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Features

4 The Bald Eagle & Northern Railroad
George Eschbach started in HO Scale in 1948. Look where he is now!

17 A Sow’s Ear to a Silk Purse
Starting with an import, Gary Schrader made this 2-6-2 into a little jewel.

22 ROTS: a Painting Jig
Ted Horvath shares how he made this neat painting fixture.

25 Some More Thoughts on Finding Dimensions
Marty Iftody provides a follow-up for an article from OST #26.

31 Building a Small O Scale Layout – Part 13
Mike Culham continues the factory construction.

42 Kitbashing a Walthers Feedmill into a Freight House
Hate scratchbuilding? Try this kitbash by Tom Houle.

56 Improving Weaver’s Northeastern Caboose
A few notes from J. W. Mathews

63 Correction to “A Turntable for the Cincinnati & West Virginia”
Ron Gribler straightens out a power supply error.

64 Index to Volume 4

Departments

11 Easements for the Learning Curve – Brian Scace

12 Modern Image – Gene Clements

15 Traction Action – Roger C. Parker

16 Confessions of a HiRailer – Hobo D. Hirailer

20 Reader Feedback – Letters to the Editor

21 On A Rail – Brian Scace

35 The Art of Finescale – Mike Cougill

41 Narrow Minded – Bobber Gibbs

53 Product News & Reviews

58 Modeler’s Shelf

68 Buy-Sell-Trade Ads

68 Events Listing

69 Advertiser Index

70 Observations – Joe Giannovario
What’s the best way to get to Boston from Pittsburgh and the West? Look at the map. From Tyrone, on the PRR mainline, note how the Appalachian Mountains turn towards the Northeast. Why go through Philadelphia and New York? Take the Bald Eagle and Northern Railroad—The Short Cut to New England!

The Bald Eagle and Northern Railroad (the BE&N) interchanges with the PRR at Bald Eagle, PA, just north of Tyrone on the PRR’s Bald Eagle Branch. The BE&N follows the mountains through Williamsport, PA, to Binghamton and Syracuse, NY, then (via trackage rights) over the NYC and B&A to Boston.

The BE&N started in 1948 when, as an 18 year old, I started model railroading in HO. There were numerous layouts, culminating in a 16’ x 30’ layout in 1960, running HO trains. That was fine, until I found O Scale in 1974. The O Scale layout was built on the benchwork of the HO layout. Then came 1986 and time to build a new home. I’d always wanted a 30’ x 45’ space for the railroad, so that’s how we designed a house to keep the rain off the railroad.

Today the main tracks and the yards are complete. There are still some industrial trackage to put in. Except for some initial Atlas flex to get something running, all track, turnouts, and special trackwork are of handlaid steel rail, using code 148 on the mainline and code 125 elsewhere. Curvatures are of 60” radius on most of the railroad.

The BE&N, being passenger oriented, likes those 60” curves. The passenger yard is larger than the freight yard and typical passenger trains run from six to nine cars. The Bald Eagle station platforms will each handle eight full-length cars. Passenger cars are either kit built, purchased or scratchbuilt. A few have interiors, such as the observations, diners, and parlor cars, but all have window blinds and a black partition so you can’t see through them.

Freight cars? Like you, I have too many. They also are a mix of kit built, purchased and scratch built cars. Of particular interest are some old (historic?) freight cars, such as the pair of PRR X29 boxcars Paul Egolf built (and George Stock hand-lettered) in 1929, a PRR round-roof car made from screwed-together aluminum castings (with a working brake system) manufactured by the Scale Model Railway Equipment Corporation of Huntington, IN, and a 65’ mill gondola made from aluminum castings and lettered SASCO. Even Dan Henon could not identify the manufacturer of the mill gon. Has anyone heard of the SASCO (obviously a model railroad)? Cars from Walthers, Athearn, Scale-Craft, All Nation and the current manufacturers complete the roster.

The BE&N, set in the late ‘50s, runs both steam and Diesel locomotives. Steam locomotives are a mix of PRR types. The BE&N started to re-letter these ex-PRR engines for the BE&N, but the President (being a PRR freak) couldn’t bear re-lettering
1. Steam Engine Facility
2. Diesel Engine Facility
3. Passenger Yard
4. Freight Yard
5. Commissary
6. Passenger Terminal
7. Railway Express
8. Post Office
9. City of Bald Eagle
10. Ziegler Cement
11. Vail Tower (Begin PRR)
12. Bald Eagle East
13. Bald Eagle West
14. On/off Light and Power
15. H. H. Rhoades Dairy Products
16. Port Martha
17. Coal Yard
18. Llewellyn Coal Company
19. Town of MacElhatten (Future Industries)
20. Taylor Engineering
21. Swikart Cloud Factory

"A" - To Tyrone and PRR staging
"B" - To Boston and BE&N staging
The steam locomotives include several old models. A K4 built by Paul Egolf, which has a wooden boiler and is now about 75 years old, sees regular service. Two M1s, built in the ‘40s by a Sam Sahs of Chicago, also are in regular service. There is also a PRR V1, a direct-drive steam turbine that was designed but never built, which I scratchbuilt from the PRR drawings.

Diesels are the normal varieties. Atlas F9s with P&D drives, a Weaver RS3, and a pair of Sharknose units built from Penn-Erie castings fitted to Weaver drives. There are also two E9s, kitbashed from F9s, with new drives. Like the PRR, the BE&N will try anything.

As we previously mentioned, this is primarily a passenger oriented railroad. An operating schedule has been developed, using sequence operation instead of a fast clock.

Operations require that all trains traveling through Bald Eagle change locomotives and add or set out Pullmans, diners, baggage, mail or express cars (Talk about time consuming!)
Other trains originate or terminate here, and must be either made up or broken down. All locomotives go through either the steam or Diesel servicing facilities.

The schedule also includes instruction as to the make-up of trains and/or the disposition of cars (for instance diners to the Commissary, mail cars to the Post Office). During all this switching activity, other trains are arriving or departing.

Freight trains are run primarily to give the passenger station and yard crews a break. Freight operations on the BE&N are mostly through trains, thus not as complicated. There is some local freight traffic, such as coal for the Onoff Light and Power generating plant and other on-line destinations.

Scenery on the BE&N is only partially complete. The city of Bald Eagle is complete, as are the yards. The roundhouse is under construction. The PRR portion is complete except for the fascia. The area around Port Martha has been started. All that comprises about 25% of the total required to complete the scenery.

The city of Bald Eagle is approximately 40’ long. The backdrop is hand-painted using acrylic paints. There are numerous building fronts the length of the city with complete buildings comprising the downtown area. Bald Eagle contains several large structures. The BE&N Terminal is a 30” square building above the six tracks serving it. A block of stone buildings based on a block of buildings in Ellicott City, MD, and the Post Office and Railway Express building were both made from Design Preservation modules.
The yard includes the commissary, Diesel service area, ash-pit, sandhouse, coaling tower, a 28” turntable and a still-under-construction roundhouse. On the PRR portion there is Zeigler Cement, a large cement manufacturing plant.

There are three towers controlling the interlockings. Vail, the interchange point between the BE&N and the PRR, separates the freight and passenger traffic entering Bald Eagle from the west. Bald Eagle West controls the west end of the passenger station. Bald Eagle East controls the eastern approaches to the freight yards, passenger station/yards, the engine terminal, Post Office and Railway Express tracks. As you might guess, Bald Eagle...
Eagle East is a very busy place.

Port Martha, an under-construction town, is the location of the coal yard of the Onoff Light and Power Company and the Svikart Cloud Factory (manufacturing Bituminus Cumulus). Also to be built is the Llewellyn Coal Company mine. Two storage/staging yards represent Pittsburgh and Boston.

Controlling this “mess” are three cab/block control panels and four radio-controlled, handheld throttles, each with its own ten-amp power supply and lots of wire. If I were just starting this railroad, I’d use DCC, but alas, eighteen years ago not many of us had heard of it and now I’d have to mortgage the house to convert to DCC.

There is much to do before the Bald Eagle and Northern will be completed. Are they ever complete? We have a group that meets the last Friday of each month for operating sessions. If you’re ever in the Harrisburg/Gettysburg/York area and want to run trains, give me a call. If I’m home, the trains will run.

By the way, about a year ago a narrow-gauger joined our group. There are now plans to add a three-foot gauge feeder line called the Dutch Bottom Coke and Coal Company. More fun!
17th Annual Meet  

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Sunday Feb. 18: layout visits  

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See [http://www.oscalewest.com] for the latest on the meet, and to download the newsletter and the registration form.
While quite a few of us are perfectly happy using commercial flex-track and ready-to-lay switches, O Scale is a very nice size for those among us who love to replicate prototype practice with our trackwork. Many folks enjoy installing every tieplate, spike, frog, anti-creepier, and jointbar in a most neurotic fashion. There are several companies who cater to this passion; John Pautz at American Switch and Signal, Old Pullman, and Irish Tracklayer are just a couple that come to this ever-so-slightly twisted mind. One of the things this facet of the craft leads to, and a question I’ve heard asked more than once, concerns the use of different sized rail for mainlines, yard trackage, and sidings, and how to transition reliably between them.

First, for those who may be joining us from the three-railed world, or are just plain new to model railroading and have shown the uncommon wisdom of choosing O Scale above all others (as it should be), a definition of rail “code” is in order. The rail we use is not all the same size, or profile. Probably most of us, these days, are using code 148 rail. What this means is that the rail is 0.148” tall, which scales out to a smidgen over seven inches. That’s a handy thing, as quite a bit of Post-Depression mainline was laid in 7-1/8” A.R.E.A profile 131 pounds-per yard rail, and some of the seven-inch 120-127 pound Dudley profile (on NYC and Espee). Nominal seven-inch rail is still in common use today.

So far, for many of us, this is all just spiffy and, other than for a little academic mathematical calisthenics, pretty ignorable. I’m a case in point. All I’ve ever used was code 148, while my trackwork-neurotic friends freely mix available rail sizes to model different rail weights. Many use code 100 to model five-inch 70-80 pound rail, code 125 to model six-inch 100 pound, and some of the SPF’s pound down code 172 to replicate the eight-inch 152-pound rail unique to parts of the Pennsy. I’m not a tracklaying fan particularly, so I always used the easiest means to put down some solid (and visually marginal to many of my friends) trackage and move on.

I ran headlong into the mixed-code usage issue from a somewhat different direction, when I incorporated a couple sections of John Armstrong’s Canandaigua Southern into my new railroad. Much of John’s trackage dated to the mid-50s, and he used code 172 rail, which was the norm then. Add to it a coal dealer from another friend’s (John Rogers) former railroad, laid in code 100, and Scace runs headlong into the same old question that you, the aspiring track modeler/neurotic are also facing. So how do you reliably transition from rail size to rail size in O Scale?

Here’s what I experienced. I remembered a tip, probably gleaned from one of those blissfully peaceful bathroom sessions perusing old MR’s, where the HO guys would take a rail joiner that fits the larger rail, solder it on, smash the free end flat, and solder the smaller rail onto the resulting “shelf”. Armed with this hard-won knowledge, I smugly sallied forth and did precisely that, making sure the inside edges of both heads lined up nicely. It was a beautiful transition from size to size. Worked like a charm. Being very taken with myself, I poured a stiff one and ran some trains. To shamelessly borrow a phrase from Walt Kelly, “all over sudden” there was heard a quiet click followed by that telltale rumble of heavy things hitting ties.

It appeared that the stiffness of the rail (I was working with curves) in O Scale is quite a bit more than those I’ll tiny HO wire-rail-things, and the load from my multi-pound locomotives didn’t scale up very well, either. The joins, at the foot of the smaller rail, kept snapping. Now, don’t start writing the letters about how this method works just fine for you, because you rolled the rail in a small slip-roll to reduce the springiness at the joint, and I need to be more careful in my trackwork. I’m wanting, in this regard, and I know it already. What I did do, though, worked well for me, and it’s easy.

I soldered a rail joiner on the larger rail, as before. By the way, I find TIX liquid flux works very well for great solder flow, and I use my MOASG (Mother of All Soldering Guns) to quickly lay down a lot of heat in a small area and get off just as quickly. Then, I flowed TIX into the entire inside of the joiner where the next (albeit smaller) rail was intended to fit. I filled the slot with solder, heated the second rail and slid it in. Then, I jacked the rail into alignment (inside edges of the heads) with the solder still hot. When it cooled, it had flowed into all the voids left in the big joiner/little rail interface, making a very strong, reliable joint that held the different sized rails in alignment with gusto. A little dressing up here and there with a small flat file, and we were good to go. So far, these have proven to be very reliable as my industrial strength rail gets work-hardened by my gravitationally advantaged locomotives.

So, it’s off to yer basement, and a straight wake with ye! Now you have two methods, one a little heavier duty than the other, for mingling different rail sizes with impunity, better representing your passion for protoypically neurotic track structures. Meanwhile, I’m going to contemplate that creamery siding over a splash of Turkey Nip. It might look pretty cool to lay in a little five-inch bolted-joint stuff there. Ya think?

Let’s go Exploring

EASEMENTS FOR THE LEARNING CURVE
Brian Scace

Jan/Feb ’07 - O Scale Trains • 11
Locomotive Servicing—Run-through Trains

Locomotives have to be fueled and properly maintained in order to provide the maximum horsepower and performance that they are designed to produce. A Diesel locomotive can operate for days or even weeks without being shut down, whether utilized in around-the-clock yard operations or in road service.

This column deals with the fuel servicing of Diesel locomotives, especially those which are assigned to run-through and unit train service. To set the stage, we will cover the trip of a unit coal train.

Train BAMPAM0-24 starts its journey at the Belle Ayr Mine complex in Wyoming, where it is routed through the mainline service facilities at Guernsey. At this point, the train consists of 132 loads of coal, pulled by two or three 4000 hp six-axle road units. At Guernsey, the engine consist is fueled, serviced, and begins the journey to the West Jefferson Steam Plant at Palos, Alabama.

Leaving Wyoming, the next scheduled service is at North Kansas City, Missouri. Here, the inbound locomotive consist is fully serviced and reorganized into a DP (Distributed Power) configuration. This is the last full service the engines will receive until they return on the northbound empty unit train.

Memphis, Tennessee, Wednesday, 8:15 AM: I head out to the train to check the fuel and do a walk through of each locomotive. Checking the rear consist first (BNSF 8911 Controlling Remote and BNSF 5907 and 8984), we relieve the inbound crew and check the lead consist, BNSF 5940 Controlling Lead and CEFX 1017. We depart Memphis at 9:20 AM.

After several meets and an uneventful trip behind us, we arrive at Quinton Yard at 7:00 PM. We turn over control to Railcon, a contract company that handles the unloading process and prepares the empty unit train for its return trip. The next day, the train is unloaded and the two lead working units are spotted to the fueling rack for a specified amount of fuel to make the return trip back to North Kansas City. At this time, the DP setup is unlinked and the engines are combined into a single consist with the two refueled units working and the remaining three engines isolated. With the empty train ready to go, a return version of the cycle is ready to begin.

As modelers, most of us have included some type of service facility for our locomotives. In times past steam locomotive service facilities were located between division points to ensure a smooth and efficient flow of traffic. As modern-era modelers, we could include a service facility of the type shown on our layouts. A mainline location or yard lead would be appropriate and would fill the need for engine servicing, in the event you don’t have the space for a locomotive shop or roundhouse.

The photographs that accompany this column were taken at the Palos fuel station. The basic design consists of a fuel recovery concrete pad and fuel standpipes to accommodate a three engine consist. Also included are fuel storage tanks, power and pumping stations, and a receiving dock since fuel is delivered by tanker truck from a local contractor. Lighting is also provided as this operation can occur any hour of the day or night.

As the photographs show, this facility is located on the steam plant lead that parallels the BNSF mainline, the mainline being the track to the left. Coal train consists are the only engines fueled here, while other traffic continues southbound into Birmingham Yard and the service facilities there.

The theme is an old plan used in the steam engine days that has been modernized and applied to current operations, not just here in Guernsey, but in many locations across the country. Regardless of the period you model, from the steam days to the modern-era, give this idea a thought. It will make an interesting conversation point on your layout.

A special thanks goes out to Mike Brown and the personnel at Railcon who kept me posted as to the status of this train and made the photo shoot possible. Until next time, “Highball”. ♦
Bridge Crane

Overhead bridge cranes were located at various places including the team track, engine house, large industries and the freight house. It was used to move heavy loads from flats and gons.

The model is a brass import. The hoist trolley is positionable on the bridge. The model is painted and ready for you to simply hang the hook and chain on the hoist. Approx. Size-scale 20' wide with 16' clearance from ground to the bottom of the bridge. This is a limited run project that is sold direct only from B.T.S.

#18505 $119.95

Junior's Shiner

Down by the tracks is the location for this early mobile home fit for any time from the 1930's to the present. The nickname "shiner" came from the unpainted aluminum siding used on many of the early models.

It is a laser-cut kit featuring styrene sides and a wood core. Included are venetian blinds, color awning, and oil tank. Footprint, without awning, is a scale 29' x 10'.

#17405 $49.95

McCabe Drying Kiln and Tramway & Storage Yard

The McCabe Lumber Co. Series Tramway (above right) connects the Slatyfork Sawmill to the storage yard, drying kiln, and planing shed. It is a key feature of the complex. In this kit are the eight drying platforms, cart turntable, single and double track tramways, and the loading docks. Also now available is the Drying Kiln, shown at the left above.

This kit consists of laser-cut basswood, plywood, detail castings, and a very complex appearance. However, the well-engineered construction provides fast and easy assembly. Weathered code 70 rail and spikes are part of this kit, as are the laser-cut spike holes! And in the box are hundreds of pieces of pre-cut lumber for stacking in the yard. If the Drying Kiln (#18230) is to be included in your complex, it will be easier to build the kiln and the tramway at the same time.

The footprint is of the Tramway and Storage Yard is about 100’ x 110’. The footprint of the Drying Kiln is about 35’ x 50’ including 13’ of deck on the front. And because of our engineering, it can be assembled in one of several different positions to better fit your layout. HO model shown; some details may vary between scales. It is a limited edition kit.

Tramway & Storage Yard #18250 $199.95
Drying Kiln #18230 $139.95
Slatyfork Sawmill #18300 $850.00

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Two Great New Books for Chicago and NYC Traction Fans

While we wait for the release of Signature Press’s two promised books on electric railroading in the San Francisco Bay area, two books have just appeared that reflect the highest standards of quality and value in railroad publishing.

For Chicago Fans

Windy City traction fans will immediately want to obtain a copy of Bruce Moffat’s Dispatch #1, Cooperation Moves the Public, published by the Shore Line Historical Society [www.shore-line.org]. The Shore Line Historical Society never disappoints, and Cooperation Moves the Public is no exception. (The highlight of the changing seasons for me is the arrival of their latest First & Fastest newsletter to which all traction fans should subscribe.)

Author Bruce Moffat needs no introduction; his writing on the Chicago freight subways (40 Feet Below the Streets) is compelling reading. Cooperation Moves the Public describes train operations of the Chicago Aurora & Elgin and the Chicago Rapid Transit Company (later the Chicago Transit Authority), integrated over the Garfield Park Branch to serve the public living in the West Side and western suburbs of Chicago. This is an interesting and complex story of transportation and suburban development, some told by the participants.

As good as the story is, however, it’s the photographs that make Cooperation Moves the Public so satisfying. The large 84-page format, and art direction to the highest standards, showcases hundreds of black and white photographs as well as numerous maps. Photos cover both the line’s operations over the Chicago El, as well as surface running in the suburbs. The color photograph on the front cover, by itself, is worth the price of admission.

The complexity of the line’s operation puts many of today’s highly-computerized operations to shame. Headways were short, trains were long, and signaling was strictly line-of-sight. Trains ran seconds apart, with three classes of trains on a two-track line, without benefit of signaling or radio communications. That the line compiled the excellent safety record it did is an example of cooperation at its greatest.

I don’t recall seeing any of the photographs in Cooperation before. There are dozens of large, detail-filled, shots of the line’s Wells Street terminal, numerous shots showing the canyon effect of the elevated as trains were dwarfed by adjacent buildings in the terminal area, as well as those taken enroute to the suburbs.

Cooperation is a book every traction modeler, from one perspective or another, will want to add to their library. Cooperation sets a high standard for future volumes in the Dispatch series to meet. Details and an order form can be found at [http://www.shore-line.org/dispatch1-orderform.pdf]. At just $24.95, plus $3.00 shipping and handling, it’s too good a value to pass up.

Mainline Electrics in New York City

An equally pleasant surprise was The New York Connecting Railroad: Long Island’s Other Railroad, by Robert C. Sturm and William G. Thom. Published by the Long Island-Sunrise Trail Chapter of the National Railway Historical Society, this large-format, hard cover volume covers the construction and operation of the line connecting New England with the West and South, over the famous Hell Gate Bridge.

This is the first volume to do its subject full justice. The New York Connecting Railroad balances history with operation. It describes the turn-of-the-20th century context of creating a connection between the New Haven railroad and the rest of the country through New York City’s Penn Station. It also describes the handling of the New Haven Railroad’s extensive carfloat operations moving freight cars between Brooklyn and New Jersey.

Huge, sharp, photographs chronicle the building of the bridge and its approaches. Also addressed are the challenges overcome during the construction of the remainder of the line, including swamps, tunnels, and complex junctions with the Long Island Railroad. The huge scale of the line’s signature Hell Gate Bridge is illustrated by the way workers and trains were dwarfed by the span.

I was fascinated to learn that electrification arrived almost a decade after the completion of the line. There are several photographs of steam engines crossing the line, high above the neighborhoods and East River. This was new territory for me. I also enjoyed the details of the motive power used on the line, as well as the text describing how freight cars were loaded and unloaded from the carfloats.

The New York Connecting Railroad was all about mainline railroad passenger service, of course, and there are numerous photographs showing long passenger trains enroute to and from New England and Pennsylvania Station. New Haven Railroad electric locomotives are always interesting, and it is fascinating to see them in action, especially in such a varied environment. Very fairly priced at $35.95, this is another “must have” railroad book for fans of mainline electric railroading, or those with an interesting in railroading in the New York City area.
Whether to Weather…

As a serious modeler who is always looking for ways to make my layout more realistic, I am contemplating the issue of weathering. HiRailers operate model trains in realistic settings, so the question that faces a modeler is whether to weather. Certainly the layout of Norm Charbonneau, as featured in OST #29, displayed various levels of impressive weathering. As someone who takes his model railroading quite seriously, this old Hobo has grown up with a set of predetermined ideas as to what is right and what is wrong in building a model railroad. As you consider weathering, you must throw out the old rules! Blue-book values, mint-in-the-box standards, and the idea that my model trains were investments have all given way to the market realities. That bubble burst long ago. Gone are the days when pieces of my model railroad were kept immaculate in their pretty boxes; you know how you were told that you might destroy the value of the trains if you didn’t keep them shiny new? As an operator, the word “mint” has little meaning. “New-in-the-box” carries just as much weight. “Test run only” also ranks right up there. I decided long ago that the trains I purchase were made to be run. I get no enjoyment from being a static operator. When a new locomotive arrives at my house, I can’t wait to get it out of the box and onto the tracks to put it through its paces. Now that we’ve got that issue covered, let’s take a serious look at weathering.

The environment in which real railroads operate is a very dirty world. Grease, soot, steam, ballast dust, all take their turns in coloring the scene. Rain, snow, sleet, sun and every other kind of weather produces rust, grime, and the fading of paint and finish. Environmental issues have their cause and effect. Railroading is a mechanical business. These locos and rolling stock are machines. They are constantly subject to wear and tear. Realistic model railroads should portray real life too.

Welcome to my model railroad. It is a dirty place. My track and rails are no longer shiny. The ties have been painted a dirty railroad tie brown. I have dribbled some grimy black at certain spots to make them look like oil spills. The ballast is realistic looking and multi-colored, and I have added some trash, old tires, discarded ties, and debris.

A recent trip on Amtrak made me aware of the real world as seen from the railroad’s point of view. This time I actually had a ticket, and my observations were made from a coach rather than the usual open door of a boxcar. This glimpse of reality made quite an impression on me as a modeler. I didn’t see one piece of rolling stock that was shiny and clean. The railroad right-of-way had lots of debris along the tracks. This viewpoint allowed me to see behind the buildings, industries, and railroad facilities. Everywhere I looked I noticed some type of dust, dirt, or grime.

I am constantly looking for ways to make my model railroad look more realistic. After making that trip, I immediately went to my local hobby shop and doubled up on my railroad paints. Only a model railroad guy could be passionate about flat black as a color. Dust, grimy black, dirt, oily black are basics on my pallet. Flat whites, flat grays, and lots of different flat blacks are a necessary addition.

Most of the buildings on my layout were already made to look old. I had worked on brick walls and wood-sided buildings to bring out the details. Dullcote has been used extensively to eliminate any shiny objects. I thought I had done a good job. But, after that trip on the real train I recognized that some adjustments were necessary.

All of the structures and buildings on my layout have received a dusting of flat white, applied sort of like an overspray. Stand back a distance of about two to three feet, and spray lightly. Then, follow that up with a light spray of flat black. For some structures I chose a flat gray and applied it very lightly. Try this at home. The results will amaze you.

The only rule is to stand back. Don’t get too close. This has to be done from a distance. If you can remove the building from the layout and take it outside the results are even better. Painting in natural sunlight is the best; you can actually see the results. Don’t over-paint. The light overspray technique needs a couple of days to cure. Don’t overdo it. Quit while you are ahead… spray lightly. If you find that after a couple of days it still looks too light, give it another light spray. You will be pleased with the results.

Locomotives and rolling stock can also be enhanced through weathering. I assign weathering in three main categories, light, medium, and heavy. Of course, each of those categories can be broken down into subcategories such as light-light, medium-light, and heavy-light. You can choose.

On locos and rolling stock, I start with the wheels and trucks. Try a rusty brown or a flat gray. Work in the paint so it covers the front and back of the wheels, trucks, and couplers. I like to do this by hand-brushing, so that I get good control of the weathering process.

On that impressionable trip on the real railroad I didn’t see any brand new locos or rolling stock. Most of what I saw had some degree of weathering from wear and tear, falling somewhere in the “medium” to “heavy” range of weathering. I have found that if you go lighter, you can always go darker and, as a rule, that seems to work best. If you are hesitant about weathering, give it a try on an inexpensive piece of rolling stock. Our current market has created tons of candidates. Experiment and have some fun. You just may find that your creation may be the source of more challenging weathering projects. Meanwhile, you are discovering yet another way to make your model railroad look real.
Making a silk purse out of a sow’s ear is a favorite way of describing the conversion of something rough and crude into a fine, highly desirable article. It applies very well to the transformation of this Santa Fe 1800-class 2-6-2 Prairie, originally imported by Pecos River Brass, into a smooth running and highly detailed replica of ATSF 1875.

The 2-6-2 Prairie type was a very popular locomotive wheel arrangement on the Santa Fe. There were 238 of them in seven different classes, culminating in the 1800-class built in 1906 and 1907. The 1800-class comprised 88 engines numbered 1800-1887. Most of the class, along with many of the earlier classes, lasted nearly to the end of steam in branchline and switching service. The Santa Fe really got its money’s worth out of the Prairies, and any ATSF modeler needs at least one example of the class on his layout.

The only O Scale ATSF Prairie ever imported was the 1800-class example by Pecos River Brass. It came with either the 12,000 gallon tender, as on my engine, or a smaller, 8500 gallon tender, which was even more commonly used behind this class. The model could be had either factory painted or unpainted. I got mine unpainted, knowing that I would want to increase the level of detail. While the basic dimensions are pretty close to the prototype and the detailing is decent, the mechanism should really be rebuilt if one intends to run the model.

Searching through all my available photos of 1800-class engines, I found that I had really good photos of both the left and right sides of number 1875, in the 1947-1951 period, which is the era I model. Also, the 1875 had the 12,000 gallon tender. That determined the choice of engine to replicate. There is no substitute for having clear detailed views of a specific engine when doing an exacting detailing job.

The first thing I did was a total rebuild of the entire mechanism, using a North West Short Line (NWSL) 23:1 ball-bearing gearbox, a large Pittman ball-bearing can motor, and ball-bearing shaft support. All the kinks were worked out of the valve gear and side rods, so the whole mechanism coasted freely.
with just a slight shove. After adding the new gearbox and motor, everything was tested thoroughly for smooth operation in both directions before any detailing was started.

I added virtually all of the visible tender detailing. This included the backup light, which is a Precision Scale (PSC) casting on a scratchbuilt stand, electrical conduit to the backup light, and red warning light on the tender rear. Also added were a new coupler cut lever, an airhose and stubbed-off steamline, a steamline along the lower left and air lines along the lower right of the frame, an air release valve in the right rear channel underframe, electrical conduit from the engine to the tender, scuppers (drain holes) on top of the water cistern, and oil heating plumbing. Small holes were drilled in strategic places to provide for lighting of the backup light and the red warning light.

I unsoldered the cab from the boiler, then modified it to be removable with four screws. That allowed for easier painting of the cab interior, plus detailing of the backhead with numerous PSC castings, and the addition of cab lighting. Other details added to the cab were the armrests, curtain rods and holders under the rear of the roof, electrical conduit lines under the rear of the roof, seats, and the small vertical light fixture on the back edge of the cab roof. This light fixture serves to illuminate the top of the tender for the fireman at night and is found on all ATSF steamers. It is just large enough to take a small 1.5V bulb, so I hollowed it out to make it functional. The support rods for the awnings and new handrails completed the cab detailing.

The very distinctive trailing truck was pretty crudely modeled for my tastes, so I completely rebuilt it with a new frame and other detailing to make it look a lot like the real thing. One does have to compromise mechanically on a mechanism such as this trailing truck, because friction does not scale properly and our curves are tighter than the prototype. Consequently, this truck does not operate exactly like the prototype, but it looks as if it does. Since
the closer one gets to prototype, the larger the radii required for operation, this trailing truck limits the engine to about 70" minimum radius curves. It works fine on my 72" minimums, but would have to be modified further for anything less.

The mounting point for the pilot truck had to be moved forward about 1/4" to match prototype dimensions. There is plenty of room for this modification. Other frame changes include a new fabricated piece in each side of the valve gear to replace a stock piece that detracted badly from the engine’s appearance, modification of valve gear brackets, ladders, and grabirons, re-doing the cylinder cocks on the bottom of each cylinder, and adding the sander lines to the drivers.

In the pilot area, I re-routed the air-line, added the second air-line and regulator, and added flexible air hoses and scale gladhands to both. I modified the pilot with the large step boards for switching.

The handrails on the smokebox front were redone to match photos. The smokebox hinges were converted to operational so the smokebox front can actually be swung out on the hinges; this is handy when wiring the headlight, for example.

Boiler detailing included relocating the number boards farther forward as on 1875. I replaced the originals with new PSC castings. Scratchbuilt flag holder brackets were added behind the class lights. All the plumbing was redone using plumbing fittings from PSC and the photos for a guide. The whistle was relocated and bell and whistle cords added. The exhaust pipe on the generator was replaced with small tubing, and the conduit and steam supply lines were added to the generator. The injectors were replaced with correct PSC castings and all the associated piping and control rods were redone. The control rods have universal joints in them per the prototype. Lagging clamps were added in the correct positions along the top of the boiler.

The model was airbrushed with Polyscale acrylic paints. I used Grumpy Black for the base color, and a specially mixed slightly metallic light gray for the “Tarpon Gray” smokebox front, unlagged firebox area, and stack. BN Green was used for the cab interior, and Aged White and Oily Black for the sid-erods and valve gear. Weathering was done by both airbrushing and dry brushing Reefer Gray, Dirt, and Oily Black. Real glass is used in all the windows.

The parabolic reflectors in the headlight and backup light are brass turnings inserted in the castings. A 1.5V bulb is inserted in a hole in the middle of the turning and positioned such that the filament is at the focus of the reflector. That gives a bright focused beam of light just like the real thing. Furthermore, when the lights are not illuminated, they look just like the real thing, since the 1.5V bulb is very close to scale size. You can see this clearly in the view of the rear of the finished model. The classification lights are also 1.5V bulbs, as are the light on the back of the cab roof and the red warning light on the left rear of the tender. A pair of 12V bulbs in the cab roof, running at about 8.5V, serves to illuminate the cab and show off the backhead detail and crew when desired.

The nicely uniform lighting of the number boards is accomplished by using two 1.5V, 2.4mm diameter bulbs in each number board. These bulbs are nearly twice the diameter of the smaller 1.5V bulbs used elsewhere. I paint them, and the interior of the number board boxes, white to help diffuse the light. The numbers themselves are decals generated on my computer and printed on an ALPS printer. I generate them in mirror image, then apply them to clear styrene. A layer of white decal film is added on top of the black decals. When one turns the styrene around and looks through it, the numbers look correct, and they are white on black, as they should be. The white decal film also helps to diffuse the light even more, much the same as the frosted glass on the prototype.

The cab curtains were fabricated from actual cloth. I use CA to seal the edges and prevent unraveling, then more CA helps to shape and stiffen the cloth into position. Since the cloth is still slightly flexible and non-conductive, it gives no problems during operation the way shim brass curtains can when the tender gets close to the cab on curves.

This silk purse is now one of my favorite engines, and heavily utilized rather than hiding in the roundhouse. The lessons learned have already been applied to other engines.
The NMRA weighs in . . .
In “Letters to the Editor”, Issue #28, Sam Shumaker seems to express a lot of others’ feelings in his attitude towards the NMRA. Yes the dues of $45 are steep and a National Convention registration runs about $150 for seven days, not the $140 for four days at an O Scale convention. True they are bigger cities due to the space for the train show requirements.

OK ya’ll, don’t “think” about what the NMRA is and “poo poo” it from outside. You want it fixed, join and participate. It’s like anything else, you need to be in it to change it. Many of you joined the NMRA at some point in your modeling career and let it slide, most likely without participation. Heck, your local clubs and shows (Kirtland is nice) would fail if not for participation.

Support is nice but you need to get down and dirty. Expensive? How about those brass pieces you’ve got on the layout (you do have one!) or on the shelves. Submit some articles, join and run for office in related organizations. To me it’s like not voting and then complaining! 

Chuck Hladik, Rustburg, VA
Director Mid-Eastern Region NMRA
(See Page 21 for more discussion of this issue. -ed)

OST Misinformed
I read your “Observations” column where you mentioned our Prodigy Advance DCC system. Please let me correct some of the issues you mentioned.

The Prodigy Advance is not an entry-level DCC system. It has more functions than the frontline and more sophisticated DCC system that you mentioned, and a lot more than the entry-level system you compared it with. The Prodigy Advance presently goes up to Function 19, [F19], whereas most other DCC systems presently made only go up to either F8 or F12. There is also an upgrade that can be done to the Prodigy Advance that brings it up to the present NMRA RP’s and Standards to use up to F28. It has all the features that put it up at the top of the DCC crop, such as advanced consisting, routing for accessory decoders, four-digit addressing without hexadecimal conversions, a large easy-to-read LCD screen, Ops Mode Programming, and many other features that far surpass the other systems. Also the wireless add-on (duplex radio) should be available in mid 2007.

Even its smaller brother, the Prodigy Express (1.6 amp output) has many features that cannot be compared with the many entry-level DCC systems on the market. Although both systems are economically priced, there is nothing cheap or entry-level about them. Plus all of the add-on components to the Advance/Express DCC system are plug-and-play, no wires to cut and splice, nothing that has to be purchased separately at an electronics store.

The 3.5 amp district power booster is presently available, and two can be piggy-backed for a 7 amp output to your layout. There is no rumored 8 amp booster in the works. We also make one 3.5 amp output DCC decoder, and two 8 amp output on-board DCC decoders (one with Diesel sound and one without sound) that are suitable for O Scale.

Frank Verrico, Product Manager, Model Rectifier Corp.

“Off With Their Heads!” Dept.
OK now, enough is enough! No more 3R, okay? OST #29 has the front cover, centerspread, and a five-page article devoted to 3R. If I want this amount of coverage I can always purchase CTT or OGR. I suspect you may be running short on O 2R material to publish. If this is true, I would rather you go to a quarterly publication cycle containing only O 2R modeling (with a splash of P48), than remaining bimonthly with O 3R “filler”. At first I thought OST was created to fill the O 2R periodical void that resulted from the irregular nature of 48/ft. OSN’s publication cycle, but now I’m not so sure.

John Kernan, via email

I just wanted to pass this on to you that the 3-Rail photos were noticed with comment in your latest issue. The comments were not bad but with question. We are wondering if you are going 3-Rail on us. I know from past editorials that you have a large 3-Rail following but many of us would like to see a 2-Rail purist magazine. Besides there are many other 3-Rail publications. In fact I would like to see a Proto-48 section, as this is the direction I think we should be going, not back toward 3-Rail. Don’t get me wrong, I was in 3-Rail years ago. It is a fine part of the train hobby but is just not 2-Rail. I believe the 3-Rail hobby is all about toy train collecting because of its accepted compromises, i.e. 3-Rail high rail track, large flanges and couplers etc. However, there comes a time to some of us that a more to-scale model is wanted, and this is where I always have been. Another revolution is due in 2-Rail and that should be Proto-48. I hope the importers are listening including Atlas. Proto 48 options should always be offered. Nice scenery on that 3-Rail layout, to be sure. I will give credit there, but there are many 2-Rail layouts to be seen. Why not start with one of the finest in the country, the Youngstown Model Railroad Club layout?

Sam Shumaker, via email

This 62 year-old 2-Rail modeler would like to make a few comments and suggestions. I have been modeling in 2-Rail O Scale ever since the mid-1970s when there were even fewer products on the market in 2-Rail. If you weren’t into HO or N scale, you were odd-man out. Yes, Walthers published an O Scale catalog (devoid of Lionel) but most of the products were craftsman-type kits of wood and cast metal. Nowadays, the shelves at my local train store groan under the weight of Lionel, K-Line, Williams, Weaver, and Atlas, all in 3-Rail of course! Anything 2-Rail “Has To Be Special Ordered”. I am going to give OST a trial run, but if the coverage leans towards 3-Rail, I’ll drop out, just like I dropped a magazine called 48/ft. O Scale News a few years ago when they began to include Hi-rail articles. I will explain it to you like I did them: 3-Rail has more than ample coverage in the pages of CTT and OGR, I do not want to wade through 3-Rail articles in a 2-Rail publication.

Gary L. Gross

“Well then, hold the ax!”
I’m a 3-Railer who appreciates your article on Norm Charbonneau’s fine layout. His attention to detail on his layout is outstanding and a source of inspiration to me. Unfortunately, I do not currently have room for a 2-Rail layout, however I am continuing to improve my small 3-Rail pike and occasionally get compliments on my modeling. I particularly like the detail and scratchbuilding facet of the hobby. Thanks for showing Norm’s layout in your fine magazine.

David Gauss, via email
Brian Scace, OST Editor

Recently, I’ve heard from several folks that feel the columns in OST have been drifting more towards editorial comment, at the expense of the how-to content that was the original intent. I must agree with that opinion. I also have to assume all responsibility for letting that trend continue (and even leading the charge) for far too long.

We introduce “On a Rail” in this issue as a single repository for editorial rantings (because some of us just can’t resist constructive commentary). The columns will, henceforth, return to the more meat-and-potatoes focus that you rightfully expect. “On a Rail” will not necessarily appear in every issue, just when we have something that’s (hopefully) worth discussing.

Amazingly enough, I just happen to have a topic for comment. In the last several issues of OST, there has been discussion about a proposal to hold the O Scale National Convention (SONC), for us somewhat moldier folks co-joined with the NMRA National. If you flip over to the “Letters to the Editor” section of this issue, you’ll find a response to Sam Shumaker’s previous letter on the subject, submitted by the NMRA National. If you flip over to the same footing as any other organization bids the O National. You might get it, and you might not. If you don’t get it, whatever you do don’t quit (realizing that you do have some history to get past with a lot of the older generation of O Scalers). Keep trying until you succeed, then “show us what you got!” Show us what’s new, fresh, and appealing about the original idea of a co-joined Scale participation, and if you are serious about increased O National. You might get it, and keep doing it from time to time. Then you’ll achieve the goal, but realize it is up to you to give us a good reason to (re)join and, more importantly, to stay.

O Scalers should/shouldn’t join the NMRA. I’m sorry, the oft used “if you don’t like it, join it and change it,” argument expressed in the letter has little merit in the practical. In my life, I’ve fallen for this one more than once (dopey me!), what with having been on the boards of several curatorial non-profits and engineering professional organizations, as well as being a member of the very organization in question. Using the Society of Manufacturing Engineers (SME) as an example, I allowed myself to be frocked as a “Chapter Chair”, firmly convinced that I could do something positive about the not-so-slow decline of the local chapter. The results were not very satisfactory for either party, mostly because the organization was very comfortably staid, such that it could chose to either ignore or assimilate us “young Turks” into the collective. I didn’t absorb very well, and the SME hasn’t changed much. It also (is this starting to sound familiar?) was operating as it had for many decades, and membership was on the slow decline. I expended a lot of idealistic energy in such situations, and found that tilting windmills from within was often akin to teaching pigs to sing (frustrates you and annoys the pig).

From a slightly different direction, moving towards that previously promised potential solution to the original question, comes another example. I’ve had a rather intimate relationship with a couple of the military services in my (soon to be previous) career. I didn’t sign on because I thought my participation would somehow have a measurable affect on how we project power as an extension of national policy. I joined because there was something of the organization was very comfortably staid, such that it could chose to either ignore or assimilate us “young Turks” into the collective. I didn’t absorb very well, and the SME hasn’t changed much. It also (Is this starting to sound familiar?) was operating as it had for many decades, and membership was on the slow decline. I expended a lot of idealistic energy in such situations, and found that tilting windmills from within was often akin to teaching pigs to sing (frustrates you and annoys the pig).

To that end, consider this. If you, the NMRA, are serious about increased O Scale participation, and if you are serious about the original idea of a co-joined Convention, get together a bid for one of the uncommitted O Nationals. Come and present that bid at the 2007 Ind’y SONC on the same footing as any other organization bids the O National. You might get it, and you might not. If you don’t get it, whatever you do don’t quit (realizing that you do have some history to get past with a lot of the older generation of O Scalers). Keep trying until you succeed, then “show us what you got!” Show us what’s new, fresh, and appealing about the NMRA.

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Decaling/Painting Jig
Ted Horvath

One of the joys of modeling in O Scale is that the pieces are large enough to permit even those of us with ten thumbs to perform various kinds of detailing work. This jig, constructed of standard brass stock, is a handy way to position a piece of rolling stock for applying decals, paint, or other detail enhancements. The two base legs are nine-inch pieces of 3/16” square solid brass. The pieces of the jig are shown in Photo 1. The main spine is made of 1/4” square and 7/32” square tubing; one piece slides inside the other and, in addition to providing a rigid spine, allows the jig to expand or contract to mount cars of various lengths. The main vertical members are 5-1/4” lengths of 7/32” square tubing. Two 5-1/2” pieces of 3/16” square solid rod are each soldered to an attachment tab. The tabs are one-inch lengths of 1/16” x 1/4” strip, bent at a right angle in the middle and drilled with a 7/64” hole. The hole allows the piece to be secured to the body bolster of the car using truck mounting screws (See Photo 2). These pieces slide down into the vertical members to mount the car on the jig (See Photo 3).

As shown in Photos 1 and 3, the right side vertical member is mounted at the end of a 12” length of 7/32” square tubing, and the left vertical is mounted two inches in from the end of a ten inch length of 1/4” tubing. In this configuration, the jig’s range is approximately 8” to 16” between the bolsters, which is adequate for 50’ to 65’ cars. For smaller cars, reversing the left base piece will produce a working range of approximately four to ten inches between the bolsters. Using longer pieces of 1/4” and 7/32” tubing for the spine, or simply making a spine extension piece, would accommodate longer O Scale cars, such as passenger coaches.

This little jig is easy to make and will really come in handy when you do some decaling, detailing, or painting.
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- #9001 EMD F9, 36” fans, 48” dynamic brake, 2 portholes, Farr (vert) grilles

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- #4002 EMD F7-Ph1 (late), F7-Ph2, F9, 36” low fans, 48” dynamic brake, 2 portholes, Farr (vert) grilles

F Unit “A” Body KITS: reg. $99.95, on sale $82.99
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- #8000 EMD F7-Ph1 late, F7-Ph2, 36” low fans, 48” dynamic brake, 2 portholes, Farr (vert) grilles
- #9000 EMD F9, 36” fans, 48” dynamic brake, 2 portholes, Farr (vert) grilles

F Unit “B” Body KITS: reg. $94.99, on sale $79.99
- #3000 EMD F3-Ph3, F7-Ph1, 36” low fans, 36” dynamic brake, 3 portholes, horiz grilles
- #4000 EMD F7-Ph1 (late), F7-Ph2, F9, 36” low fans, 48” dynamic brake, 2 portholes, Farr (vert) grilles

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When I sent an email to *O Scale Trains* asking how other modelers went about getting prototype dimensions, I never expected a reply, much less an article by Brian Scace in Issue #26, Sept/Oct '04. Somebody was listening! I had some ideas about enlarging and printing photos on ordinary paper, then writing dimensions on them. I thought maybe somebody else had been doing this, or had an organized system he’d been using for years. The whole point was to find a way to photograph and measure a prototype in such a way that you don’t have to visit it again.

Brian recommended finding drawings. I took his advice and found a plan source for a locomotive I’d like to build someday. For about $160, I received two drawings; one was 11’ long, the other 12’. These were for a Baldwin Diesel locomotive, and the folks at the Pennsylvania State Archives in Harrisburg were very well-organized and helpful. As long as it’s for something made by Baldwin, they’ll probably have a drawing for it. You need to supply the Sales Order number. A volunteer will look for it, someone will email you which drawings are available, along with size so you can calculate what a copy will cost. Once you make a decision, send them a check and, in a week or two, you’ll receive tubes of original Baldwin drawings. Getting them feels like being a kid at Christmas! Here is the URL for their website: [http://www.phmc.state.pa.us/bah/dam/overview.htm?secid=31](http://www.phmc.state.pa.us/bah/dam/overview.htm?secid=31)

If you prefer to write them a letter, this is the physical address: Pennsylvania State Archives, 350 North St., Harrisburg, PA 17120-0090

My hobbies come last after everything else is done and paid for. The Baldwin Diesel needs some expensive parts, so I’m waiting (maybe other modelers do this too?) until I think I can afford it. In the meantime, I ran face-to-face with another locomotive I’ve wanted to build for years, a Fairbanks-Morse H-16-44. I don’t know what happened to all the original FM drawings and photos, so I can’t rely on a top-notch resource like the Pennsylvania State Archives. Rumor has it the Canadian Locomotive Company (Canadian licensee for Fairbanks-Morse) photo collection now resides in the archives of the Engineering Department of Queen’s University in Kingston, Ontario, but I’ve never received a response from them (I’ve been trying since 1995!) Since I haven’t had the time to spend a day in Kingston and hassle the librarians, I decided to proceed with no drawings and build an O Scale H-16-44. Since I was able to photograph the prototype and even climb on it and measure it, I didn’t use Brian Scace’s “grid/projection” method.

The locomotive I found was in Puebla, Mexico. It’s at the FNM museum (Ferrocarril Nacional Mexicano, or Mexican National Railway), which is also the place where two ex-AT&SF, ex-D&H Alco PA’s reside. Like most modelers, I took pictures and made some sketches. They looked like this:

After returning home, I bought back a semi-completed H-16-44 I had sold to a friend in 2000. At that time, I had considered the model too difficult and too frustrating to complete. Since I found the real H-16-44, this model has served as a reference that told me what measurements I needed. I feel it’s important to mention this, that you can’t just go off and say, “I’m going to get drawings and take photos and measurements and build a model!” Little details and problems will pop up, especially if the model is to be an operating one. Working on an actual model, instead of a dream, will help you decide which details are essential and which you can fudge or skip altogether. You’ll do a lot of problem-solving. You’ll also discover a few things you can’t skip, some measurements that you absolutely need to know, or the completed model will look wrong. If the wheelbase is too short, for example, the model will look like the “Toonerville Trolley”, or if you make the windows too big or it sits too high . . . it’s okay to make mistakes, but some are worse than others! Another way of saying this is, some mistakes are more difficult to cover up than others. It’s a good idea to have your project on your mind so you can visualize how you’re going to do it, instead of in a box on a dusty shelf that you’ll get to “someday”.

But who has the time for that? When do you visualize building a model? Why, when you’re at work, of course! If you take the photos/measurements and then start the model years later, you might not remember what you were thinking about.

I used “Diesel Unit Data Book” (some-
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26 • O Scale Trains - Jan/Feb ’07
times called class books, used by railroad engineering and operating departments to determine clearance dimensions of equipment (ed) drawings for measurements such as wheelbase and overall height. These pages can also tell you the wheel diameter, whether or not the locomotive had dynamic brakes, whether it had or didn’t have a steam generator, and other useful information. Knowing these things will help you decide which parts you need to purchase, make, or skip. These pages usually have the order number on them, which is helpful if you can find an archive with drawings. Diesel Unit Data Books are available on the Internet or, if you were lucky as I was, a bored railroad employee might photocopy some pages for you. You may have noticed than the prototype I found was made by Fairbanks-Morse, but the Diesel Unit Data Book drawing was a for a Canadian Locomotive Company unit. Diesel locomotives often shared “family traits”, so major dimensions, such as wheelbase, were the same, though the locomotives were constructed in different countries.

I printed out some of the pictures I took onto ordinary 8-1/2” x 11” paper, then drew lines and arrows for dimensions. I copied all of the dimensions from my first visit to Puebla. Those prints looked like the first three photos on this page.

This helped get the measurements out where I could see them; it’s hard to constantly refer to chicken-scratch notes. Once I started trying to put the model together, I also realized which measurements were missing. I drew lines and arrows for these, too, and put a white dot of liquid paper beside each one. For white areas, I drew a small circle. These dots and circles were something I could cross off with an “X” when I got the measurement.

Making a List of What You Need

I still couldn’t build the model. There were too many things I needed to know that the measurements from my first visit didn’t cover. Luckily for me, my father-in-law lives two hours from Puebla, and hadn’t been to the museum for several years. He wasn’t with me on the first trip, so we made arrangements to go again.

Knowing that this was going to happen, I made two lists, one called “Needed Photos”, the other called “Needed Measurements”. They looked like the lists below.

The purpose of these two lists was to cross each item off as it was measured or photographed. When you’re pressed for time, you don’t want to do the same thing twice or miss something important. Above is one of the 8-1/2” x 11” photos after the second visit.

Using Photoshop to Make Parts and Enlarge Plans

Some of the photos I wanted “flat-on”. This is because, if they are not taken at an angle, you can draw over them with a computer program like Photoshop and use them to make actual parts. Once you have “cleaned up” a prototype photo, you have to make it O Scale. With Photoshop, this is done by selecting the “Image” menu, and then clicking on “Image Size”. In the window that appears, you can select the measurement of the image to be in inches, centimeters, or pixels. Pixels offer the most control, since they’re smaller than millimeters or 64ths, but if you measured in inches you should stay with inches. The border at the edge of

<table>
<thead>
<tr>
<th><strong>Needed Photos</strong></th>
<th><strong>Needed Measurements</strong></th>
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<tbody>
<tr>
<td>Straight-down Photo of Drop Step</td>
<td>Drop Step</td>
</tr>
<tr>
<td>Straight-on Photo of Dynamic Brake Intake Grill</td>
<td>Length/Depth of Small Louvers on Short Hood</td>
</tr>
<tr>
<td>Straight-on Photo of Headlight</td>
<td>Length/Height of Dynamic Brake Air Intake Grill</td>
</tr>
<tr>
<td>Flat-on Photo of Class Light</td>
<td>Service Door Height/Width Along Long and Short Hoods</td>
</tr>
<tr>
<td>Left Side of Unit (Short Hood is Front)</td>
<td>Height of Handle Locations</td>
</tr>
<tr>
<td>Are the four louver groups placed right behind the cab?</td>
<td>Spacing of Service Doors Along Hood</td>
</tr>
<tr>
<td>End Profile (Shape) of Fuel Tank</td>
<td>Stanchion Spacing</td>
</tr>
<tr>
<td>Fuel Tank Clearance Above Rail</td>
<td>Louver/Door Spacing Left Side of Unit</td>
</tr>
</tbody>
</table>
the screen in Photoshop is incremented in inches, so you can drag the picture beside this ruler and find out exactly how long or high it is. Then you need to figure out what number to multiply it by to make it O Scale. For example, if you have a rectangular dynamic brake grid that is 29-1/2” high on the prototype, and it’s 0.75” high in your photo, you need to crop exactly around it and enter “0.615” in the “height” box. Length and height are automatically linked, and should match the O Scale dimensions you were expecting.

Photocopy Error
You can use the same technique for enlarging plans in other scales. Sometimes you need to. I got plans for a locomotive from an issue of Railroad Model Craftsman. I measured them, and they are correct for HO Scale. I enlarged them on a photocopier in two stages, following the steps in a 1980s Model Railroader article; first enlarge HO Scale to S Scale, then S to O. It looked good, but horizontally it got squished. If the plan was your sole reference, and you thought it looked okay, it wouldn’t matter. But what if you wanted to make a brass frame with a scale wheelbase of 32’ 3” in O Scale? You calculate that to be 8.06”, then go off to your shop and make it. When you bring your newly-made part back, you discover the plan says 32’ 3” but shows 7.88”. Wouldn’t that be frustrating? I almost did this. Using Photoshop or a similar computer program to do the enlarging is more accurate than a photocopier.

Make a “Photo-ruler”
One last thing I did, for “next time”,
### Passenger Sets

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<tr>
<th>Golden Gate, 770-4 car set, PRR, LR, SSB</th>
<th>$359</th>
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<tr>
<td>89' Coaches, SF, NY, UP, NP, BN, C&amp;O, N&amp;W, MP</td>
<td>$50-$65</td>
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<tr>
<td>Trailers</td>
<td>$25-$35</td>
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### Box Cars - 2 rail

<table>
<thead>
<tr>
<th>Pecos River, SF, B&amp;O, NY, NC, MNP, NP</th>
<th>$35</th>
</tr>
</thead>
<tbody>
<tr>
<td>Atlas, 60' Woodside, NY, B&amp;O, C&amp;O, CNJ</td>
<td>$55</td>
</tr>
<tr>
<td>NY, PW, NS, MP, SD, WAB, B&amp;O, C&amp;O, Erie</td>
<td>$55</td>
</tr>
<tr>
<td>70' Made in the USA</td>
<td>$50-$60</td>
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### Refrigerator Cars - 2 rail

<table>
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<tr>
<th>Weaver/Crown, B&amp;O, BN, CV, CN, NYC, REA, Dubuque, Nen Reids, 30%.</th>
<th>$20-$30</th>
</tr>
</thead>
<tbody>
<tr>
<td>57' Mechanical, PFE, Tropics, 10%</td>
<td>$50-$50</td>
</tr>
<tr>
<td>Atlas, 60' steel, B&amp;O, SR, CL, NY, GM</td>
<td>$50-$50</td>
</tr>
<tr>
<td>60' in porcelain</td>
<td>$50-$50</td>
</tr>
</tbody>
</table>

### Tank Cars - 2 rail

<table>
<thead>
<tr>
<th>Weaver/Crown, B&amp;O, BN, CV, CN, NYC, REA, Dubuque, Nen Reids, 30%.</th>
<th>$20-$30</th>
</tr>
</thead>
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</tr>
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<td>$50-$50</td>
</tr>
<tr>
<td>60' in porcelain</td>
<td>$50-$50</td>
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In this issue we will be continuing on with the construction of Maxted's Clavichord Factory, built from DPM modular wall sections. In the last two issues, I discussed how to design a building, how to figure out how many wall modules you would need, and how to assemble them. At this point in time the walls are all built and ready for painting.

Before we get started I have put together a list of the paints I used.

- **Brick walls** – Polly Scale #414352 Light Freight car Red
- **Window caps** – Polly Scale #414197 D&H Gray
- **Window frame and doors** – Polly Scale #414188 CNW Green.

Here is a little handy tip for you as well. To keep your bottle of paint from tipping over, take a piece of foam about 2-1/2" square, by 1-1/4" deep; I used the foam block from an Intermountain kit. Cut out a hole in the middle of it, a little over 1-1/2" in diameter, just about the size of a bottle of paint (Photo 1). When you are using the paint, put it into the foam block and it won’t tip over (Photo 2). It is also handy for wiping off any excess paint; you’ll see it in the photos. You can also use your block to hold your liquid plastic cement bottle.

### Painting the Walls

As mentioned in the above list, I used Polly Scale Light Freight Car Red paint for the brick color; it gives that reddish brown brick color that you see so often on factories. I brush-paint DPM walls like this. Start by painting the brick color; only paint the brick and nothing else (Photo 3). One thin coat of paint is all that is needed. I then allow the paint time to dry (about one hour), before painting anything else.

### Windows and Doors

As I am using the curved window wall section, all I have to paint here is the stone window caps, as the windowsills are brick and have been painted already (Photo 4). If you use any of the other DPM window sections, you will have to paint the sills a stone color. I used Polly Scale D&H Gray for this, as it gives me that limestone look. If you “oops” and run some of the paint onto the brick area as I have, not to worry. You will be coming back later to do touchups. Again, after painting, give the paint time to dry before going on to the next step, which is to paint all the window frames and doors in the CNW Green.

I use a 1/8” brush for this. Paint all the surface area of the window frames and doors (Photo 5). Once this is done, paint all the edges of the window frames (Photo 6). Once again, if you go outside the lines, not to worry. I give only one coat of paint on all the colors. Once they’re dry, I then come back with a small paintbrush and do the touchups and correct any of my mistakes. When the paint has dried, it’s time to put up any signage on the building that you want.

### Making the Signs

Once again, I created the signs for my building using my Corel Draw program, and then printed them onto paper. I cut out the signs from the sheet of paper, and glue them to the walls with white glue (Photo 7). With all the painting and signage done, the walls look finished (Photo 8). You could leave them like this.
if you want to, or you could continue on by doing the mortar effect between the bricks and weathering your building. Photo 9 shows you the difference these effects can make. Compare the wall on the left to the one on the right. Which would you like to have on your layout?

**Putting on the Mortar**

If you go out and look at any brick building, you will see a white material between the bricks. This is mortar, a type of cement used to hold the bricks together. To create this effect, I use white powdered weathering chalk. You will need a stiff-bristled brush to apply the chalk over the whole surface of the wall (Photo 10). Next, take your finger and rub off the chalk from the surface of the brick (Photo 11) leaving the chalk between the bricks (Photo 12). There you have it; you’ve just created the mortar effect on a brick wall and it was so easy.

**Getting Dirty**

Any object that is left outside in the elements, and the dirt and grime of a city, will get dirty after a short period of time. Factory buildings are no exception. While you are out looking at the mortar between the bricks, have a good look at the way dirt gathers on a building. Note how the rain washes it down the walls and how the wind pushes it into corners. I use weathering chalks to create this. I take black weathering chalk and brush it down the edges between the pilaster and the wall (Photo 13). I then make a chalk wash (water and chalk-powder mix) and brush it down the same edges and around the tops of the windows (Photo 14). Also, put this wash along the edges of the brick rows at the joints in the wall, and run some down from the bottom corners of the windowsills (Photo 15). If you put this wash on, and it looks too dark for your tastes, just add a little bit more water to thin it out. Allow the water to dry off, and what’s left is the chalk leaving dirty streaks as if the rain and wind have blown and washed the dirt down the wall (Photo 16). In Photo 17, you can see the steps used to produce a realistic looking wall, starting from the right and working left.

There you go, we have assembled our walls, painted and weathered them, and they’re all ready to assemble into a building (Photo 18). That will be the topic of the next part of the series. I will show you how to assemble the walls into the building, how to make the roof, then we’ll finish off with some details.
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Practice, Practice, Practice.

I started a new project this summer, a scratchbuilt boxcar. It’s a Pullman Standard design from the mid-70s, commonly known as an IPD (incentive-per-diem) or Railbox car. They’re also known as 5344s, for their capacity in cubic feet. Athearn makes a nice model for HO Scale but, to my knowledge, nothing like it exists for O Scale. Weaver makes an accurate model of an FMC exterior post boxcar that can be the foundation for a nice model, once the detailing has been improved. The Weaver car differs in design from the Pullman Standard cars, having a peaked roof compared to a flat one on the PS 5344s. The end panels are different, along with the sidesills and the spacing of the exterior posts. Since both of these cars were, and still are, as common as the 40’ boxcar in the steam era, a layout set in modern times will need several.

Scratchbuilding rolling stock has been on my to-do list for several years. It’s one of the reasons I switched to P48 from HO, so I could see and appreciate the detailing in a model. Since it had been decades since I’ve scratchbuilt any kind of rolling stock, a simple boxcar seemed like a good place to start. I decided to make some mock-ups of the different components, the sides, ends and so forth, to test the waters before plunging ahead on the final models.

Some may consider this a waste of precious modeling time and materials. I disagree with that thinking. In years past, my normal approach would have been to just dive into the project only to discover that something was off, either in a glaring way or some little mistake that would bug me to death. Maybe I’d see some easier way to do some aspect of the project. I’d then agonize about whether to keep going or start fresh. I’d often start over. Now, that’s a waste of time and materials.

Making practice pieces, like those in the photo, helps me work out the construction methods and sequencing. It gives me a chance to analyze what I’ve done, simplify or reconsider the construction, and catch mistakes before they find their way into the finished model. I did two sets of 1/4” scale drawings based on the Athearn model, and will likely do a third (and maybe even a fourth) set before I get all the errors out of them. I want to do an accurate model, but I’m not a nut about fidelity.

A prototype car will show up in town on occasion, but be inaccessible for the thorough job of measuring I’d love to do since trespassing on railroad property isn’t an option. Therefore, I’ve had a hard time finding the kind of accurate dimensional data that I’d like for these cars (Any help or donations of prototype info on these cars would be appreciated.) Doing the mock-ups and several sets of drawings helps me become familiar with the car and minimize any errors.

Since this is such a common car in the modern era, I’m going to want several on the layout. In thinking through the construction of the various components, it has become clear that scratchbuilding each part, like the end panels and side doors individually, would be a major effort and a real pain.

Did I say this was a simple car? Making a master of these various complex parts, then casting as many pieces as needed, would be easier and a real time saver over several cars. This is an option I might not have considered if I’d just plunged ahead with the first car. Doing the mock-ups also lets me consider what combination of materials is best. The basic car will be out of styrene, with brass wire and flat stock for the grabirons and stirrup steps. Brass is a better choice for these delicate details since this will be an operating model, not a museum piece.

For me, this is time well spent. I’m better acquainted with this particular class of boxcar and the final models should go together nicely. Learning to cast multiple parts will add a new skill set to the modeling toolbox that will find other applications on the layout in the future. Not bad for a small investment of time and materials. Best regards, Mike.
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</tr>
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<tbody>
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<th>Price</th>
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<tbody>
<tr>
<td>OMI 1935 Iawatha Steam Passenger Set CP New, 4-4-2 and 5 Cars, Exceptional</td>
<td>$3,795</td>
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<td>MTH C&amp;O 17-10-2 UP New</td>
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<td>WS C&amp;O T-3 10-2 UP New</td>
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<td>Key D&amp;RGW L-112 6-6-6-4 FP Mint, Prewar Version No. 3765</td>
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<td>Weaver NH 5 4-6-4 FP New, Late Version, Streamlined</td>
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<td>Oriental &amp;W Auxiliary Tender FP New, Lights</td>
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**Diesel Locomotives**

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<td>OMI ATSF SD750 FP New, Warbonnet</td>
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<td>OMI DL&amp;W EMT F-8A UP New</td>
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**Diesel Locomotives**

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<tr>
<td>OMI UP 350 Ton Coal Tower UP New</td>
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</table>
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- Weathered or Unweathered Rail

Weathered Rail

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Non-Weathered for Outdoor Use

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Right-G-Way Steel Rail/House of Duddy Ties

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A couple of years ago on the On30 Conspiracy forum on the Internet, Allen Littlefield organized the first Mid-Hudson On30 Meet in Gardiner, NY. Six members met in a small room in the local library and had a great time, so Allen immediately decided to plan another meet in a larger room.

From that modest beginning, the Mid-Hudson On30 Meet has grown each year. Around 60 modelers enjoyed the most recent get together, on October 27th and 28th, 2006. If there is a larger all-On30 meet anywhere in the world, I’d like to hear about it.

I left my home in Wasaga Beach, north of Toronto, Ontario, at 5:30 AM on Thursday, picked up Brian Durell in Belleville at 9:00 AM and we arrived just after 5:00 PM, about an hour early for the traditional pre-meet meal at a local restaurant in Gardiner. Afterwards, ten of us went to the Littlefield home and enjoyed their hospitality before we retired for the night to get an early start on Friday. Siles Bazerman traveled the farthest, as he flew in from California. Although he got hung up in Chicago overnight, he still arrived in time for the Friday morning door opening at 8:00 in the huge church basement. By 10 AM, everyone was set up and talking, showing, buying and selling. There were several superb clinics, and each modeler was more than willing to explain his latest kitbashing or superdetailing results. The quality of the models on display was as good as any contest at any O Scale or Narrow Gauge convention.

Rather than show off their latest expensive purchases, the members were keen to show how they took inexpensive models or toys, modified them, and turned them into exquisite narrow-gauge wonders. There were several manufacturers and dealers in attendance, and sales were brisk for most of them. A lot of green boxes were sold and Ray Buteux (of Bachmann Trains) brought along two painted models of the new O Scale Forney, one with sound. It looked and sounded so good on the big modular layout that I’m sure a lot of members are rethinking their equipment acquisition budgets for this winter.

I purchased two Bachmann HO PCC trolleys to use the power trucks for On30 conversion projects like the one shown below in a photo by Alan Carroll. Also, I finally got my DCC five-amp power booster for my standard-gauge layout. I’ll tell you more about that after I convert a couple of Diesel switchers to DCC. Although it was crowded for Brian and me in my Pontiac TransSport, I hauled my 80” x 34” Bobber Shop display layout all the way to Gardiner, and those who tried the two DCC cab controls while we operated four locomotives seemed to be favorably impressed.

Whether On2, On3 or On30, I urge you to think about holding a small meet and inviting some nearby modelers to attend. Chances are it will grow, like the Mid-Hudson Meet, in a very short time. Also, if you have a narrow-gauge layout, big or small, let me know and I will be happy to feature it in a future column.

Happy trains to you, until we meet again.

Bobber Gibbs
Living in the metropolitan Milwaukee area, I purchase a lot of my O Scale modeling supplies and kits from Walthers’ retail outlet, Terminal Hobbies. They have several display layouts in the store, including a small nicely done HO layout that features many of the Walthers HO Cornerstone series structures. One of these was their feedmill, which I examined with interest every time I visited Terminal Hobbies. What I liked about that kit was its prototypically correct long low profile. With three different rooflines it just looked right, a typical Midwestern lineside structure that you’d likely stop at and sketch or photograph while railfanning.

Since I’d already scratchbuilt a feedmill for my Soo/CNW branchline layout, what I had in mind was a freight-forwarding operation where boxcars could drop LCL (Less-than-Car-Load) shipments for sorting and delivery to off-line customers. Conversely, those same customers could ship LCL from the same facility.

I was aware of the Walthers O Scale Cornerstone series feedmill kit (#933-3308), however, the O Scale version doesn’t have the extension found on the HO kit which, to my eyes, gives the O Scale structure a sort of chunky look. Possibly Walthers omitted the addition because the length of the structure, with the extension, would increase from 13-1/8” to 20-1/8”.

Terminal Hobbies personnel allowed me to measure the key dimensions of the HO model, which I multiplied by 181% to arrive at my O Scale addition. The added length is 7-1/8”, while the width remains the same as the original structure.

A study of the kit’s front, back, and end walls showed I could cut a new set of side and end walls to make up the addition. Preferring not to buy a second kit, I planned to scratchbuild the addition from Evergreen 0.040” x 1/8” scribed sheet styrene, a near perfect match to the kit’s 1/8” drop siding. As luck and serendipity would have it, though, I ran across a second feedmill kit at a swap meet.

The second kit was kind of beat up and a few of the parts were missing, but the parts I needed (front, back, and end walls and enough windows) were there. I didn’t care about roof material. I had already decided to replace the molded plastic roofing with 1/8” basswood sheet and rolled asphalt roofing. The addition would have a distinctly different type of roofing, perhaps a tin roof or, more correctly, a galvanized ribbed-steel roof. The steel roof would imply that the addition was not part of the original structure, and that the freight forwarding business had been good enough to add on some floor space.

I also decided to make a couple of other changes before I began construction. The plastic loading platform and faux supports would be discarded and replaced with a weathered basswood platform and deck. The two loading doors on the addition would be placed inside the structure rather than on external tracks, as they are on the main structure. This was how it was done on the HO model, and it creates a subtle distinction between the addition and the main structure. Finally, the tornado grain loading blower atop the main structure would have to go, because the building was no longer a feedmill.

Before construction began, I made up full-size drawings of the walls I was going to modify. I also made up platform elevations from which I would scratchbuild a new basswood platform. Doing the drawings first allowed me to think through and avoid the dreaded “cannot-reverse-the-error” kind of mistakes which can occur after construction has begun. If you elect to scratchbuild the addition, which I believe would be as easy as bashing from a second kit; my drawings will provide enough dimensional detail to build the addition in either styrene or basswood. I’d suggest using Grandt Line windows if you go this route. The two loading doors would be Northeastern Scale Lumber 1/16” basswood or Evergreen 0.040” styrene with 1/8” wide board scribing. I built the addition first, then the main structure.

The Addition

I began construction by adding the roof and wall support strips to the peaked end wall of the original kit. See the end wall drawing (Figure 1) for the roof lines. I glued 1/8” x 3/16” styrene strips to these lines, using Plastruct Plastic Weld liquid cement. Note the vertical styrene strips are recessed 1/8” from the outside edges of the trim boards. The molded trim boards must be notched to clear the new roof. In my case, the new roof was
bandsaw. I know that sounds pretty wild, my bandsaw. Yup, I said my Walthers HO prototype. I chose to exactly follow your own inclinations. At the same time, vary the roof peak of the addition to suit your own inclinations. My dimensions were taken directly from another project. This could mean using those windows they might have instructed the builders to use whatever windows they had on hand. This could mean using those windows lying around in your junk box, left over from another project.

You'll notice on the drawing that the new roof pitch doesn't match the original peak. My dimensions were taken directly from the Walthers HO model and I liked the difference in the roof angles. You can vary the roof peak of the addition to suit your own inclinations. At the same time, you can increase or decrease the length of the sidewalls. I chose to exactly follow the Walthers HO prototype.

I cleaned and squared up the cuts with a large flat file and a sanding block.

Next, I glued 1/8" x 3/16" styrene roof strips to the inside face of the new peaked end wall and beveled the tops of the two sidewalls to match the new roof pitch. This is necessary to provide adequate gluing surface for the new roof. An extra pair of loading doors was glued to the inside faces of the sidewalls. Strips of 1/16" square styrene at the bottoms of these doors act as bumpers. Photos 3, 4, and 5 will help you with the steps in this section.

**Main Walls**

Except for the windows, I followed the Walthers instructions for the main structure walls and floor assembly. Since I was going to trim the windows in a different color than the walls, I did not paint or install the windows until after the entire structure had been painted and assembled. I also like to paint and detail my structure walls while they are unassembled and in the flat. I attached the loading doors, outside cellar access, and the platform roof supports, then masked off the joints where the addition walls would attach to the main structure and where the roofs would be glued to the walls. The new loading dock platform was built and attached after the main structure was finished.

The addition and main structure walls were laid flat on sheets of newspaper and given two light coats of Model Master spray can FS33722 Desert Tan. Spraying in the flat minimizes the potential for paint runs, especially when using a spray can. When the paint had thoroughly cured, I assembled the three addition walls, using an inside right-angle plate taped to the workbench to ensure the corners were square. A pair of 0.090" x 1" styrene strips was glued crosswise beneath the addition walls to stiffen them and keep them square. These strips were also needed to elevate the addition, to match the height of the main structure with its 0.090" thick floor.

The main structure literally snapped together at its interlocking bosses, a design for which I heartily thank Walthers. It's easy to put the finished walls together and then glue them up with no fear of misalignment. When the main structure had been assembled, the addition was glued to it and reinforced at the attachment points with right-angle styrene braces. I did this on a flat surface to ensure the addition aligned with the main structure.

The last bit of wall painting involved the foundation faces, which I brush-painted with a thick coat of Delta Ceramcoat acrylic Mudstone paint. Delta Ceramcoat Mudstone paint looks like aging concrete. You can find it in hundreds of hues in craft stores; many of the colors are perfect railroad colors. I brushed the paint onto the styrene to create a poured concrete look.

While the foundation paint cured, I spread out the windows on a clean newspaper and sprayed them with a spray can of Model Master FS34102 Medium Green. When the paint had cured, I...
glazed the windows and installed them into the structure. Photos 6, 7, and 8 illustrate the steps in this section, and now we're ready to scratchbuild the loading platform.

**Loading Platform**

I elected to replace the plastic platform with a new basswood platform. As the old saw goes, nothing looks more like wood than wood itself. I precut everything on my Northwest Short Line Chopper, which works great for this sort of work and ensures a uniform length for like components. For me, pre-cutting or “kitting” the parts seems to make these projects go faster. Figure 4 and Photos 9-15 illustrate the steps in this section.

I began construction with the under-deck framing. 1/16” x 1/8” basswood strips are assembled over the platform plan view. Note that I made my platform slightly longer than the original. Next, I assembled the upright 6 x 6 posts and 2 x 6 diagonal bracing, again right over the plan front elevation. I cut the staircase risers from 1/32” basswood sheet. The treads are 1/32” x 3/16” strip. I pinned the risers to parallel lines drawn 15/16” apart and then added the treads. The staircase is assembled treads-up over the two lines. Tiny amounts of CA or white glue hold the treads to the risers.

After the steps were attached, I test fitted the un-decked and unpainted platform to the structure and sprayed it with the same Model Master Medium Green as the window trim. I added the decking after painting because I wanted unpainted weathered decking. The decking is cut from 1/32” thick 1/8” scribed Northeastern Scale basswood. After the decking was attached, I beat it up with an X-Acto blade, making cuts both with and across the grain. I finished off the deck with three coats of AIM Products Quick Age, a brush-on weathering solution carried by Walthers and others. I glued the finished platform to the foundation, using Aleene’s Original Tacky Glue. This glue adheres well to the acrylic foundation paint.

Scratch building the loading platform can be fussy work, but it’s work that I happen to enjoy. There was a time when I wouldn’t have thought of trying to build a staircase. Now I find it to be a rewarding and do-able challenge.

**Roofing**

Refer to Photos 16 and 17 for this section. I didn’t care for the roofing that came in the Walthers kit. I assume it was meant to represent 36” rolled roofing. However, it simply had too much relief, looking too thick to suit me. I replaced the plastic roofing with 1/8” thick basswood sheet from Midwest Products. The neat thing about using this material is that the basswood sheet ends simulate six-inch fascia boards and boxed eaves, eliminating the need for dummy rafters and fascia trim boards.

My addition received an Evergreen
ribbed steel roof. I’ve always wanted to try this stuff, and the Walthers kitbash gave me the impetus to do so. The Evergreen roofing comes in several rib spacings. I chose 1/2” spacing to represent two-foot rib spacing. Each sheet is grooved to accept individual ribs. The rib strips are approximately 0.010” x 0.060” and come loose in the package. After the two roof pieces were cut to size and the mating ridge edges mitered to meet at the correct angle, I taped the two roof panels onto the addition and then inserted a 0.030” x 0.090” styrene vertical rib strip where the roof panels meet at the ridge. This strip simulates a rib running the length of the ridge. I’ve noticed some steel roofs have this ridge rib and others do not. I glued the roof panels and ridge rib from the inside with Plastruct Plastic Weld glue.

The ribs went on next. I cut each rib about 1/2” too long, then cut a miter at the top end of each rib before I glued them to the roof. The miter cut should match the angle of the roof to the ridge strip. Using a pair of tweezers, I set each rib in its groove and, with a soft sable brush, brushed Plastruct Liquid Weld alongside the rib I was holding in place. I found it easiest to hold the rib about 1/2” from the ridge rib while I applied the glue. Make sure each rib is in its groove top-to-bottom before you apply the glue. Work slowly here.

Since the roofing was only 0.040” thick, I added 0.030” x 0.100” trim boards at the roof ends. I masked off my new tin roof and airbrushed it with Floquil Old Silver solvent paint. Following that, I drybrushed on some Floquil Rust. I must admit attaching those ribs and keeping them straight while applying the glue was challenging, to say the least, but the end result was definitely worth my effort.

I cut the main structure roofing from 1/8” thick Midwest Products basswood. Depending on how wide your sheets are, butt-gluing may be required to get the correct panel widths. This is easily done with slow-setting CA glue. Using masking tape, I tape two sheets together, then open the joint and run a bead of CA glue. I hold the sheets flat until the glue kicks. It takes about five minutes to glue up a six-inch wide sheet.

The main roof panel dimensions are 4-1/4” x 10-1/2”. The dock roof is 2” x 9-3/4”. The three pieces at the short end are 3-3/8” wide x 2-3/16”, 2-5/8”, and 3-1/16”, respectively. These dimensions allow for beveling at the joined edges. To hide the exposed end grain, I glued 1/32” x 1/8” basswood strips to the exposed ends of the panels. I glued 1/8” x 3/16” styrene strips inside the main structure at the ridge and at the eaves to act as an additional gluing surface for the basswood panels. The roof panels were then attached to the structure with 30-minute epoxy, and held in place with masking tape while the epoxy cured.

Before I glued the platform roof in place, I cut off the roofing alignment pins from the dock roof supports. These pins are not needed when you epoxy the roof in place. The small end roof pieces will require a bit of trimming and alignment. Don’t worry about small gaps. They will be hidden beneath the roll roofing. Now, we’re ready to nail down some tar paper and roll roofing.

In previous O Scale Trains articles, I’ve described my technique for replicating asphalt rolled roofing. For those who haven’t seen this material, I’ll reiterate. I begin by drawing spacing lines to guide my roll roofing as I work my way up from the eaves to the ridge. The first line is drawn lengthwise 3/4” up from the eaves. Successive lines are drawn lengthwise 5/8” apart.

Some people use 3/4” wide masking tape to simulate roll roofing. I’ve tried it, but I don’t care for the look of the overlapped masking tape. The tape is too thin and the relief at the overlap tends to be too much. I like to use 180-grit sandpaper (the color isn’t important), which I cut into 3/4” wide strips. I attach the strips to the roofed panel with Aleene’s Original Tacky Glue. This glue is available in craft stores. White or yellow glue will also work.

As I apply the strips of sandpaper, the glue will likely cause the sandpaper to curl. I correct the curl with strips of masking tape to hold down the roofing while the glue cures. The tape readily pulls away from the sandpaper after the glue has set. I cap the ridge with a strip of sandpaper creased into a V-shape. I let the roof sit for a day to allow the glue to thoroughly cure. I’ve brushed and sprayed my sandpaper roofs with Floquil solvents, Ace Hardware spray cans, and Delta Ceramcoat acrylics. An overspray of Testors Dull Cote flattens and seals the roof forever. On the Walthers project, I liked the variegated look of the tan sandpaper and decided to let it show through. A drybrushing of Floquil Roof Brown provided just the right amount of weathering.

Some added details, a bit of clutter, a few figures, and a dusting of Floquil Grime will finish off the job. I thought about adding a sign to the structure. Then again, everyone around these parts, well, they already know the name of the place. At one time or another just about every local stops by to chew the fat and/or pick up or ship a package.

Thank you, Walthers, for a good looking structure. The bashing possibilities are nearly endless.

---

**Bill of Materials**

**Evergreen Styrene**
- 1/8" x 3/16" Strip
- 0.060" Smooth Sheet
- 0.040" Thick 1/2" Spaced Ribbed Metal Roofing
- 0.040" Thick 1/8" Scribed Sheet (if your addition is to be scratchbuilt)

**Midwest Products & Northeastern Scale**
- Lumber Basswood
  - 1/16" Square Strip
  - 1/32" x 3/16" Strip
  - 1/32" x 1/8" Strip
  - 1/16" x 1/8" Strip
  - 1/32" Smooth Sheet
  - 1/8" Smooth Sheet
- Paint
  - Floquil Old Silver
  - Model Master FS34102 Medium Green
  - AIM Products Quick Age
  - Model Master FS33722 Desert Tan
  - Model Master FS34102 Medium Green Spray
**Railroad Collectibles**

### 2-RAIL STEAM

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### WEAVER 2-RAIL BRASS

| PRR | F/P Early | $1100 |
| PRR | K-4 C/P ‘35-41 scheme | $1400 |
| PRR | K-4 C/P ‘42-57 scheme | $1400 |
| PRR | L-1 F/P | $950 |
| RDG | A-15 Crusader #117 or #118 | $1200 |
| RDG | Crusader 5-car passenger set as-built | $750 |
| RDG | Crusader 5-car set with corrected glazing and shades | $950 |

### OTHER 2-RAIL BRASS

| USH | PRR K-4 C/P Full Striping | $1650 |
| USH | NYC Dreyfus Hudson | $1650 |
| OMI | MLW 4-4-2 Hiawatha C/P #1 | $1750 |
| PSC | SOU P54 F/P Cresc. Ltd. #1393 | $2500 |
| WMS | L5 Rgd Camelback C/P | $750 |
| WMS | SP Daylight 4-8-4 F/P | $1100 |

### 2-RAIL DIESEL

| Atlas | GN SW8 Gm/Omg | $350 |
| MTH | PRR Centipedes | $1250 |
| MTH | ATSF F3 Warbonnet paint | $500 |
| MTH | C&O F3 A-B-A | $550 |
| MTH | T&P GP9 | $325 |

### 3-RAIL SCALE STEAM

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### WEAVER

| PRR | Std K-4 F/P | $950 |
| PRR | K-4 C/P Early Low Tdr Stripping | $1450 |
| PRR | K-4 C/P 36-41 Condensed Ltr | $1250 |
| PRR | K-4 C/P 41-47 Expanded Ltr | $1250 |
| PRR | K-4 C/P 47-57 Modern Solid Pilot | $1350 |
| PRR | A-5 4-4-0 F/P | $800 |
| RDG | G-1 4-6-2 | $850 |
| RDG | G-1sas Crusader | $1100 |
| RDG | Matching Crusader Cars | $600 |
| SAL | C/P USRA 0-6-0 Sound | $750 |
| SOU | C/P 4-8-2 Gm Stripes | $1500 |
| B&O | C/P T-3 W/Vandy Sound Smoke | $1750 |
| WM | H-2 C/P Dull Alt | $750 |
| C&O | 2-8-0 C/P Dull | $750 |
| UP | ’49er S/L 4-4-2 | $1100 |

### 3-RAIL SCALE DIESEL

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### WILLIAMS

| RDG | L5 Camelback C/P | $750 |
| PRR | E-6 C/P Late #5613 | $950 |
| PRR | B-6 C/P Dull #5244 | $750 |
| PRR | L-1 C/P Dull Dg Tdr #7145 | $1100 |
| PRR | L-1 C/P West Tdr #7345 | $1100 |
| K-4 | K-4 Custom Modern #464 Sound Smoke | $1250 |
| SOU | Ps-4 Custom w/Elesco system Green w/Stripes #6689 | $1250 |
| N&W | Class A 2-6-6-4 Detailed | $1350 |
| N&W | J-4-8-4 C/P #600 “dull” | $650 |
| B&A | Custom 4-6-4, brass, upgraded | $750 |

### WESTBIDE STRIPES

| RF&P | Custom Governor 3-Rail Conversion Sound Smoke Stripes Logo Etc. | $2750 |

### SUNSET/3RD RAIL

| PRR | H-6 C/P Late Scheme | $975 |
| PRR | H-6 C/P PRSL #6061 | $1075 |
| PRR | E-6 F/P Sound | $1150 |
| PRR | P5a Mod Electric | $950 |
| SP | 4-4-2 Std | $1000 |
| SP | 4-4-2 F/P Daylight | $1150 |
| UP | 4-4-2 F/P | $1050 |
| PRR | Turbine – Upgraded | $1000 |
| UP | Big Boy W/ Sound | $950 |
| ATSF | Northern | $1200 |
| GN | 5-2 4-8-4 Glacier | $1200 |

### ATLAS

| GN | SW8 Green/Orange | $325 |
| AMTK | DASH 8 #509 | $395 |
| C&O | RS-1 | $375 |
| N&W SD-35 | | $375 |
| UP | SW-9 | $350 |
| WT | (Wash. Terminal) RS-1 | $400 |

### WEAVER

| B&O | VO 1000 | $199 |
| C&O | RS-3 | $250 |
| C&O | RSD5 | $250 |
| C&O | GP-38 | $275 |
| UP | E-6 AA | $375 |

### WILLIAMS

| PRR | GG1-Tuscan 5 | $675 |
| PRR | GG1-Tuscan 6 | $700 |

### SUNSET

| PRR | PSA modified-sound | $800 |

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NEWS: Sunset/3rd Rail, 37 S Fourth St, Campbell, CA 95008
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Sunset/3rd Rail has announced the following projects. Orders and reservations should be made now; most should be completed in 2007.
Santa Fe 3700 Class 4-8-2 Mountains. Order the As-Built or Modernized version.
Southern Pacific AM-2 Cab-Forward. The first Cab-Forward, the AM-2 was born MM-2 and later converted to a simple articulated and modified to improve their performance. Twelve of these unique SP articulateds existed.
Great Northern M-2 2-6-8-0 Articulated. Great Northern also rebuilt this Mallet into a simple articulated in the 1930s. The M-2 was at home hauling freight and coal. A very distinctive model in Glacier Park green or black.
PRR K5 Pacific. These K5s were larger than the K4 and were PRR's attempt at competing with other roads' Hudsons. With larger boiler diameter, bells mounted on their smokebox fronts, and Caprotti valve gear, this is a very unique locomotive. Two engine numbers available, one with Walchaerts valve gear, and the other with Caprotti gear. The "Crown" Series of Sunset Models engines.
CB&Q, DM&IR and B&LE 2-10-4. The Burlington's M-4s were built in 1927-35 by Baldwin Locomotive Works. They were so successful that the B&LE ordered 47 of them. Some were sold to the DM&IR. Sunset Models is making all three locomotives, all uniquely detailed as per the prototypes. Two versions, Elesco or Worthington feedwater heaters.
Norfolk and Western Y6b: This is the fully-lagged-smokebox version. For the first time, Sunset will offer sound, smoke and DCC with its two-rail model Y6b.
PRR O1 Light Passenger Electric. PRR used these 2000 hp 2-B-2 locomotives in pairs, primarily for light passenger trains. During WWII they pulled the Susquehannock and Lehigh Valley trains. In their later years they could be seen at the Sunnyside Yards. Both units powered in 2-Rail. In 3-Rail, one unit will have TMCC® and Railsounds® while the second unit (also a powered) is slaved to the first.
N&W K-2 (streamlined) 4-8-2. Sunset has found a factory to make the limited number required. Updates will be provided soon.
B&O Q4b 2-8-2. Sunset has found a factory to make the limited number required. Updates will be provided soon.
High Iron SP M-6/M-9 (2-6-0). New factory in China is working hard to produce this model, with early 2007 delivery expected.
PRR E44: Cancelled due to lack of interest.
P44 Tonner (3-Rail): Cancelled due to lack of interest.

NEWS: MTH/UP Reach Licensing Settlement
Mike Wolf, president and owner of MTH Electric Trains, has negotiated a new royalty-free licensing deal with the Union Pacific RR that extends to all model railroad manufacturers and their products in all scales. The agreement, reached November 2, 2006, is royalty-free and continues in perpetuity.
The new agreement covers all model railroad manufacturers. Companies making model trains will need to contact Union Pacific to learn specifics and to be covered under the new program. The agreement covers not only historic road names, such as the Southern Pacific and Chicago & North Western, but all future Union Pacific logos and slogans.

PRODUCT News & Reviews

NEWS: O (1/48) Scale 17’ Utility Boat, MSRP: $32
Frenchman River Model Works, 72191 VM Hwy, Stratton, NE 69043
www.frenchmanriver.com
Frenchman River Model Works announces an O Scale kit for a 17’ open utility boat, complete with a 1957 18hp outboard motor, gas can, fishing tackle box, laser cut fish landing net, oars, and fishing pole with reel. This boat will look great tied along side your dock (Check out our one-piece multi-scale pier kit), with your favorite fisherman out on the water, or pulled up on a beach or boatyard. The hull planking has detailed wood grain including nail holes and character cast in place. The intricately detailed outboard motor may be built with the motor cover on, or it may be removed to display the beautifully detailed two cylinder engine. This kit contains high quality resin parts, detailed lead-free pewter parts, and laser cut details. Available in full hull or waterline kit. Note that the waterline kit includes a full motor, so you have optimum versatility in composing your scene.
#012-O O (1/48) Scale 17’ Utility Boat Full Hull Kit $32.00
#012-OWL O (1/48) Scale 17’ Utility Boat Waterline Kit $32.00

Book Review: The Postwar Freight Car Fleet
By Larry Kline and Ted Culotta; $49.95 (members), $64.95 (non-members)
National Model Railroad Association, 4121 Cromwell Road, Chattanooga TN, 37421
423-892-2846 • www.nmra.org
Reviewed by Brian Scace
I usually don’t tell you folks to go buy something, but if steam-era freight cars are your bag, you really should look at this volume carefully. The Kalmbach Library is the repository for a large collection of freight car photos called the Robert Charles collection. These are clear black-and-white shots taken mostly in the Harrisburg area, by an un-named photographer, in the immediate post-war years. This guy was certainly prolific.
Kline and Culotta have taken this collection, added excellent commentary as to date, details, car-type, manufacturer, and build-dates. The chapter organization is by general car type, and the photos are indexed by railroad/private operator for easy reference. Each chapter has text at the beginning, giving a decent capsule history of the general car types from the turn of the 20th century up to the timeframe of the photographs (most commonly 1946-47). Also included is a section reviewing the overall fleet and its utilization. This section is particularly useful with information on car-type ratios, car-age ratios, and general information on the various USRA/ARA/AAR common designs. Last, but certainly not least, are the two appendices. The first lists all the reporting marks that appear in the photos, and the second is a very impressive list of resources for further study. All this is very useful for the WWII/immediate postwar era modeler who is afflicted (as I am) with a modicum of neurosis.

(continued on page 54)
Stepping out of my usual mold for reviews, a tip of the skimmer to the authors, the Kalmbach Library, and to the NMRA for producing what I find personally to be a very useful volume. Give it a gander; this could well be useful to you, too. Be careful, though. I’ve found several of my freight cars headed back to the shop to have paint schemes redone, details changed, or to be prepared for sale as hopelessly off-date for my era. Somehow, I knew this was going to happen…

**Product News & Reviews**

Review: Illuminated Billboards: “White Fuel” MSRP $32.95, “Shell” MSRP $49.95
Miller Engineering, PO Box 282, New Canaan CT, 06840 Ph: 203-595-0619 • www.microstru.com

Reviewed by Brian Scace

“Neon signs” actually refers to a variety of gas-filled tubes, shaped into signage and energized by electricity. Neon gives off a red glow, mercury blue, carbon dioxide is white, and helium a gold color. During the heyday of these types of signs, it was discovered that mercury vapor can excite various phosphor coatings inside the glass tubing to give off almost any of the pastel colors. The first documented neon signs in this country were two, lettered “Packard”, purchased by a car dealer in 1923 from a French company, Claude Neon, in 1923.

By the ’30s, domestic manufacture of these types of signs was very strong in New England, and these two examples from Miller Engineering represent a couple of the more famous of the pre-war New England neon signs. The “White Fuel” sign stood atop the Buckminster Hotel in Boston’s Kenmore Square until about 1970. The free-standing “Shell” sign was made by the Donnelly Electric Manufacturing Company, of Boston, in 1933. It still exists in Cambridge, Mass, where it has stood since 1944.

While Miller makes several generic signs (reviewed a few years ago in these pages), they have lately been making a very nice series of prototypical models of some of the more famous example of the neon era. These are illuminated laminations, with crisp clear graphics and colors. Appropriate circuitry is included for lighting and sequenced animation. All you have to do is plug the lamination into the circuit board socket, power it up with the required number of AAA batteries or with Miller’s optional power supply, and mount the sign wherever you want it.

The “Shell” sign also comes with a set of crisp photo-etchings to make the framework. A version of this framing is available for use with other sign kits, if you want to erect them as free-standing boards rather than mounting them on the wall of a building. These are eye-catchers worth considering for the urban modeler, especially as many are models of real and familiar neon signage from the ’30s through today.

Review: Wisconsin Central/Soo Line Single Story Depot, Kit #401006; MSRP: $270
Mullet River Model Works, 118 Hudson Ct., Plymouth, WI 53073
920-892-8159 • www.mulletrivervalmodelworks.com

Reviewed by Mike Cougill

The latest kit from Mullet River Model Works is a well proportioned single story depot based upon a Soo Line/Wisconsin Central (the original Wisconsin Central) standard design. I have to confess my total ignorance of Soo Line practices, so for those who have access to it, an article in the April 1989 issue of The Soo will fill in the historical background.

Having never tackled the current generation of wooden craftsman kits, I opened the box with some reservations about what I had gotten myself into. Inside I found several poly bags of neatly organized parts. The major components are all laser-cut from thin sheet material and plywood. Window glazing is clear styrene. A bundle of stripwood is provided for the freight dock and passenger platforms. There are several strips of smaller stock for various trim applications, along with several sheets of precut 320-grit black sandpaper for the roof shingles. Four sheets of written instructions, along with two detail drawings showing window and door assembly, and three sheets containing drawings of the exterior and interior wall elevations and floor plans, round out the contents.

The windows are the most time consuming aspect of the whole kit. A nice feature is the working lower sashes, which takes the cool factor way up. The instructions suggest that you pre-paint the various parts before assembly. Be certain to paint or stain the back of the window sash to match your interior trim colors before gluing the clear styrene glass in place. Assembly starts with locating the five pieces that make up each window sandwich. This is where I found my first glitch, in that some of the pieces were mislabeled on their carrier sheet. In my kit, parts B and C were labeled in reverse from what was shown on the instruction sheet. Parts G and H were also misidentified on their sheet. They were labeled H and I instead of G and H. This was confusing, as the window layers have to go together in a prescribed order for things to work out properly. I recommend that you dry stack and fit window pieces first before any glue comes out. Once you’re familiar with how they go together, things smooth out considerably. Mullet River is now aware of the issue and the problem will be corrected in future kits.

The walls come next, and consist of a three piece lamination featuring board-and-batten exterior siding and trim, and a wood paneled interior with wainscoting for the ticket office and waiting room, glued to a thin plywood core. This makes for a strong warp-free building. The plywood core of each wall is tabbed to fit into slots on the mating walls and floor, making assembly easy. The instructions suggest gluing up the core first then applying the siding materials. I didn’t do this since I prefer to work with the walls flat for as long as I can. When gluing on the exterior siding, pre-fit the completed window assemblies to the siding pieces, since they will help line things up properly before gluing the siding to the core.

When it came to gluing the interior wall paneling and trim, you’re sort of on your own as the written instructions are vague when it comes to identifying the various pieces and their locations. Although pieces are labeled, you have to study the interior elevation drawings carefully to be certain where everything goes. I would have liked a bit more guidance from the manufacturer at this point, but was able to figure things out.
The roof assembly was straightforward with no problems encountered and the fit was right on. Shingling the roof with the sandpaper shingles was a source of frustration, though. Glenn Guerra, from Mullet River, recommends using yellow carpenter’s glue for the shingles, but I found them difficult to apply neatly. The moisture from the glue wanted to bow the roof panels and curl the shingle strips. [Tom Houle, who has written several structure articles for OST, uses Aleene’s Original Tacky Glue for shingling roofs; perhaps it would work well, here. –ed] Because of magazine deadlines, I simply ran out of time to work on it. I gave up on the shingles and did a rolled roofing effect to finish up the model for photographing.

In all, this was a fun kit to build. The fit of the laser cut components was very neat and precise overall. There were a few glitches, but nothing insurmountable. Now all I have to do is figure out where it is going to go on the layout.

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Jan/Feb ’07 - O Scale Trains • 55
Improving Weaver’s Northeastern Caboose

J. W. Mathews

For a few years now, Weaver has offered a model of the so-called “Northeastern” steel caboose. The model is dimensionally accurate according to the plan published by Model Railroader in the 1940s. It has a molded plastic interior (colored light green) and standard AAR freight trucks, attached by screws from the top of the floor.

The following comments are based on a 2-Rail version with die-cast trucks made during 2005. Though quite nice in my opinion, I think there are a few things about the model that could be improved. First, some owners may want to disassemble the model for various reasons. They might want to add marker lights, install more interior details, change the position of the cupola brakeman figure, or use different trucks.

The disassembly of this model is not readily apparent, at least to people unfamiliar with current methods of plastic model production. I have suggested to Weaver that they provide disassembly instructions and perhaps a wiring diagram in future production runs. Joe Hayter, President of the firm, replied immediately to my email suggestions, and I believe that instructions will be forthcoming with future production runs of this model.

Of course, that won’t help modelers who obtain models currently in stock or from prior production runs. Because I didn’t want to risk breaking anything, I telephoned Weaver to get instructions. To save other modelers and Weaver’s staff the inconvenience and time of having to obtain/provide this information by phone, here’s how to do it.

The end sills, complete with brake wheel stands, corner posts, ladders and handrails, are separate moldings. The tops of each ladder rail and corner post have small molded-in studs fitting into holes in the edge of the roof. The end sill has two larger studs fitting into holes in the edge of the end platform. Pulling gently will ease these five studs out of their holes and allow the end sill moldings to be withdrawn straight out from the ends of the car. On a car equipped with body-mounted coupler boxes with upper lips on the outside of the end sills, the coupler boxes will have to be removed to allow withdrawal of the end sill moldings.

Each step is likewise attached with two small studs into the edge of the floor. They are delicate and can be broken in handling the model. I glued reinforcing shims under the floor corners to support the inner portion of the steps so they cannot be bent inward. Short lengths of styrene bar stock, 1/8” to 1/4” wide to a thickness of about 1/8” or so, work fine.

A bottom tab at each end of the carbody aligns it through slots to the floor. The tabs are the same color as the body shell and are located left of center as one looks at the end of the car. Once the end sill moldings have been removed, gently push upward on the tabs and pull on the sides of the body shell. The body shell will loosen and it can then be lifted from the floor. As can be seen in Photo 3, the interior molding remains with the floor. While the cupola is detachable, the carbody must be separated from the floor to reposition the crew figure or do any work on the carbody itself.

My main reason for wanting to disassemble the model was to reposition the cupola figure. I had two reasons for doing this. As built, the figure faces forward towards the end of the car where the stovepipe is located. Some modelers like to run their cabooses with the stovepipe to the rear of the cupola. If the model were run this way, the figure would be facing backwards, looking behind the train. On the full-size roads, cabooses were often run with the stovepipe to the rear to avoid smoke from the pipe flowing towards the cupola. Modelers can probably find “in service” photos showing cabooses facing in both directions behind freights on their favorite roads, so this point is purely a matter of modelers’ individual preferences, and the factory-installed figure was on the side of the car opposite from the stovepipe, but was positioned “inboard” towards the center aisle of the car. While visible from the side, the figure was almost invisible viewed from the end. In my opinion, regardless of which direction the figure faces, the figure belongs on the outer edge of the seat next to the window because that is where crewmen would sit in real life to obtain a good view of the cars ahead as the train goes around curves.

Removing the figure was a hassle. In attempting to wedge it out from the back, I accidentally decapitated the little guy. Fortunately, I was able to glue him back together when I reassembled the car. Gary at Weaver later told me how the figure was attached. The figure was impaled on a post molded as part of the cupola seat. This is “overkill” as I see it. While I understand Weaver’s desire to include the seated figure, I have suggested they eliminate the post and attach the figure in such a way that modelers who wish to re-position it can easily remove it. I think that non-hardening cements (often used to attach passenger car figures) might serve well in this application.

To remove the figure I used a small hammer and X-acto chisel blade angling in along the seat cushion. The process took a bit of time, because of the hard glue and impaling post, but I eventually succeeded in getting the brakeman off the seat. It may not be possible to do this without damaging the figure somewhat, but I think such damage won’t be visible looking through the cupola windows. If troublesome, the paint can be touched up or the figure can be repaired or replaced.

As long as the interior was exposed, I decided to dress it up a bit. From what I’ve read and seen of cabooses, their seats had cushions, usually black. An old torn belt faced with thin black leather provided material. I cut small pieces to size and glued them to the molded seats in the car to create back and seat cushions. I think they add a nice touch of detail in this application.

The sink and counter top could also be painted to simulate galvanized or stainless steel, depending on how much of the interior can be seen through the car windows. Black or dark brown paint could be used to simulate seat cushions as well, if one doesn’t want to go to the trouble of using separate material. Also I painted the stove and its pipe.

Some owners may wish to add more figures. The sink and its counter top could also be painted to simulate galvanized or stainless steel, depending on how much of the interior can be seen through the car windows. I didn’t detail one seat because it is not particularly noticeable through the windows. Also, I noted the interior does not have a desk. Most cabooses had a sort of desk or table where the conductor would work on his wheel report while traveling.

I have not yet tried to add marker lights, but after the “rear
end” of the car has been determined, dummy marker lights could be installed fairly easily. Absent a wiring diagram, one would have to circuit-test and identify specific wires to add low-voltage illuminated markers to the factory’s constant-lighting circuit. Marker lights could also be illuminated from batteries or track voltage. The trucks have axle wipers to improve electrical contact, a very nice touch I think.

Finally, when installing couplers, I noted what I regard as a design weak point. Each end of the underframe where the coupler box attaches is an unsupported thin flat plastic strip. As a result, one can pull down the outer end of the coupler with little effort.

This matter is of no importance to those using truck-mounted couplers or users of body-mounted couplers with short trains of lightweight cars. But if the caboose is operated with a heavy load behind it, as sometimes happened in prototype operations, the coupler can be pulled down to a point where its pin may foul on rails at turnouts or crossings, or even separate from the cars behind.

Making a stronger assembly was fairly easy. I cut shim blocks from pieces of styrene and cemented them to both surfaces between the tops of the frame extensions and the bottoms of the end platforms. In addition to stiffening the underframe to prevent the couplers from drooping, the shims also provide material for the outer end coupler mounting screws to get a stronger hold.

I think corner step styles varied among certain railroads. Modelers who want steps more correct for specific roads could change them. Prototype truck styles likewise varied.

With some provided disassembly instructions, a wiring plan, and an improved method of attaching the cupola figure, I think the model would be even nicer, and certainly more convenient for those who want to tinker with it.

Photo 1: End sill molding, inner face upward, removed from the car as described in the text. Note the studs that fit into holes in the outer edges of the end platform and roof end.

Photo 2: Underside of car end. The red piece below the step next to the wheel flange is the alignment tab protruding from the carbody end. The pencil tip points to the coupler box stiffening shim added by the author.

Photo 3: Car interior after modifications: Seat and back cushions have been added. The sink, the stove and its vent pipe have been painted in appropriate colors, and the cupola figure has been moved to face forward on the right side of the car with the stovepipe to the rear of the cupola. One of the overhead light holders has been lifted from its channel guides on the sides of the interior molding to illustrate their mounting method.

Photo 4: Side view of the Weaver Northeastern Caboose after modifications. Note that stovepipe cap is hollow, per prototype, as made by the factory. All windows are glazed with factory-installed one-piece clear plastic insert moldings for carbody & cupola. The author gave the couplers and truck springs a “wash” of rust paint.
Don Smith models the Lehigh Valley and Erie Lackwanna, even though he resides in Maine. We will have an article on Don’s layout in a future issue. Also, Don has promised a construction article for the transformer car shown.
**Jan/Feb '07 - O Scale Trains**

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**ATLAS O Scale 2-Rail**

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Here is a newly completed project from Gerald Brothers. Caboose 85 (McGregor kit with modifications, no cupola) and two 85 ton steeplecabs (scratchbuilt) are on a caboose hop sitting at the station of Mystic in the Rapid City, Black Hills & Western third-rail territory.

Mike George sent these photos of his L&N light 2-8-2. Mike originally sent these for our photo contest, but they got lost in the Great Bit Bucket In The Sky. We present them here for your viewing pleasure.
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Speaking of construction articles, here is a peek at two Tom Houle projects for upcoming issues. Both the tie and rail cars are based on Jack Work articles that appeared in *Model Railroader*. 
In Ron Gribler’s article “A Turntable for the Cincinnati & West Virginia”, the 1.5 volt power supply schematic (Figure 5, page 20, OST #29) does not agree with the parts list on page 21. The error is in the schematic; the upper 100 ohm resistor should be 47 ohms. A corrected schematic is shown at right.

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Jan/Feb ’07 - O Scale Trains • 63
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<table>
<thead>
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<th>Benchmark</th>
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Building an Inturban Combine  
Brothers, Gerald  
OST #23 29

Building Plastic Kits  
Kendall, William M  
OST #18 14

Chicago O Scale Meet Contest Winners  
OST Staff  
OST #21 32


Confessions of a HiRailer:  

| Thoughts on York train shows | Hirailer, Hobo D | OST #18 56 |
| Ideas to improve modeling | Hirailer, Hobo D | OST #19 54 |
| Telephone Poles & Lines | Hirailer, Hobo D | OST #20 52 |
| Choose Wisely | Hirailer, Hobo D | OST #21 49 |
| RR Bridges | Hirailer, Hobo D | OST #22 47 |
| History & current state of hobby | Hirailer, Hobo D | OST #23 45 |

Diesel Drive Conversions by Accurate O Scale  
Scace, Brian  
OST #19 38


Easements for the Learning Curve:  

| (no specific topic) | Scace, Brian | OST #18 10 |
| Concerns for future of hobby | Scace, Brian | OST #19 11 |
| Attending multi-scale train shows | Scace, Brian | OST #20 17 |
| Furniture | Scace, Brian | OST #21 7 |
| Design for Maintenance | Scace, Brian | OST #22 9 |
| Reasons for kitbashing or scratchbuilding | Scace, Brian | OST #23 15 |


Fine Scale Modeling:  

| Building Ladders | Deimling, Gene | OST #18 42 |
| Making Grab Irons | Deimling, Gene | OST #19 53 |
| Duryn Underframe Modeling | Deimling, Gene | OST #20 40 |


Good Old Days:  

| Models of NYC Hudsons | Kahn, Jace | OST #18 54 |
| Your Local Hobby Shop | Kahn, Jace | OST #19 57 |
| Your Local Hobby Shop Pt II | Kahn, Jace | OST #20 58 |
| O Scale Scace ca 1972 | Kahn, Jace | OST #21 59 |
| Hawk Model Co history | Kahn, Jace | OST #22 60 |
| How to Wire a Carban | Brown, Randy | OST #23 43 |


Modern Image:  

| (no specific topic) | Hinck, Carey | OST #18 12 |
| Modern Turntables | Hinck, Carey | OST #19 13 |
| Diesel Details | Hinck, Carey | OST #20 14 |
| Controlling Turnouts via Satellites | Hinck, Carey | OST #21 11 |
| Modern Relics | Hinck, Carey | OST #22 15 |
| Modern Tab Keeping | Hinck, Carey | OST #23 50 |


Modernize a USRA Tender  
Shumaker, Sam  
OST #18 19

Mountain Climbing Railroad in O Scale  
Muller, George  
OST #20 43


Narrow Minded:  

| 2005 O Scale Mid-Hudson Meet Report | Gibbs, Bobber | OST #20 29 |
| Dream Layout or Nightmare? | Gibbs, Bobber | OST #21 24 |
| New Norrway Railroad features | Gibbs, Bobber | OST #22 20 |
| DRGW C-16 by Broadway Limited Imports | Gibbs, Bobber | OST #22 22 |
| Std Gauge Surprise at Nrw Gauge Conv | Gibbs, Bobber | OST #23 58 |
| O Scale Influences: Wallahia Goldfields Ry | Rosster & Humphrey | OST #18 23 |
| O Scale Influences: Glenn Davis | Harper, Stanley | OST #19 23 |
| O Scale Influences: Arthur Ford | Parker, Roger C | OST #20 18 |
| O Scale Trains 2KS Digital Photo Contest | OST Staff | OST #22 61 |
| Observations | Giannovario, Joe | OST #18 62 |
| Observations | Giannovario, Joe | OST #19 62 |
| Observations | Giannovario, Joe | OST #20 62 |
| Observations | Giannovario, Joe | OST #21 70 |
| Observations | Giannovario, Joe | OST #22 70 |
| Observations: Letter to 3-Rail Mfgers | Scace, Brian | OST #23 70 |
| Operating Scheme of the Great Western RR | Boelter, Bob | OST #20 24 |
| OST Builds a Layout (2) - Update | Giannovario, Joe | OST #21 54 |
| Overhauling the Atlas 89’ Flatcar | Clements, Gene | OST #20 52 |
| Overview of the NY Society of Model Engrs | Lavezzi, Bob | OST #23 33 |
| Painting & Lettering a B&O Baggage Car | Bommer, Ed | OST #20 24 |


Power Up:  

| Build an O scale Power Supply - Pt 1 | Byrne, Ted | OST #23 53 |
| LEDs | Byrne, Ted | OST #18 38 |
| Pulling Freight the Electric Way | Brothers, Gerald | OST #21 9 |


Really Obvious Tips:  

<p>| Quick Truck Paint Job | Gribler, Ron | OST #23 23 |
| Detachable Custom Castings | Pulskamp, Nick | OST #23 46 |</p>
<table>
<thead>
<tr>
<th>Author</th>
<th>Title</th>
<th>Issue</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kahn, Jace</td>
<td>Good Old Days: Your Local Hobby Shop Pt II</td>
<td>OST</td>
<td>21</td>
</tr>
<tr>
<td>Kahn, Jace</td>
<td>Good Old Days: Models of NYC Hudsons</td>
<td>OST</td>
<td>18</td>
</tr>
<tr>
<td>Kahn, Jace</td>
<td>Good Old Days: O Scale Scene ca 1940</td>
<td>OST</td>
<td>22</td>
</tr>
<tr>
<td>Kahn, Jace</td>
<td>Good Old Days: Hawk Model Co history</td>
<td>OST</td>
<td>23</td>
</tr>
<tr>
<td>Kendall, William</td>
<td>Building a Barrel Car Kit</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Kendall, William</td>
<td>Building Plastic Kits</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Kriigel, Jeb</td>
<td>Story Behind the Trees of the Granville Island</td>
<td>OST</td>
<td>22</td>
</tr>
<tr>
<td>Lavezzi, Ben</td>
<td>Overview of the NY Society of Model Engineers</td>
<td>OST</td>
<td>23</td>
</tr>
<tr>
<td>Marx, Roland</td>
<td>Brass Bashing a KTM S40DM-2</td>
<td>OST</td>
<td>18</td>
</tr>
<tr>
<td>Mathews, J W</td>
<td>WM Class H-9 2-8-0 by MTH Electric Trains</td>
<td>OST</td>
<td>23</td>
</tr>
<tr>
<td>McCaffrey &amp; Morgan</td>
<td>Spring Power Transfer</td>
<td></td>
<td></td>
</tr>
<tr>
<td>McGuire &amp; Jeter</td>
<td>Texas Midland Railway - Dallas Division</td>
<td>OST</td>
<td>19</td>
</tr>
<tr>
<td>Muller, George</td>
<td>Mountain Climbing Railroad in O Scale</td>
<td>OST</td>
<td>20</td>
</tr>
<tr>
<td>Opielowski, Phil</td>
<td>Train Gate</td>
<td></td>
<td></td>
</tr>
<tr>
<td>OST Staff</td>
<td>Some of the Best from the O Scale West</td>
<td>OST</td>
<td>20</td>
</tr>
<tr>
<td>OST Staff</td>
<td>Chicago O Scale Meet Contest Winners</td>
<td>OST</td>
<td>21</td>
</tr>
<tr>
<td>OST Staff</td>
<td>O Scale Trains 2KS Digital Photo Contest</td>
<td>OST</td>
<td>22</td>
</tr>
<tr>
<td>Parker, Roger C</td>
<td>Tracton Action: Inspiration from Westchester Ry</td>
<td>OST</td>
<td>21</td>
</tr>
<tr>
<td>Parker, Roger C</td>
<td>O Scale Influences: Arthur Ford</td>
<td>OST</td>
<td>21</td>
</tr>
<tr>
<td>Parker, Roger C</td>
<td>Tracton Action: Searching for Inspiration</td>
<td>OST</td>
<td>21</td>
</tr>
<tr>
<td>Parker, Roger C</td>
<td>Review: MILW Little Joe Electric Loco by Weaver</td>
<td>OST</td>
<td>22</td>
</tr>
<tr>
<td>Parker, Roger C</td>
<td>Tracton Action: Modeling the Sacramento Northern</td>
<td>OST</td>
<td>23</td>
</tr>
<tr>
<td>Pulskamp, Nick</td>
<td>Really Obvious Tips: Detachable Custom Castings</td>
<td>OST</td>
<td>23</td>
</tr>
<tr>
<td>Rossiter, Neville</td>
<td>Workshop: Model RR Show Experience</td>
<td>OST</td>
<td>18</td>
</tr>
<tr>
<td>Rossiter, Neville</td>
<td>Workshop: Wood fences</td>
<td>OST</td>
<td>19</td>
</tr>
<tr>
<td>Rossiter, Neville</td>
<td>Workshop: Ideas to Improve Your Switching</td>
<td>OST</td>
<td>20</td>
</tr>
<tr>
<td>Rossiter, Neville</td>
<td>Workshop: Carfloat Elevator</td>
<td>OST</td>
<td>21</td>
</tr>
<tr>
<td>Rossiter, Neville</td>
<td>Workshop: Cement Containers</td>
<td>OST</td>
<td>22</td>
</tr>
<tr>
<td>Rossiter, Neville</td>
<td>Workshop: Modifying your layout</td>
<td>OST</td>
<td>23</td>
</tr>
<tr>
<td>Rossiter, Neville</td>
<td>Workshop: Signal System by Atlas O LLC</td>
<td>OST</td>
<td>19</td>
</tr>
<tr>
<td>Rossiter, Neville</td>
<td>Workshop: Attending multi-scale train shows</td>
<td>OST</td>
<td>20</td>
</tr>
<tr>
<td>Rossiter, Neville</td>
<td>Workshop: Easements: Concerns for future of hobby</td>
<td>OST</td>
<td>19</td>
</tr>
<tr>
<td>Rossiter, Neville</td>
<td>Workshop: Easements: Design for Maintenance</td>
<td>OST</td>
<td>21</td>
</tr>
<tr>
<td>Rossiter, Neville</td>
<td>Workshop: Review of Signal System by Atlas O LLC</td>
<td>OST</td>
<td>21</td>
</tr>
<tr>
<td>Rossiter, Neville</td>
<td>Workshop: Review: Two-truck Shay by K-Line</td>
<td>OST</td>
<td>19</td>
</tr>
<tr>
<td>Scace, Brian</td>
<td>Easements for the Learning Curve</td>
<td>OST</td>
<td>20</td>
</tr>
<tr>
<td>Scace, Brian</td>
<td>Review: O-6-0T by Lionel</td>
<td>OST</td>
<td>18</td>
</tr>
<tr>
<td>Scace, Brian</td>
<td>Review: Box Car: 1937 AAR 40' Steel by Atlas O LLC</td>
<td>OST</td>
<td>18</td>
</tr>
<tr>
<td>Scace, Brian</td>
<td>Review: MILW S-3 4-8-4 by Weaver Models</td>
<td>OST</td>
<td>18</td>
</tr>
<tr>
<td>Scace, Brian</td>
<td>Review: Tank Car: 17000 gal by Atlas O LLC</td>
<td>OST</td>
<td>18</td>
</tr>
<tr>
<td>Scace, Brian</td>
<td>Review: Diesel Drive Conversions by Accurate O Scale</td>
<td>OST</td>
<td>19</td>
</tr>
<tr>
<td>Scace, Brian</td>
<td>Easements:Concerns for future of hobby</td>
<td>OST</td>
<td>19</td>
</tr>
<tr>
<td>Scace, Brian</td>
<td>Review: City Building Fronts by Ellin Models</td>
<td>OST</td>
<td>19</td>
</tr>
<tr>
<td>Scace, Brian</td>
<td>Review: Deck Girder Bridge by Atlas O LLC</td>
<td>OST</td>
<td>19</td>
</tr>
<tr>
<td>Scace, Brian</td>
<td>Review: Signal System by Atlas O LLC</td>
<td>OST</td>
<td>19</td>
</tr>
<tr>
<td>Scace, Brian</td>
<td>Review: Easements: Attending multi-scale train shows</td>
<td>OST</td>
<td>20</td>
</tr>
<tr>
<td>Scace, Brian</td>
<td>Review: 8000-Gallon Riveted Tank Car by Atlas O</td>
<td>OST</td>
<td>20</td>
</tr>
<tr>
<td>Scace, Brian</td>
<td>Review: B &amp; M R1 4-8-2 by SS3rd Rail</td>
<td>OST</td>
<td>20</td>
</tr>
<tr>
<td>Scace, Brian</td>
<td>Review: NPW War Emerg Caboose by NPW Models</td>
<td>OST</td>
<td>20</td>
</tr>
<tr>
<td>Scace, Brian</td>
<td>Review: USRA Twin Hopper by Atlas O LLC</td>
<td>OST</td>
<td>20</td>
</tr>
<tr>
<td>Scace, Brian</td>
<td>Easements for the Learning Curve: Furniture</td>
<td>OST</td>
<td>21</td>
</tr>
<tr>
<td>Scace, Brian</td>
<td>Review: EMD GP60M Diesel by Atlas O LLC</td>
<td>OST</td>
<td>21</td>
</tr>
<tr>
<td>Scace, Brian</td>
<td>Review: Four-Wheel Industrial Diesel by K-Line</td>
<td>OST</td>
<td>21</td>
</tr>
<tr>
<td>Scace, Brian</td>
<td>Review: P48 Frogs &amp; Pts American Switch &amp; Signal</td>
<td>OST</td>
<td>21</td>
</tr>
<tr>
<td>Scace, Brian</td>
<td>Review: Troop &amp; Express Cars by Weaver Models</td>
<td>OST</td>
<td>21</td>
</tr>
<tr>
<td>Scace, Brian</td>
<td>Review: GE 25-ton Industrial Diesel by RY Models</td>
<td>OST</td>
<td>22</td>
</tr>
<tr>
<td>Scace, Brian</td>
<td>Easements: Design for Maintenance</td>
<td>OST</td>
<td>22</td>
</tr>
<tr>
<td>Scace, Brian</td>
<td>Review: EMD GP9 Diesel with TMCC by Atlas O LLC</td>
<td>OST</td>
<td>22</td>
</tr>
<tr>
<td>Scace, Brian</td>
<td>Observations: Letter to 3-Rail Mr's</td>
<td>OST</td>
<td>23</td>
</tr>
<tr>
<td>Scace, Brian</td>
<td>Review: Atco C424 Diesel with TMCC by Atlas O LLC</td>
<td>OST</td>
<td>23</td>
</tr>
<tr>
<td>Scace, Brian</td>
<td>Review: B&amp;A 2-6-4 by K-Line Electric Trains</td>
<td>OST</td>
<td>23</td>
</tr>
<tr>
<td>Shumaker, Sam</td>
<td>Modernize a USRA Tender</td>
<td>OST</td>
<td>18</td>
</tr>
<tr>
<td>Sligloe, John</td>
<td>Basement Improvements</td>
<td>OST</td>
<td>22</td>
</tr>
<tr>
<td>Woodard, Gary</td>
<td>Stretching AHM Flatscans</td>
<td>OST</td>
<td>21</td>
</tr>
<tr>
<td>Woodard, Gary</td>
<td>Utility Poles</td>
<td>OST</td>
<td>23</td>
</tr>
</tbody>
</table>

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<table>
<thead>
<tr>
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<th>Info (302) 453-0465</th>
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</tr>
</thead>
<tbody>
<tr>
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<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>L-1 Mikado PRR, Interstate, LNE, Can &amp; IN 825</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4-6-6-4 Z-6 Challenger GN x 2, NP, SP&amp;S 1299</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Heritage Series 2R 399 3R w/Box &amp; Caboose 445 CNW, DRG, MP, Katy, SP, UP, WP</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>MTH In-Stock Scale Wheels</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>20-3167-2 Union Pacific 4-6-6-4 Challenger $1250</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2-8-0 19th Century Steam WM, RG, GN 2-R $635</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3-Truck Shay Cass, WM, Weyerhaeuser 2-R $999</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>NYC Dreyfuss 2 versions 2 or 3-Rail $919</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>20-3231-2 Long Island 2-8-0 H-10 Consolidation 635</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Atlas - Instock</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>B &amp; O Fishbowl #4 3R 49ea 4/190 2-R 52 ea 4/205</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>PRR War Hopper 8# 49 4/190</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>PRR War Bonds 2 #</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Atlas 2-Rail Locomotives</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>SD-35 2R DC PRR, SP, B&amp;O, CSX, PC 325 2R TMCC JC, WM, PC 325 Dmy 185</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>RS-1 2R DC NH, SF, Ann Arbor, M&amp;E, WT 325 2R TMCC C&amp;O, NH, AA, M&amp;E, WT 349</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Atlas 3-R Locomotives – In-Stock</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>C424/425 Power TMCC 415 Dummy 209 MEC, CBR, PRR, E-L, D&amp;H, CP, N&amp;W</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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FOR SALE: Sunset C&O 2-10-4, new in box; Sunset UP early Challenger, coal version, new in box. Call 410-488-4259 between 6 PM and 9 PM Eastern time.


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

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FOR SALE or trade: O Scale traction, HO brass traction, Fairfield, CSL, 391-3135  John Clemens, 5273 97 Way N, St. Petersburg, FL 33708-3752

FREE CATALOG: Assembled brass single and double target signals, infrared detector, brass dumpster, two 6ft backdrops, animated signs, plastic and cardstock building kits, quality plastic and metal detail parts. Write or call Pioneer Valley Models, 35 Yale St., So. Hadley MA 01075, (413) 533-5350.

WANTED: Northern Canadian cabinese, OVL SW-1 early, MG Canadian Pacific 4-4-0. Contact: hillman@sputrine.com; Frank Hillman, 10007 SW Balmer Cir., Portland, OR 97219-6374

WANTED: Renwal 1940 Ford sedan, Walthers Cornerstone kits #3301 (toy shoppe) and #3305 (dairy). Contact: hillman@sputrine.com; Frank Hillman, 10007 SW Balmer Cir., Portland, OR 97219-6374

WANTED: O Scale passenger and freight car kits from Pullman Scale Models, Walthers or LaBelle. Call R. H. Reeve, 410-321-9434.

January 2007

13-14: Holly, Michigan

14: Niles, Ohio
Toy Train & Model Railroad Flea Market. One of Ohio’s premier flea markets featuring all gauges of model railroad equipment, memorabilia and railroad related items. Located at McMenamy’s Banquet Hall, 325 Warren-Youngstown Rd., Niles, OH 44446. Exit 227 off I80, 3 miles west on Rte 422. Hours: 10:30 AM to 4:00 PM. Admission: $4 per person. Tables: $20 each. Contact Jim Pope (330)-547-3614 or John Scheckelhoff (330)-533-0417.

February 2007

10-11: Holly, Michigan
Open House Detroit Model RR Club. Visit Michigan’s largest model railroad club (O Scale). Fully operational with DCC and sound. Located at 104 N. Saginaw. Open Sat. and Sun. only, Noon to 5PM. Admission: adults-$4; seniors 65 and older-$3; kids 5 to 18-$2.50; kids under 5-free. Call 248-634-5811 for more info. Memberships available.

15-17: Santa Clara, California
17th Annual O Scale West. Held at the Hyatt Regency Santa Clara, 5101 Great American Parkway, Santa Clara, CA 408-200-1234. Over 200 tables, O and S Scale layouts on-site, door prizes, clinics, movies, and self-guided layout tours to 30+ O and S Scale home and club layouts. For more info and newsletter, send LSSAE to O Scale West, 876 Boyce Ave, Palo Alto CA 94301 or call 650-329-0424.

24-25: New Bern, North Carolina
Carolina Coastal Railroaders 12th Annual Train Show. Hours: Sat. - 10 AM to 5 PM, Sun. - 10 AM to 4 PM. Admission $6.00 ages 12 and up. Under 12 free with adult! Ten operating layouts including Thomas and Friends! Buy, sell, and swap model train merchandise with over 25 vendors. Old trains evaluated and repaired. There will be concessions and door prize drawings every hour. The oldest and largest train show in eastern North Carolina! For more information call Joe Holmatt at (252) 638-8872. For vendor information call Chuck Moody at (252) 633-3382 or e-mail: nechuck@aol.com. Contact southernr@ suddenlink.net

24-25: Holly, Michigan
Open House Detroit Model RR Club. See listing under January

March 2007

11: Niles, Ohio
Toy Train & Model Railroad Flea Market, One of Ohio’s premier flea markets featuring all gauges of model railroad equipment, memorabilia and railroad related items. Located at McMenamy’s Banquet Hall, 325 Warren-Youngstown Rd., Niles, OH 44446. Exit 227 off I-80, 3 miles west on Rte 422. Hours: 10:30 AM to 4:00 PM. Admission: $4 per person. Tables: $20 each. Contact Jim Pope (330)-547-3614 or John Scheckelhoff (330)-533-0417.

17-18: Fairhope, Alabama
Fairhope Fifteenth Annual Model Train Show. Held at the Fairhope Kindergarten Center, 100 S Church St. Sat 9 AM to 5 PM, Sun 10 AM to 4 PM. Admission: $2 adults, accompanied children free, active duty military, police and firefighters free. Call Herb Kern, 251-660-1659. Contact dkndkern@aol.com

17-18: Park Ridge, Illinois
Chicago Midwest O Scale March Meet. Largest O Scale meet in the country. Hundreds of vendors. Held at the Sheraton Chicago Northwest hotel (847-394-2000). For more info write March Meet, PO Box 333, Park Ridge IL 60068 or call 847-823-1719. Contact marchmeet@sbcglobal.net

18: Pullman, Washington, U.S.A.
11th Annual Palouse Empire Railroad Show & Swap Meet. Adult admission: $3.00, under 12 free with paid adult. 8 foot dealers tables $10.00 each (no limit). Free parking, on site food service available. To be held at the Beaasley Performing Arts Coliseum, Washington State University Campus, Pullman, WA. Buy sell or swap anything railroad related, including: Railroadiana, Scale Model Trains, Vintage Toy Trains, Railroad Antiques and Collectibles, Vintage Post Cards, Art, Videos, Photographs, Books (a group of authors will be selling and autographing their latest railroad books) Operating Model Railroads, Historical Displays and much more. Contact: Ken Vogel, NW 237 Sunrise Dr., Pullman, WA 99163 PHONE: (509)332-4916. Or contact: Noel Randall, 805 Panorama, Moscow, ID 83843 PHONE: (208)882-3773. Contact bus-driver399163@yahoo.com

September 2007

20-22: Indianapolis, Indiana
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 $65 to $89 per night with FREE parking. Three-day admission is $35. Tables are $40 until Aug. 15th, then $50. 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. Held at the Indianapolis Marriott East, 7202 21st St, Indianapolis, IN 46219. Ph: 317-322-3716, Contact jcanterkp@sbcglobal.com. More details can be found at: http://www.2k7oscalenat.com

68 • O Scale Trains - Jan/Feb ’07
<table>
<thead>
<tr>
<th>Advertisement</th>
<th>Contact Information</th>
</tr>
</thead>
<tbody>
<tr>
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</tbody>
</table>

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- Buffalo Creek Graphics
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- Model Crafters
- Model Tech
- M.T.H. Electric Trains
- Mullett River
- NCE Corp
- Norm's O Scale
- O Scale Realty
- O Scale West
- Old & Weary Car Shops
- Old Pullman
- Overland Models
- PA Heritage Models
- P&D Hobby Shop
- Precision Scale Co.
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- Sumpter Valley Depot
- Suncoast Models
- Sunset/3rd Rail
- T Bone Models
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- Turner Model Works
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- Woodland Scenics
- Golden Gate Depot
- Gorilla Glue
- Great Scale Model Train Show
- Hackworth Model Trains
- House of Duddy
- Howard Zane
- Irish Tracklayer
- JD's Trains
- Just Trains
- Keil-Line Products
- Key Imports
- LaBelle Woodworking Co.
- Mesa Models
- Miller Engineering
- Model Building Services
- Model Crafters
- Model Tech
- M.T.H. Electric Trains
- Mullett River
- NCE Corp
- Norm's O Scale
- O Scale Realty
- O Scale West
- Old & Weary Car Shops
- Old Pullman
- Overland Models
- PA Heritage Models
- P&D Hobby Shop
- Precision Scale Co.
- Public Delivery Track
- Raggs to Riches
- Railroad Collectibles
- Rails Unlimited
- RCS of NE
- Red Caboose
- Ron's Books
- Ross Custom Switches
- San Juan Car Co.
- Scenic Express
- Stevenson Preservation Lines
- Sumpter Valley Depot
- Suncoast Models
- Sunset/3rd Rail
- T Bone Models
- TrainAmerica
- Turner Model Works
- Twin Whistle Sign & Kit
- Valley Model Trains
- Vinylbed/Hobby Innovations
- Weaver
- Western Reserve O Scale Meet
- Woodland Scenics
Mea Culpa

I owe Gene Clements an apology. Last issue when I introduced Gene as our newest columnist, I misspelled his last name. As someone who is used to seeing his name mangled I try to be sensitive about getting the spelling correct on author’s and columnists’ names. Sorry Gene. I’ve corrected the error.

Oops Again?

Also in the last issue, in my “Observations” column, I characterized the MRC Prodigy Advance DCC system as “entry-level”. Frank Verrico of MRC soon set me straight on that (See Frank’s letter in the Reader Feedback section). Frank also provided a Prodigy Advance system for testing and we’ll have that for you next issue.

The Good News

This issue starts our fifth year of publication. Yes, Volume 6 begins! Time flies when you’re having fun and, believe me, it has been fun. We have not missed a publication deadline yet and we don’t plan on that ever happening. We’ve developed a great mix of people supporting the magazine. My wife, Jaini, does the magazine design and layout. Without her talent, the magazine might look like a technical report in a scientific journal! Brian Scace brings a wit and flair to the Editor’s desk that brightens up every page. Jeb Kriigel manages the advertisers which sometimes can be like herding cats. Then there are our regular contributors: Ted Byrne, Gene Clements, Mike Cougill, the mysterious Hobo D. HiRailer, Roger Parker and Carey Hinch. Every one of them has helped to make OST the success it is today. Thanks guys (and gal).

Of course, you, our readership, have made OST successful, too. Without our readers to guide, nudge and kvetch at us, we’d just be spinning our drivers. You guys keep us on our toes and we like it that way.

For example, in the “Reader Feedback” section there are three letters ketching about the article on Norm Charbonneau’s 3-Rail layout. Now, I’ve been plain in the past about the 2-Rail versus 3-Rail issue and what our position is with respect to that “debate”. So, rather than put my two-cents out there again, I’m asking our readers to respond to the letters. How do you feel about the two Hi-Rail layouts we’ve presented to you over these five years (Gary Patterson’s Chere Valley in OST #16 and Norm’s layout in OST #29)? Write us or email your response and we’ll get them in next issue.

A Call for Clinics

As you may know, OST is co-sponsoring the 2007 O Scale National Convention this coming September in Indianapolis, Indiana. The other sponsor is Jim Canter who hosts the Indy “O” Meet there every September. Jim and I have split up the tasks of managing the convention. One of my jobs is soliciting clinics for the convention. If you have a clinic you’d like to give, please contact me care of the magazine, either by postal mail or email. I need a title, a brief description of the clinic, your audio/visual needs to present the clinic, a list of consumables (if any), and please include your name, street address, phone number and email address if you have one. You must submit your clinic proposal to me by March 31, 2007. Jim and I will then review each proposal and make selections. Those whose proposals are selected will receive a free banquet meal.

Clinics may be on any topic, as long as it is of interest to O Scalers. However, one clinic we are specifically asking for is installation of DCC/Sound systems. If you have expertise in that area, please submit a clinic.

Other Convention Details

This convention will be different than recent nationals. First, it is being held in September rather than in the summer. Next, it is three days long, not four. Thursday is set aside for clinics and layout tours. Friday and Saturday are trading hall days. The banquet is Friday night, not Saturday. There are two trading halls with over 400 tables. We plan to give out door prizes every hour the trading halls are open. You must be present in the halls to claim a door prize. Saturday, the convention will be open to the general public from Noon to 4:00 PM with an entrance fee of only five dollars. Registration for the complete convention is $35. Tables are $40 until August 15th. After that, tables are $50 each. The banquet fee is $36 per person. Room rates are $65 to $89 a night.

The O Scale National began in Indianapolis and we’re very pleased to return to its roots for 2007. I hope everyone reading this will try to join us in September. Registration and hotel information can be found in the ad in this issue.

Call for Articles

As I look at the “bank” of articles we have yet to publish I note that it is getting low for future issues. Therefore, I am calling for articles of any nature related to O Scale modeling. Personally, I’d like to see more traction and electrics. We’ve not had much in the vein. But, any construction article, “how-to”, or similar will be considered for publication. You don’t have to have a degree in literature to write an article. Simply write down step-by-step what you did accompanied by good photos. We’ll do the editing and fix the grammar so you sound like a Nobel laureate. Digital photos need to be high-resolution (at least 1500 x 1200 pixels). I’ll let you know right away what we’re willing to pay for the article and, if you accept, you get paid on acceptance. No waiting until it’s published. Just as in the Call for Clinics, I’d be very interested in DCC-related articles.

Projects Blog

I am hopeful that by the time you read this I will have posted some material on the “Joe’s Projects” page of the OST Forum. However, Brian has bested the blog-beast and posted not only text but photos, too. Please don’t let him feel his Herculean efforts were for naught! Go visit “Brian’s Projects” and post a comment or two. Remember, the “Projects” pages will host material you will not see in print.

A Job Well Done

Say what you will about Mike Wolf of M.T.H. and his litigiousness, the man deserves kudos for going to the wall with the Union Pacific railroad over licensing issues for the entire model railroad industry. Other firms settled with the UP for themselves. Mr. Wolf made the deal for everyone and in perpetuity.

In my book that is one class act. Thanks, Mike Wolf, from the publisher of O Scale Trains Magazine.

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