



What do you think of it so far?

Tony Priestman, Chairperson (chairman@brickish.org)

It's nearly nine months since the formation of the Brickish Association, and with our first AGM behind us, I'd like to take some time to try and find out if we're taking the right direction.

We're making good progress in the area of the Association's main objectives: we have some great friends in the LEGO® company, one of our members has appeared on national radio and TV, and we're making progress in our efforts to make bulk bricks available to members.

Add to that some great benefits, like the 5% discount at Busy Bee and the discounted tickets for LEGOLAND® Windsor, and then look at some of the community



LEGO attendees at the AGM
Tormod Askildsen, Jacob McKee and Kate Sutch

Editor's letter

Welcome to the third edition of the Brick Issue, the newsletter of the Brickish Association. This issue features a mix of subjects looking at life experiences, sorting, organising and of course building. I hope you find something of value to you.

Something that I am particularly pleased to have seen over the last few months is the proliferation of 5MM's and ideas from The Brick Issue. Sheep, and now rams and goats, cropped up in several peoples displays. Mark Bellis is using the "flex" techniques from BI-2 for his trains. It will be interesting to see if after this issue we see more forests in upcoming displays.

As always I will put in a plea for submissions to the Newsletter, or if you want something covered please let me know. I'm trying to vary the content but it would be great to see some fresh names.

Regards Mark Palmer, Editor newsletter@brickish.org

achievements like the acclaimed Mos Espa diorama and the displays at LEGOLAND® Windsor. Not to mention the resources and conversations available on the website.

I hope that these things make your membership an asset to you. But is there more? And are there things we're currently doing that are just a waste of resources, because very few people are interested?

Well, there's definitely more. We are still trying to organise our own event at Windsor, and we'll see how the bulk brick scheme is going to work in the near future. Our informal relationship with the official LEGO® Club continues with invitations to display at several events in the coming months.

But this brings me to my concern. Although it's great to have a team of volunteers for these displays, there are very few new faces coming forward. Is this because you're all shy? Too busy? Or not interested in that sort of thing? Obviously, we need to publicise the Association to attract new members, and public shows are a good way of doing it. Some of us are really enthusiastic about public events, but if most of you really don't want anything to do with that side of things, we'll look at changing the focus of the Association's activities.

If you have views on this, or any other of the Association's activities, please let me know by either emailing chairman@brickish.org or posting your views on the [website](#).



Brickish Association trophies at the AGM.

To contact the editor:

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Wiltshire
SN4 8LL

Brickish Association Polo-Shirts

Now available, Polo and Sweat Shirts with an embroidered Brickish Association logo, see right. The embroidery is to a very high standard and shows off the logo very well. The shirts themselves are high quality and from personal experience hard wearing.



Huw Millington & Mark Palmer model the Sweat and Polo shirts

At the moment the choice is for either a Polo or Sweat shirt in Sky-Blue, Navy-Blue, Black or White, the lettering colour is either dark blue or light blue as appropriate.

Cost is £15.50 per shirt plus £1.50 for postage (collection from events is also an option). However to enable us to sell at this reasonable price we need to purchase in bulk, so we will need to collect pre-orders before ordering more shirts.

If you are interested in purchasing a shirt please email newsletter@brickish.org stating, type (Polo or Sweat), size, colour and quantity.

Shirt sizes available are;

	Polo	Sweat
Small	36"	36"
Med	40"	38"
Large	42"	40"
X-Large	44-46"	42-44"
XX-Large	48"	46"

Note, the shirts are on the large size.

News in Brief

- On April 12 and 13th, the Brickish Association was invited to put on a display at LEGOLAND Windsor as part of the LEGO Sports event being held in the park over Easter
- New improved and faster website discussion forum pages are now live. Please read the threads in 'The Website' for information on the new features
- To mark the occasion of the Queen's visit to LEGOLAND Windsor, Brickish Association member Duncan Titmarsh was in the BBC Radio 4 studio during broadcast of the Today programme building a model of the studio
- From now until the 31st of December 2003, Brickish Association members can get 5% off the price of all LEGO bought from Busy Bee! This includes the summer's new releases
- Tell us what bulk bricks you'd like to buy by filling in the bulk wants tracker on the website, and we'll see what we can do...
- More collaboration with the LEGO Club coming up over the weekend of October 18th-19th, using a very similar formula to the previous LEGO Club event back in January. It is also possible (but this has yet to be confirmed) that we may be asked to do a display outside each of the three LEGO Brand shops on three weekends in August.

Red Duplo Brick Competition

Rules:

1. One red Duplo brick, to be photographed in the most unlikely places possible
2. Entries to be submitted either by post or email to the Secretary
3. Entries will be judged every three months, and the winning picture will be posted on the website and published in The Brick Issue
4. The best entry over the whole year will win a prize, to be presented at the AGM
5. Entries will be judged by the Committee
6. The cut off day for entries will be the end of the last day of February, May, August and November.

This issue's winner is Huw Millington.

"This bronze statue, in Billund, Denmark, is a memorial to Godtfred Kirk Christiansen, the designer of the LEGO brick. The duplo bricks in the stack are nearly the same dimensions as real ones, so the red one attached with ease."



Event Horizon

By Peter Reid

Do you remember when you were a child, approaching the upper age limit for playing with Lego? The fear as you reached the dreaded 12 years old? For me, there was blessed reprieve – the 12v train system could be legitimately played with until you were 14 so that was a relief. I never got the same enjoyment from Technic, it was the minifigs I favoured, and I never wanted to say goodbye.

The reason for this was mostly due to the excellent adventures I'd had with my select band of Legomen.

The group of five or six minifigs had names, character, special skills etc, and the best thing about them was it was all from my imagination. I'd had the obligatory love affairs with myriad action figures over the course of youth, but they were transient at best. Due mostly to the pre-written profiles of the characters. With my minifigs, it was all coming from my imagination, and I was proud of that, even back then.

As I entered my mid-teens, I saw my friends unthinkingly cast off the pleasures of childhood. I remember asking one kid in school what he was playing with these days; he sort of looked at me strangely and muttered something about computers. As soon as I reached secondary school it began happening all around me, boys turning into men and seeking the more legitimate thrills of the Commodore 64 and talking about girls.

I was appalled by all this, and felt an approaching panic as the official year came and went and I was still pouring over the latest catalogue. I think I owe my continued love of Lego to two factors. The first was an understanding mother, who never pressured me to give up doing what I enjoyed. Secondly, and perhaps crucially, I had an ally.

I've mentioned Rhys in my earlier article about illegal moves (see Brick issue #1), and I was indeed fortunate to have him on my side as I slid into the later teenage years. Together we stood, continuing the adventures we had crafted long ago. We agreed the age limit was "more of a guide", and spent many a rainy afternoon furtively casing out local toy shops (remember those?). We were sure that one day our terrible vice would cease to be childlike and magically transform into eccentricity.

Rhys did not have an understanding mother. Whenever I was over his house, the LEGO had to be removed from a top secret hiding place and played with quietly and carefully, keeping an ear out for his mum on the stairs.

By contrast my bedroom was a sanctuary, and it was there we would build as young men, gleeful in our forbidden world. Alas, real life and adult sensibilities eventually took my friend, and he entered a protracted dark age for years. The good news is he came back a few months ago, and I had made contact with all of you by then. He is now married with a newborn kid, but whenever it's just the two of us, it's like no time has passed over 20 years.

I was fortunate in never really having a protracted dark age. Of course there were times when LEGO took a back seat, but I always returned to the brick. To my mind, there is no substitute. Computer games aren't tactile enough. Conventional model making is initially satisfying but lacking in true play value. Even model trains are lacking, sure you can run them around, but where else would you find a system which allows a figure to ride trains, explore a town, shoot off into space and return home? Playmobil perhaps? Maybe, but it lacks the truly creative angle of LEGO. As for Meccano, don't get me started...sure the system builds impressive stuff, but who populates the Meccano world? No one! I hate them and their stupid spanners.

The Adult Fan Of Lego is a curious creature, risking public ridicule for an irresistible obsession. I often wonder if there is a single factor, something that unites us all. Perhaps a past event, something that shaped us into what we are now. Many kids play with Lego, but only a handful break through to adulthood with their Lego perspective intact.

I was delighted to eventually make contact with the AFOL community. I am proud of what I do, deep down, and it's been excellent to meet a collective, which shares my secret passion. With the AFOLs I can unashamedly enthuse, and it makes a welcome change to be able to discuss Lego matters openly. The community is inspiring, totally hardcore, people who have the balls to do what they want.

I would be interested to hear of other people's experience staying true to Lego during the difficult transition years. Drop me a line at legoloverman@hotmail.com or just bend my ear when we next get together.

Until then, be proud of your AFOL status, and don't let society stop you loving the brick.

Lego is life...



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This is small selection of current items available.

5% Discount is available on all LEGO purchases to Brickish Association members (quote BB-BA)

LEGO S.N.O.T.

By Jason Railton

Side Writing - Lettering in a SNOT Style

I was asked to write a piece on SNOT techniques for this edition of the Brick Issue, but it's hard to know where to begin. There are so many techniques and tricks that can be done, it's impossible to describe them all. An explanation of the acronym would be a good start, I suppose, in case there are any readers out there already confused. For those who don't know yet, S.N.O.T. stands for "Studs Not On Top". This is any technique where LEGO® bricks are fitted sideways, at an angle or upside-down; in short, the studs on the top of a brick are no longer facing upwards. There are numerous ways of achieving this, using all manner of bricks, brackets and hinges. I could describe some of them briefly, or go on and on about the permutations, history and examples. No doubt I'll be persuaded to do so for another article, but for the moment I thought I'd start with something more fundamental.

The thing is, to do SNOT well, it really has to fit in with the rest of the model. It's all very well fitting a light on a bracket on the side of a spaceship, but to be really useful the SNOT parts should fit flush with all the other upright bricks. To do this requires an understanding of some of the measurements involved, and that is where I'll begin. In fact, in this example brackets aren't even used to hold the SNOT parts in place - they simply wedge in where they do because of their dimensions. Mounting and fixings can come later. Many of the club members will already have seen my Saxa Salt wagon (Figure 1). This uses a large SNOT lettering block to make the logo in the side. Now take a sneak look ahead to another example, the OXO lorry in Figure 6. This uses a similar technique, and it's what I'm going to show you how to build.

The first thing to learn is a step on from an old Technical (yes, "Technical", not "Technic" - it's that old) technique. Anyone who's built a Technic model knows that if you stack two plates between two beams, you can pin another beam to them vertically (Figure 2a). But how? Well, this works because the distance between the holes of the two horizontal beams matches the spacing of three holes on the vertical beam. To be useful for non-technical builders, we need to work out what this means in terms of studs and plates.

The holes on a technical beam are found between the studs, so they have exactly the same spacing as studs. The distance from the centre of the first hole to the centre of the third hole is two whole studs along the beam. (I count the distance from the centre of one stud to the centre of its neighbour as '1 stud'). The distance from the centre of a hole on the lower beam to the centre of a hole on the upper beam is one brick plus two plates - in other words, five plates. Look at Figure 2b carefully

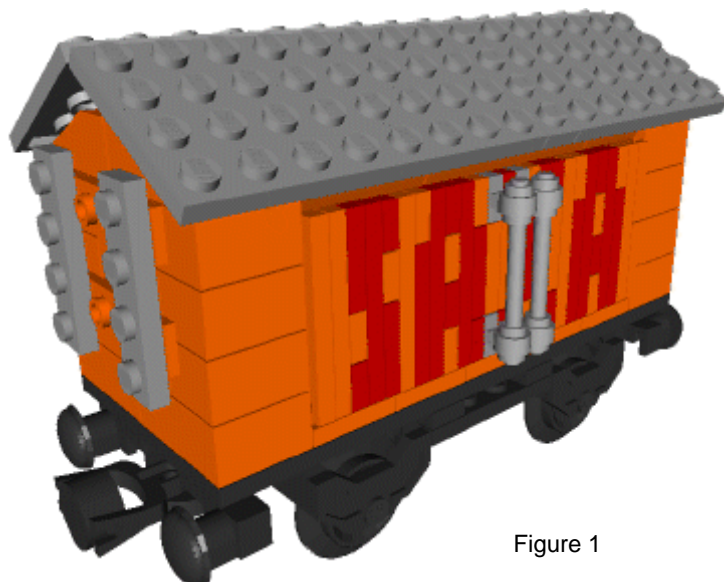


Figure 1

for these comparisons. Now, since one beam can pin to the other at right angles, that means that these two distances must be the same. So, from this we get the fundamental law of SNOT:

$$5 \text{ plates} = 2 \text{ studs}$$

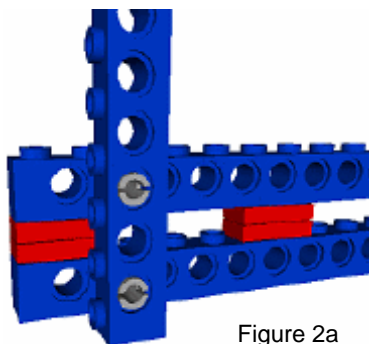


Figure 2a

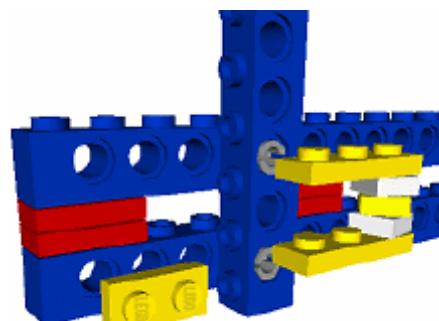


Figure 2b

Remember this, because every single SNOT technique (OK, except "pony ears" - I'll save that for another article) is based on it. Let's have a non-Technical demonstration. Build the block in Figure 3a/b. It's just a 2x2 brick with a tile on the top and a plate underneath. You'll find that what you've made is a perfect cube. Its width and breadth (2 studs) exactly match its height (5 plates).

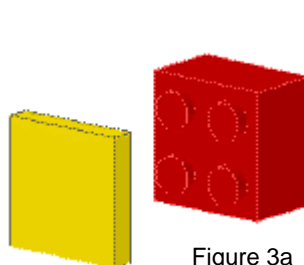


Figure 3a

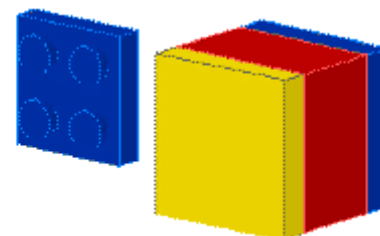


Figure 3b



Figure 7

Now you can start multiplying these dimensions up. So, 10 plates equals 4 studs in length, 15 plates equals 6 studs, and so on. You can also divide them, and work out that 1 stud equals 2½ plates. Unfortunately, making use of ½ plate spacing requires some particularly advanced techniques. All you need to know for now is that if you don't use multiples of 2 studs and 5 plates, you end up with some very awkward gaps to fill.

So, it's time for one last example. Look at the pile of plates in Figure 4a. Stack them all together and you get the lettering block in Figure 4b. Note that it's four studs wide and deep, 15 plates high, and has tiles on the top (no protruding studs). It also spells out the brand label 'OXO' along both sides. If you look closely, you'll see that all sorts of plates and tiles are mixed in to the stack. It really doesn't matter what you use, so long as it looks correct from the sides. There also needs to be a 2-stud wide gap up the side that's visible here. This gap is two studs deep into the block. You can get away with just one deep though.

Next, you have to build a lorry like the one in Figure 5. The exact design doesn't matter. The important thing is the empty space in the back. The lettering block is going to go in here laying flat on its side. So, 15 plates high means that there needs to be a space 6 studs long in the back of the lorry (2 studs for every 5 plates). The lettering block is four studs wide, so the gap needs to be 10 plates high. The breadth of the lorry already matches the breadth of the lettering block - 4 studs. The only other things to note are that the bottom of the space needs to be tiled, not studded, and there's a 2x2 brick in the middle of the space.

You should be able to just lift the roof off, drop in the lettering block, and put the roof back on. The ends of the lorry will stop the block moving forwards or backwards, and the 2x2 brick will fit into the gap in the side of the lettering block and stop it falling out sideways. (If the gap in your lettering block is only 1 stud deep, not 2, the 2x2 brick will be too big. Swap the 2x2 brick for a couple of plates so that it only just sticks up above the surrounding tiles, and it should work).



Figure 4a

Onto some more lettering examples; Figure 7 shows a complete alphabet. Most letters can be made wider by the addition of vertical 1x4 plates. Some letters can be presented in different styles, too. Remember that not every letter will be readable. Try to use words that are recognisable, even if not every letter is perfect. 'M's and 'W's in particular need a lot of room to do properly, so use a simpler version if you need the space. You can also alter the style of lettering just by changing one or two characters. For example, do your 'O's, 'C's and 'G's have squared corners, or missed-out corners? Should your 'I's and 'J's have cross bars? Are your simplified 'N's and 'M's going to be confused?



Figure 4b

And finally, the last complication. You probably didn't ask why I used 'OXO' in this example. You probably just thought it was a simple three-letter brand. The thing with 'OXO' though, is it's symmetrical. It reads the same forwards as it does backwards. When you come to do your own, you'll find you have to build the lettering on the other side of your block in reverse, so it looks right when you turn it round. This is probably a good reason to plan it on paper. Then you can work out if there are any places where you can put plates right across from one side to the other, and which parts are unique to each side. Just remember that you should only have to work this out for half the block - the other half should follow the same pattern, but turned around 180°. You'll see what I mean when you try to do one.

Good luck!



Figure 5



Figure 6

LEGO Sorting

By Jon Reynolds

Let's all burn £5 notes...

Well, that's what each and everyone of us is effectively doing whenever we spend too much time looking for that elusive brick. Time = Money. Hence the importance of your LEGO storage and sorting system.

So, let's start at the beginning and tip all our bricks onto a white sheet placed carefully on the living room floor. Where does one start? Well, as ever, it depends.

If you only have a small collection, say 3,000 bricks, it may actually be disadvantageous to sort it at all because it will take very little time to locate the parts you need, usually. A great idea, until your collection grows.

Most of us would have started to sort into colours (perhaps inspired by simple parental logic) so a typical modest collection may have a bucket/box/tray for each of the colours plus another for the 'special' bricks such as windows, wheels, hinges and Minifigs. Great until you want a light grey 1x1 plate and have to dig through dozens of light grey 2x10 beams, light grey 6x25 plates, light grey arches etc. Found one? Great! Now go find another....tick, tock, tick, tock (try this with the box of black bricks for a great party game). The significance is of course when it comes to sorting you need no shape recognition skills at all – you can even get the kids to do it for you.

Soon the inevitable light bulb goes on in your head. You tend to use the same type of brick repeatedly when building models, so why not sort your LEGO into boxes/trays/buckets by element type? As you only have about 30 2x2 bricks in each colour you might as well group all the colours together to form a tray of a couple of hundred 2x2 bricks. Hmmm...might as well do the same for my 2x4s, 1x6 plates etc. etc. Now, if I need a yellow 1x3 brick all I have to do is go straight to the '1x3 brick' box and hey presto – I can see at least six in there.

This is a great system where your collection includes a wide variety of varying element types but in relatively small quantities. It's really easy to find any individual element but you do end up dipping in about 5 boxes to build something simple like a 1-wide wall in yellow. I used this system a couple of years ago while my collection was a little less impressive (I could locate ANY single element I had within 30 seconds) but I soon discovered the downside. When breaking up models it is a very slow process – take a red airplane for example – you'd have to painstakingly sort every wing, plate and brick into individual containers so, like when selecting elements suitable to build the yellow wall, you would end up surrounded by several boxes each of which would be needed maybe just once in the process. Tick, tock, tick, tock, tick, tock

Those of us blessed with humongous collections will be reflecting on their own comprehensive system using ONE box for EACH element of EACH colour. A perfect inventory. Great! – any room for a human in your house as well? At the extreme end of the spectrum, buy a farm, fill it with aircraft hangars and employ an army to transport the quantities to your VAB* creation centre as you need them!

But...what to do? You've tried sorting by colour but finding enough of a particular element is difficult, you've tried sorting by element but you need to access several

boxes to build a simple wall. You cannot afford the space or the arm-stretching involved for the perfect inventory solution.

Actually, this is the time where you have to stand back from logical sorting methods. Why not combine the system to suit your particular collection and building style? Doh!

Certain elements naturally group together – such as 1-wide bricks in any particular colour. This also applies to 1-wide plates, 2-wide bricks, 2-wide plates, arches, roofies etc. Depending on quantities, within each group you may wish to split by length or type. If you have loads of roofing bricks in red, split them into 33/45 degree, if you only have a few, don't bother.

I found this system logical when I realised that most of my models use two or three colours but several variants on bricks within a sub-assembly (such as that 1-wide wall with 1x1s, 2x1s....up to 8x1s). A good example of this is the light grey arched walls running behind the station on the NBLTC displays (LLW & AGM/Festival).

It is quite logical to sort the elements in large batches because when you have a nice big box of models to be broken up you can make an evening of it, invite the neighbours around, whatever, though there is some skill required for dismantling, especially Technic. By now, you've probably got a large box of 'stuff to be sorted' which is effectively out of circulation in your system. Congratulations, you have inadvertently discovered multi-tier storage methods!

There are even those among our ranks who use a multi-tier system just to avoid being crushed by the sheer bulk of what they have. Primary level is the ready sorted elements for building, next stage down is the partially sorted, maybe red bricks to be split by length etc., followed by the box which is filled with broken up models. It makes sense though, to have 'enough' of each element within easy reach with a separate dustbin full of the same stored somewhere else. In this, only a small part of your collection is actually sorted and ready for building. Surely, the best bit is when visitors come and see what you have "Cor.you've got fah-zands of blue sixers" they say. Then you casually drop in the fact that this is only a fraction of what you have stored in the hangar/barn/nuclear bunker outside.

In my eyes the ideal system is the one which;

- 1 Is logical
- 2 Minimizes the combined time taken to find and replace any element.
- 3 Allows quicker access to those elements used most of the time (rather than compromising the system by having everything with equal importance)
- 4 Allows exponential expansion.

Like my LEGO collection, my sorting system is alive and constantly developing. I even consider the long hours spent sorting newly acquired bricks as an investment to save time later. Just think of the new sets I can buy with all those Fivers!

*Vehicle Assembly Building, NASA – largest enclosed space in the world

MOS-LEGO a Collaborative Project

By Peter Reid

"He tricked me into going this way"

On the 16th January 2003, it all started. Rhys Knight, at the time a newcomer to the Brickish scene, posted this message:

Okay, I know a lot of you may turn your noses up about this, a lot of you are into trains and town, but I was thinking about doing something akin to the American 'MOONBASE' project - I know that the NBLTC have a module system, but I was thinking along the lines of something a bit more loose in its application.

So here's my idea, please feel free to flame me to death, or come up with your own suggestions.

What I am proposing is a LEGO 'Tatooine'. Each person could come up with a scene/building etc - I know this is very vague - but I think that it would look very good at the next 'fest'. so please lend me your ears and brains let the discussion commence.

Commence it did, with the core group (Rhys, Craig Stevens, James Casey and myself) jumping on the idea very quickly. We began using the Association website to thrash out ideas and keep one another informed of any progress. Our website presence soon became so intrusive that the collaborative projects discussion group was created.

My first inkling that Mos LEGO might actually turn out rather nicely came when Craig brought round a model of the igloo-esque Lars family homestead (Luke's house, for the non-believers out there). Unfortunately the public never saw this excellent little model, but it inspired me to stop dithering and get building. Thankfully I had a reasonable quantity of tan bricks to work with, collected from the insane floor rummage of the second Red Letter Day. I had been hoarding the precious tan bricks with only vague plans in mind, and this project seemed ideal. Without that RLD haul I wouldn't have been able to produce anything. I thought retail sets like Harry Potter contained lots of tan, but I soon found that was not the case. James cannibalised two entire Hogwarts castles and only got a single building out of them.

As soon as the four of us got building, we realised we seriously needed more supplies, and there was a furious spate of ordering from Bricklink. Only two of the team members had any tan baseplates at all, and I was starting to panic - would this collaboration end up being an embarrassment to us all?

"Meet me at the rendezvous point on Tatooine"

The moment of truth arrived with the Aldershot fest. It was to be a trial by fire, all our individual styles juxtaposed for the first time in full view of other AFOLs. I suffered a major setback during unloading in the morning, my entire crate of Mos LEGO upended and fell about five feet to the ground. It was fairly well packed but didn't stand a chance when it hit the concrete. I could have cried. While everyone else had fun and met old friends, I was feverishly rebuilding my decimated structures, and almost lost hope trying to piece together the seemingly unrelated parts. It was truly a desperate time.

Setting up was rather similar to putting together a standard Lego town, and it was easy to create a flowing display from the disparate models. Amazingly, we had just enough baseplates, and soon the full

sandy beauty of Tatooine was spread out before us. The timely loan of a dozen Imperial Stormtroopers (thanks Brizza!) helped matters, and a few illegally modified aliens brought additional texture to the population. The various building styles went well together, despite our fears. And once it was done, we gazed upon our creation, feeling a strange bond with one another, and unmistakable pride at the scene before us.

"We're wanted men"

Soon afterwards, James posted picture links on Lugnet, and Rhys posted on LEGO Star Wars fan site FBTB (from Bricks to Bothans). Our 15 minutes of fame had arrived. It seemed the world loved us, and we loved the world in return. Actually it was only about 20 people, and they were almost certainly adolescent morons. But it was still nice to receive acclaim from the LEGO community world-wide. Encouraged by the success at Aldershot, we had great plans for our next meeting.

"I used to live here, you know"

Sadly, Craig was not part of the second Mos LEGO display, which took place at the Brickish Association's AGM. His absence was a definite blow for the team. Craig is such a dedicated Star Wars fan that we felt like impostors without him. However, there were a few positive points to the second display. Representatives from the LEGO Company saw our work, and seemed to appreciate what we had done. And we recruited five new members. James Stacey, Pauline Stenhouse, Huw Millington, Phil Case, and David Stenhouse. They all brought something extra to the set up. I hope they will continue their involvement at future displays.

"I hate sand"

The future of Mos LEGO is assured. The core members still have a few surprises left in them, and I hope we'll get many more collaborators after the success of the project so far. Some of our future plans are, admittedly, ludicrously ambitious. We would like to model quite a few actual scenes from the films, including the Cantina and the area outside. Interior work needs to be done on almost all the buildings.

Without a doubt, the most outrageous plan is one of Craig's, he intends to construct Docking Bay 94, the entire circular wall surrounding his huge Millennium Falcon. Improbable as it may seem, work is already well underway on this massive structure. It is hoped that in the future, Mos LEGO displays will actually dwarf the docked Falcon, and that is why we shall always welcome more contributions. If anyone fancies doing something for Mos LEGO, don't be afraid give it a go; there'll be plenty of space at future displays. And you will be a part of something truly magnificent.

The Tatooine saga has only just begun...



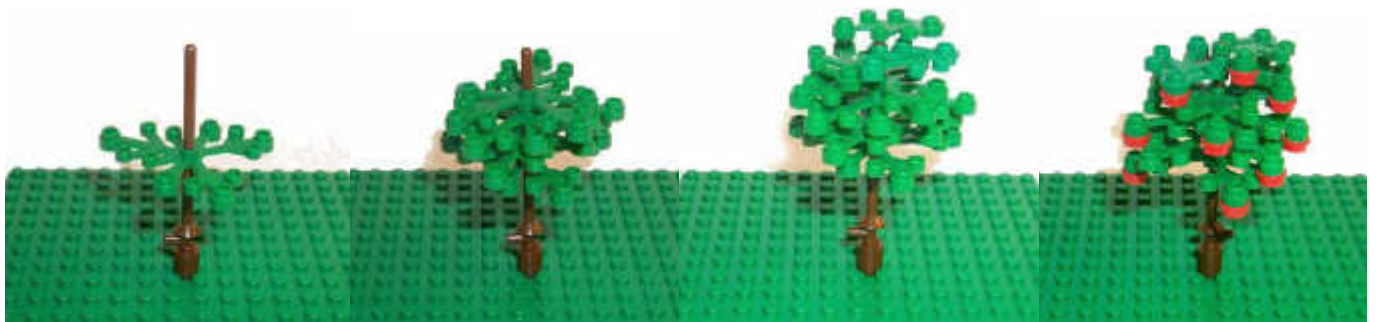
5 MINUTE MODELS

4. The Apple Tree, by Fiona Dickinson (the LEGO Tree Girl)

Like the sheep you could probably build many of these in 5 minutes and a few of these together make quite a nice orchard. Not really overly complicated this tree has little more in size than the ones LEGO manufacture, but with their brown trunks they easily break up a purely green hillside. Decorate them with 1x1 round plates as fruit or leave them bare this is the perfect go anywhere tree. Never underestimate the power of a tree to transform any neighbourhood in your town, moonbase or even a fig tree on your pirate ship. That's right your tree is your passport to a better life, the accessory de jour and most importantly your oxygen producing friend.

Like most things I build I owe thanks to fellow builders who have provided me with inspiration, thanks belongs to them.

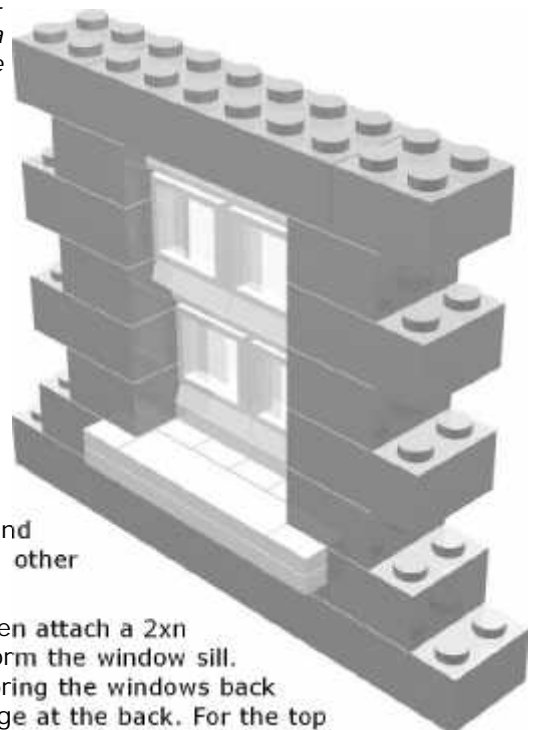
Editors note: Fiona has promised an article on BIG trees for a future Brick Issue.



If you have built a small model you are particularly pleased with, or have suggestions for Building Tips, please send a few notes and pictures, or LDRAW instructions, to the editor.



Now the sheep have somewhere to go. Will we see a profusion of forests on future displays...

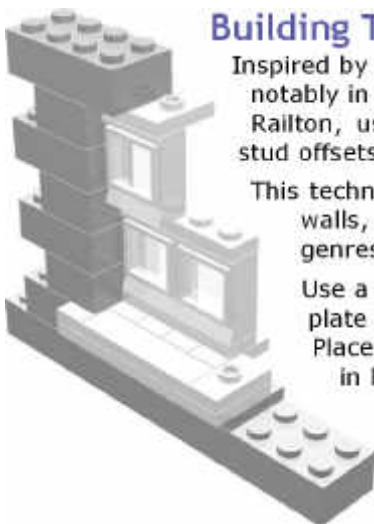


Building Tips

Inspired by building techniques used by many but notably in the UK by Duncan Titmarsh and Jason Railton, use of "jumper" tiles to produce half-stud offsets for buildings.

This technique is particularly useful for windows and walls, but I'm sure would find many uses in other genres.

Use a line of 1x2 Jumper plates to start off, then attach a 2xn plate so that it protrudes by half a stud, to form the window sill. Place 1x2 jumper plates and tiles on top to bring the windows back in line, note this will produce an untidy ledge at the back. For the top windows, slide them forward by half a stud, this is possible with 1x2x2 windows. Add 1x2 jumper plates on top to align the window. This will give a sash window effect with a window sill.



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