

GARDEN

JUNE 2020
ISSUE 310

Rail



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FEATURE OF THE MONTH: Spares & Upgrades



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VIEW FROM THE END OF THE PLATFORM



Incorporating GARDEN RAILWAY
WORLD Issue 310 June 2020

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Squeezing it all in

Things don't get any less "interesting" do they? One more challenging month, but I'm pleased to say that we've been able to bring you another packed issue of **Garden Rail**.

While I have always worked from home, behind the scenes we've made a few changes to ensure publishing continues. Warners is well set up to be resilient so the entire team are now settled out of the office. The printing presses are so large that all the correct distancing can be maintained. Modern equipment requires very few people to operate it so producing paper pages isn't a problem.

We know that many suppliers are worried about the future, but I'm pleased to say that I've heard from several sources in the model railway hobby that those who can continue to work are seeing bumper sales. People with time on their hands are looking for things to do and craft-based hobbies are more popular than ever.

As well as paper, don't forget our digital options, including our regular postings on the **Garden Rail** Facebook and RMweb.co.uk web pages. With our issues being so packed, we're sharing extra photos and videos – well, you wouldn't want to be bored, would you?

How to stay at home and still obtain your Garden Rail

In the current situation some explanation of our various options to order GR online for delivery to your home might be helpful.

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From the lockdown workbench

Since he can't go gallivanting around, the Editor has been forced to catch up with a few jobs on his own line.

My garden line is far less impressive than virtually any you see featured on the pages of **Garden Rail**. Basically, it's an oval with a couple of loops and a siding around a pond, but even this has taxed my abilities to maintain it for the last few years.

I run a mix of track power, battery and very occasionally steam, but mostly the stock needs electricity from the rails. This means every running session requires carefully checking each track joint to make sure it is connected and likely to let the current flow.

Even on a tiny line, this is a faff and so running has been irregular.

2020 is the year this will change, I hope. When not chatting at shows last year, I bought several packs of rail clamps. While they aren't cheap, I'm hoping that fitting them will keep the chunky LGB rails connected to each other, especially through the awkward section that threads its way between the fence and pond under a tree and past a rose bush. There is a reason that locomotives stall or fall off there I'm sure, and I'm fed up with it happening.

So, on a nice sunny day, the track was lifted. The LGB fishplates were removed and the rail ends cleaned up with Brasso on a felt pad fitted to a Dremel. I'm not sure what the neighbours thought of the noise, but since they have been using a chainsaw for many hours to deforest their patch, I'm not sure they can complain.



Brasso will leave a residue, so the track then enjoyed a squirt of Cillit Bang followed by a good wash in water.

Sections of track were then clamped together then relaid. I'll need to reballast eventually, but shoved enough grit under the track to keep it level for the moment.

After that, a running session with all the non-finescale stock that won't be damaged

if it falls off (LGB Toy Train, Playmobil etc.) proved that power continuity was excellent and the alignment is good enough. Very satisfying after a job that people on the GR Facebook page all seem to hate having to do.

Hopefully, this has cured the problem. I'm a little concerned about expansion and contraction of the rail though. Does anyone have any experience of this to share? ■

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Gauge 1 - 1/32

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Return to the Bryandale Railway

Ian Stock explains the developments on his line and the motivations behind them.

In 2017, my garden railway adopted a new motto: *Sic Transit Gloria Mundi*. The last time I wrote about the Bryandale Railway for **Garden Rail** magazine, I suppose I was still in the latter stages of first-flush novice enthusiasm. But, the line is now nearly fifteen years old – hardly ancient compared with some illustrious examples, but by no means any longer the new kid on the block.

At that time, I seemed to have got a bit of a reputation for shouting my mouth off in the press and online about approaches to garden railway modelling – resulting in both a book from Atlantic, and a collaboration with Mark Found on his series *Narrow Gauge in the Garden*. While I'd had an interest in garden railways since childhood, the opportunity had never previously existed to get actively involved, and as a result, I had never looked very closely at the diverse and sometimes frankly baffling world of the garden railway modeller.

I say baffling because I have always instinctively fallen into the high-realism school of modelling; I'm not especially interested or talented in the metal-bashing – sorry engineering – side of the hobby.

For me, railways have always been about capturing atmosphere – but doing it as accurately as possible.

For me, it approaches a matter of 'natural law' that, if you want to recreate reality, then you need to observe and reproduce that reality as accurately as you can – which need not deny the (inescapable) compromises, but should certainly be the benchmark from which we then creatively work. For example, it seems to me that excessive compromise with the general proportions of space can only result in a scene that looks more toytown than real. And yes, it really does baffle me why grown adults would want toytown in their gardens...

In that sense, the great outdoors does have many advantages – and of course, a few problems. Yet, as someone who was already working as 'realistically' as he could manage indoors, the approach of the many modelling-mavericks in the garden railway community did, I admit, leave me completely puzzled. On the one hand, there was engineering skill that I could only be in awe of – but then very often deployed in a setting that, to my eyes, shall we say, hardly set it off well. I guess it depends on what

you want from the hobby. If metal-bashing is indeed your focus, then you simply may not have eyes for the rest of the scene. But it still seems to me to be a missed opportunity, not to set off one's fine models in their best light.

Following intensive in-car discussions about whether railway modelling is an art or science so intense that we once ran clean out of fuel (as we travelled the length and breadth of the land filming), Mark and I decided to use that series to advance the case for greater realism in the garden, which was what had attracted me to garden railway modelling in the first place. As the programmes have now had over a quarter of a million views on YouTube, I guess we must have been doing something right.

That's not to say, of course, that all strands of the glorious eccentricity that characterises the hobby haven't continued, but in recent years, it seems as though the advances have come in the realm of more detailed and realistic motive power and rolling stock, and even in some of the ancillary equipment now available. Perhaps we just struck it lucky with the changing zeitgeist.

I've continued to follow some of the



Early morning at Minffordd. The first train of the day will arrive shortly. The station cat is waiting in the undergrowth to take the token from the driver as the train comes off the section from Castell Bryan.

modellers we filmed in those programmes, and I think it's fair to say that they too have grown in their approach in the intervening years. Andrew Crookell, in particular, has pushed the limits in terms of the authenticity of structure and topographical modelling, while Neil Ramsay has branched out into the hitherto unexplored field of Irish broad gauge in the garden, turning out the most exquisite rolling stock.

My own views have mellowed a little with time and greater experience too. The Bryndale Railway has continued to evolve. You might have noticed that it has adopted a snappy new title, dropping the word "Lower" from its name, reflecting its forward-looking outlook and desire to serve the rest of the Dale.

Perhaps the most unexpected part of my experience has been the popularity of my endeavours with the local public. I live in a ground floor apartment in a former Victorian school, and don't have a garden as such. Building the line was only possible when the owners of the apartments collectively purchased the freehold. The railway exists largely on display to the passing world, on the narrow strip of land at the front and side of our property, for which no other use was readily apparent. The developer-planted shrubs rapidly died and the ground was so poor, replacements wouldn't stand much of a chance.

The plot is about thirty-five feet wide and fifty-five feet long, an L shape never more than about eight feet wide. It slopes along the long axis, with a back-to-front height difference of a couple of feet. It is also about the same amount above pavement level

and separated from the street by original Victorian cast iron railings. A stage-like plot, custom-made for public show.

If I were to have been starting now, knowing what I now know about garden railways, I might never have begun. In some ways, the plot has made an ideal site for a garden exhibition railway; the only difference is that my public has to come to me. And come it does, most especially on the biannual village Open Gardens Day, when over a thousand people have been known to pass before us. The railway is known some thirty miles away among the volunteers at a local steam railway and has also made the local press. So much for model railway enthusiasts being seen as sad social recluses!

So what about developments on The Bryndale Railway?

I suppose there were three important considerations:

Firstly, the sheer passage of time, with everything having been outside in the elements 24/7 for over a decade. I knew at the outset that I would need to make everything weather-resistant, and for the most part this has worked. A platelayer's hut, the first building I made, has only recently succumbed after nearly fifteen years outside. Others, in more exposed locations, didn't last as long and have been replaced.

Secondly, growing experience led me to try to raise my game in terms of more detail and prototypically accurate buildings. While my first buildings had been generic, it soon became apparent to me that properly proportioned, architecturally-accurate buildings just looked so much

more convincing, plus when carefully built, were perfectly capable of standing up to the elements.

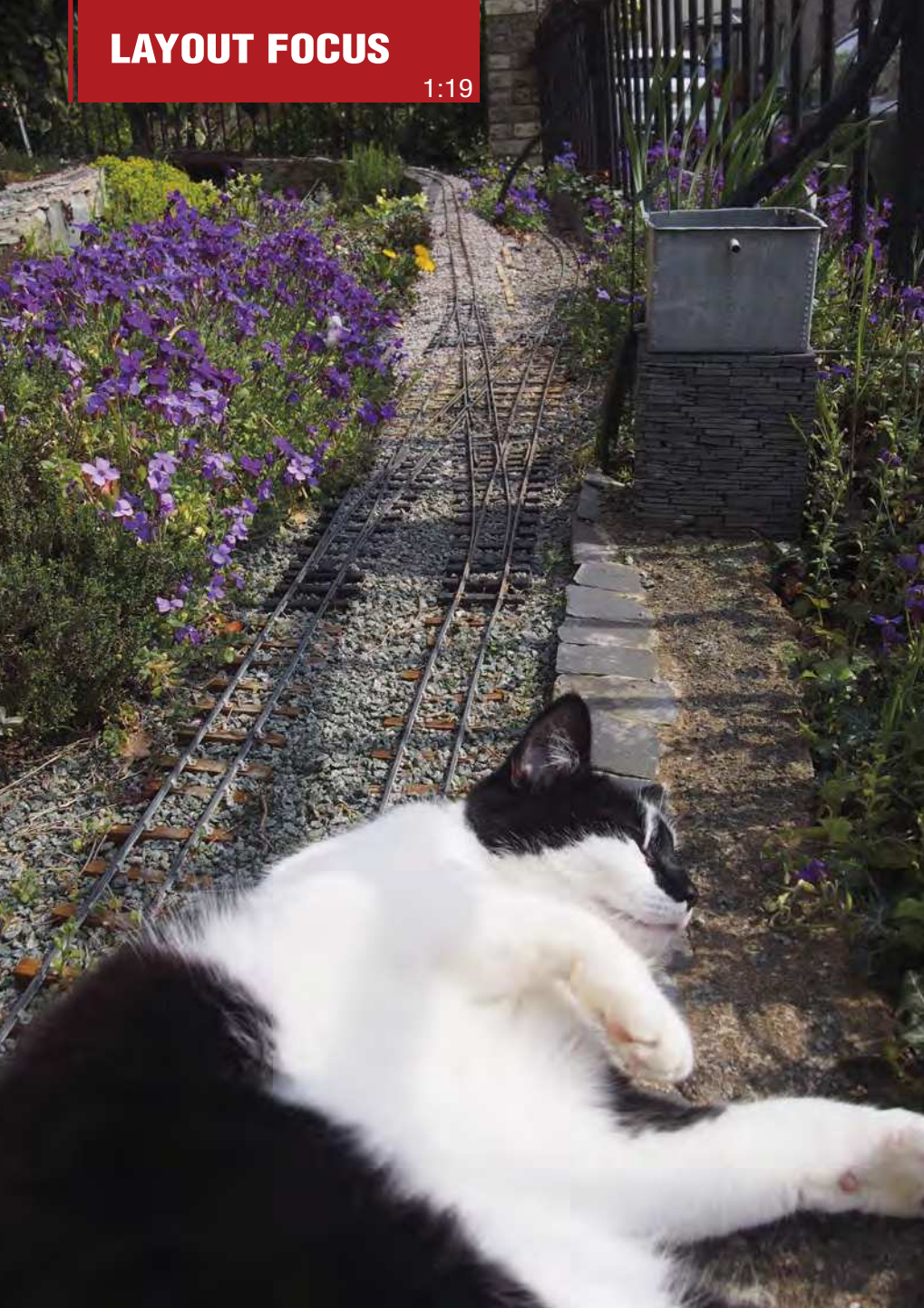
The adoption of real slate for stone structures meant a number of early items have been replaced with ones that simply looked better. I refined my techniques for making timber buildings, and have used these in more locations, partly because they are easier to make than stone ones, which involved a lot of mucky work cutting old roofing slates up on a wet-wheel tile cutter. I have dealt with the small size of my plot by increasingly selecting small prototypes – which were more in keeping with the narrow-gauge aesthetic.

But perhaps the biggest changes came in the light of operational experience, coupled with several years of less-than-full health making the whole thing more challenging to maintain. The old problem with ground-level lines is gradually asserting itself, namely that it is not kind to gradually-ageing knees and backs. In addition, space restrictions make it physically quite demanding to run the line, certainly when more than one driver is present.

Running the line for the public also revealed certain desirable improvements. My instinct was always for an end-to-end line à la prototype, and I managed to achieve a run of about 130 feet once phase three had been constructed along the front of the building. But it meant a lot of walking, and running-round at the ends of the line, while the trains were only easily visible to spectators for less than half of that distance. Much pondering eventually produced a scheme that involved a good amount of digging to complete a circuit on the front of the property. It involved breaking through the stone ceiling of the line as it starts to climb to Queen's Forest Road with an angle-grinder, and also the station throat at Castell Bryan, following which a cut-and-cover tunnel was necessary to allow the line to climb tight in against the wall of the building, back to a new junction with the line between Minffordd and Castell Bryan.

Despite my best efforts, the gradients on the new route are not constant, due to the various immovable lumps and bumps encountered during excavations. The front section of the new phase four line also ran on top of the gravel drainage insert behind the retaining wall to the pavement. I therefore 'floated' this on concrete lintels that ensured most of the gravel remained and drainage continued.

Mindful for the need of bridge clearances, I over-dug the bottom end of the route, where it curves very sharply back on itself, resulting in a dip that rapidly became



ABOVE: The station cat taking the sun, oblivious to the PW works that have just concluded behind him, to install the scissors crossover.

known as 'The Pit', from which trains had quite a job of extricating themselves. Raising the line on an additional cement base, topped off by roofing slates to which the track itself is fixed using rawlplugs and screws has eased this.

An earlier co-operative project had resulted in the production of some laser-cut steel bridge sides, based on the well-known cast-iron bridge near Tan-y-Bwlch on the Festiniog Railway. These were originally used for a decorative bridge, but have since been re-used on the two bridges over the phase four extension.

The result of all this work was a sixty feet continuous run, something I vowed I would never build – but it has made for somewhat more relaxing operation when desired, plus the ability to keep the train in the public view indefinitely. The tunnel is not

particularly visible, but it seems to confuse and delight people in equal measure as the train disappears and reappears.

The circuit as a whole is rather mountainous, retaining operational interest – you do have to drive the trains actively all the time – while the two opposing termini mean that we still run end-to-end, just with a much-extended journey in the middle.

At the same time as all of the above work, I took the decision to shorten the line a little, and re-site Castell Bryan. The original station was actually below ground level and the decision was made to build a new station on the former approach lines, where the track is still about a foot above datum.

A new station roof was made, very similar to the original, but this time topped with real split slates. I am indebted to Andrew Crookell, who cut a lifetime's supply of real slates into scale size for me in exchange for a line's worth of bespoke telegraph poles. I think I got the better deal.

Last spring also saw the belated provision of a signal box for the station, based on the one at Corris. There was little room for it, so it has had to be cantilevered out over the rock face on a series of joists. It has given the approach to the station some much-needed height.

As the nature of the line changed, so did the function of Minffordd, the mid-way station, transformed from a mostly-sleepy passing point into a rather important junction, whose role was not only to facilitate the passing of trains travelling in opposing directions, but also to be the hotspot on the short stretch of line that was common to the loop and end-to-end run.

Initially, the new extension was simply taken off the passing loop at this station, where the track layout was altered to

BELOW: Shades of the old Penrhyn. Linda approaches Castell Bryan with a loaded slate train.



allow the passing loop to function on the continuous run. However, the first experience of running with more than one engine in steam, showed some constraints, in that it was no longer possible to pass on the way to the top of the line, without first running another circuit.

A decision was made that the passing loop needed to function for both the loop and the end-to-end run. However, there was not enough room to provide this, given the fierce gradients out of Minffordd on both roads. The solution was to provide a scissors crossover. I photographed the location vertically from above and from this, drew up a diagram for the scissors using Templot. I used four Peco turnouts, and then manufactured the crossing from oak sleepers, with brass track plates and Peco rail soldered on top. So far, it has worked well, and certainly revolutionised the operating potential at the 2019 event, when the line was very busy with up to three trains in steam. The rest of the time, the passing loop functions in effect act as a double-ended siding, and a convenient place to display stationary models to the public. As Minffordd has always been the preferred steaming-up point, this also means that a train can now be prepared without blocking the entire line. It's amazing how small changes in track layout can have a huge effect!

Various other small jobs have been done to improve the functioning of the line, such as providing functioning point rodding for a couple of hard-to-reach places.

The removable Macintosh Bridge was incorporated into phase one of the railway, way back in 2005, to allow Andy Macintosh to position his ladder for cleaning upstairs windows. He no longer does that job, and the original bridge was in any case on its last legs. A decision was made to retain it, partly because the noise of trains passing over it draws attention as a train arrives from the QFR direction. The new bridge was made non-removable, and now exists on cast concrete piers, making it much more substantial. The slate walls around the railway have also gradually been extended, and I think have justified the effort in their attractive appearance now they have weathered.

One thing that has required very little maintenance has been the track itself. When phase three was built, I made the decision to hand-build chaired track. The late Zoe Topper of Lansing, Michigan persuaded me that I needed to buy her swamp cypress sleepers, which came pre-drilled for Tenmille chairs. I took delivery of several batches – and, as she promised, this water-resistant timber has stood up to ten years outside with very little deterioration, but the



The set of bug boxes with my Taliesin in charge.

supply has now been exhausted.

Another change of policy came in the motive power department. I had always vowed that “material fidelity” should extend to the prime movers, and therefore live steam was the only acceptable way forward. I'm afraid I caved on this; while I love live steam, there is no denying the time and care needed to keep them running. Consequently, I succumbed to the appeal battery-power. ‘Electric steam’ is still a no-no, so I was quickly drawn to the Swift Sixteen railcar. At last, we had a model that at least paid clear homage to prototypes, rather than being a flight of fancy. I bought one and turned it into the line's fifth item of motive power. But we are now able to run an evening service pretty much at the drop of a hat when the fancy takes.

All locomotives have been lined by me, and the railcar is finished in the attractive livery of County Donegal Railways, which seemed appropriate for such a pioneering vehicle.

Rolling stock is all home-built, and consists of various items from the Welshpool and Llanfair (goods) and the Festiniog Railways (passenger). The only recent addition is a couple of four-wheelers from the Brandbright stable, which have been

given extra detailing inside and out.

So that is the current state of play on the Bryandale Railway. It has to be said that for much of the time, the line slumbers – something else that seems to be rather more common than one might believe – but at least it is there, a constant presence in our lives these past fifteen years. Small amounts of ongoing maintenance are needed most springs, not least because we now have the attentions of a station cat to contend with. He has discovered that loose ballast is just purr-fect for rolling in.

In general, I feel content that my approach has worked – at least for me. It seems to work for the many people who still stand and look, even when there are no trains running. We all have our own reasons for indulging in this mad hobby. In my case, it is the ability to look out onto a scene of believable, arcadian narrow gauge doing precisely what the original did so well – gradually returning to nature, before an occasional burst of activity results in a small locomotive going lurching down the line in search of a purpose. Which I guess is what we're all looking for, really.

For extra photographs and a track plan, visit www.rmweb.co.uk ■

Hunslet power at Minffordd as my Linda on a passenger train passes Andy Crookell's Charles, in the days before the scissors crossover was installed.



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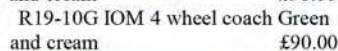
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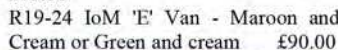
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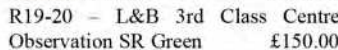
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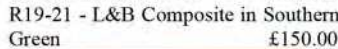
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The model is internally gas fired and has piston valve cylinders. The estimated price is £1950.00 with delivery in 2020



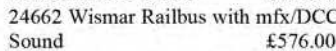
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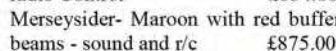
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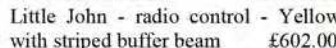
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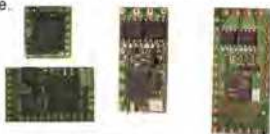
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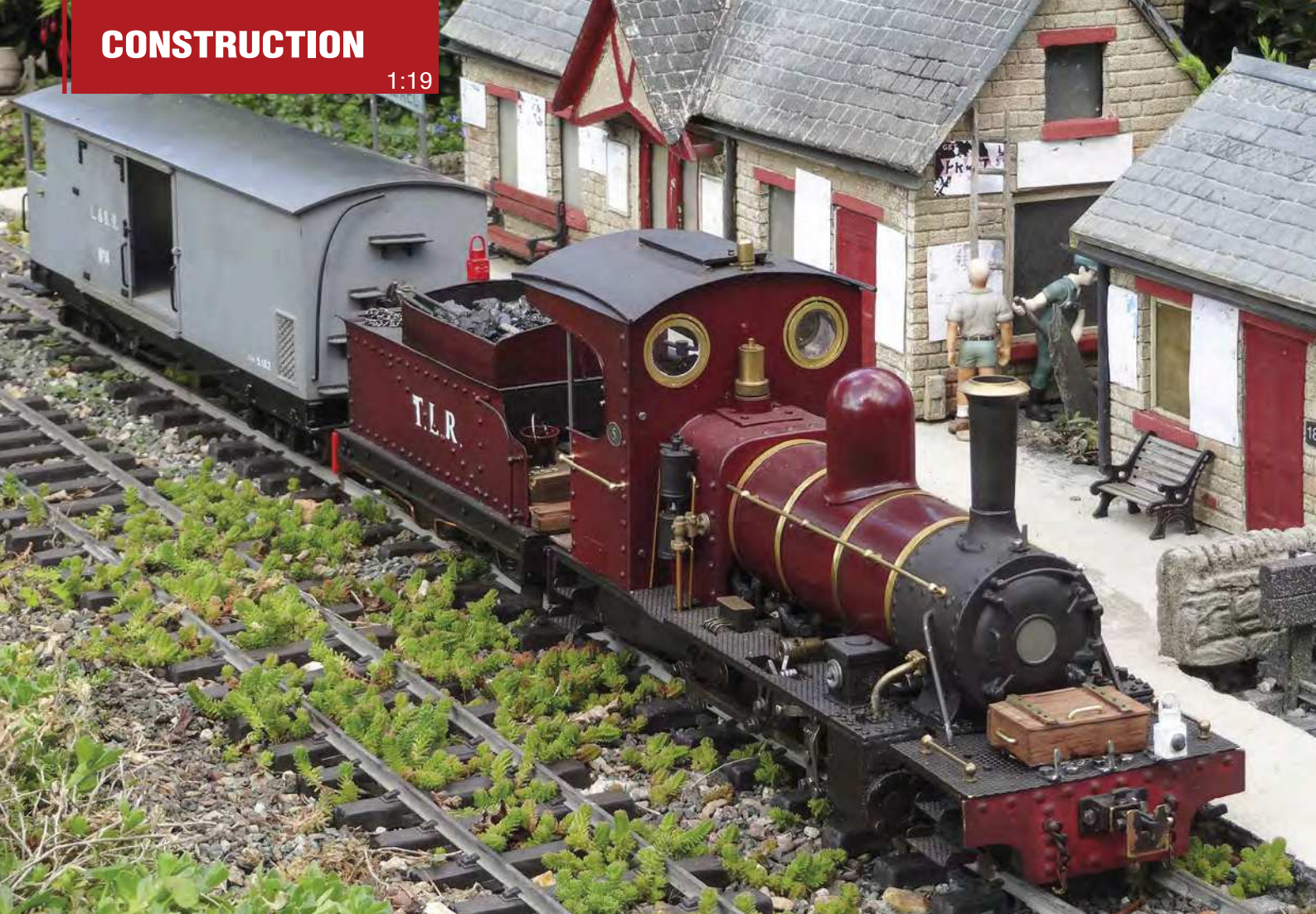
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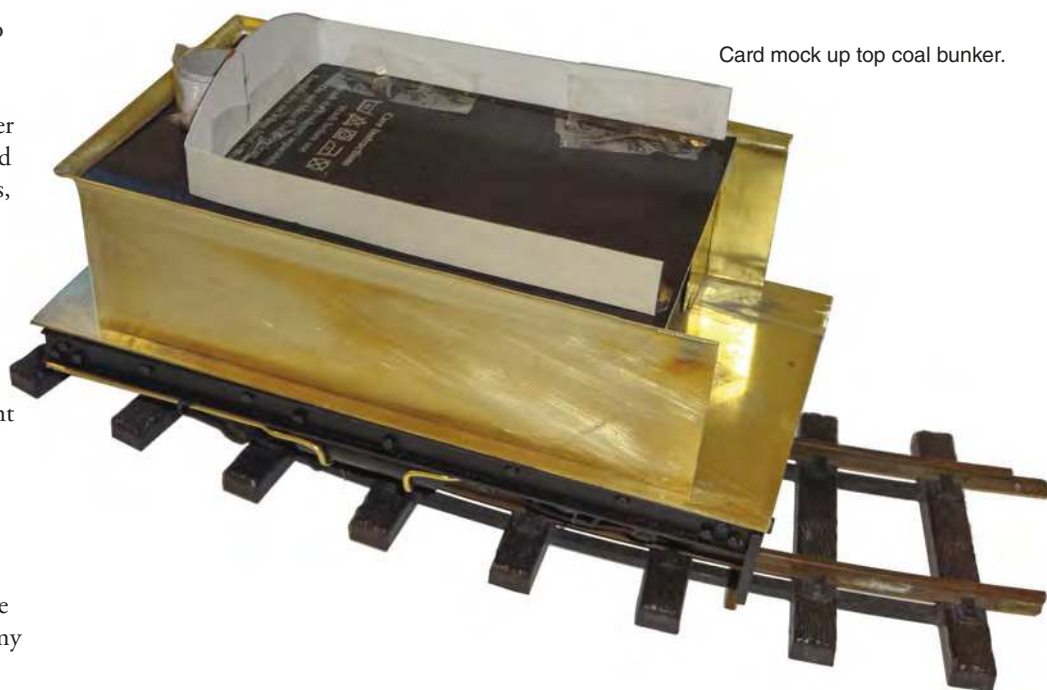
Kit Bashing a 0-6-2 Roundhouse Fowler

David Baker uses a Roundhouse kit as the basis for a self-designed model.

This story began in 2019 when my wife Jean asked if I would like another Roundhouse Fowler kit to add to the two I already owned.

The first one was built several years ago and when built looked much like any other Roundhouse Fowler. It was straightforward to build with lots of nuts, bolts and screws, some soft soldering on the body and a couple of small holes need to be drilled. Simple, yes. But the thrill and excitement when it ran, first on compressed air, then on the rolling road in steam, will be remembered for a long time.

The Fowler kit in this article was brought without the body or tender kits, just the chassis and boiler kits. I wanted the challenge of building my own body work, extending the locomotive chassis and scratch building the tender. Those of you who regularly read this magazine may have seen a photograph of this locomotive on my



Card mock up top coal bunker.



Air testing the clamp holds the rod in gear.

garden railway, the Trandael Light Railway in **Garden Rail** 304, December 2019.

While waiting for the kit to arrive, I spent some time on the web researching types and shapes of locomotives that had been built in Britain and then exported to the colonies. As an old military engineer, I spent several months in northwest India in the state of Rajasthan, where I frequently saw the metre gauge pacific railway engines at work. I would have liked to have constructed a similar engine as a model. Sadly my modelling skills let me down because I couldn't work out how to install a four-wheel leading truck in the space available and with the material in my scrap box.

I started construction on the tender first,

Running board fitted, this one made from brass with car repair expanded mesh glued on with epoxy resin. I used Swift Sixteen chequer plate on the latest loco.

buying several sheets of brass for the body. One thing that I wanted to be able to do with the locomotive was to run it in both directions without derailing on pointwork if the point blades are set against the direction that the engine was running. This meant that when running tender first, the tender would need to be fairly heavy to change the point direction.

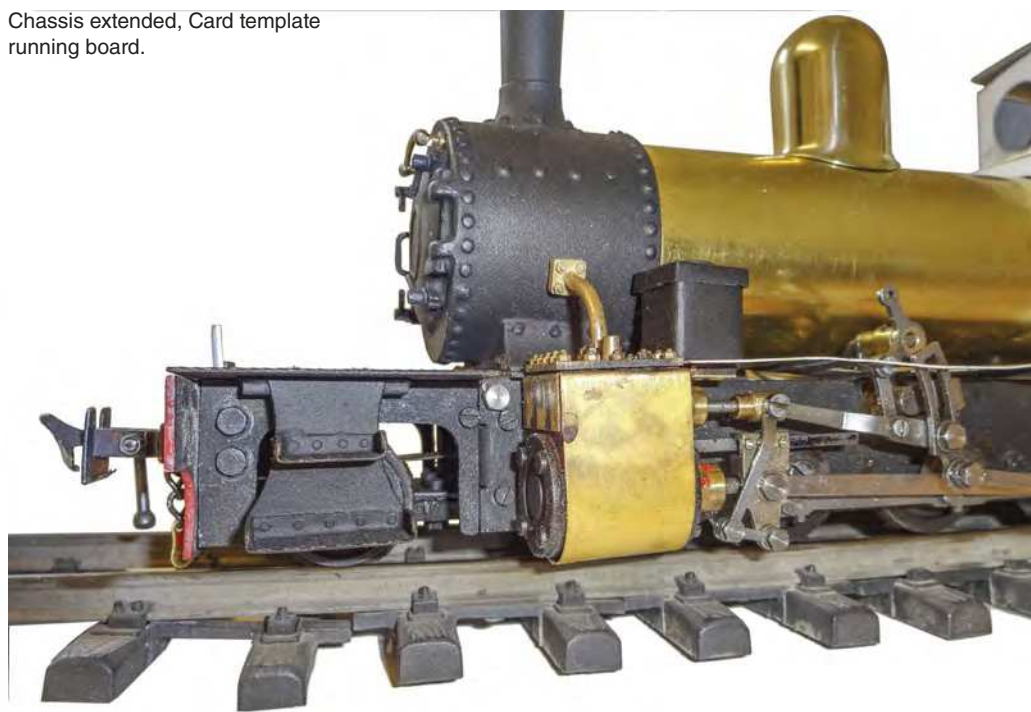
Delving into my scrap box, I pulled out a chunk of mild steel $\frac{1}{4}$ inch (6 mm) thick, which I hand cut to width and length. Mounted on a pair of Swift Sixteen bogies and tested on my railway, it worked, flipping the point blade to the new direction of running.

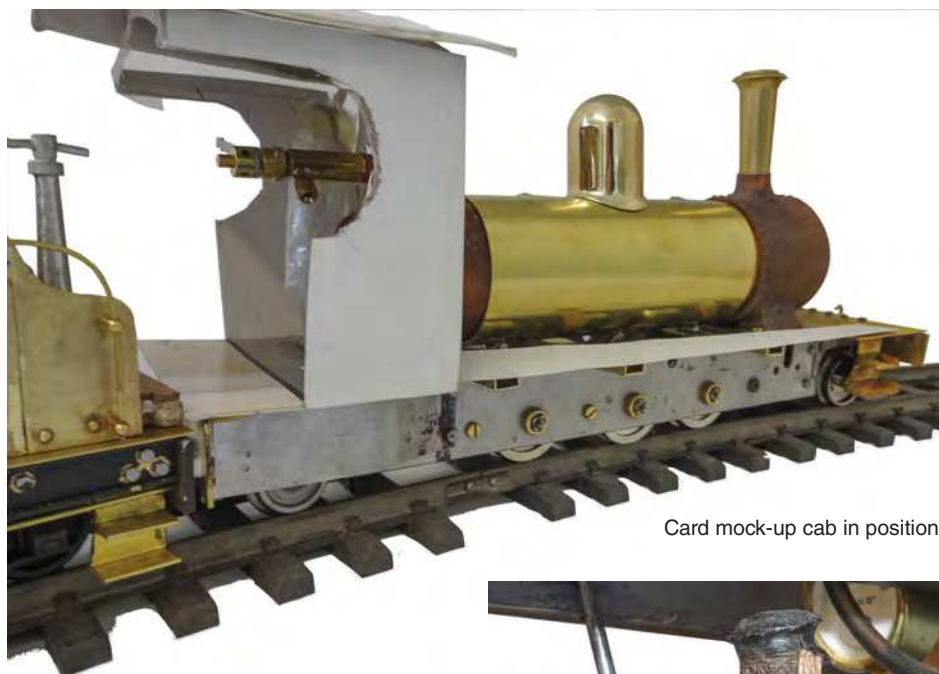
To complete the tender, on the long

outside edges of the mild steel base are J-shaped plastic beams bolted onto the base edge. Underneath the base there are two dummy home-made air cylinders made with a short length of metal pipe with Milliput filler that is rounded to a dome shape on each end and connected to brass wire dummy air lines.

The tender base was coated with BBQ matt black rattle can paint, I use this paint quite a lot on my smoke boxes and cab roofs. It can withstand a high temperature of up to 750°C. The tender body is a brass rectangle-shaped box with a flared top edge, which I thought came out pretty well for a first attempt. The curve of the flare was made by rolling the brass edge on a metal

Chassis extended, Card template running board.





Card mock-up cab in position.

rod held in a bench vice. The corner joints were cut at a 45° angle. This rectangle was then soldered onto a brass sheet bottom, which is bolted to the mild steel base.

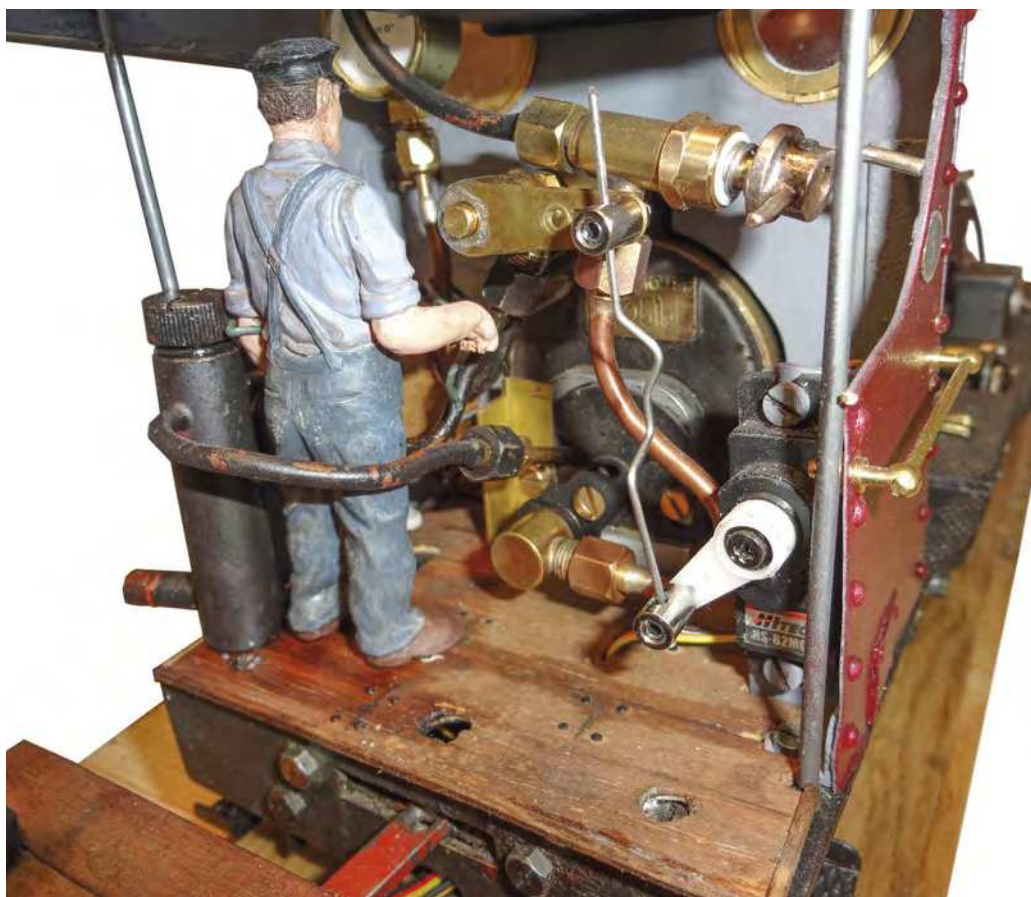
The tender coupling is another Swift Sixteen item, as are the brass steps that are assembled with solder, although epoxy would work just as well. To complete the tender, I soldered a thin half round brass beading around the top edge of the coal bunker, this was more difficult than I had expected because the heat of the soldering iron started to unsolder the part than I had done. A heat sink sorted out the problem.

Painting the tender was the next job. The way that I do it (remember I'm not a painter) is to clean the brass, especially the flux from soldering. I use Halfords engine cleaning Gunk, followed by a wash in clean water. Prime with a 'special metal paint' that is suitable for non-ferrous metal like brass or aluminium and when dry, paint with the colour of your choice. I picked a red that was initially a little too bright for my liking, so I dulled it down with light sprays of matt black on top until it was the colour that you see in the photographs.

I planned the locomotive chassis to be a 2-6-2 wheel arrangement, I initially built the chassis as a 0-6-2 as per Roundhouse instructions up to, and including the testing with compressed air stage.

Once I was happy that the wheels turned, I started building a new front pony truck using two bits of mild steel, these were shaped and screwed together forming a sandwich where the pony truck axle, a spare Accucraft wheel set, would sit in a slot between the upper and lower part of the pony truck body.

Finally, a swing arm was bolted on and secured to a low positioned cross member



Foot plate flooring with dummy coach bolts.

on the chassis.

I knew how far I would need to extend the front of the chassis. I had intended to replace the Roundhouse buffer beams with wider ones and could utilise the original parts to extend the loco frames. They needed a cutout to allow the pony truck wheels to swing on curves without fouling the frames and the existing fixing lugs removed. I used a combination of solder and a backing plate bolted on to the inside of the frames to secure the extension.

The original Roundhouse cab was quite long and I wanted to include a square firebox on my model, so my cab was about half the length. Several card mock ups of

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different cab styles based on ones seen on the Internet later, I was happy with the overall look of the loco.

The good thing with a loco kit is that it is easy to modify or alter to suit your railway's requirements, even if you only paint the inside of the cab and maybe add a wooden cab floor.

I added to my model: Swift Sixteen glazed revolving spectacles windows, couplings on the locomotive front buffer beam and another on the rear of the tender, two sets of steps, one by the cab and the other for access to the smoke box door and I added chequer plate running boards along each side of the boiler. DJB Model Engineering



provided the numerous castings. I made the oil boxes and the wooden tool boxes using dolls house hinges for the opening tops.

Finally, I added a radio control system that sits in the tender under the removable coal bunker. I tested the modified locomotive on my home track and many times on my club track, the Peterborough and District Garden Railway club.

Problems encountered: You may notice small square plates on the bottom of the cab sides, these cover holes where I had intended to locate the steam line oil lubricator discharge valve but due to the short cab this location prevented the radio control servo being installed. I tried moving the oil lubricator to the other side but the same problem occurred. So the oil lubricator valve sticks out of the door way as it does on my other Fowlers.

It didn't always run well in the beginning, the problem was that the tender was coupled too close to the engine and would foul the cab floor on tight bends, that was soon sorted with an extra hole in the coupling bar

Conclusion; an interesting and challenging locomotive to build. A pillar

drill makes drilling easier, a high speed rotary cutting disc makes light work of cutting and shaping brass. I needed to think ahead to anticipate problems, but it was a very enjoyable project. ■

ABOVE: Brass body complete so the loco can be tested on the railway. The gas valve is under the cab roof hatch.

BELOW: Driver's tool box fitted with dolls house hinges.



A Colonel Stephens rail lorry in 16mm scale

John Mileson goes 'on the rails' with his latest unusual project.



Colonel Stephens' quirky light rail-ways, and in particular the motive power he employed, have always held a fascination for me. I was looking for an interim project that could be made from bits and pieces I had around, and could be made at relatively low cost.

Inspiration came from purchasing a rather splendid book by Brian Janes and Ross Shimmion entitled *Colonel Stephens and his railmotors*.

In the book was a short paragraph describing very briefly a rail lorry. There were four very grainy photographs, mainly partial views of this unusual vehicle. Not a great start, but enough for me to decide to dig out some 0.7mm thick brass sheet and angle, plus some scraps of thin plywood, to have a go at scratch-building my own version. You may prefer to use plastic sheet in place of these, it's all down to the materials each modeller is most comfortable with.

THE PROTOTYPE

Typically, Stephens did not want, or didn't have the money to build expensive equipment for his railways. He appears to have procured a lorry version of the model T Ford around 1918. Its original condition is unknown, but one suspects a well used and cheap vehicle was sourced.

The road wheels were removed and replaced by a set of flanged wheels. Obviously further modifications to lock the steering would have had to be made, but there is no record of this.

The small cargo flat bed appears to have been little used for this purpose, the lorry being used as a traction unit for towing a passenger vehicle. An odd combination that appears to have survived until the early 1930's, when it disappeared into obscurity.

THE MODEL

With little to go on, a lot of guesswork and compromises had to be made. For one thing, the wheel sets were located within

the chassis/frames and not outside as per the original. This allowed me to use an inexpensive 'Fosmotor' traction unit.

The original body would probably have been made from an ash frame clad with some form of sheet timber cladding. The model, made mainly from brass sheet, pays homage to the original, having plywood cladding on the back of the cab and a flatbed made from the same material. The only difficult part was forming the front wings from brass sheet.

The accompanying photographs illustrate the construction of the lorry. The battery-powered traction unit is complemented with a radio control system, all of which is housed in the wooden box on the flatbed.

This was an interesting short project, constructing a prototype rarely seen on garden layouts, running on 45mm narrow gauge or G1 tracks. At 270mm long and 125mm wide, it makes a modest, but fascinating model. ■

Garden Rail Resource

Fosworks

www.fosworks.co.uk

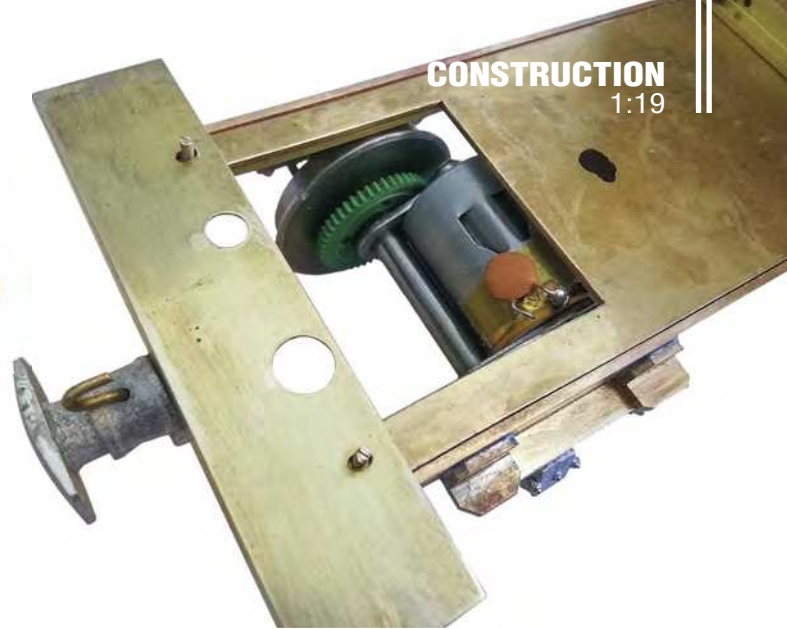
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The basic chassis was constructed using brass sheet. The bolts are to retain the bodywork.



The chassis showing the axle driven Fosworks motor, the wheels came from the same source.



Soldering the bodywork is challenging because the large areas of metal act as a heat-sink. A small gas torch is useful for the job.



The most difficult part of the construction, forming the wings. This is one area where metal scores over other materials. As well as being the right thickness, it holds a curve so the beading can be fitted to the edges. Axlebox castings are from IP Engineering.



All the components are bolted together, making it easy to dismantle the model for painting.



The Fosworks radio control system pre-assembled on the bench for testing before fitting to the model. In the centre of the photo we have the receiver, above this the battery pack and on the right, the speed control.

On the back of the lorry, we have the crate full of radio control equipment and some extra details to add life to the model.



The underside of the wooden rear body made of plywood and softwood strips with brass detailing.



The electronics stuffed into the crate. There's not much spare space in here!



Modular layouts

No room for a garden railway? Alan Macfarlane suggests another option.

The Module system for 16mm garden railways was developed so more people could participate in running models and show off this wonderful hobby to outsiders. So many people don't have a garden, or the space to be involved with our hobby, or at least think they don't. Well, read on friends, and see what can be done.

WHAT IS A MODULE?

It's just a layout that fits together isn't it? Well, no. Any layout can have sections that fit together, but not all are modular.

Let us take two examples; an Airfix kit and a box of Lego. The Airfix kit can only be built in one way to make only one specific model. Just like a layout can only go together in one way. I do know there will be exceptions, but, in general, the pieces make a model or a layout in one form.

A box of Lego can be put together in endless shapes and sizes. Lego has standard dimensions, the holes and studs are also standard, so can fit any way round. Just ask any 8-year old.

Our modules are the 'Lego' for the organiser to mix and match to make an operational layout. I loved my Lego and used it so much the blocks would no longer hold together. Now I love the modules I have a part in owning, designing, building, operating and showing.

Modules allow the shape and size to be made to fit the space available. Although this can make the Chief Running Organizer (CRO) a challenge every time, it keeps life interesting. You can't say "Oh I have seen that before", because you haven't. Some of the bits maybe, but not exactly in this format.

WHAT SIZE IS A MODULE?

The owner of the module can make it just

ONE board as Balmullo Bridge, and can be totally self-contained. On the other hand, it can be several boards of a standard size, linked to make one particular scene. These can be a station, loading place, dock or bridge. The only limit is your imagination.

There are some standards so any board can join any other, plus a few more if the module is to be incorporated into a continuous running circuit.

Simple boards without scenery set up at a show.



The basics standards for all modules are:

- 1 Keep the connecting ends square and parallel to each other.
- 2 The depth of the connecting ends are 75mm.
- 3 The track needs to be 150mm from the edge of the board to the centre of the track.
- 4 The track needs to be set 50mm back from the joining edge to allow the standard 100mm joiner to be used.
- 5 Legs and supports are to make the top of the track 950mm from the floor.
- 6 The width is minimum of 300mm and up in steps of 150mm. 450mm and 600mm are very common.
- 7 Track has been standardised as Peco SM32.

If these standards are followed, the module will fit into any end-to-end layout. You may need it to be shorter to fit the car, just make sure the organiser knows its overall length.

For a module to fit into a continuous running line, a length of 1200mm, (only 75ft on the real thing) between the parallel faces is normal. The more normal your module the more places it will fit. This is often called a standard module.

You now have a blank canvas for your imagination to fill. What can you put on YOUR module? Let me ask you a question, what is your interest? What do you want to depict, show, build or make? As long as the track is at 150mm from edge and 50mm from the end. It is up to you.

Tight or reverse curves can cause derailments. Short or tight radius points on the main line can cause issues, so it is better to use medium radius ones. Using SM32 set track helps you keep the stock on the track.

With these minor restrictions you can do what you want. Can your passion for trees, bridges, scenery, rocky landscapes, real plants, Bonsai trees or beaches be allowed? It is a simple yes to all of these.

SOME SUGGESTIONS:

- Make a small stone arched under a bridge where the abutments would be 50ft apart. By the time you add the stone facing, the embankment and its fencing, you have a stand-alone eye catching piece that would look the part on any module gathering.
- The line is in front of a rock face that goes up to a level where trees are in full flow.
- Make a signal box with only two signals that split up a long single line section a block post box. What about the signalman's garden?
- A farmer in a field of, cattle, sheep, pigs, deer, lamas or just ploughing a field with horses or modern big tractor.

- A platelayers section hut with associated equipment and dross.
- The back of a house with a garden extending down to the track.

Now, if your vision is bigger and you have the space to build more than one "standard" unit, get your little grey cells working, dreaming and have that flash of inspiration that a certain detective is renowned for.

As for design and planning, think simple, draw to scale, and see if it will fit. Try it on paper, paper is cheap. Then do it on the board you want to make. Peco provide files for their products on line, these can be downloaded and printed so they can be placed on a module to see in full size what will fit.

A FEW PLANNING ITEMS TO THINK ABOUT:

A straight line from end-to-end is boring unless the scenery is by the track, taking your eye away from it.

Curves need space to link up correctly and allow good running by all rolling stock. The track needs to be level but the baseboard and scenery on it need not be.

Small cameos make the viewer stop, look and smile. I like operation, so Balmullo Bridge was built with working signals and crossing gates. The East of Scotland Group has double track with crossovers and a 90 deg curve in three sections allowing flexibility and variety when setting up. The Show Manager likes variety and the ability of us to fill a corner or space.

In this scale, things are big. Having the space to own and run a garden railway is a pleasure not many have. A little domestic acceptance and agreement is needed, but if you have room for a OO or N gauge layout, you have room for a 16mm module.

A module allows you to run yours and other peoples trains. You become part of a group that bounces ideas around. A group that helps each other to build and run a bigger layout, bigger than even a large garden could take.

There are several people who are active members of garden railway groups that do

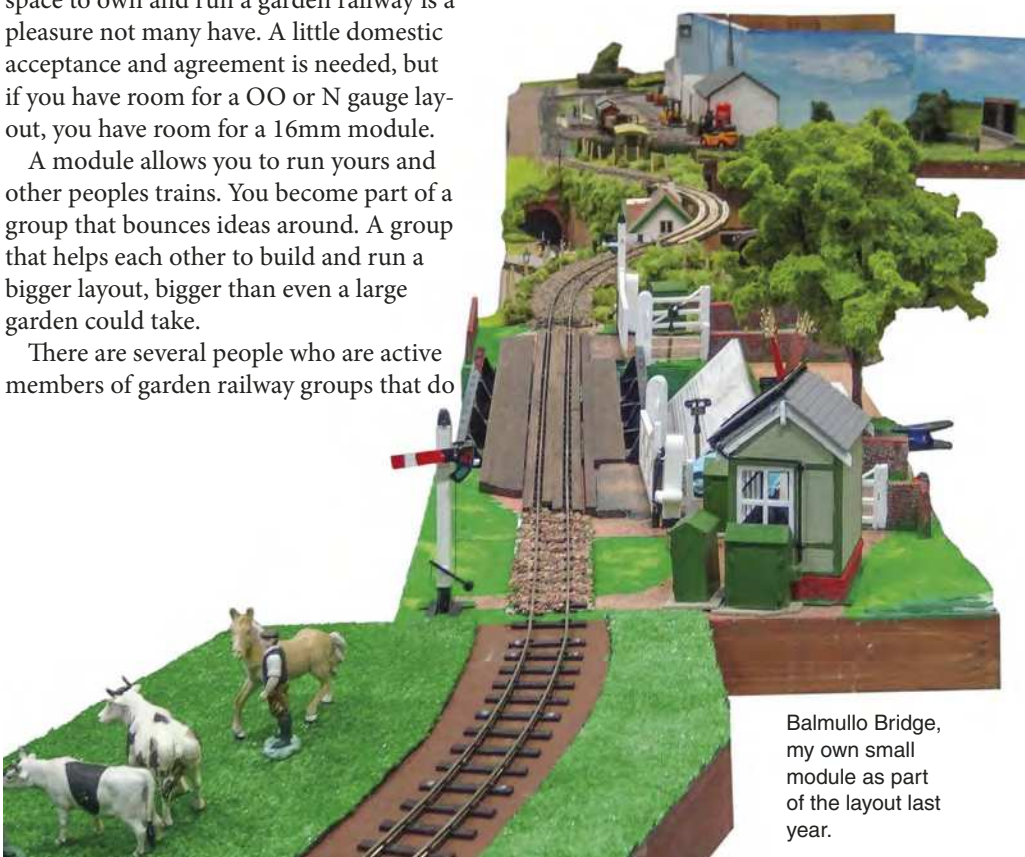
not have track, they run on other people's tracks and supply loco's and rolling stock for others to enjoy. Others only have a locomotive. While some just love to build rolling stock. Having a module, no matter how short, lets your rolling stock run and be part of our overall railway hobby.

At the National Garden Show in April 2018, I supplied a short module that needed an operator to open and close gates and pull signals. I was very happy to see several other people run across my module and be part of the big event. I can say "I did my bit" to make the show a success. You can too. Start small. Make the module to your dream. It takes you into the world of the garden railway, allows you to take part.

Look at the 16mm Website for more ideas. People will help and give advice, they did for me and my wife says I have been "playing trains" for many years. Learning is an open mind, open eyes and listening to what people say.

Every little helps to make a show layout. Your module will help. Your idea will wow the visitors and make you feel part of something much much bigger. Come along and have fun, I often have gone home tired but smiling at the pleasure I have given and received. Be careful, it can make you expand your mind and pleasure.

**For more information
Visit: www.16mm.org.uk**



Balmullo Bridge, my own small module as part of the layout last year.



A set of Binnie skips parked up at the quarry in the tipped position to stop water collecting in the bucket.

Skip wagons

Geoffrey Hanking considers the options for the ubiquitous pieces of rolling stock.

You'll find at least one or two on most garden railways and there must have been hundreds of the real thing in use around the world. What is he waffling about you ask? The answer is the humble side tipping wagon or skip. They could be found on archaeology digs, civil engineering works, sewage works and quarries.

We garden railwaymen are spoilt by the trade when it comes to these wonderful little wagons. Perhaps the most common model is the Binnie skip, which is a very cheap and simple kit that makes up into a very convincing example of the Rugga skip and is ideal if you are modelling a quarry or brickworks and need skips galore. I always replace the Binnie wheels with steel wheels from IP Engineering to add a bit of weight.

At the other end of the spectrum is the Brandbright kit, which being all metal makes for a more substantial offering but at a price and more of a challenge, fine if you only require a couple of wagons.

Slater's produce a plastic kit with metal wheels for an earlier design in use during the WWI, (we built one in **Garden Rail** July 2019) it's a bit fiddly and pricey compared to the Binnie.

Regner supply a detailed continental version with metal wheels and these "foreign" tippers saw use in Britain.



Big big or Novo skip- not sure if it is freelance but a bit of weathering will improve it no end.



These rather spindly looking skips are based on those used in the Humber tileworks and were my first attempt at scratchbuilding. The wagon turntable was built from an Atropos kit.

In the early days of garden railways there was the Novo or Big Big train skips that were ready-to-run and quite acceptable at a time when so little was available, I've always regretted not buying them at the time.

Some excellent ready-to-run skips came on the market recently from Garden Railway Specialists, which I would imagine because of the quality have all been snapped up, no doubt some will appear on the secondhand market in due course.

In the nineties, I bought some Kestrel kits from Brandbright, but me being me I didn't make a success of them although I still have the chassis as flat wagons.

Of course, if you are not content with the trade offering you can always build your own. My first 16mm layout

Cherrytree Brick and Tile works was a short brickworks line in the spare bedroom and I was being a bit of a "rivet counter" and felt that the Novo skips, which were all that was available were not good enough, so I set to and built my own. They were based on some of the wagons in use on the south bank of the Humber. It was quite a challenge for someone new to scratch-building, bending and soldering brass channel and even casting axleboxes in whitemetal, but I was pleased with my efforts. They languished in the loft for years until Dogdyke Quarry purchased them in 2014.

One of the fun things with skips is that you can have a great time distressing and weathering them as the photographs show. ■



A pair of Regner skips based on a continental prototype.

Garden Rail Resource

Binne Engineering

Pennal, Machynlleth, SY20 9LB
www.peterbinnie.com

Brandbright

Holland Business Park, 3, Holland Way, Blandford Forum DT11 7TA
www.brandbright.co.uk

Garden Railway Specialists

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ROUNDHOUSE



All Right on the Night

With the National Garden Railway Show postponed, Rob Holmes and Nicki Robinson organised a Virtual Garden Railway Show and Dave Skertchly joined the stream from his garden railway.

Due to Coronavirus, the National Garden Railway Show had been postponed. Rob Holmes and his partner Nicki Robinson of SLR models thought it would be a great idea if we had a virtual show streamed live from our garden railways. Twelve of us volunteered to do half hour slots. Unlike a live reality TV crew who have multiple cameras and a huge team, I soon realised that I would have to do it all myself, with only Pauline to help. It was too late to back out now, what had I let myself in for?

There were two approaches taken by the team. The first was to fix the camera to a tripod and run the trains in front of the camera. The second was to walk around the layout hand holding the camera, sometimes following trains and sometimes stopping to describe key features. Both of these techniques reproduced on camera exactly those things that a group of people at a steam up or show would do, and I think

that is what Rob and Nicki intended, indeed it was most successful. Unfortunately, I wanted to have set piece shots, pieces to camera and on-board video using my camera wagon. Things were getting complicated and it was entirely my fault.

Fitting my iPhone SE to the camera truck was something I had done before (see **Garden Rail** 289, Sept 2018). Although the SE is the smallest of the range, it still needed the clearances increasing on my line by about 12mm (1/2 inch) to achieve continuous running.

With just one phone doing both the filming and continuous streaming, I faced a dilemma. How would I move the camera from shot to shot? Worse still, the viewfinder is hardly visible in sunshine and inaccessible when fitted to a train at less than 100mm from the ground. Even lying the phone on the ground to line up the shot did not help. There would be wobbly bits as the camera was moved and re-aligned.

I decided that a kind of quick release set

up would be required where I could leave the iPhone fitted to the camera truck. The module comprising truck and phone would be fitted to simple mounting blocks, which could be hidden in the shrubbery and pre-aligned before shooting.

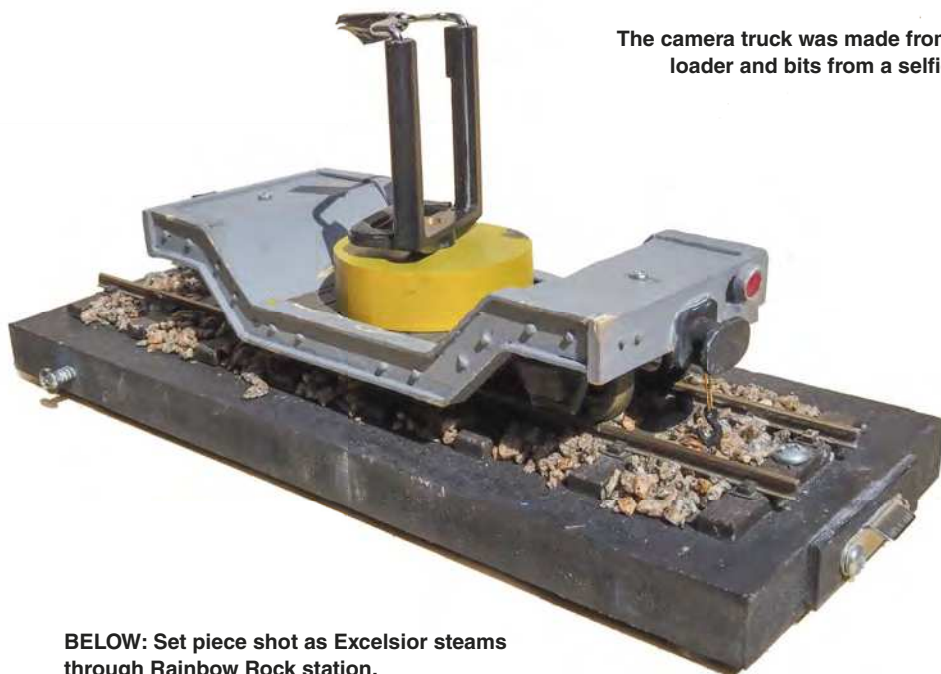
At last I could achieve what I wanted, however when streaming live it is possible

Watch Dave on YouTube



You can enjoy the results of Dave's efforts on YouTube:
www.youtube.com/watch?v=VRZCfk_GSbM

The camera truck was made from a low loader and bits from a selfie stick.

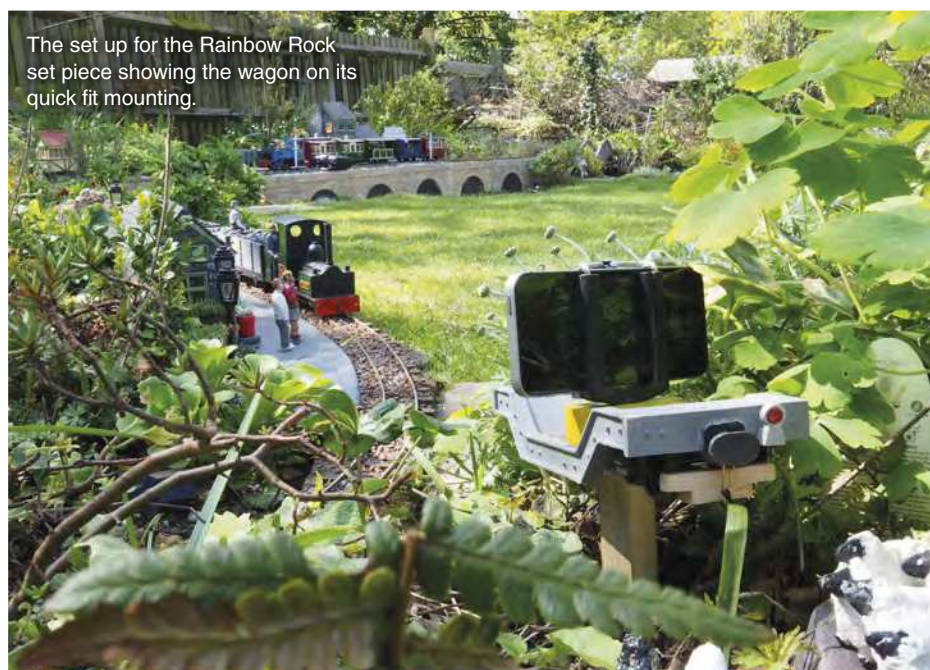


BELOW: Set piece shot as Excelsior steams through Rainbow Rock station.

Five mounting blocks were made to hold the camera on its truck in the correct position on a tripod for the set piece shots.



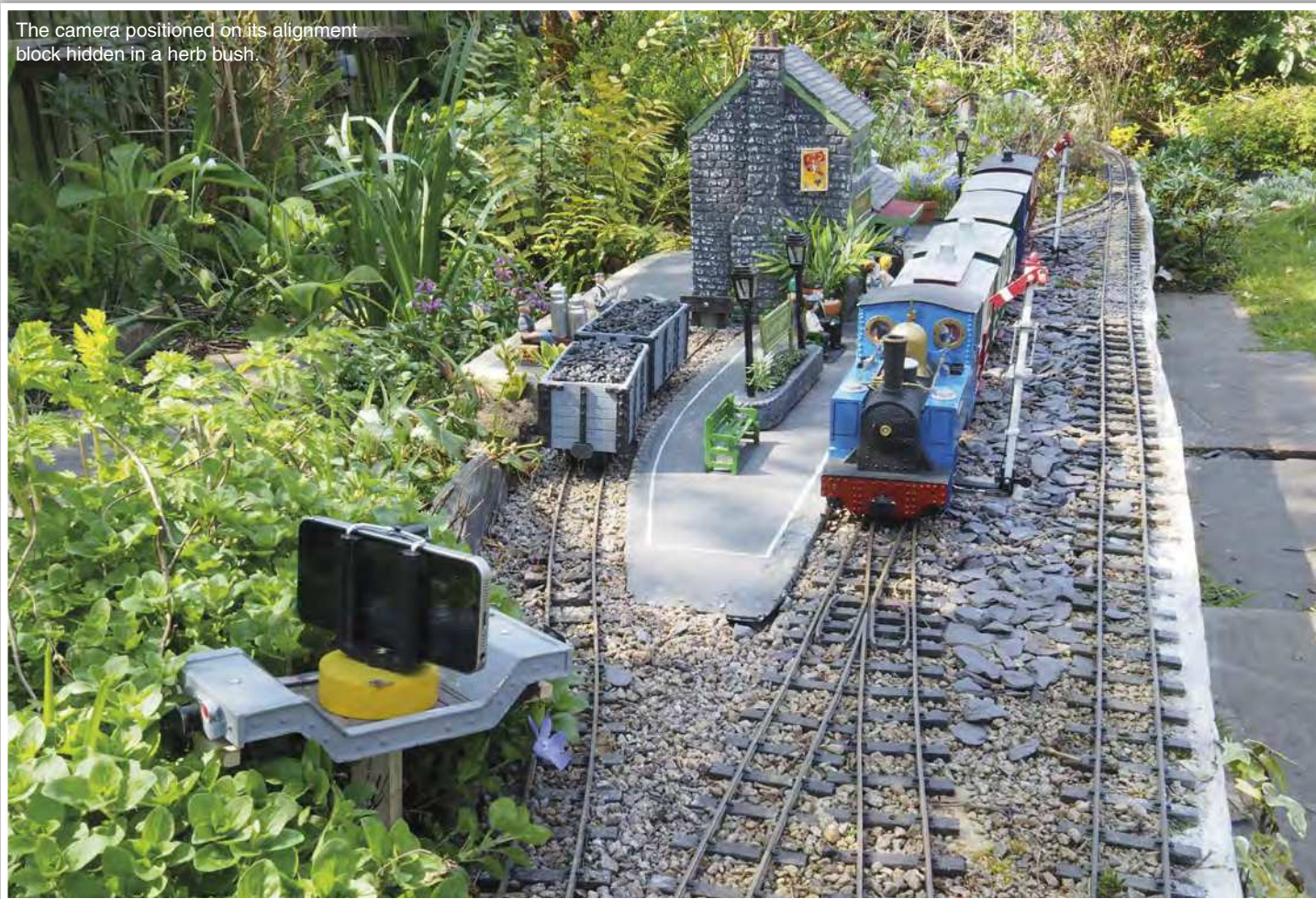
The set up for the Rainbow Rock set piece showing the wagon on its quick fit mounting.



to say the wrong thing or to say the right things in the wrong way, try saying BREXIT for example, and when live it cannot be edited out. It would be quite easy to unintentionally upset a lot of good friends. Caution is also required if children are involved. To keep things safe, I wrote a script summary including the train movements.

Alas there was another technical problem to solve before I could stream. The Vale of Weedol Tramway is located, by order of Pauline, as far from the house as possible. The wireless signal did not reach the bottom of the garden. I tried 4G, which was not fast enough. I needed to move the Internet router, or more correctly the Internet

The camera positioned on its alignment block hidden in a herb bush.



repeater, to the end of the garden. It was moved and it worked, 5 signal bars on the phone all around the railway!

Finally, it was time for a test on a Facebook page specially set up for testing and exchanging notes by Rob and Nicki. To stream onto Facebook you first log onto the page and create a post. Instead of typing a comment or uploading a photo you hit a red button on the left labelled "Live" then press the blue "start live video button".

I did as instructed and it worked brilliantly, that is until the messages started to arrive, the picture was on its side. It seems the iPhone is set to stream vertically in portrait mode, which is why news shots

taken by amateurs on the TV have blanks on the side. I turned the device on its side to fill the screen but when streaming it remained stubbornly in portrait mode and simply would not change.

A variety of wild incantations were aimed at the phone and vile curses cast upon its creator, his family, his friends, and anyone who knows him, for which I am now humbly and heartily sorry. After discussion with Rob and Nicki, it turns out that with the phone held vertically (Portrait), you hit the red "live" button THEN rotate it to the horizontal (Landscape) and after checking that the icons now appear at the bottom of the landscape screen THEN hit the blue

"start live video" button. All was well.

The day of the show dawned bright and sunny, the railway was laid out, and was ready for ACTION. With 2 minutes to go, the stream was started with a long shot. It all went well for 15 minutes or so, moving the phone neatly from shot to shot, except that under pressure, I accidentally ad-libbed the script to Pauline's utter confusion and ran the wrong locomotives in the wrong order on the wrong route. With the points wrongly set, the audience were finally treated to an on board close-up of their slate train crashing off the viaduct. It was soon re-railed, but the set piece of the children's train, Minions and all, got off to



an alarming start as Freddie the diesel set off with wheels spinning. All too soon Pauline reminded me that it was time to close the show and do that final piece to camera.

Throughout all this my friends, both real and virtual, had been commenting, but I could not see the text as the phone was usually somewhere in the shrubbery behind a train. Pauline monitored it all on an iPad, so I was able to answer some questions but alas I could not provide Chantelle Topenote's phone number.

At the end I reviewed the results. It seems that in common with the rest of the team, nearly 500 people watched the show, which was both exciting and a little humbling. Rob's idea had worked, we had all met up on the day of the show thanks to the Internet and had a really great time. Each of the presenters had a different style and they all worked. Maybe my approach was a little complicated but as they say in showbiz, it was "all right on the night".

As a bonus, I discovered later that a high definition copy was saved to my iPhone, which I downloaded, tidied up and uploaded to YouTube.

As I sit on my rustic park bench outside the Sheep Shearers Arms, I sip at my pint of fine Auld Phagbutt and think of the wonderful railway friends I have made and the fun we have had while doing our bit for each others welfare and to the huge benefit of the environment. Just think of the events and we can share in future without driving for hours to meet up. Thank you Rob and Nicki for a great day, and I am looking forward to next time...maybe. ■



Shooting onboard footage as the heritage train stops at Llatireggub.



It was all right on the night as they say. That final piece to camera with a pint of fine Auld Phagbutt.




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By hitting "save" after stopping the streaming a high quality copy was saved to the iPhone, which was later uploaded to YouTube.



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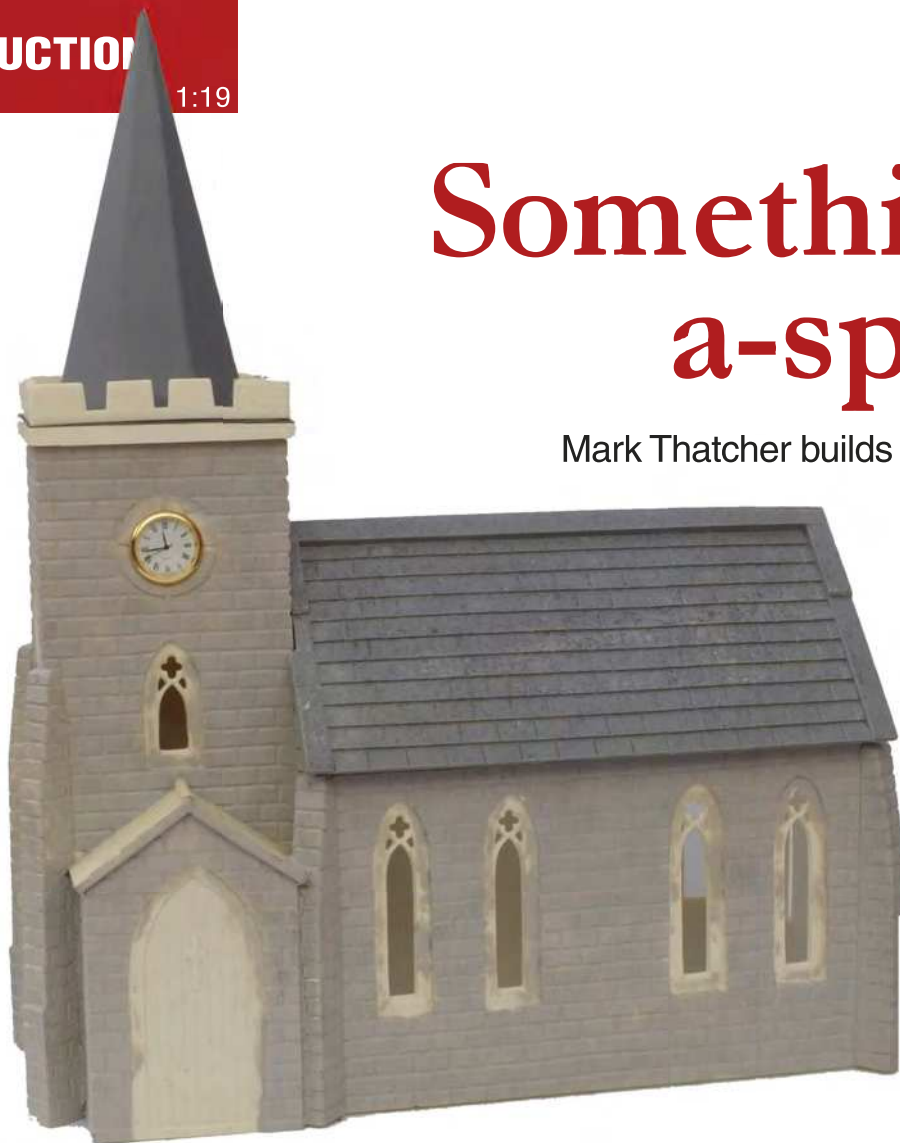


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Something to a-spire to

Mark Thatcher builds Modeltown's church.



This is the third re-write of this article in as many days due to the rapidly changing landscape in the UK. I will be sorry not to be attending the The National Garden Railway Show in Peterborough, the one chance each year I have to mingle with my associates, fellow 16mm modellers and traders. It is also when I replenish my review items, which usually keeps me going for the rest of the year.

This is a re-write as I felt it inappropriate to pepper this article with a few non-offensive ecclesiastical puns. In a normal climate this may have been acceptable, but we are living in a very different world currently. I also even wondered if I should delay this article, as I am only too aware of the irony that churches are currently closed, save for funerals, depriving people of faith the chance to gather together in worship and support each other. But I have pushed ahead as I am also short of further review material. Anyhow this is **Garden Rail** and not the *Guardian*, so let's crack along and build something.

Modeltown's church is scaled at 16mm to the foot and is actually a combination of their Methodist chapel kit with an add-on church tower. This

is borne out by the fact that, in the chapel kit, the small bell tower was still included. This part can be dispensed with if you want to, put it in your spares box for another day.

BOLT-ON SOLUTION

Having already built and reviewed the Methodist chapel in the October 2019 issue of *Garden Rail*, I made a start on this first, just building up the box structure. Whilst the sides and ends of the building built up well without any filler, I did need to work on the buttresses and add some white 'No More Nails' filler to bridge the gaps between them and the main building. As I knew the base coat of this building would be light grey, I did not want to use the pink-coloured mix of Isopon two-pack resin as that would make the painting stage harder for sure.

The church tower builds up very easily, although I did also need to fill the buttress areas where they meet the corners of the tower and nave. The instructions suggest a bolt-on solution to bond the church to the tower – literally. To provide extra strength to this large and weighty structure, they suggest drilling a couple of holes through the

tower and into the church and using a couple of nuts and bolts to secure them together. This was a very good idea, although I did squidge a little resin body filler between the church and the tower firstly, then the natural tightening of the nuts pushed the resin out over a larger surface area to better secure these two components.

The church as built and painted by Keith & Lyn Hunter at Modeltown. This was my aiming point. Note: they have added the chapel bell to the nave. (Photo: Modeltown)





Note my chosen placement of the vestibule that is really meant to sit on the nave. I have located this on the tower section with the round window.

LOCATING THE VESTIBULE

As shown in Modeltown's own construction of their church, the church door is located on the side of the nave. However, the only location possible covers up an internal door also moulded into the side elevation of the nave. I rather imagine the church would usually have a main vestibule for parishioner access and a back door also. I chose to relocate this vestibule to cover the other door on the tower. This did make some work for me as I had to let in the roof of the vestibule into two of the buttresses it interfered with. With hindsight, it would have been far easier just to remove the overhang of the vestibule roof, but I only thought of that solution later.

Anyhow, I do like the look of how the shape of the building has turned out, and moving the vestibule to the tower area has also reduced the overall depth of the building, which may be handy if you are tight for space.

With the walls and buttresses now assembled it was time to look at the roof. I knew immediately this would receive my usual treatment of lead cladding, more of that in part two. However, I did need to remove a sliver (and I do mean just a sliver, around 3mm) from the edges of the roof sections that otherwise would interfere with the tower. Please check out the accompanying photo in this article and don't take too much off as already there is precious little overhang between the roof and the end of the nave.

CLOCK-WATCHING

Now it was time to start having some real fun and adding a bit of value to

this kit. Whilst assembling the tower, I noticed a round window on one of the elevations. When I positioned the vestibule I made sure I placed it below this window. Then I wondered what would be the possibility of adding a working clock into this window. A quick measure proved this was possible as the diameter of this window's aperture was 35mm and the 'Hobbies' website confirmed that a small clock with a suitable diameter bezel and a 28mm diameter casement was available. It popped into the aperture a treat. £9.99 well spent in my opinion, and it really brings the tower to life.

I would love to say this was all my own detective work, but when I mentioned my 'great idea' to Modeltown they said they had designed the round window specifically for this clock, but did not want to add the clock itself into the kit to keep the overall price down. So much for original ideas, eh?

HEAVENLY ELEVATION

Whilst I liked the overall look of the church, I wondered if adding a spire to the top of the tower would bring anything to the party. I cut out a two-dimensional template out of card just to test this theory and I think the transformation was quite dramatic. A spire provided drama and added height to the tower, which really adds to the stance and presence of the building itself.

The card template was the easy bit, creating a spire proved to be a little bit more tricky. Also, I had to enlist my wife's mathematical skills to create the octagonal base. I started with a 3 1/2" square of Plastikard and then we calculated how much material needed to be removed from each of the corners to form a regular octagon. So as the angle between each side is 45 degrees, you can use the formula: $1/2 \text{ or } \cos 45^\circ$. This gives the length of each side of



Clearing any filler from the mortar lines. You can also see the cut out in the buttress to allow the vestibule to sit in this position.



It is worth firmly clamping these two sections together and leave overnight if you are using 'No More Nails' or a similar gap-filling adhesive.



The resin is actually quite soft and I found it really easy to go around the circumference of the window with a Dremel drill and 1.5mm bit. It makes a bit of a mess though! The clock sits in this aperture perfectly though after cleaning the aperture up with a large round file.

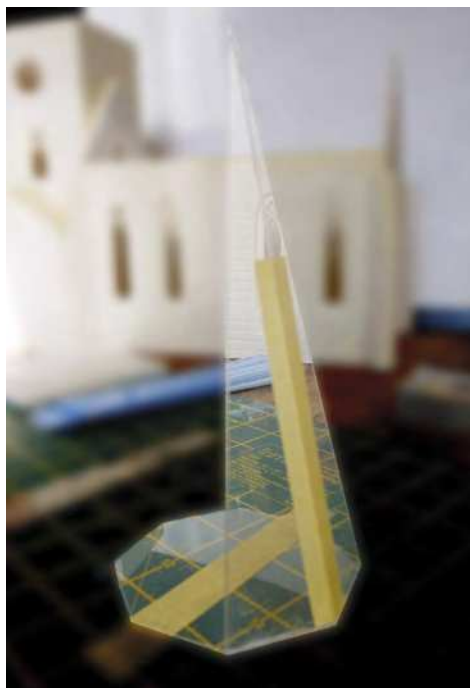
BUILDING THE SPIRE



These are the basic components of the spire, cut from clear acetate sheet, which makes it easier to check the alignment of the sides.



I used this miniature sanding block and abrasive sheets to sand down the edges of the spire. The sheets simply Velcro onto the sanding block and can easily be swapped over. These are available from Coach & Wagon Works.



I used modellers' masking tape to hold each side together and glued them with Superglue. It does not look very pretty at this stage.



Once the spire was built I used a spray can of grey U-Pol adhesion promoter. The top of the spire is not great, but it can be rectified later.



The filing and filling process starts with a coat of Halfords grey primer, followed by Humbrol filler added to the seam lines.



Taking shape now! The next step was to sand down the edges, add a coat of Halfords filler primer (the yellow colour helps you see where you have sanded), and re-sand with a finer grit abrasive.



A final very light sand and minute filling of any missed gaps and we are almost there.



And here is the final result, blown over with a final coat of grey primer.



The fit between the vestibule and the tower will either need in-filling or disguising, and I have a cunning plan for that later on in the build sequence.

the octagon at 1.44" if you stick to the measurements I used.

I actually built the spire out of some spare clear glazing material I had to hand. Regulars will know I rarely glaze my buildings so had plenty of this acetate in stock. I found it much easier to work with this method as you could more easily check the trigonometry of the spire during this process.

Once I built the spire, I needed to find a way to get it to sit flush with the top of the tower. However, there was a moulded door modelled here to allow the 16mm church warden access to the tower. The easy way to work around this is to cut a piece of Plastikard to fit inside the castellations, sitting on some small balsa wood risers.

Here is the main carcass of the building with only the seam between the tower and the nave left to in-fill.



You only need to remove 3mm or so from this roof section to allow it to abut the tower. If you take more than this amount of material off your roof won't be long enough, so take care here!

However, as I often do, I chose the hard way and sawed off these castellations from the main tower roof. Then I was able to flip over the flat roof section so the trap door was on the underside of the roof and I had a nice flat roof to add the spire to. I covered what would have been the underside of this roof with fine emery paper, then glued the castellations back in place.

FINE GLAZING

Once all these assemblies were back together, the whole ensemble got a hand-painted coat of Valspar's 'Mountain Boulder (R12C) to represent the mortar colour. You will need to be really thorough with this stage of the process as you need to ensure all the

scribed mortar lines are well covered. I used a large stippling brush to achieve a good coverage. I did not bother masking up the windows at this point, but did so afterwards as I will be using a darker brown coat next to pick out the bricks, but the window frames themselves will be in a lighter brown colour.

I should give a shout out to Modeltown for their fine representation of stained glass that comes with this kit, which allows for some suitable lighting to be installed. So that is about it for part one. In part two I will show you how to sponge paint, and will also try out some new weathering powders and colour washes from Citadel Miniatures. This in itself will be a further voyage of discovery as I have not used these before.

So far, I would say this is the most engaging of kits, and certainly the largest that I have built and reviewed from this manufacturer to date. It also offers endless possibilities for additions and adornments. So whilst you are self-isolating and if you fancy a slightly larger project to keep your hands occupied and taking your mind off other worldly concerns, then this would be a great solution, and one of the very few churches that are available to the 16mm modeller. ■



Separating the castellations from the tower's roof and doing it the hard way, but the seam line is easy enough to follow.



Garden Rail Resource

Modeltown

6 Station Road, Halton Holegate, Spilsby, PE23 5PB.
www.modeltown.co.uk
Church kit with tower (KIT7A)
£125.00

Hobbies Ltd

Units 8B-11, The Raveningham Centre, Beccles Road, Raveningham, Norwich, NR14 6NU.
www.hobbies.co.uk
Miniature clock with 35mm bezel and 28mm casement £9.99

Coach & Wagon Works

2 Dobles Terrace, Dobles Lane, Holsworthy, Devon, EX22 6HW.
www.coachandwagonworks.uk
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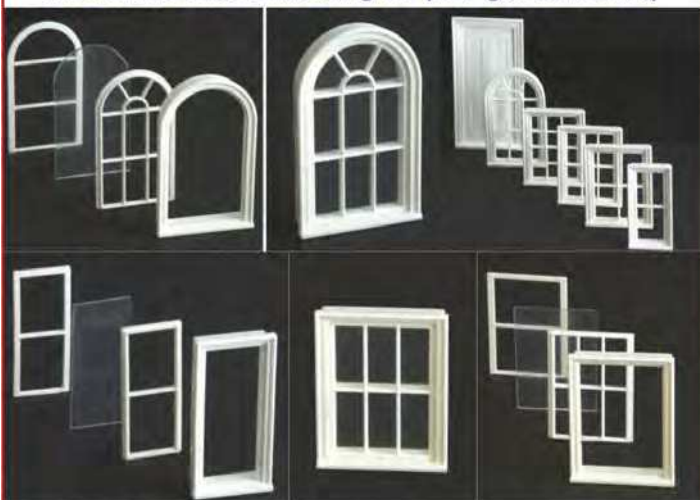
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ROUNDHOUSE ENGINEERING

16mm Taliesin

Taliesin is the third loco to be named as such on the Ffestiniog railway. This 0-4-4T steam locomotive was built in 1999 and was the fifth engine to be built at the Boston Lodge Works. A popular engine with engine crews and the public alike, this loco is still in service today on the Ffestiniog and Welsh Highland Railway.

For 2020, Roundhouse has completely redesigned their popular model. Detailing has been brought up to the current production standards improving prototypical accuracy.

Specification:

- Internal gas firing using the 'FA' type burner.
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- Exhaust enhancer.
- Water top-up system and water gauge.
- Controls fitted as standard: steam regulator, safety valve, pressure gauge, displacement lubricator, gas regulator and reversing gear.
- Glazed cab spectacles.
- Dimensions (loading gauge) are, Length 360mm over buffers, Width 110mm, Height 130mm, Weight 3.9 Kg.
- Full radio control for both regulator and reversing valve gear using 2.4GHz R/C.

- Available in 32mm or 45mm
- Optional insulated wheels available
- Available in any of the standard Roundhouse colours.

Price £2,150 (Radio control version)



16mm figures

Based on Si Harris designs, this new range of resin figures come unpainted and with loose heads ready for assembly. In preparation are two sets of seated figures that should be ready later this year.

Price £12 each

Roundhouse Engineering Co. Ltd.

Units 6-10, Churchill Business Park,
Churchill Road, Wheatley, Doncaster
DN1 2TF

www.roundhouse-eng.com/

THE LINE SIDE HUT

16mm scale luggage van kit

The new Bowsider luggage van joins the popular freelance coach range. Each kit comes complete with decals, seating and other interior refinements for the two compartments. Outside there are running boards, door handles and clerestory roof glazing panels.

Each coach can be either built as a large four wheeler or with bogies, running gear being supplied by the modeller. The makers recommend arch frame bogies to add low down weight for stability. Buffers are also not supplied.

Dimensions.

- Length 300mm
- Width 100mm
- Height 125mm

Price £47



16mm scale Penrhyn tipper

The modern Penrhyn tipper is a forward tipping bucket that required a man to tip the bucket from the rear. The kit allows faithful reproduction of this function.

Supplied complete with Binnie wheels, in 32mm or 45mm gauges.

Price TBC

The Line Side Hut

43 Rope Ln, Crewe CW2 6RB
www.thelinesidehut.co.uk

THE TRAIN DEPARTMENT

Check valves for Accucraft locomotives

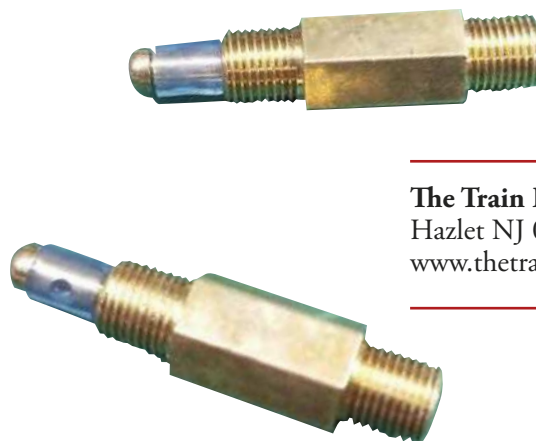
Image: Train Department1

A small batch of check valves for Accucraft backheads have been produced in response to customer requests.

These will work on all the models with a blank bush on the backhead for adding a tender handpump or to replace the failing check valve that leaks back into the tender.

You can install it on the 1/32 models by a direct swap as they are all M5 plumbing inputs or for most narrow gauge you can modify a M5 union nut soldered to a male quick disconnect for easy tender connections.

Price TBC



The Train Department

Hazlet NJ 07730
www.thetraindepartment.com

BOLE LASER CRAFT

16mm scale Talyllyn 2 bar slate wagon

Based on one of the original 2 bar slate wagons used by the Talyllyn Railway for conveyance of slate down from Bryneglwys slate quarries to Tywyn. About 100 of these wagons were originally built for the railway and in later years they were rebuilt with variations such as different wheels and the removal of their brake gear. As the slate traffic declined they were even used for carrying excess passengers (by adding simple benches) on busy passenger trains in the short tourist season.

The body parts are cut from a poplar plywood which is easy to glue and paint. Sheet edges and rivet heads are engraved on the

wagon floor (styrene sheet) so the wagon looks good even if you choose not to add a suitable wagon load.

A choice of couplings is included in this kit. You can either assemble the wagon with side “dumb buffers” and a central hook for a 3 link chain, or if you prefer, a centre buffer for greater compatibility with existing rolling stock. A pair of Penrhyn style wagon buffers is also included.

32mm gauge only.

Price £35



7/8th scale Woolwich Ammunition Van

The model is based on the little 4-wheel ammunition van used at the Woolwich Arsenal that the turn of the twentieth century.

All wooden parts are laser cut from ply and details are 3D printed.

Price £65

Bole Laser Craft

Yew Tree House, South Street, Bole,
Retford, Nottinghamshire, DN22 9EJ
www.bolelascraft.com

BOWATERS MODELS

16mm scale diesel locomotive kits

Bowaters have announced two new motive power releases covering the South African Railways Class 91-000 and Ffestiniog Railway Hibbert Planets Upnor Castle and Conway Castle

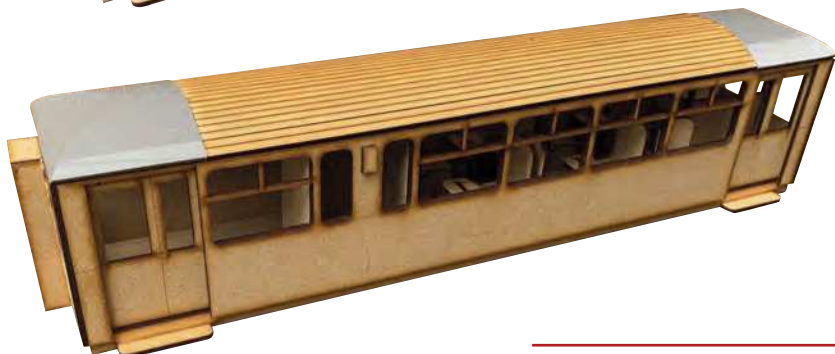
These kits are designed to operate on both 32mm and 45mm gauge track. Each kit is supplied with bogies in the gauge of your choice and Accucraft chopper couplings or Roundhouse dumb buffer couplings.

Please note, these are sold as advanced scratch aids and will require some details to complete them although they are designed to be run as is for those who wish to do so.

Price

Upnor Castle and Conway Castle
£250 (acrylic)

Class 91-000 £350 (MDF) or £365 (plywood)



16mm scale Sandy River and Rangeley Lakes Railroad coaches.

The latest to the Bowaters SR&RL fleet are Combine 14, Passenger Cars 21/22 and long Excursion Car 31.

These will suit any SR&RL locomotives, including the Roundhouse Engineering 2-6-2 Tender Engine Number '24'. These coaches are slightly longer lengths, but comparable to the existing 13m WHR coaches from the firm.

The new coaches are:

BMS-001 SR&RL Combine 14 (with as built roof)

BMS-002 SR&RL Combine 14 (with its rebuild 'swayback' roof)

BMS-003 SR&RL Passenger Car 21/22

BMS-004 SR&RL Excursion Car 31

Kits are designed to operate on both 32mm and 45mm gauge track coming complete with bogies in the gauge of your choice and Accucraft couplings. All kits include postage to mainland UK only with shipping to other countries being at cost.

Please note, these are sold as advanced scratch aids and will require some details to complete them although they are designed to be run as is for those who wish to do so.

Price

Between £90 and £120 per coach in MDF or £105 and £135 in Plywood. See website for details.

Bowaters Models

www.bowatersmodels.co.uk

PRODUCT NEW

COACH AND WAGON WORKS 16mm scale ready to run Talylllyn coaches

Three new coaches, which at first sight appear to be identical, yet contain many differences for prototype authenticity. No 3 is shorter than No 1 and 2 by 1' therefore is 16mm shorter to scale. The height of No 3 is also slightly lower than No 1 and 2.

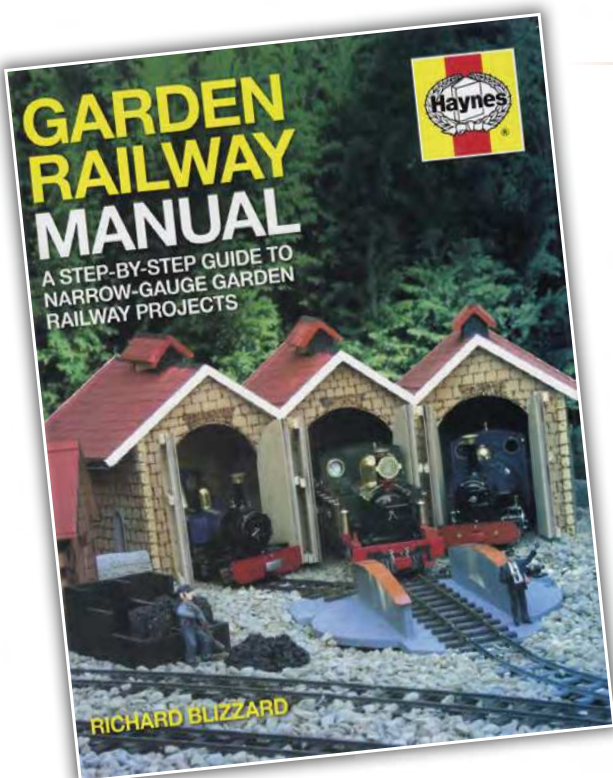
All coaches come complete with lining, decals and handles that are on both sides of the coaches. Each has an individual build number.

The roof is removable to access the Interiors, which are finished as the coaches are in the present day. The seat cushions are all removable and reversible. No 1 has fixed back rests, as per the original. Doors have individual hardwood panels and faux leather window straps. No 3 has a 1st class closed end compartment. Metal wheels can be adjusted for 32 and 45mm gauges

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Coach and Wagon Works

2 Dobles Terrace, Dobles Lane, Holsworthy,
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www.coachandwagon.works



HAYNES PUBLISHING

Garden Railway Manual

Writer and broadcaster, Richard Blizzard, guides readers through 19 garden railway projects, from laying the track and making simple trackside accessories through to constructing a 16mm-gauge live steam engine from a kit, various rolling stock and a locomotive roundhouse and turntable.

The projects are presented using hundreds of step-by-step colour photographs and accompanied by full cutting lists and assembly drawings. Most of the projects involve woodworking, but the range is very comprehensive.

In addition, the author provides an overview of some tools that modellers new to garden railways may find helpful and a useful list of addresses for suppliers.

First published in 2011, the 184-page, A4 format book is now available in paperback. It makes a useful comprehensive guide to building a garden layout. With the exception of building a steam locomotive (a Roundhouse kit), all the projects are scratch-builds that will appeal to the most hands-on of modellers. Even if you don't plan to follow all the steps, there is much useful inspiration in here.

ISBN: 9781785211263

Price £14.99

Haynes Publishing

Sparkford, Yeovil, Somerset, BA22 7JJ
www.haynes.com



ACCUCRAFT UK

Update: 16mm scale Talyllyn

Accucraft have supplied some images of the first pre-production Talyllyn to arrive in the UK. The model doesn't have all the detail that the final versions will be fitted with but will now be assessed and tested before final approval is given for production.

Accucraft (UK) Ltd.

Unit 4 Long Meadow Industrial Estate,
Pontrilas, Herefordshire, HR2 0UA
www.accucraft.uk.com

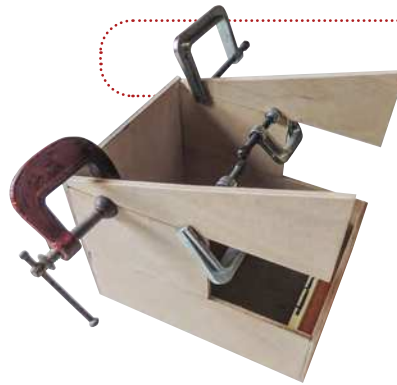


NEXT MONTH



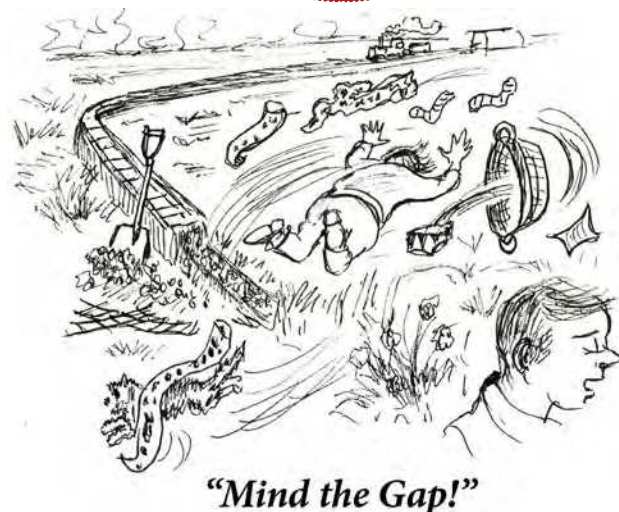
Roundhouse Davenport reviewed.

We're off to Mick Eastough's 7/8th scale Aston Railway and Tramway.



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1/20 Scale Engine Shed Kit

Laser cut plywood kit of a single road engine shed.

Includes 3D printed details and vacuum moulded roof.

Note office can be placed on either side of main building.

Dimensions:

35cm long, 33cm wide, 25cm tall

Door 13.5 cm wide, 16 cm tall



Remember if you don't trust the Internet you can always order on the phone !

Kits include everything needed except glue, paint and tools.

Accucraft Isle of Man G Van



Mike Buttell takes a look at the latest item of Manx rolling stock.

Recently released by Accucraft UK, the Isle of Man Railway Covered Goods Van (locally a “G” Van) is a fine model, featuring crisp mouldings to the plastic body and fine metal detailing. A distinctive feature of these vans is the diagonal planking to the main bodywork.

Based on the Ashbury chassis first developed for the 2 plank IOM ‘M’ wagons, these vans are fitted with 45mm gauge spoked metal wheels with accurate surface detail. These are blackened, but would benefit from a touch of matt black paint as the finish is quite shiny. 32mm gauge wheels are supplied with the model.

Several versions are available, these being with or without the unusual covered “porthole window” ventilation, and with livery and lettering variations to cover the full nine Van class. A plain data version is also on offer for those not wishing to be tied to Isle of Man workings.

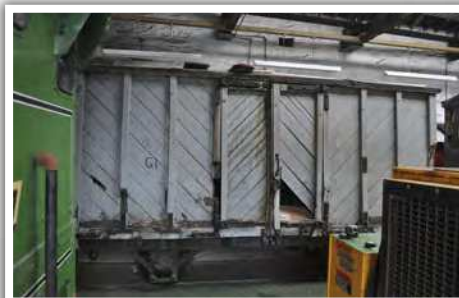
The vans were classed as follows, G1 to G4 and G8 unvented, whilst G5 to 7 and G9 have the porthole ventilation.

Unlike previously models from this manufacturer, this latest series have the standard Accucraft couplers fitted, with

option to alter coupling heights to suit the purchaser.

Running these vans in a train can be done by marshalling them either between the loco and passenger stock, or simply adding as tail traffic, the IOM Railway being at the time untroubled by many running regulations requisite on the adjacent islands, and indeed without vacuum braking!

Happily, the very first G1 has miraculously survived, and after lying in a forlorn state for a good number of years it is presently being rebuilt on the Island, financed by the Isle of Man Railway Supporters Association. It is hoped that the van will return to traffic in the not too distant future, to be used for special events and photo charters. ■



The prototype G van tucked away in Douglas shed 2014.



Isle of Man G van
Body length: 217.5mm
Overall maximum width over the handles: 107mm
Height: 134.5mm
Minimum radius 2 feet (LGB R1)
Weight: 522g

Garden Rail Resource

Accucraft (UK) Ltd.
Unit 4 Long Meadow Industrial
Estate, Pontrilas, Herefordshire,
HR2 0UA
www.accucraft.uk.com

Please mention **Garden Rail**
when contacting suppliers.

PLine Fowler Jackshaft locomotive

Andrew Mountfield and Marc Walter take a look at the latest locomotive from India.

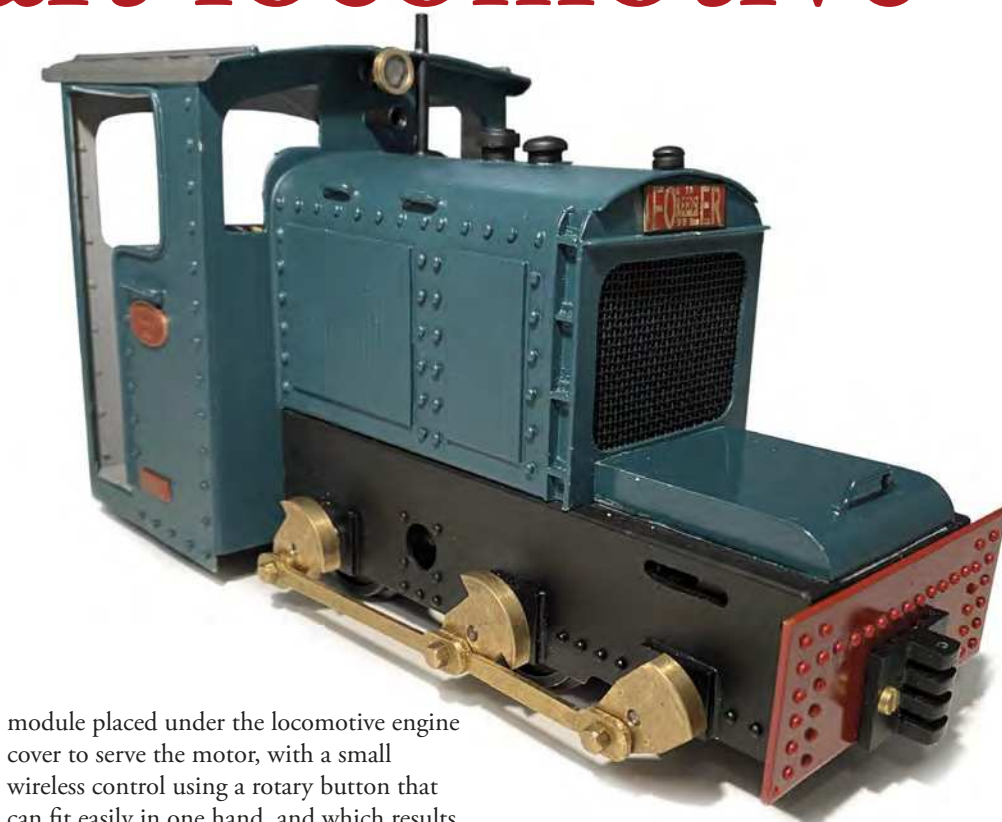
The Kent & North Wales Light Railway recently received a PLine Fowler Jackshaft diesel locomotive. The term Jackshaft refers to an intermediate shaft used to transfer the power from the output shaft of an engine to the axles of a locomotive. Fowler had already used this transmission technique in its steam locomotives, and adopted it subsequently for its diesel locomotives.

PLine's Fowler Jackshaft models a prototype used in sugar cane plantations in Queensland, Australia, now on the Puffing Billy railway. The original is 4.78m long, 1.81m wide and 2.50m high.

My first impression was, as usual with PLine, of a robust model, manufactured using brass and steel, that is professionally painted. Unlike some of the first PLine products, significant progress has been made with body quality. A closer look shows real (slightly overscale) rivets have been applied, the cab has been glazed, while working forward and rear lights have been incorporated into the cab roof.

Comparison with the original shows that while the proportions are generally respected, its 240mm length means that the model is slightly shortened. Power is provided by a powerful 12 Volt motor, geared down with a ratio of 1:54, and transmitted to the axles through the connecting rods. As the video on the K&WNLR Facebook page shows, the operation is smooth, slow-running and surprisingly flexible. Regauging between 32mm and 45mm is possible with minimal fuss. The Jackshaft is available in green, yellow and red.

The model comes with lights but without radio control, so it can be useful to install a control device. For the model on the K&NWLR, this has a R/C receiver housed in a 3D-printed cab instrument dashboard, which Marc designed to fit exactly in the space available. This is linked to an ESC

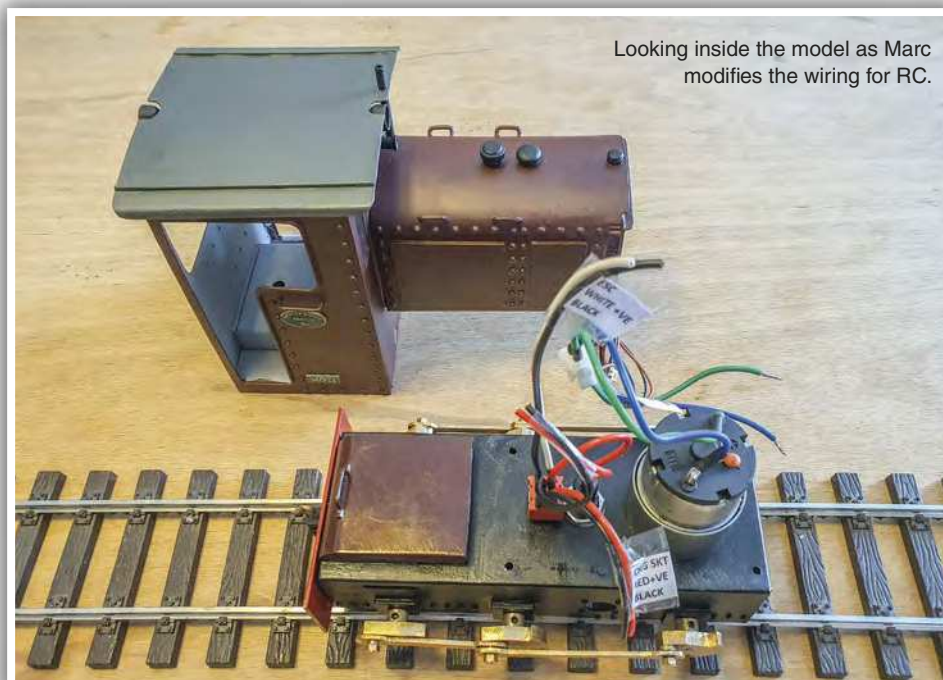


module placed under the locomotive engine cover to serve the motor, with a small wireless control using a rotary button that can fit easily in one hand, and which results in a flexible and powerful locomotive. The LIPO 3S accumulator (11.1 volts) is housed in the cab so that it can be easily removed from the locomotive. LIPO batteries are currently the best option for use in scale models, but require certain precautions. It is therefore essential to charge them outside the model, stored in a safety case. ■

Garden Rail Resource

Model Engineering Company
47, Sankharitola Street,
Calcutta-700014, India.
www.pline.co.in

Please mention **Garden Rail**
when contacting suppliers.



Looking inside the model as Marc modifies the wiring for RC.



Letters are welcomed on any aspect of large scale railway modelling. Please e-mail the Editor: phil.parker@warnersgroup.co.uk or post to The Editor, **Garden Rail Magazine**, Warners Group Publications, West Street, Bourne, Lincolnshire, PE10 9PH

ATTENTION ALL TRADERS – REVIEW SAMPLES URGENTLY REQUIRED

Due to the fact that in these challenging times the 16mm AGM show in Peterborough has been postponed until the 14th of November, I currently have a number of slots available to review your new items in Garden Rail.

I usually can grab between 10-12 items for review at the show, but, of course, I am currently working through last year's review items and only currently have two kits up my sleeve to build and review.

So, if you have something interesting that you'd like me to build, why not drop me a line or preferably call me and I can explain how the review process works? I don't charge for the review, but do get to keep the product sample that I build.

Those whose products have been reviewed, normally report quite an uplift in sales thanks to an appearance on the page, as well as the magazine's social media online.

Thanks in anticipation for your interest.

Mark Thatcher
Buildings & Kits Columnist
01945 588918
mark@thetvb.co.uk

FENDYKE LOCOMOTIVE WORKS

I was digging back through some old mags for research and found my first ever model railway magazine, Model Railway Enthusiast, August 1996, and was reminded how much I wanted a particular garden railway model; to the point where, as a 12 year old, I was a gnats-whisker from persuading my parents to let me build a line in their garden.

The model in question was a Fendyke Locomotive Works diesel, "Fenman", a budget 4-wheeled 32mm diesel.

Having re-read that old issue, I thought it might be nice to finally get hold of the model that started my interest in garden railways, but the firm doesn't seem to have a web presence, or might have stopped trading.

I seem to recall back in '97 I got my dad to send off for their price list by post, and I know some firms still don't bother with the web, but we're 20+ years along from that article.

Does anyone know if Fendyke are still trading? Or if their range passed to anybody else?

Ben Bucki



Woodville Garage' from Thorley Miniatures August 2019



Models Ruston – December 2019

PAINTING GREENBAT

Regarding the excellent article from Mark Thatcher in the March 2020 edition of Garden Rail and his trouble in painting the Greenbat loco logo lettering red, I think I may have found a solution.

At present, I am building one of these Bole kits and was also thinking how to paint this part without messing up the black background. The solution, in my case, was to tightly cover a wooden block with kitchen foil, smear a suitable area with a coating of red paint and then gently dip the logo face down onto the paint.

As you can see, it has also coated the fixing bolts but they can now be painted with dots of silver, but left a clean background.

Eddie Lund



DIARY DATES

Date: 5-6 September (Note: change of date)

Event: Steam in Miniature

Address: Bure Valley Railway, Aylsham Station, Norwich Road, Aylsham, Norfolk NR11 6BW

Organiser (BVR): Bure Valley Railway – 01263 733858, also on Facebook

Organiser (16mm): alan.butcher34008@gmail.com - e-mails only please as I cannot be contacted via the BVR

Web Addr: www.bvrw.co.uk

Times: 10.00-17.00 or until last departure from Aylsham if earlier

Prices: Free access to 16mm layout, normal prices for train rides etc.

Layouts: Aylsham Minor will be available for Association members to run on
Additional info: Bring a locomotive to run whilst the family ride the rails. Two former Fairbourne Railway locomotives – Katie and Siân (from Windmill Farm Railway) will be visiting for the weekend.

Date: 3 October

Event: Llangollen Garden Railway Festival

Venue: Llangollen Royal International Pavilion, LL20 8SW

Times: 10am to 4:30pm

Admission: £7. Accompanied children under 16 free.

Web: www.lgrf.com

Date: 3 - 4 October

Event: Aylsham Model Railway Show (Saturday only event)

Address: Bure Valley Railway, Aylsham Station, Norwich Road, Aylsham, Norfolk NR11 6BW

Organiser (BVR only): Bure Valley Railway – 01263 733858, also on Facebook

Organiser (16mm): alan.butcher34008@gmail.com - e-mails only please as I cannot be contacted via the BVR

Web Addr: www.bvrw.co.uk

Times: 10.00-17.00 or until last departure from Aylsham if earlier

Prices: Free access to 16mm layout, normal prices for train rides etc.

Layouts: Aylsham Minor will be available for Association members to run on
Additional info: Bring a locomotive to run whilst the family ride the rails.

Date: 14 November

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 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.

All events are published in good faith.

In light of current events, please check with the organisers before travelling a significant distance as Garden Rail can't be responsible for changes or cancellations. Please be aware that travel restrictions issued by the Government may also impact your journey. To submit an event for publication, please e-mail phil.parker@warnersgroup.co.uk.

SUBMISSION NOTES

Garden Rail welcomes articles submitted via posted disc, e-mail, Dropbox (or other large file sending systems online). 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 and not have submitted it to other publications.

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Pizza layouts

Do you have some G scale models but no space for a layout?
Alan Damar suggests trying Gn15.

I was looking to find something to model through the winter when access to the garden railway was limited, my thoughts went back to shows, where minimum space working dioramas were exhibited. Most, as I remember, were Gn15, which fitted well with the rest of my models.

The question was, how small is minimum space?

Experiments with Peco O16.5 track showed that a circle could be laid on a 12 inch circular base, so construction started. An off-cut of 6mm MDF was marked at 2, 10 and 12 inches, the 2" hole in the centre was to allow it to be used on the (full size) garden table with the brolly through the centre.

A new length of O16.5 track was tacked loosely, and then cut to length. Connectors were fitted and soldered for security, fixing track power wires at the same time. Three

legs fitted to the underside, lifting the base 2 inches off the table

Rolling stock is from the numerous kits available on internet, running on Hornby "Smokey Joe" chassis or the Tenshodo SPUD (Self Propelled Underfloor Device) chassis.

Track power was initially provided by a basic analogue controller, but recently this has been replaced by a 9v PP3 battery and miniature radio control system, making the layout as portable as possible.

The skirt is 1mm styrene, and can be wrapped with a birthday cake frill. If used away from the garden table the centre hole has a couple of 'plugs', one a picnic table, the other a Christmas tree with lights.

The Pizza always creates interest and helped in the formation of the West Midlands Group of the G Scale Society Gn15 section. ■

For more information, please visit the Gn15 section of the G Scale society.

www.gscaleociety.com/westmidlands/gn15-group/



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Two B1s are in preservation now, No. 61264 and No. 61306. The only LNER locomotive to survive in Barry scrapyard, North British Locomotive Company built No. 61264 was rescued in 1973 and has been restored to mainline traffic by the Thompson B1 Locomotive Trust. No. 61306, built in 1948, was delivered after nationalisation to British Railways. In preservation it carries the name Mayflower, taken from a scrapped BR built Thompson B1 and is currently owned by David Buck, chairman of the UK railtour company, Steam Dreams. We'd like to thank these owners for their help and cooperation in fine-tuning the model.

The B1 represents a fresh approach by Aster, being a less complicated and more affordable locomotive, either as a kit or ready to run, a perfect starting point for someone wishing to build an Aster locomotive or just have the pleasure of running one - projected UK RRP of £3100.00 for the kits and £3600.00 for the RTR version. Unlettered and un-numbered examples will also be available.

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Garden Railway Specialists



Dorothea style

Latest Quarry Hunslet News

The Green cabbed Loco will be based on the popular 'Dorothea' and lined in white and Red

Prod. Code	Example	Cabbed	Livery	Lining Style
AW001	"Nesta"	No	Black	Penrhyn
AW002	"Alice"	No	Red	Dinorwic
AW003	"Dorothea"	Yes	Green	White/Red
AW004	"Britomart"	Yes	Blue	Black/White
AW005		Yes	Red	Black/Yellow
AW006		Yes	Black	
AW007		Yes	Black	Penrhyn
AW008		No	Black	
AW009		No	Red	

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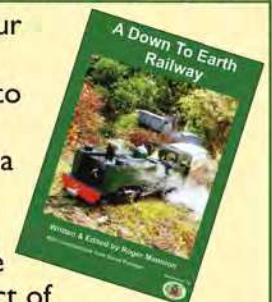


It is now confirmed that Bachmann will be adding 'Diesel' to their range of G scale Thomas characters. Availability is expected at the end of the year, but no pricing or detailed specification is known yet. Place your order now there's bound to be a queue!



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