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70  Observations – Brian Scace
It’s the ‘whimsical wilderness’ part of logging that fascinates so many modelers, myself included. Many extensively illustrated books are available, and much information can be found on the Internet to assist research.

Perhaps one of the finest books on the subject, with many photographs of logging locomotives, is *The Locomotive Portraits*, by Darius Kinsey. Darius and his wife, Tabitha, spent the years between 1907 and 1940 traveling all over the Northwest, taking hundreds of photographs. Initially, the images were captured with his 11” x 14” Empire State camera using glass plates. In 1914, he started using film. Unfortunately, in October of 1940, Darius had an accident and was unable to continue his photography.

As with all logging railroads, each operation will be slightly different in detail, but the main principle of the production flow will apply. The process starts with the felling of the tall timbers and the transportation of the trees out of the woods to the sawmill. Here, they will be processed into finished products to meet the needs of the consumer.

**Photos 1 & 2**

This is the logger’s campsite with various camp cars. In this camp there is a kitchen car and dining car, and a combined tool car and office, plus a couple of bunk cars. To the side of the camp cars can be seen a machine shop, where all the loggers go to from time to time to get tools sharpened or equipment welded.
Deep in the forest, with these enormous trees, can be seen skeleton log cars full of logs already en route to the sawmill. In the Photo 4, a train departs, having just finished loading using a heel boom and donkey engine.

**Photo 5**

Logging operations used steam donkey engines in abundance. Essentially a vertical boiler, water tank, engine, and winch, they could supply power for practically anything. This picture shows a brand new donkey about to be delivered up the line. On-site, they were often mounted on wooden skids and could haul themselves around by the simple tactic of tying a rope or cable around a tree, then pulling themselves forwards by winding the winch!

**Photo 6**

Once loaded, these logs are transported back down the hillside by rail, sometimes crossing very precarious trestle bridges and switchbacks. There have been many accidents on such switchbacks, so care is always taken to transport the logs safely. Here, a mighty Dunkirk loco is treading gently down and across the trestle bridge on a seven-percent grade. After reaching the bottom, the engineer will switch the turnout and the loco will reverse down the next grade, which is five-percent, holding the skeleton cars in check.

**Photo 7**

Here’s the biggest workhorse on the Coon Creek & Tumbleweed Springs, a 2-6-6-2T articulated giant. After negotiating the first part of the switchback, she drifts gently down the five-percent grade heading towards civilization once again.

**Photos 8 & 9**
The 2-6-6-2T has finally arrived on level ground and is striding out for the sawmill. Photo 9 shows her almost at the sawmill, where the logs will be dumped into the log pond.

**Photos 10 & 11**

Here, we see another logging site using the “high lead”, where logs are transported to the loading area by an overhead system. The heel boom lifts the logs onto the skeleton cars. One of the loggers is helping to align the log so it will ride securely on the car.

**Photo 12**

While the logger’s camps could be moved to follow the timber, the sawmill itself was a far more fixed location. Often, there was more than one line wending its way to this operational hub. The arriving logs were not simply stacked to wait their turn through the mill, but were off-loaded into a log pond. With the aid of a donkey engine, the logs are dropped into the log pond.

**Photo 13**

Here is where the log monkeys do their log-rolling act to get the logs ready for the sawmill itself. Log monkeys have to be very careful not to fall into the pond as these logs are very heavy and could easily crush a man.

**Photo 14**

With the logs now positioned, the next task is to get them hauled onto the lander. The moving treads located inside the grooves of the main support lift the logs out of the pond.

**Photos 15 & 16**
Once onto the lander, the log is transported along moving chains and onto the live rolls, which will feed the log through the de-barker.

**Photos 17-20**

This de-barker has very sharp teeth and is shown in Photo 17 with the teeth closed. Photo 18 shows the teeth opened, ready to accept the log to be de-barked before it moves on into the sawmill. In Photo 19, the log has now been accepted and is about to be rolled. At this point, the de-barker starts to revolve and strips off most of the bark. Photo 20 shows the bark coming off as the log rolls through it and slides onto a further set of live rolls.

**Photo 21**

The log has now completed its journey through the de-barker and is waiting its turn through the sawmill.

**Photo 22**

The log has now been attached to the log carriage, which will take it through the bandsaw.

**Photos 23 & 24**

Its trip through the bandsaw is now complete, and the log carriage will return to pick up the next log.
The freshly cut plank will now be taken through the edger, which will clean up the sides in preparation for cutting.

**Photo 27**

The cut-off saw will cut the plank into various sizes, depending on what orders are in for the day.

**Photo 28**

Behind the sawmill, workers clean up the mess left by the many logs that have passed through.

**Photo 29**

Outside, a healthy pile of fresh timber is being stacked, ready for the customer to arrive and take away his order.

Some planks will go to make houses, some for furniture; even the stripped bark has value. Whatever the use, there will always be a need for more in the future.
Along with the Great Depression, the Rio Grande Southern faced natural disaster as well when a mudslide cut the railroad into two pieces. Struggling to remain financially solvent in the face of these difficulties, the RGS developed Motor Car #1 as a cost-effective solution to severely reduced passenger, freight, and US Mail traffic. Based on the replica of Rio Grande Southern Motor #1 that resides in Colorado's Ridgeway Railroad Museum, Bachmann delivers whimsy and realism in two narrow gauge scales with these anticipated Spectrum models.

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The unpainted kit consists of high-quality, no-odor urethane castings for the body, Red Caboose plastic trucks, and brass & urethane brake components under both ends of the car. Less decals and couplers.

#19209  O Scale Depressed-Center Flatcar Kit  $ 89.95

Bell Crawler - Model 36

Everyone needs several of these mechanical beasts. Offered with and without the blade, they are perfect as a load on the flatcar above, carving a road out of the woods, or hauling logs to the railroad.

These freelanced model kits consists of high-quality, no-odor urethane castings with brass wire, NS mesh, decals, and a few other bits. Approx. size as shown - scale 20’ long with a 10’-6” wide blade.

#18600  O Scale Crawler 36 w/ Blade  $129.95
#18601  O Scale Crawler 36 w/o Blade  $109.95
#18604  O Scale Crawler 36 w/ Logging Arch  $tba

The Logging Arch is in production now, but the model was not ready in time for an ad photo.

Check our web site!!
I've been busy, lately, dressing up the basement for the new railroad. It's awful hard not to start screwing sticks together, rather than thinking things through and doing some prep work. However, here is where Scace will break ranks with the rest of the self-anointed, and stand firmly against the onrush of the teeming throng streaming blindly to touch the robes of the so-called experts who, month after month, flog us down the Gilded Path to Righteous Layout Design. You know the drill, “Use a linear track plan, staging yards, DCC with sound, and a formal operating system, all built in a space finished as We tell you! Do this, or you will be forever sub-standard!” Well, color me “wanting”.

Now, don’t get me wrong, here. The ideas and practices pushed by the magazines, the NMRA Special Interest Groups (SIG’s), or the Club Olde Phartz are very worthwhile to consider carefully. My point is that they are just that, and no more. Those of us who promote ourselves as “experts” (be us authors, NMRA-types, or magazine editors) are sometimes given to believing that our Way is the Only Way. My goal here is to get you to think, rather than to merely accept the “enSIGlical” of the Body of Experts (by our own admission). Here are a couple of examples.

Mine being an older house, I thought through the idea of a new drop-type ceiling. The followers of the Gilded Path know that leaving uncovered floor joists above is one of the Deadly Sins. A ceiling looks better and cuts down on the dust falling on the railroad through the floor above. While thinking this one over, I laid out a couple pieces of construction paper (one black, one light-colored) on a table as a test. After a few weeks, the papers showed a minimum of dust particles filtering down from above. That didn’t surprise me much, since the flooring on the main level of the house is all hardwood, laid over tongue-and-groove pine sub-flooring. Older houses are nice, like that; no plywood, carpet, carpet-pad, and other dust-traps here. The lesson here is to perform this simple test to see how much “snow” is really falling from the floor above. If the level is unacceptable, you will do well to do something about it before the benchwork turns everything into an acrobatic exercise, or before your prize slobber-bucket disappears into a dust-drift. If you’re lucky, like I was, you have some options.

Although there was undeniably an appearance benefit to be gained with a drop ceiling, I chose not to do it (Barricade the doors and load up ol’ Betsy, Mother! Here comes the SIG Police)! My basement, like many older houses, only has a seven-foot ceiling height. Any finished ceiling I put in would have to be flush to the joists. All the piping and wiring is neatly run between the joists, with shut-off valves and drain cleanouts easily accessible. Since there was no excessive dust fallout, I didn’t want to lose the accessibility for pure esthetics, nor would I want that pretty ceiling to come crashing down on the railroad once one of those drain-lines springs a leak and soaks ‘er down with, shall we delicately say, effluvia.

Another enSIGlical calls for finishing the basement, curving the drywall around the corners and using the walls as backdrops. Again, worth considering, but rejected in my case. When a friend of mine sold his house and moved, one of the painful tasks involved was the removal of his completed railroad. He prepared his spaces “by the book”, and it was indeed a very inviting and enjoyable space. As it turned out, his basement suffered an indignity that re-enforces my not-so-hot opinion of finished basements. A slow leak in a water pipe, between drywall and block, went unnoticed for perhaps years. One day came the inevitable catastrophic failure. While the consequences of the failure itself go without elaboration, the slow leak caused another issue made apparent when the railroad came down. There was an incredible amount of mold growing between the drywall and the block. Since living in a huge high school biology experiment is just not my thing, but I still wanted the benefits of a backdrop, I chose a different approach. Rather than the usual “finished basement” approach, I will be attaching the backdrop to the benchwork in the same manner as the module guys make scenic dividers. Again, accessibility and maintainability win out, though this time as a change in approach rather than a choice between doing something or not.

**Behold! The (Self-Appointed) Oracle Speaks!**

The epiphany here is that the John Armstrong “Givens-and-Druthers” process, that many of us use to design our trackplans themselves, works equally well with all decisions we make in layout design and construction. In our first example, I flouted the ceiling esthetic “requirement” in favor of the accessibility and maintainability issues that were more important to me. In the second example, some thought yielded an adaptation of the modular free-standing type of backdrop construction while accommodating my personal concerns about the specifics of my space, rather than just dry-walling the basement without thinking things through.

The Givens-and-Druthers process has taken me to several good decisions, such as the now-completed installation of lots of fluorescent lighting, each fixture with a mix of daylight spectrum and cool-white bulbs. The process has also led me to some decisions that differ from the norm, such as wide open access taking a priority over minimal sized aisles with maximum utilization of space for benchwork and track. Personally, I like a little breathing room and will sacrifice some run-length to get it. Your goals will be different from mine, and may well be different from the enSIGlicals that, unfortunately, have taken on the rule of law in the minds of some. Throw off that yoke, ye peasants. List out what is important to you (your Druthers), balance it against the realities you face (your Givens), salt to taste with the experiences of others (your friends, the Experts of the Gilded Path, the magazines, li’l ol’ me) and screw some sticks together in a manner that satisfies you. Using G&D can yield solutions for all phases of basement filling. It’s not just for trackplanning anymore.

If I had accepted the dictates of the Experts of the Gilded Path as a requirement rather than merely the food for thought that it is, I wouldn’t be building a railroad in what is really a perfectly acceptable space. I won’t fall for that one. How about you? Let’s go Exploring!

**Scace’s Parting Salvo**

My cordless phone has a button on the base unit. When you forget where you left the handset last, you push this button and the handset makes an annoying sound to follow so you can find it again. I wish my wireless throttles on the railroad had that feature!
Baldwin Model Locomotive Works was run by Ralph Baldwin (of Norwalk, Conn.) who was an orthodontist. He was originally from Norwalk and, when I first met him, I thought his walking problem had to do with his age. It turned out he was an early casualty of the automobile. Ralph, his father (who was a doctor in Norwalk), and a group of other men hired a boat in 1906 to see an auto race on Long Island (I think it was part of the Gildeden tour.) One of the cars left the course and struck Doc. They brought him back to Norwalk to recover. He attended Norwalk High School and tells of the kids from Wilton, and towns to the north that didn’t have secondary schools, coming down by train on the Danbury branch of the New Haven.

In the ‘20s he worked as an orthodontist in Spokane, Washington, and told of sometimes driving to Norwalk during vacations. Part of the route included the Yellowstone Trail, marked by a splash of yellow paint on a tree or fencepost about every quarter mile. Ralph also told of fording streams, saying that the key was to back through. Then the fan would throw the water out through the radiator, instead of onto the engine shorting out the plugs. At other times he would come east on the “Olympian” of the Milwaukee Road. He moved back east permanently in 1930 or ‘31. A friend of long standing, Dave Squires, told me that one of his first experiences with model railroad construction was building a catenary for a Standard Gauge layout he built in the early 1930s.

The O Gauge system he built in the attic of his home in the late ‘30s and ‘40s was the NEAT (New England Atlantic Terminal). This layout, with extremely tight radius curves, had a yard with electrified catenary. I believe there was an article about this layout in Model Railroader in the early 1940s. He, and his pal Alfred “Zeke” McFaddin, used to take railfanning vacations. After one such trip he came back and built an eight-car “Canadian” from aluminum extrusions, filing out all the windows by hand. He was a member of the Stamford Model Railroad Club, but by the time I knew him (in the early ‘60s) did not participate in its activities. He did start making New Haven catenary bridges and catenary for use at the Stamford club. These only lasted a short time until the layout changed. I know of two of these bridges, still in existence.

He had a summer place on Franklin Pierce Lake near Hillsboro, New Hampshire, where he had several friends who had an O Gauge railroad. One of his friends in New Hampshire was also named Doc Baldwin. He also belonged to a postwar group, the New England Association of Model Railroaders, which faded out about 1950.

Several locomotives, listed by Walthers in their post-WWII catalogs, were made by Baldwin. He made the “B-Lectric” which had originated with Tom Bedell in Vermont. Baldwin also made an O Scale GG1 , an EMD E-unit passenger Diesel (in both A and B versions) and an EMD F-unit (also in both A and B versions). In about 1950, he added a streamlined Fairbanks Morse switcher. The B-Lectric was listed in the Walthers catalogs as a New Haven electric similar to the 0200-series. Kits were offered in two configurations. The most basic version came machined with important holes drilled and tapped, and with minor holes spotted. For a little more, you could get one with the drive pre-assembled and run in, wired, and ready to run. The body needed to be assembled. You could also get a built-up unpainted locomotive. For an extra charge, the locomotive could be painted. In 1957, a finished GG-1 would run $180, which seems pretty cheap today. Remember that, in terms of 2006 dollars, this would be at least $1800. Baldwin was also well known for his Osgood Bradley (American Flyer-style) coach kits.

The actual sandcasting was done by Brown Brothers Foundry in Stamford. The locomotives were cast in bronze, and the coaches were cast in aluminum. At the time, small foundries would make short runs to fill voids when large jobs had run out. The assembly work was done by Baldwin, and Ernie Pollard, in the house on Sherman Court in Norwalk. I think he did much of the painting, as there was a spray booth in the basement of his final residence on Camp Street, along with a fairly complete shop.

I don’t think Walthers handled the cast Osgood Bradley cars, and possibly Doc only sold them locally. In my 1957 Walthers catalog, some lightweight car sides made of pressed metal are shown together with a picture of a New Haven lightweight coach. These are definitely not the Baldwin aluminum castings, but were probably Alexander coaches (which, in a 1937 Model Craftsman, were listed at $35). Again, that was a lot of money during the Depression. Back then, if you had a job that paid 20 bucks a week, you were comfortable.

I do know that there were some one-shot variations. Doc talked about building an 0-C-0, what he called the B-class Pennsy electric switchers. I think he used the six-wheel chassis from the GG1 as a base. When some of the Osgood Bradley cars were being cast, three were poured in bronze by mistake. Normally they were done in aluminum as the bronze cars were too heavy for operation. Bronze was used for locomotives for traction. Doc polished one up and donated it to an NMRA unit as the “Baldwin Award”. I believe this is the car that is shown in the photo.

I don’t think any other cars were made for sale by Baldwin Model Locomotive Works, even though someone advertised a metal stock car with a BMLW sticker on the floor. This was probably from Baldwin’s personal collection.

The business was sold to Ken Hyslop, who ran a hobby shop in Stratford, Conn., sometime before 1964. The Walthers catalog for that year does not list any locomotives. He used the name Custom Services and issued Catalog #3 in 1967. This catalog listed the following locomotives:

- The New Haven 0350 “Flat-bottom”
Now available: a rail insulator .010" thick for code 148 rail, $2.00 inc. S&H.

Check our website for brass steam and diesel castings.

Under development: a highly detailed double slip switch, complete with switch motors. A true plug and play installation.

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2682 West Palo Alto Ave
Fresno, CA 93711

• An electric freight motor suggested by
  New York Central
  • Pennsylvania GG-1
  • New Haven Electric Switcher (similar
to 0200 series of New Haven)
  • EMD E-8 Passenger Diesel
  • EMD F-7 Freight Diesel
  • Fairbanks Morse 2000 hp Switcher
All these engines came from the Walthers-Baldwin offerings except the first
two. The 0350 and the New York Central piece probably came to Hyslop from Paramelee & Sturges in New Haven. Hyslop died in the early 1970s, and Baldwin got some of the masters back (He still had the molds for castings for the Osgood Bradley passenger cars.) An ex-IBM salesman
named Martin, from Maryland, tried to re-produce the passenger cars, but an unflattering Model Railroader review (about the roof being humped) shot this down.

By the time I knew Doc Baldwin (about
1970) he was no longer active in any kind
of manufacture. I believe he died in 1981. Much of the information in this piece was furnished by Don Jaycox and David “Diz” Squires.

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Many of us who are in O Scale 2-Rail, brought up through the late 1930-1940 timeframe, lusted after the beautiful Lionel pre-war scale cars. The hopper car was dead on for what it was intended to be, a scale four-bay hopper.

Today that car demands a high price in the collector market, so having a string of them is far out of reach for most of us. I was lucky enough to find one several years ago at a swap meet for $35! It had been repainted and converted to 2-Rail, which is what I wanted.

We are very lucky today to have the great K-Line cars, a virtual reproduction of that hopper. Seeing them side-by-side, one has a hard time telling which one is the Lionel pre-war car that brings hundreds of dollars and which is the K-Line version which can be had for $35 or less at swap meets.

Since I am a 2-Rail operator, it was my duty to convert some for use on my layout! It is a very simple job and can be done in about half an hour.

The tools needed are a power drill (I use a cordless Black and Decker), a #48 drill bit, a small Phillips screwdriver, a small flat-blade screwdriver, some side cutters (to cut the bolts off) and a pair of tweezers. You’ll also need trucks of your choice (I used Athearn Bettendorf), some 1/4” square wood, and some 2-56 bolts and nuts. For couplers, I used the plastic Kadee #804, since we are dealing with a metal car that may be coupled to other metal cars.

Begin by removing the three Phillips screws that hold the end-frames to the body. Remove the K-Line trucks from the frame ends. Save ‘em, because you can always place these on your swap meet table and get $10 a pair for them! At this point, you can hunt up a pair of the K-Line 2-Rail conversion trucks, or just replace the 3-Rail wheelsets and cut off the K-Line couplers. In any case, the end-frames have to be removed to get the 3-Rail trucks off. If you choose one of the options using the K-Line trucks, you can skip to the section on installation of the Kadee couplers. In my case, I used the Athearn trucks because I have a bunch on hand. If you want to replace
the K-Line truck entirely, glue a piece of 1/4” wood, about an inch long, as a bolster on the frame. After this has dried, drill a mounting hole into the wood and frame using the #48 drill. Make sure the hole is centered. Fasten the trucks to the frame with 2-56 bolts and nuts. Fasten the end-frames to the body with the two original side screws; do not use the end screw as this is where we fasten the Kadee couplers.

To install Kadees, re-attach the frame to the body. The coupler pocket screw (2-56) can now be placed through the coupler box into the frame and the body of the car; this is why it’s done with the frame re-installed. Here is the only tricky part, placing the nut on the end of the screw. A dab of GOO will help to start the nut and also help to prevent it from coming loose. Speaking of which, I used a combination of GOO and CA when attaching the wood block to the frame (making a very strong joint) and I also put a dab of GOO on the coupler box to keep it from shifting. After you are satisfied with the results you can paint the trucks to match the rest of the car, or leave them black. The photos should help with this very simple job.

---

**2K6 O Scale Trains**

**3rd Annual Digital Photo Contest**

**The Categories**
- Steam locomotive
- Diesel locomotive
- Narrow Gauge/Industrial
- Traction (New category this year!)

**The Rules**
- You may only enter ONE category of the contest
- You may enter a maximum of TWO (2) photos in that category.
- Image must include O Scale equipment befitting the category.
- Image must be submitted in digital JPEG format.
- Images must be at least 250 dpi but not more than 300 dpi and at least 4 x 5 inches.
- Image must be emailed to: jag@oscalemag.com
- All submissions become the property of O Scale Trains Magazine.
- Images must be submitted by midnight, August 1, 2006

**Winners**
- Winners will be announced and winning images published in OST Issue #29, Nov/Dec 2006.
- All photos MUST be submitted by email
- Photos DO NOT have to be taken with a digital camera. You may take a photo with a wet-film camera, scan it into your computer, and then submit it.
- Four winners will be picked by judges in each of the four categories.
- Prizes
  - Steam: MTH ICRR 2-8-0, Proto-Scale 3-2
  - Diesel: Weaver V01000, 2 rail, undec.
  - NG/Indust.: Bachmann On30 2-8-0
  - Traction: An unpowered trolley kit from East Gary Car Co., and a Western Hobbycraft trolley.

*Don’t wait! Enter now.*
All kits include brass etched grills, appropriate detailed parts, and preformed grab irons for indicated model. These kits include only the parts above the frame.
In Part 8 of this series, I covered how to paint the structure for the mini-scene on my layout, and how I made the signs for it. In Photos 1 and 2, you can see that the building has now been weathered and the signs have been put on. In Photo 3, the sign has been made to look like it was been painted on the side of the building. This was done by first gluing the paper sign on to the wall with white glue. Once the glue had dried I then ran the back of my modeling knife along the joints in the wood planks, using a steel ruler as a guide. This pressed the sign down into the grooves, giving the effect of the sign being painted on the wall. After this was done I did the weathering.

**Weathering**

Weathering gives the effect of grime that has built up on a building for a number of years. This ages a building and makes it look more realistic. In Photo 4, we have the painted wall ready for the first step in the weathering process. Photo 5 shows how I put a chalk wash on the wall using a charcoal gray color, mixed with water. The wash settles into the joints and highlights them. Once the water evaporates, it leaves the chalk behind, giving a grungy look (Photo 6). I then brush on some chalk powder as shown in Photo 7. Always work from the top down since, in real life, the rain will wash any grime down the wall from the top towards the bottom. Once the walls are painted you can snap them together, but do not glue them yet. That is how I weather my buildings. It’s that easy.

**One Last Sign**

With the weathering done, we still have one more sign to put on the building. It is the one that hangs out from the front of the
building in Photo 9. Photo 10 shows the parts needed for this sign. To do this, I take the two identical signs and glue them, one on either side of a piece of 0.020” Styrene cut to the same size as the signs. You then glue two pieces of 0.020” brass rod, about one and a half inches in length, to the top and bottom of the sign using CA glue. The ends of the rods should be even with the front of the sign and extend out the back. Once the glue has dried, I paint the rods and the edges of the sign with blue paint. Next, mark on the front of the building where the rods will attach, and drill two holes for the rods to be inserted. Glue the sign in place with CA. I then attach a thread from one top corner of the building, using CA, and bring it to the front top edge of the sign and attach it with CA. Finally, take it to the other top corner of the roof and attach it there with CA. This thread represents the guy wire that helps stabilize the sign. This completes the last sign, as seen in Photo 11.

Roof Details

On the roof, there are a couple of details such as the chimney and a vent pipe. Let’s start with the chimney. First paint the brick with a reddish brown, then paint a concrete color on the chimney cap. Once the paint has dried, take some white
The Foundation

The foundation of the building should be painted with Concrete paint #414317 and weathered once the paint has dried. With this done, you can glue the walls to the foundation; don’t forget to glue the corners of the walls together as well. Once the glue has dried you can snap the roof into place, but do not glue it, as you will have to remove it in the future.

The Dock

On the back of my building, I wanted to have a loading dock for shipping and receiving.

Since the door was on the side of the building, I had to have the dock run down the side and across the back (Photo 15). My first step in making the dock was to cut out a piece of 0.125” scribed Styrene, 0.040” thick. This was cut in an “L” shape three inches by three inches, with each leg being one inch wide. This “L” shape will fit around the corner of the building. I then cut off a half-inch wide strip from some 0.040” Styrene sheet. From this strip, cut out four sections for the sides of the dock (Photo 16).

Glue these in to place, one sixteenth of an inch back from the edge of the dock, as shown in Photo 17. Use some scrap Styrene for braces. I then glued a strip of 0.040” Styrene, a quarter of an inch in width, along the top of the sides (Photo 18). The dock is now ready for painting, but first I made some railings out of weathering chalk and rub it into the brick (Photo 12). Then take your fingertip and rub off the chalk from the brick surface (Photo 13). This leaves the chalk between the bricks creating the mortar (Photo 14). Once the chimney is finished, glue it in place.

The last detail for the roof is the vent pipe. This is made using a piece of 0.040” Styrene tube, about three quarters of an inch in length. Paint it black and, once the paint is dry, glue it to the roof. Now you can weather the roof with some chalk powder.
0.040" Styrene rod and glued them in place. I then painted the dock with the same colors as the building. Once the paint was dry, I weathered it. Remember those detail parts that I found in my parts drawer? I painted them with some white paint and glued them to the dock. Once this was done I then glued the dock to the building (Photo 19). I later made some toilet tanks from some scrap Styrene and glued them to the dock, as well. There you have it. Our building is complete and ready for the layout (Photo 20).

Although the building is now finished, looking at those large front windows makes me think that this building needed an interior. Therefore, in Part 10, I will show you how to make an interior for this structure (This is why I advised not to glue the roof on.)

So until next time...Happy modeling.

~Baldwin 2-8-0 Die Cast Switcher~

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**Check Your Baggage**

I am a baby boomer. My generation is now approaching the “middle ages” of life. We have worked hard to get where we are and we are looking forward to the “golden age”. We have come to realize that we haven’t solved all of the problems in the world, but we have made quite an impact. Our contributions will be remembered... we hope. I am also a member of the “sandwich generation”, who find themselves taking care of attention-needly elderly parents and attention-requiring offspring who are old enough to leave the nest, but still like the security of perching at home at least part-time. What we boomers learned is called responsibility, and that is what we are all about. We learned that, through the school of hard knocks and the academy of applied sciences, one could be successful if one worked at it.

Like many of my fellow baby boomers I am also a passionate model railroader. We have quite literally grown up with model trains. It is part of our lives. This hobby provides the outlet for self-expression and the opportunity to be creative. That is the fun part. This Hobo thinks the hobby may find itself also in a sort of “middle ages” stage just like my generation. Of course, we find ourselves also “sandwiched” between many choices, scales, and levels. We are pulled in many directions and down many tracks. As a Hi-Railer in transition, I have to admit that many times I feel like my attention in the hobby is being pushed and pulled like flotsam and jetsam debris in a strong tide. Sometimes it seems hard to stay focused. Sometimes it involves turmoil. My 3-Rail friends have had their frustrations with all of the manufacturers’ impending lawsuits and counter-suits. Some major players are no longer in the game. Survival of the fittest seems to have prevailed, although I think they seem to have done it to themselves. However, the hobby will continue. My 2-Rail associates face other challenges, both from outside and inside the hobby. Brass drives the O Scale market. Those who admire brass have found that “it ain’t what it used to be!” Values are indeed fluctuating. We find that there is way too much product available. O Scale models in general are getting older and slowing down. Hair is thinning and so are collections. Manufacturers are struggling to find the minimum numbers required for new production. “Stay the course”, Hobo says. We have all seen this before. The 2-Rail side of the hobby will also survive. O Scale is ALIVE and WELL.

As a Hi-Railer in transition it is easy to see both sides of the track. Since I am in transition in my modeling, I try to take the best of both worlds and incorporate those things into what I fondly call my hybrid hobby. I am a model railroader first and foremost. I am a steam guy. I model those majestic monsters of the past.

I love the Hi-Rail concept of running scale-size models through scale-size, realistic looking scenery. I have taken that all the way to the end of the line, and now I am looking to see where my modeling can go next. The logical destination is O Scale. Realistic modeling, realistic scale models, and ultra-realistic looking track...2-Rail of course. It represents the last frontier for me. My modeling actually has nowhere else to go. Anything less would not be challenging, and that is what the fun is all about.

I recently stopped at a local bookstore to purchase another model magazine. (Hobo reads more model railroad magazines that just OST.) The scholarly gentleman behind the counter admired the cover of my purchase, composed his thoughts, and then commented, “I have often wondered about you model train guys. How can you spend thousands of dollars on your trains, buildings, and scenery, and then spoil the whole scene with those darn plastic looking figures?” “Some choose poorly”, was my response.

As I left the bookstore I could still hear his words ringing in my ears just like a locomotive’s bell.

What an observation. The guy was being very objective. As we model, we do have choices even though we are sandwiched between many ideas. But stop and consider the cashier’s words. If we model everything to scale and close to scale perfection, and then we miss the mark by using something that is left-over baggage from another time or place in our modeling, we didn’t accomplish our goal. As Kramer says, “We stopped short.” Sometimes it isn’t the plastic figures, although figures are always tough. Sometimes it is the not-true-to-scale vehicle that throws the thing off. At other times it is the buildings or structures, or even the line poles. Bright colors can even blow it. Choose wisely! If you are a realistic modeler you want it to look real. That is the whole idea. Check it and recheck it. Check your baggage and don’t bring anything to your modeling that doesn’t fit.

That’s Hobo’s tip for this trip. Stay on board with us because the best is yet to come.
**Jim Hackworth**

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<th>Item Description</th>
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**Collection Reductions**

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<td>Alco PRR N6a, C/P or N/P, each</td>
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**Send LSASE for Large List of MG/USH KTM Items**
Jacky Molinaro, from France, scratchbuilt this 0-6-0T and sent us these photos. What’s interesting, here, is his choice of materials. On this side of the puddle, we’re used to locomotives built using brass or diecast metal. In Europe and the UK, Styrene (often referred to there as “plasticard”), is a common scratchbuilding medium for locomotives; the results, as in this case, can be magnificent. I think Styrene, as a locomotive building medium, has been dismissed for too long in the American O Scale mind. See what you think. -ed

“These are photographs of my new scratchbuilt 0-6-0T in O Scale, destined to my new French shortline. It represents a Blanc-Misseron Works (France) locomotive, scratchbuilt on a ETS 0-6-0T chassis, bought at a big exhibition in England (Guildex), last September. The superstructure was built from Styrene sheet and tubing. The added items, like buffers, stack, domes, and smokebox door, are by Roxey Mouldings in the UK [http://www.roxeymouldings.co.uk/index.htm]. The photos show how I built it. The model is painted using black and green matte paint from Humbrol. I’ve added a two men crew inside the cab, as a final touch of realism. The locomotive took a month to build, using some old drawings of the prototype.”

Across the Pond
A Riveting Hobby

I have a friend who’s an industrial salesman for a living. A favorite saying of his is, “Ninety percent of success is just showing up.” That’s so true in many areas of our lives. It’s true in an artistic career and it’s true in model railroading as well. I have an addition to my friend’s thought. If ninety percent of success is just showing up, the other ten percent is a willingness to try something new.

How often do we get in a rut with our modeling efforts? How often do we go dry or lose enthusiasm where a project is concerned? It happens to all of us; it’s happened to me more than once. What might a possible solution be? Try something new that you’ve never done before. This column is the perfect example.

A few months ago, when Gene Diemling announced his retirement from writing his column, Joe told us all an opportunity now existed for someone to fill the void. He put out a call for finescale/P48 material. As I read those words I thought, “Why not?” I sent in some samples of my modeling and writing with the caveat that I didn’t think I was a columnist. The magazine bought four feature length articles which will be appearing this year, including a step-by-step scratch-built structure article (the most involved writing project I’ve ever attempted).

Well, that column idea kept nagging away in the back of my mind. A face-to-face meeting with Brian and Joe at an O Scale meet in Indianapolis last fall resulted in my saying out loud that I would be willing to try writing a column and see how it fit. They were receptive to the idea and here we are. So far, I’m having a blast.

Here’s another example. For all the years I’ve been active in the hobby, I’ve never developed the skill to emboss rivets for a scratchbuilding project. Think of all the neat projects that won’t see the light of day at my workbench if I never learn this simple skill. Riveting tools abound from various sources, and a lot of guys wind up making their own tool to fit their needs. So what’s my excuse? That final ten percent, the willingness to just try something new. There are several freight cars I want to build, but they will linger in my imagination until I just sit down and start practicing making rivets in some scrap material.

Here’s another example. I’ve never really developed my skills in metalworking, beyond soldering feeder wires to the track. The urge to build a locomotive from scratch has been growing stronger lately. This is an unlikely desire for someone who can barely solder and who will probably never be anything more than wishful thinking. But as I’ve said before, I like to use the hobby to challenge and push my skills as a modeler. So why not a PRR 0-4-0 shifter? What’s so intimidating about working with brass and other components? Nothing really, just that final ten percent. The smart plan would be trying small, simple projects to develop skill and confidence as I go. Who knows, one day that Pennsy switcher may start taking shape on the workbench.

Think about it this way. We get into a rut with our modeling. We reach a certain level of skill and become satisfied; too often, that’s where we stay. It’s the willingness to try something new that encourages a modeler to attempt scenery for the first time, or a more complex car kit, handlaid track or scratchbuilding. Often, after we’ve gotten through the opening jitters, we find out that the new skill isn’t the brain surgery that we feared it was going to be. In fact, it’s kind of fun, now that the enthusiasm is returning once again.

Learning how to use a Northwest Shortline riveting tool, a pounce wheel, or figuring out some gizmo of my own design, isn’t a big deal when you stop to think it through. Being willing to make mistakes and push complacency to the far side of the workbench will serve you well for the lifetime of enjoyment this hobby can provide.

So, smile at whatever is smirking in your face saying, “You don’t know how to do this.” Smirk back, try it, and see if the intimidation factor doesn’t quiet down after a while. The feeling of confidence and the renewed enjoyment you’re apt to gain will be riveting.

Best regards,
Mike
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406 Freight Body, Rio Grande Southern #5, NO SOUND / DCC READY, On3
407 Freight Body, School Bus, with LokSound, On3
408 Freight Body, School Bus, NO SOUND / DCC READY, On3
409 Freight Body, School Bus, NO SOUND / DCC READY, On30
410 Freight Body, Rio Grande Southern #4, NO SOUND / DCC READY, On3
411 Freight Body, Rio Grande Southern #5, NO SOUND / DCC READY, On3
412 Freight Body, Rio Grande Southern #3, with LokSound, On30
413 Freight Body, Rio Grande Southern #4, with LokSound, On30
414 Freight Body, Rio Grande Southern #5, with LokSound, On30
415 Freight Body, unlettered, Painted in Silver, with LokSound, On30
416 Freight Body, unlettered, Painted in Silver, NO SOUND / DCC READY, On30
417 Freight Body, Rio Grande Southern #3, NO SOUND / DCC READY, On30
418 Freight Body, Rio Grande Southern #4, NO SOUND / DCC READY, On30
419 Freight Body, Rio Grande Southern #5, NO SOUND / DCC READY, On30
420 Freight Body, Rio Grande Southern #3, with LokSound, On30
421 Freight Body, Rio Grande Southern #4, with LokSound, On30
422 Freight Body, Rio Grande Southern #5, with LokSound, On30
423 Freight Body, unlettered, Painted in Silver, with LokSound, On30
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425 Freight Body, unlettered, Painted in Silver, NO SOUND / DCC READY, On30
426 Freight Body, unlettered, Painted in Silver, NO SOUND / DCC READY, On30
427 Freight Body, School Bus, with LokSound, On3
428 Freight Body, Rio Grande Motor Ways, with LokSound, On30
429 Freight Body, California Western, with LokSound, On30
430 Passenger Body, East Broad Top, with LokSound, On30
431 Passenger Body, East Broad Top, NO SOUND / DCC READY, On30
432 Freight Body, Unlettered, Painted in Black, with LokSound, On30
433 Freight Body, East Broad Top, with LokSound, On30
434 Freight Body, East Broad Top, NO SOUND / DCC READY, On30
435 Freight Body, East Broad Top, NO SOUND / DCC READY, On30
436 Freight Body, unlettered, Painted in Black, NO SOUND / DCC READY, On30
437 Freight Body, unlettered, Painted in Black, NO SOUND / DCC READY, On30
438 Passenger Body, East Broad Top, NO SOUND / DCC READY, On30
439 Passenger Body, East Broad Top, NO SOUND / DCC READY, On30
440 Passenger Body, East Broad Top, NO SOUND / DCC READY, On30
441 Passenger Body, ATSF, War Bonnet, with LokSound, On30
442 Passenger Body, ATSF, War Bonnet, NO SOUND / DCC READY, On30
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Reader Feedback

More Small Locos
I would like to take this opportunity to tell you that I am in complete agreement with your Observations in Issue #24 on the need for smaller model steam locomotives. It would be nice if such locomotives could also be offered in kit form. Enough, already, with these 4-12-2's and 4-8-8-4's!
Charles Stuckenborg, NY

NZ Narrow Gauge
Looking at my back issues, O Scale Trains has not wandered from the high standards set right from the start. I say “Bravo”, all the while being torn between modelling New Zealand narrow gauge in 1:34 scale, and modelling American O Scale. Both share the same track gauge, but due to the difference in scales, the appearance of the ties, etc., is quite different. Still pondering what to do about that one.

Possibly of interest to American and Australian modellers, a local manufacturer has expanded his range of 1:34 finescale wheels, adding three more stainless steel loco tyers to his range. These are 1.17”, 1.33” and 1.59” diameter. Tread width is 4.1mm/0.161”, correct for modelling NZ models in 1:34 scale, which might be a bit coarse for O Scale. But I suspect that the type of stainless steel used might be quite easy to machine off if the O Scaler finds this unacceptable. Certainly much easier than trying to machine the whole tire from scratch, I would think. Contact Graham Selman at [northyard@xtra.co.nz] and he can send a PDF catalog.
Paul Woods, New Zealand

Thoughts on Layout Designs
I have some “observations” of my own after reading your Mar/April 06 column by that name. I am a model railroader dating back to the 1940s and 50s. As an only child, my father (who had artistic talent) built a Lionel/Maxx train layout for me that was put up every Christmas. This layout was a thing to behold with handmade buildings, flashing lights and crossing bells, trees, the hum of the motors and the peculiar smell associated with those AC powered trains. Having made several overnight train trips in Pullman cars and heard the mournful whistles at crossings and the flashing lights and bells clanging in the dark it was hooked... for life it seems.

As a teenager I was introduced to HO, again by my father, who I suspect had a secret love affair with trains himself. I dabbled in HO for a long time, and built two layouts which were never finished. Then, in my late forties, I switched to O Scale. I built a small layout in a spare 9’ x 10’ bedroom, later moved that to the basement and started over with an around-the-walls-and-through-the-middle layout which never reached completion. Retirement suddenly arrived and, at last, the free time to devote to finishing this bear in the basement. Wrong! Instead of doing that, I moved into a larger house with a much bigger basement. Out came the ruler and compass and a flurry of designs followed. However, before attempting any of these, it was necessary to negotiate the right-of-way with my life partner. Hmmmm! The largest of the three [designs] received the ax. I was left with a space 12’6” by 13’ on one side and 16’ on the opposite side. I actually planned out a workable loop with passing sidings and spurs for no less than three towns, one of which would have a long yard running down the 16’ side with engine facilities. Minimum radius was 36 inches. I thought I might be able to get 2-8-2’s around those curves.

But then reality broke into my dream world. I realized that, at 67 with some health problems that might force us to downsize sooner rather than later, I needed to build something portable and modular, not something that would require a wrecking ball to dismantle. I settled on a three module design for a small shortline connecting with a branch of the Pennsy or B&M. This is a switchback layout inspired by a design by Chuck Yungkurth ages ago. It’s periodically rediscovered and built to completion by modelers who, like me, come to their senses about the time and energy required to build a medium-to-large O Scale layout, maintain it, and finish it. My version of the design utilizes AtlasO switches, #3’s (I think) and 24” radius curves for the shortline! Big power on this layout will be a PRR B6 0-6-0 and a Wabash Mogul (2-6-0). A PRR A5 (0-4-0) and a 2-8-2T will complete the steam roster. Three 44 tonners and 2 SW-9s will do the Diesel-era work. Down on the mainline I will be able to run a PRR H10 (2-8-0) and L1 (2-8-2). An RS-1 and E-6 will make the passenger connection for a gas electric that will sneak around those branching line thick curves designed for an earlier-era trolley line.

The three modular units are being built on hollow core door slabs in the shape of an inverted U. Each modular unit will be able to function independently of the others, as well as in combination, so that it will be possible to adapt to different room sizes. The minimum space required is 13’ by 32” and expands incrementally to a maximum size of 16’ x 12.5’ x 13’. Into this compact package I have nine industries, three stations, plus two engine house tracks and a couple of interchange tracks. All in all, there is a lot in this track plan I like, even though I had to give up continuous running and larger engines.

I am building it with foam board glued on top of the door slabs which sit on some of the former bench work I built and lugged along when we moved. Come moving day I can unbolt a few connectors, tape up switches and wiring, and carry each section out by myself. Set up can be equally easy. With door slabs I think it is possible to use plastic stackable crates for support and vary the height of the layout according to your space requirements.

It is tough to downsize prized engines I have collected over the years, but it gets easier as I see progress being made elsewhere. The small shortline operation allows for unusual combinations of equipment and the inevitable compromises that typotypical operation on a larger layout forbid. So shortlines for senior O Scalers is a way to go. Forget about that ideal of a full basement full of track and trains. Keep it short and simple. Enjoy the ride while you can.
Jean Flynn, Burlington, VT

Small Locos and the CLW 2-8-0
Noting that the Central Locomotive Works PRR H-10 2-8-0’s can be found either built or still in kit form even after many years being out of production, there are a couple things to beware.

One should make sure it’s all there if in kit form. If something is missing, you’re up a tree. In the 60s, when CLW made up the kits, the drivers had brass centers and, usually, the middle drivers were blind. They had an open frame motor, too. This continued into the early 70s, so that may give some indication of when produced.

The last two runs Bob Smith produced came with a Pittman can motor and drivers with plastic centers. Wipers rubbing on the back of the tires provided pick up to the motor from the engine only. That worked poorly, if at all.

I came up with a solution to drill a #65 hole through the steel tire on one side of the engine and into the axle near one of the spokes in the plastic center. Insert a piece of brass wire from the hole in the tire, to the axle. Solder it to the tire and file it smooth. You have now shorted the axle to the tire so it can pick up electricity from the rail on one side of the loco. Ground one motor brush to the engine chassis and run the other motor brush wire to the tender and you have the same pick-up method used on most model steam locos. Place
the tender “hot” wheels on the opposite side of the now “hot” loco drivers. Soldering does not melt the plastic driver centers if done quickly.

The drawbar was usually insulated from the engine frame, so there should be no problem there. If it isn’t, it will need to be insulated so there is no short between the engine and tender.

The H10 kits came with either “Lines East” or “Lines West” tenders. The Lines West was the same as the East except for an added coal bunker on the top of the tender.

The method of insulating Kadees from locos and rolling stock was interesting, but there’s an easier way that involves no effort or cost.

Put the plastic (804) coupler in the metal (805) box. Put the metal (805) coupler in the plastic (804) box. Now you have two pairs of totally insulated couplers assembled and they can be put on cars and locos without fear of shorts, even on the front of steam locos.

On steam loco pilots or very short cars, one can use the 806 which is totally insulated since it’s all plastic.

Drill the mounting holes with a #42 or 3/32” drill. Now you can use a 2-56 machine screw or #2 wood screw to mount the coupler box. These are easier to come by than either 1-72 or 2 mm machine screws that normally fit through the Kadee box holes. For metal floors, use a 2-56 tap, but 2-56 screws with thread into plastic by themselves.

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One of the delightful aspects of writing a regular column about my favorite hobby is that I can comment on any products that I have seen or purchased. Recently, I’ve received a number of samples of new products to review.

**Bachmann Trains E-Z Command DCC System**

Although I have watched various Digital Command Control demonstrations at conventions and train meets, this was my first real hands-on experience with DCC. It was very enlightening, and quite an eye opener. I laid out a big bunch of E-Z track on the floor, including a couple of turnouts, and within seconds I was operating the DCC-equipped HO GP40 that is included with the set (That Geep is destined to become an On30 railcar in the near future.) Okay, forward, reverse, headlight on, then off, but not too exciting. It was not until I added another locomotive that the fun really started. I put an On30 Davenport (without DCC) on the track and ran it smoothly on Address 10, while the DCC Geep was being independently controlled on Address 3. Watching two power units going in opposite directions at different speeds on the same stretch of track was a real stretch for a guy who has been using DC cab-control for over 50 years. Just the fact that the headlights could be turned on or off at will, and glow with constant brightness, was a welcome benefit.

In short order, I purchased three more Davenports, each with DCC, and soon learned to control five powered units on one “layout”. Although it can be done, it’s not very practical for one person to control more than one or two locomotives at one time. It is very convenient, however, to be able to stop a locomotive or train anywhere on a layout and then start up another one without having to use a number of block controls. It’s also convenient to couple one locomotive up to another one then control both as a double-header. The operating qualities and simplicity of the system convinced me of the immediate need for full conversion to DCC, so I ordered two C16 steam locomotives with full DCC and sound. That was when this system showed its true value, with its ability to control up to nine powered units with DCC, plus another locomotive on straight DC. With the constant panting of the two steamers, and the ability to ring either bell or blow either whistle, the “railroad” became alive with sound and action.

Additional walk-around companion controllers are supposed to be available soon, to allow two or more operators (each with separate controllers), to move around a layout and control up to ten powered units or accessories. The E-Z Command system is rated for one amp, but a five-amp booster should be available soon. Keep checking at: [http://www.bachmanntrains.com/home-usa/index.html](http://www.bachmanntrains.com/home-usa/index.html) to see when these new add-ons will become available. After I observe multiple operators with multiple controllers operating multiple powered units on the same layout, I’ll be able to offer a better assessment of this DCC system. At this time, it’s an economical and simple way to get into DCC, and the same system will be useable with HO, O and Large-Scale equipment.

**Bachmann Trains On30 2-8-0 Consolidation**

The DCC-equipped 2-8-0 Consolidation surprised me in several ways. First of all, it is a fine looking outside-frame 30” gauge locomotive with a distinctive balloon stack. There are several bags of spare parts that will allow you to choose a straight stack, a cowcatcher or switcher beam, spoked or solid pilot wheels, long or short boiler for oil or coal, plus oil tank, coal load or wood load for the tender. This Consolidation is a superb runner that provides the dead slow speed that I crave, and has a realistic top speed in either conventional or DCC modes. If you connect the tender to the locomotive in the first hole, the unit will negotiate a 15” radius curve; if you use the second hole, it will get around a 12” radius curve without touching. It is recommended that a minimum radius of 22” be used, however.

The only negative comment I have is that the couplers are installed at the usual HO height (around 19”) and it will not be a simple job to install couplers at the prototypical height of 26”. Once again, I call upon all On30 manufacturers to provide for both coupler heights on all equipment, as Bachmann did with their excellent two-bay steel hopper recently.

**Bachmann Trains On30 Rail Truck**

This tiny rail truck is also DCC-equipped, and operates smoothly and slowly. Although it seems to scream “Rio Grande Southern” and “Galloping Goose”, one could easily remove the flatbed and either scratchbuild a box for mail and freight or a body with windows for passengers. With the side panels on the hood open, a realistic engine can be seen with a spinning fan. The headlights work, and a red taillight glows from the rear. An operator is included and a snowplow can be attached or stored as a detail. It is hard not to justify this neat model on an On30 layout.

Next issue, I’ll write about my experiences building turnouts with the Fast Tracks Hand Laying Jig and some of the interesting products of Tom Thorpe Trains.

Until then, happy trains to you, until we meet again.

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Here are a few of the scenes on the NYSME layout you will see.

A set of Erie Stillwell commuter cars rolls out of the coach yard to be positioned in Jersey City for a westbound run.

The CNJ Blue Comet, a CNJ camelback, a CNJ Baldwin double-ender, and an early boxcab (by Fred Icken) are waiting to head outbound from Jersey City.

An aerial view, looking east, over the Seacacus freight yard with the roundhouse in the distance.

A Tuscan PRR GG-1 crossing a viaduct on a westbound approach to Ridgewood Junction.

A city streetcar winds its way through Jersey City on approach to Union Station.

The “Prospector”, with a set of four F3s at its head, approaches Middletown. In the background, crossing scratchbuilt bridges, is a long string of Atlas billboard reefers.

Photos by Andy Brusgard
Modeling the Montreal & Southern Counties' Home Terminal:
Mixing Passenger and Freight Traffic in a Narrow Space

Perhaps I’m prejudiced, owning three Arthur Ford/Gene Deschenes models of Montreal & Southern Counties prototypes, but I find the line to be one of the most “model-able” around. The line used a variety of interurban-scaled passenger and freight rolling stock, running in a variety of urban and rural areas. There were bridges over major rivers and small wayside stations. The line featured a lot of action, including a variety of train lengths; one, two, three, and five car trains were common. There were sections of the line shared with the Central Vermont, and sections of dual-overhead street running shared with local trolleys.

The line’s Montreal terminal (located near the foot of McGill Street) is a gem, offering tremendous modeling potential. It was a relatively small station building built in 1909, dwarfed by the Canadian Customs House building, which provides an effective backdrop for the terminal.

Steam Railroad Interchange

Both freight and passenger trains shared the six stub-end tracks of the Montreal terminal. In addition to street loading, there were three stub-end tracks for passengers, plus a three-track interchange yard for freight cars. Arriving and departing single- and multi-car passenger trains in the foreground will form a pleasing contrast to freight cars awaiting pickup by the Grand Trunk Railway (i.e., Canadian National) on the interchange tracks.

The station permits a lot of action in a small space. The Grand Trunk’s steam switcher drops off and picks up interchange freight cars in the background, the M&SC’s multi-car trains interurban-sized passenger cars arrive and depart, and smaller local trolleys pass on the street.

Setting

The Montreal terminal is not the typical “flat” terminal. There were some subtle changes in elevation between the foreground passenger tracks and the background freight interchange tracks. These elevation changes, enhanced by the Customs House building overlooking the terminal, would provide a great way to showcase your rolling stock as trains await departure.

Flexibility

Your model of the Montreal & Southern Counties terminal can be as simple or as elaborate as time and available space dictate. If space is available, you can model the entire terminal, including the surrounding loop track. This scenario would permit your street-running trolleys to pass static trains awaiting departure.

On the other hand, if space is limited, you could simply do a head-on model of the street and terminal tracks, and omit the loop around the terminal. Combined with modeling the Customs House building as a backdrop, this option would simplify construction and reduce the depth needed by between 18” and 24”. Either way, no complex or special trackwork, such as slip switches, would be needed.

Documentation

There are several photographs of the Montreal and Southern Counties Montreal terminal in Anthony Clegg and Omer Lavallee’s classic Catenary Through the Counties. There are also track plans of the station as planned, and as built.

The front cover of J.R. Thomas Grumley’s recent Montreal & Southern Counties Railway Co. contains a color cover of the terminal that shows the trains, the setting, and the slight difference in elevation of the passenger and freight tracks.

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Years ago I found the inspiration for this diminutive engine shed in the July, 1952, issue of Model Railroader. This article titled “Short-Line Engine Terminal” was authored by J. Harold Geissel and featured text, sketches, and plans for a complete branchline steam loco service plant. Among the structures was this 60’ engine shed. I have no idea if there was a prototype, but it was so neat and compact I filed the article away until recently when I finally built the darn thing to protect my Soo 2-8-0 from the inclement Wisconsin weather. Mr. Geissel’s drawing showed a structure with 12” square beam interior framing, clad with 12” board-and-batten siding. There was no information given on the rafter framing. I replicated the timber framing with 1/4” square basswood. I didn’t include rafter framing or interior detail, which really makes no difference since the roof isn’t removable.

If you enjoy building kit structures, but haven’t yet taken the plunge into scratchbuilding structures, then this project just might be the perfect starting point. You can extend and/or widen the facility to suit your own iron horses. I built my structure with Northeastern Scale Lumber basswood sheet and strip, and Midwest Products plywood. You could also build it in Evergreen Styrene and add one of their ribbed steel roofs. A Plastruct corrugated steel roof would also be appropriate. I used Plastruct roofing on my Soo sandhouse located right next to the engine shed. You can also use individual boards and omit the batten strips. If I went this route, I’d use 1/32” x 1/4” basswood strips and stain each board with AIM Quick Age before I attached it to the framing.

I began construction by pinning pre-cut lengths of 1/4” square basswood right over the sidewall plans. Put a sheet of ceiling tile beneath the wall plan, then cover the drawing with a sheet of waxed paper. This will allow you to push pins into the tile to hold the basswood strips in place while the glue cures. You can use white or yellow glue for the framing. I built the two sidewalls right on top of each other to ensure they were identical. This is an old stick-and-tissue model airplane trick. Don’t forget to add the 1/4” x 3/4” corner braces. These angles stiffen the wall framing joints until you add the siding.

While the framing joints were curing, I cut a sufficient amount of Northeastern Scale Lumber board-and-batten sheet siding into four-inch lengths to cover the sidewalls. I also cut several longer pieces for the end-walls. These do not go onto the end-walls until after the four walls are erected. I butt-glued the siding pieces into a single length long enough to completely cover each side-wall. I did so before attaching the siding to the framing. This step allows cleaner siding butt joints. I arranged two siding pieces to be butt-glued, making sure the edge of the siding with no batten strip mated with the edge of the siding with a batten strip. Using masking tape, I tightly taped the outside face of the siding joint, then opened the taped joint and applied a thin bead of white glue to the exposed edges. Lay the assembled pieces flat and place weights on it overnight to ensure a nice flat length of siding. I joined the end-wall siding pieces the same way.

When the sidewall siding joints had cured, I cut the openings for the Grandt Line windows and door. My drawing shows the actual window and door opening dimensions. Alter them as needed if you use different windows and door. I cut these openings before I attached the siding to the sidewall framing. It’s much easier to do this on the flat than when the siding is attached to the structure. You’ll have to trim away a bit of the batten strips to allow the windows and door to fit flush to the siding.

Using white glue, I attached the glued-up lengths of board-and-batten siding to the sidewall 1/4” square framing. I arranged the siding so that it was glued flush with the top 1/4” square frame member. This should leave 1/8” of the 1/4” square bottom framing exposed to represent the foundation face. See Photo 1 for this detail. To prevent curled siding, I weighted the sidewalls and let them cure overnight before I assembled them into a structure.

The walls are erected by cutting five 1/4” square horizontal crossmembers, all to the same length, and then white-gluing them between the sidewalls. As shown in Photo 2, two 1/4” square crossmembers are installed at the opposite door’s edge. Two more crossmembers are installed at the tops of the walls and one more at the top of the door end. There is no crossmember at the bottom of the door end. I used a square to ensure the four walls were plumb and the four corners were square.

Four 1/4” basswood sheet faux roof trusses are added next (Photo 3). At this juncture, if you wish, you can omit the sheet trusses and substitute a 1/16” x 1/4” ridgepole and 1/16” x 1/8” rafters. Only do this if you intend to have a removable roof.
I butt-glued board-and-batten siding for both end-walls and left the siding oversized. I traced the end-wall peaked outlines onto the assembled siding. Next, I laid out the rear wall window opening and the front double-door opening on the interior faces of the siding. I cut these openings and the final siding outlines. Be sure to leave 1/8” of the 1/4” square bottom framing exposed for the foundation to show. The rear wall siding is attached now as shown in Photo 3. I didn’t attach the siding to the double-door end until after the doors were added.

My shed doors consist of a 1/32” Northeastern Scale Lumber plywood core faced on both sides with Northeastern’s 1/32” thick x 1/8” scribed basswood sheet. This sandwich construction (as shown in Photos 5 and 6) provides working doors that may be a bit thicker than the prototype, but they shouldn’t warp. The doors need to clear the rails, so check your rail height before final door assembly. My door drawing will provide clearance for Code 100 rail. The exterior door faces are simple vertical boards with no bracing. I checked the fit of the doors, then framed the interior face of the door opening with 1/32” x 1/8” basswood strips laid flat.

The doors are hinged with Grandt Line #3524 hinges. They really work, and allow the doors to be removed for repair or replacement. To ensure that the door hinges were aligned with
their hinge posts, I threaded three hinge straps and three short-
ened hinge post straps onto a length of 0.020” brass wire that was
longer than the door height. I made up two of these hinge sets,
one for each door, and made sure each hinge post was located
under its corresponding hinge strap.

Next, I shimmed the interior faces of the siding so that the
exterior door faces were flush with the siding. I taped the doors
into the opening, then laid the end-wall on a flat surface with the
exterior facing up. I carefully taped the two brass hinge wires in
place, ensuring the wires ran vertically and parallel to the door
frame.

I glued the brass wires into the hinge posts with minute appli-
cations of CA glue. Do not glue the hinge straps yet. Keep the
hinge straps away when you glue the wire to the hinge posts.
When the glue had cured, I slid each hinge strap into place
directly above its respective hinge post and glued the hinges to
the doors with minute applications of CA glue. When I was sure
no glue had wicked into the hinges, I cut the brass wires 1/16”
above each hinge. Your doors should now open and close. I
added a strip of 1/16” square basswood to the inside top of the
doors to prevent the doors from swinging inward. The finished
end-wall was then glued to the end-wall framing.

As shown in Photo 6, in lieu of a ridge pole and to provide
more roof gluing surface, I inserted paired lengths of 1/8” x 1/4”
basswood strip between the roof trusses. The tops of these strips
were beveled to meet at the roof peak. I added similar strips of
basswood at the tops of the sides to provide additional gluing sur-
face for the roof.

A privy was added next. Since Wisconsin winters get pretty
cold, I attached the privy to the sidewall of the shed. At least the
crews won’t have to walk so far on those snowy winter nights.
In warmer climes, you might want to spot the privy further way
from the shed. The privy is built from the same siding as used on
the shed. A scrap of 1/16” thick 1/6” scribed basswood roofs the
privy. A piece of 1/16” scribed basswood makes up the door. See
Photo 7 for privy details.

I built the louvered cupola next. In the good old days, the
cupola acted as a ventilator to help release locomotive exhaust
gases and smoke. It probably also cooled the shed during the
summer months. After I’d drawn the cupola outlines to match
Harold Geissel’s drawing, I decided to widen it and add some
length. My drawing shows Geissel’s original dimensions.

Take a look at Photos 8-11 to see how I built my cupola. I
began construction by cutting 12 louvers (six per side) from 1/32”
x 1/8” basswood strip. The louvers fit into angular notches cut into strips of 1/16” x 1/8” basswood strip. The notches are spaced at 1/8” intervals and are 1/32” wide by 1/32” deep. I left a couple of inches of extra length at each end of the notched strips. These served as handles to tape down while I dropped in the louvers. Two parallel lines drawn on a sheet of paper ensured the notched strips were parallel to each other and the notches were aligned. For clarity, see the louver pictures. The louvers are held in place with slow-setting CA glue.

The louver sub-assemblies were glued to the inside faces of the 1/16” sheet cupola sidewalls. Make sure your louvers are aligned to the sidewall openings. The louvers are a bit of extra work, but well worth the effort when you’re finished. I trimmed the excess notched louver strip material away after the louvers were attached. The finished sidewalls of the cupola are then glued to the end-walls. I added 1/8” square reinforcing strips to the four corners. Beveled 1/16” x 1/8” ridgepole strips and 1/16” basswood sheet roof panels complete the cupola.

My smokejack is scaled to Harold Geissel’s drawing. I made the four sides from Northeastern 1/32” plywood. The wire is 0.020” brass and the cap is carved basswood. I mounted the smokejack assembly on a stick, and then sprayed it with a couple of coats of Floquil Primer to hide the wood grain and make it resemble sheet iron. A couple of brushed on coats of Floquil Engine Black finished off the smokejack. See Photo 12 for the finished jack.

Before adding the shed roof panels, I sprayed the shed interior and inside faces of the shed doors with Floquil Gray-Blue Primer. The exterior walls, cupola walls, and door exteriors were brush-painted with Delta Ceramcoat Brown Iron Oxide acrylic paint. This paint goes on beautifully over bare basswood right out of the bottle. Primer isn’t required. I like the way it soaks into basswood, though you do have to make sure it’s evenly applied and brushed out. It dries nearly flat and accepts oversprays of Testors Dull Cote. The door hinges and clasps can be brush painted with Floquil solvent Old Silver or left painted the same color as the doors.

I cut my roof panels from Midwest Products 1/16” birch aircraft plywood (Photo 13). 1/16” thick basswood might work, but I was concerned about the roof overhangs possibly warping over time. 1/16” ply won’t do that. The 1/16” roof thickness essentially replicates boxed eaves and eliminates the need for those pesky exposed rafter extensions. If you prefer the look of exposed rafters, cut your roof from 1/32” ply and add 1/16” x 1/8” faux rafters on 1/2” (24” scale) centers. I beveled the two roof panels for a good fit where they met at the ridgepole. At this point, the cupola and smokejack are glued to the bare plywood roof. It’s a little more work, but it looks better when the roofing butts up to these items rather than going beneath them. After all, it’s how the real roofers do it.

I brush-coated the undersides and edges of the eaves with Delta Ceramcoat Brown Iron Oxide acrylic. It’s easier to paint the eaves before you add the roofing.

Now, we need to decide what sort of roofing we’ll use. I chose 36” (scale) asphalt roll roofing. Evergreen rib-seamed steel roofing, Plastruct’s corrugated sheet, 9” tabbed shingles, or a cedar shake roof would be appropriate. Whatever roofing you select, be sure to lay out spacing lines to guide your roofing before you glue the roof panels to the shed. The lines can be seen in Photo 13. I drew lines the length of the roof for 36” (3/4”) roll roofing. The first line is drawn 3/4” up from the eaves. Successive lines are drawn 5/8” apart. The roof panels were glued to the shed with Aleene’s Original Tacky Glue.

Some people use 3/4” wide masking tape to simulate roll roofing. I’ve tried it, but I don’t care for the way masking tape overlaps. This tape is too thin to suit me and the overlaps tend to be too apparent. I cut 180-grit waterproof sandpaper (The color isn’t important.) into 3/4” wide strips. I attached the strips to the roof panels with Aleene’s Original Tacky Glue. White or yellow glue will also work, but I hesitate to use these glues on thin plywood surfaces. My experience has been thin ply- or basswood will warp while these glues are setting. Aleen’s doesn’t seem to cause this problem. It works well for wood-to-paper joints, dries clear, and is available in most craft stores.

As you apply each strip of sandpaper, the glue will cause the
I correct the curl by applying strips of masking tape to hold the roofing down until the glue cures. The tape readily pulls away from the sandpaper after the glue has set. I capped the ridge with a 1/2” wide strip of sandpaper creased into a “V” shape. I let the roof sit for a day to let the glue thoroughly cure, then brushed-coated the raw sandpaper with two applications of thinned Floquil Engine Black. An overspray of Testors Dull Cote sealed and flattened the roofing.

The Grandt Line #3602 door and #3714 windows were sprayed with a can of Ace Hardware dark red primer, a color I really like for its railroad sort of look. I dislike glazing windows. Accurately cutting all those sash panes is difficult at best. I wondered if there was a better way. Happily, I discovered the laser-cut line of Grandt Line window glazings from Stevens Creek Models. You can visit them at their web site [http://www.hon3.com/] to view their line of HO and O Scale Grandt Line window glazing sets. My glazing fit perfectly. I held it in place with dots of Aleene’s Original Tacky Glue. R/C airplane canopy glue or liquid plastic cement will also work. The windows and door are held in place with minimal applications of slow-setting CA glue.

Having never built a wooden ladder, and not knowing of any that were commercially available, I decided to try building a 20’ ladder to stand against or hang on the shed wall. Such ladders were kept on hand to enable quick access to the roof if it caught fire from errant smoke stack sparks, a fairly common occurrence in the days of steam. See Photo 14 for my first attempt at building a ladder.

I cut my ladder legs from 1/32” x 1/16” basswood strips. The rungs are 0.035” Evergreen Styrene rod. I taped the two legs together, and then drilled 0.035” holes through both legs at 1/4” intervals. I left quite a bit of extra wood at both ends of the legs so I could tape the ends to a board. I inserted 3/4” lengths of the Styrene rod through the legs. I then spread the ladder legs to achieve an angled taper, wide at the bottom and narrower at the top of the ladder. When I was satisfied the legs were straight and true (you could impart a slightly concave arc to each leg), I taped the ladder assembly to the board and wicked a minute amount of CA glue into each rung joint. The
The extra Styrene rod was carefully cut with an X-Acto knife and the legs lightly block sanded. This project only took a couple of hours. Now that I know how to build a wooden ladder next time I'm gonna try an extension ladder. An aluminum ladder could be built up using Styrene strip and rod.

My engine shed is now hard at work housing the 2-8-0 that occasionally spends a night after going through service. The time has yet to come when this woodshed will be sacrificed to progress. For now, my shed is long but frozen in time; it's always the long hot summer of 1953 on my Soo branch line layout.
Southern Pacific AM-2
Born as MM-2 in the early 1900s, 12 of these articulated Mallets were upgraded with superheaters and Worthington feed water heaters and a 4 wheel pilot truck. These 4-6-6-2s were reclassified as AM-2s. Sunset Models is proud to announce a very collectible and super detailed version of the SP AM-2.

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## New! O Scale Birney

This is a true O Scale 1:48 model. The die was made from the drawings of a real Birney!

The model comes with a complete interior, less power truck and lighting package. $35.95. We expect a 4-wheel power truck kit in mid-April, followed by the lighting kit.

Pa Heritage Models Ltd.
715 Ridgeway Road, Birdsboro, PA 19508
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The New York Society of Model Engineers is working hard to prepare for the O Scale National Convention next year. The convention committee is working rigorously on all the details in order to make sure the convention is an enjoyable one for both dealers and the attendees.

The 2006 "O" Scale convention will feature over 14,000 square feet of display area at the Parsippany Hilton. There will also be seminars, layout tours, excursions, plays, and so much more.

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The ground cover on my Indiana & Whitewater will be a little different. Most modelers seem content to just sprinkle on a layer of ground foam and call it done. As we know, nature is much more profuse than that, exhibiting a variety of textures and depths. Scenery on my layout will represent winter, therefore much more of the ground will be visible than in a summer scene.

You may remember this section of P48 trackwork in Photo 1 from my previous article “Track As Scenery” (OST #25). For this demonstration, I’ve mounted it to a wider baseboard so I can extend the scenery a bit farther out. To make the sloping landforms, I just used some paper toweling dipped in soupy plaster and draped them over the plywood base. To create a dirt-like texture and to strengthen things, I sprinkled on some dry plaster, wetting it down with water from a spray bottle (Photo 2). Although I haven’t tried it, you could use Woodland Scenics’ plaster cloth. I understand it is much neater to work with than plaster soaked paper towels.

Once the landforms have been established, I brush on a coat of brown latex paint after the plaster has hardened (Photo 3). This seals the plaster surface and provides a dirt coloring.
underneath the texturing to come. I typically use burnt umber and raw sienna water soluble craft paints or tube acrylics, mixed with a touch of white here and there to give some variation. These paints aren’t terribly expensive and, since my layout is small, they are feasible to use. For larger layouts, a quart or two of latex paint in similar colors would be cheaper.

Photo 4 shows the materials needed to finish the initial layer of groundcover. After the scenery is painted, I sprinkle on a layer of ordinary sawdust. I don’t bother to sift it, although I do remove large particles and wood chips. I just put this on, using my fingers (Photo 5). You could use a sifter if you want, but I find this produces too even a coating. Sometimes I try to sift the sawdust into the paint while it is still wet, however the dry plaster soaks up the paint fairly fast, so I have to bond things in place with diluted white glue anyway. The sawdust alone doesn’t look like much at this point. It is the texture that I’m after, with the coarser particles providing a greater depth than can be achieved using just ground foam.

Once the sawdust layer is down, I work in various colors and textures (coarse, medium, &c) of Woodland Scenics’ ground foam. I use their “blended turf” extensively, since the color looks right to my eyes for wintertime grasses. The fine texture of the blended turf tends to sit on top of the sawdust layer giving the appearance of winter grasses, still green on top with a matted layer of dead thatch underneath. There isn’t anything scientific or precise about this step. Just pile the stuff on until it looks good to your eyes. Once all the material is down, spray it with some denatured alcohol from a handheld sprayer, just as you did for track ballast, then bond everything with a diluted white glue and water mixture (Photo 6). This soggy mess usually takes from overnight to several days to dry, depending on the humidity level in the basement. This is the point that most modelers call their groundcover finished, and I agree that it is perfectly acceptable (Photo 7). In O Scale, texture and depth play a much greater role than in the smaller scales, so there’s more that can be done if you are so inclined.

Once the first layer is dry, other textures can be added to represent taller grasses and weeds. For these I use sisal and jute twine. Appropriate twine is cheap and available most anywhere. Wal-Mart, Lowe’s, and Home Depot come to mind. One ball of twine will do a ton of weeds, even on a large layout.

To make the tall weeds, I use a pair of diagonal cutters and full-strength white glue. The procedure is simple. Spread white glue on a small area of the scenery, then just hold the end of the twine in one hand and cut off a piece about a 1/4” to 1/2” in length. Place the bits of twine directly into the glue (Photos 8-9). After placing, work the fibers apart slightly with your fingertip. This helps them to resemble individual stalks of grasses, instead of twine. I try to mimic the natural growth patterns, making things a little more lush in low areas where water would collect and sparse in drier areas. Also vary the lengths so that your weeds aren’t all the same height.

Once the glue dries, the weeds can be trimmed if needed (such as near the track), or colored if the natural twine color doesn’t suit you. I usually leave things as they are since the
color of the sisal twine is perfect, to my eyes, for representing
dried winter grasses. If you want a different color, the twine will
accept thin washes of acrylic paint with a little coaxing. Solvent-
based paints, like Floquil, seem to work better for this. Use the
proper safety precautions though. Applying weeds this way may
seem tedious and time consuming, and I’ll be the first to admit
it can be. With practice you tend to develop a rhythm of sorts,
and larger areas can be covered in a reasonable amount of time.
This makes a great “filler”-type of project, since it’s easy to pick
up or leave off at a moment’s notice. Once areas are covered
with weeds to my satisfaction, I dust on some static grass flock-
ing or bits of dark colored ground foam to represent seed heads
and such. The flocking or foam can be secured with an applica-
tion of diluted white glue and water (Photos 9-11).

Now it’s time to move on to smaller bushes and brambles.
Again, since winter is my chosen season, some sort of branch
structure will be more evident. I’ve found that Spanish moss is
very effective for this (Check the crafts/dried flowers section of
Wal-Mart.) This is the stuff that hangs from trees in the deep
South. It sort of resembles a loose tangle of steel wool (Do not
ever use real steel wool!) I just tear off a hunk of the stuff, gluing
it down with full strength white glue wherever I want a tangle of
brambles. I sprinkle on some dark colored ground foam for dead
leaves (Photo 12). Folks modeling summertime could add a layer
of foliage net for leaves. Be sure to leave some of the branches
showing through, for a nice lacy effect.

For taller bushes I use sisal rope in diameters up to 1/4”.
I learned this method from an article by Don Ledger in Mainline
Modeler (Dec. 1999, pages 21-25). As outlined in Don’s article, I
make them, two at a time, by cutting off a section of rope about
two or three inches in length. Wrap a piece of 3/4” masking
tape around the middle of these pieces, and drizzle on some CA
adhesive near the edges of the tape to secure the fibers (Pho-
tos 13-15). Next, dip the ends of the rope in some water, then
unravel the rope until you have a bunch of individual fibers. The
wetness helps to take out the twist in the separate strands, mak-
ing it easier to work with. Once I have a half dozen or more, I
stab them onto a homemade jig for painting in various shades
of gray, brown and black with a spray can (Photo 16). Once painted, I cut the rope bushes through the middle of the masking tape, making two bushes ready for planting on the layout (Photos 17-18).

As I hope the photos show, these techniques can add another dimension to scenery modeling. While they may seem tedious or time consuming initially, the end result is well worth the effort.

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### Railroad Collectibles

#### 2-Rail Locomotives

<table>
<thead>
<tr>
<th>Manufacturer</th>
<th>Model</th>
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**Railroad Collectibles**

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May/June '06 - O Scale Trains • 51
Overland Models, the premier designer of finely crafted brass models, announces its release of the popular **EMD SD70M/SD75M series (O Scale)**.

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- UP SD70M with smooth sides
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Very limited production! Each unit marked with a serial number indicating the model's production date and edition size. Crafted to Overland's exacting specifications by Ajin Precision Mfg. of Korea.

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BTS now offers laser-cut and engraved wood decks to enhance Weaver and Atlas O cars. These decks feature bolt holes and are very easy to install.

- #12600 Atlas 52’6” Gon Deck $ 11.95
- #12608 Weaver Flat #U25XX Deck $ 15.95
- #12611 Weaver War Gon #U17XX Deck $ 11.95

David Baran, proprietor of the DM&M Railroad Co., sent some samples of his handmade telegraph poles. The poles are real wood eight inches tall with glass insulators. Poles come prestained and weathered. David offers a variety of configurations plus a number of extra details such as lineman steps, transformers and electrical boxes. The photos show several of the samples. They were very nicely detailed.

David also offers to build custom poles. Provide him with a drawing or photo and he will make it for you. He can also do custom stains.

Prices vary by configuration. You get three one-arm poles for $7, four two-arm for $10, three three-arm for $10, three Alley-arm for $10 and two double poles for $10. Construction usually takes one to two weeks once an order is received. David accepts checks and money orders. Payment is due when the customer receives the order.

REVIEW: "Master" EMD SD-40
2-Rail DC/DCC Ready, MSRP $439.95
2-Rail/3-Rail TMCC, MSRP $479.95
3-Rail TMCC, MSRP $479.95
"Trainman" Alco RSD-4/5
2-Rail/3-Rail MSRP $229.95
3-Rail TMCC MSRP $369.95
Atlas O, LLC, 378 Florence Avenue, Hillside, NJ 07205
908-687-9590 • www.atlaso.com

Reviewed by Brian Scace

Recently, a couple of boxes showed up from Atlas O, one containing a new SD-40 and the other an RSD from the new Trainman line. Of course, the first thing to cross my evil mind was to do a comparison between Trainman and what Atlas O now calls the “Master Motive-Power” line. By the time this is over, you’ll know what makes each one what it is. Of course, a quick glance at the above pricing tells a powerful story, and raises a question or two.

Operation, Separate and Together

Both of our review models are the DC/DCC ready versions, rather than the TMCC equipped ones we have been testing lately, so a comparison of operating characteristics is possible. From an operational standpoint, there really was no difference between the two. Both start out a little frisky using the Crest radio throttle system, fairly leap using an old Variac system, and are well behaved when used with an MRC Controlmaster 20. As with previous offerings, the top speeds are higher than useful for me, but there’s enough range to be satisfactory. Just don’t crank these puppies! As with most drives of their ilk, the starting amperage is very low, so a modern control system (what some of us used to call “transistor throttles”) is called for, if used in a conventional cab-control environment.

The Trainman drive appears to be identical to the Master drive, so mixing units is no issue. These two examples MU’d well together. One item that got me was that the RSD didn’t heft like the SD-40. It also didn’t pull nearly as much. Since the drive components are (I believe) the same, there shouldn’t be an issue with throwing a bit of weight in there to get the tractive effort up.

So, What’s the Diff?

If the drive components are the same, where’s the difference that can make the RSD some $200 less than the SD-40? It sure looks like the difference is in the details. The SD-40 has lots of ‘em, while the RSD is pretty plain, though not to say wanting. There are still separate grabs, glazing in the windows, a radiator fan under the mesh, and other eye food. The truck relief is a little shallow and the truck detail a little plain for my tastes. This does reflect a savings, though, as the sideframes look to be a single piece coinined for a more basic die. The Master-series SD-40 trucks, to get the relief and detail level, appear to be struck from a more expensive multi-facet die set, and with some significant labor investment for all the nifty add-on details. A little weathering will help make the simple RSD truck jump out a little, though.

Certainly a big production savings must come from the fact that the “Master” line not only is detailed to a higher level, and with more discrete parts per assembly (such as the afore-mentioned truck sideframes), but each is detailed to a specific roadname’s configuration. When you think about it, it costs tooling and assembly money to do the different headlight configurations, handbrake styles, dynamic brake choices, and hood configurations we’ve come to expect. Meanwhile, our RSD is a generic locomotive, offered in a variety of paint schemes, but know that it’s generic. You get to noodle it to suit with aftermarket details, or run it as it sits. The tooling
and labor costs would be quite a bit less, doing one version of the model, and I suspect that’s where the real savings is realized. By the way, it’s a lot of fun and very satisfying to detail plastic Diesels. As the Trainman line expands, I would hope to see a resurrection of interest in aftermarket details, such as those offered by Pat Mucci of P&D Hobby for the Weaver RS-3 and FA.

What’s the same? The paint quality is comparable, both neatly done in a manner I’ve come to expect from Atlas. The assembly is clean, straight, and tight on both, as well.

Some Thoughts on Lighting

Here is a case, perhaps, of too little and too much. The RSD headlight are lit, though a little disconcerting for those of us who’ve become spoiled by Atlas’ Master series. The twin sealed-beam headlight is lit by a single source inside the cabbody. At certain angles, one or the other of the lights appears to dim. Changing the source out for a pair of grain-of-wheat bulbs (one in each socket of the headlight) or a pair of yellow LED’s would be an obvious owner upgrade.

The SD-40, on the other hand, is well-lit with LEDs in the sockets of the headlight, as we have come to enjoy. My only observation that would be a real improvement for us neurotics would be this. The red buglights switch on front-to-rear with the change of movement, for example). Other than those circumstances, the buglights are off. For the conventional DC cab-control version, how ‘bout using a couple of those empty slide-switch pockets in the frame so we can manually switch the pair on that is appropriate, and switch them off in those majority of times when they’re not used, rather than the diode-controlled circuit? That way, they stay off when the unit is at the head of a train or leading a helper set, but that rear pusher unit can still (appropriately) protect the rear of a train, even when cutting off. It’s Scace’s pet peeve about most locomotive models built as crossovers between the upper-end 3-Rail and the 2-Rail marketplace. Please give us a switch so we can turn the fool things on and off, as appropriate.

Whither TMCC?

To be honest, I find Atlas O Diesels more controllable and sedate operating in the TMCC environment than in the conventional cab-control environment. I’ve never tried them with DCC installed, so I can’t speak to that. I have noticed, in the latest catalogs, that 2-Rail TMCC-equipped offerings are becoming more and more limited, so those with stables of Atlas TMCC-equipped Diesel power may want to explore other options, should there be insufficient orders to support a favorite roadname or prototype factory-equipped with TMCC. As this is written, I have a pair of Atlas Rutland RS-1s out for aftermarket installation. I’ll let you know how they turn out.

Conclusions

To be honest, this comparison could be construed as an apples-and-oranges thing, or that Scace is just looking for new ways to be obstreperous (Could be…). I think it was a fair thing to do. Sooner or later the two lines will share Diesel shop space on many folks’ railroads, and a comparison is inevitable. The Master series SD40 is a nice model of arguably the mainstay 20th century six-axle unit. With an appropriate “transistor-throttle” power supply, the performance is quite acceptable and the appearance shows continued development in the Atlas O now-called “Master Motive Power”. Development? Well, the truck heights sure look better than the earlier SD-35, so Jim and the crew seem to be listening (So how ‘bout being the first with the “Scace Switch” for those markers, Jim?) and working to improve each new model. The Trainman RSD is also a value, in my mind, for what it is. Here is solid basic motive power to suit the budget-conscious, and a decent candidate for those who want to try their hand at detail upgrades to suit. There’s a lot to like here.
Prototype Info

When I think of the Nickel Plate Road, the wheel arrangement 2-8-4 immediately springs to mind. However, one should not be surprised to find that the NKP had other wheel arrangements, too. To this end, Weaver Models has imported a limited run of the NKP class L1a-L1b 4-6-4 in brass.

I confess that I am totally ignorant of NKP steam power and only know what I've read in the 1998 Hundman Publishing The Locomotive Cyclopedia, Volume 1. Apparently, in 1926 the NKP needed new passenger locomotives to handle an increase in passenger traffic, especially on the Chicago to Buffalo run. Based on input from the NYC, the NKP chose the 4-6-4 or “Hudson” wheel arrangement, a totally new class for the road. The first four locomotives (numbers 170-173) were delivered in March of 1926. A second quartet (numbers 174-177) was delivered in May of 1929. Our test model was numbered 177.

In 1945, in an attempt to improve visibility, the NKP added smoke lifters to these Hudsons. The initial attempt was an odd looking arrangement welded to the top of the smokebox which did not work well. In 1946, NYC-style “elephant ear” smoke lifters were added to all the locomotives. Our test model was so equipped, along with lit number boards. According to my reference source, this configuration puts the model in the 1945-1947 time range.

The Model

I measured the model’s main dimensions and compared them to the plan in the Hundman Cyclopedia. Unfortunately, I also had to estimate some dimensions from the HO Scale plan, so bear with me. The driver diameter should be 73”. I measured a tad over 70. Keeping to scale diameter and driver spacing is always a problem with large-driver models. Usually one measurement must be sacrificed for the other. In this case, the driver spacing is right on the money. Pilot wheels were slightly undersized at 32” on the model versus 36” on the prototype. The trailing truck wheels were correct at 36” and 45” each. The wheelbase for the pilot the drivers and the trailing truck were exactly correct.

At this point, I have to move into the realm of estimated measurements, so I consider any error less than three scale inches probably correct. My measurements of the boiler length and the locations of various items such as sandbox and steam dome found no serious discrepancies. Cab width measured out exactly, as did the smokebox diameter and smokebox length. Similarly, all my measurements of the tender seemed to match the drawings within my tolerance of error. Being a brass model, one expects certain items to move such as cab hatches and tender cistern lids. This one has them. My conclusion is that this is an acceptably accurate scale model of the NKP 4-6-4.

Operation

Weaver sent me a 2-Rail straight DC model to test; this model is also available in 2-Rail TMCC® for $1095 and 3-Rail TMCC® for $1095. I hooked up my meters and cranked up the throttle. Surprisingly, I found the loco started to move at one (1) volt, drawing about 0.4 amps. We've gotten used to having locomotives start at much higher voltages because of the command control systems many have installed. I decided to see just how slowly this locomotive would run on the OST layout with its three-plus-percent grades. The NKP 4-6-4 ran the whole layout at five volts drawing a maximum of 0.8 amps at grade. That is an impressive performance. However, I noticed something odd. On its way upgrade, none of the lights (headlight, number boards, class lamps) on the loco were “on”. As the loco came downgrade, the headlight glowed dimly. I checked the box and it does say “constant voltage lighting”. Remember when I said we’d gotten used to starting voltages being much higher? Well, the lighting circuit needs at least eight volts (at 1 amp) on the track to keep everything illuminated. For my taste that was a bit too fast. If this were my model, I'd probably put a couple of diodes in series/parallel with the motor leads to “up” the minimum starting voltage. That's just me. Other than that, this is one slick smooth running locomotive.

The models are very limited. Our test model was #9 of 210. If you want one of these sleek mid-sized Hudsons, call Weaver now because there may not be any left by the time you see this.
REVIEW: RGS Galloping Goose #5 w/LokSound, MSRP: $300; w/o sound: $200
Precision Craft Models, 4 Signal Ave, Suite A, Ormond Beach, FL, 32174
386-615-1912 • www.precisioncraftmodels.com

Reviewed by Joe Giannovario

Background
At one point in my model railroading “career”, I became enamored of Colorado narrow gauge. I dabbled with a few pieces, and even once made a rail-truck from an old Bandai 1:48 German WWII halftrack and some Grandt Line parts. During this period, I was fortunate enough to buy a first edition of Mallory Hope Ferrell’s Silver San Juan: The Rio Grande Southern. I used this book as reference for this review.

The story of the Galloping Geese of the RGS would take several pages to tell properly, so I’ll summarize. By 1931, annual revenue of the RGS had fallen to just $127,000 and the railroad was in receivership. Drastic measures were required to cut expenses. The railroad came up with the idea of combining a motor car that could carry people, freight, and mail with a one-man crew. Gas-powered rail cars were not that unique, but what the RGS came up with was very different than what anyone else had done up to that time.

After several trial vehicles numbered “1”, the RGS built Motor 2, the first real Galloping Goose. Motor 2 was built by combining a Buick “Master Six” four-door sedan body with a 16’ mail/express compartment.

Based on the success and profitability of the early experiments and Motor 2, the RGS built Motor 3 in 1931. Motor 3 set the standard for all future Geese. Motor 3 was cobbled together from Pierce-Arrow parts and was much larger than Motor 2. It rode on three trucks, weighed almost 15,000 pounds, and could carry ten passengers. Motors 4 through 7 soon followed.

The Geese went through many changes over their useful lives. In 1946, Motors 3, 4 and 5 were rebuilt with Wayne bus bodies and received General Motors engines. The Geese ended their days in the early 1950s running tourist service.

The Model
Precision Craft Models has produced an O Scale model of Motors 3, 4 or 5 in their later life (post-1946). The model appears to be accurate in dimension and detail, and is a combination of diecast and plastic parts. It weighs in at exactly one pound. There are no operating doors or the like, but it is nicely detailed. The bus body is hinged to the freight box to allow operation on sharp radius curves (otherwise this would be a very long, rigid wheelbase). The power truck also pivots within the freight body.

The model we reviewed came with DCC and LokSound pre-installed, but also ran on straight DC. When operated on traditional DC, some sounds are emitted from the model, but to gain access to the full array of sounds you will need Precision Craft’s DCMaster box (MSRP: $40). More on this later.

DC Operations
When you first apply power to the track, the Goose emits a pop and then you hear an internal combustion motor cranking over. After a short bit the motor starts and idles while the front light comes on. This all happens at about seven volts or so. As you apply more voltage, the Goose starts to accelerate with the sound of the motor. As the Goose picks up speed, the sound system emits a gear change and the motor starts to wind up again, just like a real car would after shifting gears. Acceleration was smooth and steady. I didn’t have enough trackage to see what the top speed would be but I’m betting it isn’t very fast (The prototype didn’t run much over 20-30 mph.) When coming to a stop, or if you reverse direction, the Goose slows down and you hear some brake squeal before it stops or reverses direction.

The sound was a bit loud, I thought, so I hooked up the DCMaster to see what I could do to change that. With the DCMaster attached (power in/power out; simple), I was able to lower the volume in two stages or turn it off completely. With the sound off, I could hear the electric motor inside the freight body. There was a slight gear-whine but nothing objectionable. Additional buttons on the DCMaster rang a bell and blew two different kinds of horns. If you have DCC on your layout, all of the sound options are available through the DCC controller. You won’t need the DCMaster.

Opinions
This is Precision Craft’s first foray into O Scale and it is very, very nicely done. Precision Craft is a company that produces mostly HO and N locomotives and, like they do in HO and N, they are delivering these Geese with DC/DCC and sound pre-installed. When you factor in the price with these features, you get a huge value for your O Scale dollar. Even if you have to buy the DCMaster for DC operation, the total price is still quite reasonable. The PCM Galloping Geese are available in 45 different combinations of freight body, passenger body (tourist), liveries, DC/DCC w/Sound, DC/DCC w/o sound, and On3 or On30 (Phew)! Check your local hobby shop or visit the PCM website to locate a dealer near you.
Photos from 2006 O Scale West
by Jim Ferreira

Third Place Winner Steam Locomotive: F.C.M. 2-8-0, outside frame narrow gauge, by Blen B. Erickson, Brentwood, California.

First Place Winner Structures: Station, by Mike Linxwiler, Hollister, California.

Second Place Winner Maintenance of Way: Y.S.L. MOW Car No.280, by James Eckman, Mountain View, California.

First Place Winner Traction: California Central Traction No.202 Jim Bond, Pacifica, California.

Page Background...
Second Place Winner Structures: Miner’s Bar by Darryl Huffman, Old Seward Hwy, Arkansas.
First Place Winner Electric Locomotive: Scotia Northern On30 Box Cab, and First Place Winner Caboose: Scotia Northern Caboose, both by Bill Wilson, Fortuna, California.

First Place Winner Steam Locomotive: Great Northern F-8, 2-8-0, by Theodore Doyle, Kingwood, Texas.

First Place Winner Diesel Locomotive: Southern Pacific Alco S-2, by David Berriman, Arcata, California.

Third Place Winner Freight Car: On30 Freight Car No.24 James Eckman, Mountain View, California.
O Scale Influences—Joe Fischer
by Brian Scace

It isn’t often that we can run a combination “O Scale Influences” piece and a good scratchbuilding article at the same time. Most of us “older” O Scalers know the name, Joe Fischer. For the rest of you, joining us today, we’ll introduce you to Joe, his techniques, and his fantastic results, in this rather unusual way.

Joe was a custom builder of passenger cars. I’m a lucky guy, because I have had several friends (Mike Hill and Bob Hess, to name just two) who have led me to a few of his cars over the years. Best of all, Bill Truscott and Tony Ambrose linked me up with Joe, himself, late in his career. I enjoy running the two cars he built for me personally to this day.

Although his cars might now be considered premium-spread collector fodder, there was much more to it. Joe built them to be run, not just admired. I’ve never owned a Fischer car that wasn’t at home on the railroad, earning its keep. They weren’t intended to be merely expensive mantel queens; they are elegant at speed. Although they still command a premium on the collector side of the house, I can’t imagine anyone being disappointed in a Fischer car for it’s operational behavior.

For those who would like to own one or two of Joe’s wonderful cars, they are actually quite easy to identify. They usually have complete interiors, bristol board sides made from several laminations, and impeccable finishes. The center sills on his cars are usually solid, rather than a “U” channel, and are finished, as is the entire underbody, to the same high degree. You won’t see wood grain in his floors. Joe used commercial parts where he could, such as ends, roofs, trucks, and brake gear. Photo 4 (page 65) shows the level of finesse Joe achieved in his laminations and rivet techniques, and Photo 5 (page 65) gives you an idea of the style and degree of finish you should expect when looking at one of his cars from the bottom.

The accompanying article was published back in the 1951, and in it Joe Fischer will describe his techniques. I’ve chosen not to replace his part sources with more up-to-date information within the original text, but here are a few tips. Since All Nation now owns the old Walthers line of metal passenger car kits, you can certainly try them first for the parts Joe mentions in the article. Failing that, these parts are readily find-able at the various regional and national O Scale shows. Of course, you can substitute your own favorite roofs, ends, seats, and underbody parts, be they from the American Standard line, Keil, PSC, or scratchbuilt. The article is useful for the technique, so don’t get all balled up over finding each and every part that Joe originally used.

By the way, the technique actually lends itself to modern materials (such as Styrene) for the laminations. I’ve made it a point to include a photo of a Pennsy B60 baggage car scratch-built by the late Ted Stepek. He built this car using Joe’s article for the technique, substituting Styrene for Bristol board. Ted carried the rivet-strip lamination technique up to the roof of his car, as well.

Here are a couple of tips, gleaned from conversations with Joe and with few other folks I’ve run into with talent for building in wood and board. First, seal everything. Humidity is a killer for paper sides and can cause weird warpages in long thin shapes, such as wooden floors and roofs. For a glass-smooth finish in wood, a sanding sealer is an excellent material. The wood model airplane folks use a finish called “dope”, available in all kinds of colors at hobby shops catering to this crowd. There is a sanding sealer, already made up, that is usually part of this paint line, or you can make your own, in the manner of the Ancients, by mixing talcum powder with Clear Dope. Apply the stuff, let it dry, and sand smooth; start with 200 grit sandpaper (dry), go to 400 grit wet-and-dry (dry first, then wet it a little with plain water) and finish up with very fine steel wool. The finish probably won’t be perfectly smooth the first time, so apply some more sealer and repeat the process until the finish is up to snuff. Another friend of mine, Tom Kabele, actually uses sprayed enamel as a sanding sealer on his wood passenger car roofs. He just sprays on a coat of Krylon Black, for instance, knocks the “fuzzies” off with steel wool, and repeats until satisfied. Tom’s roofs and wood floors are glass-smooth, using this technique.

Joe didn’t pioneer his techniques; many of his generation used them to build their passenger fleets. I don’t know of anyone who perfected them to the degree that he did, though, especially in his later cars. Not only am I fortunate to be the custodian of a few examples of this craftsman’s work, I’ve learned a lot while trying my hand at his techniques. They work just fine today, whether used with traditional bristol board or modern Styrene sheet.

Joe’s construction techniques lend themselves well to today’s materials.

Ted Stepek built this PRR B60 using the same methods, and substituting Styrene for bristol board.
On most model railroads the humble day coach seems to have been neglected in favor of sleepers and parlor cars. Yet the coach is a definite part of most passenger trains from the jerkwater local to the swankiest limited, so let’s build some of them. The two cars shown (in Photos 1 and 2) would be ideal for a branchline local. While you are at it, you may want to take advantage of mass production methods and build six coaches and two combines. Besides the two-car local, you’ll then have a combine and three coaches for the day express and two coaches for part of the consist of the limited.

New York Central prototype was selected for these coaches, which were built in O Scale. I recommend purchase of the following hard-to-make parts of these cars: two #C406 ends for the coach, one #C405 end and one #C406 for the combine, two #M104 roof sections, and two #M101 floor sections [from Walthers]. Dummy couplers may be used if desired, but I prefer the Monarch bottom-operated type. Trucks can be either four or six-wheel; NYC uses both kinds on its coaches. I chose the standard four-wheel type. Platform steps may be purchased or built up from bristol board or thin brass. I did not attempt to make any underbody detail, such as generators, triple valves, cylinders and steam traps. These purchased parts contain better detail than any I could make up from raw materials.

The material used for the sides is bristol board, available at your hobby shop or any large stationery store. Ask for process blanks, six-ply, in 22” x 28” sheets. One sheet will be plenty for one car. Bristol board used correctly will never warp. It is absolutely essential that you use it for every part of the main sections of the sides. Otherwise, warpage will occur.

The car sides must be laid out with the grain of the bristol board running vertically. Hold the sheet lengthwise in your hands and notice how easily it bends. Now hold it the other way and try to bend it. You’ll find that it won’t bend easily or smoothly. The sheet bends easily with the grain, but eventually cracks when bent against the grain. Unless specified otherwise, all drawing will be done on the board with the grain vertical, not horizontal.
Tack the sheet of bristol securely to your drawing board, squaring off the sides. Make sure that the grain is vertical. Use a #3 or #4 pencil with a sharp point. It is best to have several pointed pencils handy to insure precision-drawn sides. Do not use a pencil harder than #4 because it may tear into the board while you are drawing the lines.

Begin by drawing the sides for the combine, using the plan (Figure 1). Photo 3 shows the side components. At the top is a completed side. The other four strips show each lamination in detail. “A” is the outside layer with embossed rivets and window framing. “B” is the section containing the window sash and vestibule door. “C” shows the vestibule and baggage-door window sash and the space for sliding in the acetate for the windows. “D” is the inner, or backing, side which holds the acetate in place.

Accuracy is important when laying out the windows and doors. It is a good idea to work from the vestibule end toward the center and measure the baggage door dimensions from the baggage end toward the center. Side “A” does not have the vestibule door. Only the window openings (minus the frames, of course) and the baggage door opening are cut out. Window and door dimensions are marked along the bottom edge of side “A” so that they can be projected downward to sides “B” and “D”. This will assure you of window sash spacings which are in line.

Side “B” has the vestibule door marked, and the door sash, door panel, and window frames cut out. Forget about the baggage door for the time being. Side “D” has the vestibule window opening slightly larger than the one in side “B”. The window openings can be cut out individually or every other window post can be removed, as shown in side “D” (Photo 3). This side is the backing to hold the acetate in place.

Use a single-edge razor blade set in a handle or an X-acto knife to do all the cutting. In either case the blade must be sharp. Incidentally, if the bottom three sides, “D”, “B” and “A”, are laid out upside down on your bristol board, laminations can be made for the opposite side by transferring the tick marks previously made on the other side “A” at the top of the sheet.

The next step is the embossing of the rivets in side “A”. Cut two small strips of glazed paper 3/16" high by 2-1/4" long from a magazine cover and cement one strip under each baggage door. After the adhesive has set, the rivet impressions can be made in the sides. Rivet impressions are made with the center point of a compass.

Lay out the rivet lines on the reverse of sides “A” and emboss them with the shouldered point. Do not make any rivets near the doors, between the windows, or on the sides below the belt rail at the seams in the side plates. These are glazed paper overlay strips.

You will need a gadget to make rivet strips. It’s the old standby, a watch gear screwed to a wood handle. First we’ll make the
rivet strips that fit next to the vestibule door and on both sides of the baggage door opening. On a glazed magazine cover, mark off a line 1/16” from the edge. Lay the paper on a smooth piece of wood. Now place your straightedge on the line to serve as a guide for the rivet wheel. Press down on the wheel to make sure the teeth will perforate. Cut off the strip from the rest of the cover as close to the line of rivets as you can. The strip should be 3/32” wide. Trim to fit and cement them in place.

Remove all flash from the die-cast ends. Make sure you have one type of end for the vestibule and another for the baggage section. Clean out the coupler support opening so that the coupler will swing freely. Run a 2-56 screw into the coupler mounting hole to tap it. The two upper lugs used to fasten the roof permanently to the body can be cut off because they will not be needed. The roof on our car will be made removable for access to the interior.

Marker light brackets are 1/8” pieces of 1/16” diameter tubing. A bracket is soldered to each side of the cast end. The top of the bracket is 1-5/16” from the bottom of the casting. Spot and drill the holes in the castings to receive the various handrails. The brake wheel and chain are pinned to the casting at the baggage end.

The car floor, as purchased, is 2-3/8” wide x 22” long. Cut it to 2-3/16” wide x 18-1/32” long, the same length as the sides. Draw a centerline from end to end for use as a reference in locating underbody detail. Make sure the end castings fit snugly against the wood floor.

Two partitions are needed: one for the vestibule and one near the baggage end. A third can be placed to separate baggage and coach sections if desired. Cut these parts 1-9/16” x 2-3/16” from the discarded floor section.

On the underside of the roof, draw a straight line 5/16” from one end. Then, from the line just drawn, measure 18-1/32”, the same length as the sides, and draw another line. Measure 5/16” again and lay out another line. The two 5/16” measurements are the portions of the roof which will rest on the end castings. If interior illumination is desired, cut a section 3/16” deep x 3/4” wide down the center.

Shape the underside of the roof at the ends to fit the contour...
of the end castings. The shaping of the roof ends is next. Shape the contour roughly, beginning at a point about 9/16" from the end. Finish so the contour starts in at 14" from the end and continues downward in a smooth curve.

If interior detail is wanted, paint the inside of the car. We are modeling a non-air conditioned car of the early 1930s, and the color scheme must conform to that period. Paint the sides from the floor line to the bottom of the windows a dark shade of gray, brown or green. From the window line up, use a lighter shade of the same color. The floor can be brown with two or three tan stripes to represent the aisle.

Cut the sides to fit between the end castings. At the baggage end the sides must be flush with the casting. If the casting protrudes, file it down flush with the sides. Before cementing the sides to the body, set two pieces of wood exactly the same thickness and slightly longer than the car on a flat surface. Affix the sides to the body, using only enough cement to cover the floor and partition edges. Place the assembled body on its side on the two wood strips, so that the sill is between them. The windows will rest on one strip and the portion below the sill on the other. Place two more wood strips in the same manner across the car side facing you. Then lay another piece of wood long enough to cover the entire car on top of the strips. Now place a weight over all, evenly distributed over the body. Let the weight remain in place for an hour or so until the sides adhere firmly. Remove the weight and set the body aside for a full day. Views detailing the various construction stages and assembly of the cars are shown in Figure 2.

Either a brush or spray gun can be used to paint the car. If you use a spray gun, be sure to fasten the roof to the body so the interior finish is not spoiled. The exterior is Pullman green. The roof is black and should be painted separately from the body: If the car is to be lighted, paint the interior light gray or ivory; otherwise, it can he finished in black, too. If you use lacquer in a spray gun, sandpaper the surface after thoroughly covering the body. The underbody detail is painted black; so are the handgrabs and the brake wheel on the baggage end. Paint the trucks black before mounting them to the body. Chains can be attached to the trucks if desired. Now apply the decals. To get the proper spacing between letters, I cut the decal apart and set each character in place separately. A coat of varnish is applied next. A gloss finish will bring out the green color, but fingerprints will show.

The construction of the coach is basically the same as for the combine. The detail at the vestibules is the same at both ends. [Photo 4 shows an example of a finished side and Photo 5 shows a typical underbody arrangement and detail.] Photo 6 shows the end details. Note the difference in end treatment for the baggage end of the combine.

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Figure 2: Details of the body assembly.
Photo 3: Laminations “A”, “B”, “C”, and “D” are cemented together to form the completed side shown at top. “A” is the outside wall with rivet impressions. The vestibule door and window sash are formed by side “B”. Layer “C” is a pocket for holding window material in place. “D” is the interior wall. The end castings fit snugly against the wood floor.

Photo 4: Side Details

Photo 5: Underbody Details

Photo 6: End Details
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see page 16 for details

The latest M.T.H. catalog has now arrived at your local M.T.H. Authorized Dealer, filled with an array of choices to appeal to any O scale model railroader. Featuring, among other things, an all-new Western Maryland Challenger steam locomotive and new releases of past favorites, this may be one of our greatest catalogs ever.

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FREE O SCALE LIST: List of O Scale shows for 2006. Send LSSAE to Bob Retallack, Dept OST06, 2224 Adner Ct, Columbus, OH 43220.


May 2006

6: Merchantville, New Jersey

Cherry Valley Spring Train Meet, Cherry Valley Model RR Club will hold its Spring Train Meet at Grace Episcopal Church, Maple Ave and Center St, Merchantville, NJ, on Saturday, May 6th, from 9:30 am to 1:00 pm. The Cherry Valley railroad will be open after the meet. Admission is $4, kids under 12 are free. For more info contact CVRR, PO Box 192, Maple Shade NJ 08052 or call Harry Hieke, 856-625-5506. Contact [harrys_trains@comcast.net].

July 2006

2-8: Philadelphia, Pennsylvania


19-22: Parsippany, New Jersey

2006 O Scale National Convention Sponsored by the New York Society of Model Engineers, celebrating their 80th anniversary as the oldest club in America. Convention held at the Hilton Hotel, One Hilton Ct, Parsippany NJ 07054. Special room rate: $119 per night single or double occ. Call 1-800-hiltons or register at the hilton website [http://www.parsippany.hilton.com]. Full convention registration is $40 per person. Tables are $40 each. See the convention website for more details. Call 201-939-9212, or email. Contact [oscalenat@comcast.net].

August 2006

5: Denver, Pennsylvania

Eastern O Scalers 2-Rail Swap Meet held at the Denver Fire Hall, 4th & Locust Sts.– 9:00 a.m. – 1:00 p.m. Admission, $5; (spouses & children under 14 are free), $16.00 for the first table (includes one admission) and $12.00 for each additional table. Dealer’s set-up Friday evening 6:00 p.m. to 9:00 p.m. and Saturday morning 7:00 a.m. to 9:00 a.m. Info/Reservations, SASE – EOS, PO Box 1781, Bensalem PA 19020; (215) 639-3864. Bring an index card with your name, address etc., for $1.00 off your admission. Contact: Contact [eosatans@comcast.net].

September 2006

22-23: Indianapolis, Indiana

Indy O Scale Meet two day O Scale swap meet with over 250 tables in one large hall. New and collectible 2-Rail trains and products available.

Also includes model contest and display layouts. Registration by August 15 gets custom name tag. Dealer tables $40 by 8/15/06, $45 after that date. Admission $15 per person, good for both days. Contact Jim Canter for more information: 1203 Rotherham Ln, Beech Grove, IN 46107, 317-782-3322. Contact [jcanternkp@aol.com].

November 2006

4: Kirtland, Ohio

2-Rail Train Meet of the Western Reserve dedicated to the memory of Gil Stovieck. Two-Rail only meet (no tinplate, Hi-Rail or other scales allowed). Admission $5, under 12 free. Show hours from 9:30 AM to 2:30 PM. Six foot vendor tables are $35. Vendor entry Friday 1:00 PM and Saturday 7:00 AM. Not affiliated with the former Western Reserve O Scale Committee. Contact Bob Frieden, 440-256-8141. NO PASSES ACCEPTED AT THIS MEET. Note: Out of towners call for special room rates!

4: Wind Gap, Pennsylvania

Eastern O Scalers 2-Rail Swap Meet at the Plainfield Fire Hall, 6480 Sullivan Trail – 9:00 a.m. – 1:00 p.m. Admission, $5; (spouses & children under 14 are free), $16.00 for the first table (includes one admission) and $12.00 for each additional table. Dealer’s set-up Friday evening 6:00 p.m. to 9:00 p.m. and Saturday morning 7:00 a.m. to 9:00 a.m. Info/reservations, SASE – EOS, PO Box 1781, Bensalem PA 19020; (215) 639-3864. Bring an index card with your name, address etc., for $1.00 off your admission. Contact: Contact [eosatans@comcast.net].

2007 O Scale National Convention sponsored by the Indy “O” Scale Meet and O Scale Trains Magazine. Held at the Indianapolis Marriott East, 7202 East 21st St, Indianapolis. Rooms are $59 to $79 per night with FREE parking. Three-day admission is $30. Tables are $40. We will have 20,000 sq. ft of selling and display space for nothing but O Scale trains! For more details contact Jim Canter, 317-782-3322, or Contact [jcanternkp@aol.com].
I am once again turning over my soap box to OST Editor Brian Scace. I’ll talk atcha next time. — Joe G.

O Scale Generations

I had a conversation with Mike Reagan, of Train America Studios (TAS), the other day. For those of you who may not know, TAS is the pioneer in 2-Rail installation of TMCC systems. Now, most of you know my personal aversion to the command control systems that are out there today, though I’m starting to wonder if perhaps my own personal feelings are no longer germaine.

I know, by virtue of this magazine, that there is a pretty fair number of people out there who use and enjoy command control in general. My mission (self-assigned) is to explore the state of the art a bit, including options for more general use of the “proprietary” systems, such as TMCC. To this end, TAS has a couple of my Diesels; I just want to see what the options are for the Diesel-era guys.

Bear in mind that Mike is a young man, especially compared to me. When he took TAS out to a couple of Nationals, he came away feeling that O Scalers were pretty resistant to TAS’ approach, and (to be honest) pretty resistant in general. I fit squarely in that mold (big surprise, huh).

I told Mike that I, personally, liked TMCC from a user’s standpoint. What I didn’t like was my inability to just go to my hobby shop, buy a board, some wire, and a speaker and toss ‘em in anything I owned. Mike said, “Why would you want to do that? It’s my job.” That answer, to be honest, floored me for a minute. After a bit of a pause, we started talking about the differences in perspective. It became clear to me that I had grossly underestimated a couple of points.

First, the complexity of the technology had passed me by. Mike made it very clear that the configurations of his boards, to accommodate the electronics that supported the technology, required him to design enough varieties to support what became hundreds of combinations. The room available dictated the configurations, and the complexities involved real design work, not just Scace going a pickin’ what he thinks will suit. Once the configuration is designed by the pros, then an owner can do his own installation.

The second point started coming into focus as the conversation went to the fact that there are at least two distinct generations in 2-Rail today, Mike’s and mine. We’re so very, very different. Mike’s reception at SONC was a bit unexpected, because he saw nobody from his generation there, who are the real users of his product. He met my generation instead, who are pretty set in their ways and not given to change them.

Mike’s generation doesn’t go to O Scale West, Chicago or the National. They are the guys we were 30-odd years ago, working a time-intensive career, paying a mortgage, wife-and-toddler. When I think about it from Mike’s perspective, it’s pretty obvious that someone in that position doesn’t have the time to spend wiring receivers and speakers, let alone building kits, or scratchbuilding more than a very select one or two “gotta-haves”. That’s not to say the talent isn’t there (Mike is an accomplished scratchbuilder, for example.) The priorities are, understandably, different. “Dear, I’m going to the O Scale National and spend four days and a couple grand. By the way, the kid needs to be changed.” Yeah, right.

My generation can be somewhat defined by my initial inability to fathom Mike’s comment, “Why would you want to do that? It’s my job!” I almost said that this was the way it’s supposed to be done. I’m used to doing everything myself, my own wiring, scratchbuilding rolling stock, buying unpainted engines and painting them myself. Detail this. Solder that. “Mother, are you using my four-jaw chuck to hold the pantry door open again?!” Many in my generation have a mental block about a technology that we can’t “do ourselves”. I sure do.

Mike’s generation grew up accepting what I could not. They grew up in an era when the cutting edge in technology moved with lightning speed. The advancement of capabilities is the goal. That pace is their norm, and so is someone in a “tech-support” role to support that end. The result is, for Mike and his peers, the market for ready-to-run stuff with command electronics, and all that goes with it, is out there and strong. You folks may not have the ready cash and time (yet) that we do in my generation, but you’re a strong element of O Scale. You’ll only get stronger.

It’s easy to fall in the trap that our perspectives create for us. We now have two generations so sharply bordered that one hardly even knows the other exists. My generation never sees Mike’s, so we start thinking O Scale is dying off. When someone from Mike’s world sees my generation for the first time, it has to be a bit of a shock.

I learned that, in spite of my best efforts, my approach (and that of my generation) has created such a comfortable environment for my O Scale psyche that I don’t really appreciate the needs, wants, and motivations (let alone the existence!) of the next generation of O Scalers. I’m also coming to the realization that technology may have passed me by. I’m not comfortable with either thought.

Don’t take this as a “why can’t we just get along” diatribe. That’s not the intent. It’s probably enough to acknowledge that the situation exists. Both perspectives are valid, for their respective generations. We need to remember that, and do so. However, I think this exploration of command options and, perhaps a little of the world of the younger generation of O Scalers, by an old O Scaler (who really didn’t like the whole command system bit in the first place), is going to be a lot of fun. I want to understand what you guys are doing.

Maybe you can teach an old dog a new trick or two.
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