

GARDEN

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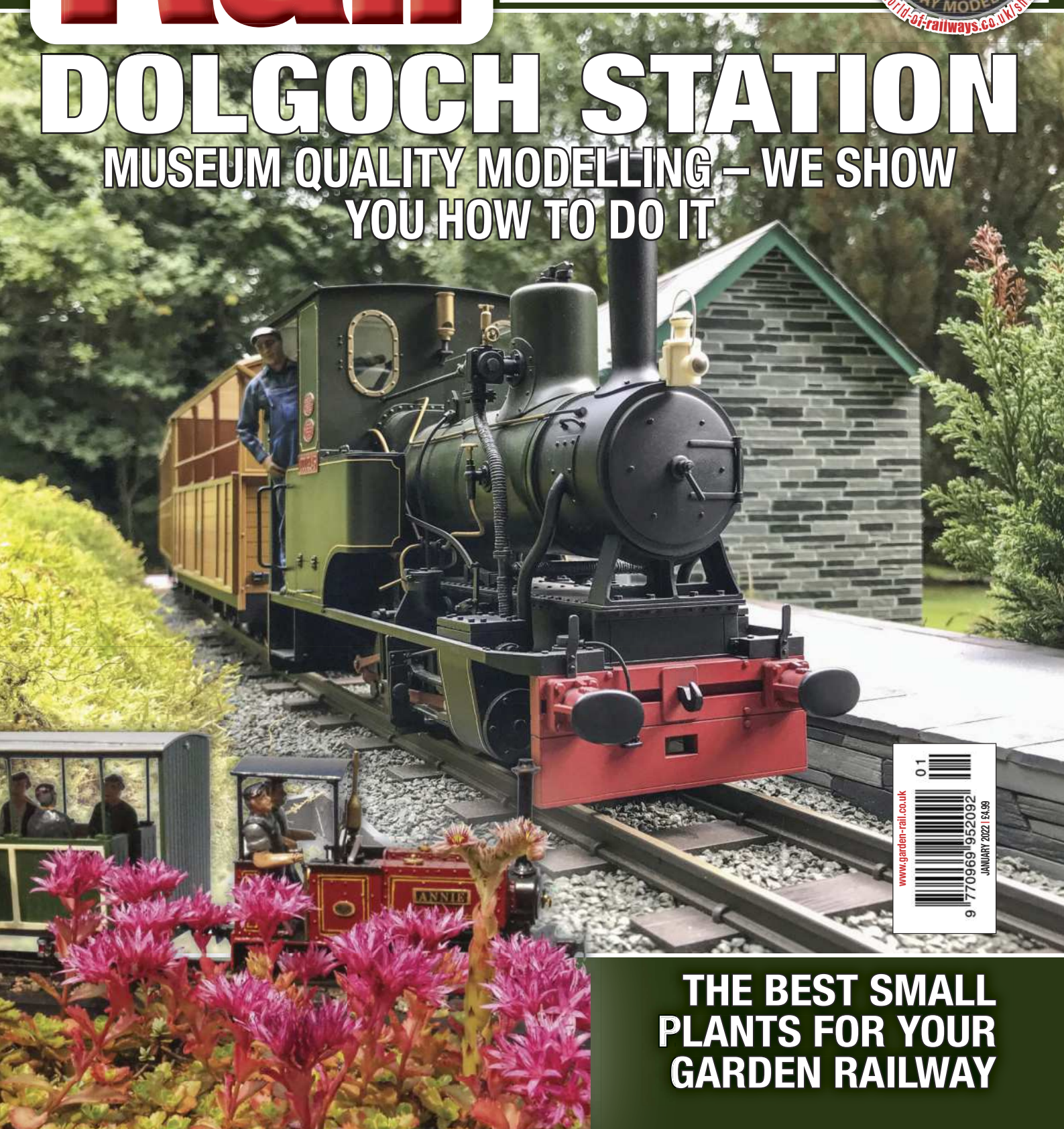
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VIEW FROM THE END OF THE PLATFORM



Incorporating GARDEN RAILWAY
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AN UNUSUAL YEAR

Looking at my editorial from January last year, I suggested that 2021 was the year that we'd start going back to each other's layouts and seeing shows opening up again.

It looks like Gypsy Rose Phil isn't going to be earning his living from crystal ball predictions anytime soon. While we were able to get out and about a bit, there were only two majors shows during the year – at Peterborough and Elsecar. Both were excellent events, and those who attended enjoyed themselves immensely, but numbers were down and people are still understandably concerned about crowded events.

Hopefully, as we are all topped up with

anti-Covid juice, matters will improve and our diary dates will rapidly fill up with events that actually take place.

All this hasn't stopped you creative lot out there. I regularly receive write-ups of lockdown projects such as the Pickering coach in this issue. They are always welcome, as are layout photos and even snaps of your efforts for our "Readers Models" pages.

I'm afraid that I can't claim to have enjoyed a productive year at the workbench. Last January, I photographed a small pile of projects awaiting building, and not a single one of them has progressed a single step. Must try harder in 2022!



Trains no more? Progress on my project to replace all the fishplates on my line with rail clamps has been glacial this year. Hopefully, the last section of track will go back down in 2022.

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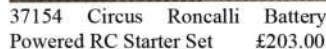
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Chalfont

Roger Salisbury describes his Gauge 3 exhibition layout.

Chalfont represents a fictitious Great Western branch line terminus set in the Buckinghamshire countryside of the 1930s to 1940s.

The line is lightly used, passenger services being handled by a steam-hauled autocar or diesel railcar. Freight traffic mainly serves the local dairy, together with local coal and general produce requirements.

The layout was constructed to bring Gauge 3 to exhibitions and to show that this gauge can be accommodated in a relatively modest area.

Perhaps, first I should explain why and how Chalfont was conceived.

Ever since I visited Bekonscot model village, I have wanted a garden railway. Fast forward 50 years or so and I saw a Gauge 3 Society display – there and then I knew that Gauge 3 was THE gauge for me.

I was quickly introduced to GRS in Princes Risborough and I joined The Gauge



Although you think of Terriers as Southern locomotives, the GWR inherited a couple when it absorbed the Weston, Clevedon and Portishead Railway in 1940.



The A1X class Terrier is a GRS kit featuring a three piece resin body mounted onto a steel footplate and buffer beams.

3 Society following which, my garden railway was started. As a society member, I met many like-minded friends at garden get-togethers, where I soon realised that Gauge 3 rarely saw public exposure and that needed to change if the gauge was to flourish.

One of my new friends was building a Gauge 3 exhibition layout and asked for my help at a forthcoming exhibition. I realised that here was an opportunity to raise the profile of the gauge. The layout gradually grew over time, with the addition of several modular sections, one of which was 12ft long including a small station halt and goods yard on three baseboards. Although it worked well, it was rather cramped and some of the turnouts gave continual trouble – a rebuild was required!

After much thought, I decided to bite the bullet, strip the section right back to bare baseboards and start again. I wanted to exhibit the station area separately from the main layout, if possible, and to be able to show my layout in Southern guise when connected to the main layout, but also in Great Western guise as a stand-alone exhibit – quite a challenge. This is how Chalfont was conceived.

Reconstruction started in November 2017.



First introduced in 1933, the early curvaceous GWR railcars quickly gained the nickname “Flying Banana” Number 11 was built in 1936 by Gloucester Railway And Carriage Company and the prototype lasted until 1957.



The classic GWR 14xx and autocoach are the perfect train if you want steam, but still over a metre long in this scale.

A fourth baseboard was first constructed from 3x1 timber, braced and topped with 5mm plywood to match the construction of the existing three baseboards. The scenic section would now be 16ft long and should allow for better track formation even though I was following the original trackplan.

At this point, I decided to meet the next challenge – I would build my own point-work, for the first time ever, which would require the construction of three standard turnouts, plus one 3-way turnout. I used Cliff Barker stainless steel rail and ABS sleepers and chairs. After some initial tuition and a little final tweaking, I found this task very satisfying and not the daunting job I had feared.

If Chalfont was to be exhibited as a stand-alone layout, it needed two new ends. A small headshunt was required at one end and a further scenic section to hide a fiddle yard at the other. The headshunt is 36in long and was built using similar materials to the main baseboards, braced internally and plywood topped. The other scenic end was



The GWR 1366 class pannier was a development of the Churchurchards 1361 class. Originally allocated to Swindon, the class moved to Weymouth Docks in 1948, where their short wheelbase made them ideal for the tight curves.

also constructed using the same methods, but as two 3ft baseboards, which top and tail with the headshunt for transporting. Chalfont was now 25ft long and 3ft wide – not very large in Gauge 3 terms!

With the track laid, my thoughts turned to scenic matters. General contours were created with polystyrene blocks, carved to shape and covered with plaster-of-Paris bandage. Once dry, the bandage was painted brown and a variety of scenic scatter materials glued on with a dilute mix of PVA adhesive with the addition of a few drops of washing up liquid. The track was ballasted with 3mm granite chippings glued in place with the PVA mix.

The layout is brought to life with buildings and scenic accessories. I have used proprietary kits for the station building, water tower and the various huts. All other structures, including Chalfont Dairies, are scratch-built from a mixture of Plastikard or timber, covered where appropriate with embossed products.

Trees have been placed at strategic points and help to give height to the diorama and to disguise the exit to the fiddleyard. The station fences are proprietary products but the field fences are made from pre-drilled matchwood strung with thin wire. Use



While we might focus on the pannier tank, the audience loves the white rabbit watching it go past, in this scale, details are easy to see!



Sixty Adams 02 Class 0-4-4T's were built between 1889 and 1895, first by their designer Adams and then by Drummond. The GRS kit is made up of three cast resin parts mounted on a steel footplate.



All track work is built using Cliff Barker components, and points are manually changed. Being hands-on seems to work well at shows and doesn't look unnatural, as it can do in smaller scales.

Another photo of the Flying Banana. The kit has a one piece resin body shell with a plastic floor. Power is supplied using two modified RTR USA Trains power trucks fitted with stainless steel wheels.



has also been made of various figures to bring focus to certain areas and include a 3D-scanned figure of myself on the platform.

My locos are all built from GRS kits, though some have been heavily modified, they are sound-fitted and battery-powered for radio control. The carriages and wagons are kit-built from GRS and Williams Models products, many liveried for local businesses.

Prior to lockdown, I was able to take Chalfont to several exhibitions including those held at the Warwickshire Exhibition Centre and the Isle of Wight Steam Railway. Then in 2020, with no exhibitions to attend, I had time to attend to a number of modifications, including extending the headshunt from its original 12in to the 3ft length described above.

The layout had its first outing since 2019 at the National Garden Railway Show in June 2021. Although successful, this showed that there is still work to do on the layout (isn't there always with a railway?), so minor modifications and improvements will be added to the list of round tuits!

Finally, I would like to thank my friends from the Gauge 3 Society for their help and encouragement both in the development and exhibiting the layout. ■



The milk tankers run on a whitmetal chassis, with steel wheels, and include a brass etch to allow the centre axle to float. trackholding.

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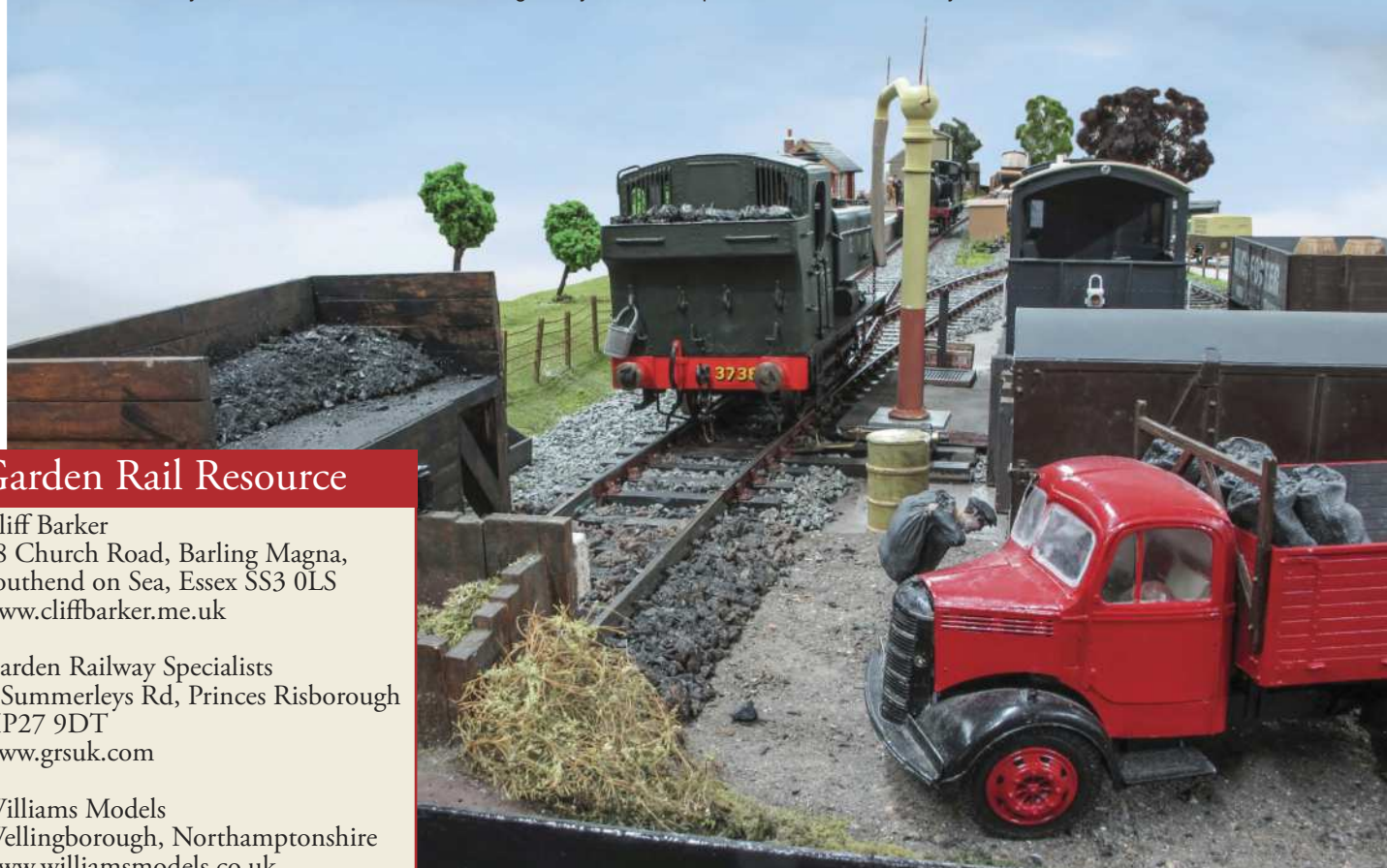
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The membership includes collectors of vintage trains, those with high pressure live steam locomotives, garden railways with continuous circuits for fast steam running and those with smaller railways using 2-rail, battery or radio control.

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At the end of the layout, we find the scratch-built coaling facility and Emhar plastic kit for a Bedford lorry.



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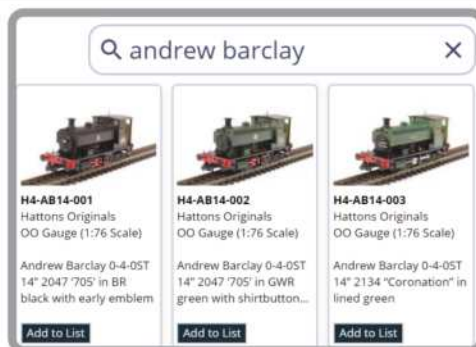
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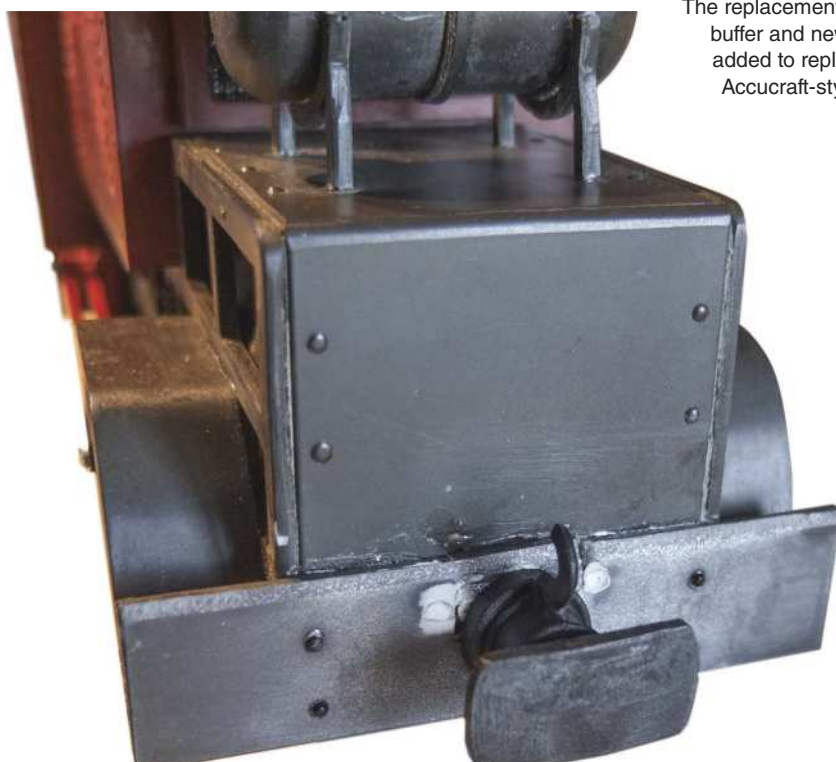
Dirtying a diesel

Mark Thatcher tries his hand at using some basic weathering techniques we can all try.

I am a great admirer of Steph Hickling's amazing weathering techniques. If you grab *Garden Rail* February 2020, you will see a fantastic tutorial from her as she weathered up a Sand Hutton wagon. Do try to check it out. This hobby embraces all sorts of skills, and rarely one individual is good at everything – me included! I recall writing an article on basic weathering many moons ago, but I wanted to try to get a little better at this discipline and in turn encourage others to have a go. What I set out to do is to learn some simple techniques that can be achieved just with some paint and brushes, and along the way, I discovered some other ideas too.

How to ruin a perfect model!

The whole debate about weathering a loco or rolling stock will no doubt create differing and sometimes strong opinions. How many people would take a £1000+ worth of pristine factory-fresh model and dirty it up?



The replacement centre buffer and new rivets added to replace the Accucraft-style one.

Apart from the bufferbeam – this is what I had to work with colour-wise.



Well, people do. I have heard folk at exhibitions say “well that’s ruined”, yet at the same exhibition others say “that looks so realistic”! It is, indeed, a very polarising topic. But, there is room for both. For example, I have an ex-works Accucraft 7/8th” ‘Sea Lion’ that I would never dream of weathering as it is kept in pristine condition on the Groudle Glen railway on the Isle of Man. Yet, I also have an Accucraft 7/8th” Quarry Hunslet that I bought lined and fully weathered and it just looks the part as a well-used and grubby quarry loco would.

My object to ruin this time around was a 16mm radio-controlled battery-powered Baldwin from Andel Models. A great shout out to Andrew Ellis for fitting new 2.4Ghz RC gear in it for me as it was bought very cheaply as a non-runner three years ago, and sat languishing in the ‘round tuit’ box up until now. The problem was that, whilst reasonably built, it was left in the brown unpainted resin that was the colour chosen at the time for the body parts, and I really did not want to risk removing the body and disturb any wiring. In fact, removing the body would not have been an easy task. So, I worked with what I had.

Recalcitrant Couplings

The first thing that had to go was the Accucraft-style couplings. These were sandwiched between the outer skin of the bufferbeams and another inner support layer. Thankfully, I was able to slide a knife between the two components to separate them. There were some pretty ugly holes left, though. These were filled with Perfect Plastic Putty from Deluxe Materials. It is super-easy to use and can be sanded back within around 30 minutes of application. The sanding process removed the rivet detail, but faux nail art rivets were applied easily to replace them. Actually, replacing the couplings and painting the buffers probably took as long to do as the rest of the weathering job.

The perfect palette

I remember from my O level art classes being taught about how colours relate to each other, and I also have held a firm belief that the fewer colours used, the better. If you search for ‘complimentary, analogous, triadic & tetradic colours’ on the web, you will see how the relationship between colours work. I doubt there is such a thing as a perfect palette, but as I was stuck with the brown coloured resin body I had to work with what I had.

I started by masking up the side vents and painted them silver. I added Coach & Wagon Works’ Matt Black Wash, which

sunk into all the cracks and crevices, then added their Blood (presumably of blood & custard fame) to simulate a little rust. And the end result looked, well, quite terrible. Possibly this is a good example of uncomplimentary colours! It was clear that even after weathering down, the vents would still stand out like a sore thumb. So they got repainted fully in Blood and looked much more part of the overall picture.

I set about the body and chassis next by very lightly stipple painting with Brown Stone Matt and then went over some body panels with a slightly heavier dry brush. Panels often weather at differing rates and I wanted to try to simulate this. I think, in part, this simple technique worked.

Once I was happy with the shade and tone of the body, I applied a Matt Black wash to the entire body and let it sink into any lines on the loco’s body. This will take

time to dry but don’t be tempted to stick it in the sun as it needs time to settle down. I then reapplied more black wash to the raised rivet details with a much heavier application to really add punch to these.

The final thing I wanted to try was to simulate various leaks from the radiator, diesel tank and other areas. Again, I added some Blood quite heavily and stroked it down the sides of the model, where the liquid run-off would naturally be. Then, when still wet, I added a very small amount of Dirty White to simulate limescale. Whilst I liked the overall effect, it was a little two-dimensional for me – so I set about thinking about how to make this more realistic.



Masking up and painting the vents simply did not look right, but you can always over-paint your errors if things don’t go well first time around.

Scenic Water

I had to hand some 'Scenic Water' from Deluxe Materials. It is used for creating water effects in smaller scales of modelling. Whilst it is a very good product for that, as you have to melt it, pour it and watch it dry, this would be too runny. One of their other products, 'Making Waves', is designed to create water ripples and waterfalls, and would have been perfect, except I did not have any.

So, I thought I would try rapid setting two-pack epoxy resin. The first application was drizzled over the previously painted run-off effect on the body whilst still very runny. Then a further application was built up on top of it, to give a rounded shape to the trickle of liquid. The biggest challenge was to simulate the diesel spilling out of the tank. I created the overspill trickle from the diesel tank and the pool of diesel underneath it in two applications. Then, when those were fully hardened, I was able to join them up by waiting for the resin to almost go off, but still be workable using a cocktail stick to link the two. There is a very small window of opportunity to do this, but the end result is possibly passable. It is a new technique I have learned too.

Bits and bobs

Nothing much to add in this department, save for the buffers, which I had swapped



Two-pack resin adhesive was used to simulate liquid run-off from various apertures. It took three applications to get the drizzle from the diesel tank to join up with the pool underneath it.

out on the Timpdon Models' railcar, a PIKO crate, a few scraps of wood, a bucket, some tools and a rear light from Brandbright. I also used resin to create the red convex rear light. A control wheel from Cambrian Model Railways replaced the original one in the cab, which had broken off. I would have liked to have painted the cab interior, but nearly ruined it by trying to prise the cab roof off, so discretion being the better part of valour, I left well alone. And if discretion is the better part of valour – then

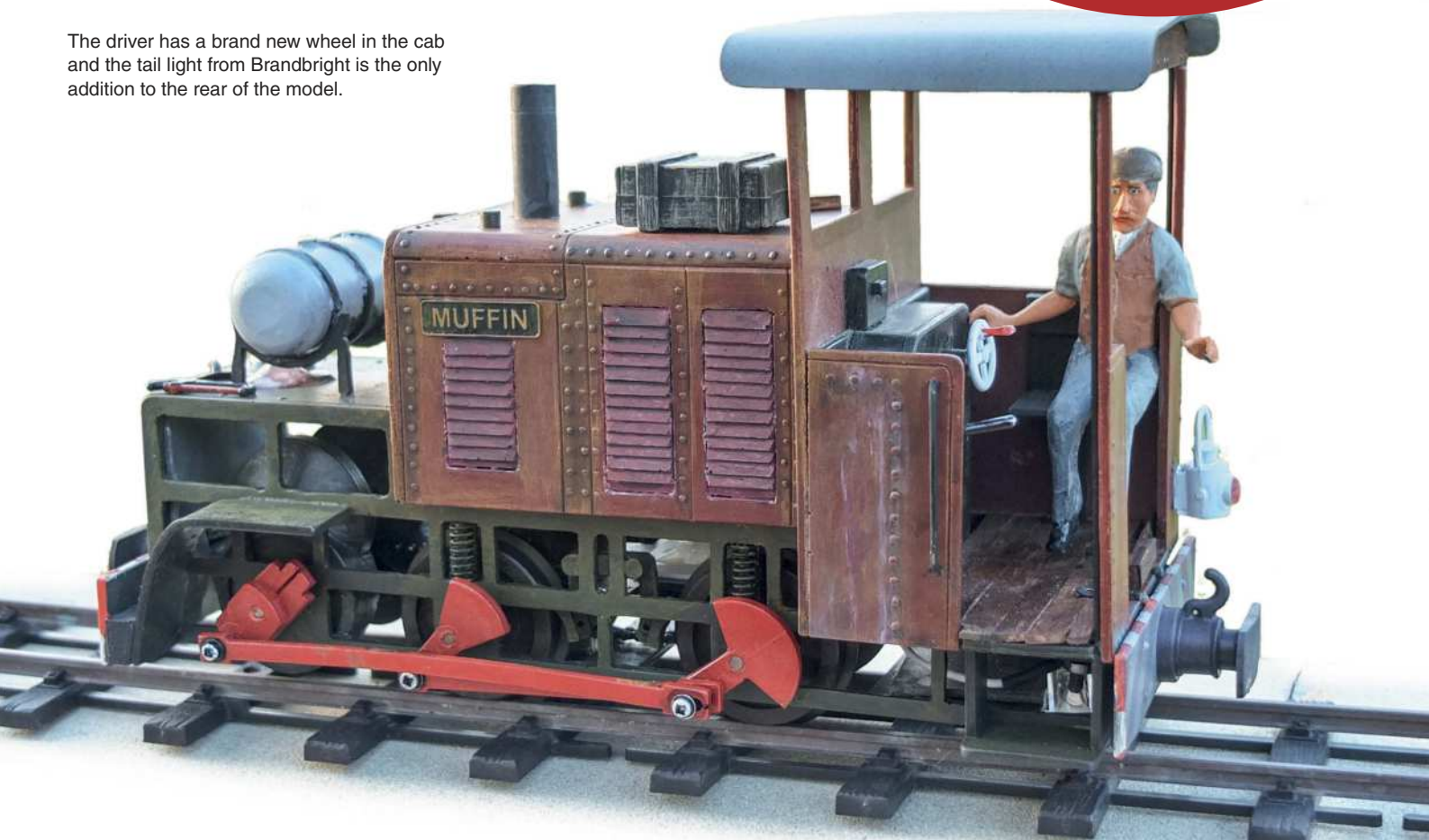
what's the worst part I wonder?

OK - my weathering efforts won't win any awards, but if I can do this, then so can you. If you get it wrong, then there is always plan B – a full repaint and if you don't like that, there is plan C: Pub! Actually, let's make that plan B. ■

World of Railways Plus members get access to a huge archive of Garden Rail, including Steph's article from Feb '20.

Go to: www.world-of-railways.co.uk/membership

The driver has a brand new wheel in the cab and the tail light from Brandbright is the only addition to the rear of the model.





Once the bufferbeams have been given a couple of coats of Coach & Wagon Works' Dirty Matt White, Tamiya masking tape was applied. OK, it is not in perfect alignment, but you will hardly notice once the bufferbeams have been fully weathered later on.



The first coat of Buffer Beam Red was added. Don't be tempted to try to paint this in one hit. Rather, add a very thin coat initially and then reapply. It dries really quickly in any case!



The rear bufferbeam had to be reattached to the loco prior to painting but the front one did not.

Garden Rail Resource

Cambrian Model Railways
PO Box 85, Greenhithe, Kent, DA10 9DN
www.cambrianmodelrail.co.uk
Rivets and cab detail (NA6).

Coach & Wagon Works
2 Dobles Terrace, Dobles Lane,
Holsworthy, Devon, EX22 6HW
www.coachandwagon.works
Paints and brushes.

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



After two or three coats, you should end up with something like this. Again, the lines are not perfect but then, neither am I!



A quick mask was made to protect the rest of the model. Again, it does not have to be perfect.



The final step is to blow over a very fine mist of Halfords Satin Black, followed by another very light coat of Halfords Grey Primer. Practice on a piece of cardboard firstly to get this right as you can't go back – you'll have to start all over again.



Talylllyn Railway Dolgoch Station in 20mm scale

Simon Atkinson may be a professional modelmaker who produces amazing results, but these skills aren't out of reach for us mere mortals, as he demonstrates here.

It has been a good few years since my last foray into building any large scale model buildings for the garden, 1990 in fact, when I built a model of the Talylllyn Railway's Abergynolwyn Station in 16mm scale – some of you may remember it featured in the December 1990 issue of the *Railway Modeller* back then. That model was constructed from acrylic sheet and, inevitably, as a material I'm very familiar and comfortable with, I was heading in the same direction when planning structures for my new, larger 20mm scale Talylllyn project.

And so it would have continued had it not been for an inspirational series of articles by Mick Walker in 2020, in which he described his delightful garden line – the Tumbledown & Dingle Dale Light Railway – and the techniques he had developed to create what I consider to be the holy grail, a wholly realistic, accurate scale garden railway – my aim back in 1990.

The technique that grabbed my attention was his use of the PVC Foamex board for his buildings resulting in entirely weatherproof structures, which could remain in place all year round and yet are soft enough

to enable realistic embossing of stonework and other textures. I sourced sheets of 3 and 5mm Foamex and set to work on a test piece – not a recreation of my Abergynolwyn station just yet, but a much simpler building, which is intended to form part of my long-delayed return to garden railway modelling. The delightful Dolgoch Station c1970.

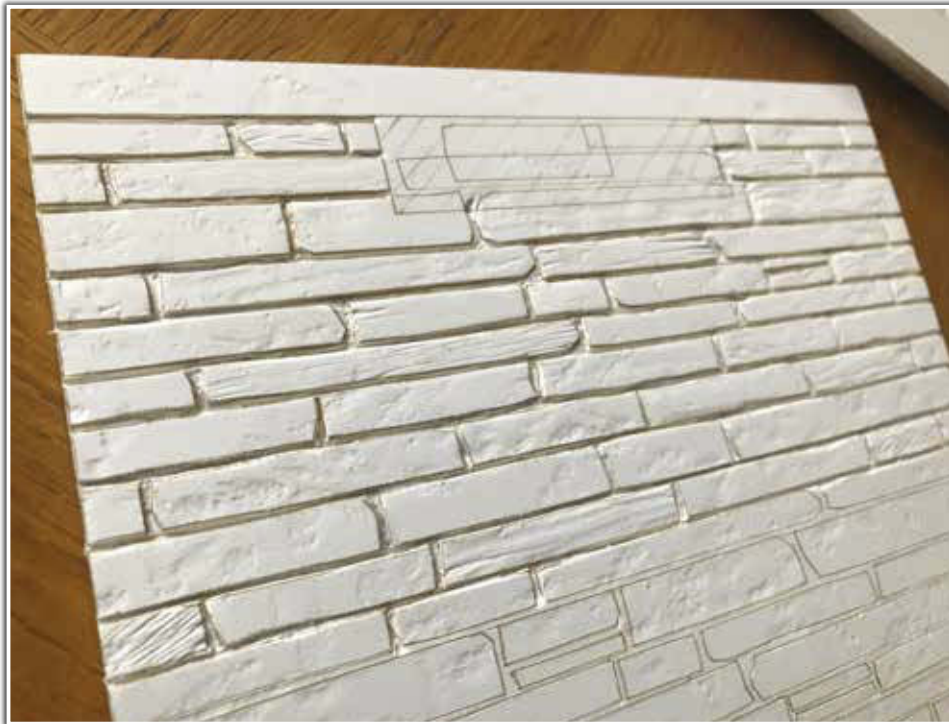
This project would have been impossible without the ongoing staunch support and assistance of several of the lovely folks at the Talylllyn, who are always so very generous with their time – in this case,



All of the wall elements have been lightly engraved on the laser cutter - cut out by hand and roughly test assembled with tape.

Thorpe, Lawrence Garvey and a special mention to Steve Bowers, who has spent many hours on my behalf at the station measuring and photographing each and every detail as and when I requested as living in Scotland, Covid and a long-term illness have made travel to Wales impossible.

Using a copy of the 1968 drawing by H.D.Wood as my main reference, I began drawing the station on Coreldraw gradually refining details and accuracy based on the steady supply of reference photographs and measurements coming from Steve's site surveys. From this information, I was also able to create accurate drawings of the infrastructure at Dolgoch including the two water towers, cattle creeps and the viaduct all of which I plan to model in the future. These drawings I hope will be made available for purchase in the various model railway scales through the Tallylyn Railway shop at Tywyn at a later date.



Slabs are cut around with a scalpel to ensure no springback of the Foamex - various sharp-edged tools are used to create the mortar gaps.

Once complete, the vector drawings enabled me to accurately mark out the sides and base of the building onto the Foamex sheet and from this, I was able to cut out the parts by scalpel (quite hard going in 5mm material, but certainly doable).

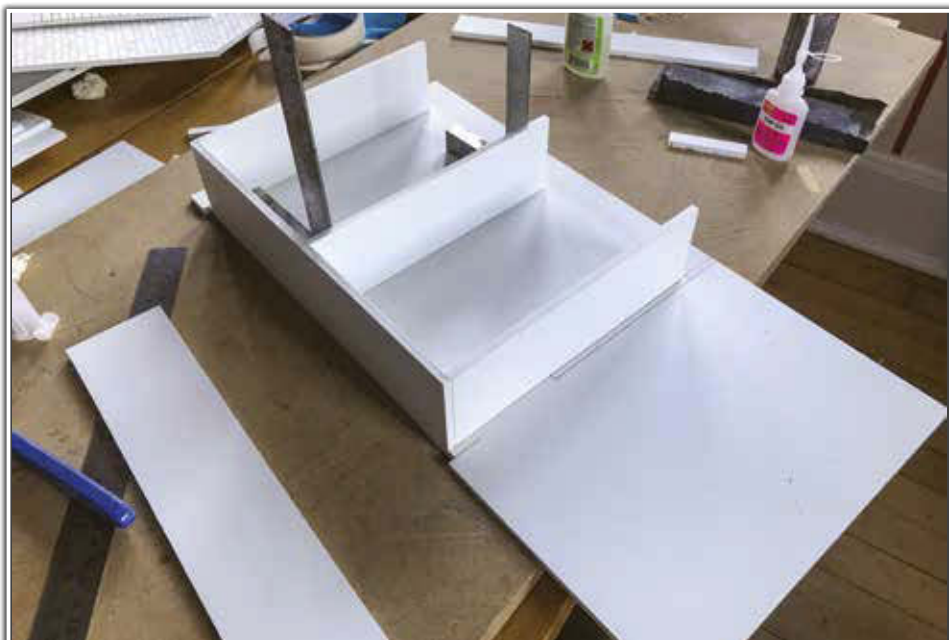
I was fortunate at an early stage to receive valuable advice on Foamex techniques from design engineer and modelmaker Nikki Wilkes, who has created extraordinary railway building miniatures using the PVC sheet. She helped tremendously with information on tools and techniques and finishes.

Two invaluable techniques shared at the outset were

- 1) 'distressing' of the surface of the Foamex prior to carving the stonework with rough stones or rocks (pressed into the soft surface). This paid dividends later as it broke up the surface very effectively and really aided the illusion of separate slabs when viewed from an angle
- 2) Ensuring each stone outline is cut around with a scalpel prior to indenting the mortar line, this avoids the material springing back over time having, as it does, a memory.



Before any carving of the stone detail, the surface of the Foamex is distressed with stones of varying roughness.



Construction underway on the building base in 5mm Foamex sheet. Cuts are made with a scalpel and the edges fished with a sanding block.



The front and east walls completed and assembled around the base.

There isn't a fast way around this process, so I settled down to carve the numerous stone courses and details into the walls utilizing a variety of tools initially, but settling on a couple of flat screwdrivers and some dental tools with sharpened edges that seemed to work best. The screwdrivers are used to depress the material in the gaps between stones and a curved dental tool to shape the front surface to add a variety of levels and textures to further enhance the illusion of separate slabs of slate.

The study of actual photographs is vital here to avoid the trap of creating what you think it 'should' look like, as opposed to how a particular wall actually looks.

The various wall sections were mitred using a bench-mounted disk sander set at 45 degrees and stuck together using thin superglue. I've used both Pacer CA and Rocket water-thin glues and an activator to instantly cure the adhesive. Aligning the stone courses is crucial here to produce a convincing stone wall.

HIP (high impact) Styrene sheet was used for the roof sheet, barge boards/fascia's and slates and U section styrene supplied by Maquette used for the guttering.

I hadn't originally intended to model anything other than the building at this stage, but soon realised that I needed a short section of platform to be able to photograph the building properly, the base of the model being built to the lowest point at the northeast corner. This then grew, and I soon found myself building track and some landscape to complete the scene, the benefit of which has been the opportunity to



Assembling the acrylic ticket office partition.



Distressing the surface of the slab flooring prior to carving the stone detailing.



Now scribed, the slab floor is fitted to the model.



The roof support framing is test assembled, this was painted separately to avoid excess masking. Note the scrap support under the column base.



The model is primed using Halfords Plastic Primer. Automotive acrylic paint adheres well to Foamex.

test out some construction techniques that I'll be able to apply once I have a workable garden site on which to build.

The platform and associated structure are built, again in Foamex, with the platform surface textured using very coarse sand-paper (40 grit) pressed into the foamex surface. This is surprisingly effective when viewed alongside the slate slab edging carving and really shows the versatility of Foamex as a model-making media.

I'd been on the hunt for some reasonably accurate looking Tallylyn track at 45mm gauge, but had drawn a blank and had already decided on building my own. The Tallylyn Railway uses 50lb rail at 1:15 scales, working out at 6.7mm tall and wide at the base, with a rail head width of 3.5mm. Peco's code 250 rail used on its

G45 track is close enough in height but much thinner in section and, to my mind, doesn't look right at this scale. Code 330 used by LGB has the correct width but is too tall, however, when most models are viewed from above, I decided I could live with the extra height. I made up a batch of sleepers from Foamex and used oval nails bent over and clipped to create spikes. For mass production purposes, I'll probably use timber sleepers or cast my own in resin. I'm very happy with the end result, and, once painted, the brass rail becomes less obvious as being over-height.

Granite ballast is bonded using SBR latex bonding agent as recommended by Mick Walker and I'll certainly use this method when I get into the great outdoors.

Finishing off the model was achieved



0.5mm styrene tiles are cut and the edges chipped with a scalpel to give the correct guillotined slate feel.



Fitting the separate ridge tiles to the completed roof. All this work is time-consuming, but worth it.



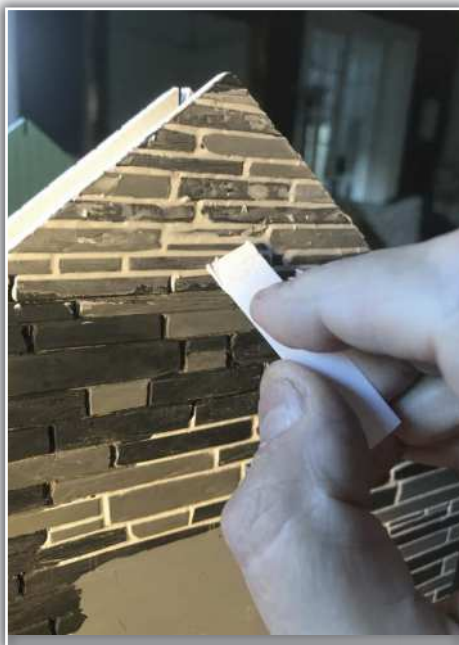
Gutter detail is added - styrene channel and tube section with laser cut acrylic brackets. Styrene rod is used for the downpipe – the 'S' bend is heat shaped.



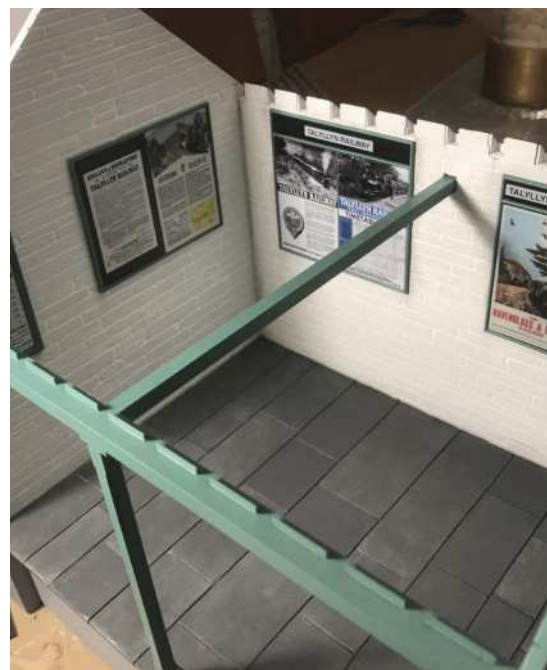
The roof structure completed - this is a removable assembly to enable easier painting.



The slate colours are painted by hand using photographic references to aid colour selection.



Once the paint is thoroughly dry, a white fine surface exterior filler is applied in small areas. It's then gently wiped away, a delicate process that must be repeated several times to remove surface residue.



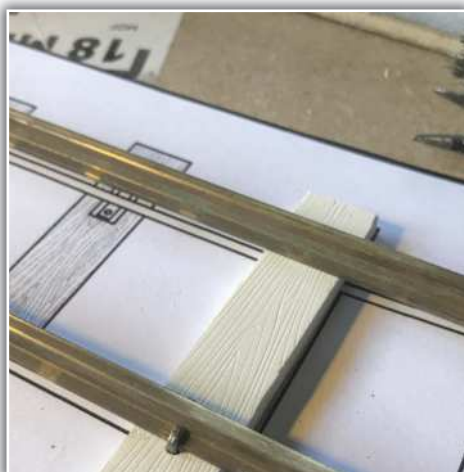
The slab floor is weathered with matt enamels. Poster boards constructed from styrene sheet and section - posters are reproductions to the correct era printed on decal paper.



The completed roof corner detail showing the painted and dry-brushed slates.



Platform section under construction using 3 and 5mm Foamex.



Rail spiked to Foamex sleepers using flat panel pins, bent over and clipped.



Adding landscaping using Foamex pieces infilled with soft urethane 'Oasis' foam onto which moss is applied.

using custom mixed Automotive Acrylic paints, which are supplied in aerosol form, and the various wall slate stone colours are created using Humbrol matt enamels. The main colours used are as follows:

Primer: Halfords Grey Plastic Primer

Automotive acrylics: RAL 6000 – Patina Green (Station Green) RAL 7001 – Silver Grey (light Slate base colour) RAL 7015 – Slate Grey (Slab flooring & Platform edges) RAL 8019 – Grey Brown (Track Colour) RAL 8025 – Pale Brown (Base colour for roofing timbers)

Humbrol matt enamels: No 31 – Slate Grey No 64 – Light Grey No 67 Tank Grey

My favourite Tamiya masking tape was used for masking the model, it is low tack and resistant to lacquer-based solvents and paints.

The next part of the project will be the construction of the 'old' water tower and then onto the rest of the Dolgoch Station infrastructure. With a house move imminent and hoping for a suitable garden in which to build my Tallyllyn project, I hope to update you with further articles in the future.

More information on my Tallyllyn Railway Project at www.satkinsoncreativearts.com. ■



Completed station building and landscaping section.

DIARY DATES

Date: 12/13th February 2022

Event: The Festival of British Railway Modelling

Venue: Doncaster Exhibition Centre Racecourse, DN2 6BB

Times: 9 – 5pm

Web: <https://www.world-of-railways.co.uk/shows>

Date: 25th February 2022

Event: Garden Railway Specialists LGB Day

Venue: 6 Summerleys Road, Princes Risborough, HP27 9DT

Times: 12 – 4pm

Web: www.grsuk.com

Date: 12 and 13 March 2022

Event: Midlands Garden Rail Show

Venue: Warwickshire Event Centre, A425, Southam Road, Leamington Spa, CV31 1FE

Times: 10 – 4pm

Web: www.midlandsgardenrailshow.co.uk

Date: 19/20th March 2022

Event: The London Festival of British Railway Modelling

Venue: Alexandra Palace London, N22 7AY

Times: 10am to 4:30pm

Web: www.lgrf.co.uk

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Date: 14th May 2022

Event: Llangollen Garden Railway Festival

Venue: Llangollen Royal International Pavilion, LL20 8SW

Times: 10am to 4:30pm

Web: www.lgrf.co.uk

Date: 25 June 2022

Event: National Garden Railway Show

Venue: Peterborough Arena, East of England Showground, Peterborough, PE2 6XE

Times: 10am to 5pm

Web: www.nationalgardenrailwayshow.org.uk

Date: 14-16 July 2022

Event: Garden Railway Specialists 40th Birthday

Venue: 6 Summerleys Road, Princes Risborough HP27 9DT

Times: 11 – 4pm

Web: www.grsuk.com

Date: 1/2 October 2022

Event: 75 Years Gauge 1 Model Railway Association

Venue: Bicester Heritage Centre

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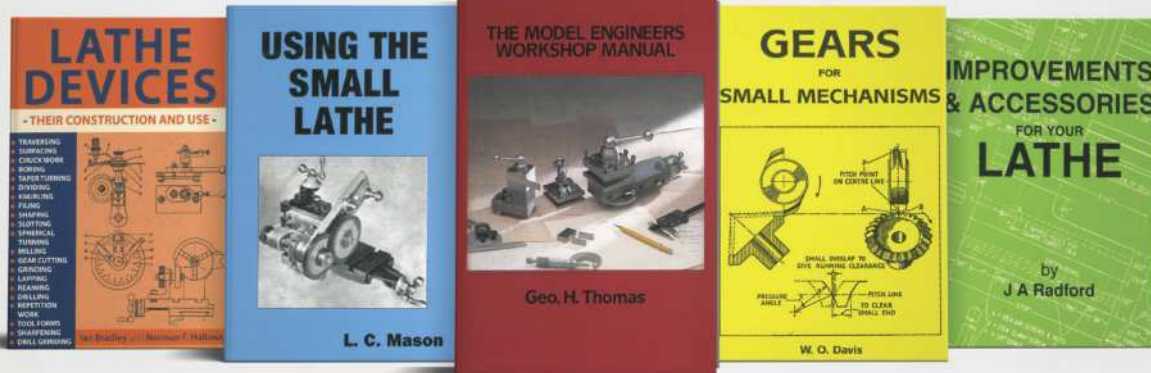
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The patient Pickering

Lockdown allowed Richard Turner to make a start on a kit “maturing” in his cupboard.

Ten years ago, I finally plucked up enough courage to submit an article to **Garden Rail** (“Welsh Highland Timewarp” January 2011). It described my ‘take’ on the Welsh Highland Railway as it was in 1935, modelled in 16mm scale. More articles followed, covering the locos and rolling stock I had made for the line, noting that up to that point only one of the WHR’s two ‘Pickering’ brake composites, No.8, had been built.

A kit for the second, No.9, was to hand, but this vehicle was not urgently needed, as I had modelled Festiniog Railway brake third No.12, which the WHR sometimes used on the second train in its 1935 timetable.

Gathering dust, the Imp Models kit for No.9.

Other projects then supervened, often described in further articles. Some of these were for my brother, Dave, who, being partially disabled due to a spinal injury, has to leave much of the physical work on his garden line to others.

The patient Pickering kit, meanwhile, slowly (and literally!) gathered dust, somehow never quite reaching the top of the priority list as I diversified into a 1/12 scale Miniature railway, while Dave kept me busy as he converted his 16mm line to 7/8inch scale.

Winters were spent working on hardware, while summers were reserved for operating; and the years rolled steadily by. Then came Coronavirus, just as I was finishing my

2019-20 winter build programme. Lockdown meant no joint operating sessions for the foreseeable future, so to keep myself busy and ward off insanity, a project had to be found: one that I could really get my teeth into.

Enter the patient Pickering!

Bought 14 years ago, before the advent of laser cutting, the kit was only one remove from scratch-building. It consisted of pre-cut plywood for the main body panels, floor and roof, with lengths of stripwood in various sizes from which to make the external beading, window frames and droplights, as well as the solebars and drag beams.

PVA glue was selected to assemble the

Progress with the woodwork.





coach, it dries quite slowly, giving me time to make sure I had got things right and preventing me from finishing the build too quickly.

I first assembled the floor, solebars and dragbeams. In spite of the slow drying glue, the basic shell then went together all too rapidly; even the beading didn't take long. But then came the window detailing.

There are 24 windows in all, including 10 droplights in the doors. Each window frame is made from four pieces of 1/8 x 1/16 inch Spruce strip, while the droplights are made from a further four pieces each (you do the maths!).

Also helping to slow down the build was the need, by this time, to tend the garden following the ravages of winter, not to mention remedial work on the layout.

This basic woodwork was completed early in June, followed by priming, filling and sanding until the coach body was deemed ready for the finishing coats. Monochrome photos of the prototype from that era do not reveal the actual body colour, but we know that Pickering No.8 was mid-

green and our present subject, No.9, was grey, thought by some to have been primer. When the external paintwork was finished, I had the fiddly task of painting the interior, for which a mid-brown, as used on my model of No.8, was selected.

I now could fit the windows, which were cut from clear plastic sheet. The droplights, some of which were modelled partly or fully open, were also glazed at this time. A final check of the interior, then the thin plywood roof was glued on and painted in a darker shade of grey, again to match my No.8. The lamp housings were painted black and glued on with contact adhesive, one over each compartment and one over the guard's/luggage area.

There were external detail differences between the two 'Pickerings' as they were in 1935. No.9 had single-window bars on all compartment droplights, unlike No.8, which had two bars on those of the 3rd class. It also had 'WELSH HIGHLAND Rly' in raised lettering on the sides whereas No.8 only had 'W H Rly', spaced out along the coach side. Slaters plastic

lettering was used for the insignia. Nearly there now! The brake pipe end hoses, also from Brandbright, were fitted, modified to represent those seen in photos of No.9. The footboards, door handles, grab rails and couplings were now fitted and the detail paintwork completed. With installation of the bogies, No.9 was finally finished in late June, just as some lockdown easing began.

I doubt, but for the curtailment of other activities, that this vehicle would ever have reached the top of the priority list, and it will stand as a reminder of one of the strangest experiences of my 81 years. Due to my age, my chief concern during lockdown has been to 'dodge the bullets', and I have the greatest admiration for all those in the front line, who, in whatever capacity, have had to tough it out. To them, I give my warmest thanks. ■

One of the bogies, which incorporate some compensation for improved track holding.

Bodywork completed, ready for windows & detailing.





The Leighton Buzzard Heights Railway

Richard Brookes takes us on a tour of his line.

As a young boy, I remember being given my first Tri-ang train set. It was the one with the flying helicopter, and I still have the original red diesel. Moving on from that, when I became a dad, I brought some second-hand LGB track and engines, which were just laid on the grass in the garden in the summer, providing hours of enjoyment. However, it was not until my children had grown up and had families of their own that my grandchildren asked if I could relive those happy days and build a more permanent layout. I thought the challenge would be quite daunting but decided I could fit it in during my busy work schedule.

Where to start? Working in the building trade, materials were not too big an issue. I sourced bricks that had three holes in them, ideal I thought for the foundations. Piles



The high and low level lines next to the Moffatt tunnel showing my truss bridge made from an old washing line.



A Santa Fe diesel freight going through the undercover section.

of these were required to keep the layout flat. Through the bricks run a long piece of 10mm threaded rod, this is fixed to a piece of 4x2 wooden batten, which forms the base for the track to sit on.

Summer 2018 saw the main circuit complete, and happy with my efforts, I thought an extension would be good, but like most things, where would I find the time? This decision was made for me in March 2020 when I was furloughed from work. My wife had ideas involving decorating, but a compromise was agreed so I could get on with my railway.

The first job was to install the tunnel, which was a large piece of drainage ducting adorned with authentic railway portals again. After that, I laid the piers for the bridge supports again using bricks and 10mm studding.

A high-level line starts where it leaves the diamond crossing, it goes over a steel section, which I salvaged from a skip along with another piece the track, then enters a long loop climbing to reach the other steel section, which has been covered with high-density plastic sheet to give it the appearance of being a viaduct.

It then passes by the portal of the lower-level track. If you are lucky, you may see two trains passing at this point!

The line then continues over a fairly long brick-built wall to enter the most spectacular section, passing over a pair of aluminium girder bridges built to my own design. The material for these came from an old chap that I know who is a bit of a hoarder, and are box sections from an old rotary washing line. After many weeks of cutting, filing and riveting, they were cut and installed and fitted to the brick piers.

The lines then continues on a slight downward slope to reach a very slow elevated curve and re-joins the main running lines. The curved lines are held up with a box section filled with concrete, again with a piece of 10mm stud being cast within. This method has worked very well, proving to be strong and reliable.

After the train has re-joined the main line, it is time to run trains over the lower line, this track follows the original route but then goes on for a short while, running parallel with the high-level line.

I would love to have a system in place where sensors in the track would pick up a

train running along this section, stopping it to allow a safe stopping distance for a train running along the opposite track, allowing it to safely traverse the diamond crossing, perhaps an article in *Garden Rail* in the future about G Scale electricals would be of interest to your readers. (Editor: Yes please!)

The track turns before running into the lower tunnel. The track then curves after leaving the Moffat tunnel.

The storage area consists of four tracks about 6.5mm long, all under cover as we have a very large hawthorn hedge that was there before the trains, creating a lot of prickly stems and providing nesting space for birds.

All of my track only has standard LGB joiners coated with conductive paste, so far this has caused me no grief with continuity. At the moment, I'm using analogue control, but digital is in the future for my line.

Rolling stock is mostly LGB, but I do have some handmade from kits. I love American trains as they give that real sense of sheer pulling power and iconic style especially their horns and bells - magic!

My railway is still very much a work in progress, but as retirement looms ever closer, I will be able to spend more time on it. The trains have given me and my grandchildren a lot of pleasure already. Hopefully, I've been able to show that you can build a layout with some ingenuity and planning for a reasonable cost.

Happy Railroading ■



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A Gricers Guide to Small Plants

Dave Skertchly uses small plants close to the tracks and scenery to enhance the realism of his garden railway.

In the October 2020 issue of *Garden Rail*, I shared the delights of my cottage garden railway, concentrating on the need to provide a natural background to our railways, with larger plants hiding the fence and layers of successively smaller plants as we moved closer to the viewing point of our railway. I rather neglected the small-leaved plants we place near the line for maximum effect.

There are, of course, some scenes on the narrow gauge, such as an abandoned Quarry, where planting would not be a problem. Pauline would not be best pleased, so in the interest of domestic harmony, let's stick to a more or less conventional garden with plants in it.

There is always a temptation to do what the professionals do and try to remember both generic and Latin names; however these groupings refer to small and large



plants based on some strange classification system, so they don't provide much guidance. The best way to pick plants is to observe them in gardens, both those of our neighbours and the beautiful professional gardens we visit from time to time. Look carefully at what grows well in certain positions, especially in your locality. Look for sun, shade, damp soil, dry soil, type of soil and spot the kind of plants that thrive in these different environments. Watch how the expert gardeners have encouraged their growth, and how the lazy gardeners have let the plants grow out of control, indicating what does well in that environment.

If you cannot find the name, and if all else fails, scrounge a root or even buy a small plant from a garden centre, plant it and see what happens.

Let's start our analysis with some typical plants from my garden railway. I have shown some leaves in a picture posed with Galdwys Topnote the choir mistress. These show that most of the leaves from my garden are out of scale. The closest perhaps is 'mind your own business' or 'baby's tears', *Soleirolia soleirolii* and the fern frond, although neither have a habit that makes them useful for representing the majority of plants in miniature.

Garden planting at whatever scale will take years to establish. The grubby cutting on my railway took four years. The mind your own business looks good and requires fairly ruthless trimming, but even so, soon recovers. The best solution seems to be to



Crassula sarcocauli will form a large flat bushes in a sunny location if left to its own devices.

hammer it flat with my palms or the side of my hand whereby it creates a dense carpet, which is attractive and rather less invasive, but it will escape again if left for a week. Don't let it get in your lawn!

Trees are rather essential to our layouts, they are everywhere in the real world and need to be included. The smaller varieties of hebes look good behind buildings. One of my favourite plants is *crassula sarcocauli*, which on my shady line, creates nice small

trees. These self-seed all over the place and mine are all descended from just one plant bought from a stall on Shoreham station 10 years ago, but *Crassula sarcocauli* will form large flat bushes in a sunny location. By stripping the leaves and lower branches from Box or Japanese Box, quite convincing miniature trees can be made.

Sometimes, it is simply not possible to grow realistic real plants, such as those required for model flower beds, the problem is that there is simply not enough soil to retain the moisture and nutrients for real plants to grow. In these cases, it is necessary to cheat by making or buying some model plants.

I have made plants by impressing a real plant in Plasticine and filling the void with resin. An effective flower bed can be made by spray painting a coarse grade of wire wool, starting with a dark green and then adding some blobs of colour for blooms. My flower bed uses both the moulded plants and the painted wire wool approach and looks quite effective. There are model plants available from dolls house suppliers too, although the scale may not be quite right.

The plants sold for use in aquariums can also be quite effective. I have used small pieces from these in gas canister tops to make pot plants, excellent recycling I feel. There is a snag though, they tend to fade in the sunshine and may need re-painting.

So let's get back to the real plants; Ferns come in a glorious range of shapes and sizes. They don't have leaves but fronds,



One of my favourite plants is *crassula sarcocauli*. On a shady line it creates nice small trees.

which will have spores on the back instead of seeds. The fronds are not small but the structure of small fronds can deceive the eye.

Pinus (or Pine trees) can look good but beware these are really trees so even though small when bought for £1.00 each, may need to be dug out at some point before it takes over. *Pinus* can have a flat habit and looks great. *Pinus* are hardy and evergreen, so they look good all winter.

Heathers known technically as *ericas*, can be a tempting prospect with their small leaves, low habit and glorious range of rustic colours, but they do require quite specific acid soil, basically a peat bog otherwise they just die. They also need good drainage around the roots, but should not be allowed to dry out, which seems rather fickle to me. You can create a local environment using ericaceous compost. Local areas of acid soil can be maintained by the use of sequestered iron in the water but surrounding areas of chalky alkali soil such as that in the south of England will neutralise the acid.

Alpines are another useful category. The name implies that they grow in crevices in

rocky soil. Reproducing this environment with gravel and rocks can be most rewarding. Daisies (*Erigeron*) grow well in dry conditions and look great overflowing a wall. *Isotoma* 'Fairy Carpet' is unexpectedly doing well in a spot at the end of Llatiregub station between some of the blocks where nothing else would grow.

Sedums are very good for garden railways, some can be quite invasive, while others (given time) will make a dense and quite convincing carpet. The leaves are not very authentic, being fat and squashy, because they hold water like a sponge. They are great in dry sunny conditions and are often used on green roofs, but this does not mean they can be ignored; they still need just the right amount of watering and protection from damp muddy conditions. Even the most scale-like small-leaved *sedum* can let you down by bursting into the most spectacular but rather non-scale like flowers, you have been warned.

Herbs such as Thyme look good, in my case, there is a huge bush by the signal box, it is evergreen, but even if cut down by a sharp frost it will recover in the spring. Regular trimming will create smaller leaves



Sedums are very good for garden railways, some can be quite invasive, while others (given time) will make a dense and quite convincing carpet in the right conditions, however, even the most scale-like small-leaved *sedum* can let you down by bursting into the most spectacular but rather non-scale like flowers.



Pinus (or Pine trees) can look good, but beware these are trees. They can have a flat habit, however, and this example seems to have done well in four years. They are quite slow growing but hardy and evergreen so they look good all winter.

when they grow back. Most herbs need dry sunny positions or they will get mildew and die.

Many small railways suffer from track invasions by various plants that can be very attractive if you choose to model such a run down line. It is difficult to create a track invasion, it is rather down to the plants. When established, ivy will send its leaders out across the track overnight creating derailments, it may even creep under the track, lifting it up with the same result. When moss and 'mind your own business' invade the track, they can fill the area between the rails but are usually soft enough for a hefty locomotive to create a way through.

After years of hunting for small plants, I finally found that the size of the leaves doesn't matter as much as we think. Large plants in the right position can create a background and our models will be the focus of attention.

As I sit on my rustic park bench outside the Sheep Shearer's Arms, I am lost in the charm of plants and machinery, which are the essence of our garden railways. I worry about the scale accuracy of the plants but then recall that in springtime each year, non-scale self-seeded primroses bloom, bringing that first splash of colour to the railway after a long dull winter and suddenly authenticity seems just a little bit less important. ■



Thyme looks good by the signal box. Regular trimming will create smaller leaves when they grow back.



Some scenes are great in their own right and don't need extra plants, ordinary garden plants grow nicely behind rustic buildings such as here at Lost'n'Bodge Works.

Dave's flowerbed uses both moulded plants and painted wire wool, and looks quite effective.





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Little 'Big Jim'

Ben Bucki turns a toy Lionel 'Polar Express' into a passable S160.

US toy train company, Lionel makes a range for the larger scales, marketed as Ready to Play (RTP); originally produced to run on 45mm-gauge track, more recently, Lionel re-engineered them to run on something closer to Gauge 2, apparently to stop its trains being compatible with other manufacturers products.

Last summer, I rebuilt the RTP Hogwarts Express set imported by Hornby to the UK to run on regular LGB tracks, an exercise in frustration and inventive swearing if ever there was one, documenting it in an article in *Garden Rail* September 2020.

As trying as I found the re-gauging process, it's hard to beat the loco as a fun radio-controlled budget item, with its synchronised sound effects and robust child-proof build quality. My foster-daughters love playing with the set, and, surprisingly perhaps, given my bodging, it's proved to be a reliable runner on our line. That said, we can't operate our growing railway using

just the Hogwarts Express, presently the only model from the range sold in the UK, so thoughts turned to another loco...

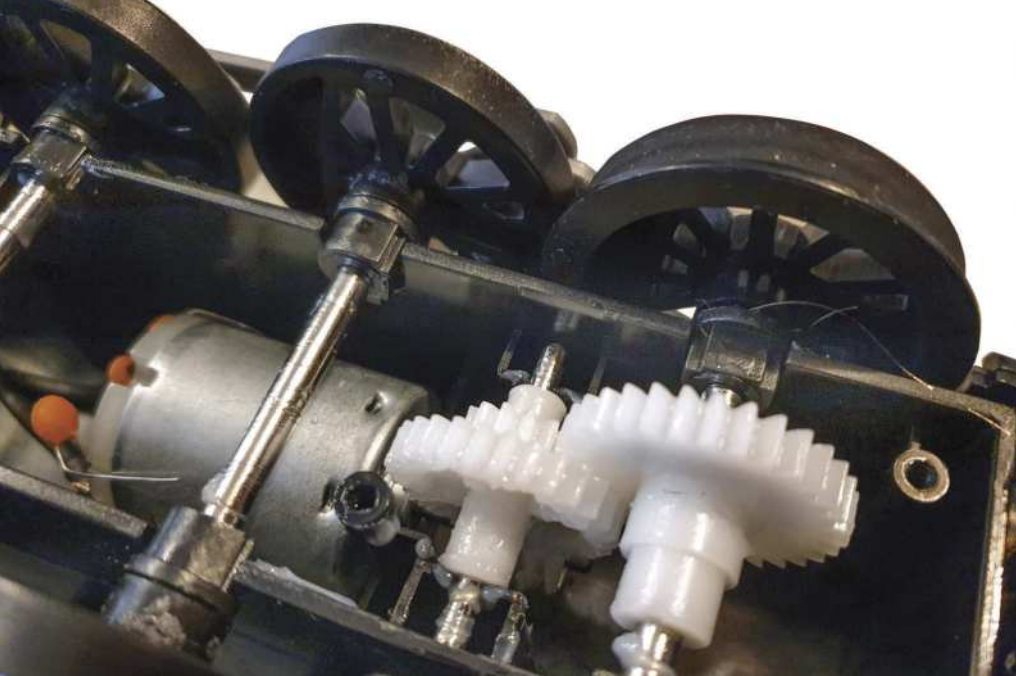
The Prototype

We're members of the Keighley and Worth Valley Railway, and a favourite locomotive

of ours is no.5820 'Big Jim', a United States Army Transportation Corps S160-class. These brutal-looking American-built wartime machines worked on main line trains in the run-up to D-Day, after which they were deployed throughout Europe and Asia. Many remained overseas and

The loco as it comes from Lionel. It's not bad, though about half as long as a 'real' Berkshire loco, I'm told. Though there's enough basis for an S160-class there if you squint, there are some obvious details that need to get the chop, including the smokebox, and that rather nice cow-catcher, all saved for future projects because I'm a natural horder.





With the baseplate off, the mechanical gubbins can be seen, as well as the work needed to narrow the wheels to G gauge.

worked long past their intended lifespan, with several returning to work on British preserved railways. I really like the design, there's an odd appeal to the grey coloured behemoth, with its Wild West whistle barking away, Westinghouse brake-pump hissing and snapping, looking fairly conspicuous amongst the rolling green West Yorkshire hills.

Whilst browsing eBay for extra carriages for our Hogwarts Express, I spotted the Lionel 'Polar Express' movie tie-in set. This has a typically American-looking 2-8-2 tender loco, but I reckoned with a bit of work, and if you squinted, it could be bodged into 'Big Jim'. The popularity of the film in the US means they're common second-hand, to the point they're relatively cheap (costing me more in import fees than it did to purchase).

I contacted a modeller in the US with whom I'd talked all things Lionel RTP for the Hogwarts Express conversion, to get his thoughts on the 'Polar Express' locomotive. He remarked that in the older versions of the model built for G-gauge tracks, the batteries were in the tender, contributing to the loco being lightweight, with a reputation for spectacularly hurling itself off the tracks at the first corner. Oddly enough, by redesigning it for the newer wider-gauge RTP range, they've cured the stability issues; all those batteries now being in the loco have re-balanced the model.

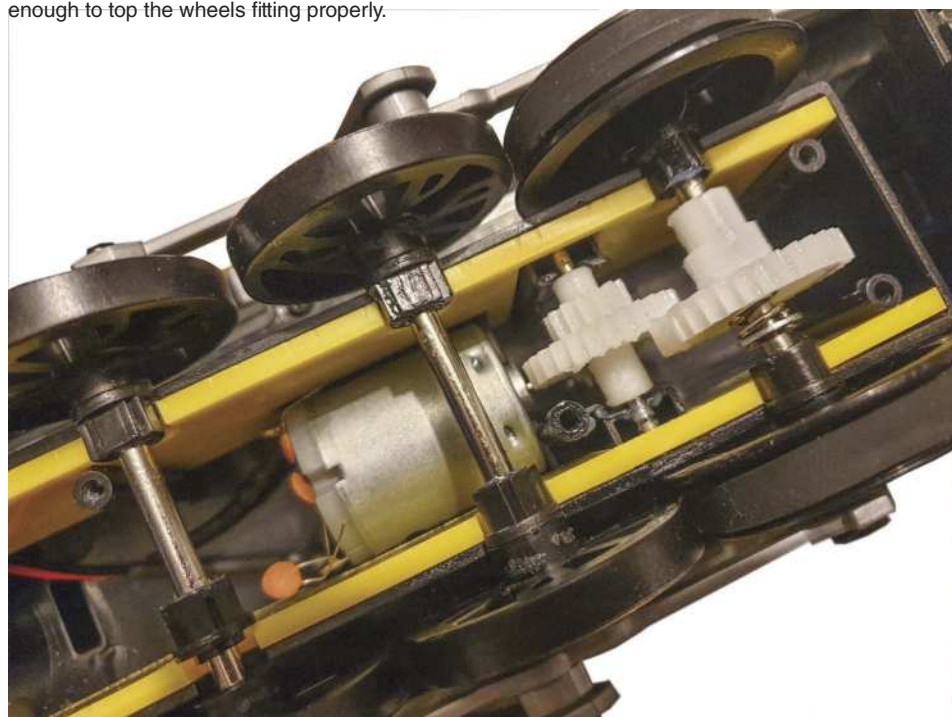
I knew from the outset that this was going to be a project of compromises, so I planned to create something that would be a caricature of 'Big Jim' rather than a scale model. The real job was working out what details would need to be changed to get the effect of an S160, without going over the top or making the detail work too

vulnerable to damage in the great outdoors when being handled by the kids.

Changing the gauge

I'm given to understand that the most recent issues of this loco follow the current Lionel thinking; that is, they've realised people are re-gauging their models, so they've been engineered to frustrate attempts to dismantle them, and have also widened the chassis blocks so wheelsets can't easily be narrowed. My donor model is a few years old, and happily is screwed together, not glued, and praise be, the wheels have exposed axle ends, in marked contrast to the solid wheels on the Hogwarts loco that need to be laboriously drilled out to see the metal axles.

Illustrating why the new inner frames are needed - with the wheels squeezed-in to G gauge, the flange on the ends of the wheel bushes fouls the original black-plastic frames. Not by much, just by enough to top the wheels fitting properly.



The Hogwarts Express conversion involved much attacking with drills, hammers, pliers, and so forth to get the over-tightened plastic wheels to budge at all on their axles, but, to my immense relief, the wheels on this loco were nowhere near as over-tightened. An hour of careful work later, and the eight driving wheels were tweaked inwards to Gauge One, though here the main problem raised its head.

The frames have been widened quite a bit by Lionel, apparently to prevent this kind of re-gauging. After toying with building a whole new chassis block, I came up with the slightly simpler solution of creating a new set of frame sides on my laser cutter, which could be inserted within the original set. Once fixed in place, the original frames could be trimmed back to accommodate the chunky protruding cylinders on the backs of the wheels, and the flanges on the axle bushes. It took a few goes, a bit of trial and a lot of error, but to my amazement, it eventually worked, and means should I ever again wish to use one of these as the basis for another 8-coupled loco, it should knock some time off that build.

The Tender

I hadn't been able to source a tender off eBay originally, but as luck would have it, some weeks later, I found one of the older versions on American eBay, with the correct G-Gauge wheelsets fitted, which would save time, cost, and effort. Once

it had arrived, I cut away the high sides, chopped away a lot of the useless battery compartment, and designed the in-stepped coal bunker.

Plastic surgery

The body of the loco was already broadly like an S160, and I wasn't going to go mad worrying about the exact number of rivets and things. That said, it needed some modifications to better resemble the prototype. The front needed the most chopping about; the cowcatcher, whilst a lovely moulding, had to go, as did the ladders.

After a little consideration, I realised the running boards were just a bit too high, so I cut a new set, and razor-sawed off the old ones. The smokebox was also extended out in length with the lid from a squeeze mayonnaise bottle, which was amazingly of the correct diameter. A new smokebox door and Westinghouse pump were built up by raiding the scrapbox. The small offset door is the end from a Triang 00 milk-tanker body, the pump a mad assemblage of screws, bolts, and the damaged valve from a bicycle pump. Lots of small nails, and bits of copper wire, completed the effect.

The boiler also had a bit of surgery, I cut out the central dome section and swapped it around, so it was thinned a bit and placed nearer the chimney (which was itself replaced), to better resemble the prototype. Blanking off the hole in the boiler took a bit of faffing around, but I think it was worth it in the end. I also filed off a lot of the raised details because, whilst the S160 is an American loco, it doesn't have as much of the exposed plumbing as more 'native' US engines seem to. A fair bit of filler and sanding was needed to try and neaten all this up, though it is still a little rough in places.

Painting

'Big Jim' has a nice simple livery, with no lining, which made the job easier. Painting was achieved with spray cans; black undercoat, then grey, however, there was a minor disaster, caused by the extreme heat on the day the spraying was done. After de-masking the model, a few details were picked out in brown (the cab window frames), bronze for valves, and white, all done freehand with Citadel acrylics, with a bit of dry brushing here and there.

I made some paper decals to replicate the lettering, which was a touch trickier as I couldn't find the right typeface



At this stage, the model is nearly ready for painting, just needing a bit of filler and some sanding. The rather random assemblage of parts is up to my usual levels, though with a bit more material done on the laser cutter this time, the bits in white and yellow acrylic like the tender-top and the new running plates alongside the boiler. The rest is the usual mix of toy parts, DIY odds and ends (like the screws and valves used to represent the Westinghouse brake pump), and scrap.

for the USA on the tender, so ended up hand-drawing it in Photoshop and printing it all out. To be honest, I'm not that happy with the lettering as it ended up standing too prominent from the surface thanks to the glue used, so I might have to sand it all off at some point and invest in some custom waterslide transfers and redo the job, but it will suffice for now. I hit the whole thing with a light dusting of brown spray along the wheels to give it a bit of weathering, not too much though, as the KWVR keeps the real thing nice and clean, then finished with gloss lacquer as the real 5820 is pretty shiny and immaculate.

Conclusion

This was a far easier conversion, re-gauging wise, than the 'Hogwarts Express', even with needing those new internal frames. Having done it once, I'm seriously considering if the chassis can be used for another 8-coupled loco, given how common these 'Polar Express' locomotives are in the US second-hand market - staying with the KWVR theme, their WD 2-8-0 no.90733. Most importantly, it was a fun build. The real 'Big Jim' has seen more and more use in 2021 and trundles frequently past the garden, so it will be nice to have a miniature version that can do the same. ■

I was struggling a bit with painting the model, as I was running out of time for the build, and ended up spraying the model on one of the hottest days of the year so far. This did seem to rather affect how the paint went on, some (like the first lighter shade of grey I tried) just refused to coat evenly and gave the loco an interestingly 1970's flocked appearance. I ended up doing the whole of the model with gloss black and then gloss grey, the only cans that seemed to coat properly on the day.



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If you are a trader with any new product, then contact phil.parker@warnersgroup.co.uk
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16mm scale passenger coach kit

New Roundhouse is a new freelance passenger coach kit.

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Historically used as a lineside shelter, platelayers would be assigned to inspecting a few miles of track, with his hut as his shelter and working base. Platelayers would grease points and maintain component parts of the railway such as the sleepers and fishplates, often working in larger teams to undertake complete track replacements by hand.

Their hut would typically be a single room equipped with few living comforts including a table, chairs and simple heating stove.

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No couplings are provided, this is left to the individual choice of the modeller.

Each pack contains four wagons.

Dimensions

Width: 40mm

Length: 69mm

Height: 25mm from railhead

Wheelbase: 34mm

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War Memorial

A small war memorial kit printed in unpainted black resin, the kit comes in four parts and includes a painted poppy wreath.

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Width: 65mm

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THE HOLIDAY TRAIN SHOW BOOK

If you enjoyed last month's feature on the New York Botanical Gardens Holiday Train Show, then you can indulge further in the amazing display with this superb quality hardback book.

With 112 pages, the authors have been able to go into far greater detail than we had space for. Chapters cover the basic concepts, history of garden railways in the USA, and using botanical items to produce the models.

We are treated to a step-by-step description of building a 40-room villa and then details of many major attractions: Enid A Haupt Conservatory, Grand Central Terminal, Jewish Museum, New York Public Library, Pennsylvania Station, Rockefeller Center and the bridges. If you fancy building some botanical trains, there's even a chapter covering this.

Colour photographs fill the pages – you can treat it as a coffee table book and not bother with any reading, but that would be a waste. For the practically minded, there's a lot of useful inspiration in these pages.

Published by Delmonico Books

ISBN 978-3-7913-5593-1, **Price:** £14.99



3D WAYNE

16mm scale Concrete Lineside Hut

Based on the well-known and prolific Southern Railway pre-cast concrete huts, this simple to assemble kit is 3D-printed in white plastic (PETG), which is suitable for outside use.

Price: £21.50

Two-rail fence and posts

Fences are 300mm long and 80mm high above ground.

Posts have a 6mm round section on the lower-end for below ground.

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Fences with bases are also available.

Price: Fences: £4 Posts: £1



16mm and G scale "Tin hut"

Based on the classic wartime Nissen Hut, the kit is available either as a complete package or as components to make your own version.

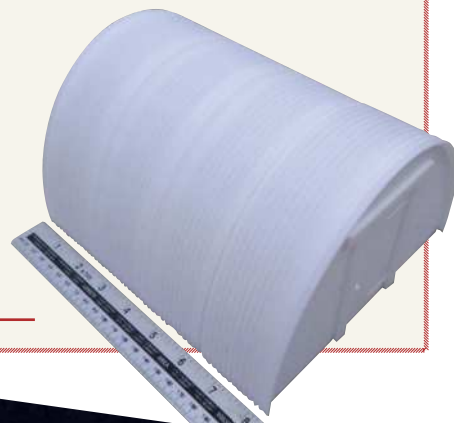
The complete kit includes ends and four roof sections. These make-up into a building 210mm long.

Price: Complete Kit: £23 Ends: £5 each

Roof section: £4.50

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CAMDEN MINIATURE STEAM SERVICES

'Ephraim' A simple freelance live steam Shay locomotive for 45mm gauge book.

'Ephraim', is described by author Peter Scott as 'a simple freelance live steam Shay locomotive for 45mm gauge'.

Peter had just finished building 'Ellie' the Steam Tram when lockdown struck, and he decided to design an engine for his own 45mm gauge track. The main requirements were that it should be able to cope with 900mm curves and be visually interesting. A geared locomotive of the type designed by Ephraim Shay for use on the logging railroads of America was selected, and 'Ephraim' is the result.

Other than moving one bush, the pot boiler is identical to that used in 'Ellie' and is meths-fired. The side-mounted engine has three single-acting cylinders with a single geared valve, driving the two geared bogies through Cardan shafts. The model is not based on a particular class of Shay, but a final chapter includes ideas and suggestions for super-detailing the design.

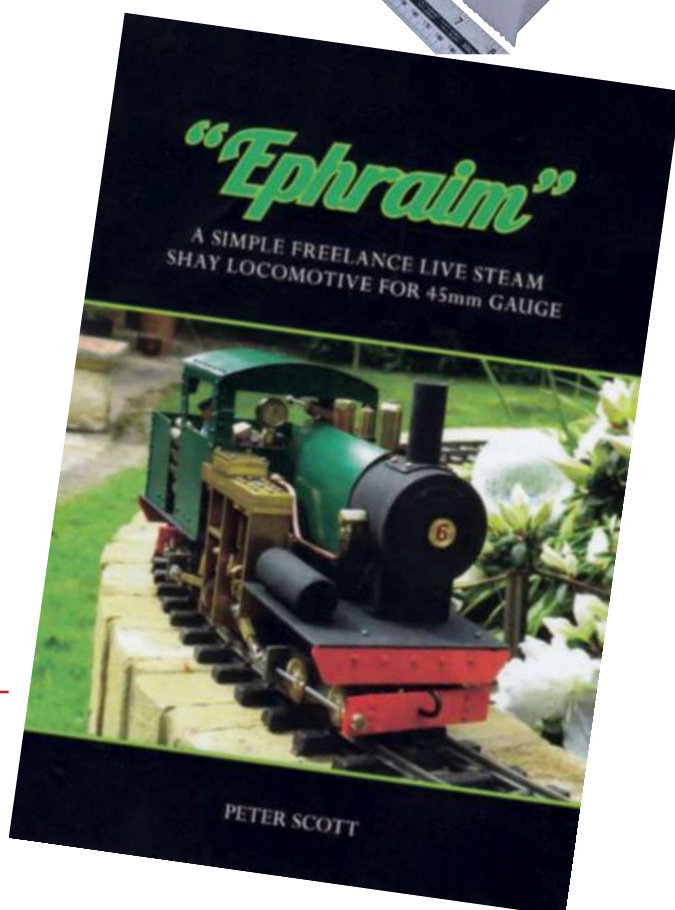
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Letters are welcomed on any aspect of large scale railway modelling. Please e-mail the Editor:
phil.parker@warnersgroup.co.uk
 or post to The Editor, **Garden Rail Magazine**,
 Warners Group Publications, West Street,
 Bourne, Lincolnshire, PE10 9PH

WEED-FREE PONDS



Having thought about building a garden railway for years, what better way to spend lockdown than to do so. I last built an 00 railway some 50 years ago, so was really starting with no experience. With a bit of online research, which also lead me to find **Garden Rail**, I decided to build a 16mm layout. I have attached a couple of photos of my efforts.

When I first read **Garden Rail**, I almost gave up. The articles in the magazine are of such fantastic projects and layouts I never thought I may be able to give advice to any of your amazing modellers.

But I was wrong, although it has nothing to do with railways. I read with great interest the article in the November issue by Dave Skertchly on building a garden pond. He states one of his biggest problems is duck weed. I had the same issue a few years ago when by chance I mentioned it at the local aquatic centre. The guy there said "What you need are Golden Rudd." My pond is a little bigger than the one in the article but I purchased four Golden Rudd. They are known to have an appetite for duck weed and within three days all the duck weed had gone and has never returned.

I wondered if you could pass this onto Dave who may find it helpful.

I now have Garden Rail on subscription and it has given me the inspiration to carry on with this marvellous hobby.

Julian James

Dave replies: Thanks for the advice, the pond will be enlarged next year so some Golden Rudd will be great. So glad you like Garden Rail.

U CLASS



I realise I'm probably not the only one to mention this, and I've taken my time to do so(!), but the review of the LGB U Class, makes no mention of the fact that U2 is currently residing in the UK, on a two year hire to the Welshpool and Llanfair.

I imagine Andrew Charman has probably already mentioned this too, LOL!

Mike Docker

Editor: Andrew hadn't mentioned it, but as we work about a hundred miles apart, he can be forgiven. However, when prompted, he did send me a photo of the loco in question.

FAUX RIVETS

Having seen Mark Thatcher's article on modelling the toy train, would you oblige and forward to me the name of the supplier for the Nail Art 1.5mm rivet heads you have used in the above article. I will be using these for slate wagons from the Glyn Valley tramway that I am building.

F L Price

Mark replies: It is fairly easy to find these faux rivets - Just search for "1.5mm nail art black" on eBay and loads will pop up.



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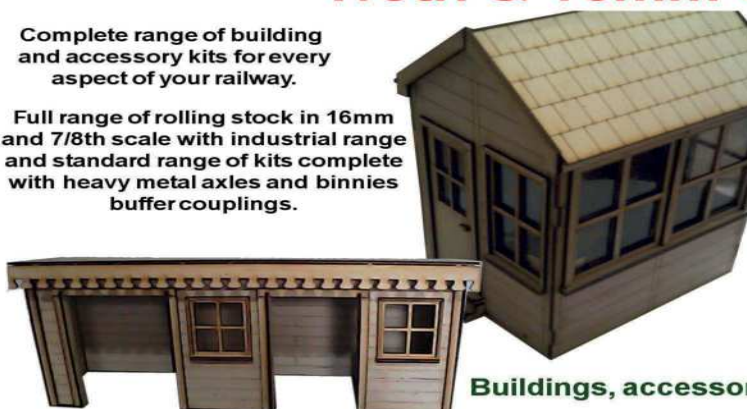
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Readers' Models

We are always proud to show off Garden Rail readers modelling. If you'd like to see your models here, send photos and a short description to the Editor.



During various lockdowns, I have really got into the hobby, building a micro layout and, of course, I needed a locomotive, so built this little Simplex.

The layout uses the LocoRemote track system. You can download the files for free and then print them on your own 3D printer. The Hunslet is also a 3D-print kit, but the hoppers are Binne models. Mark Sayer.



The ants have invaded one of my operational units again! This time, turning a signal box into a useful home during my absence of only four days. The heat earlier in July appears to have led to authority in the form of a senior ant declaring the worker's efforts non-compliant and vacating the site before I was aware of their arrival. Julian James.

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Our next 'small' 1:19 scale locomotive is the delightfully proportioned 'Cranmore' type Peckett 0-4-0ST. Built by Peckett & Sons of Bristol, the type had its origins in an 0-4-0 saddle tank version of the special 7×10" cylinder design, Works No.1030 of 1904 *Gamecock* which would be later be referred to as a 'Cranmore Class'. The order was placed by the Mendip Granite & Ashphalte Co. for its 2' gauge line and after its career there it was scrapped. Small numbers continued to be built, mainly for export, and one was bought by the Metropolitan Gas Co., Melbourne, Australia, named *Sir John Grice* in 1928. Withdrawn in 1941 it was sold in 1962, joining an amusement park in Frankston in 1965. The 2' 6" gauge locomotive later moved to the Puffing Billy Railway in 1974 and it was returned to service in 1981.

The model is gauge-adjustable (32mm and 45mm), gas-fired and fitted with a water top up valve, water gauge with blow-down valve, lubricator and pressure gauge; constructed of stainless steel and etched brass with a copper boiler, the model will, as usual, be covered by our two-year warranty. The anticipated UK RRP is £1595.00 (subject to the usual provisos), available Q1 2022. In response to customer requests, we will be supplying the model with two domes, the factory original (ogee) pattern and the simpler Australian type. The locomotive is fitted Accucraft chopper couplings. Available in five liveries, full details can be found on the Accucraft UK website.



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January 18th - 31st - 10% off:

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January 4th - 31st:

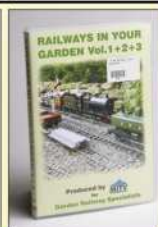
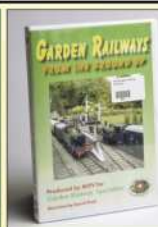
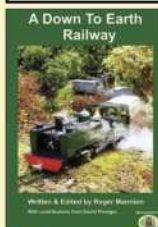
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We wish you all a Merry Christmas and a Happy New Year. Thank you for your custom and look forward to seeing you in 2022

Christmas opening times:
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Christmas Day and re-open on January 4th



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