

# MODEL RAILWAY

# EXPRESS

eMAGAZINE



**Issue seven:**

**December 2017 / January 2018**

*For the enthusiast by the enthusiast*

**photo:** Bolton Trinity Road  
Buit By: Jennifer Kirk  
Photo: Jade Stewart

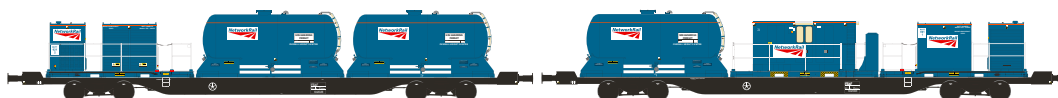
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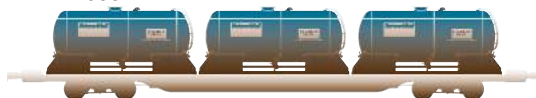
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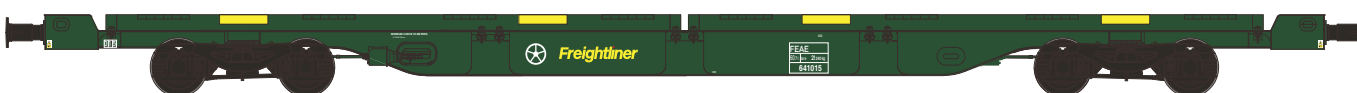


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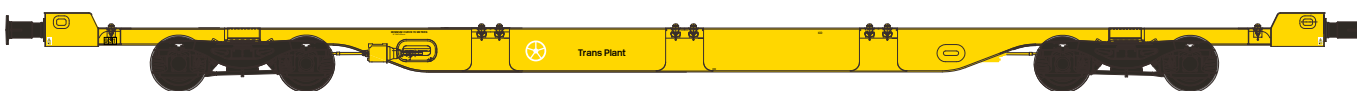


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# Welcome

Dear MRE Mag Readers,

Hello and welcome to this the seventh issue of Model Railway Express Magazine (MRE Mag). I hope regular readers will forgive my replacing Simon Kohler's usual welcome for this issue, regular readers will be pleased to hear the Kohler Confidential is on page (40) and that Simon will be back here on the welcome page next issue.



So why you may ask, have I taken the welcome in this issue? In simple terms to introduce myself to you, our readers. My name is Alexander Croft, and this is my first issue as the new Editor for MRE Mag.

I am no stranger to the Model Railway hobby. Raised with model railways a part of my life, indeed I am proud to call myself a third-generation modeller and hobbyist. I attended Sheffield Hallam university and completed a degree in Business which I have put to practical use founding and managing [www.onlinemodelsltd.co.uk](http://www.onlinemodelsltd.co.uk), proud manufacturers of the Eckon and Berko product ranges and now the [www.RailwayFilms.co.uk](http://www.RailwayFilms.co.uk) DVD range.

I most recently participated in the Channel 4 TV series "The Biggest Little Railway In The World" and while i can't give too much away it was one of the best experiences in my life and we all enjoyed the challenge.

This issue is full of great modelling ideas and layouts sent in by both our regular contributors and some of our new contributors, one is even making their English language publication debut in this issue. Readers will know that we rely on article contributions from our friends, colleagues and readers to make MRE Mag happen.

I hope that you, our readers will continue to submit new articles here to: [editor@mre-mag.com](mailto:editor@mre-mag.com) and with your continuing support I look forward to a future where we take MRE Mag monthly.





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# Building 'Bolton Trinity Road'

Written By: Jennifer Kirk  
Photos: Jade Stewart  
Originally published in:  
Modelljärnvägsmagasinen in  
Swedish



Modelling is a lot about compromise, and *Trinity Road* is no exception. In fact it is the reason it is called *Trinity Road* rather than *Trinity Street* after the original as during building there were too many compromises for me to feel comfortable calling it after its full-sized inspiration. Nonetheless, I am happy with what I have achieved.

## The plan

I've had a small shunting layout, *Grove street yard*, for a number of years due to space limitations at home and it has served well. However when I bought a new house I was getting itchy feet to build something new and bigger. I like to set trains running and just watch them go by, and you can't really get that with a small shunting layout.

The new house came with a large shed and I didn't need any further encouragement. At some 12 feet by 6 feet, it wasn't the largest, but it was better than anything that I had before. It would also allow a future extension for a double track loop to pass around the garden at a later date.

I had always been fascinated by Bolton Trinity street station in the early 1980s. I had only very vague memories of the old station building and some of the complicated trackwork before it was rationalised, but I felt it was the perfect model to build. Except it wouldn't fit without a lot of trimming. This is where the compromise comes in.



I made a list of key features that I felt made the real Trinity street station, then I went through the list ruthlessly trying to decide what had to be there and what could be trimmed to allow the layout to fit the space. In the end I decided not to have fiddle yards to make way for Bolton east junction, and to lose the goods shed and associated yard.

The sidings on the west side of the line south of Orlando street bridge would be expanded a little to compensate and give me the ability to shunt trains in the sidings if I got tired of watching them go round and round on the mainlines.

Burnden junction and the east side of Bradshawgate also became somewhat fictional to allow the trains disappearing onto the Burnden fork to mysteriously reappear on the Blackburn line, and vice versa.

## **Baseboard construction**

The shed was insulated and secured as well as steps taken to ensure full watertight integrity. The baseboards were then constructed from my Father's old Hornby Dublo layout that was retired from exhibiting in 2005. There's nothing fancy about this aspect of construction. The baseboards sit on a lip made from 2"x2" baton that is fastened to the inside of the shed wall and triangular supports made of the same material. There is a lift out section where the door is for allowing access to garden furniture, though I find I tend to be lazy and wriggle underneath.

## **Track**

Track was laid in Peco code 100. The reason for this was that I had a lot of second-hand track to use including a huge amount of recycled pointwork in good condition. Despite a lot of the track having seen use on other layouts, it hasn't affected running performance as I took a lot of effort into getting the track to run reliably before final fixing.



A tip here is to find your most unreliable locomotive and stock, and run them repeatedly as your test train. If this train makes it round consistently then your other stock should have no problems at all. Careful attention at this stage saves a lot of frustration later down the line.

The track is pinned down then the sides of the rails were painted with an appropriate rust shade. This is without doubt my least favourite task, but the end results are certainly worth it. Shiny clean rail sides never look right in OO, and I think this is one small task that really adds a lot to a model.

Afterwards I ballasted the track with Geoscenics fine ballast. It's a lot finer than what I have used in the past and was really meant for N, but I've come to the conclusion that N scale ballast is perfect for OO. I suppose OO ballast is perfect for those modelling O gauge?

I added some dye into the PVA/water mix on the suggestion of the gentleman from Geoscenics and it added a nice subtle weathered look to the finished track-bed. I think it served to highlight the ballast nicely. Afterwards I went over the top in places with a wash of paint and thinners to suggest older ballast, and finally added really grimy marks in some of the station platform lines to suggest where locomotives have sat dripping oil and muck.



## Buildings

Those readers who might have followed the construction of *Grove street yard* a number of years ago will be aware that I like to recycle and I'm not a big fan of buying too much ready to plant. I had dismantled an old layout some time ago and it had yielded a lot of materials; far more than could be reused on *Grove street*. All of the buildings are recycled or built from unused kits that I had in stock. I rarely build things according to the instructions, preferring a finished product that is in some way unique. I don't enjoy building a lot of things entirely from scratch, so hacking kits is a lovely compromise.

The main station building is adapted from three Superquick market house kits. I find this kit to be a very versatile basis for making much larger buildings in a modular way. The roof was fashioned from the cardboard from a cereal packet covered in Superquick tile paper.

Likewise, Bolton East signalbox is adapted from two Metcalfe kits to make a much longer box, I suppose in a similar manner to which the real railway companies would have extended boxes.



The platforms are built up from Balsa strip into an open framework with the walls covered in brick paper. Over the top of this I used thick card which was then covered in Superquick pavement paper. I lost track of the number of sheets that I cut up and carefully glued, but it was a lot! The platform canopies are a mix of Superquick and Dapol kits. I found the Dapol kit to be very versatile, and several kits can be joined together to make much larger and more complex structures.

I had wanted to have a representation of the two storey platform buildings on platform 4 that the real station has, but the platform ended up far too thin to fit them in so I have had to make do with just simple canopies. Access from the main building on the over-bridge to the platforms is via the step sections of a Hornby footbridge kit which turned out to be exactly the right height by accident rather than by design – my planning is never that precise!



## Bridges

The bridge that carries the station shares its construction methods closely with the Orlando street bridge. I began by making a light framework from Balsa then covered the top with thick mounting card. This forms a very strong yet light structure that sits neatly in place on the abutments, but can be lifted out with ease to access errant track and stock underneath.



Bridge girders are a combination of Peco girders for Trinity Road and scratch-built girders for Orlando Street. I was originally going to try and replicate the fancy multi-colour paint scheme that Orlando street bridge carries in the present, until I found in my research that in my chosen time period it was more likely to have been painted in a drab battleship grey. Actually, that was a relief rather than a disappointment as I was daunted by the prospect of trying to pick out details in many different colours.

The footbridge that runs alongside Bolton east signalbox is the simplest of the bridges. It was built from two Dapol signal gantry kits chopped up and with a few extra bits like the deck cut from plastic card. Like the other bridges it is removable, though more so that it isn't damaged if knocked rather than for access beneath it.



## Signalling

Signalling is mostly semaphore with the exception of one gantry, which has colour aspect heads on it. I bought up quite a few Ratio kits for parts, then worked from photographs of real signals to try and replicate at least some of the signalling that existed at the real Bolton. Most of the signals are posed dummies, though a few have been made to work remotely and a few more can be posed by carefully raising or lowering the arms with a finger.

This is probably one area that I might have been tempted by Dapol's new ready to plant signalling, even if I can currently be satisfied that I built all of mine from what can be quite fiddley and frustrating kits.

Signalling aficionados will probably grimace at the positioning of the signals but it looks right to me, which is the main thing. I don't pretend to know a lot about signalling, but I did learn a little bit when trying to work out some logic to the signalling with my compromised track-plan. I now at least know of the existence of far more types of signal than just the basic distant and home!

## Electrics

I didn't go DCC despite much temptation; partly because of the daunting cost of converting a collection that has grown over the years to in excess of eighty locomotives, and partly because I already had all the control equipment to stick with DC.

In the space that I have there is room for two trains to run on a constant loop with a choice of routes through both the station and Bolton east junction. A third train can run in the sidings and up into the parcels platform independently so that shunting can take place if I feel that way inclined. The goods yard area is self contained with its own run round loop and fan of sidings that allows a number of shunting puzzles to be played out to sustain interest.

I have kept the operational side of the electrics very simple. Rather than have a complex control panel to select routes for the trains, I have instead used Peco PL-13 switches mounted to some of the PL-10 point motors that automatically change the track feeds to the loops and platforms. When the points are set, the track sections are automatically set correctly by the PL-13 switches. It makes for a little bit of a rats' nest of wire beneath the layout, but wiring was more laborious and repetitive than overly complicated.

The added bonus of this system is that it is simple to run, even for some-one unfamiliar to the layout. Also if a train should for whatever reason manage to head in the wrong direction it will stall before it causes a collision.

There are several isolating sections that allow extra locomotives to come and go which is useful given the lack of a fiddle yard. This also allows a DMU or short van train to make use of platform 2, the bay platform.





Point switching comes from a mix of Peco switches acquired very cheaply at an exhibition, and a number of vintage Hornby Dublo switches that used to be part of my Father's layout. They do the job pretty well, and they were free. I did originally use a Gaugemaster CDU, but I found it lacked the grunt to operate some of the junctions that require four points to change at once, so it has been replaced with one given to me as a kit and soldered together.

## **Stock and playing trains**

All stock is ready to run. Bachmann is the most prominent manufacturer though I do have a growing number of items from Dapol, Hornby and Heljan. Occasionally vintage Hornby Dublo trains from my Father's loft are known to put in an appearance, though they always seem to bludgeon their way through pointwork compared to the smoother running of newer stock. There is no timetable, and the chosen period of late 1970s/early 1980s is only loosely adhered to as I have a soft spot for far too many earlier period locomotives. I am a particular sucker for pre-grouping liveries.

Now that the layout is built, I tend to let two long trains run continuously and occasionally change the locomotives. The shed contains my work computer and I find it quite relaxing to sit typing in the shed whilst the sound of model trains running round drowns out any distracting noises from the outside world.

Once the model inside the shed was finished, I turned my attention to extending into the garden and back for a really long run. The Preston line at Bolton west and the Manchester line at Bolton east disappear into tunnels that lead out of the shed into the garden. This was always planned, and hence the tracks and holes in the wall were always part of the original planning. It took a while to get around to it, but I can now relax in the garden with a gin and tonic and watch really long trains wind through the garden. That is, if the British weather allows me much time between rain showers!

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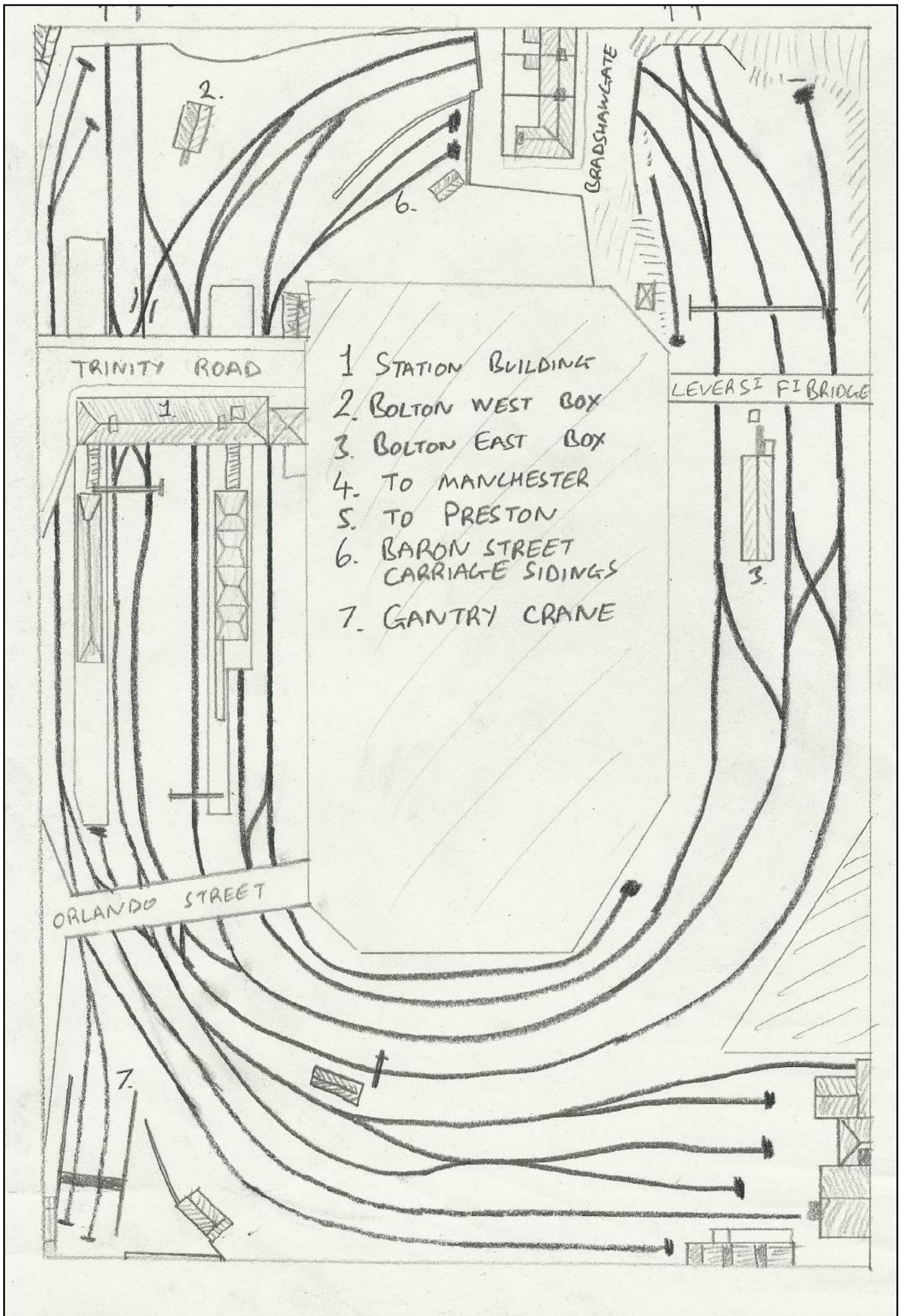


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# Railway refreshments:

No 1 and No 2 (under the clock tower) refreshment rooms, Cleethorpes

by Cath Locke

Cleethorpes station opened on Easter Monday 1863 when the Manchester, Sheffield & Lincolnshire Railway extended the line from Grimsby. Before this Victorian tourists had to either walk the 2 miles to Cleethorpes or take a horse drawn omnibus.

The original station buildings with refreshment room and clock tower were opened by Prince Albert Victor (a grandson of Queen Victoria) in 1884.

This extension of the line made Cleethorpes the first Lincolnshire seaside resort accessible by rail and with the growth of the seaside excursion in Victorian times the station itself was extended in the 1880s to accommodate 6 platforms and carriage sidings with further developments adding a turntable and a signal box, which at 100 levers was to become one of the largest on the Great Central system (signalling is now controlled from the Rail Operating Centre at York).

The Manchester, Sheffield and Lincoln Railway Company also built a mile long promenade at Cleethorpes to prevent continuing coastal erosion of the cliffs on which the town was sited but also to attract Victorian excursions to the town.

Above the promenade the rail company decided to build a folly looking like the ruins of an ancient castle as a visitor attraction. The mock ruin was named Ross Castle after the company's secretary Mr. Edward Ross and still stands today and the views from the top of it across the Humber are superb.



Another Victorian development was the Pier which was originally built in 1872 at a cost of £8,000. Measuring 1200 feet it was officially opened on August Bank Holiday 1873. A concert hall was subsequently added at the Pier head but unfortunately this was destroyed by fire in 1903. During World War II the middle section of the pier was removed and later demolished.

Cleethorpes pier has had a chequered history including fires and several incarnations as a nightclub, pub, tea room and most recently a fish & chip restaurant. In 2016, though, it was voted by members of the National Piers Society, as Pier of the Year 2016.

Cleethorpes also has a regular 'Parliamentary train' which runs three times a week (in each direction on Saturdays) to Sheffield via Retford & Brigg taking around 30 minutes longer than the more direct service via Doncaster.





The original GCR buildings on Platform One were replaced in the 1960s and are now closed to station users.



However, the Victorian refreshment rooms still serve as a public house; No 1. This is a large comfortable pub serving real ale, a couple of local ciders and food. The main bar has a variety of railway memorabilia notable for the fact that some of it derives from very local stations. The rooms beyond hold further memorabilia too including an interesting ceiling covered in postcards of the Victorian resort.



Across the station (under the clock tower) is No 2 refreshment room. This is a snug one-roomed bar serving regular and visiting local ales and ciders.

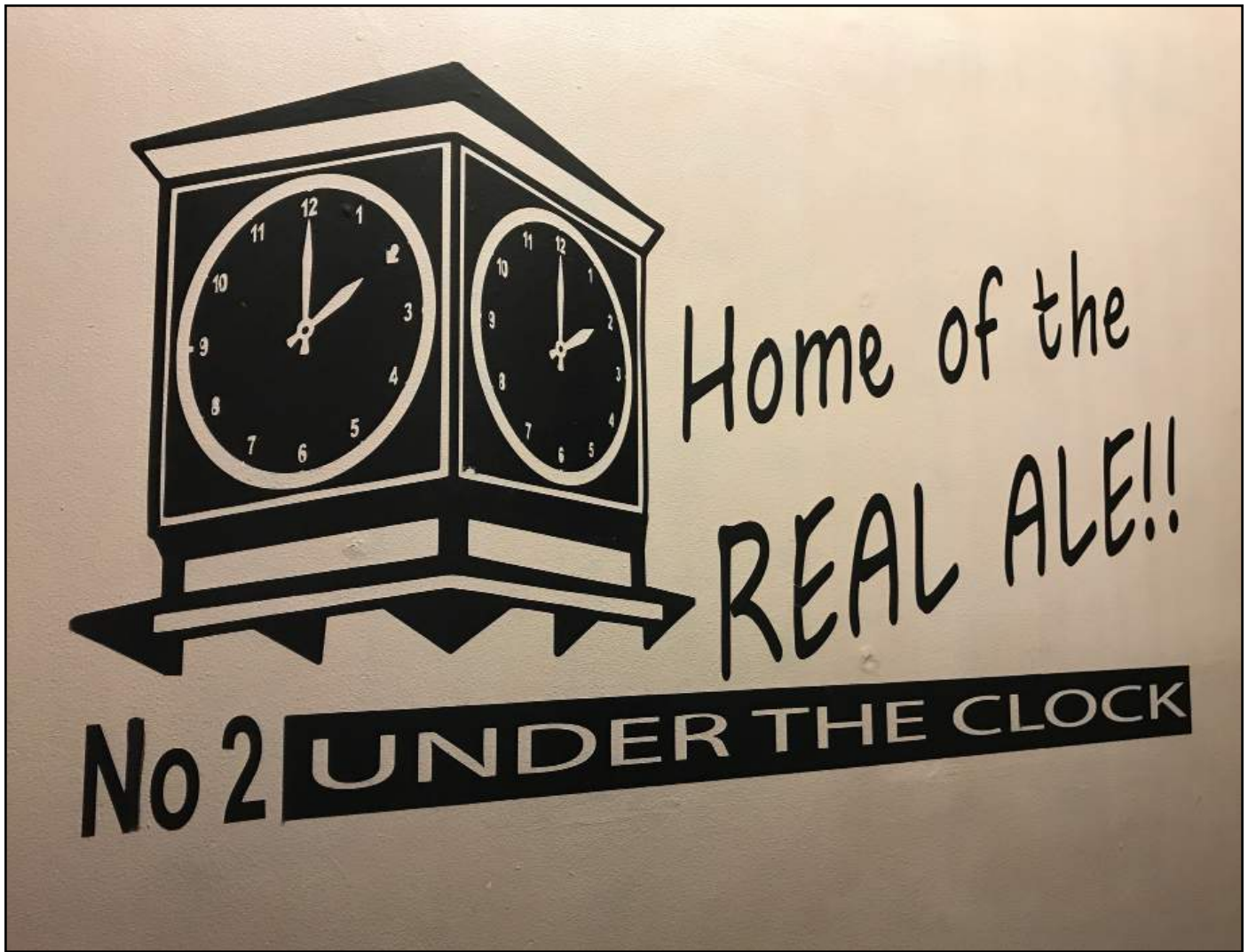




As with No 1 there is a range of railway related decoration including several very striking murals.

The clock tower in question was erected in 1888 and is Grade II listed and is now under restoration.







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7033	LNER/BR 20 ton Brake Van	£49.00
7034	MR 6 Wheel 20 ton Brake Van	£53.00
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7039	Charles Roberts Rectangular Tar Tank Wagon	£31.00
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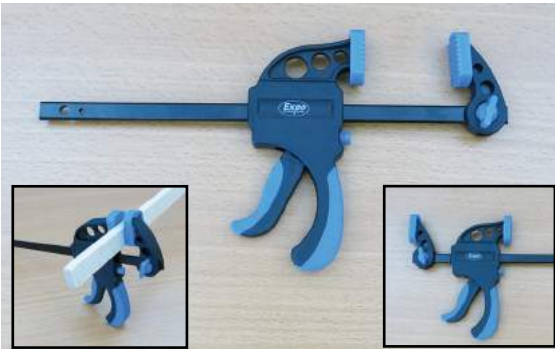


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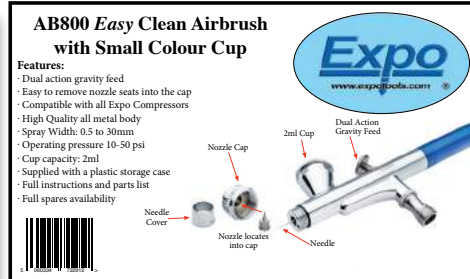
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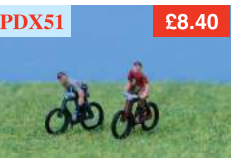
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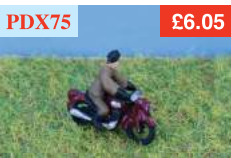
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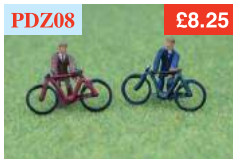
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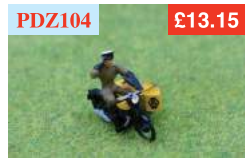
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# Easy and effective cliff building

By Neale Monks

*(Right) the way grass and exposed rock interact, even on a small scale, can be nicely seen in this photo taken at Polridmouth Cove, Cornwall.*



Unless your layout is entirely urban in setting, you'll be building some sort of cliffs eventually. From small rocky embankments through to quarries and maritime backdrops, cliffs can be used in all sorts of ways to add realism to a layout and give the all-important impression of a railway line that's been cut through the landscape.

Fortunately, cliffs are easy to do well, and even better, they aren't expensive! To start with, some thought needs to be given to how cliffs form.

As a geologist, this is an aspect that I could spend all day writing about, but the key thing is that a cliff is a slice through a succession of layered rocks, or strata. Usually these strata will be visible as more or less distinctive beds, each representing a particular period in time during which that layer of rock was laid down.



Sometimes those beds will all be rather similar in appearance, but often-different types of beds will be clearly visible. For example, the famous cliffs at Beachy Head near Eastbourne include alternating layers of chalk (a type of limestone) and marl (a muddy sediment with a high clay content). From a distance the marl layers look like streaks running across the otherwise off-white chalk.



*(Left) This Cliff at Anglesea in Wales shows clearly that the Limestone here was obviously laid down in neat and tidy layers the modeller would do well to replicate*

Indeed, one thing that's important to remember is that to a geologist, things like sand and clay are every bit as much 'rocks' as limestone or granite. From the modeller's perspective though, when we model cliffs we're probably going to be modelling one of the traditional rock-like rock. There's a reason for that: while sands, gravels and clays are very common, particularly in Southern England, they don't hold their shape for long, so whenever railways cut through these types of sediment, brickwork embankments were usually used to shore them up.

By contrast, a cutting made through hard limestone or granite isn't going anywhere, and done right, these cuttings will hold their shape indefinitely if properly maintained. Embankments and portals may still be used, of course, but these are likely to be as much cosmetic as anything else.



*(Left) the layers of rock may be deformed or sloped, depending on the situation, and modellers can have some fun mimicking oblique beds of rock like the ones seen here at St David's in Wales.*

*(Right) these seabirds at St David's in Wales have made nests on rocky ledges, and the white guano could be easily replicated by dry brushing paint downwards from whatever spots the modeller felt appropriate.*

## **Getting started**

Building cliffs can be divided into four main stages. The first is getting some sort of framework in place; the second is creating sections of exposed rockwork by attaching plaster casts to the underlying framework; the third stage involves using different types of paint to create the complex mix of colours and shades needed to imply bulk and depth; and finally different types of vegetation and other fixtures are used to blend the cliffs into the overall environment.

I'm going to gloss over the framework-building stage a bit because everyone has his or her own favourite approaches here. Layers of foam or polystyrene tiles, glue-soaked newspaper balls covered with papier-mâché, chicken wire held into place on wooden batons are all possible options. I've tended to settle with using cardboard or balsa to make the upright shapers and horizontal supports, while laying down strips of plaster-impregnated cloth to build up the general shape.



*(Left) Loosely sticking the plaster pieces into place with PVA glue can be useful while you're working out the exact 'geomorphology' of your cliff or cutting*

*(Right) Once the rocks are firmly attached to the underlying structure, air-drying clay can be used to fill in any gaps or even to build entire features from scratch, as here where a simple set of stone steps has been added to a rocky cliffe.*

For me, things get interesting once you start working on the exposed rockwork. For this, I'm a great fan of the Woodland Scenics range of rubber moulds. Easy to use and clean, there are different moulds in the range running from ones with one or two big 'panels' the size of your hand (as with Woodland Scenics #C1248) through to ones that simultaneously make dozens of smaller 'nuggets' that can be used to create boulders or smaller exposures pushing through the undergrowth (for example, Woodland Scenics #C1232).



Unless you're doing a very small layout, you'll probably want at least 2-3 moulds, but by the time you've broken up, rotated, and otherwise randomised the plaster pieces produced, you will quickly create a huge variety of attractive rockwork exposures.

Alongside their rubber moulds, Woodland Scenics recommends modellers use one of their products, a plaster-like product called Lightweight Hydrocal. This is an excellent product, with a very fine texture that takes the shape of the moulds well. But it is expensive, and there's nothing to stop you using a less expensive alternative such as plaster of Paris. Whatever type of material you choose to use, remember to 'wet' the rubber with a soapy water mixture before use, otherwise clicking the hardened pieces out of the moulds afterwards can be difficult.

In any event, you'll want to make a decent variety of rockwork pieces before you start building the cliffs. Follow the instructions supplied with the plaster you choose to use, but once set, it's a good idea to push the pieces out, let them fully dry somewhere warm, and then use your mould to make another batch of pieces. The more you have to hand, the easier it'll be to build your cliff successfully.

Positioning the plaster pieces can be a bit hit-and-miss, but as a general rule, you want to be thinking about the way cliffs are structured in the real world. There should be at least some horizontal lines or crevices suggestive of the successive beds that make up the exposure, as well as more vertical faults and slumps. A good approach is line up a series of similarly sized rockwork pieces so that they all look like they belong to a single large bedding plane.

What you want to avoid is anything that crazy-paving-esque because real world cliffs almost never look random or irregular. This is especially true when modelling a smaller scale, like N, when you're forcing the viewer to look at the cliff as if from a scale distance of 50 metres or more, which in reality would mean the geological structure of the cliff would be very apparent.

Air-drying clay is extremely useful for blending rock-work pieces onto the underlying material, be it plaster-impregnated fabric, papier-mâché, or whatever. Various brands are available, such as DAS, but the plain white rather than terracotta version is probably the easiest to work with. When wet this clay is soft and easily worked into the cracks and crevices between the plaster pieces and the underlying material, and once dry it takes paint just as well as the plaster. It's also really good stuff for creating the material that sits at the very top of the rock along the uppermost edge of a cliff.



*(Left) inky washes and delicate dry brushing help to provide lowlights and highlights to the cliff, as well as any other features like harbour walls built nearby. It's a good idea to keep the palette of colours used as narrow as possible, so that everything looks to be made from the same type of rock.*

## Painting

Once everything is dried, it's time to start painting. Again, there are Woodland Scenics products designed specifically for the job, but less expensive alternatives can work just as well. Tester pots of emulsion paint from your local DIY store are excellent for this sort of thing, offering a rich range of colours at minimal expense. Such paint will be more than adequate for the basic colour, and when watered down and mixed with other water-soluble paints, can be used to do the detailing work as well.

However, choosing the starting shade can be difficult. Your standard issue carboniferous limestone is basically dark grey in real life, but the precise shade you use on your model will depend on the viewing distance. If you think about an HO/OO modeller, then if they stand about a foot away from a given cliff, that scales to around 24 metres in the real world, while an N-gauge modeller will be more like 50 metres away. Those sorts of distances will have real effects on how colours are perceived — the further you stand away from something, the more washed-out the colours will appear to be.

So while looking at a picture of the rock type in your web browser will give you some idea of the shade you want to use, in all likelihood you'll need to fade that colour back with plenty of white, sandy yellow or light grey until you get something that looks right. A typical limestone will end up being a pale, washed-out grey, sandstone faded buff or pale pink, and so on. Chalk is a tricky one because it is only bright white when viewed from a distance — close up, chalks are more off-white, tending towards yellowy or grey depending on their precise composition.



In any event, once the whole structure, i.e., the exposed rockwork as well as the surrounding hillside, has been given a couple of coats of this base colour, it's time to get to work with the washes and highlights. The hillside probably won't need a lot of work here because it's going to be covered with soil and grass, but it's well worth extending the detailed painting outwards a little from the rockwork into the hillside so that unsightly gaps are avoided.

*(Right) On 'Avonway', The author used the techniques described in this article to create a simple backdrop to a small nuclear flask-handling terminal of the sort that often seem to be located in bleak, windswept parts of the country!*



The general gist here is to use washes of darker shades for creating the shadows, while lighter shades can be dry brushed onto to cliffs to represent points where the sunlight catches the rocks. Because you're sticking with a single basic palette, but adding either a little darker paint (if all else fails, stir a bit of black into the original base colour) as well as water, the washes will run into all the crevices and dry as convincing darker shades and shadows. You will need to dilute the pigment quite freely though, five parts water to one part paint for example,

so that it runs into all the nooks and crannies nicely. The flip side to this is that once the wash dries it won't leave behind much pigment, so multiple washes will be needed to build up suitably dense shading. The first time you use this technique you might be surprised by how pale the washes end up — that's entirely normal, and three or four washes may well be needed before the rockwork is properly done.

Once the washes are completed, it's time to add highlights. Dry brushing is a technique widely used in other types of modelmaking but often overlooked by railway modellers as resulting in rather exaggerated, even cartoonish effects. That can be a problem if you're painting something subtle, like a piece of rolling stock, but it works brilliantly on cliffs. My technique is to mix the base colour with varying amounts of white paint, rub most of it off on some card or a bit of paper towel, and then very gently skim the brush over the edges of the rock face so that tiny amounts get left behind on the corners. The palest shades with the most white should be used very sparingly, where sunlight would be catching most obviously, so some sense of where the sun might be shining from is helpful. Ideally, dry brush in the same direction across the whole layout so that these highlights all end up in locations suggestive of sunlight coming from one point in the sky.

## Adding details

I'm not going to go through the various ways of creating meadows or forests because these have been discussed by much more skilled modellers many times already! But I will suggest a few techniques that can be used to create specific effects easily and cheaply.

To start with, there's the rocky debris seen at the foot of most cliffs, technically known as scree. Woodland Scenics produce various grades of 'talus' that can be painted with the same emulsion as we used for the base coat. Once dry, this painted talus can be glued, washed and dry brushed just like the exposed rockwork. Scree really helps to merge the cliff with the surrounding topography, whether we're talking about a forest, seashore, or even a railway cutting.

Javis also produce several products worth using including a 'battlezone' loose scatter material designed for military models ideally suited to recreating patches of scree that have been exposed to the elements long enough for plants to start to take root. Because these mixes include rocky fragments of different colours they do need to be used sparingly, but if combined with some appropriately painted talus material they can be very effective additions to your usual assortment of foliage and flock powders.





*(Above) Modelling scree properly is essential if you want to blend exposed rocks with the rest of the layout.*

Self-adhesive grass mats comprise a second set of useful Jarvis-branded materials. Torn into pieces of different sizes, then wetted slightly, these can be pressed onto the hillside to provide a basic grassy coverage. Coarsely torn pieces can be stuck onto the edges of exposed rockwork, helping to blend them into the grassland, without the risk of glue or flock powder messing up our nicely painted rocks. Slivers can be wedged into crevices or stuck along the tops of rocky exposures wherever we want to suggest vegetation has become established, which in the real world is very characteristic of all but the most exposed rocky cliffs.

Trees are usually absent from the edges of maritime cliffs, but may be present inland, particularly where manmade cuttings have been neglected for a while. On the other hand, shrubby plants of various types are often very common, such as gorse. It's a good idea to look at pictures of the location being modelled and then choose which larger plants to model as you see fit. Generally speaking, modelling just the one or two dominant plant species will work better than trying to have a little bit of everything.

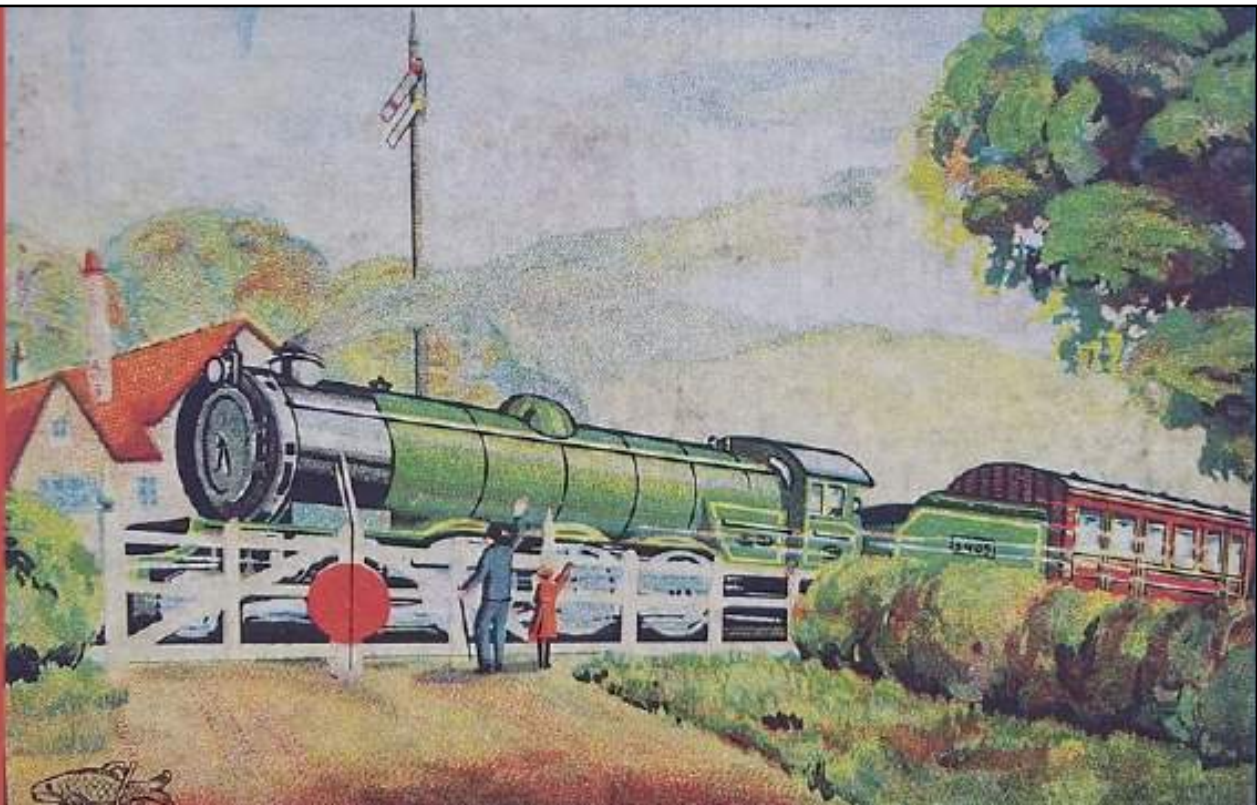
Gorse for example can be modelled using dense, dark foliage clusters of some sort with bright yellow flock powder glued on to represent flowers. Since gorse flowers pretty much from late autumn through to the middle of summer, it's one of those plants that'll bring colour to your layout almost regardless of the season being modelled.

Last but not least are the manmade features that, if used sparingly, will help to bring a layout to life. Fences, WW2 pillboxes and electricity pylons are the types of things that can be used, alongside farm animals and wildlife. Even in N gauge it's possible to buy plastic or whitemetal foxes, gulls and other small animals that can be dotted about a cliff judiciously, seabirds being especially useful on maritime layouts.





*(Above) This N-scale whitemetal gull looks quite at home flying accross this cliff!*







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# BR Blue in the 1970s and 1980s

**Review by Neale Monks**

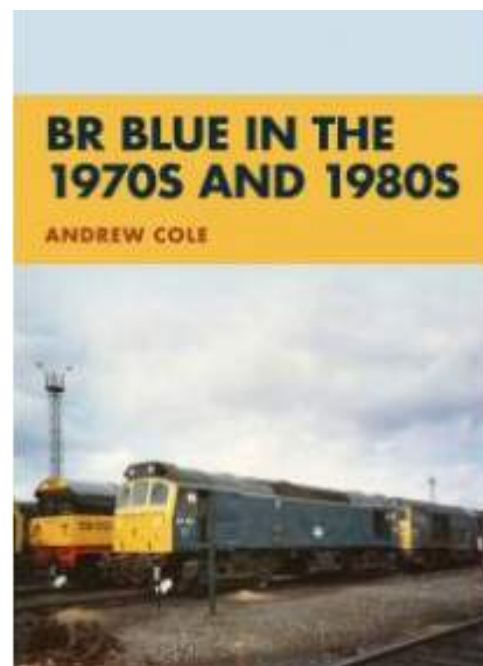
**Author: Andrew Cole**

**Pub: Amberley Press**

**Paperback, 96 pages**

**ISBN 978-1445674025**

**RRP: £14.99**



The time period covered by this book can fairly be described as a golden age for diesel and electric locomotive enthusiasts. With mainline steam firmly consigned to the history books or a few preserved branchlines, British Rail instead relied on what was a surprising diverse variety of diesels and electrics, some of which dated back to the 1940s and 50s. This gave the railway a fabulously variegated texture that's almost impossible to imagine today.

Andrew Cole's book is very much a sampling of the era, with a little bit of almost everything you'd be likely to see from about 1975 through to about 1985, when the BR blue livery started to be superseded by the various sector liveries. The focus is very much on locomotives with relatively few multiple-units included, but the variety is quite good. What's obviously absent are those classes that were only common during the first few years of the 1970s, such as: the Scottish NBL Type-2s, the Eastern Regions' 'Baby Deltics', or the Western Region's diesel-hydraulics bar three photos of the 'Westerns'.

On the other hand, what we do get is a range of photos taken across the network. Andrew Cole's book is a collection of his late father's photos, and it's often a problem with such collections that they tend to be confined to usual stomping grounds of the photographer in question. But in this case we've got a fairly balanced geographical sampling, so there are shots of: an 07 shunter at Southampton, a Class 27 at Glasgow, and a 'Deltic' at York, as well as locos bagged at a whole variety of locations in-between.

There are some nice rarities here: with classes 13, 71, 74 and 76 all getting at least one photo in the collection. And the often-overlooked AC electrics get some decent shots too, which is nice. 47s, 'Peaks', 37s, and 25s are very thoroughly covered, which is probably as it should be given their importance during this era. For some reason there's only a two shots of the Class 50s, which seems a bit under-representative for a class that was, by this time in charge of many of the express passenger services on the Western Region.

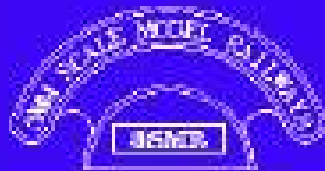
Given that the book is primarily a photographic collection rather than a discussion of British Railways during the period in question, something must be said about the quality of the photos. While generally adequately clear and sharp, they are not the glossy photos readers will be used to. The photo reproduction used here is somewhat matt and grainy, and in one or two cases distinctly streaky. You really get the sense here of looking through the photo collection of an amateur photographer rather than a professional, it's still a little underwhelming by modern standards. Modellers will



find value here in terms of the general condition of the locos of the time. but the photos just aren't sharp enough or coloured accurately enough, to be a prime reference for things like custom repaints and weathering projects.

The captions are adequate rather than engaging, essentially giving a brief history of the loco in the photo summarised in three or four lines. There's nothing wrong with this approach, it's just less satisfying than the trend among other authors to give the background to the photo helping to embed them into the social or political situation of the time. There are a few paragraphs at the beginning of the book expanding on the BR blue corporate image. But there's nothing otherwise said about the difficult relationship between management and unions for example, or the decline in some types of rail business compared with the growth in other areas.

That's a shame because the 1970s in particular can be described as both a low-point and a starting point -- while rail traffic and profitability seemed in terminal decline, the seeds of the great railway age we live in today were very much in evidence: from containerised freight through to the introduction of the High Speed Train. But if you're happy to shunt the search for deeper analysis off to one side, there's a lot in Andrew Cole's book to enjoy. It's a decent enough collection of interesting photos, and while print quality isn't up to modern standards. There's a lot here at a relatively low cost and the book itself is brimming with atmosphere. The range of photos easily conjures up the feel of the railways of the time, every bit as interesting as any other major epoch in railway history.



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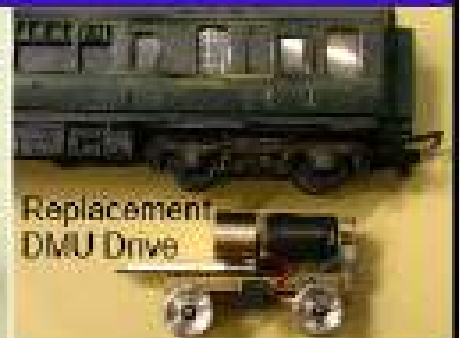
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# Locomotives at BR Workshops

Review by Neale Monks

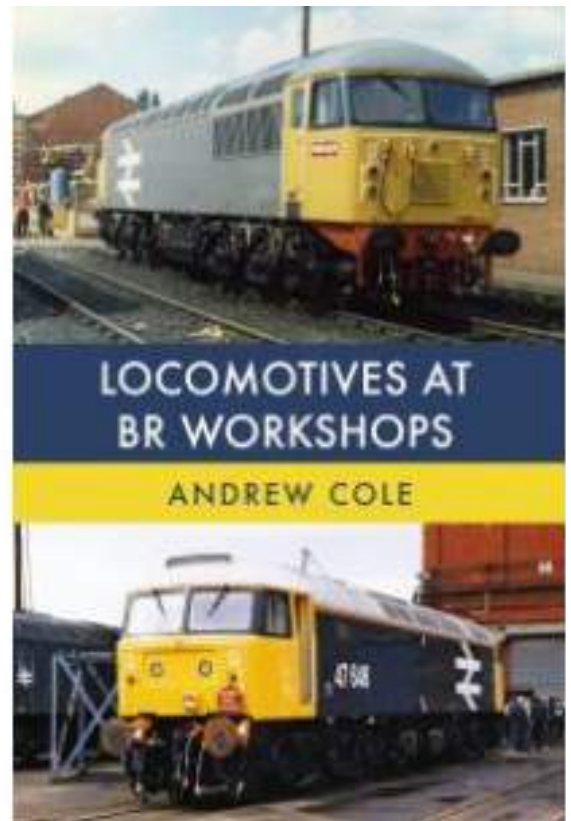
Author: Andrew Cole

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It seems bizarre today that not very long ago it was perfectly possible to amble up to a railway depot, ask the foreman for a look around and stand a good chance of being let in. You might be warned to keep off the mainline, but that was about the limit of the 'health and safety' warnings. Things are very different today. Not only are depots impossible to get into outside of open days, there's also far fewer of them. Those that do remain lack the diverse allocations of different diesel and electric locos that was commonplace during the 1970s and 80s.

The great attraction to visiting a depot was of course, the chance to see dozens of locomotives at once. often undergoing repairs or repaints,



and Andrew Cole's book gives an excellent taste of what was surely the most exciting part of the trainspotting hobby at the time. The photos are primarily drawn from his regular trips to Crewe, giving the book something of a bias in terms of what's presented. But there's enough from other works, particularly Doncaster and Horwich to ensure the album doesn't become repetitive.

The time period covered spans the early 1970s through to the early 1990s, but most of the photos come from the BR blue TOPS-era period from the mid-70s to mid-80s that's becoming increasingly popular among modellers. As such, this volume has particular value to those looking to put together: railway sheds, stabling points, and other such scenes where photos of locos being scrapped, repaired or refuelled will be particularly useful.

The strength of this book definitely lies in its variety and good value, some 180 photos being presented here. While glossy albums of lineside photos are quite common, colour shots of diesels and electrics undergoing maintenance are much scarcer. Andrew Cole's book definitely scores well here, and any railway enthusiast who got to visit sheds and depots during the period covered here will find plenty to jog happy memories.

But on the debit side must be the relatively poor reproduction of the photographs by modern standards.

They're matt with uneven colour correction, and sometimes a rather grainy quality that jars when compared to what we're increasingly used to in railway magazines and books.

Of course, taking photos at the time wasn't easy. Unless you processed the film yourself, taking hundreds of photos in the off-chance of a few perfect ones quickly became an expensive proposition.

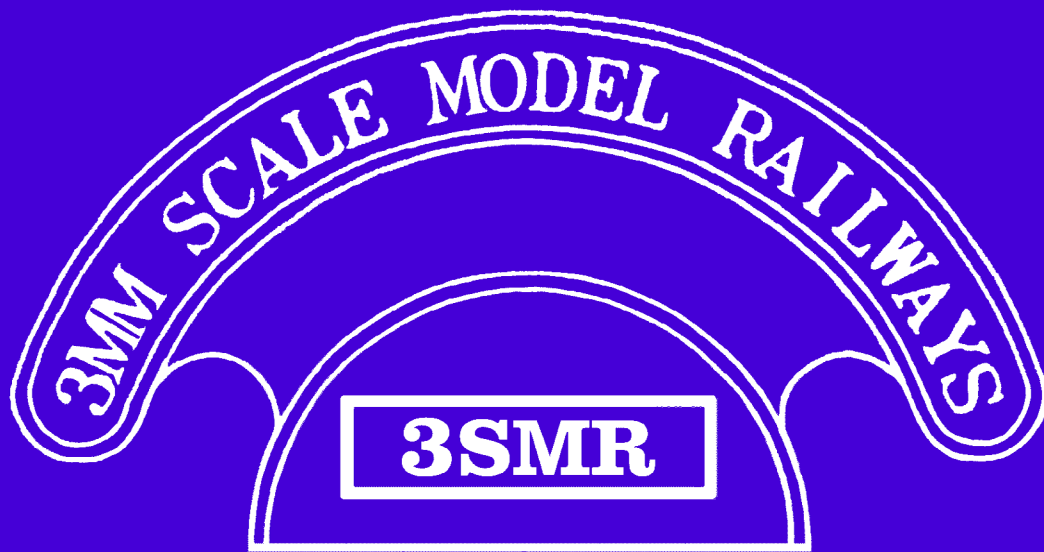
To be fair, if you accept the book as something like flipping through a private collection then the whole thing becomes more personal and engaging. In showing his photos of locos undergoing heavy repairs at nationalised railway works, Andrew Cole is documenting not just an industry that doesn't really exist anymore but also a hobby that's almost as much a part of Britain's past. Rail enthusiasts are still out there of course, in their tens of thousands. But they barely interact with the privatised railway companies and certainly don't stomp around traction maintenance depots the way they once did!

On balance then, the range of photos and the variety of scenes included outweigh (more or less) the relatively poor reproduction of what probably are quite decent photographs for the most part.

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### Don't look back in anger – Part 3



My previous 'Kohler Confidential' writings have focused on some of the trials and tribulations plus one or two minor victories during my years at Hornby between the early Eighties through to the mid to late Nineties. I also explained how the new Chairman come CEO, Peter Newey had focused those at Hornby on what the company was most famous for – trains and Scalextric.



*R3434 Merchant Navy*

Although my role at Hornby at the time was marketing manager of both Scalextric and Hornby I seemed to spend most of my time focusing on Hornby, as for me it required the most input.

Money was found so that many of the old Airfix/Dapol tools which had been acquired by Hornby, had been shipped off to China for manufacturing. Fairly soon afterwards time and effort had been made by not only the Hornby engineers and our Chinese manufacturing partners, Sanda Kan. To tighten up on the tooling specifications of these newly acquired tools and soon the 'new' exAirfix/Dapol models now branded Hornby began to appear.

Hornby had also started to modify some of their older locomotives by super detailing them such as the A4 and A3 models but they still retained a Ringfield motor in the tender albeit now fitted with a five pole armature, not to mention an abundance of extra pick ups. All these improvements added up to some very attractive models and a gradual change in Hornby's fortunes began to occur. Totally new models were called for and after some research undertaken at the Warley Model Railway Exhibition and at the Scottish Model Railway Exhibition in Glasgow, the first models to be chosen to be totally produced from new in China were the Rebuilt Merchant Navy and the Streamlined Coronation Class locomotives but with the primary focus being placed firmly on the Merchant Navy.



### ***R3435 Merchant Navy***

***'photo used by kind permission of Hornby Hobbies Ltd'***

The Hornby design team approached this new model with dynamic vigor, their old-style design techniques were put to one side and fresh ideas were employed. This model was to have detail, detail and more detail. The locomotive was to be powered by a large and powerful five pole skew wound motor with pickups on all the wheels so that the model could crawl, without faltering on the poorest of laid track. This locomotive was going to be built to the standard that I for one had only dreamed about and never thought I would see, certainly not from Hornby. The whole demeanor of the Hornby design team changed, they were far above being keen on producing just a model locomotive. What they wanted was a landmark model; a piece of precision engineering; a model that was beyond what had been seen in the RTR UK market before and that is precisely what they achieved. However, without the help and cooperation of the Merchant Navy Preservation Society their task would have been almost impossible.



The help and support given to the design team by Sanda Kan was also truly amazing, they too wanted to produce a model that they could justifiably be proud of. I well remember being shown the first pre-production sample of the Merchant Navy and was simply bowled over at how smooth and quietly the model ran. I even had the loco running so slowly that it was almost impossible to see it moving. I was so impressed I wrote that the smoothness of the locomotive while running reminded me of 'fresh cream sliding over jelly!' I was later informed that the Chinese team loved that thought, although I am still not sure why such an expression appealed but apparently it just did.

I believed at the time and still do that it must have been fate that the new breed of Hornby models were announced at the start of the new Millennium and so it was that the Merchant Navy along with the Streamlined Princess Coronation Class featured as the star models in the Hornby 2000 catalogue. As with many Hornby models, both before and in many cases afterwards those models that are illustrated as 'New' in catalogues are very rarely ready for production by the time the publications are printed, and the Merchant Navy was no different.

After the announcement was made in January 2000 the months passed at an amazing rate and half way through the year the 'great and the good' of the UK model railway press were invited to The Grosvenor Hotel, Victoria, London for the launch of a track building software program, aptly titled 'Hornby Virtual Railway' which had been developed in an effort to illustrate to the Press that Hornby were connecting with the latest technology and were more forward looking than perhaps they had given the Margate based company credit for. After being wowed by the 'HVR' and a light lunch they all boarded a fleet of mini buses for a short trip to the Stewarts Lane Shed where the Merchant Navy Class, 'Clan Line' had been cleaned, polished and put into steam making a most suitable backdrop for the official unveiling of Hornby's new Merchant Navy model.



***R3436 'Clan Line' Merchant Navy  
'photo used by kind permission of Hornby Hobbies Ltd'***

One by one the editors squeezed into the works canteen, which was probably less than three metres square and incredibly cramped. As they entered the room the editors saw a low small table placed at one end of the room, on the table hidden under a piece of silk cloth was the very first Hornby 'Clan Line' model which with only a few words and a great deal of pride I removed to a small ripple of applause and the odd sharp intake of breath. I know for me and I am certain that it was the same for all those at Hornby who had been involved with the creation of the model that it was probably the proudest day of our collective lives!

The editors were to a man ecstatic, and one by one as they left the small room and stepped into the cavernous locomotive maintenance shed each exclaimed that Hornby had produced a truly stunning model, which they felt confirmed that Hornby had started yet another memorable chapter in its rich history. At the same time to a man they predicted that Hornby's fortunes were about to change for the better and so they did. The response from the Hornby retailers was equally enthusiastic, especially as their cash tills started to ring up sale after sale of the new Hornby Merchant Navy. The model was an amazing critical and sales success and with that the stage was set over the next few years for even better and more impressive models to appear from the Hornby stable.



All at Hornby were riding high and most definitely over the moon because at last we had managed to do what so many of us had wanted to do for several years which was to produce an amazing model, not criticised but heralded as a master stroke of Hornby engineering. However Providence had a wonderful way of ensuring that over confidence did not go to Hornby's collective head. My years in this industry if not life in general has taught me that where there is a 'Ying' there is always a 'Yang' just around the corner designed to bring one down to earth and so it was with Hornby's Merchant Navy model.

In the November after the launch Hornby were once more at the Warley Show and we were absolutely overwhelmed with the praise heaped on us in respect of the Merchant Navy model, right from the moment the doors opened on the Saturday morning to almost the close of the show on Sunday.

If you can imagine, the whole Roadshow team were, considering the battering we had received over the previous years clearly over the moon with the reaction and then late on the Sunday just before the show was about to close there walked onto the Hornby Roadshow vehicle a visitor who very skillfully and with no consideration for anyone's feeling 'pricked our balloon'.

With a verve and passion associated with someone on a mission he slowly and verbally dissected the model with surgical precision and explained to me how inaccurate the model actually was. In fact he was appalled that we had even put the model on the market, as it was so full of errors! One hurtful comment he passed on was that whoever produced the drawings had, in his words obviously gone to the Mickey Mouse school of design, as it was so bad. I was staggered, how could this be? Someone was not only being critical but was systematically destroying our complete confidence in what we had produced and which everyone had said was a masterpiece. I stood there and listened. I had no idea who this gentleman was but I learnt in my years in retail that it was not wise to argue about anything without checking the facts first. Once he had finished I suggested that if he would like to write down all the errors that were on the model I would speak to the engineers to see if a) the gentleman was correct and b) could we make the necessary corrections without having to retool a totally new body?

We were all silent in the car going home but two days later a letter with more than a hint of sarcasm intertwined with detail facts duly arrived and with it were masses of photographs to highlight the points our critical visitor was making.

The letter and the images were passed to the engineers who were more than a little offended with the tone of the written contents but I stressed to them that they were to look past the verbal tirade and ask themselves if he was correct. After much discussion and perhaps a little angst changes were made to make what we believed at the time was the best model we had ever produced, to one that was even better. All at Hornby learned lessons on that particular occasion and as for the gentleman who pointed out the errors in his own inimitable way, he actually became someone I came to respect, as his knowledge of all things railways was immense. Of course he still maintained his rather acerbic tongue but I learnt to ignore that part of his vocabulary and to just take note of the relevant facts.

What happened to Hornby and the continued development of top quality models such as the Stanier Black 5, the Battle of Britain/West Country locomotives and many, many more fine models is a matter of modelling history but it was not long after the introduction of the Rebuilt Merchant Navy that questions were being asked of Hornby as to when an original Bullied Merchant Navy would be produced. For years I noted the requests but for me there were perhaps more important models to produce before we looked at the Merchant Navy again.



Eventually and some eleven to twelve years later after the release of 'Clan Line' I began to research the original Bullied Merchant Navy and soon, began to realise that as far as creating an accurate model was concerned it would be a veritable nightmare. It seemed that there were so many detail differences, some large others not so much between the early members of the class that for someone designing a model it would be like trying to navigate their way through a minefield without a map. True there were design drawings available and a good number of photographs but invariably not of the particular part of the loco one was looking for. However, I knew that Hornby's design team would overcome any difficulties and while I compiled the 2015 product range in late 2013 I added several originally built Bullied Merchant Navy models to the Hornby list. Unfortunately I was not going to see the models developed and produced as at the end of March 2014 I left Hornby to start my own consultancy business.

For several months after officially leaving Hornby I continued to work from the Hornby offices on a consultancy basis and was therefore able to keep an eye on how the design of the Merchant Navy variants were going. Due to their complexity, progress was naturally slow. So slow in fact that I was advised in May of 2014 that their introduction was to be moved to 2016. I was still able to keep an eye on things, although now from a respectable distance.

I was certainly not surprised to learn that my friend with the acerbic tongue had been contacted on more than one occasion to supply detail information on certain design aspects of the intended Merchant Navy models, that the design team at Hornby could not find suitable reference for. I am confident that without his help the final models would not be as stunningly accurate as they actually are.

Late in 2015 the Hornby team announced to the World that they were going to release several of the original built Merchant Navy models that I had originally planned, on to the market. Without exaggerating such news created as much, if not more excitement in the model world as the rebuilt model did when Hornby first introduced the 'Clan Line' some fifteen years earlier.



***R3566 Rebuilt Merchant Navy  
'photo used by kind permission of Hornby Hobbies Ltd'***

Eventually, in late 2016 the first of the Bullied Merchant Navy models started to appear and as if history was repeating itself, all sold out almost immediately with critical acclaim being heaped on top of critical acclaim for each of the variants. I am not sure if credit was given to the Hornby engineers for achieving what they did, but if not, they certainly do deserve it. I know and those who are familiar with the Merchant Navy Class appreciate what a tremendously difficult challenge creating the models was. But with immense determination and the dedication, which is the hallmark of the Hornby design team they achieved it and continue to do so. Just look at the new 'Duchess' for confirmation. As many of you are aware I have once more become part of the Hornby team and I was immensely pleased to be asked to join them. I am proud to be involved once more in what they are producing but for me it all stems back to the original rebuilt Merchant Navy now seventeen years old. As I have mentioned the introduction of 'Clan Line' was for me and many others the model that changed Hornby's fortunes and making the Hornby brand once again a truly model company, which is why I have a Merchant Navy taking pride of place in my office.



Sadly, this will have to be my final 'Kohler Confidential' for a while as my responsibilities at Hornby have restricted my spare time and therefore my ability to continue with my musings. No doubt this break may be a welcome one for some readers but I do hope before too long that I will be able to contribute once again but for now whatever you do, enjoy your modelling.

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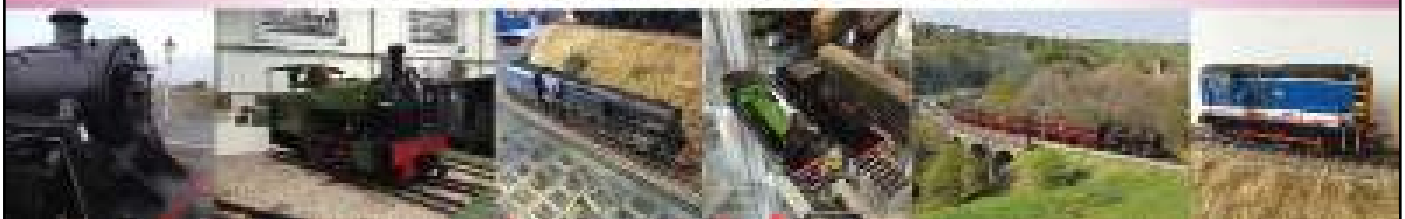
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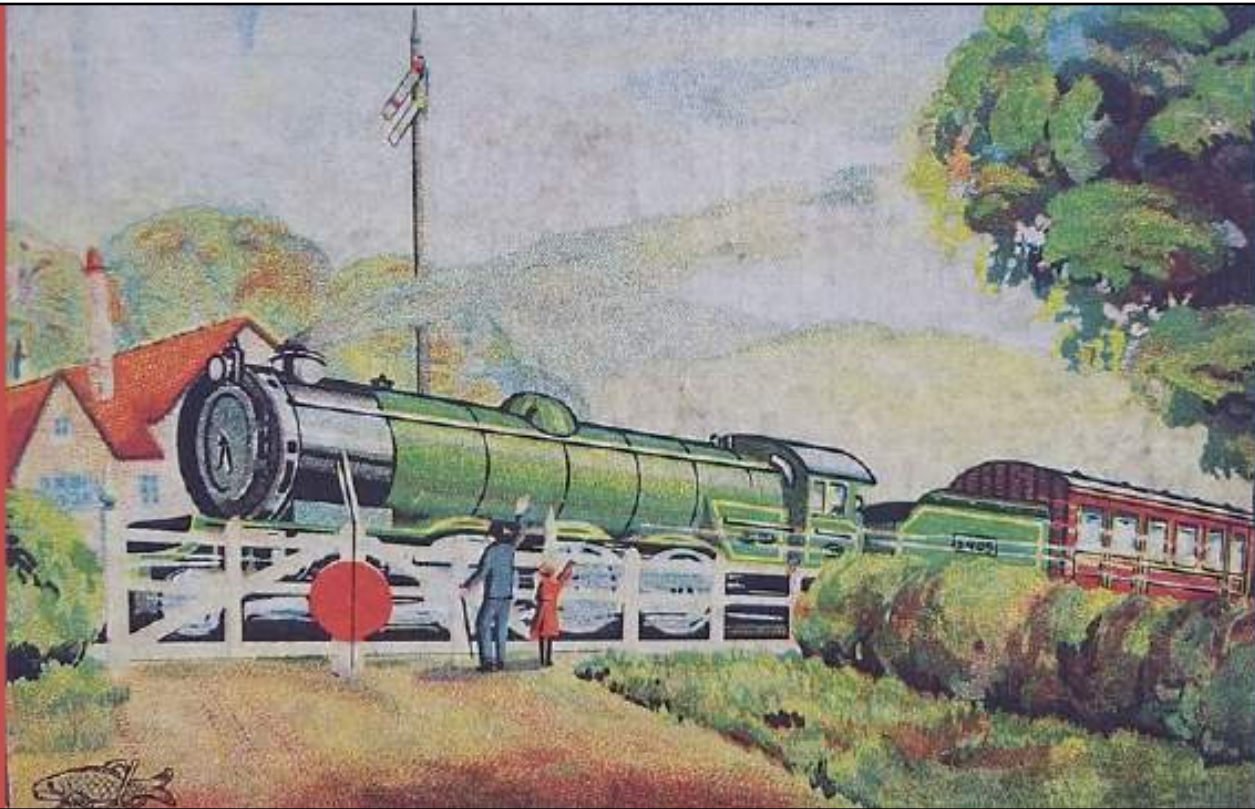
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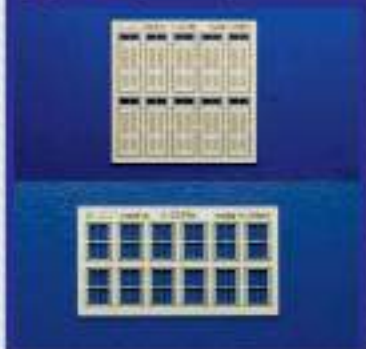
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# Controversial or Factual?

## The Tinsley Dilemma

By Alexander Croft

Photos: Keith Miller

(37008 at Tinsley) & Dave Gilmour (37008 Model)

Here we have two pictures; one is a model which was constructed with the intention of including on our Feature layout Tinsley, the second is of the real locomotive at Tinsley depot (during the period the layout represents).



The locomotive is 37008 which suffered a collision with a container train at Stratford, London. Unfortunately, the driver of the loco was seriously injured in the accident and the locomotive was recovered and remained in the pictured condition for some time until the loco was finally scrapped.

So here in a nutshell is our dilemma and our controversial question. Should this locomotive be included on the layout, given the huge effort taken to create an incredibly accurate depiction of Tinsley at the selected time period?



You can help decide if this feature makes it onto the completed layout, don't miss your chance to help decide. We want your opinion, you can write to us via email: [editor@mre-mag.com](mailto:editor@mre-mag.com) (please title your email: controversial or factual 37008). Or we have also included this on our Facebook page, so a lively discussion can be had before the next issue.

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# Book Review:

## Barry Scrapyard

**Author** Keith W. Platt

**Price** £14.99

**ISBN** 9784456-7076-8

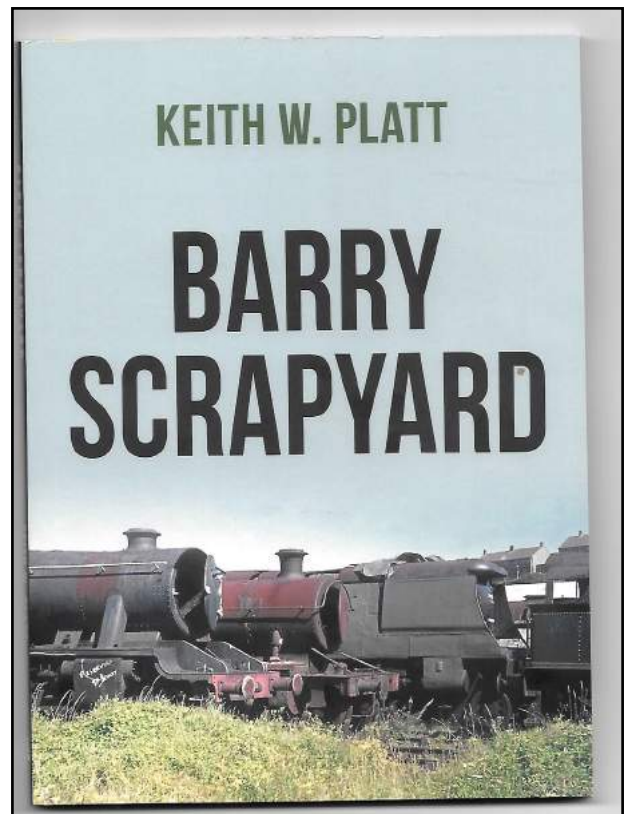
**Size** 234 x 165 mm

**Binding** Paperback

**Illustrations** 180

**Published by** Amberly Publishing

Review by Terry Rowe



This is a must have book for the Heritage Railway Enthusiast and Model Railway Enthusiast . Keith W. Platt has catalogued his visits to Woodhams's scrapyard, Barry, starting in the late 1960s. With the withdrawal of steam in the UK, the Barry Scrapyard became the bastion of retired steam locomotives in Britain.

Keith began record, on slide film, the images of locomotives and the photos taken on those trips. Over time the number of locomotive in the yard shrunk, not because they were being cut up but because the 'steam preservation movement' had started and Barry was the place they could obtain locomotives. inadvertently reveal the gradual blossoming of the preservation movement. Today



many of these locomotives can be found on Heritage Steam Railways or restored to mainline running order.

From this book one can use it as a reference against the locomotive today in preservation to what they looked like in the Barry Scrapyard. This is a great reference to modern day 'steam spotting'. I will be using my copy to tick off the locomotives as I see them in preservation. This is a very informative photographic reference book.

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# Book Review:

## Benelux Railways

Author John Law

Price Special Price: £13.49

ISBN 97814456-6812-3

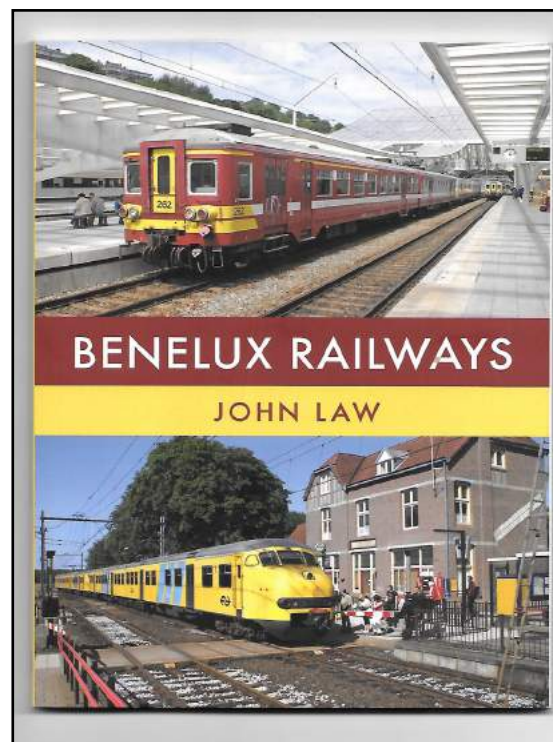
Size 234 x 165 mm

Binding Paperback

Illustrations 180

Published by Amberly Publishing

Review by Terry Rowe



This is a great reference book both photographic and text for anyone interested in the Benelux Railway network. I have travelled these countries by rail and John Law's work has captured feel of these three railways fantastically. He has catalogued the railway from the early 1970's in this book and has even taken photos of the preserved history of the Benelux Railways. If you planning to travel these parts this book is a very informative guide to the past and present.

Text below from Amberly Publishing website:

*The Netherlands, Belgium and Luxembourg are three separate European countries that have their own railway systems, with much integration between each other. They are united by all running regular passenger train services, mostly hourly or more frequent,*

*within each country and beyond. Nederlandse Spoorwegen supplies the principal rail service within the Netherlands, supplemented by other operators such as Arriva and Syntus, who run a few local lines. All the passenger services within Belgium are operated by NMBS/SNCB (Nationale Maatschappij der Belgische Spoorwegen or Société Nationale des Chemins de Fer Belges), uniting the Flemish and Wallonian parts of the country. CFL (correctly called Société Nationale des Chemins de Fer Luxembourgeois) has a surprisingly large rail network, with frequent internal services and innumerable cross-border operations, including those from Germany and France.*



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# Friends Of The National Railway Museum Win MRE-MAG Trophy For Best Association / Society Stand At The Warley Exhibition



*Photo: Railway Modeller Magazine*

Here at MRE-Mag we believe that societies and associations represent the future for the hobby. The busy pace of modern life for most modellers increasingly means that attending the local model club once a week is an increasingly difficult proposition.

But more important than that is the specialised knowledge that societies and associations can represent, and which is shared openly between members. The Friends of The National Railway Museum had a very well laid out stand with interesting points for all. our congratulations go out to them as the first winners of the Model Railway Express Trophy for Best Association Stand.



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# Micro Layout: 1970's London In A Box File

By: James Cullen



Over the years I have built dozens of model railways in various gauges and scales, tens of dioramas and display boards and I've completed hundreds of kits of cars, planes and buildings. With that in mind however, there is always something I haven't done yet so far. After completing my last micro layout in a box file (the high peak railway in N Gauge), I started planning a new project to enjoy while visiting the in-laws over Christmas.

Then when watching the Sweeney, an idea developed. Why have a railway at all? I have dozens of 4mm scale cars, mostly from the 70/80s period. I even have the Ford Consul (Granada) from the first three series with a suitable mk 2 Jag to crash. Add in a triumph squad car, a small London street/waste land scene and a few figures and I've got a working micro diorama/layout just with no trains.





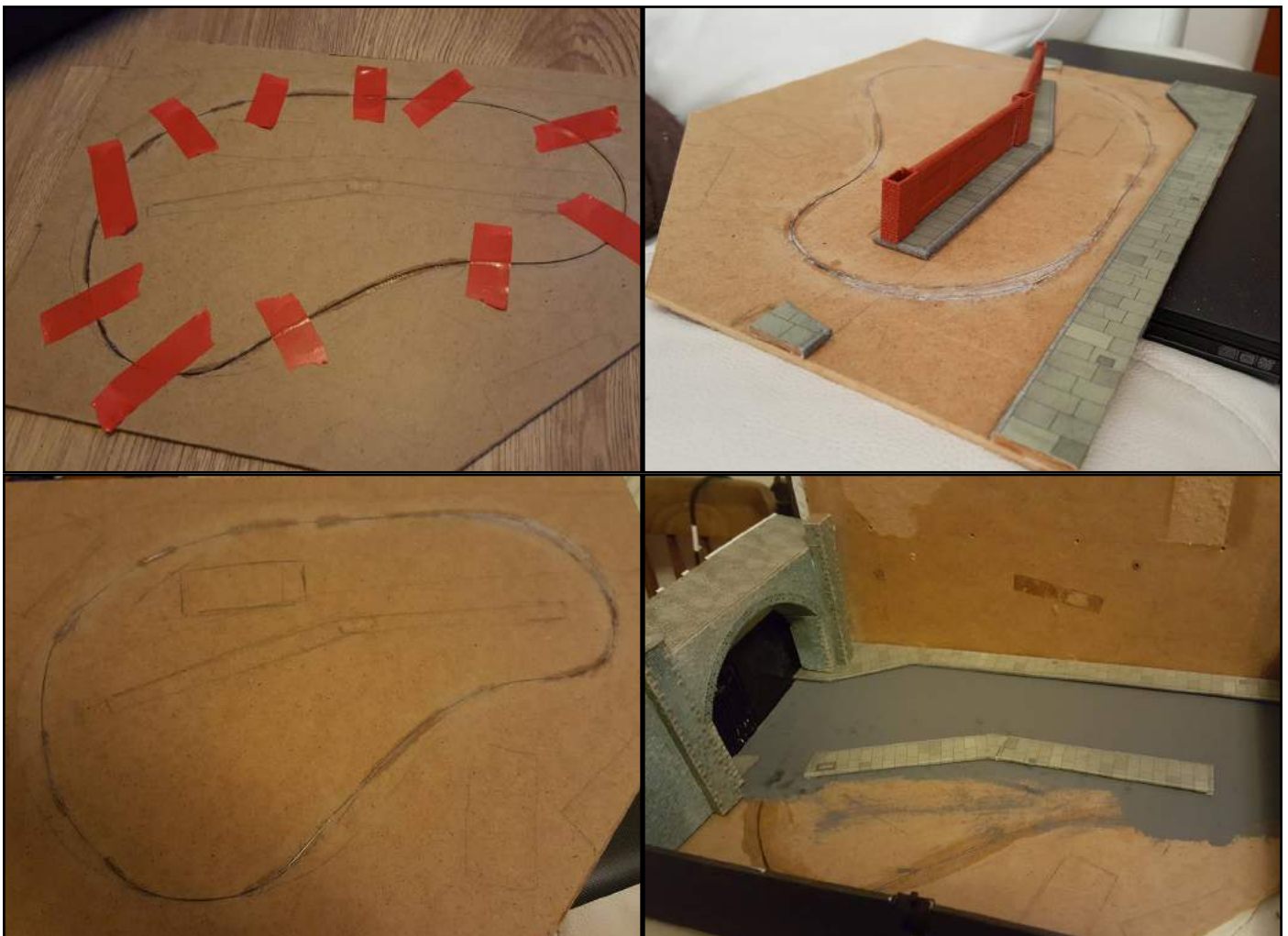
Immediately I went to the spares cupboard and pulled out an old Faller car set, this would be the basis of the set up. A box file was emptied,

and the base was constructed from thin MDF. Most of the scenery is card and paper kits from Superquick (bridge & pavements), other bits come from Bachmann & Peco. The back scenes will be printed from images found online.

I soon realised it was going to be expensive and complicated to motorise two cars in a small space, so instead I've opted to create two separate scenes with a "get-away car" attempting to out run the police traveling between them. In the street will be a more recent TV police team with their famous Mk3 Ford Cortina (life on mars).



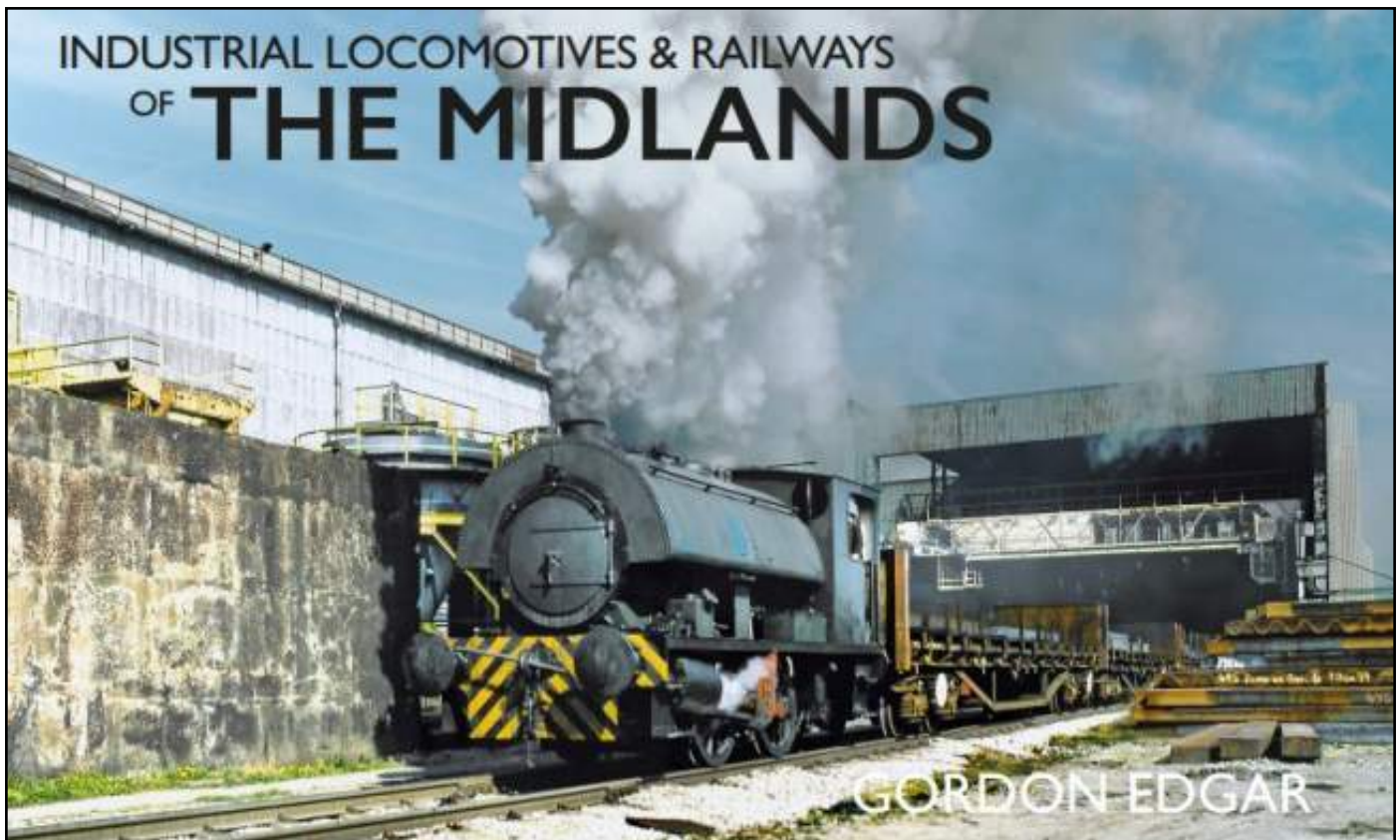
While the Sweeney will be busy in the waste land/building site dealing with villains in their crashed Jaguar (posed up like the original title sequence from the series). What about the getaway vehicle then? Well after a lot of research (re-watching the Sweeney and life on mars), I opted to use a MkI Transit van. These were constantly being used in the series to ferry villains about and played a part in a number of punch ups (arrests).



The wire in the board was laid and tested and the basic scenery items posed in rough positions to check clearances. Once happy, I'll begin to fix everything down permanently but before I do that I must finish improvements to the squad car. Filed back window pillars (they're too thick out of the box) and working lights are a must as it will be in the middle of the action. See part two for how this project finishes up and to find out if Reagan and Carter can get their man!







## **Book review: Industrial Locomotives & Railways of The Midlands by Gordon Edgar**

*Review By: Tony French*

When presented with my choice of a selection of books from Amberley Publishing to choose to write a review on 'Industrial Locomotives & Railways of The Midlands' jumped out at me. A striking cover picture (taken by the author) of a Bagnall 0-4-0 saddle tank at (now closed) Shelton Steelworks coupled to the bold prominent text of 'The Midlands' instantly alerted me to a subject that would be of interest to me (being from Warwickshire and having an interest in Industrial Railways). I also really approve of the landscape format of the book, which for a book which is predominantly images then it creates a much better platform to display them on.

The author, Gordon Edgar, is a very knowledgeable railway enthusiast and a top photographer too. Having grown up on the Southern Region in the late 1950s and 1960s, Gordon's travels have taken him all around the UK and overseas (even as far as China) in pursuit of railways and steam. I have had the pleasure of being alongside Gordon on a few photo charters (including the amazing event with BI 61264 at the Keighley & Worth Valley Railway organised by 30742 Charters which we covered in an earlier issue of MRE Magazine) and can vouch for the superb calibre of his photography and his excellent knowledge personally.

### Can you judge a book by it's cover?

In this case you most certainly can judge a book by it's cover! The content in this book is every bit as good as the image presented on the cover with lots of good crisp sharp quality images throughout coupled together with detailed and informative captions. There is a fair balance between black and white and colour images as well as a good mix of period images and contemporary images giving a good picture of operations across the region across the ages.

As Gordon acknowledges in the introduction the Midland region is very rich in its diversity and on the whole he has done well to cover all aspects of the region. Obviously some areas have been missed and from a personal note I was a little disappointed not to see the railway systems of Greaves Cement Works (Harbury) or Southam Cement Works,

especially Southam with several of the narrow gauge locomotives that worked there now preserved and in some cases in running order. This is the most minor of quibbles though and did not spoil the enjoyment of a wonderful publication.

For fans of preserved industrial locomotives this book also offers the opportunity to see images of such locos in their working days. Examples include unique Beyer Peacock Garrett 'William Francis', GWR 15xx pannier 1501, Bagnall 0-6-0 'Vulcan' and many others.

### In Conclusion

A superb publication for anyone interested in Industrial Railways or Railways in the Midlands. One that will certainly be staying in my bookcase at home! Additionally, a great reference point for anyone looking to recreate an industrial railway in model form. Highly Recommended. 10/10.

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# **Book Review:** **No Turning Back** **by Fred Smith**

Published by: The Book  
Guild Ltd

ISBN: 978 1911320 784

Format: Paperback

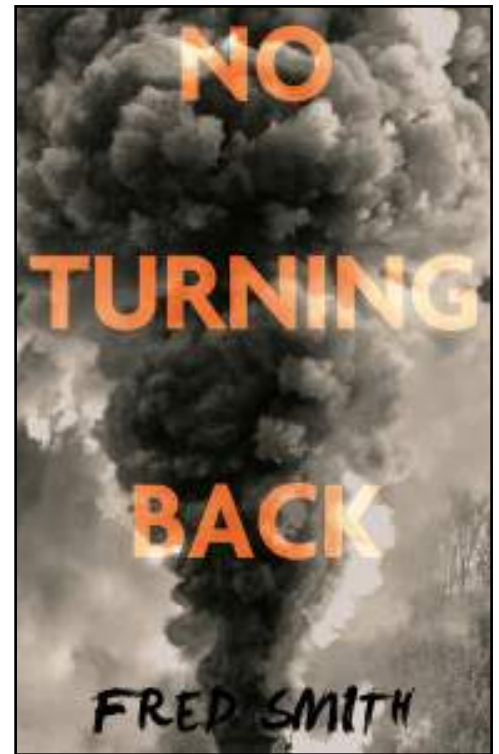
Pages: 255

*Review By: Cath Locke*

This is a thriller set against the backdrop of the industrial revolution. The author conveniently anchors the story in the first half of the 19<sup>th</sup> century by having the protagonist attend the Rainhill speed trials of 1829 very near the beginning of the book.

The hero of the piece is James Williams a young engineer and railway investor who despite a shaky start develops a both a personal friendship and business relationship with a university peer, Jacob Atkinson.

The book follows their adventures as they develop their respective businesses. There are a wealth of characters and numerous sub-plots along the way that, at times, made me feel I'd lost the thread of where the book was going.



The language was slightly anachronistic too (such as the use of terms like 'girlfiend' and 'waterproof' that I felt weren't in common usage in Victorian times in the ways used in the book) however, without them I'm not sure how the author would have told the story he did.

Overall the plot and characters were quite superficial however, it was a fast paced book and I must admit I didn't work out 'who dunnit' until the answer was revealed at the very end of the book.

**B** **f**

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# Review: HORNBY'S NEW 'DUCHESS' PLUGS A GAP IN THE MARKET



*Review By: Tony French*

The LMS princess coronation class or Duchess as they are more commonly referred to by many enthusiasts (I have also heard them referred to as Big Lizzies or Semis as my father often calls them, this was due to the sloping smokebox left behind when the streamlined casings were removed) has been a staple of the OO gauge world for many decades now, yet two members of the class have always been absent from production. When Hornby announced an all new Duchess at Warley last year, it became apparent that those two members would be absent no longer.....



## Prototype History

The history of the Duchesses in general is well documented, so for this section I am going to focus on the last two in particular and the reason they had not been produced in model form before.

In 1947, George Ivatt (now CME of the LMS following the untimely death of Charles Fairburn) proposed building a new pair of Duchesses featuring several modifications. This is largely believed to be as a comparison to his pair of express diesel locomotives 10000 and 10001. The modified design would feature roller bearings and manganese steel linings which were applied in order to decrease wear to the axle bearings and horn guides. Other modifications included a larger superheating area, redesigned rear frame and a cast steel trailing bogie truck (leading to redesigned cab sides to accommodate the new features) as well as featuring a rocking grate and hopper ashpan which by 1947 were now a standard issue on most new build locomotives and a good labour saving device.

The most obvious modification being the new cab sides, which divided opinion, many thought they made the locos look more sleek and dynamic while just as many felt it spoilt the gracious lines of the pride of the LMS fleet.

6256 would prove to be the last locomotive built by the LMS before the railways were nationalised in 1948, rolling out of Crewe works in LMS lined black



livery and carrying the name 'Sir William A. Stanier F.R.S' after the original version of the locomotives designer, who was also the railway's most successful CME introducing many fine designs including the Black 5, 8F, Jubilee and Princess Royal class (among others). The other member of the class would be completed in 1948 under the banner of the newly formed British Railways and would carry the additional 4 prefix from birth becoming 46257 and named the rather bland "City Of Salford" compared to being named after one of the greatest locomotive designers of all time! (A useful fact to know that Salford is a city though for viewing game shows like Pointless or taking part in pub quizzes!)



One of 46256's earliest appointments was to be present at the opening of Rugby's new testing plant along with LNER A4 60007 Sir Nigel Gresley (Gresley had been the driving force behind the idea) Stanier himself was present (to my knowledge) as was Oliver Bulleid, sadly Gresley wasn't there to see his idea completed as he had passed away by then.

Although 46256 was present for the opening there is no evidence of the locomotive ever using the facilities. Likewise, I have never seen any evidence to suggest which performed better out of the modified Duchesses or the new LMS diesels.

46256 and 46257 would then settle down to become part of the BR Midland Region fleet of pacifics and lead relatively unremarkable lives, although for many enthusiasts copping the locomotive named after the famous designer for the first time must have been a thrill! 46256 would become the last LMS pacific to be withdrawn after being kept in service for an extra fortnight to work a leg of an enthusiasts special. 46256 was believed to be in perfect working order and performed wonderfully on the special, but this wasn't enough to spare her from the cutters torch and she would meet her maker at Cashmore's scrap yard. To many enthusiasts the scrapping of 46256 was an act of pure vandalism and remains one of the great missed opportunities for the preservationists.

## The Model

The Duchess has been a regular feature of the Hornby range for several decades now. Initially appearing as part of the Hornby Dublo range in both 2 and 3 rail variants (which later became part of the Wrenn range) and then reappearing as a tender drive model in the late 1970s, the Duchess would again find itself an early choice for retooling when Hornby began to return to loco drive models again in the early part of the 21<sup>st</sup> century. This version of the Duchess was well received and was still a popular seller despite starting to look a little dated alongside some of the more recent releases. Hornby's decision to retool the model might have raised a few eyebrows had it not been for the decision to produce a variant of the tooling suitable for the final two members of the class.

Hornby have announced three variants for the new tooling:

- R3553 6231 Duchess Of Athol in 'as built' condition with single chimney, no smoke deflectors and resplendent in LMS Crimson Lake livery.
- R3555 46256 Sir William A Stanier F.R.S in BR maroon with late crest.
- R3509TTS 46235 City Of Birmingham in BR green with late crest and fitted with TTS sound (not yet released, expected May 2018)

First impressions of the locomotive are absolutely stunning a beautifully accurate reproduction of the real thing with wonderfully applied details, lining, crests and numbering. The finer points like separate hand rails and sprung buffers are all there, the addition of the small bag of detail parts truly completing the locomotives appearance. One addition to the model is the superbly reproduced coal pusher which is sadly hidden from view under the coal load, if this were my model the first thing I'd do is remove the coal load to see this spectacular feature in all it's glory! If this model was never to turn a wheel it would be a joy to behold but as it is how does it perform?





The answer is superbly, beautifully smooth from the word go and whisper quiet. We haven't put one to the maximum test yet but the model is certainly capable of hauling eight Bachmann Mark 1s without being taxed. Pickups on the tender wheels as well as the driving wheels means the locomotive doesn't hesitate when running over any kind of pointwork, even at slow speed. For the DCC modeller the 8 pin decoder is housed in the tender and there is plenty of room to fit pretty much any decoder of choice. My main gripe would be the clips holding the tender body on seem to need some 'persuading' before the tender top is removed!

Is this model suitable for my layout?



Well, this is a tricky one! Many modellers have fallen in love with the class and with this one carrying the name of her designer she has created a massive stir in the enthusiast market. However,

carrying BR late crest and maroon livery limits her to a rather short time period towards the final days of steam, however the late steam/early diesel period is one many modellers like to recreate.

In this period she was rarely found away from her regular haunt of former LNWR metals either so she really is only truly suitable for BR Midland Region modellers. I would run her with either BR maroon mark I's or maroon Stanier coaches, additionally it wouldn't be unusual to see her relegated to parcels trains or even a train of fitted vans in her final days.

For the preserved modeller you can look at it two ways really. It is my belief when recreating a preserved scene high profile scrapped locos don't really fit the bill and 46256 certainly is a high profile machine!

However, as mentioned in the history section her scrapping was a crime and this offers the opportunity albeit in OO scale to rectify that!

As always with this section it's your model railway and you run what you want, this merely suggestion on my part. I know many of you will be keen to get your hands on one of these even if it's an alien machine for your metals or even time period!

## In Conclusion

The well known railway writer O.S Nock is quoted as saying “there are not enough superlatives in the English Language to describe a Princess Coronation (Duchess) at full cry, we shall never see their like again!” In my opinion the Hornby model does just justice to that statement. My only major gripe would be the shortage of models available and by the time this review goes to press they will be almost impossible to obtain! For that reason I have to deduct the smallest amount of marks I feel justified so... 9.9/10!



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# A Prototype For Everything



*Photo Credit: James Cullen*

Here we see a lorry transporting 2 track pannels, how many modellers have wanted to add that bit of extra realism to thier layout by featuring such a vehicle in thier yard loading / unloading?

Of perticular interest here is the strapping on the lorry securing the two track pannels to the lorry, also worth noting is the sagging of the lorry in the middle due to the weight spreading over such a long trailer.

if you have a photo of something you would 'never see on a layout' drop us an email here: [editor@mre-mag.com](mailto:editor@mre-mag.com) (please title your email "a prototype for everything"). It could be something as simple as the way two brick walls are joined, unusual road markings or signs etc... bring a little fun into the modelling projects of many who will say 'theres no way that would ever happen in real life'



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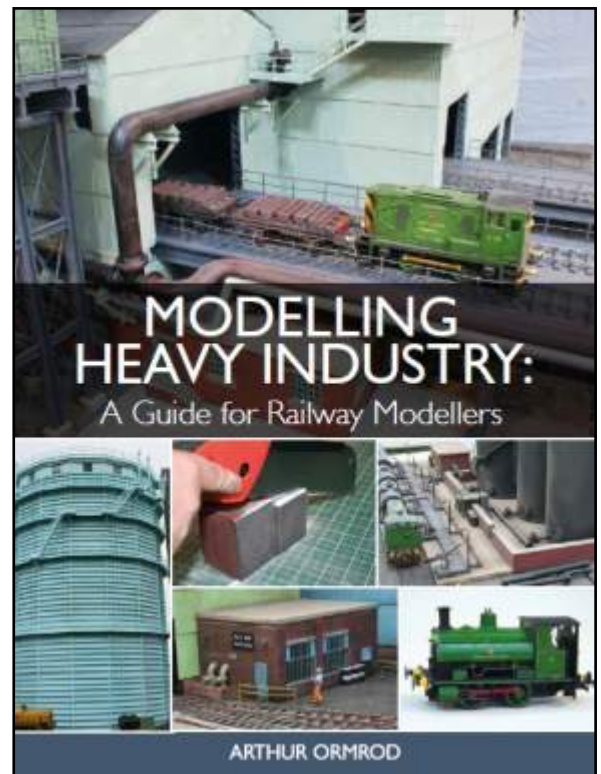
# Review: Modelling heavy industry; A guide for railway modellers

Author: Arthur Ormrod

Publisher: Crowood Press

ISBN: 978 1 78500 3370

*Review By: Cath Locke*



The introduction to the book gives an insight to the author's own interest in heavy industrial sites, particularly steelworks, and provides a good basis for the rest of the book. This takes us into the prototypes and some of the challenges of modelling heavy industry, such as modelling a 70ft chimney which at 00 gauge would be 10 ft tall (a bit of a problem in the spare room!).

The book covers tools & equipment for modelling as well as materials. Then we get into the detail of building realistic gasometers, tanks, cranes, miscellaneous small & large buildings and cooling towers all typical of heavy industrial sites.

The book gives a good insight into the challenges of modelling these structures and how to overcome them.

The author shows how to use different materials and how to modify pre-made (resin cast) models to create realistic looking results. There are many excellent pictures of both prototypes and models throughout the book.

There are many good ideas in the book and it will certainly be a useful resource that I will keep to hand. As a relative newcomer to the hobby I found the book both inspiring and informative and I can also imagine that more experienced modellers would also find it a useful reference.



Reedie Models



# Working with resin cast model kits

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In this article I hope to guide you through building a resin cast signal box by Artitec (Signal Tower Lehrte) and hopefully you can take some of my tips from this build and use them on your next model. This is one of my resin cast models I purchased whilst in Norway a few years back.

---

Before we start the build there are a few safety points to cover when working with resin models:

---

**DUST:** All resin models will produce fine dust when cleaning up the edges during sanding, I recommend that a bowl of warm soapy water be kept to hand at all times. Keep the part and the abrasive paper wet as this stops the dust and the paste formed helps to give a smoother finish too.

---

**BRITTLE PARTS:** Any fine detail or small parts can be brittle so a little extra care is advisable at all times, especially when removing the flash or the part from a sprue. Also take care that the flash does not fly off and land somewhere where small children or pets could find them.

---

**ADHESIVES:** I mainly use superglue for the small items and to tack larger sections together before using a two-part epoxy, which I mainly used for strength in the corners of large parts such as walls and roof sections.

---

**PAINTS:** Resin models will take both acrylic and enamel paints, a primer is recommended prior to the topcoats being applied. Please follow the safety notes supplied by the manufacturers for paints and glues to get the best results.

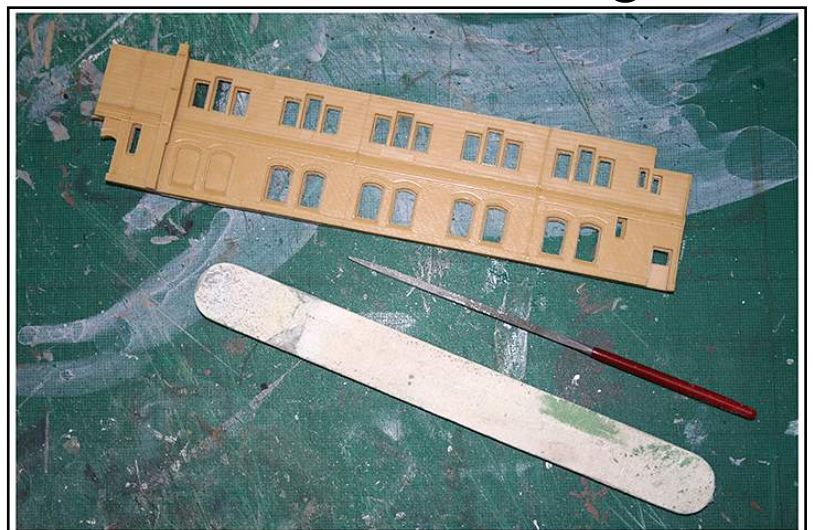
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When building any model I like to get all the parts out and lay them out so I can check they are all there and if there is any in transit damage. This also allows me to plan out the build especially as I tend to build the model out of sequence so I can paint the model and the additional details.

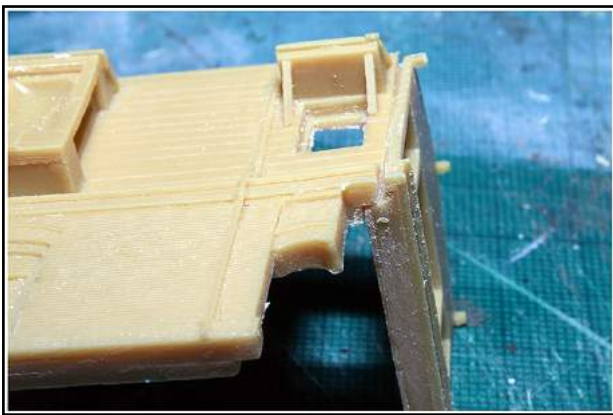


My next step is to cut away all the excess resin flash from all the parts ready to undertake the cleanup process. I do this using plenty of warm soapy water and medium grade wet and dry paper for the edges and a small needle file for the window and door openings.

By using the soapy water at this stage you are cleaning the parts as you handle them, as all resin cast parts will have a small amount of release agent on them. This agent can cause the paint not to stick and even give a mottled effect, which is more noticeable when using acrylic paints.



The two part polyurethane and epoxy resins cure when the resin and hardener are mixed together causing a chemical reaction to take place, this process generates heat as it cures. The draw back from this is depending on the size of the part minor distortions can happen, such as thin sections to bend or large parts to cause the mould to deform. In addition to this as the resin cools in the mould it can shrink.



With this in mind test fitting all the parts is an important step, as this ensures that all the joints line up correctly greatly reducing the need for fillers. Again I washed all the parts to remove any resin dust before starting to assemble the model. I mainly use superglue to tack the walls and roof sections together, and then used some two-part fast set epoxy resin on the inside to strengthen the joints. Whilst the model is not going to be handled once finished, superglue is brittle and it helps to reduce damage during the next few stages by reinforcing larger joints with epoxy glue.

Whilst the model is not going to be handled once finished, superglue is brittle and it helps to reduce damage during the next few stages by reinforcing larger joints with epoxy glue.





As you can see from these photos the parts butt up together cleanly and only a little filler was required along the roof, and a liquid filler was needed for some wall joints.

---

Once the filler has fully dried I use plenty of warm water and fine wet and dry paper to sand away the excess to give a smooth finish. In some cases the filler will reduce the detail in areas like the brickwork, this can be brought back by using the tip of a sharp blade to score the recess between the bricks. I use this technique for the panel lines on model aircraft as the filler nearly always hides them.

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When all the detail has been put back I give the model a complete wash again in warm soapy water, this insures that any release agent, dust, glue or grease is now removed making the model ready for priming.

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The priming stage is in my mind the most important stage, as this will show up any flaws in the previous stages. The primer can be applied using in several ways, airbrush, spray can or painted on with a brush. I prefer to use an airbrush (I will talk in detail about airbrushing in a later article) as this gives a very fine coat of paint made up of small droplets, where as a can of spray can produce larger droplets and does not have quite the same control. Brush painting can give some very good results I find it limiting and have had mixed results.

---

Once the first coat has been applied it's now time to check all the areas that were filled, as this is the time to add more filler or improve any recessed lines. I use a soft sponge sanding stick to give the model a quick rub down to remove any loose paint droplets ready to add the second coat. Once the second coat is applied and dry I repeat the sponge sanding stick process to get a clean smooth paint surface ready for the main paint finish.

---

The two main brands of paint I use for the top coats are the Tamiya range <http://www.peediemodels.com/guides/Tamiya%20colour%20chart.pdf> is great for airbrushing and brush painting and Vallejo range for brush painting.

Tamiya paints can have their viscosity reduced with an alcohol base thinner, and normally I do this with all new jars by adding thinner to the bottle. All the bottles are filled below the neck, and after some experimentation I have found that adding thinner to bring the paint level up to the base of the neck is just the right consistency for my airbrush. With this type of acrylic paint I use 22 psi in my dual action brush for main coverage, as this allows the paint to reach the model as wet droplets and giving the model a good layer of paint without causing runs or other defects.

---

Whereas the Vallejo range <http://www.peediemodels.com/guides/Vallejo%20colour%20chart.pdf> of paints have been designed for brush painting (There is an airbrush range available now) and more aimed at the figure painter at the start, but now with the popularity the range has just grown. The great thing with these paints is that you can add tap water to thin them, and the coverage from them is fantastic. The other great thing is that all the bottles come with a dropper top making it easy to dispense a very small amount of paint. I tend to make up a small pallet from plastic throat lozenge packets, as they are small but can hold more paint than you think.



The model was first given a coat of Tamiya red brown for the brickwork, and whilst this may be a little dark to start with it will be toned down in later steps. At this point I am not concerned with a little over spray onto the weather boarding, unlike an aircraft or other vehicles where clean edges are required. The minor over spray helps add a little bit of shadowing in what will be a off-white wood panels, and I will use this under painting process for shadow and dirt areas as seen on buildings where water and dirt collect.

---

The next stage is to paint the weather boarding with off white and a little light sand mixed to give a slightly warm white, as this mix I find gives the appearance of an aged and discoloured paint scheme. Then I moved on to the roof sections using a thinned down German grey, which is more of a slate grey dark but not black.

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Once all the base colours are complete its time to start adding the detailing paintwork, such as the medium grey for the doors, zinc metallic colour for the gutters and down pipes and dark brown for the window sills and brick base that the main building sits on.

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After allowing the paint to fully cure overnight it's now time to start adding the cement colour to the brickwork. I use water based weathering compounds by Pro Modellers, and make a blend of grey and sand as this gives a nice warm cement colour. This wash allows you to splash it all over the areas required, and when dry you use a damp cloth or in my case a new cotton bud to remove the excess from the brick faces leaving it in the recesses. For the weatherboard I use dark dirt or grime colour to accentuate the boards and to allow it to pool up on the lowest boards that come into contact with the brickwork. With weathering I take a lot on inspiration from old farm buildings here in Orkney, as more often than not these buildings tend not to have been cleaned and a how water runs down walls and the dirt pools along the walls. Looking at this I can then use this on my models hopefully giving a more realist look, before any dry brushing work to high light areas.

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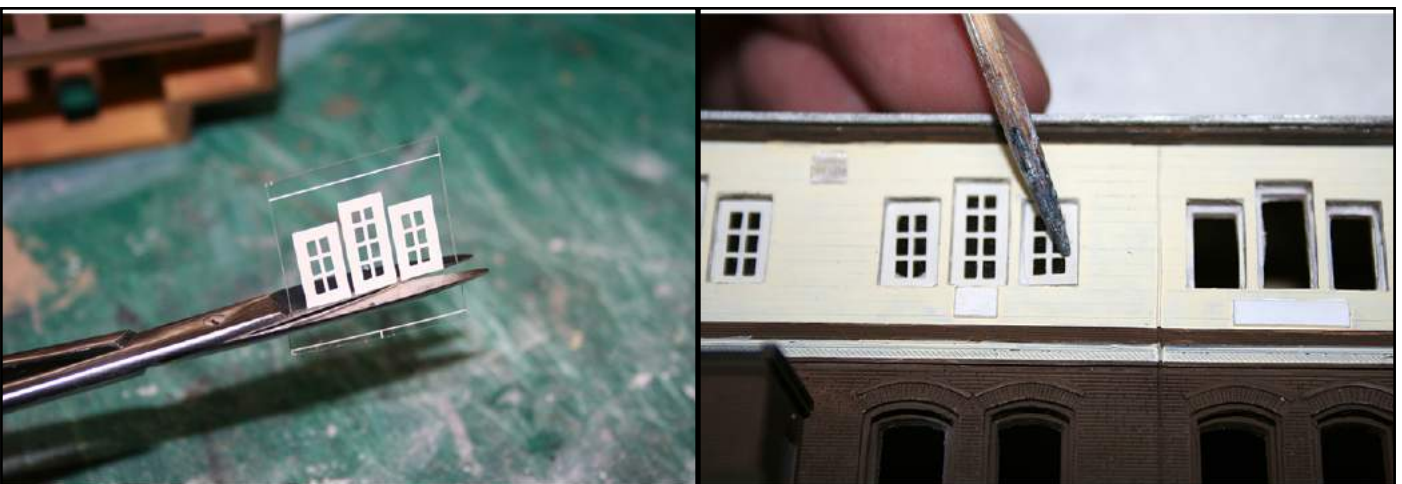
Once the washes have been completed I like to finish this part with a clear coat of matt lacquer, as this seals in the work so far and stops the washes

from being removed when adding any brass fittings and glazing.

---

The next stage is to start adding the windows, which in this case are screen printed on clear plastic. I cut these out one at a time and using a fine file sand down the edges until they fit the opening, then using a PVA glue fix them into position. I use PVA as it is easy to apply with a needle or cocktail stick around the window or door opening, and my main reason for this is it does not fog the plastic as superglue can and the residue can be easily removed with a damp cotton bud or paper towel.

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With all the windows and doors fitted it's now time to move on to the dry brushing of highlights, and for this I tend to use a medium grey or off white. I hardly ever use pure white or black as you hardly ever see these colours. The grey is used for darker areas and the off white for lighter ones, and with this method less is more so take time to build up areas slowly. I have used ten passes to build up areas of colour, as this method allows the modeller to gradually lighten the model.

Now the dry brushing is complete its time to add the final parts, and in this model its the brass etch ladder and railings. These are carefully cut from the fret using a sharp knife and making long slow passes with a file along the part (not across it as the brass is only 0.2mm thick to avoid damaging the part), and then I use a matt enamel paint as I find this grips the brass better. Once dry I then like to use a small amount of superglue to fix the part into position, generally I use a fine needle to put spots of glue onto the model before adding the brass part. Sometime in the case of a long section of railings on a ship I fit them in position using some blue tack or masking tape and then apply the glue as required.



The model is now complete apart from any decals that could be used to give additional detail.

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After reading this article hopefully there will be a few tips that will be able to use with your next model.

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### About the author.

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I am a product designer for Peedie Models <https://www.peediemodels.com> for the last five years, and have been building models for some 40 years be it plastic kits and model railway layouts. This all started when I was a child from collecting tokens from cereal packets to get small basic plastic model aircraft kits. I am currently restoring a 30-foot N gauge model railway that came with the house here in Orkney. The former owner of the layout passed away some eight years prior to us purchasing the house and was left unloved so there is plenty of work to be done to get it back to a working model again.



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**NEW AND OLD EXHIBITS  
PREPARE FOR THE  
2018 LONDON MODEL  
ENGINEERING EXHIBITION**



**Event:**

**LONDON MODEL ENGINEERING EXHIBITION 2018**

**Location: ALEXANDRA PALACE, LONDON**

**When: FRIDAY 19<sup>TH</sup> – SUNDAY 21<sup>ST</sup> JANUARY 2018**

**The South's Largest Model Engineering & Modelling Exhibition returns in January from the 19<sup>th</sup> – 21<sup>st</sup>. This exhibition is regarded as one of the leading model shows in the UK and attracts over 14,000 visitors annually.**

Come along and see the full spectrum of modelling from traditional model engineering, steam locomotives and traction engines through to the more modern gadget and boys' toys including trucks, boats, aeroplanes, helicopters and robots.

Visitors can travel between the show's different zones, trying the activities and watching fascinating and technical demonstrations. Over 50 clubs and societies will be present displaying their members work and competing to win the prestigious Society Shield. In total, nearly 2,000 models will be on display.

Organisers expect to welcome the return of the British Model Flying Association, Tamiya Trucking Group, Brickish, The UK Tank Club, The Imagineering Foundation and the Polly Owners Group who provide passenger rides behind the 5" gauge steam locomotives within the Great Hall.

All of the leading suppliers will also be present showcasing new products and special promotions and giving hobbyists an excellent opportunity to see and compare products under one roof. You will be able to purchase virtually anything you need for your next model or project or to get you started in a hobby.

If you are an active model engineer this is a key event in the calendar to meet other hobbyists and see the leading suppliers. This is a great day out for all the family, one the children will love with all the working models. If you are interested in modelling yourself or want to rekindle your childhood memories, you will find something amongst the many diverse types of modelling on display to admire. If you are not already a modeller hopefully the exhibition will fire your imagination to build something yourself and enjoy one of these satisfying hobbies.

**The South's Major Showcase of Modelling ..... Not To Be Missed! Dates & Times:** Friday 19<sup>th</sup> – Sunday 21<sup>st</sup> January 2018  
 Open 10am – 5pm Friday and Saturday and 10am – 4.30pm Sunday. Last entry is 4.00pm Friday and Saturday and 3.00pm Sunday. Model Active Zone closes at 3.30pm on the Sunday  
 Cash Box opens at 9.00am each morning before the event opens at 10.00am **Admission:**

**Admission:**

Ticket	On Line Tickets	Full Price Tickets
	Discounted tickets via website	On the Door
Adult	£11.00	£12.00
Senior Citizen/Student	£10.00	£11.00
Child (5-14)	£3.00	£4.00

To book tickets go to [www.londonmodelengineering.co.uk](http://www.londonmodelengineering.co.uk). If you would like to order by phone please call SEE Tickets 0871 3861118. Calls cost 13p a minute plus network extras.

Meridienne Exhibition cannot process any telephone orders for tickets. If you have general enquiries regarding the exhibition other than to book tickets please call 01926 614101.

For groups of ten or more discounts are also available. Please quote GRP10.

**LONDON MODEL ENGINEERING EXHIBITION**  
**FRIDAY 19<sup>th</sup> to SUNDAY 21<sup>st</sup> JANUARY 2018**  
 Great Hall, Alexandra Palace  
 London, N22 7AY  
[www.londonmodelengineering.co.uk](http://www.londonmodelengineering.co.uk)

# Readers Request(s): 47601



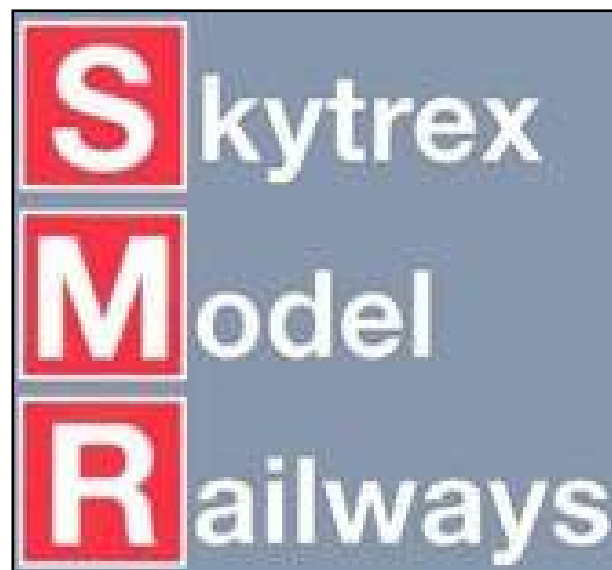
*Photo: 47601 from the John Law Collection  
Taken near Swallownest on the former Midland 'Old Road'  
with Brookhouse colliery in the background*

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.





# Signature Layout: Tinsley TMD & Yard



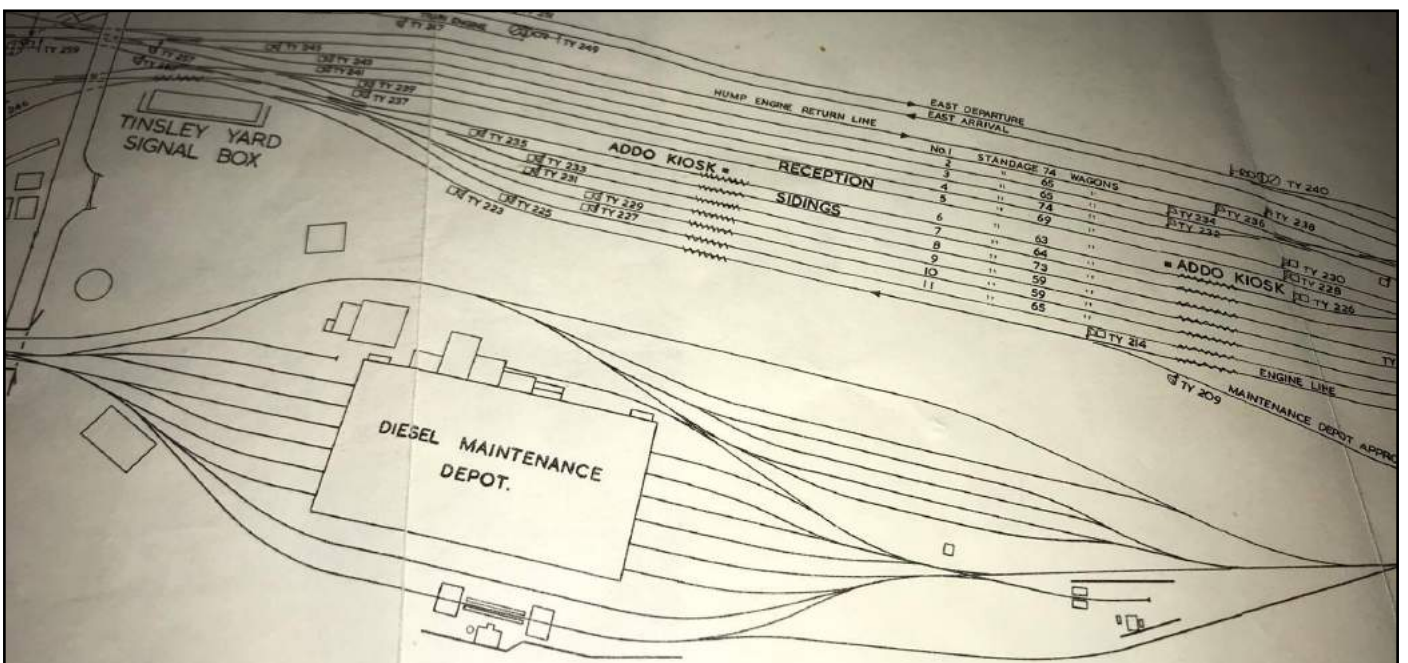
## Article by Alexander Croft

One of the first things I wanted to do as the new Editor at MRE-Mag was bring a regular article (a signature article if you like), so instead of constantly only viewing new layouts every month you (our readers) get the chance to stay with one layout over a period to see in detail how it develops and how much goes into creating a truly spectacular large-scale layout.

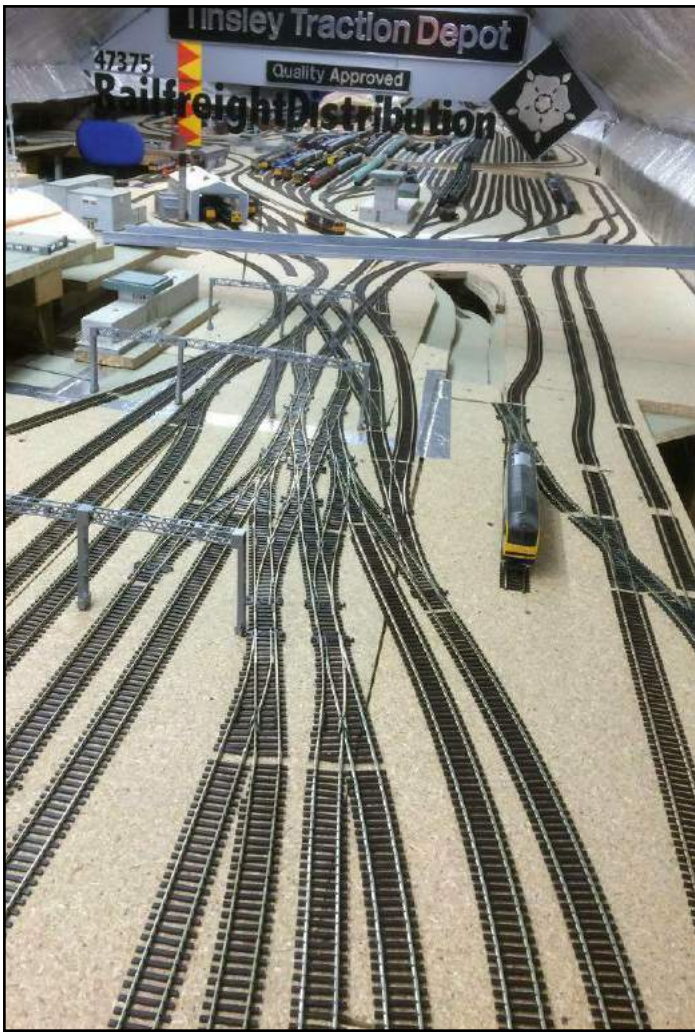
The first of these Signature Layouts is Tinsley TMD and Yard, a spectacular example of modelling a real location in 4mm scale oo gauge. Built by Dave Gilmour in his attic, this layout is a true labour of love and at approximately 40ft long by 15ft wide (Dave has never thought to measure it) is a layout which many of us could only ever dream of building (but we would if we could).



Even with this huge loft space to work with, Tinsley TMD and Yard is not without its compromises as a model. To accurately depict the complete Tinsley TMD and Yard, Dave estimates that he would have needed to double the length of his loft. Given how expensive this would have been, Dave has chosen (like many modellers) to depict as much of the Depot and Yard as possible in the space available.

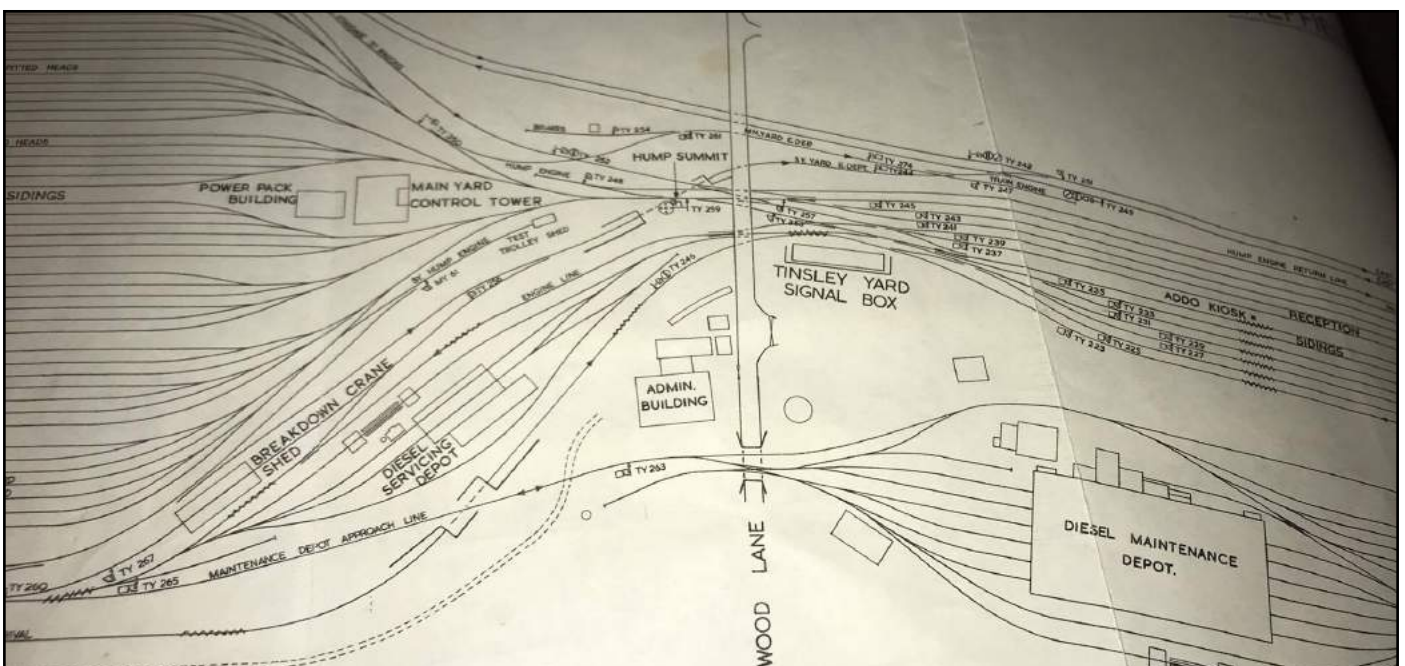


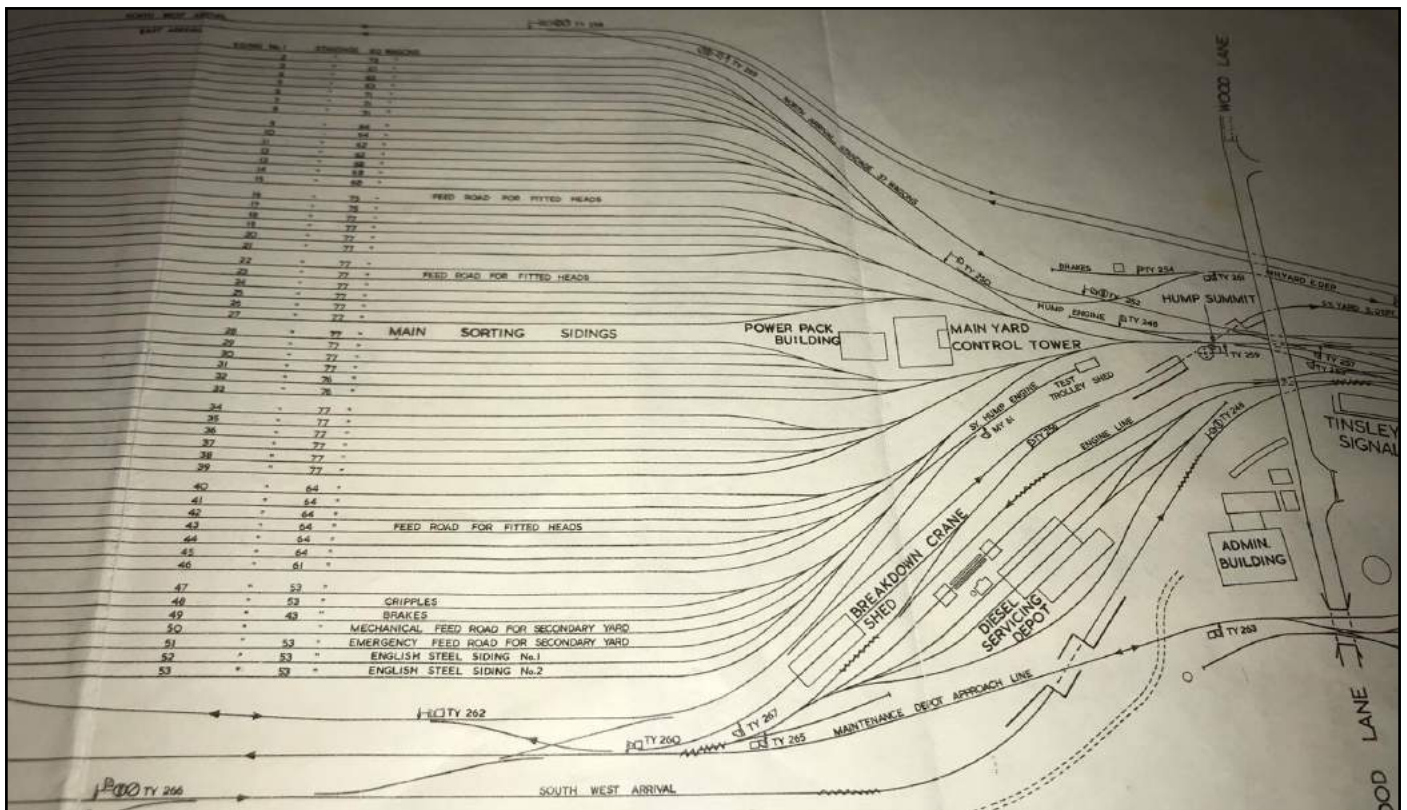




So where did the inspiration to Model Tinsley TMD and Yard come from? Like many of us when we look for a modelling project, we have a favourite place where we spotted as kids, worked at during our lives or even just spotted whilst on holiday. In Dave's case, Tinsley TMD was one of his Workplaces. As a result the model also depicts

the general period during which Dave Worked at (or into) Tinsley, during the later years of BR and into Privatisation under EWS who sadly closed the Depot and Yard as part of a rationalisation programme in 1998.





Dave has carefully collected almost every locomotive that was allocated to the Tinsley Depot over his time there in model form, it is indeed his ambition to own every locomotive in every livery that was seen at the Depot for any period (during the modelled period). Take a look at our earlier article about 37008 to help decide if that locomotive should become part of the fleet.







I hope the photos we have been provided with for a teaser about this layout have interested you all, and I want to take this opportunity to thank Dave Gilmour for granting us access to his spectacular layout. I look forward to hearing your (our readers) views via our facebook or email: [editor@mre-mag.com](mailto:editor@mre-mag.com) (if you are commenting about this article please title your email ‘Tinsley TMD & Yard’)





# Model Railway

## Exhibition

Image copyright © Alan Cooper and reproduced with permission.

**The Longfield Academy  
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**Longfield, Kent DA3 7PH**

**Saturday & Sunday**

**27<sup>th</sup> January 2018**

**(10.00am to 5.00pm)**

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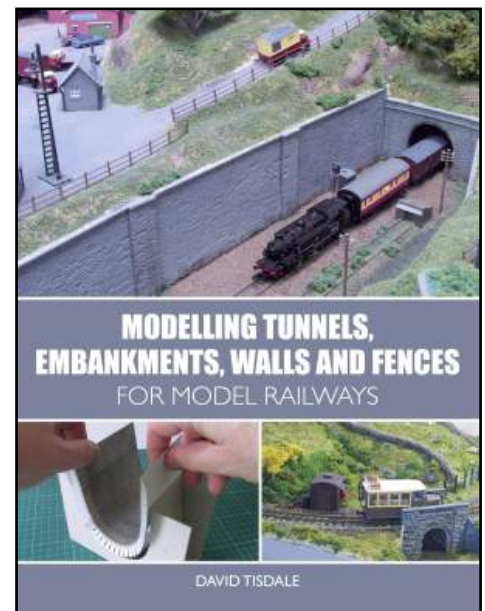
# Review: Modelling tunnels, embankments, walls and fences for model railways

Author: David Tidsdale

Publisher: Crowood Press

ISBN: 978 1 78500 328 8

*Review By: Cath Locke & John*



The book is rooted in the author's own interest in railway engineering and his own experiences of constructing layouts.

The book covers the challenges of railway engineers posed by the physical landscape and the extension of these challenges for modellers in recreating realistic layouts within the confines of scale, space and materials available.

The importance of planning and research is emphasised, from considering whether your layout is an urban or rural setting to assessing baseboards and calculating gradients and clearances. Compromise is also mentioned!



Detailed chapters on specific items of railway infrastructure are supported by some excellent photographs. A final chapter on detailing adds the finishing touches too.

The author's passion and interest in railway engineering is clear throughout and the book is based on his own practical modelling experiences. As it is difficult to imagine any layout without these integral features of the landscape this would be a useful resource for modellers of all levels of experience.

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# Review: Stanton Iron Works 7 plank wagon

*Review By: Alexander Croft*

Scale: N Gauge

Maker: Peco – special edition Exclusive to Malc's Models

This wagon represents another quality peco item, many will know that N gauge has traditionally seen lower quality tooling due to the size restrictions of the scale. The Stanton 7 plank wagon I am happy to report, represents another excellent example of the ever improving quality in the scale.



The interior of the wagon is however largely plain with minimal detail, the floor of the wagon has planking moulded into it. However there are indentations from the manufacture which, when viewed

closely spoil the effect somewhat. However these small issues are not new in this or any scale and in comparison to any oo gauge wagon will still look as good if not better when in motion.

If a modeller had a mind they could easily disguise these minor issues with either a full load of coal or residual coal fragments (which never got fully unloaded unless some shortage made this necessary). The Model comes with peco's standard N gauge wheel set although if you had a mind, a skilled modeller could replace these.



In conclusion this model is an excellent example of an N gauge 7 plank private owner wagon and given the range of lines this particular private

owner operated along, no layout from the 1930's to the 1950's representing the north of England or the midlands should be without one or more in regular goods traffic.





# Hidden Gems – by Dave Scott



St. Bees, situated on the West coast of Cumbria between Barrow and Whitehaven, is probably more commonly known as the starting point for the Coast to Coast long distance footpath. However, it is here in this unlikely location that we find the hidden gem that is the West Cumberland Railway Museum.

The Museum houses a private collection of local railwayana amassed by its owner / curator Peter Rooke, a retired civil engineer, over a twenty year period which was originally kept at his private home.

The museum is housed in what was double fronted shop which has had many guises including a Police Station and Hairdressers. The premises took two years to convert into what we see today and opened to the public in 2016.



The collection contains exhibits from the original private companies, post grouping London Midland and Scottish Railway and British Railways from that part of Cumbria.

Exhibits are often rotated however, items from various railway companies such as the North British, Cockermouth Keswick & Penrith, Maryport and Carlisle and the London and North Western Railways plus others from the area are usually on view.







On my visit Peter Rooke gave a guided talk through the exhibits which portrayed the history of how the railways came to this part of Cumbria and the rivalries came about between the various companies. His talk was very knowledgeable and informative.

As you will see from the accompanying pictures the Museum space is very full. There are no refreshments or public toilets available in the building. However it can accommodate wheelchairs and has disabled facilities. There are a number of Pubs and Hotels nearby where you can obtain sustenance.



The address for the West Cumberland Railway Museum is :-

24 Main Street, St Bees, Cumbria. CA27 0AA

Getting There: -

- By Rail, to St. Bees, Walk up hill from the Station for 100 yds and the Museum is on the left opposite the Post Office.
- By Car, in St. Bees park in the free station car park then as above.

The Museum is generally open 1 week per month, plus by appointment for larger groups. Details on opening times can be found on Facebook at West Cumberland Railway Museum.

For further details please contact : [petergrooke@btinternet.com](mailto:petergrooke@btinternet.com) or follow the details on Facebook.



# Theft of Exquisite Model Railway Wagons

Whilst the MRC were unloading the van carrying the exhibition layout 'copenhagen fields' at the Model Railway Club Premises in London on the evening of the 15<sup>th</sup> of October 2017, an opportunist thief stole a small black and aluminium case (450X300X125mm) containing 81 wagons and three coaches. These were made by the late Bill Blackburn, they were of enormous sentimental value to his family. He made them with great love and painstaking care. The MRC are particularly sad because after his death last December, they were a very important part of his legacy to his grandchildren.



The MRC hope that someone will come forward with information about their whereabouts so that they can be returned.

How to recognise the wagons:

Each item has a conspicuous dot painted on the underside, they are all built to 2mm : 1ft fine scale standards and will not work on standard N gauge track. They are superb examples of work in the scale.

What to do:

If you hear a collection of 'N gauge wagons' being sold please let me know. Contact details are below, the metropolitan police crime reference number is 2728373/17

By Tim Watson, Club President.

The model railway club, keen house, 4 calshot st, London, NI 9DA

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# A Day In The Life Of Santa On The Great Central Railway



So that Santa has plenty of time to prepare for his Christmas eve duties, a team of specialist elves are sent to a secret warehouse in July to prepare and pack all the special presents to be given out on the train.

Of course Santa wouldn't be Santa if he didn't check twice, so a week before his special appointments on the train he checks to make sure everything is right and that his elite team of elves know exactly what to do.



On the train Santa gets his own coach where he and Mrs Claus help the elves to get everything ready for the children. From 9am in the morning the children arrive and embark on a magical journey of just over an hour, during this trip the children are served drinks and sweets (and the odd glass of sherry for mum and dad).



Santa starts his magic train ride with an entertainer getting the children all excited and ready to see Santa, and as the train departs the station Santa and Mrs Claus appear with the elves (pushing trollies full of presents for all the children, as Rudolph and the team are training for the big day).





Santa takes time to stop and talk to every child on the train (once every child has been given a present), parents love the chance this offers to take photos with Santa as he walks back through the train.

When the train arrives back at the station the parents and children disembark from the train and have the chance to explore the station with it's festive atmosphere, café and craft stalls all at hand. In between trains Santa takes a quick rest while his elves re-load the trollies for the next magical train journey, Santa does these 96 times visiting approximately 13,000 parents and children (excellent practice for the big night).



Kind Thanks to Michael Stokes at the GCR for a peak at Santa's timetable. Images used are copyright GCR, Article by Alexander Croft. Info about the GCR can be found here: <http://www.gcrailway.co.uk/>



# And The Winner Is:



Congratulations to Dave Scott

you were correct, the picture in our last issue was of the Victoria Bridge on the Severn Valley Railway.

2 tickets to the london model engeniering exhibition at Alexandra Pallace will be in the post shortly!

Thank you to everyone who took part, stay tuned for more great compettitions in the future!



	<p>FRIDAY 19<sup>th</sup> to SUNDAY 21<sup>st</sup> JANUARY 2018</p>	 <p>Great Hall, Alexandra Palace London, N22 7AY</p>	 <p><a href="http://www.londonmodelengineering.co.uk">www.londonmodelengineering.co.uk</a></p>
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# And finally.....

By Terry Booker

Some stunning pictures of Plandamph which will be fully featured in our next issue:



# 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







Welcome to our project update feature, with the latest status of forthcoming releases from all major manufacturers. Use it to see the progress of projects you are interested in. The web address in the "link" column can be used to view products online, and to place your preorders.


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Phone opening times    Shop opening times  
Mon to Sat **7:30am-6pm**    Mon to Sun **9am-5pm**  
Sun **9am-5pm**


	Link	Price	Date announced	CAD done	In Tooling	Seen 1st EP	Decorated samples	In production	On Board Ship	Released
SECR Birdcage Coaches	<a href="http://hattons.co.uk/bc">hattons.co.uk/bc</a>	£55.21	Mar 2014							
Warflat Bogie Flat wagon	<a href="http://hattons.co.uk/warflat">hattons.co.uk/warflat</a>	£42.46	Mar 2013							
Baldwin Class 10-12-D 4-6-0	<a href="http://hattons.co.uk/baldwin460">hattons.co.uk/baldwin460</a>	£123.21	Jul 2014							
Class H2 Atlantic 4-4-2	<a href="http://hattons.co.uk/h2atlantic">hattons.co.uk/h2atlantic</a>	£152.96	Mar 2013							
Class 90	<a href="http://hattons.co.uk/c90">hattons.co.uk/c90</a>	£119 (EST)	Jul 2014							

	Link	Price	Date announced	CAD done	In Tooling	Seen 1st EP	Decorated samples	In production	On Board Ship	Released
Class 121/ 122	<a href="http://hattons.co.uk/dapolbubble">hattons.co.uk/dapolbubble</a>	£123.25	Dec 2012						121	122
GWR Streamlined Railcar	<a href="http://hattons.co.uk/gwrrc">hattons.co.uk/gwrrc</a>	from £123.25	Jul 2014							
Class 59	<a href="http://hattons.co.uk/dapol59">hattons.co.uk/dapol59</a>	from £124.43	Oct 2015							

	Link	Price	Date announced	CAD done	In Tooling	Seen 1st EP	Decorated samples	In production	On Board Ship	Released
O Gauge 50t Warwell Wagon	<a href="http://hattons.co.uk/OGaugeWW">hattons.co.uk/OGaugeWW</a>	£85	Oct 2016							
ICI Hopper Wagon	<a href="http://hattons.co.uk/ici">hattons.co.uk/ici</a>	from £24	Mar 2015							
SECR P Class 0-6-0T	<a href="http://hattons.co.uk/pclass">hattons.co.uk/pclass</a>	£99	Sep 2017							
Andrew Barclay 14" & 16" 0-4-0ST	<a href="http://hattons.co.uk/barclay">hattons.co.uk/barclay</a>	£99	Sep 2017							
Beilhack ZZA Snowplough	<a href="http://hattons.co.uk/beilhack">hattons.co.uk/beilhack</a>	£43	Oct 2016							
O Gauge Class A3/A4	<a href="http://hattons.co.uk/recordbreakers">hattons.co.uk/recordbreakers</a>	£750	Aug 2016							
Rail Head Treatment Train (RHTT)	<a href="http://hattons.co.uk/RHTT">hattons.co.uk/RHTT</a>	from £118	Nov 2017							
FEA Intermodal Wagons	<a href="http://hattons.co.uk/FEA">hattons.co.uk/FEA</a>	from £32	Nov 2017							

	Link	Price	Date announced	CAD done	In Tooling	Seen 1st EP	Decorated samples	In production	On Board Ship	Released
Class 07 Shunter	<a href="http://hattons.co.uk/cl07">hattons.co.uk/cl07</a>	from £111	Jan 2016							
Class 47xx 'Night Owl' 2-8-0	<a href="http://hattons.co.uk/47xx">hattons.co.uk/47xx</a>	£154	Nov 2014							
O Gauge Class 50 (Refurbished)	<a href="http://hattons.co.uk/hel50">hattons.co.uk/hel50</a>	£600 (EST)	Apr 2017							

	Link	Price	Date announced	CAD done	In Tooling	Seen 1st EP	Decorated samples	In production	On Board Ship	Released
Class H Wainwright 0-4-4T	<a href="http://hattons.co.uk/hclass">hattons.co.uk/hclass</a>	from £90	Sep 2016							
Class 8P Princess Coronation 4-6-2	<a href="http://hattons.co.uk/duchess">hattons.co.uk/duchess</a>	from £161	Nov 2016							
Hitachi IEP Class 800	<a href="http://hattons.co.uk/IEP800">hattons.co.uk/IEP800</a>	from £229.50	Nov 2016							
Class 87	<a href="http://hattons.co.uk/hornby87">hattons.co.uk/hornby87</a>	£144	Nov 2016							

	Link	Price	Date announced	CAD done	In Tooling	Seen 1st EP	Decorated samples	In production	On Board Ship	Released
YEC Janus 0-6-0 Shunter	<a href="http://hattons.co.uk/janus">hattons.co.uk/janus</a>	from £84	Nov 2015							
4 & 6-wheel Toad Brake van	<a href="http://hattons.co.uk/oxtoad">hattons.co.uk/oxtoad</a>	£12.50	Sep 2016							
Mk3 Coaches	<a href="http://hattons.co.uk/oxmk3">hattons.co.uk/oxmk3</a>	£29	Jan 2016							
GER/LNER Class N7 0-6-2T	<a href="http://hattons.co.uk/oxN7">hattons.co.uk/oxN7</a>	£87	Jan 2017							

 Shows the stage the project is at based on the information available to us. CAD: Computer Aided Design. 1st EP: First Engineering Prototype. TBC: Price is yet To Be Confirmed (EST): Price is estimated.

You can view extended lists, preorder & comment on all of these projects at

**[www.hattons.co.uk/projectupdates](http://www.hattons.co.uk/projectupdates)**

Information correct at the time of going to press on 14/11/17.