

November-December 1984

\$2.25

GARDEN RAILWAYS



Flagman's Box

Editorial

First off, apologies for the tardiness of the last issue. We are taking steps to insure that it won't happen again.

One of these steps is a change in production schedule in 1985. For all you potential writers, this means a change in deadline; now, the first of the first month of the publication date.

Now, I think I'd like to soliloquize a while about my personal modelling philosophy, and throw it up for grabs, if it appeals to you. Let me also make it clear that I'm not denigrating anyone else's habits, I'm just talking about what's right for me.

As you are probably aware by now, I am a firm adherent to the If-It-Looks-Good-From-Ten-Foot-It's-OK School of thought. Furthermore, being of a more-or-less fanciful nature, I prefer to see freelance models rather than those representative of a specific prototype, whether scale or otherwise.

I would even go so far as to say that in its finest form, model railroading can be something very close to art.

Perhaps I'd better pause here to clarify the difference between fine art and illustration. The goal of the illustrator is, traditionally, to very accurately depict a certain item, scene, or situation. Perhaps the most famous illustrator of our time was Norman Rockwell. If you browse through any of the mainstream model train magazines today, what you will see are aspiring three-dimensional illustrators.

Now, with those of us in the garden who adhere to the "atmosphere" philosophy, it is the art of creating an illusion to which we aspire. We aren't trying to depict a railway, but to create the atmosphere of one. This more closely approaches

the painter who creates a mood, a feeling, or an impression, by skillful application of brush to canvas, without drawing in every detail.

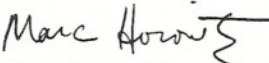
I hope to carry this idea one step further. If you pick up any book on full size railroading and have a look at the structures and rolling stock, you get certain impressions from what you see. From the homogeneous American streamliner to the outlandish foreign back-country narrow gauge, all of these were designed by people to fill certain needs.

In my own modelling - of which I hope to do a lot more in the coming year - I want to start from scratch. Not with a set of drawings and some rough materials, but with an idea in my head about how my rolling stock should look, and how my structures should be shaped. Of course I will be drawing from my own experiences, from the things I've seen, and from the things that appeal to me. My models will look as I wish them to look; they will have their own character.

I've just finished building a small railbus. A blank piece of paper was the starting point and the finished bus has the character I intended for it. I've seen a good many photos of railbuses, and no doubt this one contains elements of those I've seen. You'll see it later, perhaps in the next issue.

What I'm driving at is, if this way of thinking appeals to you, let yourself go and give it a whack. Sketch out a coach - use graph paper if you need to - and make it look like you want it to look. Make it look good on paper; if you like it in 2 dimensions, you will like it ten times better in 3. And there will always be room in **Garden Railways** for your work.

Best wishes to you and yours for the Holiday Season.


Marc Horovitz

GARDEN RAILWAYS

MAGAZINE

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November-December
1984

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Cover photo: Dutton Foster's converted Mamod 0-4-4T trundles its scratchbuilt train out onto the trestle. For the conclusion of Dutton's series on scratchbuilding the gondola car, turn to page 6. Photo by D. Foster.

Hotline!

If you have questions about garden railways, small scale live steam, or related topics, or if you would just like to chat, please feel free to use our Monday Night Hotline. Just call (303) 733-8880 between 6 pm and 9 pm, Mountain time, on any Monday night. We regret that we are unable to accept collect calls.

Garden Railways (USPS 713-710) is published bimonthly for \$12 (\$17 overseas) per calendar year (Jan. - Dec.) by Sidestreet Bannerworks, 990 E. 4th Ave. Denver CO 80218. Second Class postage paid at Denver, Colorado.

POSTMASTER: Send address changes to: **GARDEN RAILWAYS**, Box 17473, Denver CO 80217.

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