

# The Gn15 Tome

Issue 7

The Creative Scale

June 2007



Card hopper  
Michael Mott  
Photo courtesy Martin Hogg

## Inside this issue

A card Hopper  
Printy  
Layout operation part 3

## Next month includes

Casting by Ralph Brammer  
A model by Gerry Bullock  
And more!

# Editorial

This Summer has come up so quickly that I am hardly able to catch my breath, in 21 days it will be the half way point of the year. Much has been going on in the Gn15 world, we have been treated to many new and creative Ideas by the members of the Gn15 forum. Some are included in this issue, The one that seems to have captured the essence of what this hobby is all about is the small crane that has been featured in the forum by Ralph Brammer.

In a hobby that is as wide ranging as model railway design and construction, it is fairly safe to say that the quality and calibre of the models will continually expand as materials and methods are explored.

Those who have been engaged in this hobby for a long time have a great deal of knowledge to pass along and the advent of the internet has been and continues to be a wonderful venue for this sharing of knowledge.

One of the things that crosses my mind is, that as new people get involved in this hobby the same questions arise, mainly how to do some task or another. Recently there has been talk of including some of the ideas and thoughts about Gn15 into some other forms of distribution than the internet. I believe that this would be a good thing because not everyone (contrary to popular opinion) is comfortable using the internet or even have access to it. Any method that broadens our hobby is worth looking into.

Enjoy your summer.

Ed.

# Card Hopper

With the card layout challenge well under way, I thought that a photo essay on the card hopper that Martin Hogg won for the Christmas traverser challenge, might inspire some other card rolling stock to complement the card layouts being built.

Pic 1 a couple of different small card cartons from regular household packaging opened up.

Pic 2 Hornby wheelsets are the foundation for the wheels the points will need to be filed off.

Pic 3 trimmed sheet ready to be used to form the main curved shell of the hopper.



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3

Pic 4 a drop of white glue placed in the centre of the slightly preformed sheet.

Pic 5 after spreading the glue evenly over both layers are clamped around the plastic pill box with rubber bands.

Pic 6 confirming the size of the final shape and using the circle template to draw the curve for the end plates.



4

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6

Photographs and text  
By Michael mott

Pic 7 a short piece of angle is used to mark the tops and bottom of the curved part

Pic 8 the end plates that were cut from the other box are glued to the curved bottom of the hopper, the glue is applied with a toothpick .

Pic 9 a second bead of glue is applied to the inside and outside edges of the plates once they have set.



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Pic 10 the vertical sides attached using the same glueing methods as for the bottom.

Pic 11 after the glue has set the extra stips of embossed rivets are added, these were made longer than needed and then trimmed after they had set, this allowed for accurate spacing at the top on both sides.

Pic 12 shows the simple way of marking off the rivet spacing by laying the strips next to a steel rule.



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Pic 13 most of the extra pieces are now glued on.

Pic 14 the first coat of Tamiya acrylic paint is applied to seal the card up.

Pic 15 a couple of layers of card are laminated to get some extra thickness for the chassis card this is accomplished by glueing up as in pic 4 and then clamping between any two flat surfaces until set.



13



14



15

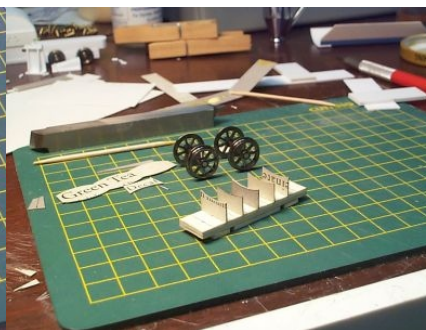
Pic 16 the pieces for the cradle of the hopper cut from the tea box.

Pic 17 the chassis all glued up, the slots for the wheels are miniature dovetails and the card is soaked in ACC glue, this allows the wheel axles to snap into the space and rotate freely

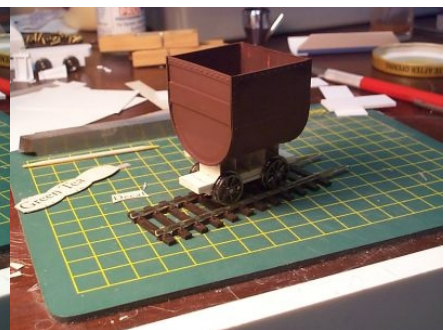
Pic18 finally the hopper is glued to the chassis. A final coat of green is applied over the brown as in the cover picture.



16

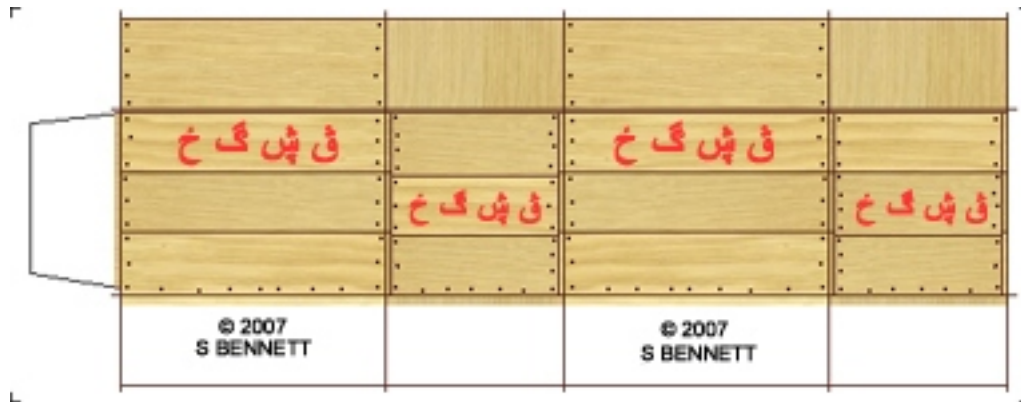
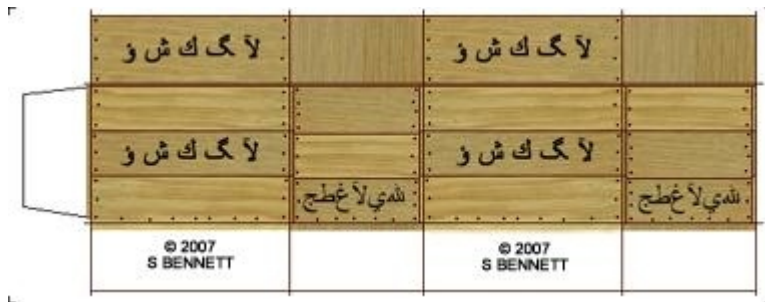


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# The Prints Page



A couple of new wooden crate prints from the workshop of Steven Bennett

# So you want to build a Layout Part III

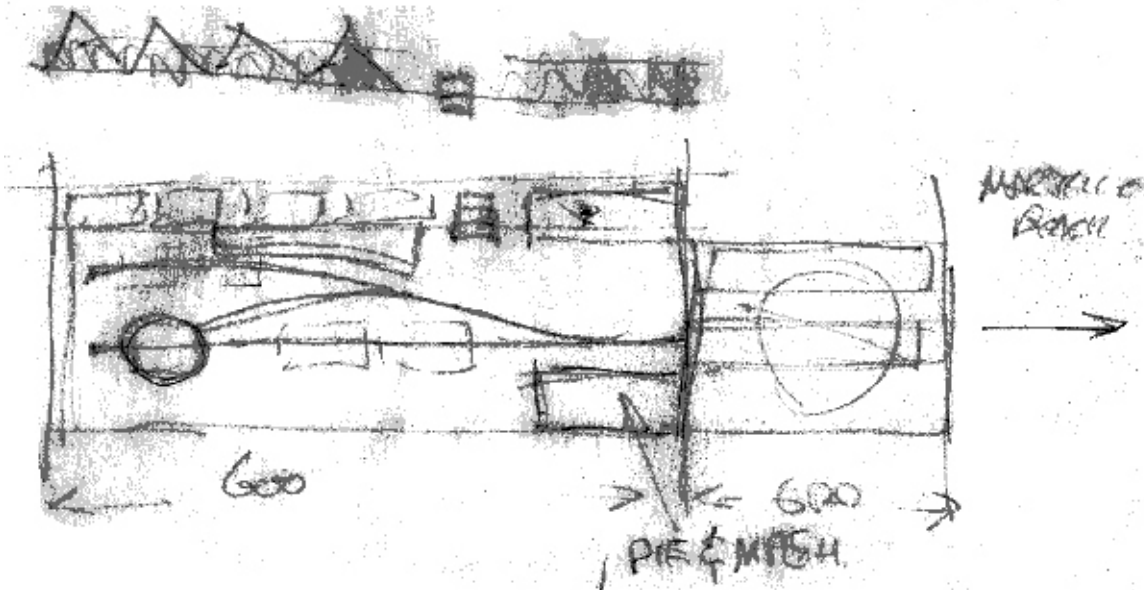
## *Conclusion*

In the first two parts of this series, we developed a basic layout concept; a miniature railway linking Jaywick and St Osyth, carrying passengers, but also goods for the shops and pub at St Osyth),. We also had an operating pattern with wagons being attached to the rear of the passenger trains, requiring two locomotives to collaborate to turn trains round (since they swap roles each operating cycle, we decided there'd be one red and one green, Holly and Oak after the two Celtic 'kings' who each rule half of the year). We also worked out what stock was required and how big it should be.

At this stage, most people seem to start playing around with track and sticking pieces of stock onto it. This time there were two snags: firstly we didn't have the track and secondly we didn't have the stock. So, Sue and I drew the thing out full size on some sheets of paper and cut pieces of card of the right size. The idea was to get everything onto a three by one foot board, the limit for moving stuff around the house comfortably. There would be a four-inch extension at the rear with the backdrop and half-relief scenery, and a traverser (transfer table) to hold the stock.



The setting was to be believable as the Jaywick/Clacton area, so we made a list of scenic items that were to be included and cut out pieces of card for them. This 'must have' list is a process I first saw suggested by Iain Rice many years ago and it works well in any scale, but especially in G<sub>n</sub>15, where there's rarely room to reproduce the whole area. It's interesting to see how short a list of items will produce a model that gives a sense of place which is actually a point that can be made in the smaller scales as well. Rather than an ice-cream kiosk, we decided on a pie-and-mash vendor. We'd have some of the holiday chalets that populate beaches in the area. Clearly we'd need a station platform of some sort, plus a freight area to make the point. A beach shelter and some ornamental raised flowerbeds would complete the scene. I can't find the full-size drawings or card, but here's the drawing on a sheet of scrap paper done in, predictably, a pub. It's not a wonderful reproduction, but for us it's a little piece of history. Jack Trollope ('Shortliner') pointed me at a marvellous layout concept called 'Arue', by W G W Lagerweij, with which we instantly fell in love. As you'll see from the scrappy sketch below, it's simply a loop plus one siding, the end of the loop being a turntable. We adjusted the lengths to match the stock lengths and operational sequence we'd worked out, and set to work on a first draft of the scenery.



The kiosk disguises the exit, and to the right of the station platform a couple of trolleys and a collection of boxes stacked waiting for the train would imply the freight. The chalets are on the scenic extension, with just the roofs sticking up to make the point that we're well above the beach level (the saw-tooth at the top of the scrap of paper was my attempt at an elevation to show what's happening).

You'll notice that the beach shelter has gone. We cut a piece of card for it, but as we moved the coaches and locomotives around to check clearances, we ended up either having to make it too small to be believable or else we had to lose the flower beds, which are very much a feature Sue's memories of the area. Instead, we settled for a change to the backdrop board: a place where the paved area extends out over the beach, in reality the roof either of a food concession or a public convenience, and some steps.

Having photographed a number of different beach shelters, though, slicing one in half lengthways to provide a station seat retains the distinctive architecture. Not perfect, but enough to give a flavour that would say 'Jaywick' to Sue. We checked the sightlines during various operations and although it would have been nice to have something else for the train to run behind, there was enough foreground and background interest to provide a set within which the trains could act.

In retrospect, looking at the drawing after a gap of some nine months, it would make more sense to flip the track layout vertically, leaving a little more room for the 'station' and reducing the number of flower-beds. I may even build it that way, but for now that's water under the bridge, because of course no plan survives contact with reality. It was nearly bonfire night, but that's another story.