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Rail

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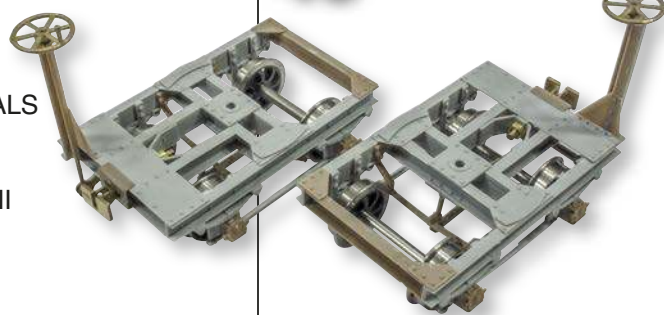


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Next Month: Radio control on a budget? We'll show you how.



VIEW FROM THE END OF THE PLATFORM



Wagons roll!

As I put this issue together, a wagon building theme started to emerge. We've a selection of Wood Valley Works kits being assembled by Mark Thatcher, I've been building a Slater's plastic kit and then Steph' Hicking has really gone to town with a four-wheel vehicle from Bole Laser.

If I leave my editor's hat to one side, this suits me fine. Wagons, in all their fascinating and varied flavours, are my favourite pieces of rolling stock.

Coaches might now be the lifeblood of both mainline and preserved railways, but they don't appeal to me as the freight stock. This causes me problems with my dreams of modelling the Isle of Man as most of the lines were home to long trains of coaches. Apparently there are different designs, but even looking at the prototypes, I'm not really sure which is which.

Of course, on our models we can do what we want. Even in the world of the Manx, I can chose to concentrate on the Foxdale branch which was largely run by a single coach – handily called “The Foxdale coach” - and not those stations which would be full of boxes with windows.

In the garden we can have a largely freight only line. It's how most narrow gauge railways started and if you look through books of old photos it's when they enjoyed the most character. Modern preserved railways can lack this but then for most visitors, clean toilets and a reasonably comfortable ride will attract more people then a scruffy loco pottering around with a few skips, no matter how much that appeals to weirdos like me.

Luckily I'm not alone as the stock of wagon building articles on the **Garden Rail** books shows.

Wagon kits are nice, short-term projects. Assembling one can take as little as ten minutes, or you can spend many, many hours on masses of fiddly



If you only have minutes to spare, then these Hartland Locomotive Works plastic wagon kits slot together in less time than it takes to brew a pot of tea. Painting them to match LGB Toy Train stock is optional.

detail. Painting can be “agricultural” and they still look right, unlike a coach which demands something a bit better. Hand lettering a wagon is fine, but passenger stock needs something better, which is why Dave Skertchly's look at making your own decals this month is so helpful – and yes I did have to bite my tongue and not change “decals” to the more British “transfers”!

SUPPORT YOUR LOCAL TRADER

Chatting to the trade, it seems that many readers are telling them that they found their products via an appearance in **Garden Rail**.

Thank you for doing this. It helps the magazine because people see the benefits of taking adverts and supporting the editorial, but also the traders as they know they are getting a return on the money they spend. Let's face it, none of the products you see on these pages are from massive, multi-national companies, they don't have cash to throw around.

It's also nice when people take the time to pass complements on

the products. If you've spent hours designing a kit, a stream of people telling you how much they enjoyed it is welcome. If you care to share a photo, especially via these pages (a letter will do) then so much the better. We see a lot of miserable and negative reporting in the news, how about spreading some good news?

The flip side of this is that the trade need to respond to e-mails and phone calls. While we appreciate that it's possible the entire staff are off on holiday, an answerphone message on the phone or out of office message on e-mail will lead to a lot less frustration.

THANKS FOR THE WORDS

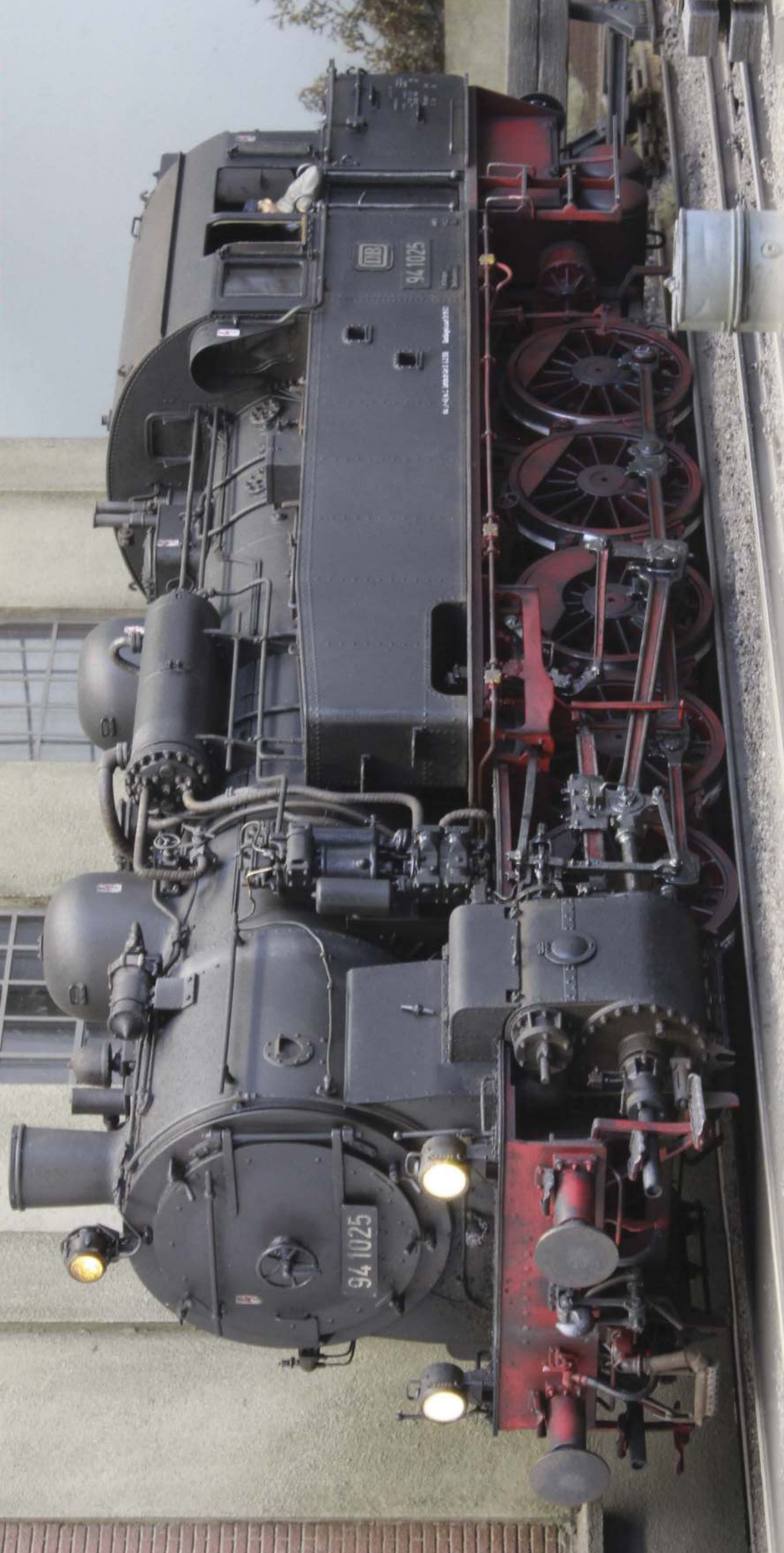
A final thank you to all those who answered my call for articles to appear in **Garden Rail** in the future. We have some fascinating content for you in the next few months but don't let this stop anyone putting finger to keyboard. No editor can ever have too much to chose from, and I want to give you the best magazine I can every month, so drop me a line with your ideas. ■



Some of the first wagons I ever built – Saltford Models kits, all wood and whitmetal castings but full of character.

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The Old Cuckoo Light Railway

Geoff Palmer has only been building his line for two years, but it's already looking very impressive.

I have been a model railway nut since the age of five, with the usual OO gauge explorations, until my mid teens when guitars and playing in bands took precedence. In my mid 30s I had an epiphany and the model rail bug struck again, with forays into N and even O gauge. But it wasn't until my

return to Norfolk in 2016 after 20 years living in London when a long dreamt of garden railway became possible.

Construction of The Old Cuckoo Light Railway commenced in February 2018. The line is entirely fictitious and is the just supposed narrow gauge railway servicing the extensive Norfolk

Railcar *Professor Calculus* (and LGB conversion) crosses the suspension bridge.

country estate of the eccentric Lord Cuckoo and his forebears. The OCLR doesn't have any specific prototypical purpose and is not to be taken too seriously but I wanted to try and create a very British looking rural idyll with minimal infrastructure. Capturing a bucolic atmosphere with a humorous backstory is the main objective.

The line consists entirely of PECO SM32 track and is built on an awful lot of raised pressure treated timber. Three inch square fence posts secured in the ground with Metposts support a mix of braced timber gravel boards and decking boards to form the trackbed.

This I admit is not the cheapest method of construction but using Metposts does avoid the need to concrete in the supports. And by using

Ringlow rounds the inclined curve at Willow Junction.





The tippler train passes over Willow Hall Lane ungated level crossing.

a long crowbar and sledge hammer it allows for adjustments and rerouting to be achieved with relative ease.

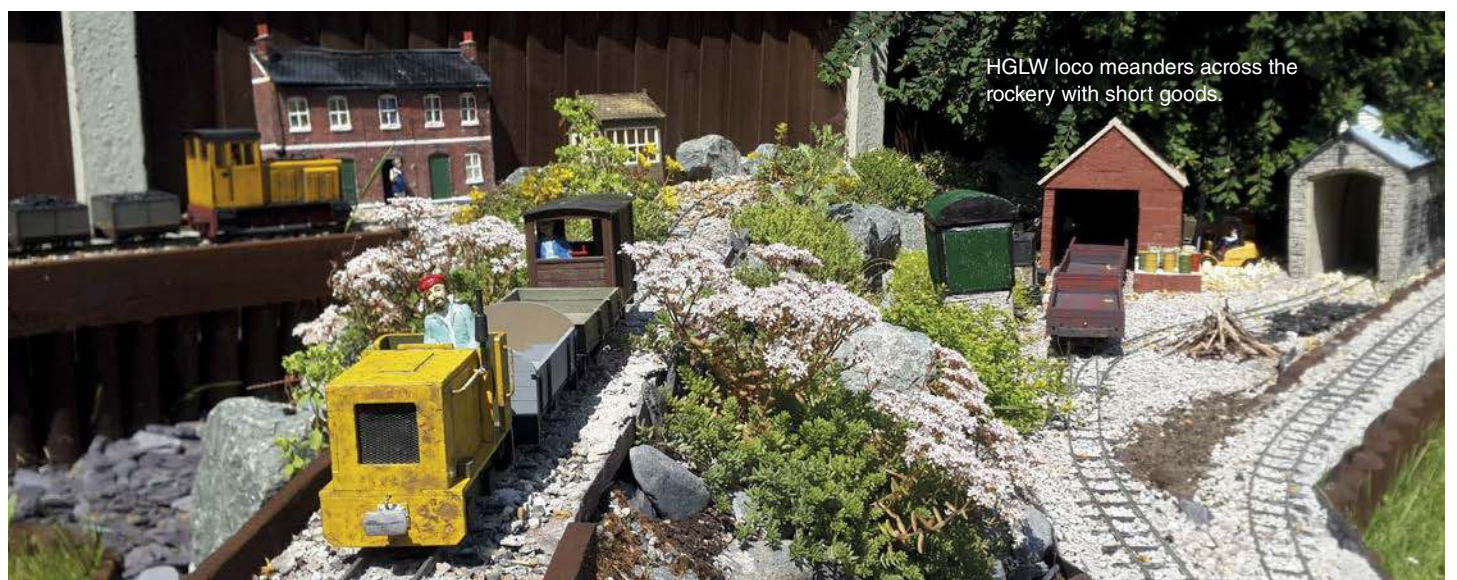
The track bed is finished with feather edge fence timber screwed to each side. This improves the overall look of the structure, strengthens it, and also acts as means of keep ballast in place by creating a 'trough'. Elsewhere I have used rolls of half logs for the same purposes.

Ballast is mostly loose horticultural grit which is not entirely to scale but seems fairly stable even in torrential rain.

The reasons for opting for raised timber are that I enjoy woodwork, but also I wanted to avoid crawling around on the ground to service the line. I also wanted to avoid turning the garden into a building site. However, I often envy at many of the wonderful ground level lines and those built on dwarf stone walls etc. which beautifully blend into



The DMU passes Willow Hall Lane gated level crossing towards Compost Lane.



HGLW loco meanders across the rockery with short goods.

their miniature landscapes; ‘The Vale of Evermore’ garden railway amongst many others being an inspirational example.

One potential issue with raised timber is that it can look very stark, but as well as painting the whole structure with dark fence treatment to tone it all down, I have used the established shrubs, and planted various additional shrubs to ‘disguise’ the line, as well as taking advantage of the natural undulations of the garden.

Although my gardening skills are best described as amateurish I am pleased that the line disappears and reappears in various places by integration with the shrubs. Over time, as the shrubs grow, I am aiming for at least some the line to almost become invisible at first sight.

The line was originally a large oval around the garden but in Spring 2019 I had a bright idea to create an inverted figure of 8 and/or two independent circuits by adding a two-way junction leading to a lower level line. This was a challenge as gradients were involved, in numerous directions, and my engineering of this was largely a Heath Robinson affair but I’m glad to say it does work.



Close of business and Jojo waits for the road back to the shed.



The railcar at Cuckoo End station.

A lengthy and grubby freight train clanks its way through Sleepy Hollow station.

The line has four stations: Cuckoo End terminus which can be entered and exited in either direction via a triangular junction; Compost Lane; Willow Junction; and Sleepy Hollow on the lower level.

Sleepy Hollow also has a hidden haunted halt in the shrubbery on the high level line where two skeletons reside. The lower line features a small yard with goods shed, water tower and engine shed. It also features a scratchbuilt trackside bonfire which utilises flickering LEDs for effect.

There are two very seldom used sidings in the far corner of the garden leading off of Willow Junction station which supposedly serve the business operations of the local Asparagus and Samphire magnate, Sir Henry Noon.

There is also a siding at Waterbutt Junction which serves the local coal merchant. This siding may in future lend itself to servicing a rope worked



Ringlinglow passes the yard.



Ringlinglow crosses the low level bridge whilst LKM hauls the tippers over the Bridge of Arielle.

incline from the slate quarry which materialised at the foot of the rockery area. Interestingly, Norfolk is not usually known for slate mining...

The Alexandra suspension bridge, fashioned from yet more timber and a washing line, is removable as is the lower line 'bridge' which allows normal garden access without having to hurdle the line. Maybe I will build a real footbridge one day.

Cuckoo End terminus station has five sets of points operated by wire in tube (bicycle brake cables) four of which are operated from a vintage Milbro lever frame. This took a lot of work to make operable but one year on is surprisingly reliable.

Semaphore signals are currently hand operated although I would love to get them rigged up to another mechanical lever frame. But I have so far installed a resin lamp with LED in one of the signals which illuminates the spectacle



The tippler train traverses Christmas Tree Junction to the low level line.

The tippler train crosses the Alexandra Bridge with the DMU below.

Nightfall at Sleepy Hollow. LKM has the green light and drifts through with a brake van.

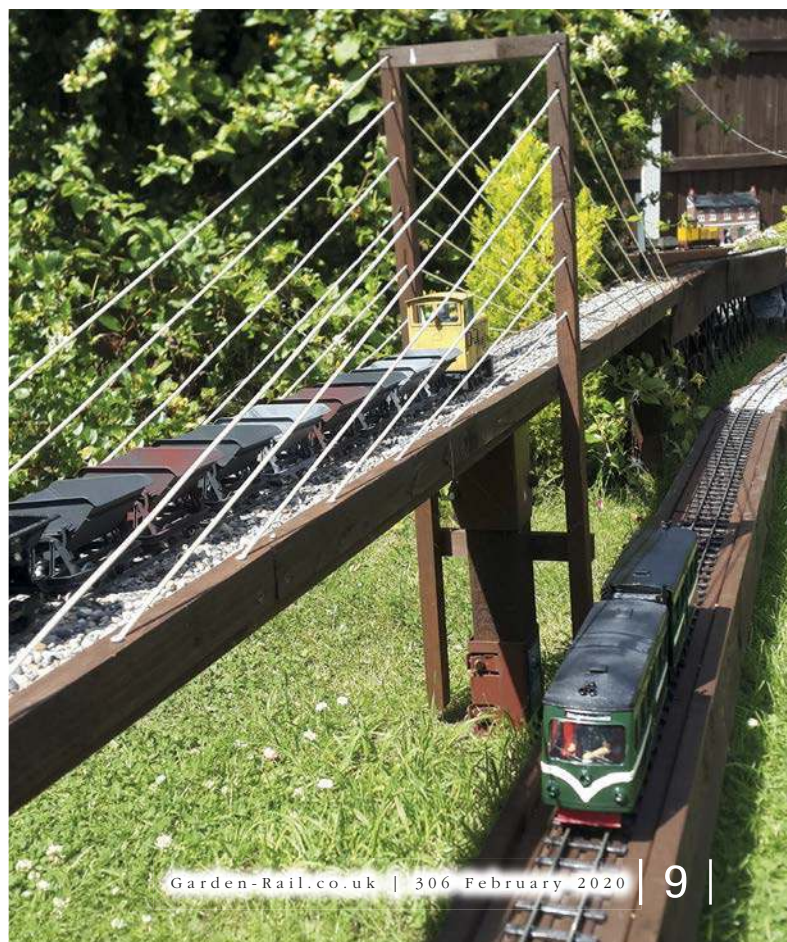




plate nicely. Colour light signals are North Pilton Works kits, as are platform lamps and various other station accessories.

Buildings on the line are largely kit or scratch built, or various 'improved' second-hand items found on eBay. Nearly all the buildings, platform lamps and three of the buffer stops are illuminated with LEDs powered from a 6 volt ring main. This adds a little magic to the line at night.

One feature where I particularly concentrated on creating a sense of bucolic atmosphere is the gated level crossing. This is a resin kit to which I added resin lamps which are drilled out and fitted with small LEDs. It gives a rather whimsical impression of a country crossing servicing Willow Hall Lane, which supposedly leads to Willow Hall - the opulent residence of Lord and Lady Cuckoo.

Rolling stock consists of literally whatever catches my eye, which I acknowledge may not appeal to purists. Largely, second-hand ready to run items prevail and I tend to prefer to run battery/radio control locos and I just let them trundle around the line whilst pottering around the garden.

I fashioned the two-car DMU from two heavily modified vintage Faller railbuses. The line has one steamer - a reliable radio controlled Accucraft Caradoc which makes the occasional appearance.

My leanings are towards freight operations more so than passenger, even though the line features four stations. Goods wagons include a recently acquired rake of GRS tippers, a rake of coal tubs with complimenting brake van from Staple Hill Railway, three modified bogie wagons, two modified Faller tankers, three heavy box vans and a couple of open wagons.

Prior to getting involved with narrow gauge in the garden my knowledge of 16mm was very limited indeed, having been a standard gauge modeller for many years. I'm only now getting to know about the various forms that narrow gauge can take and the wide variety of locos and stock that can be portrayed. YouTube, Facebook forums, books, Garden Rail etc. have provided me with additional knowledge, as well as membership of, and publications from the 16mm Association.

There was also a very interesting BBC documentary on narrow gauge called 'The Golden Age of Steam' which I have watched countless times. Again, very informative.

One of my favourite aspects of narrow gauge modelling is the true sense that anything goes - in other words there appear to be no hard and fast rules or confinements which can be the case with standard gauge modelling. There seems to be ample opportunities for future scratch building and kit bashing projects.



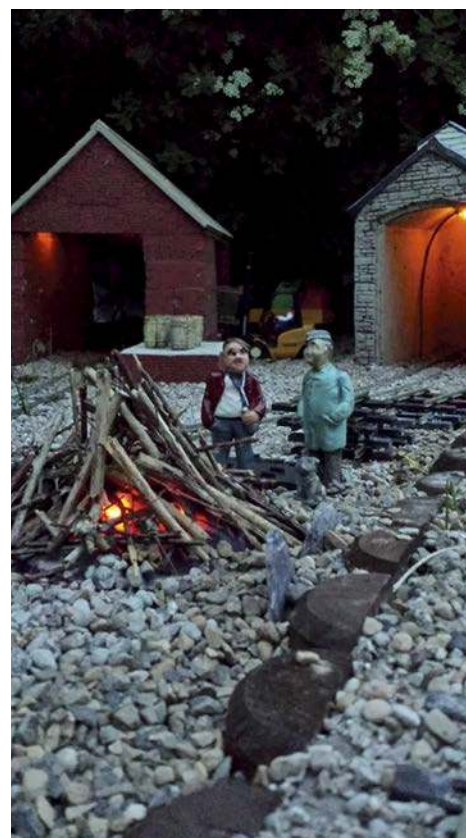
Above: *Ringlinglow* sets off from Willow Junction whilst the tippler train pauses in the loop.

Left: Baguley Drewry hauls the combustibles beneath the DMU above.

My only real regret with the line in its current formation is that it has a few tight curves (minimum 38" radius) but this largely due to the position of the garage dictating the track plan - I can't move that.

The OCLR is very much still in its infancy being a mere 18 months in the making. I hope it will mature well with the necessary maintenance, and that the moss will grow. Future ideas include more scratch and kit building of stock and buildings etc., a rope worked incline on the rockery, and a harbour branch line - a line to the pond! ■

At dusk Harry Robinson and Derek Smalls hang about next to the yard bonfire with OneRound the dog.





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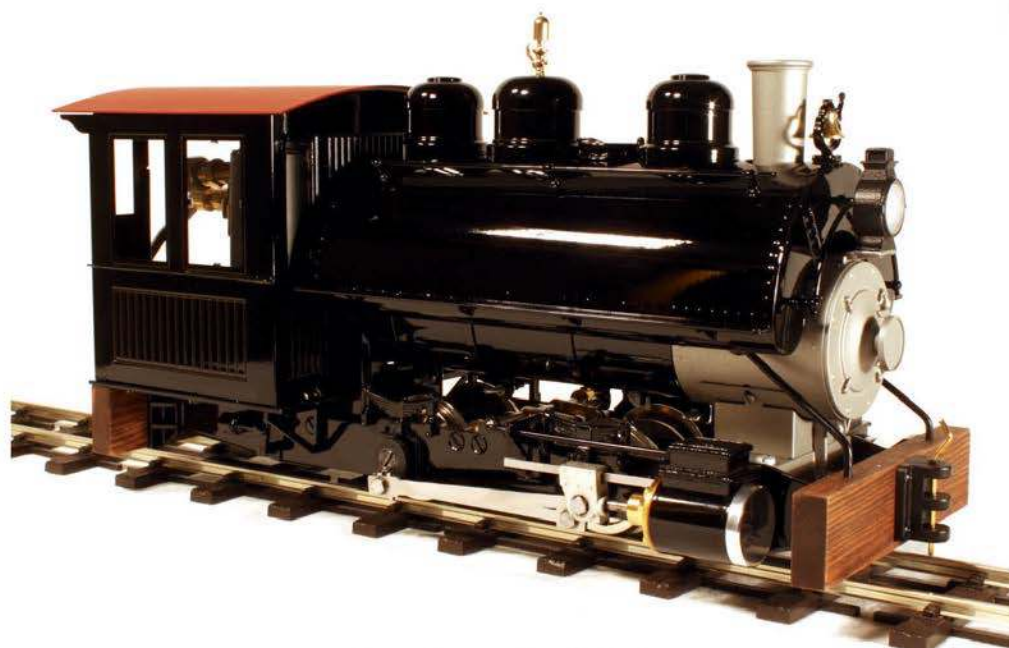
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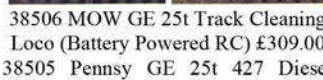
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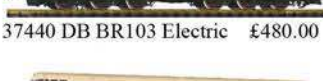
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Working with MDF – from Wood Valley Works



Mark Thatcher details his build and weathering of three 16mm wagon kits

I have a real penchant for the quaint, quirky and diminutive. In particular I find myself inexorably drawn to the small wagons of the Welsh railways. Indeed my own 16mm 6ft x

4ft layout High Force is a nod to this, notwithstanding that it is named after a waterfall in Yorkshire!

There are a lot of kit manufacturers emerging in 16mm, or SM32 as it

is often known, and it is fair to say this market is now a crowded and competitive space. I can think off the top of my head of half a dozen manufacturers of slate wagons alone, so I wondered how these offerings from Wood Valley Works (VWW) will turn out.

VWW generously sent me eight wagons to review. Now even I can't shoe-horn all of them into an article, so picked out three to showcase as they are particularly different and I hope will give a greater insight into the rest of their range. I decided to plump for, yes, you have guessed it, a slate wagon, to see how it stands up to the competition. Also, I tackled the quarry coal wagon as this is available with an optional coal load, and the rubbish wagon because this kit has a 3D-printed body that I can fill with all sorts of detritus.

COCKTAILS AT NOON

Before I started on the build, I wanted to take a look-see at the three featured

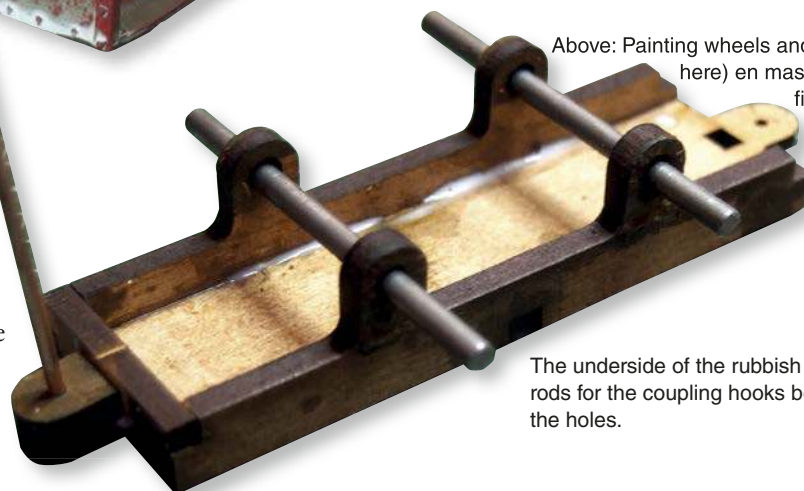


The components of (left to right) the rubbish wagon, coal wagon and slate wagon.



The first application of 'Scenic Rust'. After this dries the mixture is activated by further applications of rust developer to suit.

kits. It is worth noting that the prices in the WWV wagon range are around £8-£12 each, which seems very reasonable considering that you get almost everything you need to complete each model, including, axles, wheels and coupling hooks, but no chains.



Above: Painting wheels and axle boxes (seen here) en masse saves a lot of fiddle and time.

The underside of the rubbish wagon, with the rods for the coupling hooks being used to align the holes.



The load added to the rubbish wagon, soaking in a 50/50 PVA water solution.

You will see the similarity in the kits by looking at the components of the coal wagon. Customers can specify a resin-moulded coal load

(either light or coarse) for an extra £4.

The rubbish wagon is probably the simplest of the three to build as all you need to do is to assemble the chassis,



Clamps are useful to hold the two parts of the wagon base together when gluing, to ensure they stay aligned.

I'm always impressed by the ingenuity of the manufacturers in this arena, but found another first with these kits, insofar as the axles, wheels and even the wire for the coupling hooks were snugly contained in their own wooden cut-out compartments on the main frets. This is a great piece of packaging as it means you can see at a glance that the kits aren't missing any parts.

The slate wagon contains cocktail sticks which are used as the main uprights for the side boards to lock onto, with circular formers used to slip over the cocktail sticks to separate the girders on this wagon. Simple but effective, although it was a little too early for cocktails at noon when I unpacked them.



The ends of the coal wagon are a great fit. No need for a set square here.



I used off-cuts of balsa to make a riser for the coal load, to keep the weight to a minimum.

stick the wheels on the axles, which are cut to length, and plonk the body on top.

It is available with inside or outside frames and for an extra pound you can add the components to model the lifting eyes, as some of these wagons were lifted around using a 'Blondin' aerial system. I think I am right in saying that the Penryn quarry was the first to use this lifting system. I chose not to model this though.

SCENIC RUST

I decided to give the body a coat of etched grey primer, followed by a coat of Halfords red primer. Once it was dry I used some 'Scenic Rust'

from Deluxe Materials available from most model shops to weather the tub. You could gently heat up the body and add some dents and dings using an old soldering iron and various pokey tools if you wanted to.

I had some spare bits of 1/24th slate tiles, and crushed bricks from Minaco, and mixed some coal, gravel and a few other bits and pieces I had in stock to create a varied load of junk. Everything is placed where I think it looks right and when happy with the result, fixed with a drizzle of 50/50 mix of PVA glue and water. As this wagon is open at one end, it is necessary to prop that end up, otherwise the PVA mixture

will drizzle out of the wagon as quick as you drizzle it in.

Finally, the chassis was just given a light wash of Humbrol black, then a dusting of red primer for a quick and easy weathered finish. The wheels were also blown over in red primer. All the wheels in the eight kits are the same, so I did the lot in one pass.

It is worth noting the axle boxes are common too, apart from the rubbish wagon so if, like me, you like to build en masse, it is quick and easy to spray all the axle boxes at once, saving a huge amount of time.

In slightly over an hour's worth of work, half of which was spent locating and positioning the junk, it was job done. The 'Scenic Rust' however needs eight hours' cure time after you apply the rust developer fluid.

Having completed the rubbish wagon I could clearly see there is a pattern to building these kits. If you want to dip your toe into the water I suggest you start off with the coal wagon, which I built next comprising a floor, a former which goes underneath that contains the lugs into which the axle boxes locate, two ends and two sides.

It was useful to use the loose vertical slats on the wagon sides to push into place whilst the sides were drying. This ensured there was enough room for them to fit into the lugs later, when they could be removed and then glued back into place.





The principle used to build the slate wagon using cocktail sticks to align the layers. Once complete the sticks are trimmed down to length and are invisible.

Unlike the rubbish wagon (which was the only kit that was supplied with brass bushes for the axle boxes as these were built into the solebars), in all the other kits I had to hand, the axles just slid through the pre-cut hole in the axle boxes. I did lubricate the axles with a little thin machine oil though.

There are also various wooden uprights included to add detail to the wagon sides and ends. As these were separate components it was easy to paint these firstly before adding them to the model. This makes for a nice clean finish to the kit.

When adding the wheels, axles and axle boxes I would recommend you firstly secure two axle boxes to one side of the wagon, and make sure they are square. When the glue is thoroughly dry, this will help you to keep the two remaining axle boxes square and will improve the running of the wagon. There is enough room to wiggle in the wheel sets and then the axle boxes on both sides will remain square.

THE BIG QUESTION

So, here is the big question: how does the slate wagon stand up to the competition?

The slab wagon with a load of real slate. The chains are not included in the kit.



The rubbish wagon almost complete, just missing the coupling hooks (whoops).



Perhaps I should have maybe mentioned this earlier, but these kits use MDF. The advantages of this are that paint adheres to the parts very well and there are no soak-in issues as the paint is not absorbed. But, being MDF, there are no signs of wood grain either.

Furthermore, if you try to scribe any in, the chances are that you will damage the top surface, which may lift along the scribed lines, and then the paint won't adhere into these cracks at all. I have tried in this respect and failed before. That being said, this material is relatively

The slate wagon with a partial slate load.



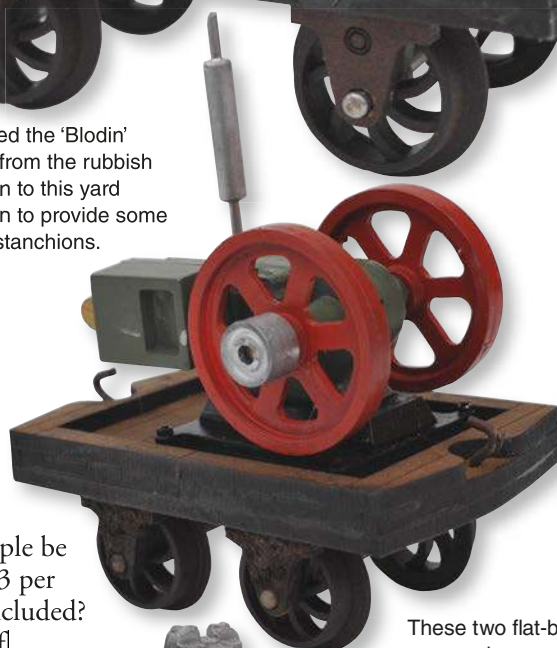
cheap and laser cuts well. A good example of this is the slate wagon.

Once again the chassis and lower deck is built in the same way as the other models in the range, but the differences are clear beyond that. Firstly, the aforementioned cocktail sticks are utilised to provide the vertical stanchions for the sides. I added these then dropped in the round spacers on the lower level. Then I added the side rails to that layer, then next, the end rails. These steps were repeated until the upper body was complete. It was a very simple process as everything fitted perfectly.

Two quarrymen figures (supplied by Modeltown and painted by D. Wilcox) sit atop this Man Rider.



I added the 'Blodin' eyes from the rubbish wagon to this yard wagon to provide some side stanchions.



These two flat-bed wagons have a compressor and yard engine, which were white metal kits from 'Back to Bay 6'.

I decided to paint this wagon in a dark grey with emulsion paint, followed by a spray dusting of light grey and finally dry-brushing white over the top just to add some apparent depth to the finished model.

LOW PRICE DOES NOT MEAN POOR QUALITY

Wind the clock back two decades and we were all faced with buying some ill-fitting kits and often had to revert the files and rasps to jiggle things into place. It is very easy to be complacent nowadays as the quality of laser-cut kits in general is excellent.

The "value" end of the market is very price-sensitive, but Wood Valley Works have proven beyond a shadow of a doubt that a low price does not mean poor quality. Their kits easily compete with, if not surpass, similar kits in this price range. Some may not

like to have to go on-line to access the instructions, but would those same people be prepared to pay another £3 per kit to have a printed set included?

There are little strokes of genius proving that this range has been well thought out. The way the wheels live in their own circular cut outs on the fret is one great idea that springs to mind. It is these little details that add value and enjoyment to the build.

MDF may not be everyone's material of choice, but it cuts accurately and seemed to take every type of paint I threw at it without complaining. These kits could be push-fitted together, apart from adding the lower layers to the wagon floors, which were glued into place with wood glue.

With many shared parts they look right and proper as a complete eight-car rake. These kits are exceptionally good value for money, and whilst there is a common look and style to them they can be painted or stained in different ways, making for varied visual end results. I hope the pictures in this article illustrate this. These kits do get a big thumbs-up from me for sure. ■



The coal wagon with the optional coal load. Decals are from Brandbright.

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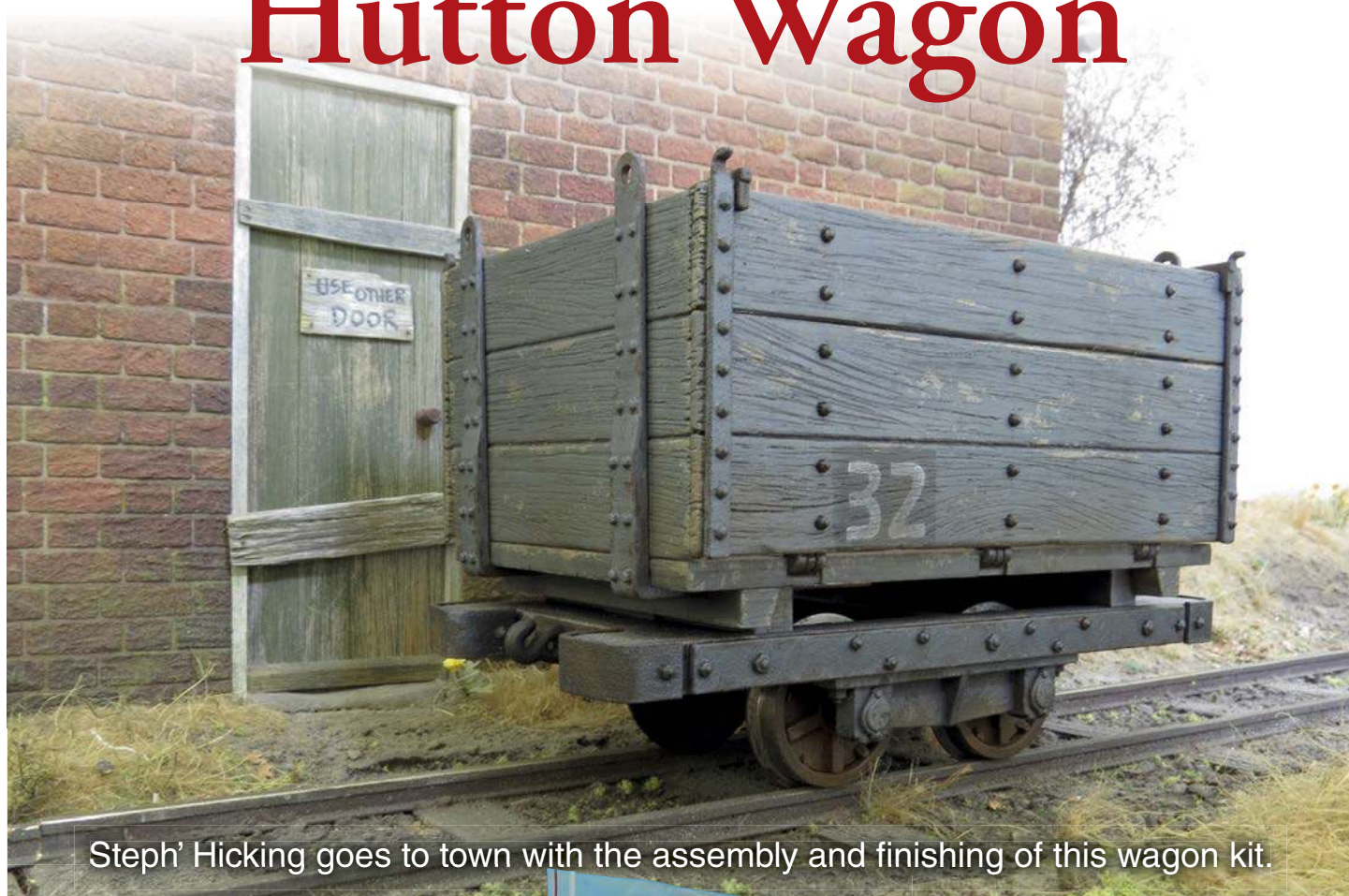


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Bole Laser Craft Sand Hutton Wagon



Steph' Hicking goes to town with the assembly and finishing of this wagon kit.



7/8th is still rather a niche, albeit growing, modelling scale still so it is very gratifying to see several new manufacturers taking the plunge and producing kits in the scale. Among these is Bole Laser Craft who have begun to produce laser cut and 3D printed rolling stock in addition to their 16mm kits.

One of these kits is based upon the ex-War Office wagons from the Deptford Supply Depot that were sold on to the Sand Hutton light railway. The original wagons were built by P & W MacLellan to 18inch gauge for use on the internal War Office lines behind the exquisite 0-4-0 well tanks. These wagons were of an interesting design in that the tops have lifting eyes to enable the whole body to be craned off the chassis to aid in loading/unloading and both sides are hinged to allow them to drop down.

The parts laid out. The mixed media kit consists of wooden ply parts with printed 3d detailing and ironwork.



The chassis after shellac was applied. The brass pins that make the alignment of the parts easy can be seen located in the laser cut holes.

The grained and shellac coated wooden wagon top ready for paint.



Running on 45mm gauge, the true prototypical Sand Hutton kit Bole Laser Craft produce was of no use to me as it is 32mm gauge, but I was delighted to see that they had modified it to produce a new, wider, version.

I chose to buy a set of Accucraft 30mm wheels along with a lovely set of 3D printed inserts to copy the pattern of the prototype. The alternative is nylon 29mm Binnie wheels. There is also a choice of couplers, either prototypical hook and chain or extra-large Bell Mouth ones. All in this came to the grand total of £65.

The kit comes packaged in a nice sturdy box from which, when opened, issues the (to me nice) smell of laser cut wood. On examination the poplar ply it is cut from is very fine grained and on my kit almost all parts had the grain running the right way along the planks which is nice and a bonus when it comes to distressing and painting.

The parts are very crisp and neatly and accurately cut and there really are not that many of them so this is not a very complicated kit to put together.

Alongside the wooden parts comes outwardly black, 3D printed

“ironwork”. I was quite amazed at the quality of this, none of your obvious print lines here, the surface is in fact just very, very slightly grained. Bole tell me that this is a very particular system of 3D sintered nylon (SLS) printing and this actually makes up a lot of the cost of the kit. You get what you pay for here, it is lovely.

A few years ago I went on a behind the scenes tour of a manufacturer of sportswear and there was a cabinet with some 3D printed parts which blew my mind when compared to what at the time were being described as cutting edge 3D printing in model making circles. This printing in the Bole Laser kits is the first time I have seen anything similar and has frankly changed my outlook on the process which before I had mixed feelings on.

Starting work, the wooden sides needed separating from their frets by cutting through the small tabs that hold them in place, a quick slide along some fine sand paper cleaned up any resulting raised bits left. Most of the rest of the wooden parts needed no cleaning up whatsoever.

At this point I had a decision to make. How was I going to finish this kit, simply stain the wood and add the black parts for weathering, or was I going to be painting it totally, or somewhere in between?

As I had already decided this would be for both my indoor and outdoor lines I decided to go the whole hog and distress and paint the whole thing so it would match my other rolling stock which is primarily made up of resin kits, and as this kit was mixed media, it would also unify all the different materials together as a whole. This made the build process somewhat more long winded than it could have been.

First up, I decided to construct the wooden parts of the chassis. This comes in three layers that are put together, two complete parts, a set of four top pieces and two small end parts where the couplings attach.

This is all niftily designed so as to include four holes into which lengths of brass rod are placed as locator pins to ensure all the parts line up correctly. These pins are cut from the supplied brass rod and placed in the holes in the lower layer of the chassis, the remaining parts are then glued in position using these pins to centre the parts, the middle layer just slides on down the four brass pins and the top four parts are then positioned in place.

A sheet of glass ensures it is all flat

Chassis with the modelling filler applied to the unwanted join lines. It now needs sanding off ready for paint.



The floor section undergoing graining after the shellac was applied. The grain is applied using the old “scraper board” tool.

The 3D printed parts after their first coat of black paint from a rattle can.



The wooden parts have now had their wood coloured paints applied and are ready to be masked up for the application of the top coat of grey paint.

and I used a two-part epoxy as the glue as you need a few minutes to make sure everything is square, but it is so simple the hardest part was finding something heavy to weigh the thing down whilst it set - a few heavy books did the job.

After the main parts were dry and set I then attached the two small end strips, with the ready cut holes for the coupling fixing screws, in between the frame end dumb buffers.

Next I sanded the edges to remove any glue that had escaped (no matter how hard I try some glue always escapes). Then, as I was going to paint it some of the joins were filled with two part modelling putty. This was really just around the coupling attachment area, as in prototype photos, all this part of the chassis appeared one solid piece of wood. If I were simply staining the wood I wouldn't do this as the putty would of course, be very obvious.

I then made up the floor which consisted of two parts, the top one of which has neatly cut slots in which the iron working hinges fit. Again this was assembled with two part epoxy and weighed down on glass to keep it flat as the glue dried.

It was now time to add the character of the wagon and distress the wooden parts, the first thing was to check which of the wooden parts had grain running the correct way along the planks. It turned out the only part that didn't have the correct grain orientation was the upper wagon floor. Now I know from past experience that if you try to distress across the grain on this type of wood it can get very messy and look nasty. So what to do?

Procrastinate of course, put it aside for a think and go ahead and scribe grain and distress the edges of the other parts very carefully to match my other wagons. I knew at this point that as

I was going to paint the whole thing, rather than just stain the natural colour of the wood, so I was going to do what I always do after distressing and give the whole thing a couple of coats of shellac as a starting point. This fills some of the scribing reducing the effect so that needs to be taken into account.

The body got wood graining across all the planks but the chassis after studying prototype photos just got the ends of the frames/dumb buffer top and bottom surfaces worn a bit as a lot of the chassis exposed bits are protected either by the body or the iron bits such as the frame sides and ends of the dumb buffers/frames. However many times you do this, it always feels wrong when you are taking sandpaper and scrapers to a lovely precision laser cut bit of wood. One thing I didn't distress at this point was across the exposed edges of the ply, as the three layers of wood that make up the plywood are rather obvious at this point if the carbonised layer from the laser is rubbed or scraped off, this needs doing after the shellac is applied.

Once I had done the distressing using various tools followed by a stiff brush and wire wool to remove any "hairy" bits of wood sticking up, I applied the shellac over all the wooden parts by rubbing it on with a cloth. You must remember to do all sides evenly to prevent the chance of warping. The shellac hardens the surface of the wood so I can apply paint without it being absorbed into it.

After a few coats had been applied I had to re-emphasise some of the laser cut planking lines and could now distress the edges of the parts as the plywood layers aren't so obvious. At

this point lightning struck in regards to that floor part with the wrong grain direction, the shellac hardened the surface so it would not shatter when scribing, so a couple of coats were applied to the part and I was able to scribe it to match the rest without too much issue. A light sanding removed any ragged surface bits. Phew!

Attention now turned to the 3D printed parts. The instructions helpfully point out this is slightly absorbent so if you are going to paint it is probably going to need a couple of coats, so I duly primed the parts whilst still on the fret with Citadel Paints acrylic black from a rattle can. I then cut the parts free with a knife revealed that the black colour is a surface application onto a white part so you will need to touch it up, with paint or a black marker pen. To be honest, the parts could simply be left as is at this stage if you are not going mad like me and painting



A chamfer filed to allow clearance for the 3D printed hinges and end parts to fit.



Left: The wheel inserts fit neatly over the centres of the Accucraft wheels to give a more prototypical appearance.

everything in sight.

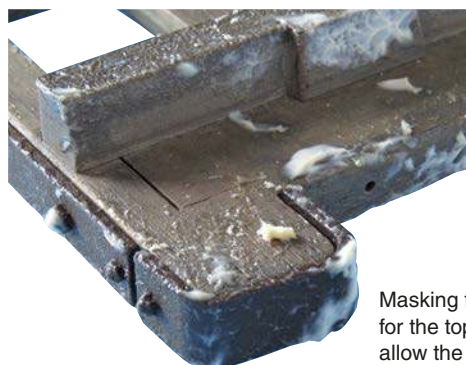
Working hinges which allow the sides to drop were assembled using brass rod. I cut the rod to size as specified in the excellent instructions and ran a suitably sized drill bit through the two parts of each hinge to allow the brass to push through.

The parts were then held together and the rod pushed through to form the hinge, this resulted in nice working hinges. It is always worth blackening the brass with metal black solution if you are doing this sort of thing, to stop the shine breaking through in the areas you cannot reach with paint or through wear as the hinge rotates.

Using a small file I made an angle into the ready cut notches in the edges of the floor to allow the hinges clearance to sit in place correctly. The same thing had to be done to the notches at ends of the floor.

Finally, it was time to paint all the ironwork parts. They were given an all over coat of rusty brown colours before masking and application of the top coat of grey paint. For this paint job I wanted to brush paint the grey top coat so the salt technique was out of the question as it would just brush off.

Turning to my other life as an artist, I grabbed my watercolour masking fluid.



Masking fluid has been applied over the parts in readiness for the top grey coat to be applied. Once rubbed off this will allow the wood or rust colours to show.

This is a rubbery liquid you apply to paper, allow it to set up and then get on with your painting before rubbing it off to reveal the colour underneath. A word of warning though, the stuff can be evil to brushes and will destroy them if you are not careful. As a rule I apply it with a disposable sponge or the tip of a cocktail stick to save my brushes, or even with a ruling pen. There are also some dispenser bottles and special tools produced to aid in application available at art shops or online.

I didn't just dab the stuff on, the fluid was added to the areas I thought would most likely get damage to paint work using the sponge for larger areas and the fine tip of the cocktail stick for details such as edges and bolt heads.

On the chassis parts I added it to simulate wear to the ends of dumb buffer ironwork which protects the frame ends and to the edges of the iron work that runs along the sides of the chassis.

Once this had set I mixed the colour of grey I wanted from my Citadel paint collection and painted the ironwork. After that had dried the masking fluid was rubbed off with my fingers and a toothbrush to reveal the rust colour underneath. This worked nicely, resulting in chipped paintwork.

Attention then shifted to the wooden parts. Here I knew I was already painting the wood my standard wood colour so they were also primed with the Citadel black spray.

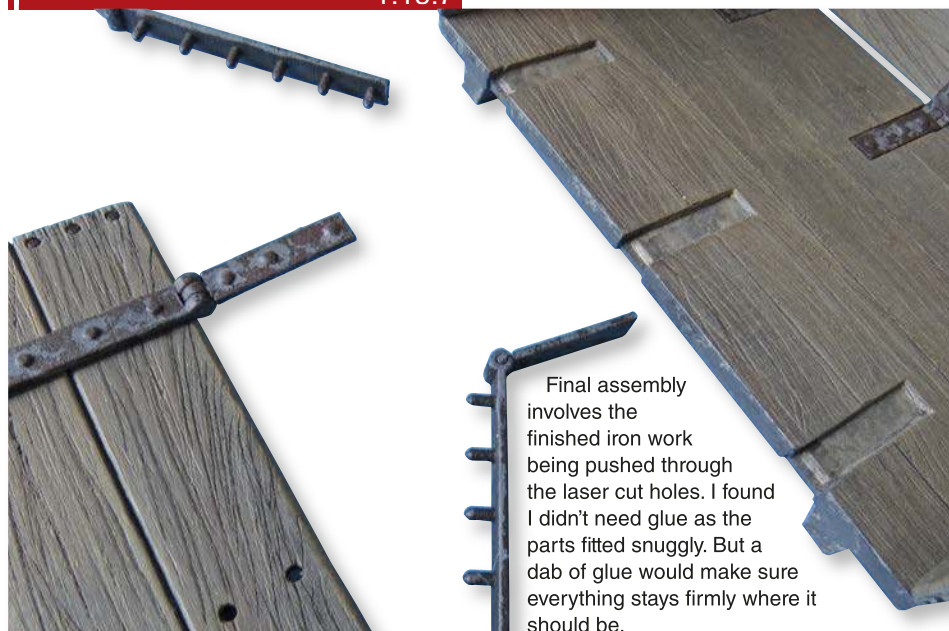
The wood colour paint starts out as a vaguely buff brown mushroom colour and gets washes of brown and black

followed by dry brushing in various shades getting gradually lighter in tone. This was applied over the whole body, even those areas that would get the final livery of grey colour as I wanted to use the masking fluid again to chip the paint.

Once this wood ground colour was dry I had to think about the final grey finish. I had decided to make the wagon worn in the same way as the chassis but not excessively so. Therefore I only added the masking fluid to the edges of the parts and the odd bit of peeling on the rest. Again, I hand mixed the grey, resulting in a slight colour and tone variation which adds a little more depth to the paint job as it isn't quite a uniform shade all over.

Now it was time to prepare the last bits that needed painting these are the 4 pieces of 3D printed "wood" coloured brown that hold the removable top to the chassis. The two that sit on the chassis dovetail with the two fixed on the bottom of the top box to hold them together. It is a nice piece of design work. These parts I simply gave a light sand as they are printed in the more traditional way, but here the print lines give the impression of wood grain. I then followed the same procedure as with the wooden parts and painted them the usual wood colour, let it dry then added the masking fluid where the wear would occur and then brush painted the grey.

I now had a load of parts ready to assemble. There has been a lot of thought put into this design as the parts fit perfectly and the strapping, because of the way it is designed, makes the bolt heads on the inside as well, when it is pushed through the laser cut holes in the wooden sides. It was at this point I made a massively stupid error. It was



Final assembly involves the finished iron work being pushed through the laser cut holes. I found I didn't need glue as the parts fitted snugly. But a dab of glue would make sure everything stays firmly where it should be.

late one night and I was playing around with the parts and dry assembled the ends of the top box. I looked at them and thought "oh heck I didn't clean up the parts very well as those bits at the top stick out way too far on the inside" so I cut them off. Horror! Immediately I did it I realised I had cut off the stubs that the hooks for holding the sides closed clipped onto. Panic! I felt such a numpty. After a period of cursing I went to bed and slept on it. Lesson here is definitely do make sure you read the instructions as you go along.

Getting up next morning I searched my various stashes of bits and came up with 4 tiny copper rivets. Aha! I stuck the 3D printed ironwork in place on to the wooden end planks and cut pieces of suitable diameter plastic tube to fill the now glaringly empty holes where the missing bits should have been, then very carefully glued the rivets into that plastic tube after pushing them through the hooks. Then I checked the hooks still revolved so I could release, drop and raise the sides. Problem solved. Since doing this I have spoken to the people at Bole Laser Craft and they said should you have a disaster whilst building one of their kits give them a

ring and they will see what they can do for you.

The iron work for the sides was then superglued in place into the ready cut slots in the top of the floor. I found I needed glue on the end ironworks to secure it in place but on the wooden sides just pushing through the pre-cut holes in the planks resulted in such a tight fit I didn't bother with glue. The ends were then also glued in place. I now had nice top box. I then carefully glued in place the two pieces of "wood alike" 3D printing on the underside of the floor.

Once this was in place I could use it to make sure the corresponding parts (which hold the body to the chassis) were in just the right place on the chassis assembly to form the loose dovetail joint as I glued them in place. Since doing this I have realised the wagon body end ironwork actually appears to extend the whole length of the underside of the floor on the prototype but some plastic card strip would add this should you wish to do it.

Now here I made my only diversions from the instructions. Bole Laser Craft provide Philips head screws to attach the 3D printed axle boxes and couplings. I don't like those on a

model so broke out some 10BA bolts.

On the SE Lounge, one of the 7/8ths site on the internet, one of the contributors had made his

Here you can see the effect of masking off after the first rusty paint is applied. Once the masking is rubbed off the rust shows through grey top coat.

axle boxes removable using 8BA studs and I did the same but using 10BA, I removed the bolt heads with a cutter in a Dremel and glued them in place in the laser cut holes. When doing this always cut with the nuts in place on the part you are going to use, so when you unscrew them the threads on the bolt get cleared. You can helpfully also set the required length measurement with the nut.

The coupler fixing holes were drilled deeper with an appropriately sized bit and 10ba bolts screwed in. This will allow me to change the couplers as I have now realised I need the Bell Mouth ones as none of my locos have dumb buffers!

The last parts prepared were the wheels. The 3D printed centre inserts for Accucraft wheelsets once glued in place, confer a prototypical look. Final assembly of the chassis and axle boxes involved placing the wheels in the axle boxes and just sliding the axle box assemblies over the stub 10ba bolts and running the nuts up tight.

As a final touch a square of black paint was added to the lowest plank on each side of the wagon body and a number in white was carefully painted using a rigger brush. If required a more uniform finish transfers could be used or a white paint pen of some type. This was then weathered and faded back using a wash of dull black brown and weathering powders. The powders were also used to add a slightly dusty look to the chassis and inside the wagon.

The model was then placed on my layout and admired. It makes up into a lovely thing and as a bonus has excellent play value as I discovered when loading and unloading sacks of 7/8ths scale potatoes. I can see more of these kits joining the roster for sure. The overall finish I went for means the wagon fits harmoniously in with the rest of my stock, be they of resin or wood construction. This is something I aim for as a general rule, as I feel a uniformity of appearance adds a great deal to the realism of the whole, be it stock or scenery. ■

Garden Rail Resource

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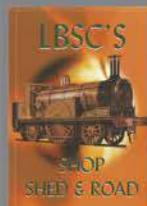
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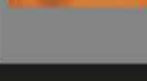
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How Whiteleaf gained overhead wires



Overhead isn't common on garden scale layouts. Martin Eady explains how his team's popular exhibition model put up the wires.

To survive, an organism needs to adapt to changing circumstances, and this is also true of a model railway.

The Whiteleaf Light Railway, the G Scale layout owned by the Buckinghamshire Garden Railway Society, was conceived back in 1994 as an indoor representation of a garden

railway, complete with live flowers and water features.

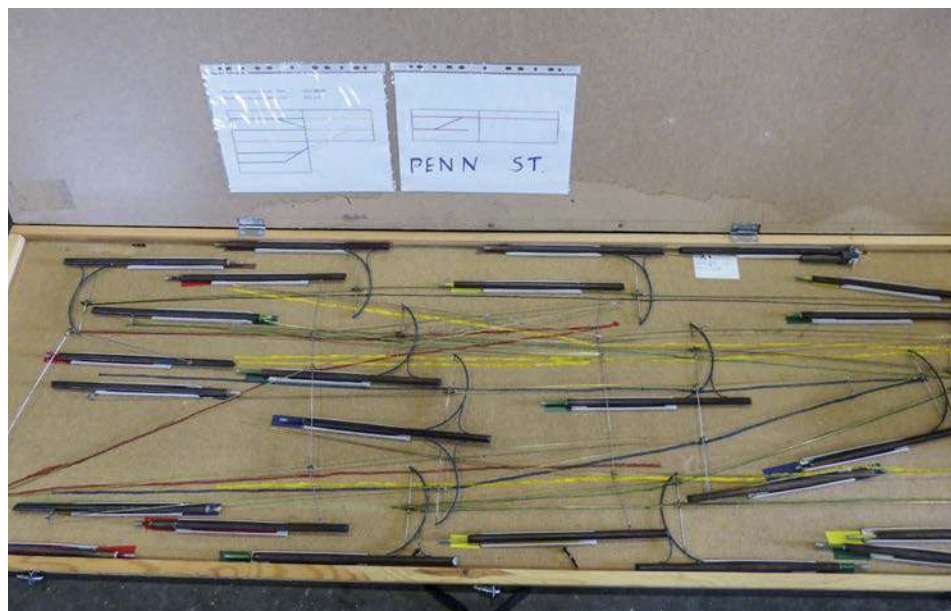
The live flowers were soon replaced with artificial ones on grounds of cost and convenience. Real liquid water soon also became too troublesome. But, the idea of a large indoor garden railway has persisted, along with the concept of a railway that has to be operated hands

Trial assembly of overhead in August 2012.

on. Even if there is a continuous circuit trains are not left to go round and round like a tail chaser.

By 2007, after more than 10 years operation on the exhibition circuit, and considerable expansion to a maximum size of 72' x 18', it was becoming apparent that changes were needed. The original boards, although robust, were showing signs of wear and tear. The operators, also subject to wear and tear, were finding the heavy boards more difficult to carry and assemble. Exhibition organisers were increasingly unable to accommodate such a large layout.

Lighter boards, which are easier to assemble and dismantle, were needed. They are designed as separate modules linked by viaduct sections so that the configuration and size of the layout can be varied to suit the space available at exhibitions, but it is not possible to realistically operate a railway if the layout is too small. It was decided to



The tray for the Penn St overhead section.



Looking under the "wires" you can see they are really rails.

operate the smallest configurations as a tramway, and slightly larger ones as an electric light railway. Thus the smallest layout can be 30' x 7' as an end-to-end tramway.

Exhibition visitors would sometimes point out that an electric tramway should have overhead wires. And I opened my big mouth one day and suggested that we should provide them. Inevitably, I was sent away to investigate the possibilities.

LGB produce two types of overhead wiring for G Scale. The catenary system was rejected as being too complex with too much of a 'main line' appearance. The Siemens bowstring style overhead is much more appropriate to our tramway

or light railway style. But my previous experience with it had shown some drawbacks.

The overhead wire sections are of a fixed length and are rather expensive. Connecting and disconnecting them is fiddly and time consuming. We needed a system that would be robust enough for exhibition operation yet simple to assemble and dismantle.

LGB lattice masts and bracket arms were suitable with a little modification. The bases were removed and replaced with M6 fixed bolts or threaded studs, which fit into holes in the baseboards and are fastened with wing nuts. This arrangement gives a more stable fitting for the masts than the LGB system.

The question then arose of whether the overhead should be live. Live overhead would be true to the prototype, the problem, however, is that we need to be able to run stock that does not use overhead current collection alongside the trams and electric locos.

The wiring on LGB rolling stock allows for either overhead pick up with return to one rail only, or two rail pick up. Having a turning circle at Lacey Green means that both rails would become return rails, preventing the use of stock without overhead pick-up. Thus the overhead on Whiteleaf has to be cosmetic, but it is convincing enough for the most frequently asked question to be, 'is the overhead live'?

The lattice masts and bracket arms have been acquired second hand at various events we have attended, so the



Lacey green at the Farnham exhibition.

Town Square at the Henfield show.



costs have not been excessive. Older LGB bracket arms do not have brass ears so these have had to be added where necessary. More rural sections have been equipped with Pola telephone poles (which have the appearance of wood) fitted with LGB bracket arms and threaded studs for fixing.

Next, it was decided that tensioned overhead, which the Tramway and Light Railway Society use on their tramway layouts, was not possible with the track layout that we have. After much trial and error (technically known as the method of successive approximation) I found that small scale rail has enough rigidity to hang in a prototypical fashion.

Peco code 83 American finescale HO flatbottom rail (usual disclaimer) was found to be a sliding fit in the LGB ears if they were squeezed up slightly. The overhead wire could then be soldered onto the ears on the bracket arms in sections, many of which cover more than one track. They are 5ft long, the length of a board.

Connecting the sections up is simple using the twin grooves in the LGB ears. Adrian Nicholes designed a system to hold the ears in position laterally on the bracket arms. The ears rotate on the bracket arms allowing the masts to lie in line with the overhead wire when removed from the board. He also designed and made large flat trays to accept the sections, which are carefully laid into designated, colour coded positions in the trays and secured.

It was necessary to determine the positioning of masts and overhead wire to accommodate pantographs and bow collectors. This is quite difficult with different radius curves, point configurations and different rolling stock. It was a real learning curve, having to ensure the stock cleared the masts on the curves, and the pantograph or bow stayed under the wire.

Unfortunately trolley poles cannot be used. The height is correct for single deck vehicles but insufficient for double deckers (British overhead is considerably higher than continental or American standards). As far as possible we have used the LGB bracket arms for simplicity of construction, but in the rural stations, a design using piano



The Depot with Vicinal Standard car at Blackpool.

wire for span wires and pull-offs is used which is more prototypical.

Starting out with a small tramway, we can now provide overhead on quite lengthy end to end layouts, although the large 56' x 12' circuit still has sections without overhead traction. The overhead has been in use for several years at numerous exhibitions and the design has proved robust and reliable. We have demonstrated that removable overhead on an exhibition layout is a

viable concept with the right design.

We believe that Whiteleaf is unique in large scale models in being able to show a tramway or light railway wholly equipped with overhead wires. We do not know of any other exhibition layouts where live steam locos can be seen running under overhead wire. We exhibit about 6 times a year.

If you have any questions or would like more technical detail, email us on bgrspublicity@btinternet.com ■



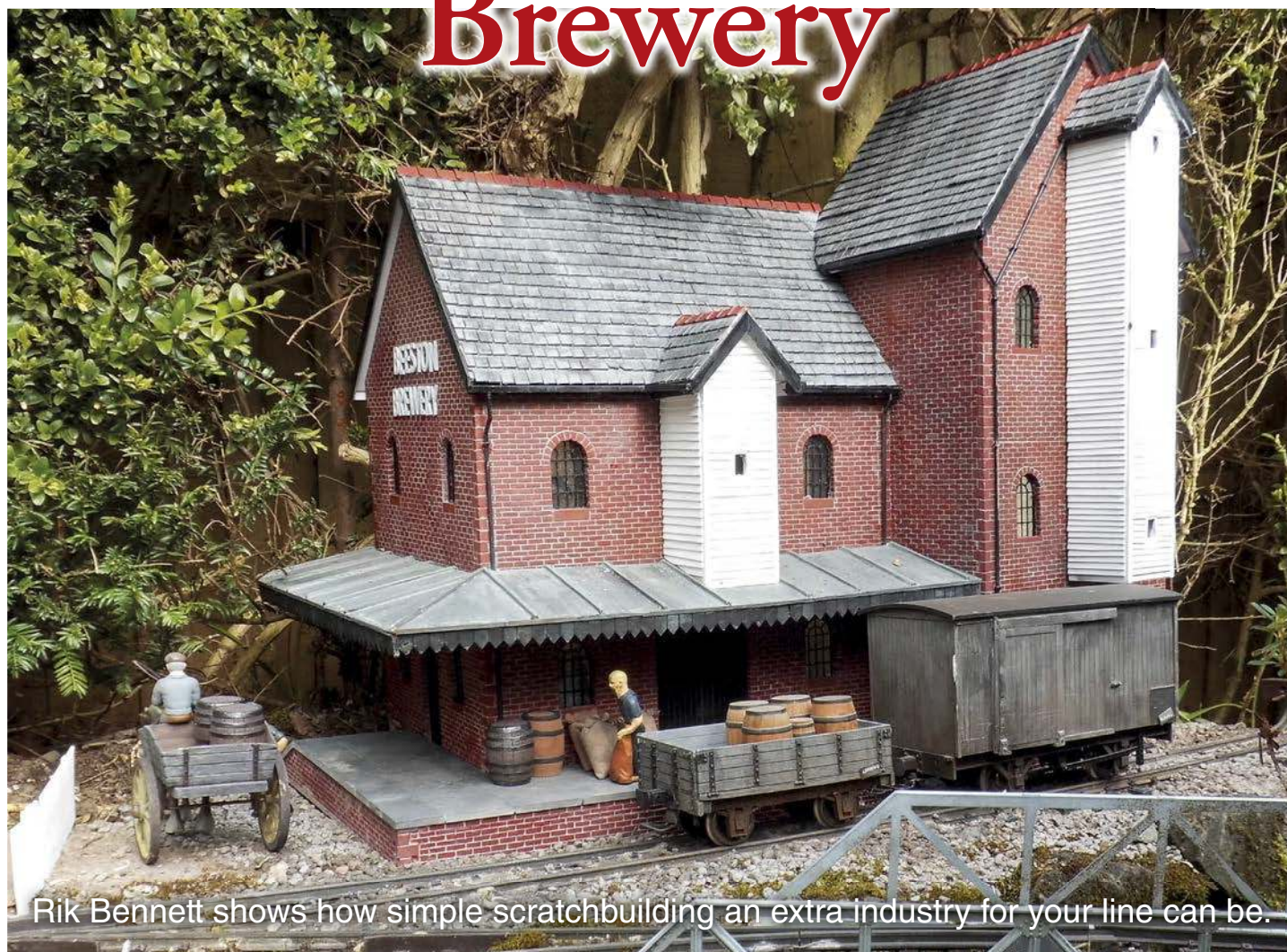
Bryants Bottom station at Alexandra Palace exhibition.



The tram depot at Wycrail show.

For more information, visit the Buckinghamshire Garden Railway Society website. www.bgrs.org.uk

Building Beeston Brewery



Rik Bennett shows how simple scratchbuilding an extra industry for your line can be.

The Peckforton Light Railway was constructed not only to serve the copper mines in the Peckforton Hills, but also to meet the needs of the local community and its light industries. I recently added some new sidings to my railway to expand the range of freight which could legitimately be transported.

Surely, I conjectured, what every community needs is a local brewery? I scoured the web looking for something suitable but couldn't find any decent photos of local breweries, so decided to base my model loosely on the 00 scale brewery card model once produced by Metcalfe Models as this seemed fairly representative of a generic brewery building.

The site for my building is a very tight triangle nestling between the siding at Beeston Castle station and the hedge.

After measuring-up, I sketched what I felt would make an interesting building in the space available and mocked-up the model with corrugated cardboard and masking tape. I wanted to make sure the model would fit the site and look reasonably realistic before cutting into relatively expensive materials. This made me realise the two main components of the model would have to be angled by around ten degrees to fit inside the curve of the siding.

Four A3 pieces of 5mm and one A3 piece of 3mm PVC foamboard were acquired from SimplyPlastics.com and the main components marked and cut out. Now came the fun part, marking out and scribing the brickwork. Although rather tedious, the beauty of scribing your own bricks is that you can decide what sort of bond you want to represent and also incorporate fancy

ornamentation. I decided to opt for plain and ordinary stretcher bond but with semi-circular brick arches over the windows. 12mm wide by 8mm high stone quoins were added to the corners to enhance its appearance.

I opted to make my bricks 12mm x 4mm – which is not far short of the standard brick measurement in 16mm scale. I have found it's advisable to mark out all the mortar courses in pencil before scribing: it's far easier to erase an accidental pencil line than correct a scribed line, though this is possible.

To help ensure there is no break in the consistency of the mortar courses, it made sense to ensure that the widths of the walls were in multiples of 6mm and the heights were multiples of 4mm. Similarly, I find it helps if the windows and doors are positioned to coincide with the same multiples.

A corrugated cardboard model was initially constructed to check the model would fit the site and look appropriate.

The dimensions of my main building components were therefore, 360mm wide x 340mm high for the front of the left hand sub-structure, 264mm wide x 440mm high (plus a gable 160mm high) for the right hand sub-structure, 254mm wide x 340mm tall (plus a gable 136mm high) for the left end wall and 51mm wide x 440mm tall for the right hand end wall.

The end walls butt inside the front and rear walls so the dimensions of these needed to take account of the additional 5mm thicknesses of the front and rear walls to allow for the continuity of the vertical mortar courses around the corners of the building.

To scribe the horizontal courses, I used a flat-bladed screwdriver, following a ruler. The vertical courses were embossed with a 4mm wide blade of a screwdriver. The technique which I found to be most successful for embossing was to insert one corner of the blade into the scribed horizontal



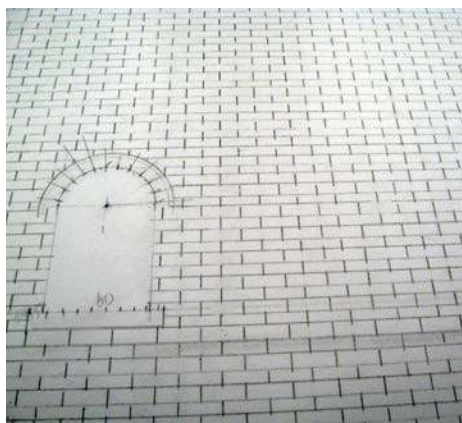
course and then turn the blade so it was vertical while applying downward pressure. This helps ensure that the embossed indentation fairly accurately straddles the two mortar courses.

Inevitably, when several thousand bricks are being scribed, mistakes happen. To correct these, Squadron White Putty filler was applied to the wrongly scribed line and when set, sanded smooth and re-scribed and embossed.

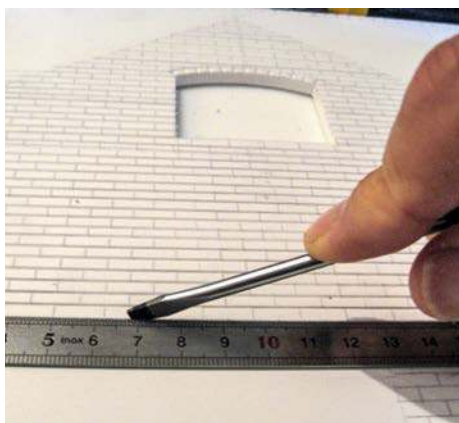
Once all the mortar courses had been

scribed, the sides were glued together using thick Superglue. I use Vitalbond which is available from various suppliers on eBay in 50g bottles at reasonable prices. I also use Superglue accelerator spray from time to time to save me having to hold pieces together for longer than 30 seconds.

After the glue had set, I filled any cracks and gaps on the joints with putty and then sanded the corners smooth once this had set. The horizontal mortar courses of the quoins were



The brick courses were marked out in pencil initially, with a nominal brick size of 12mm x 4mm.



The horizontal mortar courses were scribed with a flat-bladed screwdriver.



The vertical courses were embossed by firstly inserting the corner of a 4mm blade of a screwdriver into the horizontal course...



...and then turning the blade vertically while applying downward pressure.



To correct wrongly scribed mortar courses, filler was applied and then sanded smooth.



Once the walls had been glued together and any cracks filled and sanded, the horizontal mortar courses were scribed on to the ends.

then continued around the corners by scribing the ends of the front walls.

For the roof sections, rather than scribing the slates into the foamboard, I marked out 20mm wide strips of



20mm wide strips of 1.5mm thick Plastikard were snipped at 10mm intervals to a depth of 12mm to represent slates.



Right: The slate strips were then glued to the roof sections with superglue with an 8mm overlap.

1.5mm thick Plastikard with 10mm wide individual slates. The divisions between the slates were cut to a depth of 12mm with a couple of snips from a pair of scissors. Although this produces

a roughly 1mm wide unprototypical gap between each slate, I've found that a single snip can often be lost when the roof is painted.

The strips were then glued to the roof sections with superglue, each strip overlapping the lower one by 8mm. I found the superglue accelerator spray invaluable when fixing the strips into place as the snips induced a curve in some of the strips which required enforced straightening with fingers while the glue set.

After the walls had been primed with red oxide spray from a rattle can, the mortar courses were painted by daubing the walls with a light grey mix of acrylic paint to which some yellow had been added, giving a greenish grey. While the mortar colour was still wet, I wiped it off with a paper towel, leaving a deposit of paint in the indented mortar courses. I found this is best done a small section at a time.

Once the mortar colour had dried, a suitable acrylic brick colour was mixed and then lightly dry-brushed over the walls. Dry-brushing involves using a wide brush, dipped into the paint and, with most of the paint wiped off on a paper towel, the brush is then lightly wiped over the wall in a diagonal direction so that only the raised brickwork receives the paint.

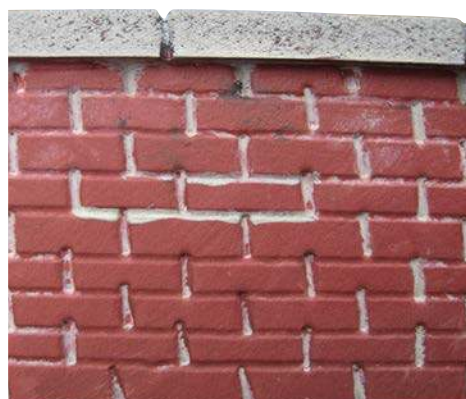
However, no matter how carefully the brick colour was applied, it was inevitable that some found its way into the mortar courses. This was remedied by waiting until the brick colour had



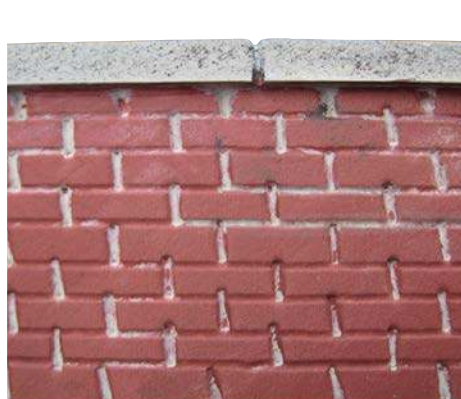
Mortar coloured acrylic paint was daubed on the red oxide primed walls and then wiped off with a paper towel.



Brick colour was lightly dry-brushed over the walls diagonally to help ensure it was only deposited on the raised brickwork.



To remedy misapplication of brick colour, mortar colour was carefully applied to the contaminated area...



...before being wiped off with a paper towel.

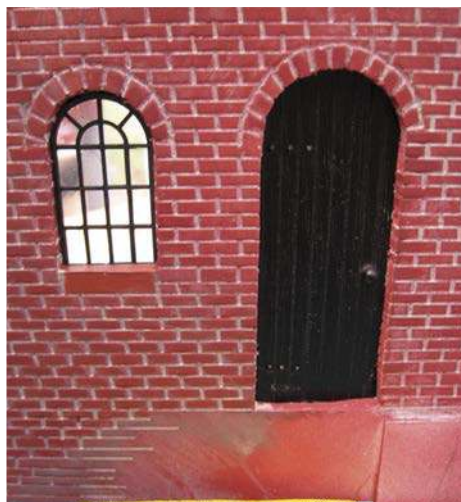
dried, then mortar colour carefully re-applied to the contaminated sections of mortar and any excess wiped off while still wet.

The lucams (ie the white vertical enclosed wooden hoists) were fashioned from 5mm thick foamboard, covered with overlapping 8mm wide strips of 1.5mm thick Plastikard glued on with superglue.

After a couple of coats of grey primer, the slates were painted by daubing the roofs with a coat of very dark grey acrylic paint, and wiping it off. Random individual slates were then picked out with varying shades of grey acrylics. Ridge tiles were made from two strips of 1.5mm Plastikard, one 10mm wide and the other 8.5mm wide. Thin 1mm thick strips of Plastikard were then laid across the ridges at 15mm intervals. The ridges were painted a lighter shade of red brick colour, following the fashion of a number of slate tiled roofs in the locality.

Bespoke 30mm x 48mm arched windows were 3D printed for me by JWLikesTrains who has an eBay shop. These were glued to 1.5mm thick clear acrylic sheet with UHU glue and then glued into the window apertures with small dabs of UHU. Doors were made from 2mm thick Plastikard, scribed to represent planking, primed and painted black.

The 36mm high platform was made from offcuts of 5mm thick foamboard, suitably scribed and the canopy from 3mm thick foamboard, fixed to the building with cocktail sticks and superglue.



Windows were 3D printed and doors made from scribed 2mm thick Plastikard with Cambrian Model Rail rivet heads. I use clear UHU to fix windows to frames, applied thinly.



The lucams were made from 5mm thick foamboard and covered with overlapping 8mm wide strips of 1.5mm Plastikard.

Finally, guttering was made from 4mm brass channel intended to be used as edging for stained glass windows by hobbyists obtained online from Tempsford Stained Glass as this is considerably cheaper than U channel brass sections obtained from other sources.

Downspouts were made from lengths of 3mm copper tube bent and soldered together with 3mm wide x 0.5mm thick brass strips wrapped around the pipe at intervals to represent brackets holding it to the building.

Once the roofs had been glued into space, white laser-cut wooden lettering from HobbyCraft was glued to the end wall to spell out 'Beeston Brewery'. The hedge was trimmed back to ensure the building fitted snugly, the siding was re-aligned slightly and a concrete base was cast on which the building could sit.

As with my other foamboard buildings, I will store it inside when not in use but that is not because I fear it will be unable to survive the elements. Fellow modeller Mike Duffy, who has described his foamboard constructions in previous editions of this journal and helped to inspire my creations, leaves



The roofs were primed with grey primer and then daubed with dark grey acrylic which was largely wiped off. Ridge tiles are represented by two strips of 1.5mm Plastikard with transverse strips of 1mm Plastikard.

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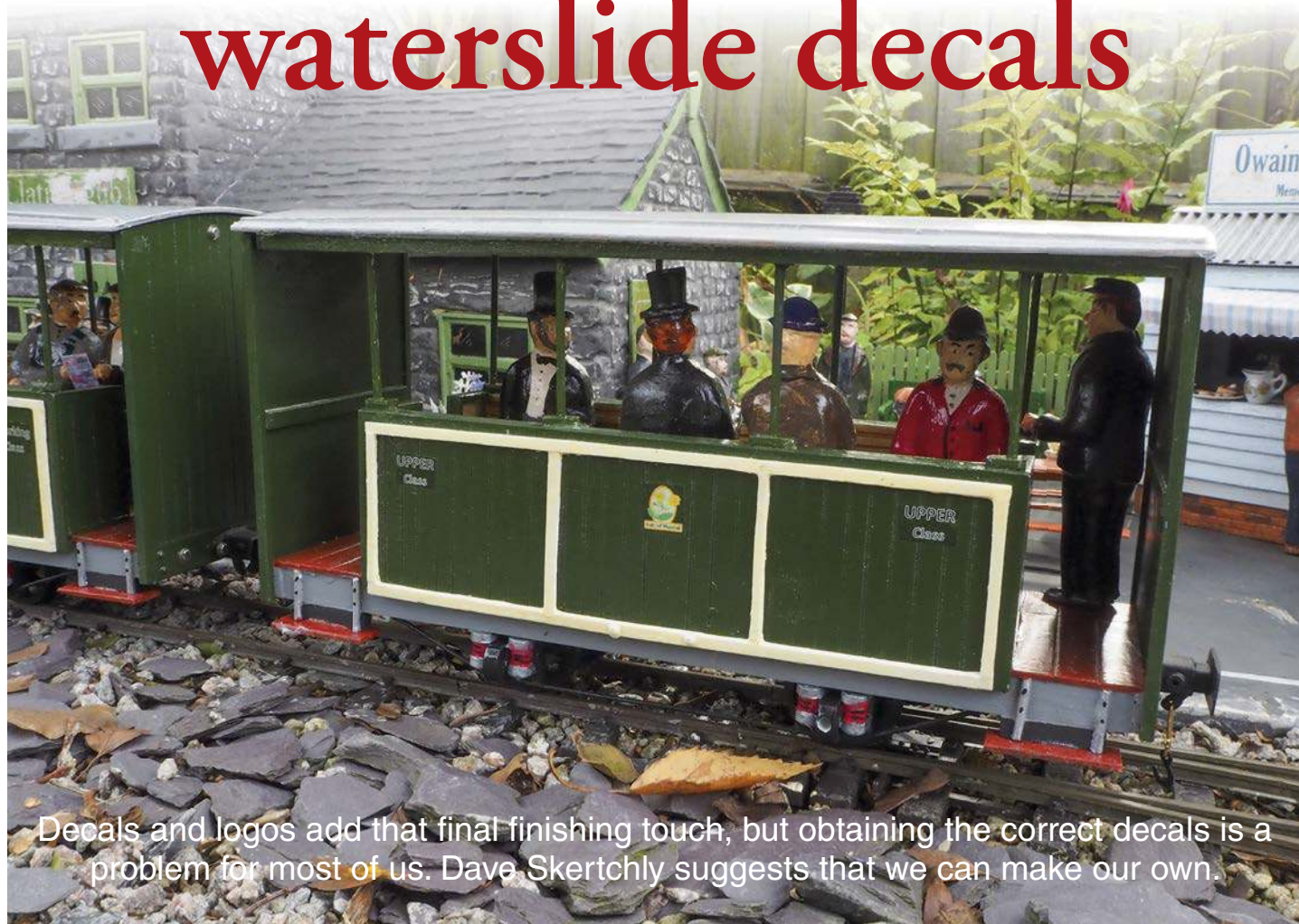
his building outside all year round with no ill effects in a climate somewhat harsher than my back garden. My reason for storing the buildings inside is purely to prevent accidental damage (eg when hedge trimming) and also to avoid having to regularly repaint the buildings.

I am very pleased with the way the building has turned out. The hedge neatly masks the fact there is no back to the building and that the right hand end wall is almost non-existent (remember, it is only 51mm deep). I feel it gives a good purpose for traffic to the siding and to my mind is redolent of a small rural brewery.

All I need to do now is start brewing my own Beeston Best Bitter to complement the building and fill all those little barrels and bottles which my wagons will now have to transport. ■

Guttering was made from 4mm brass channel intended to be used for edging stained glass windows, and downspouts from 3mm diameter copper tubing soldered together.

Make your own waterslide decals



Decals and logos add that final finishing touch, but obtaining the correct decals is a problem for most of us. Dave Skertchly suggests that we can make our own.

In the olden days there was no real prospect of making decals. In general all we could do was our best with a fine paintbrush, and for most of us, this wasn't really very good.

Let's start at the beginning, it may help us to find a solution if we to understand how waterslide transfers work and are made.

A layer of of water soluble gum is

The best effort so far is Daves GVT open balcony coach which will feature in next months Garden Rail.

applied to a porous backing paper and then a layer of lacquer is applied to the gum. A design is created on the lacquer and protected with further layers of clear lacquer. When the decal is soaked in water the gum coating dissolves evenly in to release the lacquer coating. This very thin layer of lacquer with our design on it can be positioned on the part using surface tension to hold it in position while the gum dries.

A breakthrough occurred when someone started to supply a decal paper in which the layer of transparent lacquer could be printed on by an ink



In the olden days there was no real prospect of making decals. All we could do is our best with a fine paintbrush. Not entirely satisfactory if you aren't a trained signwriter.

Painting complex designs is easier if you work on flat paper. These decals were made from vinyl CD label and served well for many years.

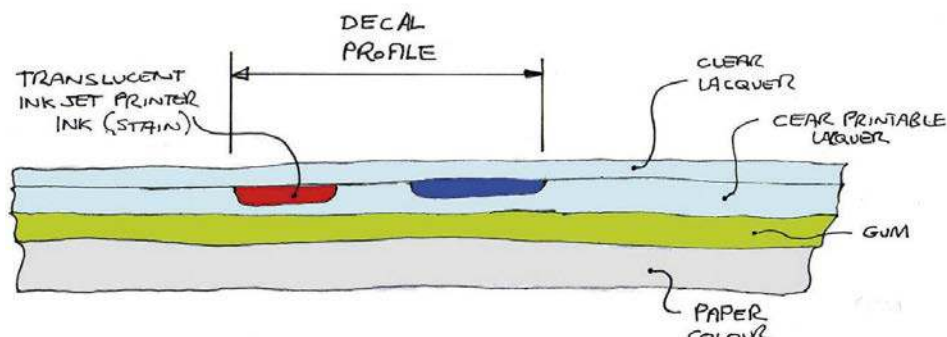
jet printer. All would have been well were it not that ink jet printer ink is translucent.

Worse still, our inexpensive printers handle white by printing nothing at all, relying on the printer paper to present a white surface. Using this transparent decal paper, I developed my own locomotive name plates but the rest was rather unsatisfactory.

Most long for those beautiful decal sheets which are included with Airfix kits. Look carefully under a bright light and you can see the layers and note that the production method does not use translucent inks but opaque inks rather more like paint.

The Airfix style decals are produced by a process called screen printing in which the opaque ink is squeezed through a mask supported by a very fine mesh. The screens are made photographically so that they are highly detailed and precisely aligned. Each colour can be printed with a different screen in perfect register.

Recently I have tried some white coloured decal paper on my ink jet printer called "Waterslide Decal Paper white" from Mr Decal Paper, sold by online. The printed colours are well defined including white, but the unprinted areas around the



decal are also white. I tried cutting around the decal, but with letters just one or two mm high it was impossible.

I then hit on the idea of printing the background colour of my model around the decal so that it could be cut

It helps to know how water side transfers work. In effect a layer of lacquer with our design is applied to a layer of water soluble gum which is held by a porous backing paper. A breakthrough occurred when the layer of transparent lacquer was printable in an ink jet printer.

The name plates improved over the years but the other signs were generally a bit unsatisfactory.

Using the transparent decal paper I developed my own locomotive name plates by applying the decal over a brass painted plastic name plate.



out with less precision. The snag is that the inks, lacquers and paints we use for our models and for the decals are all made from different chemicals which react to the photons in light differently. Getting a match will depend on many things not least the colour of daylight. We must match our materials



sliders “Fill/Colours/More” and for the really diligent the Red Green and Blue (RGB) numbers next to the slider can be recorded. The swatches are printed, cut out and compared to the model. You may want to try lacquering the swatch since this too will change the colour.

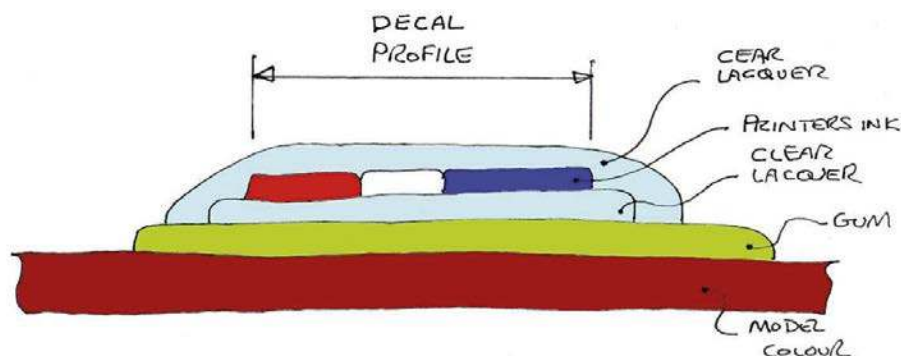
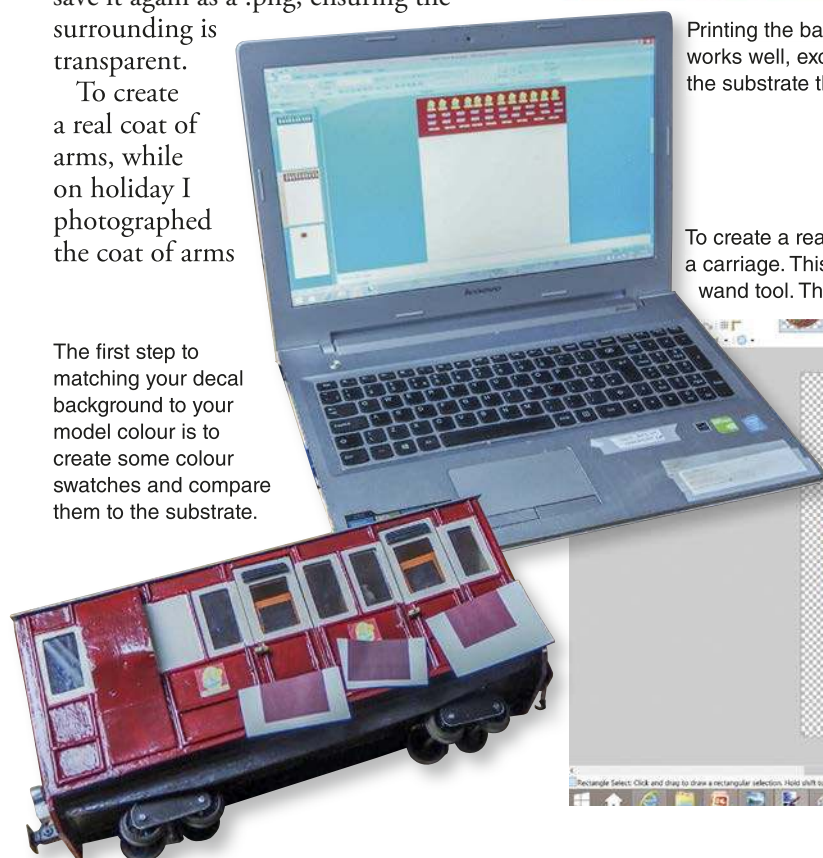
Having selected my swatch I delete the unsatisfactory ones, and copy it onto the master sheet where I have my decals. I expand the “ideal” swatch to the size of the decal sheet and “send to back” behind the logos and signs. My best match yet was a Tamiya XF-5 substrate matched to a decal background with an RGB setting of Red 25, Green 67 and Blue 25.

To make the Vale of Weedol Tramway crest I first drew the bunch of flowers and scanned them as .png file, a format which supports transparency. The scanned file was imported into a drawing programme which also supports transparency, I use Paint.net which is free. Using the magic wand icon I clicked on the border around the flowers which I wanted to make transparent, then pressed delete and hey presto I had a clear surround.

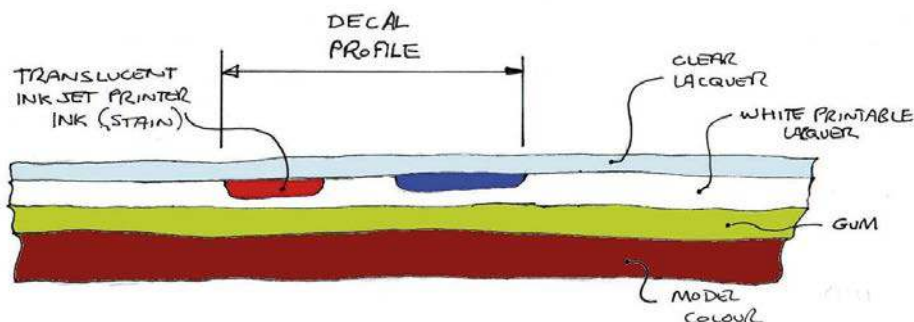
Using PowerPoint, the oval was drawn and sent to the back, then the legend in its box was also sent backwards. The flowers were then imported and laid on top. I like to save the logo as a combined photographic file so I save it again as a .png, ensuring the surrounding is transparent.

To create a real coat of arms, while on holiday I photographed the coat of arms

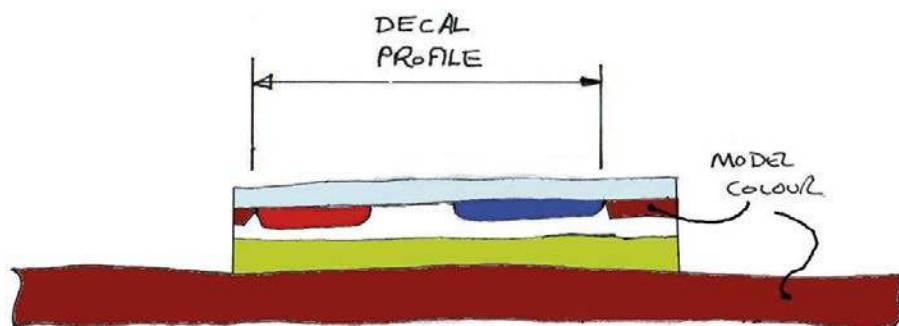
The first step to matching your decal background to your model colour is to create some colour swatches and compare them to the substrate.



The Airfix style decals were produced by a process called screen printing in which a paint is squeezed through a mesh onto the backing gum. The screened inks are not translucent so colours and edges are well defined on even the darkest background.



Printing with white coloured decal paper in the inkjet printer. The colours are well defined but the unprinted areas are now white, and this means that the area surrounding the decal is also white.



Printing the background colour around the decal enables it to be easily cut out which works well, except that the surrounding colour on the decal must match the colour of the substrate that is our carriage or locomotive.

To create a real coat of arms Dave started by photographing the coat of arms on a carriage. This was imported into a drawing program and cut out using the magic wand tool. Then it's dropped on to a suitable colour swatch and printed.





Above: Before applying the decals the printed surface must be protected with three further coats of lacquer drying thoroughly between each coat.

Right: The decals can be cut to size with a sharp knife although Dave now prefers to use scissors. The decal is placed in the tepid water for just about a minute until it slides off the backing paper.



The decal can be prodded into place with the tip of the scalpel and then dabbed with a piece of lint free cloth or tissue paper. Once you are sure of its position firm it into place especially if there are surface features to be revealed under the decal.

So as I sit on my rustic park bench outside the Sheep Shearers Arms I can

sip at my fine pint of Auld Phagbutt and rest assured that the fare dodgers from Llangoblin will no longer be able to claim ignorance since the carriages are now fully labelled. They will henceforth have to pay the full fare for first class travel or more likely travel in working class which is after all where they belong. ■

on the side of a coach taking care to avoid shadows and reflections. If you are lazy you could download it from the Internet, which is much less trouble.

The coat of arms was imported into the drawing programme and again using the magic wand logo, I deleted the background and saved it as a .png. I then imported the coat of arms for inclusion in the decal sheet.

There is no need to print a whole sheet of decal paper to get a set of decals for a typical carriage or locomotive. If the decals are put into a strip at the top of the page the strip can be printed and then cut off and the decal paper re-used. A note of caution though, do not touch the printed surface of the decal paper with a grubby hand, it will prevent the ink or lacquer from taking.

The printed surface must be protected with at least three further coats of lacquer. There can be compatibility problems between different paints and lacquers. I use Plastikote fast dry enamel both for this process and for finishing my carriages so there are no problems.

Decals can be cut to size with a sharp knife, although I now prefer to use scissors. The decal is placed in the tepid water for just about a minute until it slides off the backing paper. If it comes off too easily in the water or otherwise gets messed up scrap it and try again.

At high magnification we can see that this decal was cut from its sheet with a slightly blunt scalpel blade before the final coats of lacquer had dried. This has revealed the the white printable coating around the edge of the decal. It's also best to set the printer to photo quality when printing



Dave's carriages all logoed up look great in the garden. Even the rivets on the loco are a home made transfer showing how versatile this technique is.

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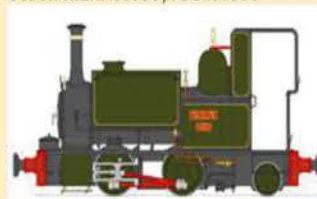
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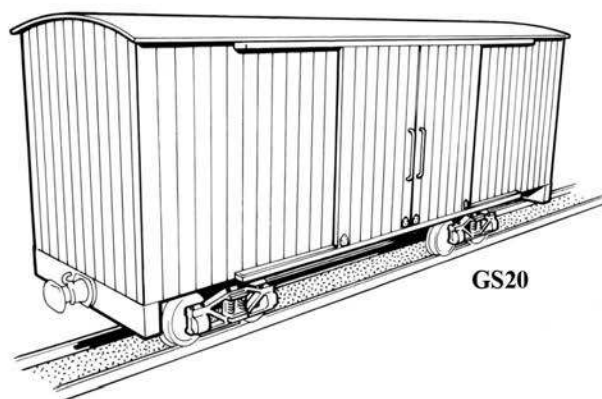
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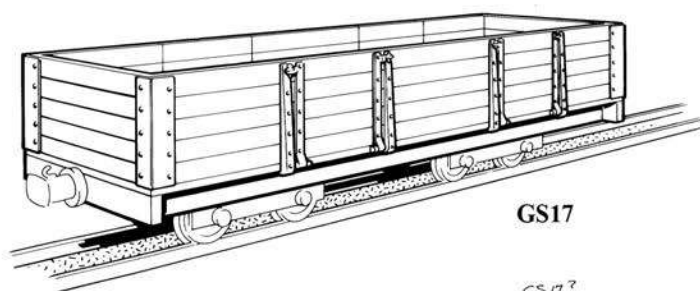
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Little John's Mini Makeover

Daniel Cousins takes a deep breath and starts drilling holes in his Roundhouse locomotive.

A few years ago, when our small four wheeled Diesel locomotive became somewhat worn out, I took the plunge and invested my hard earned cash by buying a Roundhouse replacement.

What I wanted was something powerful, well built, reliable and a locomotive that would last me for some years to come and experience with a friends Roundhouse models told me they would tick all the boxes. About the time I was looking, Roundhouse had released their Little John and it couldn't of been a better fit for my garden railway. The right size, being around 70mm to 75mm wide it doesn't look out of place hauling our fleet of IP Engineering's Ezee Range of coaches and wagons as well as easily negotiating tight curves with ease.

All metal construction provides plenty of weight for haulage capacity and keeps it stable on the track. This mighty little locomotive is robust and mine has reliably put in a few years service without any attention, bar the odd clean, oil of the motion gear and lubricating the worm gear with some grease.

I always enjoy reading Tag Gorton's articles of his accounts of detailing his steam and diesel locomotives with the thought of one day I could detail Little John a little. I wasn't interested in weathering as I quite liked it being nice and shiny and being the pride of the line, I feel it should stay that way.

Locoworks sell detailing items for Little John and I ordered their detailing set, cab flooring and brass glazed spectacles. The detailing set contains front and rear steps and two lamp irons all painted to match your locomotives livery.

Work started with removing the six screws holding the cab and bonnet to



have to simply undo the screw in the front of the chassis holding a bar behind the buffer beam,

the chassis so I could drill the holes for the lamp iron bolts. I really took my time drilling these holes as my previous experience of detailing was with my fleet of 00 gauge locomotives and here I am tackling a model worth about six hundred pounds! I shouldn't have worried, I soon had two lamp irons secured securely front and rear.

One tip, mask the area around where the holes are to be drilled to prevent your drill bit slipping and damaging the paint work, something I did on my second hole. Humbrol No.15 is a close match to the dark blue on my Little John and I used it to paint the bolt heads and that small scratch.

A Roundhouse lamp can be placed on either lamp iron depending on the direction of travel.

As the body was off it gave me the chance to clean the hard to reach areas and fit the cab floor. This simply sticks to the existing floor with superglue.

With the body back on, I fixed the new steps into place. For the front, you

then using the screw and hole already drilled for you fix the step in place. The rear steps simply glue over top the existing steps.

Inside the cab a driver from Model Town was fixed using a small piece of double sided tape and his bag, fixed in the corner of the cab.

The four glazed brass spectacles transform the model and are another simple uperglue fix.

Standing back and looking at the locomotive, I realised Little John hasn't got a horn, so I set about painting a cast horn from IP Engineering and adding to the roof.

Final job for this mini makeover was to add some No.4 plates to the cab sides using a small piece of double sided tape so they can be removed easily without damaging the body another tip picked up from Tag.

Sitting back with a mug of tea and Little John in front of me, I can truly say I am happy with its new look. It took a little bit of courage, I had the detailing set sat in a drawer for two years before I attempted this project, but it was well worth it in the end. ■

SLATER'S PLASTIKARD

Old Road, Darley Dale, Matlock,
Derbyshire, DE4 2ER
Tel: 01629 734053; Fax: 01629 732235



16mm WD Wagons

Our latest 16mm narrow gauge wagon kits are for the War Department Light Railways and for Welsh slate quarries.

The kit for the **WDLR D Class wagon** has been available for a while; it is largely an injection moulded plastic kit, but with the most vulnerable parts supplied as brass castings. As with all our kits, it comes complete with steel tyred wheels and correct scale couplings in cast brass. **Reference 16W05, Price £81.00.**

The **WDLR K Class skip wagon** is also a plastic kit, and has steel tyred wheels and brass couplings. **Reference 16W06, Price £23.00.**

Also now available is the kit for the **WDLR A Class Wagon**. This has a one piece polyurethane body with separate underframe, and also has steel tyred wheels and cast brass scale couplings. **Reference 16W07, Price £36.50.**

The latest wagons for Welsh slate quarries are the Dinorwic Slab wagon (**16W08**) and the Dinorwic "Rubbish" wagon (**16W09**). Both are largely made from brass etchings with some castings and are complete with correct double flanged wheels. Each kit is priced at **£26.80.**



Slater's Plastikard also produces a range of other 16mm products in addition to those shown here. These include locomotive and carriage kits, wheelsets, scale couplings, axleboxes and track components.

In addition we have a huge range of products in other scales: O gauge, Gauge 1 and Gauge 3 - standard gauge; and narrow gauge items in 7mm, 1:32 and 7/8" scales. Plus the original Plastikard and Microstrip.

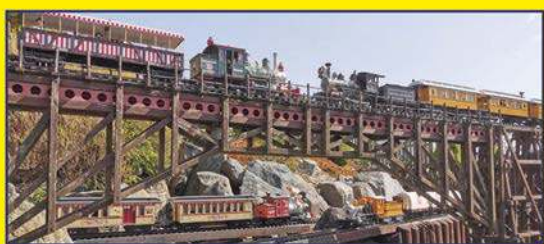
We are constantly adding new products to our range.

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Building a Slater's War Department Railway D Type wagon

The Editor builds Slater's multi-media kit for a wagon useful in war and peace.

Built in very large numbers and with the minimum of variations between the builds, the D type bogie wagon was produced during World War 1 by numerous builders including Robert Hudson and the Gloucester Wagon Company. Steel framed wagons had a 9.5 ton capacity, wooden frames 8 ton.

After the conflict ended, wagons were repatriated and found their way to numerous railway lines, some surviving in to the preservation era.

Slater's kit is produced in a mix of injection moulded plastic and brass castings. 33cm long and just under 9cm wide, it's a substantial model,

but one that can be assembled in a couple of leisurely evenings. Levels of detail are designed to match the firm's locomotive kits but the construction seems robust enough for normal garden railway use.

For such a sophisticated model, the

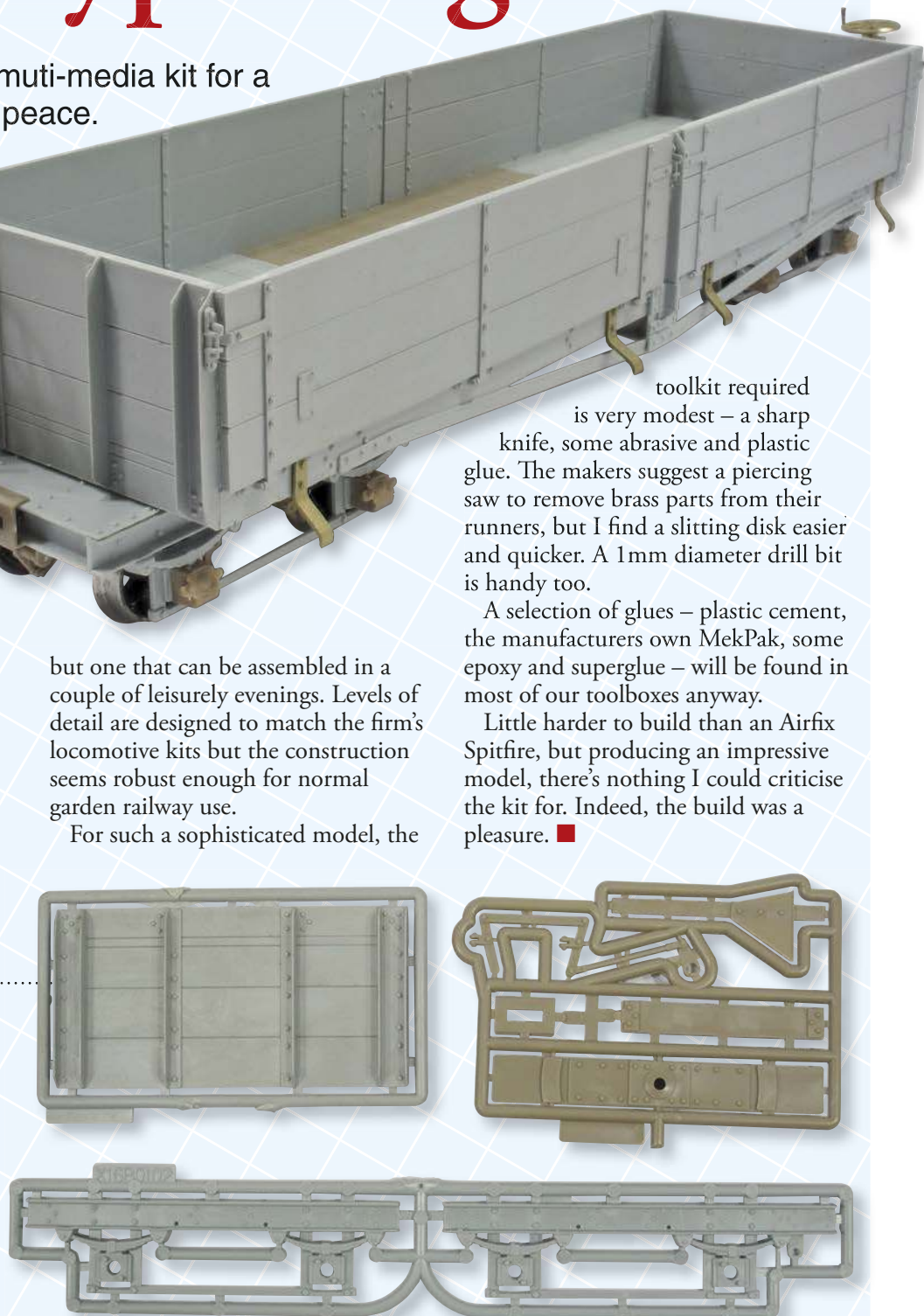
toolkit required is very modest – a sharp knife, some abrasive and plastic glue. The makers suggest a piercing saw to remove brass parts from their runners, but I find a slitting disk easier and quicker. A 1mm diameter drill bit is handy too.

A selection of glues – plastic cement, the manufacturers own MekPak, some epoxy and superglue – will be found in most of our toolboxes anyway.

Little harder to build than an Airfix Spitfire, but producing an impressive model, there's nothing I could criticise the kit for. Indeed, the build was a pleasure. ■

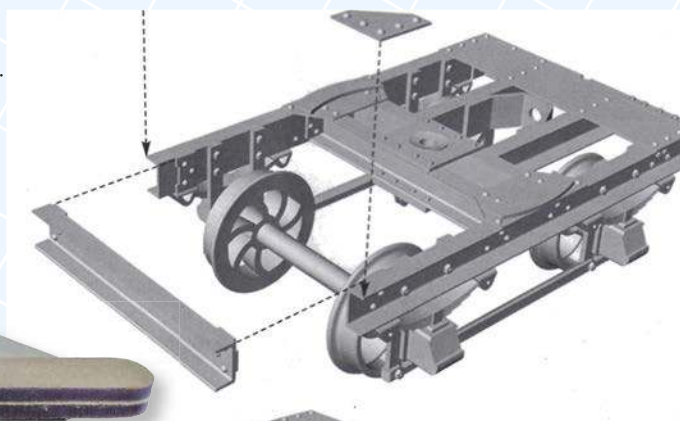
1.

Open the large cardboard box and you find lots of high-quality, detailed plastic mouldings, bubble-wrapped lost wax castings and some 32mm gauge metal wheelsets. There are also nuts, bolts, bearings, a couple of springs and a length of wire. If you aren't sure that everything required is present, the instructions contain a list of parts so you can check.



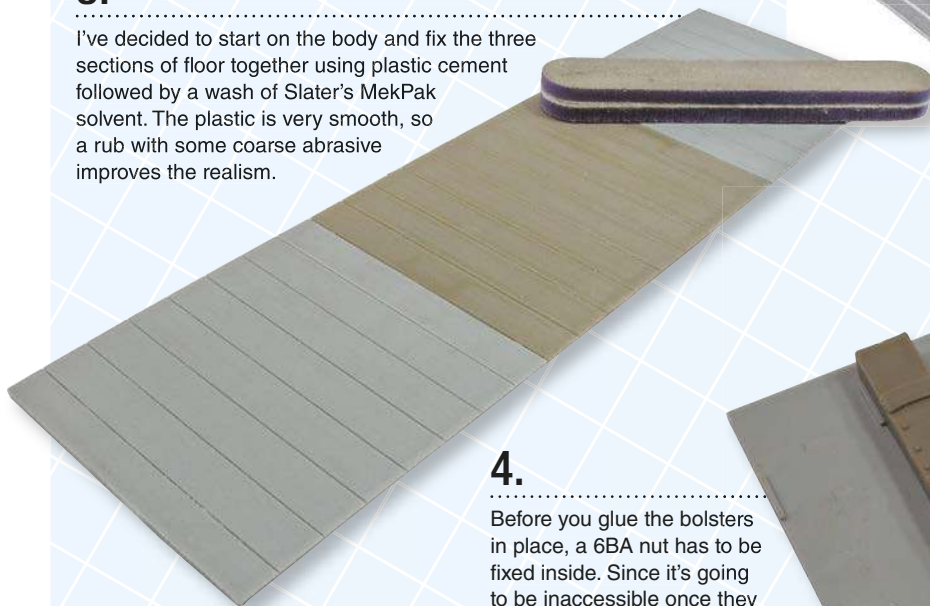
2.

Talking of the instructions, these are largely made up of exploded diagrams produced from the 3D CAD system used to design the kit – and they are excellent. Along the way there is a little fettling required and this is clearly explained.



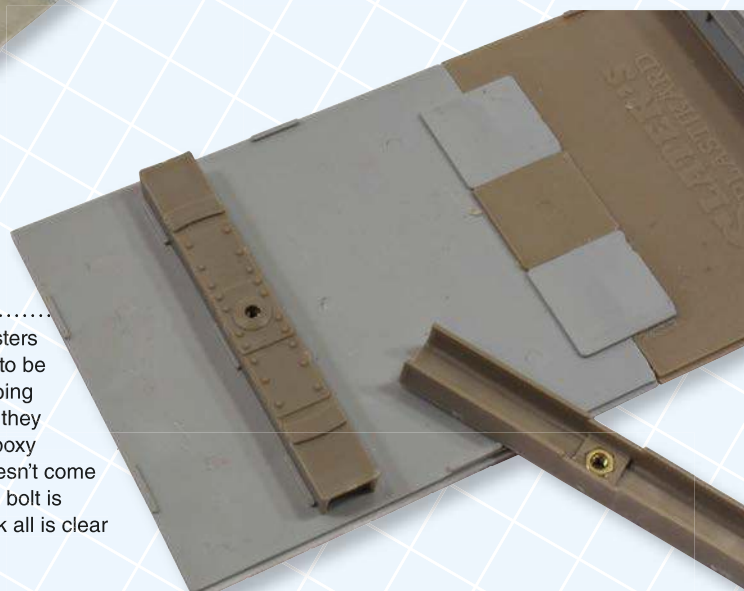
3.

I've decided to start on the body and fix the three sections of floor together using plastic cement followed by a wash of Slater's MekPak solvent. The plastic is very smooth, so a rub with some coarse abrasive improves the realism.



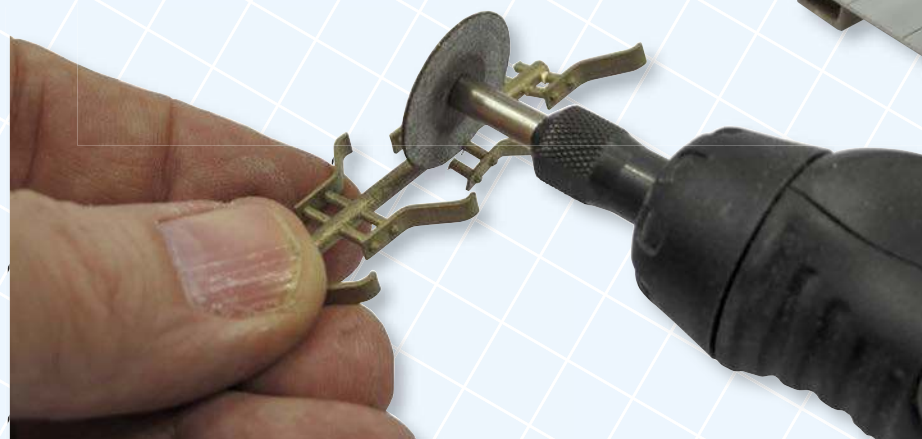
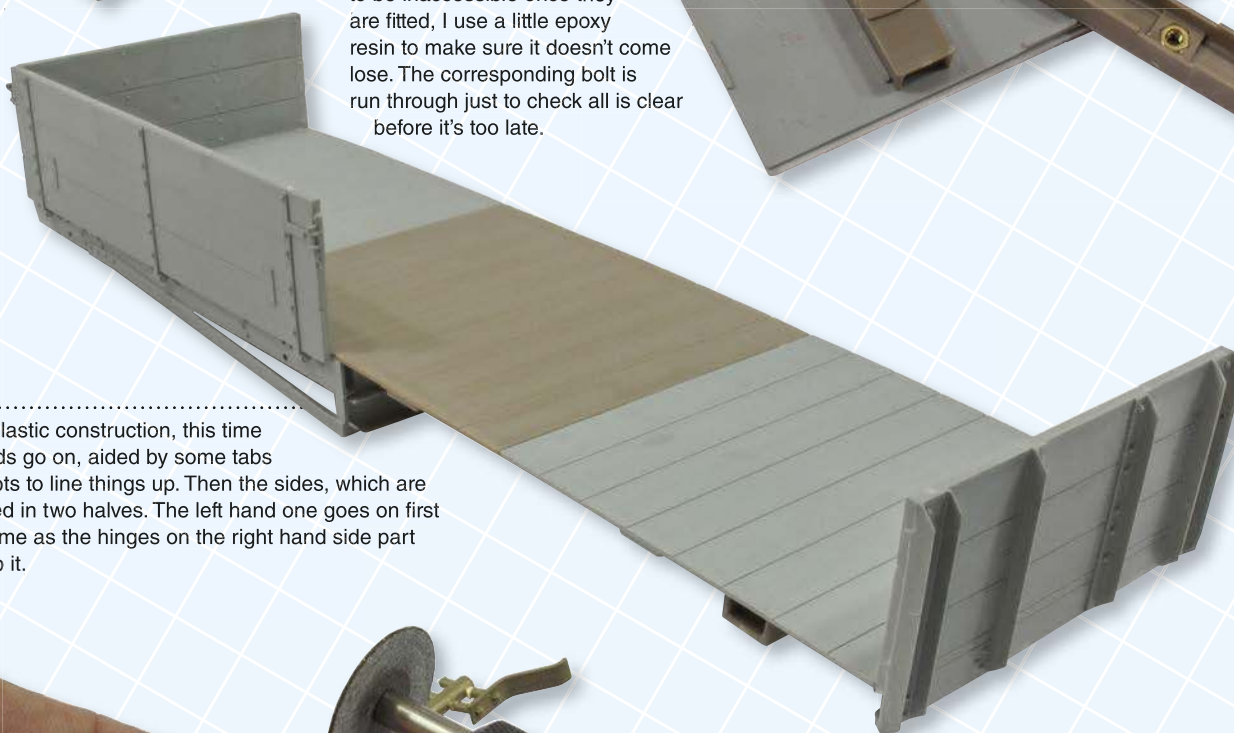
4.

Before you glue the bolsters in place, a 6BA nut has to be fixed inside. Since it's going to be inaccessible once they are fitted, I use a little epoxy resin to make sure it doesn't come lose. The corresponding bolt is run through just to check all is clear before it's too late.



5.

More plastic construction, this time the ends go on, aided by some tabs and slots to line things up. Then the sides, which are supplied in two halves. The left hand one goes on first each time as the hinges on the right hand side part overlap it.



6.

Door bangers, brake standards and wheels are lost-wax brass castings. Really nice, but removing them from the sprue needs more than a knife. The only tool that would touch the metal seemed to be a slitting disk in a rotary cutter. Wear eye-protection while doing this and take it slow.

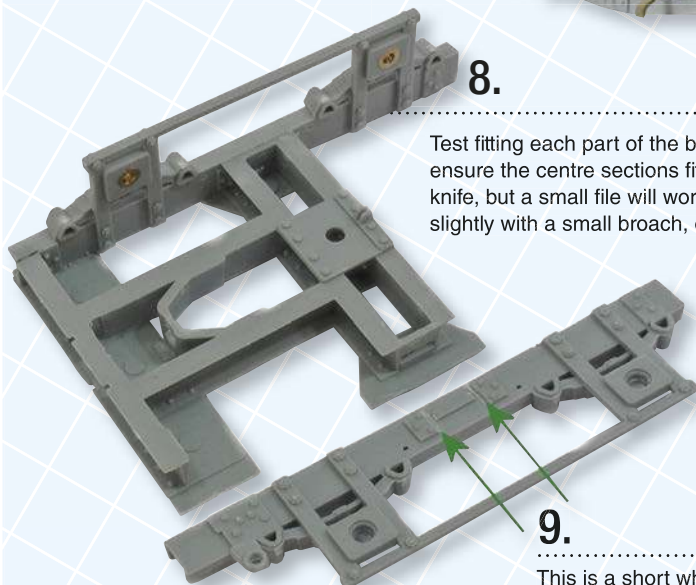
7.

The holes for the bangers were opened out with a 1mm drill bit and then they are fixed in place with superglue. Keep the drill handy as it's used again on the bogies.



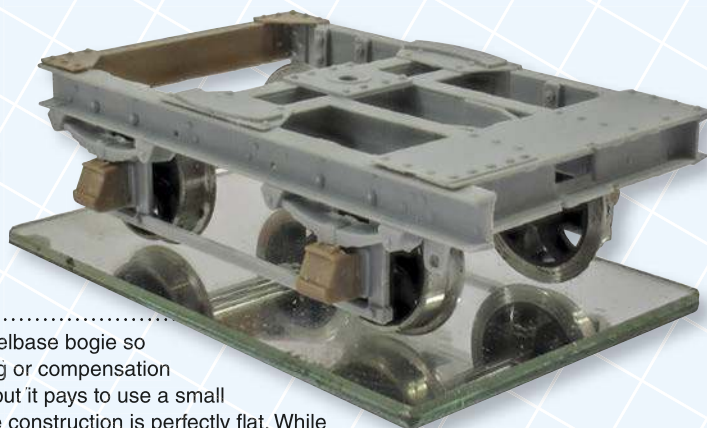
8.

Test fitting each part of the bogies is essential. As the instructions note, some trimming is required to ensure the centre sections fit snugly on to the sideframe. I nick the excess plastic away with a sharp knife, but a small file will work just as well. Try the bearing on the axle ends, I opened them out very slightly with a small broach, only a very tiny amount, to ensure the wheels spin very freely.



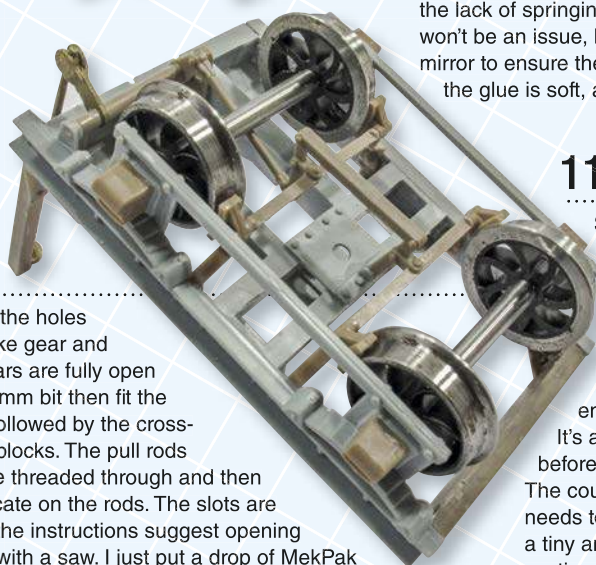
9.

This is a short wheelbase bogie so the lack of springing or compensation won't be an issue, but it pays to use a small mirror to ensure the construction is perfectly flat. While the glue is soft, a little tweak with fingers on the corners will rectify any twist.



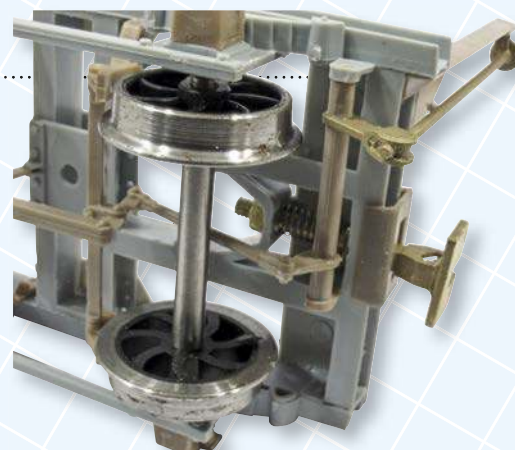
10.

Check all the holes in the brake gear and the solebars are fully open with the 1mm bit then fit the hangers followed by the cross-rods and blocks. The pull rods have to be threaded through and then should locate on the rods. The slots are tight and the instructions suggest opening them out with a saw. I just put a drop of MekPak on them, wait a few seconds for the plastic to soften and push the parts together with tweezers.



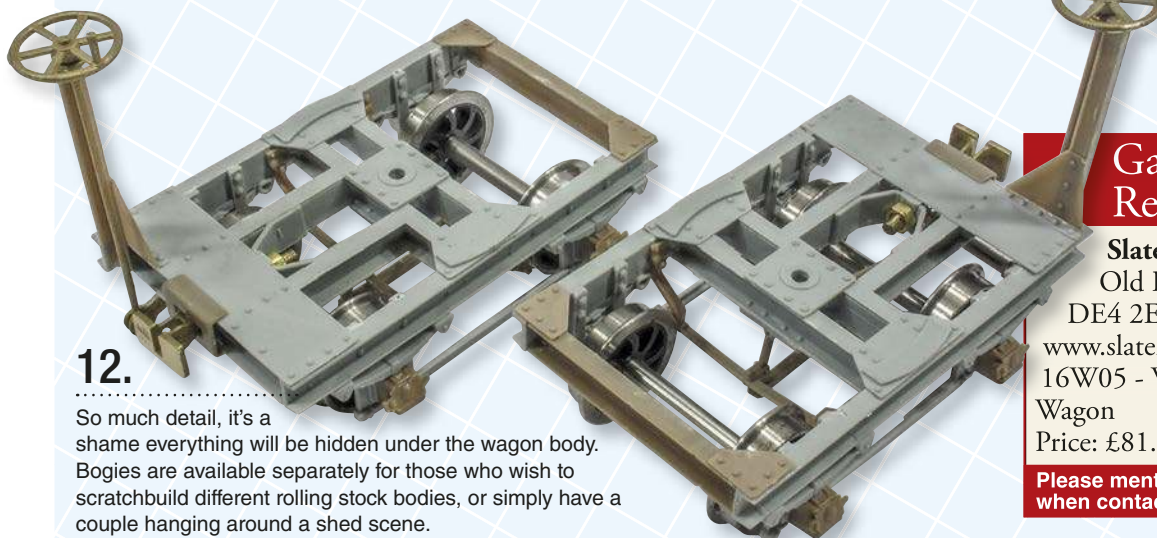
11.

Spend some time with the coupling casting. I cleaned the threads up with a 6BA die then did the same with a tap on the nut to ensure this ran freely. It's a lot easier to do this before fitting the spring. The coupling pocket also needs to be opened out a tiny amount to allow the casting to slip through.



12.

So much detail, it's a shame everything will be hidden under the wagon body. Bogies are available separately for those who wish to scratchbuild different rolling stock bodies, or simply have a couple hanging around a shed scene.



Garden Rail Resource

Slater's Plastikard Ltd

Old Rd, Darley Dale, Matlock
DE4 2ER

www.slatersplastikard.com

16W05 - WDLR D Class Bogie
Wagon

Price: £81.00

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when contacting suppliers.

From the Works

Trade information on new products for the garden railway modeller...
If you are a trader with any new product, then contact phil.parker@warnersgroup.co.uk
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ROUNDHOUSE ENGINEERING 16mm scale "Davenport"

The Davenport Locomotive Works started producing these, 0-4-0 saddle tank locos in the early 1900s for industrial uses. While the majority of these engines were built for American clients they found their way all over the globe to places such as: Australia, New Zealand, Philippines, Cuba and Europe.

Because dozens of these locos were produced for a variety of purposes Roundhouse have designed this loco to be their interpretation of prototypical examples.

Specification:

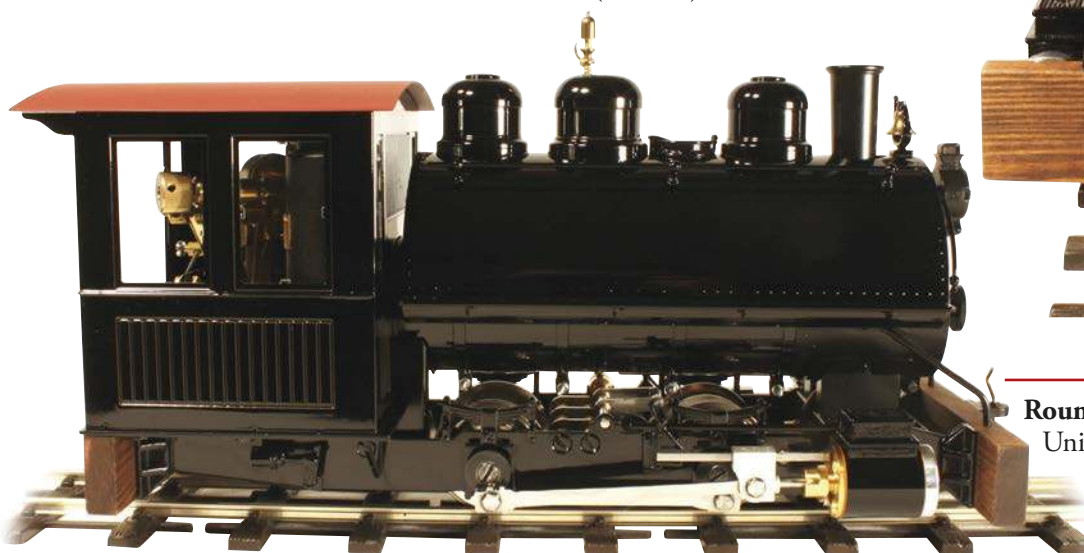
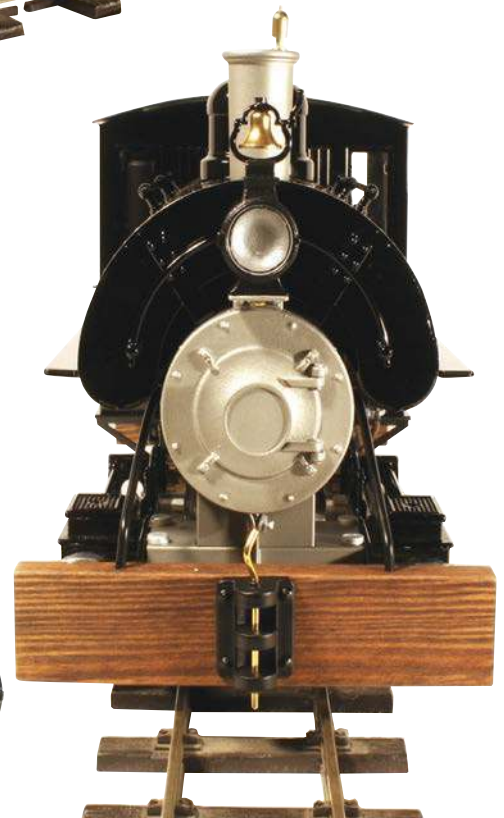
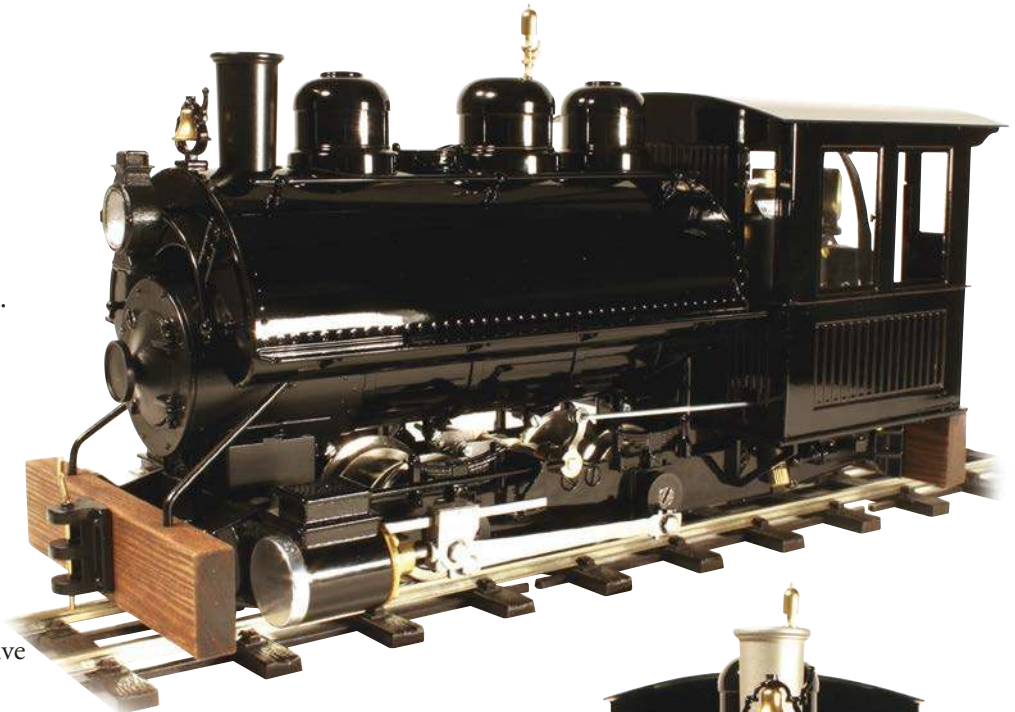
- Internal gas firing using an 'FG' type burner
- Outside framed 0-4-0 chassis with Roundhouse Internal Walschaerts valve gear
- Exhaust enhancer
- Water top-up system and water gauge.
- Controls fitted as standard are :- steam regulator, safety valve, pressure gauge, displacement lubricator, gas regulator and reversing gear
- Glazed cab spectacles
- Full radio control is available for both regulator and reversing valve gear using 2.4GHz R/C
- Gauge adjustable between 32mm and 45mm
- Optional insulated wheels available
- Available with a choice of matt black or silver smokebox, matt black or red oxide roof and the bodywork in any of the standard Roundhouse colours

Delivery expected September 2020

Price:

£1850 (Radio controlled)

£1625 (Manual)



Roundhouse Engineering Co Ltd
Unit 6-9, Churchill Industrial
Estate, Churchill Rd,
Doncaster DN1 2TF
www.roundhouse-eng.com

ACCUCRAFT

16mm Scale “Large” type Quarry Hunslet

As soon as Accucraft had a chance to run Dolgoch last March they tell us they realised that the design brief for this small locomotive had produced an almost perfect balance of performance and duration and, having instinctively avoided some of the smaller designs, the possibilities for new engines were now numerous.

The first fruit of this is a redraw of their popular 7/8ths Quarry Hunslet into a 16mm model, a design whose characteristics should be the same as the TR models.

By the mid-19th century, the North Wales slate mines and quarries had a requirement for small, powerful and rugged locos to work the galleries and tramways in what was by then a rapidly expanding industry. Various manufacturers supplied narrow gauge motive power to these businesses but none became more synonymous with the area than the saddle tanks supplied by the Hunslet Engine Co. of Leeds.

These sturdy little locos were ideal for the roughly laid, temporary lines in the quarries and the class evolved from

the first design, produced in 1870, to encompass a variety of sizes and types which found work at Penrhyn, Dinorwic (where many acquired the names of racehorses) and the Nantlle valley.

Remarkably the majority of those locos still in service in the 1960's survived to be preserved, some of them in America and Canada. Today Quarry Hunslets are still being produced in limited numbers by the new Hunslet Engine Co. based at the Statfold Barn Railway.

To avoid compromising the look of the model Accucraft will only be offering it in 32mm gauge.

The model is gas-fired and fitted with a water top up valve, water check valve, miniature pressure gauge; constructed of stainless steel and etched brass with a copper boiler, the model will, as usual, be covered by a two-year warranty.

Specification:

- Length: 230mm
- Width: 88mm
- Height: 130mm
- Boiler: Centre Flue
- Working Pressure: 60psi
- Weight: TBA
- Minimum Radius: 600mm (2 feet)

- Reversing Gear: Piston type, reverse by lever in the cab
- Valve Gear: Simulated Stephenson's link
- Fuel: Butane Gas
- Boiler Fittings: Safety valve, pressure gauge, water level check valve
- Cab Controls: Steam regulator, gas regulator, reverse lever, lubricator, under floor water level check valve

The anticipated UK RRP is £1595.00 (subject to the usual provisos), available Q3 2020.

Colours available, subject to production batch:

S19-37A Quarry Hunslet 0-4-0ST in Red

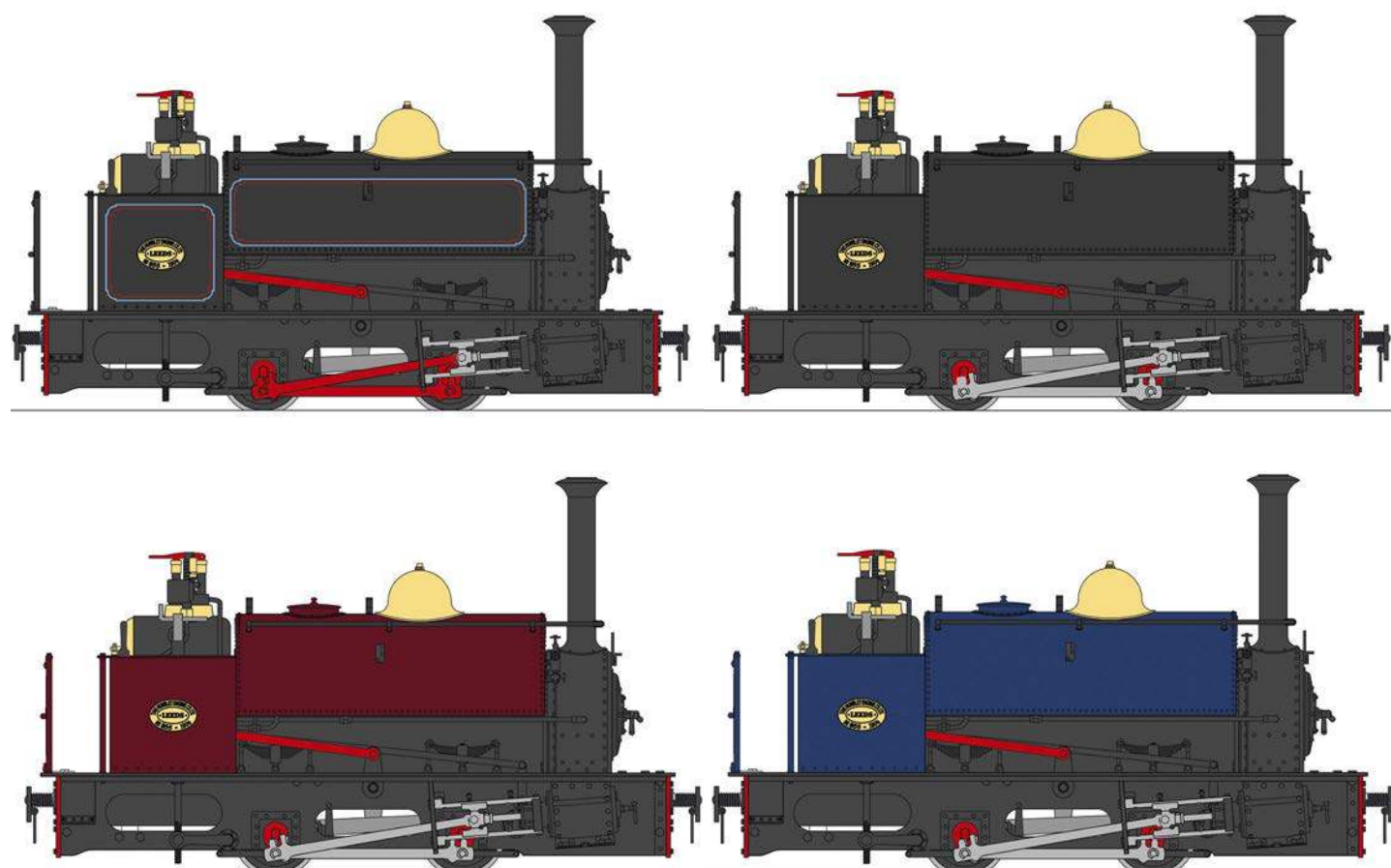
S19-37B Quarry Hunslet 0-4-0ST in Black

S19-37C Quarry Hunslet 0-4-0ST in Penrhyn Lined Black

S19-37D Quarry Hunslet 0-4-0ST in Blue

Accucraft (UK) Ltd.

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www.accucraft.uk.com





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16mm laser-cut kits

Simplex locomotive

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Hudson one-plank wagon

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Price: £10

Phil Sharples

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GARDEN RAILWAY SPECIALISTS

16mm scale "Alice" type Quarry Hunslet

More Quarry Hunslets, this time the slightly smaller Alice type.

Production of both cabbed and open locos of the 'Alice' type is scheduled in a variety of liveries.

Cabless locos will be produced in Black lined Penrhyn style and Dinorwic Red.

Cabbed loco buyers will have a choice of lined red, green, or blue or plain black so you can apply your own choice of livery.

Mechanical specifications are yet

to be finalised, but the engines will definitely be gas fired for ease of operation. Both 32 and 45mm gauges will be available.

Prices are yet to be confirmed, but GRS aim to offer the open cab locos at £1499 with the cabbed versions at £1699. Production is scheduled for 2021 with a pilot model on show in 2020.

Garden Railway Specialists Ltd
Station Studio, 6 Summerleys Road,
Princes Risborough, Bucks, HP27 9DT
www.grsuk.com

RESURGAM ROLLING STOCK 1:19 Scale Royal Naval Armaments Depot (RNAD) Wagons

The Royal Naval Armaments Depot, was the designation for a number of armaments depots located around the UK, primarily intended to meet the needs of the Royal Navy but later extending to other British and Allied forces. Normally consisting of multiple underground magazines, they were generally rail served by the national network, and many had internal 2ft 6in gauge railway systems to facilitate distribution between the standard gauge railhead, magazines and workshops.

These new, true to 16mm scale kits, from Resurgam Rolling Stock represent some of the most common narrow-gauge vehicles found in these depots. Namely the Powder Van, Brake Van as well as the Short and Tall End Bulkhead Flat Wagons, some of which were in government service until as recently as the early 2000s. A significant number of these vehicles have made their way into preservation, and being easily re-gaugeable have also found homes on 2ft, 2ft 3in and of course 2ft 6in gauge lines; they seem to turn up just about everywhere. Whilst some of these vehicles retain their traditional naval grey colour scheme others have been

repainted into new liveries, offering a plethora of options for both the prototype modeller or freelancer alike and these models should look at home on any garden line.

All of these kits follow proven Resurgam Rolling Stock design and construction methods and design philosophy, being laser cut in either Plywood or MDF, with hidden slot and tab construction making for easy, accurate assembly. They are supplied complete with Binnie Engineering Wheels and Axles, as well as HGLW Oil Filled Bronze Bearings and SLR 3D printed Bell Mouth Couplings,

along with the necessary components for the safety chains.

These vehicles carried their markings in several different styles and as such lettering is not provided in the kit. However, Endon Valley Decals will be

producing appropriate decal packs and making them available through there website.

The 'Bulkhead Flat Wagon' kit, is supplied with parts to fit either the long or short end to suit your taste. For those who would like to assemble a complete train of these vehicles, multiple purchase deals are available. If you would like more information or to purchase these kits, please send an e-mail to the address below.

RNAD Powder Van
MDF: £45.00 each (3 for £120)
Plywood: £50.00 each (3 for £135)

RNAD Brake Van
MDF: £45.00 each
Plywood: £50.00 each

RNAD Bulkhead Flat (Kit Includes both bulkhead types)
MDF: £25.00 (3 for £60.00)
Ply: £30.00 (3 for £75.00)

Resurgam Rolling Stock
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IP ENGINEERING

16mm Quarry range of wagons

Hudson tar wagon

The kit is supplied as resin castings to produce a highly detailed body and complete with insulated wheels.

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Hudson Bulkhead Flat Wagon

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Available in 32 gauge only.

Price: £22

Hudson Manrider Wagon

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Price: £25



Hudson Flat Wagon

The kit is supplied as resin castings to produce a highly detailed body and complete with insulated wheels.

Available in 32 gauge only.

Price: £20



Ffestiniog Slate Wagon

The most popular piece of rolling stock on the Ffestiniog railway these wagons are seen on every narrow gauge railway in one form or other. The kit is produced in laser-cut wood with whitmetal castings and includes insulated wheels. 32mm gauge only.

Price: £20



WOOD VALLEY WORKS

Hunslet clock

If all these Hunslet's are a bit beyond your pocket, how about a clock featuring the locomotive for the wall of your workshop?

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Wood Valley Works

15 Dart Close, Alsager, Cheshire, ST7 2HY

www.woodvalleyworks.co.uk



Ffestiniog Flat Wagon

These Flat wagon are seen all over the Ffestiniog railway for transporting large blocks of slate but similar prototypes can be found on every narrow gauge railway in one form or another. The kit is produced in laser-cut wood with whitmetal castings and includes

insulated wheels. 32mm gauge only.

Price: £15

IP Engineering

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Mike Delaney

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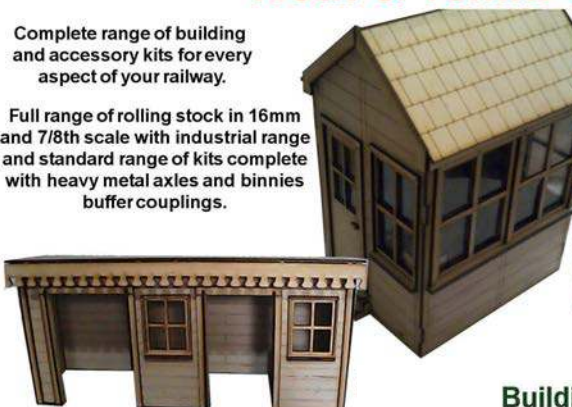


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IP GOODS TRAIN

It was a pleasant surprise to see my IP Engineering goods train in the mag earlier this year

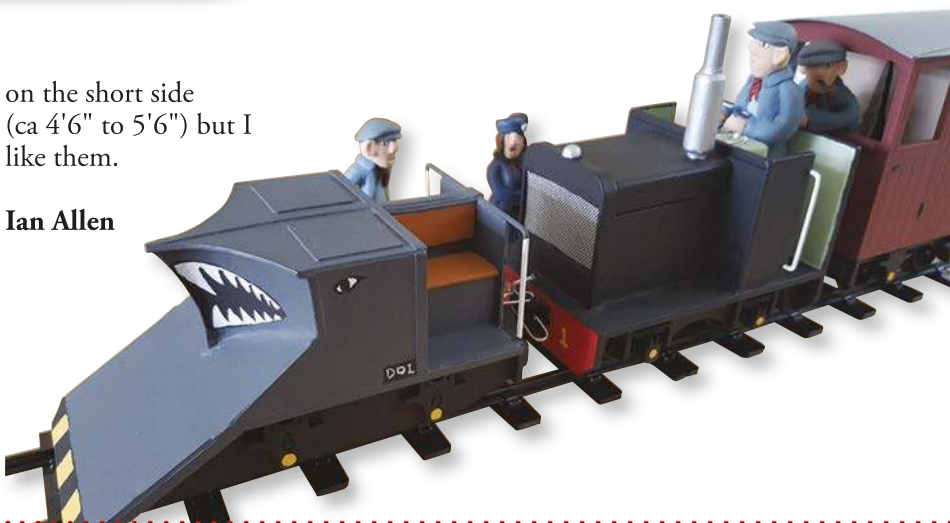
Hopefully it will get a few more people to give these kits a try as I have found them easy to assemble and adapt with card or wood. Since those photo was taken I've added a crew plus a couple of other people from "The Gate" as well as three bolster wagons.

The latest addition has been the first of the departmental vehicles in the shape of a snowplough (track has not been laid but I'm already planning for winter). It was built on the modified chassis of an Ezee range bolster wagon using card – it incorporates a couple of seats if any of the track gang are feeling brave!

It runs well on dry track and should be able to cope with snow up to 4' (at 16mm scale) I've included a couple of photos taken by my sister at the weekend. The people are sculpted from Milliput and despite using the 16mm NGM scale rule they all come out a bit

on the short side (ca 4'6" to 5'6") but I like them.

Ian Allen



ANOTHER "GLENDALE ROCKET" CONVERSION

Having a very budget driven garden railway, 32mm track, 16mm gauge, the idea to "bash" the combination of Tri-ang Big-Big Train steam loco and Glendale Rocket came from an earlier edition of **Garden Rail**. I've attached a photo which might inspire other readers to have some fun along these lines.

Reverend David Croucher



OLD KITS

At the age of 85 I think I fall into your category of an "Old Hand" mentioned in the November editorial, when it comes to making up kits. I made models from the age of 9 starting with aircraft, moved on to ships because my aircraft always crashed and then to railways.

I remember many early kits like the Malletts one you show on the page. Some provided reasonable pieces of wood but others fairly fragile balsa wood parts. All however provided reasonable paper patterns to help with cutting out the parts.

Your picture of the kit box and pieces of wood shows no instruction leaflet and I am pretty sure that Malletts supplied one with patterns. If the kit has not got one, a previous owner may have removed it but never done any construction.

If there are instructions it would be very interesting if you could get the kit built and an article written as these kits in the hands of a good model maker do make up quite nicely, and that would be very fair to Malletts.

Eric Londesbrough.

Editor: Don't worry Eric. I certainly plan to make up the kit, and it does come with instructions, they just didn't fit in the photo. As soon as I find the time, it will appear on these pages.



Barbara Martin

The trick to making the chassis is to start with a jig

DIARY DATES

Date: 17-19 January
Event: London Model Engineering Exhibition
Venue: Alexandra Palace, London, N22 7AY
Times: 10am to 5pm (4:30 on Sunday)
Admission: Adults: £12.50 Senior: £12 Child £4.50
Web: www.meridiennexhibitions.co.uk/events/london-model-engineering-exhibition

Date: 26 January
Event: G Scale Kent Winter Meet
Venue: Teynham Village Hall, Belle Friday Close, Teynham, Sittingbourne, Kent ME9 9TU
 the venue is approx 400m from A2
Times: 11 am to 4 pm
Admission: Adults £2.50, children £1.00
Organiser: G Scale Society Kent Group
Web: www.gsca Kent.co.uk
Additional Info: Large scale layouts in 45mm and 32mm, including live steam, Trade and Sales stands. Car park, light refreshments, disabled access

Date: 8-9 February
Event: Festival of British Railway Modelling
Venue: Doncaster Racecourse, Leger Way, Doncaster, DN2 6BB
Times: Sat 10am to 5pm. Sun 10am to 4.30pm
Admission: Adult £10 Child £5 Family (2+3) £30 - Discounted tickets are available on-line.
Organiser: Warners Exhibitions.
Web: www.world-of-railways.co.uk/information/the-festival-of-british-railway-modelling
Additional Info: Layouts include the 16mm scale Waltham Wharf.

Date: 29 February
Event: Model Railway Winter Showcase and AGM
Venue: The Rufus Centre, Steppingley Road, Flitwick, Bedfordshire, MK45 1AH
Times: 10am to 4pm
Admission: Non-member (Family ticket) £5, Member £3
Organiser: The Gauge Three Society
Web: www.gauge3.org.uk

Date: 14-15 March
Event: Midlands Garden Rail Show
Venue: Warwickshire Event Centre, A425, Southam Road, Leamington Spa, CV31 1XN
Times: 10am to 4pm
Admission: Adult £9.00 Senior £8.50 Child (5-14) £4.50 - Discounted tickets are available on-line.
Web: www.midlandsgardenrailshow.co.uk
Layouts: 16mm Association Modular Layout, Ballygornal Junction, Buckinghamshire Garden, Railway Society "Whiteleaf Light Railway", G Scale Society Publicity Layout, Gauge 1 Vintage Tinsplate Trains Group, Hambleden Valley Railway, Hampton End, Lough Motive Power Depot, Mendip Vale, Roche Junction, Stanley Midland.
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Additional info: Free parking. Refreshments.

Date: 14 March
Event: Narrow Gauge North
Venue: Pudsey Civic Hall, Leeds, LS28 5TA
Times: 10:30am to 4:30pm
Admission:
Web: www.narrowgaugenorth.org.uk
Additional Info: Layouts include the 16mm Poppleton Nursery. Hot & Cold refreshments available. Plentiful free parking. Disabled access to all areas except the stage. Proceeds to Sue Ryder Care - Wheatfields, Leeds.

Date: 21 and 22 March
Event: London Festival of Railway Modelling
Venue: Alexandra Palace, London, N22 7AY
Times: Sat 10am to 5pm. Sun 10am to 4.30pm
Admission: Adult £13 Child £6.50 Family (2+3) £39 - Discounted tickets are available on-line.
Organiser: Warners Exhibitions.
Web: www.world-of-railways.co.uk/information/the-london-festival-of-railway-modelling
Additional Info: Layouts include the G scale Whiteleaf Light Railway

Date: 4 April
Event: National Garden railway Show
Venue: Peterborough Arena, East of England Showground, Peterborough PE2 6XE
Times: 10am to 5pm
Admission: £12.50 on the door (under 18's and carers admitted free), however buying in advance (online from 9th December) will save you £2.00 per ticket.
Organiser: The Association of 16mm Narrow Gauge Modellers
Web: www.nationalgardenrailwayshow.org.uk
Additional Info: 19 layouts, in scales including 16mm to the foot, 7/8ths, 7mm narrow gauge, G, G1 and G3 running a mixture of live steam and electric powered stock. 100 trade stands including suppliers you simply don't see anywhere else as well as major manufacturers launching new products, information stands and heritage railways. Model of the Year Competition, Member to Member secondhand sales and lots more.

SUBMISSION NOTES

Garden Rail welcomes articles submitted via posted disc, e-mail, Dropbox (or other large file sending system on-line). Please ensure that your name, e-mail address, telephone number and postal address for payment on publication are included. Send to phil.parker@warnersgroup.co.uk or to the contact address on the Contents page.

Articles should be submitted in MS Word or other word processing format. Please do not use fancy formatting or embed photos in the piece, these should be sent separately at the highest resolution possible and in JPEG format. Printed photos of a historic nature will be accepted. Captions for all photos should be included as part of the submission. You must own copyright to any material submitted.

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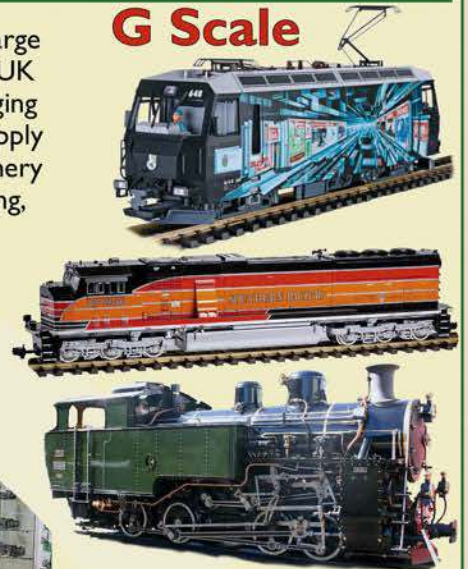
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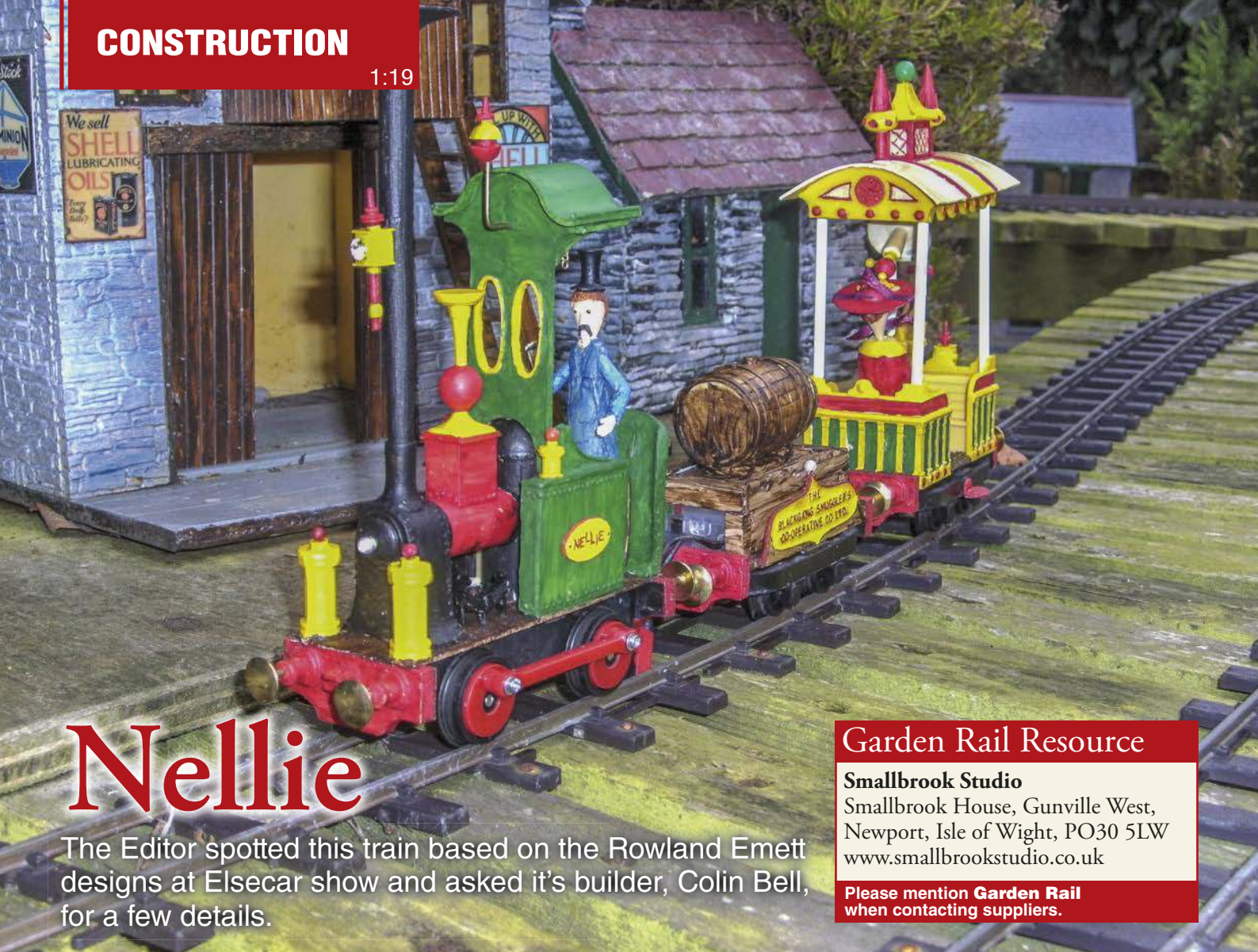
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Nellie

The Editor spotted this train based on the Rowland Emmett designs at Elsecar show and asked it's builder, Colin Bell, for a few details.

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The Smallbrook Studio Nellie, together with the brandy wagon, festival coach and figures, were purchased some 14 years ago as resin kits at the Warley Railway Show with the intension of making something of them. Sound familiar? We've all done it.

A house move brought the kit box to the front and I was surprised to find just how many I had.

Then a chance find at the 16mm Annual Show at Peterborough this year provided a suitable 32mm gauge chassis (*Editor: I think this is from the Phil Sharples laser-cut range*). Not prototypical as per Roland Emmett (1951 Festival of Britain) but it fitted with a bit of bodgelling and it worked.

Powered by two AA batteries in a switched battery box located under the brandy barrel, the speed seemed about right.

The complete train took ages to paint with a gaudy paint scheme which suited the set. Nellie with the train made her debut on the Gariside Light Railway at Elsecar this year and proved to be quite an attraction with the viewing public,

especially the small people who, of course, are the next generation into our hobby.

Editors note: Roland Emmett (1906 to 1990) was a prolific cartoonist and constructor of kinetic sculpture. His work included many transport subjects, the most famous of which was the Far Tottering and Oyster Creek Branch Railway. Many of his cartoons appeared in Punch magazine.

In 1951, as part of the Festival of Britain, the FT&OCBR was turned into a real, working, miniature railway and operated by locomotives based on Emmett designs and built by Harry Barlow, using war-surplus Fordson diesel engines on a fifteen inch gauge 4-6-2 chassis. Does any reader have photos of this line?

For more information, visit the Roland Emmett Society website: www.rowlandemett.com ■

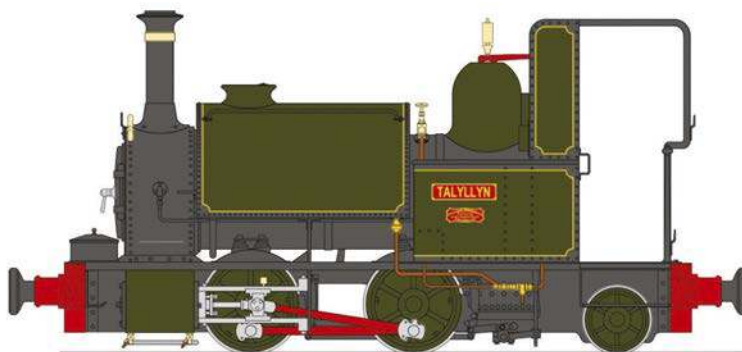


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1:32 'Victory' 0-6-0T



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(The accompanying images are for illustration only, final colours and lining styles yet to be finalised)



AW001



AW003



AW005



AW002



AW004



AW006

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