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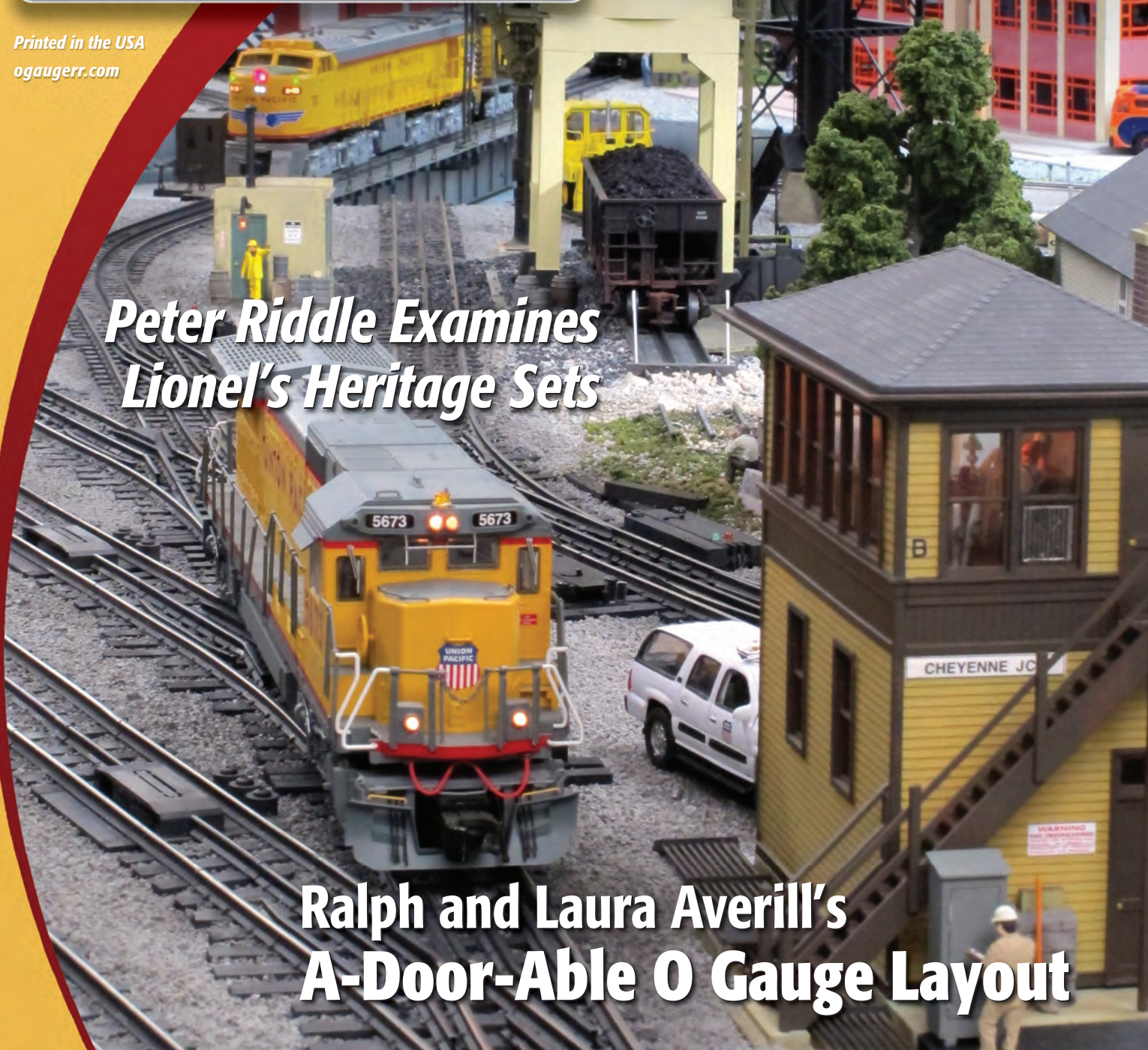
Run 255
February/March 2012
\$5.95

Armour Yellow Rules on Donald Keiser's Hi-Rail Empire

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Peter Riddle Examines Lionel's Heritage Sets

Ralph and Laura Averill's A-Door-Able O Gauge Layout





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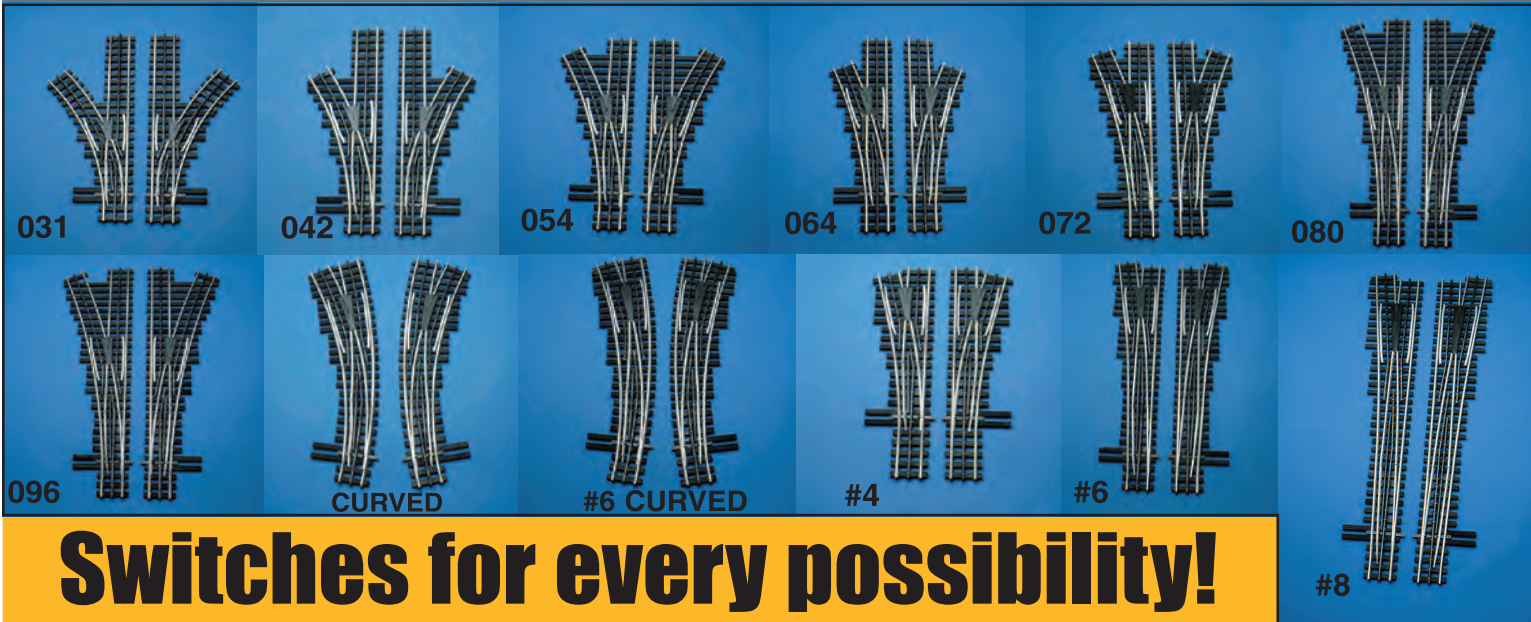
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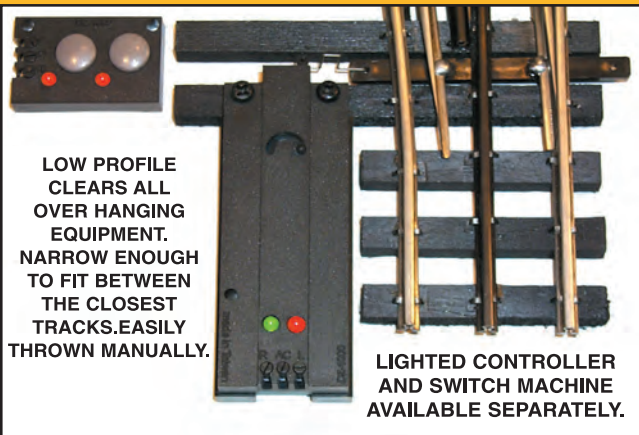
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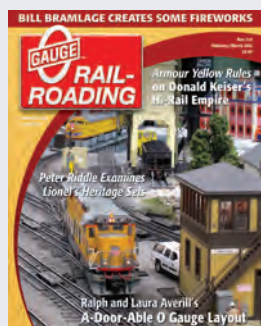
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Don Woodwell



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ON THE COVER

Union Pacific 5673 has just moved off the turntable and is now stopped near Cheyenne Junction tower awaiting confirmation of routing from the yardmaster. This scene is on the O gauge hi-rail layout that Donald Keiser built in a 12' x 30' train room in his home near Sinking Spring, Pennsylvania. Readers of the feature inside will soon see that Don, a native Easterner, harbors an obvious attraction for western railroads and especially for the Union Pacific.

Photo by Donald Keiser



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Back to Basics with Command Control

In Run 254, I wrote about my recent involvement with the MTH Digital Control System (DCS). I now have that command control system up and running nicely on the layout that occupies a spare room in my home and I recently enhanced the setup by replacing two Z-1000 transformers with a Z-4000 to power that layout. The Z-1000s will now power accessories on that pike.

But while visiting one of my not-quite-local hobby shops (Mercer Junction in Mercer, Pennsylvania) to pick up the Z-4000 and a couple of other items, I spotted a blister pack hanging on one of the displays. On closer examination I found that it was a DCS Remote Commander set from MTH, an item that I believe is now included in most MTH starter sets to give novice hobbyists a bit of a first-hand feel for what DCS can do.

Unable to resist the urge to give it a try, I added it to the list of purchases. After all, for some years I have lobbied for an affordable and simple way to introduce newcomers to command control

and felt this item might well fill that need.

I decided that the all-tinplate layout in my home office would be the ideal candidate for trying out the Remote Commander. The layout is a small one measuring 4' x 9', and there's space for normally running only one train, with perhaps another train standing by on one of the electrically isolated sidings. That "standing by on an electrically isolated siding" is, as it turns out, an important consideration because the Remote Commander,

unlike the full DCS, will only control one train at a time.

The Remote Commander separate-sale set I bought comes with two components: a receiver and a handheld controller. Hookup was simple and straightforward, as easy as connecting a conventional transformer to the track, although in this case, the customary control knobs and buttons of a transformer aren't even needed. All that is necessary with the Remote Commander is a Z-500, Z-750, or Z-1000 power brick—that hefty black box that plugs into your wall outlet. It's not included with the blister-pack set, but I, like many who have purchased various MTH starter sets in the past, already have plenty of those things lying around doing absolutely nothing.

Two wires run from the track to one side of the receiver, and the barrel jack connection from the aforementioned power brick plugs into the opposite side of the receiver. That's all there is to it! Insert a couple of AA batteries into the handheld remote, and you're good to go.

I must admit that I had a bit of a learning curve to go through to effectively use the Remote Commander, especially since I had been conditioned by years of conventional operations and, more recently, by the full-blown version of DCS control.

To start with, there is no



O GAUGE RAILROADING is published seven times yearly

O GAUGE RAILROADING (ISSN 1062-1482) is published seven times per year in January, February, April, June, August, October and December by OGR Publishing, Inc., 33 Sheridan Rd., Poland, OH 44514-1680; phone: 330-757-3020; fax: 330-757-3771; e-mail: Info@ogaugerr.com; website: www.ogaugerr.com.

SUBSCRIPTIONS: By mail in USA: 1 year (7 issues) \$34.95 US; 2 years (14 issues) \$62.95 US. Canadian subscriptions: 1 year \$44.95 US; 2 years \$82.95 US. Foreign subscriptions: 1 year \$59.95 US; 2 years \$109.95 US. Remit all funds in US dollars.

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PRINTED in the USA, Periodical postage paid at Youngstown OH 44514 and at additional mailing offices.

POSTMASTER: Send address changes to OGR Publishing, Inc., 33 Sheridan Rd., Poland OH 44514-1680.

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on/off switch on the Remote Commander receiver (I really wish there was one), so when you're *not* running a train, you need to remember to unplug the power brick from the AC outlet or, more conveniently, to turn off power to the wall outlet itself; if you're lucky enough to have a convenient household outlet controlled by a wall switch. Alternatively, you might connect the brick to a power strip equipped with an on/off switch. I had to reset the circuit breaker on my Z-1000 brick several times before I learned to religiously follow that power-off procedure. One time when I was adding an all-metal tinplate car to the track, a spark half the length of my arm jumped out before the breaker tripped.

As I noted earlier, the Remote Commander controls only one train at a time, and that train must be equipped with MTH PS2 or PS3 electronics. This basic system cannot be used for controlling conventional transformer-operated trains since it supplies 18 volts to the track at all times when it's plugged in. Don't try using this baby to run your postwar Lionel trains, or any other brand of trains for that matter! And do make sure that any additional trains are indeed positioned on isolated sidings or removed from the layout altogether.

Furthermore, that PS2 or PS3 locomotive you intend to run *must* be set to its factory default address (normally 1), or the engine will just sit on the track doing nothing. You cannot change the locomotive address with the Remote Commander itself; you will need to do it via the full-size DCS setup or through an MTH service center. This is not really a problem for the starter set crowd because the

locomotives in those sets are already set at factory default. But it may well pose a problem for those who have other MTH engines on their roster that may have been operated with full DCS at some time.


Another lesson I learned is that anything connected to or placed on the track—lighted cars, for example, or lighted accessories—will also receive 18 volts of track power. You may want to extend bulb life by placing cars on isolated sidings when not in use and consider powering lighted and operating accessories by a separate transformer (a good idea in any case).

Finally, I had to condition myself to remember to always point the handheld remote toward the receiver, which I had mounted along the front edge of my layout. The handheld communicates with the receiver via infrared signals, so it's basically a line-of-sight connection. I guess I've been kind of spoiled by having full DCS on my other layout because that remote works from anywhere in the room, pointed in just about any direction. I mention this because at one point early on, I was running a 249E locomotive sans its consist of freight cars, and the engine managed to plow into the standing caboose as it completed its circuit. Seeing what was about to happen, I hit the throttle control, but nothing happened because my attention was on the impending collision and not on aiming the handheld in the proper direction. No damage done...just another lesson learned!

Despite my learning curve, I found the Remote Commander to be simple and mostly intuitive to operate. Eight buttons

and a rocker switch on the handheld provide access to some of the most basic and widely used functions of the full DCS system, but by no means anywhere near all of them. There's a Start Up/Shut Down button to get things up and running, a Direction button, Whistle/Horn and Bell buttons, a Coupler activation button, a Volume control button, a Sound button that will activate random crew and other sounds, and a PFA button for triggering the Passenger or Freight Announcement sequences. The rocker switch serves as the throttle to control speed and is also used to fine-tune the sound volume. There is no control for smoke, so if you want or don't want that feature, you'll have to turn it on or off on the locomotive or tender.

What I like best about the Remote Commander is that it is very effective in assuring that the train maintains a consistent speed over the entire layout. Under the conventional transformer control that I had been using, I found that trains tended to slow down a bit on curves and at distant points on the loop. I was going to install additional feeders to the track at some point, but I now won't need to do that.

I also like the fact that I can sit here at my desk and run the train from across the room. If the phone rings, I can even turn down the sounds of the train without moving from my chair. In my posts made on various online discussion forums over the years, I have long referred to this sort of simplified command control system as "DCS Light." Now that it's here, in perhaps a somewhat lighter version than I might have preferred, I like it a lot! 



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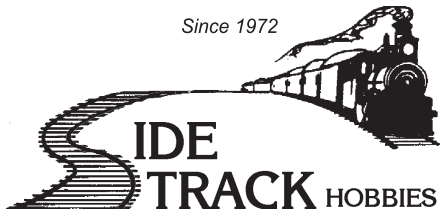
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7781 SHELL <LARGE>	44.79
7782 SHELL <SMALL>	31.19
7881 H+C COFFEE	26.49
7981 WHITE FUEL CORP	26.49
8071 RCA VICTOR "DOG"	39.99
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8681 SANDPIPER LOUNGE	26.49
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LIONEL- ENGINES

Item No.		Our Price
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8059	PENNSYLVANIA F-3 B UNIT (GREEN) (NON POWERED)	\$250.00
8060	PENNSYLVANIA F-3 B UNIT TUSCAN RED (NON POWERED)	\$350.00
8307	"O" GAUGE SOUTHERN PACIFIC DAYLIGHT LOCO/TENDER	\$495.00
8406	NEW YORK CENTRAL HUDSON W/TENDER	\$475.00
8458	ERIE LACKAWANNA SD-40	\$175.00
8464/5	DENVER RIO GRANDE WEST F-3 AA	\$250.00
8555/7	MILWAUKEE ROAD F-3 AA	\$285.00
8660	CANADIAN PACIFIC RAIL SWITCHER	\$99.00
8777	SANTA FE B-UNIT NON POWERED	\$149.00
11100	PENNSYLVANIA MIKADO JR. LOCOMOTIVE	\$289.00
11109	CAO 0-8-0 (CONVENTIONAL RAIL SOUNDS)	\$299.00
11128	CAO E-10 4-6-2 PACIFIC #90	\$899.00
11151	LEGACY RAIL SOUNDS POLAR EXPRESS TENDER	\$399.00
11152	D&RG WESTERN LIONMASTER CHALLENGER	\$750.00
11153	STOURBRIDGE LION - HERITAGE SERIES	\$399.00
11155	SANTA FE 2-10-10-2 3000 STEAM LOCO	\$1,850.00
11157	WESTERN MARYLAND FIREBALL COMMAND SHAY	\$750.00
11200	UNION PACIFIC LIONMASTER CHALLENGER	\$725.00
11201	WESTERN MARYLAND LIONMASTER CHALLENGER	\$699.00
11203	PERE MARQUETTE #1225 BERKSHIRE (NO TENDER)	\$825.00
11204	PERE MARQUETTE LEGACY RS BERK TENDER	\$399.00
11210	UNION PACIFIC SCALE CHALLENGER 3957 W/TENDER	\$1,642.00
11211	UP CHALLENGER "GREYHOUND" 3976 W/OIL TENDER	\$1,599.00
11218	NEW YORK CENTRAL HUDSON (GUN METAL GRAY)	\$1,599.00
11219	CLINCHFIELD CHALLENGER #683 W/OIL TENDER	\$1,550.00
11220	UNION PACIFIC 3889 W/OIL TENDER	\$1,599.00
11225	BALTIMORE & OHIO 4-4-2 ATLANTIC	\$599.00
11226	UNION PACIFIC BLACK LEGACY WATER TENDER	\$275.00
11227	UNION PACIFIC GREY LEGACY WATER TENDER	\$275.00
11233	PENN POWER & LIGHT 2-TRUCK SHAY LEGACY #1	\$750.00
11250	LOUISVILLE & NASHVILLE #2121 0-8-0 CONVENTIONAL	\$450.00
11251	PERE MARQUETTE #1300 0-8-0 LEGACY	\$599.00
11264	PENNSYLVANIA K4 #1361 LEGACY	\$799.00
11265	PENNSYLVANIA K4 #1330 LEGACY	\$799.00
11280	BALTIMORE & OHIO #4307 2-8-2 MIKADO LEGACY	\$799.00
11288	TEXAS & PACIFIC #532 2-8-2 MIKADO LEGACY	\$799.00
11297	PAUL BUNYAN 2-TRUCK SHAY LEGACY #8	\$750.00
11316	PENNSYLVANIA 4-4-2 ATLANTIC CONVENTIONAL	\$475.00
11317	SOUTHERN 4-4-2 ATLANTIC CONVENTIONAL	\$475.00
11328	PREWAR PENNSYLVANIA K4 #3672 LEGACY	\$799.00
11330	POLAR RAILROAD K4 LEGACY STEAM LOCO	\$799.00
11331	POLAR RAILROAD K4 CONVENTIONAL STEAM LOCO	\$650.00
11843	BOSTON & MAINE GP-9 A-B-A SET W/ RAIL SOUNDS	\$475.00
11956	UNION PACIFIC GP-9 POWERED & DUMMIE	\$325.00
14500	KANSAS CITY SOUTHERN F-3	\$475.00
14559	DENVER & RIO GRANDE WEST F-3 AA COMMAND CONTROL	\$475.00
14560	NORTHERN PACIFIC F-3A UNIT FREIGHT	\$150.00
14562	MILWAUKEE ROAD DUMMIE F-3 A-UNIT	\$130.00
14592	PENNSYLVANIA F-3 A-B-A SET COMMAND	\$650.00
14596	NEW HAVEN ALCO PA A-A SET COMMAND	\$499.00
14599	NEW HAVEN ALCO PB	\$115.00
18007	SOUTHERN PACIFIC GS2 DAYLIGHT 4-8-4 TENDER	\$425.00
18008	DISNEYLAND 35TH ANNIVERSARY 4-4-0 LOCO W/DISPLAY CASE	\$288.00
18011	CHESSIE T-1 484 STEAM LOCOMOTIVE	\$450.00
18016	NORTHERN PACIFIC 4-8-4	\$295.00
18022	PERE MARQUETTE 2-8-4 BERKSHIRE STEAM LOCOMOTIVE	\$499.00
18030	FRISCO 2-8-2 MIKADO STEAM LOCL W/RAILSOUNDS	\$595.00
18034	SANTA FE MIKADO STEAM LOCO & TENDER	\$575.00
18046	WABASH 4-6-4 HUDSON W/RAIL SOUNDS 2	\$175.00
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18057	LOC #671 TURBINE STEAM LOCO PENN	\$699.00
18058	LOC #773 NEW YORK CENTRAL HUDSON	\$999.00
18064	NEW YORK CENTRAL 4-8-2 MOHAWK L-3A	\$999.00
18068	PA TURBINE (CENT. CLUB CORRS)	\$199.00
18094	BALTIMORE & OHIO GMD E6 ATLANTIC LOCO AND TENDER	\$325.00
18115	SANTA FE NON POWERED F-3 B-UNIT	\$99.00
18119/20	UNION PACIFIC FA-2 ALCO AA DIESEL	\$175.00
18130	SANTA FE F-3 A & F-3 B DIESEL #2343 COMMAND	\$450.00
18131	#2390 NORTHERN PACIFIC FGA-B DIESELS	\$350.00
18135	LOC #2333 NEW YORK CENTRAL F3A-A DIESELS	\$699.00
18136	A.T&S.F. F-3 B W/RAIL SOUNDS #2243C	\$175.00
18140	MILWAUKEE ROAD F-3 A-B DIESEL	\$425.00

18166	B & O AA CMD FT LOCOMOTIVE	\$250.00
18178	NEW YORK CENTRAL F-3	\$225.00
18209	CANADIAN PACIFIC SD-40 NON POWERED	\$125.00
18212	SANTA FE DASH 8-40B DIESEL ENGINE	\$165.00
18214	CSK DASH 8-40-C W/RAIL SOUNDS	\$175.00
18215	CSK DASH 8-40-C W/HORN	\$155.00
18216	CONRAIL SD-60M W/RAIL SOUNDS	\$175.00
18219	C. & N.W. DASH-40C W/RODS II	\$199.00
18223	MILWAUKEE ROAD SD-40 W/RAIL SOUNDS II	\$199.00
18226	DASH-9 DEMONSTRATOR GENERAL ELECTRIC	\$299.00
18228	SOUTHERN PACIFIC DASH -9 DIESEL # 8228	\$325.00
18231	BNSF DASH -9 739/740 2PACK CC	\$599.00
18240	CONRAIL DASH -8 -40 COMMAND CONTROL	\$275.00
18245	PENNSYLVANIA ALCO PA-1 POWERED & NON POWERED	\$399.00
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18514	MO. PAC. GP-7	\$199.00
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18630	CHICAGO & NORTH WESTERN 4-6-2 LOCO W/HWHISTLE	\$250.00
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18864	SOUTHERN PACIFIC GP-9 NON POWERED B-UNIT	\$89.00
18865	NEW YORK CENTRAL GP-9 NON POWERED B-UNIT	\$99.00
18879	BALTIMORE & OHIO GP-9 C.C.	\$219.00
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24517	NEW YORK CENTRAL F-3 POWERED B-UNIT	\$199.00
24519	B & O F-3 POWERED B-UNIT	\$199.00
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24547	NEW YORK CENTRAL FB-2	\$122.00
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28030	NEW YORK CENTRAL HUDSON LOCOMOTIVE & TENDER	\$265.00
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28213	AMTRAK DASH 8-32 PWH #516	\$250.00
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28671	SANTA FE BERKSHIRE JR. LOCOMOTIVE	\$150.00
28811	SANTA FE BABY TRAINMASTER	\$250.00
28841	SEABOARD COAST LINE GP-30 COMMAND	\$250.00
28855	CHESSIE GP-30	\$199.00
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28883	THOMAS AND FRIENDS "DIESEL"	\$75.00
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38021	WESTERN PACIFIC CHALLENGER 4-6-6-4	\$599.00
38030	SANTA FE 2-8-8-2 Y3B #1795	\$950.00
38032	VIRGINIAN #741 2-8-2 Y3B	\$999.00
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38061	CASS SCENIC RAILROAD HEISLER	\$850.00
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38070	CHESAPEAKE & OHIO PACIFIC 4-6-2	\$175.00
38076	CHESAPEAKE & OHIO BERKSHIRE 2-8-4	\$899.00
38079	SOUTHERN PACIFIC GS-2 (BLACK) CLASS 4-8-4 LOCO & TENDER	\$799.00
38082	PENNSYLVANIA Y3 2-8-8-2	\$899.00
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38210	PENNSYLVANIA ALCO A-A	\$299.00
38214	RIO GRANDE NON-POWERED FT DIESEL B-UNIT	\$99.00
38215	SANTA FE FT W/RAILSOUNDS	\$199.00
38216	RIO GRANDE NON-POWERED FT DIESEL A-UNIT	\$99.00
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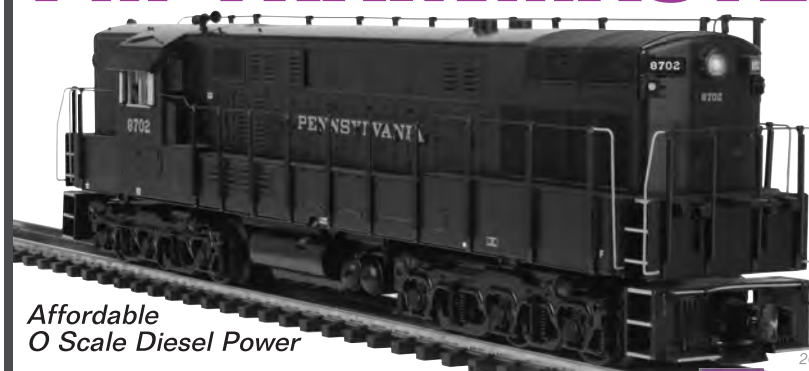
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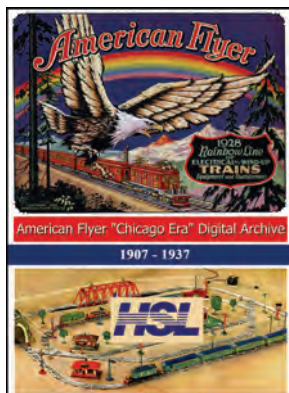
Tasty Tanker

TTOS Southwestern Division and Nor-Cal Division of the Train Collectors Association are offering a custom run Lionel O gauge Wint-O-Green Life Savers tank car. This car is the fifth in a series of six Cal-Stewart Meet souvenir cars decorated in Life Savers candy markings. The O gauge car costs \$61.95 plus \$10.00 shipping (add \$5.42 sales tax for deliveries within California). Order deadline is February 28, 2012, with deliveries expected in October 2012. Check or money order only, payable to TTOS Southwestern Division. The final car is expected to be a smoking bay window caboose. Contact Bruce Lazarus, 4858 Dunman Ave., Woodland Hills, CA 91364-3820, www.cal-stewart.org/products.htm, or call 818-225-1710.



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Atlas O announces the second quarter 2012 arrival of the new Trainman 60' bulkhead flatcar at your Atlas O dealer. This new model with a fishbelly center sill is based on a prototype used in general service throughout North America for transporting solid bulk loads such as steel, lumber, pipe, and other loads in various shapes. Each car has stake pockets, simulated tie loops, pull plates, and lift rings. Road names for the initial release of this flatcar include BNSF, Canadian Pacific, Illinois Central, TTX, and Union Pacific. Each BNSF or TTX car wears one of four available numbers, while all others will have two numbers available. Minimum curves are O36 (3-rail) or 24" radius (2-rail, shown). Prices will be \$46.95 for 3-rail and \$49.95 for 2-rail.



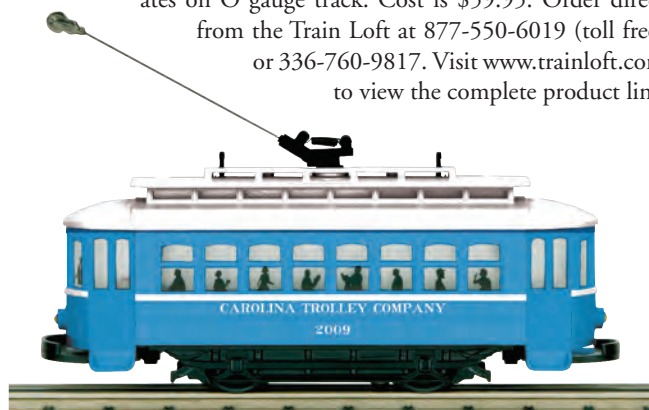
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HSL has a new product for American Flyer fans and toy train enthusiasts interested in the history of the hobby. The *American Flyer "Chicago Era" Digital Archive 1907-1937* contains complete, full-color, cover-to-cover scans of 42 consumer catalogs, folders, and American Flyers. It also includes many advance catalogs, price sheets, the 1927 Master Catalog,

nearly 100 American Flyer patents, mailing envelopes, and much additional bonus material. The archive consists of high-quality scans of every page of every catalog, presented via easy-to-use HTML-based software. A searchable table of contents allows searches by engine and set names or numbers and other catalog sections. The CD-ROM works on PC and Mac computers. Available for \$50.00 plus \$5.00 shipping directly from HSL, 200 University Park Dr., Suite 240, Edwardsville, IL 62025-3636 at www.hsline.com or 800-779-2802.

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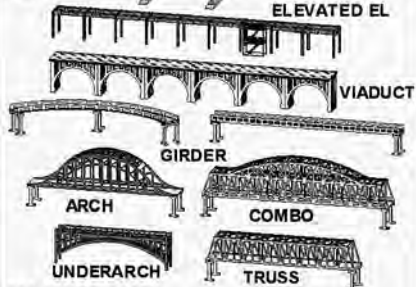
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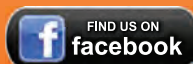
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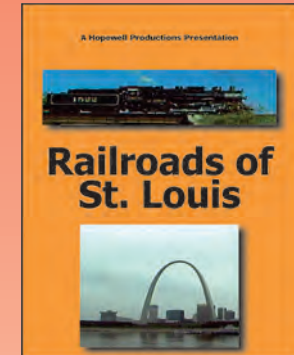
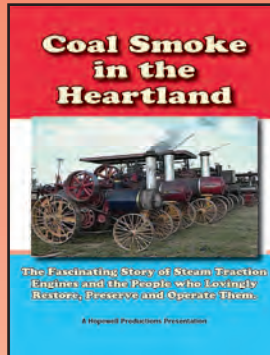
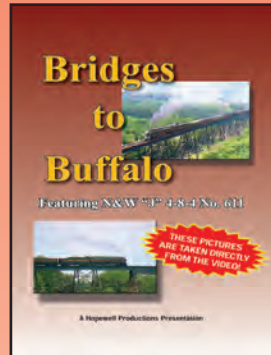
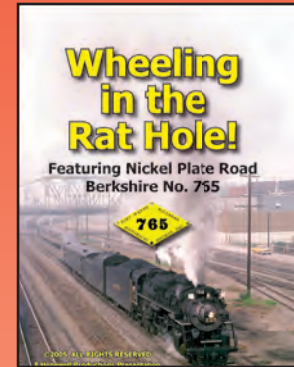
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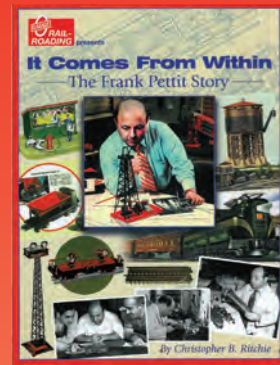
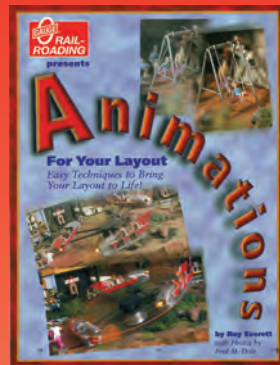
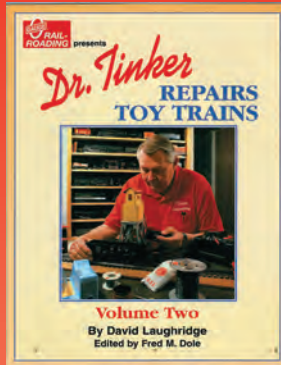
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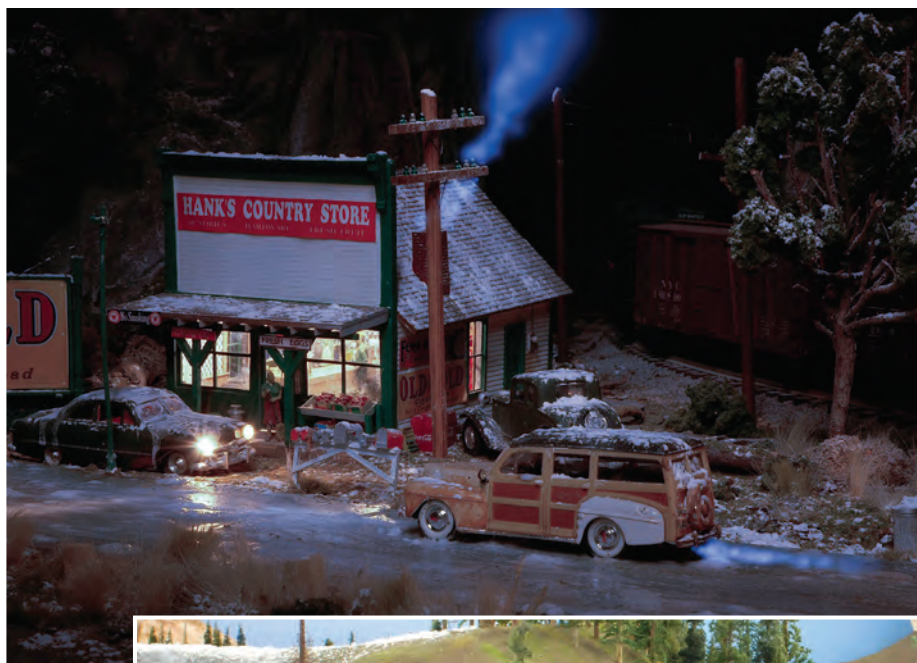
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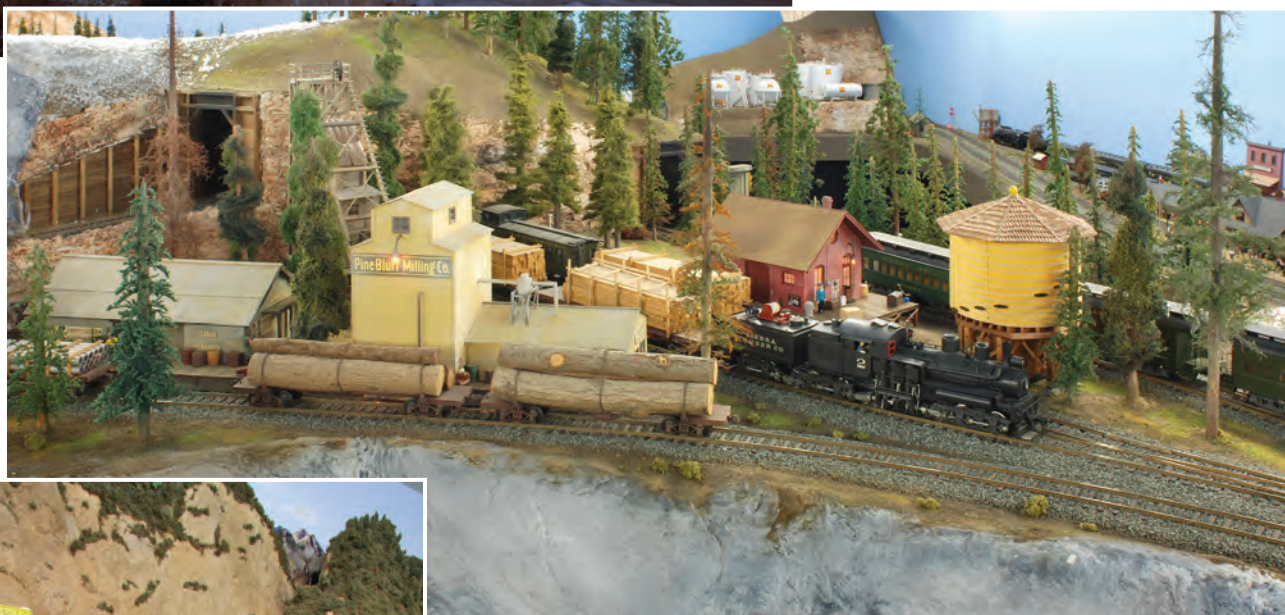
Jim Policastro of our "Section Gang" captured this image of Norfolk & Western 4-8-4 J-611 on Fil Fillion's 28' x 31' layout in Albany, New York. Fil's layout and Jim's photography were featured in Run 236, our June/July 2009 issue. Fil's primary interest is focused on rail lines that served the New York capital district area, but he's obviously open to enjoying some of the all-time favorites from other railroads as well. Now in his eighties, Fil adheres to the wonderful philosophy "You are never too old to fulfill your dreams."



The crew of this Pennsy track inspection car has made a brief stop to examine some items left at the side of the line. Meanwhile, occupants of the "bo" camp above the retaining wall are taking in the sights while awaiting the noon serving of Mulligan Stew. This scene is on Pat and Jean Marinari's 24' x 32' Hodgson Valley Railroad that was featured in Run 247, our January 2011 issue. The Pennsylvania Railroad is a special favorite of Pat's since he grew up in the Philadelphia area, while Jean, who was raised in Tacoma, Washington, expresses a special fondness for the Great Northern.



Is it real or is it Don McCuaig's modeling? In this case, it's the modeling, although it sure is hard to distinguish between the two. The first snow of the season has come early to the high country as modeled by Don on his former California layout, and several local residents have ventured out into the cold night to pick up a few necessities at Hank's Country Store. This scene was among many featured a year ago in Run 248, our February/March 2011 issue. Since then, Don's layout has been dismantled, and he, Vicky, two dogs, and one cat have relocated to Maui, Hawaii, where an all-new layout will be constructed. Obviously, we look forward to presenting that new hi-rail empire to our readers in the months and years ahead.



A tightly cropped version of the lumber operation on Dave Viale's 2-rail O scale layout in Mariposa, California, appeared on the cover of Run 243, our June/July 2010 issue. Since then, we have received a number of requests for a wider view of that particular area on his 30' x 70' layout. So without further ado, here's an overall shot of the Pine Bluff Milling Co. operation as captured by the lens of photographer Jim Ferreira.



Tom Scibetta likes having lots of towering mountains and deep valleys on his 3-rail layout, as this photo amply illustrates. While building the layout, Tom explained, "Molding rocks struck my fancy, and, once I started doing it, I couldn't stop." This is just one of several scenes on the layout where rock work dwarfs the passing trains, just as in real life. The aptly named Rambling Rocky Ridge Railroad, fondly known as the RRRRR, was featured in Run 248, our February/March 2011 issue, and we look forward to seeing and sharing more of Tom's creative efforts in the future.

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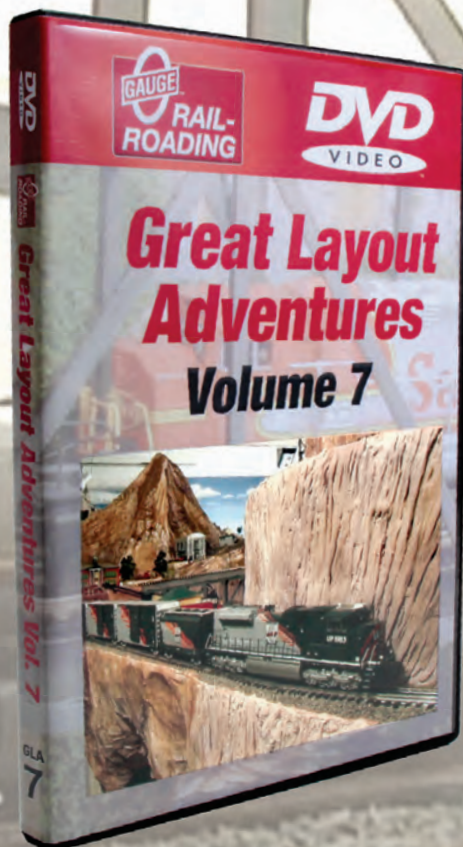
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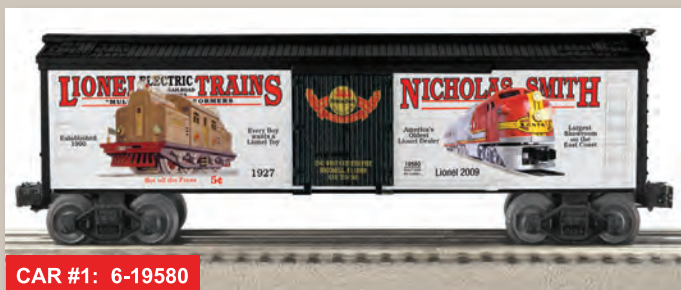


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Product Reviews



Williams by Bachmann Chesapeake & Ohio F7

Review and Photos by George Brown



In today's era of crossover vehicles, the O gauge model of the EMD F7 from Williams by Bachmann can be easily classed as a crossover model locomotive. It has all of the attributes of a traditional and bulletproof toy train along with the physical size of a scale locomotive. But unlike a crossover vehicle, which is a relatively recent concept in automobiles, the conventionally operated Williams F7 has been a mainstay and proven product for a number of years. Currently a Williams by Bachmann product, this model of the F7 was originally made and sold by Williams Electric Trains. In fact, the Williams F7 has been around with relatively few changes for so long that it could be considered a staple within the O gauge railroading hobby.

For this issue I had the pleasure of reviewing an A-A set of the F7 along with a matching B unit, all decorated in the early and striking Chesapeake & Ohio livery. Additional liveries advertised for the current release of the F7 include Amtrak, Atlantic Coast Line, Baltimore & Ohio, Burlington, Great Northern, Lackawanna, New Haven, Pennsylvania, and Union Pacific.

In a brief side note of history, EMD built the



real F7 A and B units from early 1949 through late 1953. As the best-selling cowl body diesel, the F7 ranked second in overall sales behind the company's popular 1750-hp GP9 road switcher. Nearly identical to the earlier F3, the F7 used the same basic 1500-hp 16-567 prime mover but had different electrical equipment and developed a measurably greater tractive effort. Externally, the F7 had grilles covering the upper air vents in the body instead of the wire mesh used on the F3. Additionally, the F7 included a fifth fan on top of the body for cooling the dynamic brake resistors in place of the F3's two rooftop vents. Several F7s still exist in operating condition, and a few even run regularly.

Construction and Features

Basic, rugged, and no-frills accurately describe all Williams by Bachmann diesel and electric locomotives, and the F7 continues with these attributes. On the A unit's plastic body, nearly all the details are molded into the shell including the handrails and grab irons. Only the horns and number boards in addition to the clear plastic cab window insert, portholes, and headlight lens are separately applied items on the shell.

Rugged metal steps are on the back end of the A unit and on both ends of the B unit. Steps for crew entry into the cab and the car body are actually mounted on the trucks rather than the body shell and are also metal. Although not realistic, these truck-mounted steps are a traditional

design so toy train diesels can accommodate tight tin-plate curves down to O27.

Underneath the locomotive's stamped steel frame are a plastic fuel tank and die-cast trucks. On each truck, the two die-cast Blomberg-style side frames are held by machine screws. Trucks on the nonpowered units are identical to those on the powered unit, but without gears or traction tires. The A unit's pilot is also die-cast with a die-cast thumbtack style of operating coupler. Dummy knuckle couplers join the two A units and the optional B unit.

Inside the powered unit's body shell are an electronic reverse unit and rectifier, a sound board with a speaker mounted in a plastic acoustic chamber, and an incandescent light bulb. The reverse unit has a capacity of 6 amps and controls the locomotive's direction in the sequence of forward, neutral, reverse, neutral, and forward. It also converts AC electrical power from the track to DC power for the motors.

The True Blast II board and speaker generate surprisingly realistic sounds of the

warning bell and air horns. Upon triggering from the transformer's horn button, the horn blasts out the familiar warning for a roadway crossing, which lasts about six seconds.

Both A units have a pickup roller on each truck. Rollers on the nonpowered unit pick up track power for the unit's incandescent light bulb. On both powered and nonpowered units, this bulb lights the inside of the cab and also shines through the headlight lens and number boards.

On the powered unit, two DC can motors with momentum flywheels drive all eight wheels through metal gears. Rubber traction tires on four of the eight drive wheels give the locomotive its respectable pulling power noted in the performance sidebar.

For some really awesome pulling power, a power upgrade kit from Williams by Bachmann can be installed in the nonpowered A unit. This kit includes two power trucks with motors and a reverse unit, all of which are identical to those in the powered A unit. Several years ago, I installed a Williams power upgrade kit in the nonpowered unit of my Williams PA A-A set. To say that I've been pleased with the powered A-A pair is an understatement.

On all three of our evaluation units, the satin finish paint is excellent as was the color separation between the yellow and blue.





As to the script Chesapeake and Ohio lettering as well as the C&O and EMD graphics, they are glorious. Although the C&O is not one of my favorite roads, its color scheme for the early cowl units has appealed to me for many years.

As to the overall dimensions of the A and B units, they are very close to 1:48 scale of the real F7s equipped with steam generators. Additionally, the road numbers of 7023 and 7025 on the A units are within the range of numbers assigned to the real C&O F7s. Although number 7024 on the B unit makes for a neat numeric sequence with the A units, the real C&O B units equipped with steam generators were numbered 8500–8506. Personally and considering the fantasy road numbers on the other toy train locomotives in my collection, I like the three sequential numbers on the A-B-A set.

At Trackside

At the head of one of my freight train

consists that was typical of the early diesel era, the A-A set was handsome and its operation was as quiet as an O gauge locomotive can get. Adding the matching B unit to the A-A set proved to be the finishing touch to not only the diesels but to the entire train.

As I mentioned previously, the F7 is conventionally operated where the voltage on the track determines its speed. True to any of the locomotives from Williams that I own and Williams by Bachmann units I have reviewed in the past, the F7s started at an unusually low track voltage. With a light train coupled to them, the O gauge diesels started at minimum throttle from my postwar Lionel ZW transformer and moved along the rails at a rather sprightly pace. Naturally, the heavier the train, the slower the F7s started and ran. While pulling a heavy freight train around the editorial Carpet Central Railroad, the blue and yellow trio of F units maintained a realistically slow speed, even when traveling through the Atlas O72 crossover

switches between main lines.

I selected our test O scale passenger train as the load in the run-for-record testing and was more than pleased with the performance of the F7s. From a reasonably gentle start to 60 scale mph, the A-B-A trio was certainly in its element at the point of an express passenger train. Although I did not explore the extreme corner of the F3s' operating envelope, I'm sure they could run fast enough to leave the rails on ballistic sprints around tight curves. As to the recommended minimum curve for these engines, it is O27.


At the End of the Run

I experienced no mechanical or operating problems during my time with our evaluation F7 A-A set and the extra-cost B unit. This time included about eight cumulative hours of pulling several different trains on my layout, which I enjoyed immensely.

By the way, the prices quoted below are





the manufacturer's suggested list. Earlier this evening, I reviewed the prepress proofs for Run 254 and noted one of our advertisers is quoting prices of \$205.00 for the A-A pair of F7s and \$50.00 for the B unit. To assemble a complete passenger train in C&O or any of the other road names currently offered for the F7, matching road names of 60' aluminum streamline cars are also available from Williams by Bachmann and its dealers. 

C&O F7 A-A set #20706

C&O F7 B unit #20806

Retail price: A-A pair, \$369.95; B unit \$124.95 at Williams by Bachmann dealers

Bachmann Trains; www.bachmanntrains.com

Williams by Bachmann F7 Performance

Length:

A-A set: 27" over couplers

A unit: 13-1/2" over couplers; 12-3/8" pilot to end sill

B unit: 13-1/2" over couplers; 12-1/4" pilot to end sill

Distance Between Locomotive Pickup Rollers: 1st and 2nd: 6-1/4"

Weight on Driving Wheels: 4 lbs, 1 oz

Nonpowered A Unit Weight: 2 lbs, 11 oz

Nonpowered B Unit Weight: 2 lbs, 8 oz

Tractive Effort: 2 lbs, 2 oz @ 10 V, 5.1 A, 51 W

Minimum Sustained Speed: 10 scale mph @ 6.4 V, 2.2 A, 14 W

Maximum Tested Speed: 60 scale mph @ 9.6 V, 2.1 A, 12 W

Test Train

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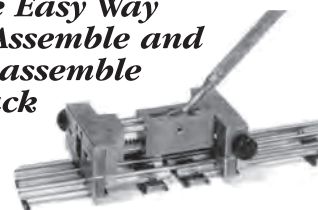


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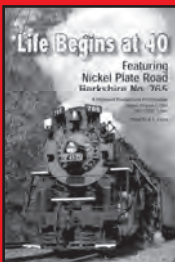


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3rd Rail Canadian Pacific Class D10 4-6-0

Review and Photos by George Brown

Of all the steam locomotives built in North America, the 4-6-0 ten wheeler is considered by many people to be the most versatile type to ever roll off an erecting floor. Depending on the diameter of its drivers, the ten wheeler could serve equally well in freight or passenger service and was popular in commuter service where quick starts and short runs between stops were the norm. It also served well pulling mixed trains in remote rural areas and even worked in yard duty.

Ten wheelers were widely used on the Canadian Pacific Railroad in a variety of assignments. Within the CPR's several classes of these light workhorses, the Class D10 was the most prevalent with over 500 of them built between 1905 and 1913 by different builders. These builders included Alco, Canadian Locomotive Works, Montreal Locomotive Works, and Canadian Pacific's own shops.

Equipped with a superheater and Walschaerts valve gear, the real D10 weighed over 202 tons, rode on 63" drivers, and delivered over 33,300 lbs of tractive effort from a boiler pressure of 200 psi. Because



of their modest weight and the weight distribution across the pilot and driving wheels, ten wheelers including the Class D10 served for years on the road's branch and secondary rural lines with rails as light as

87 lbs per yard.

The 3rd Rail 1:48 scale brass model of the Canadian Pacific D10 is available in early and late versions with three cab numbers available in each.



Construction and Features

For this review, I preferred the late version with its headlight mounted on the smokebox front and its boiler tube pilot. As far as I could determine from photos on

the 3rd Rail website, the early version differs with its headlight mounted on top of the smokebox and a footboard pilot. Additional visual differences include the type of air pump as well as some of the plumbing and the running boards.

According to the legible builder's plate on the boiler of our evaluation D10, its prototype was built by Montreal Locomotive Works in July 1912.

Using a caliper micrometer, I compared several dimensions on the engine and tender with those for the real D10 and was pleased that they were either correct or very close. To give a few examples, the driver wheelbase is correct at a scale 14.83', and the piston stroke also measured to the correct scale 28" length. Considering the extra long drawbar necessary for the engine's operation tight tinplate curves, the overall scale length of the engine and tender is reasonable, as shown in the performance sidebar. But despite its relatively small size, the locomotive's minimum 3-rail curve is a rather wide O54.

On the topic of the drivers, they are coined brass with steel rims, two rubber traction tires, and sprung axle journals. Because the drivers are sprung, the side rods are realistically articulated. The drivers measured a scale 63.7" in diameter. By the way, a scale 0.7" oversized is actually .015", which I find not easy to visually detect without a precision measuring





tool—impossible actually.

The D10 features a detailed pilot and spoke pilot wheels as well as the complete valve gear. On the left side of the boiler is a lost wax casting of the air pumps with formed wire representing the steam and air pipes. The casting for the power reverse rides on the right side of the boiler. Other lost wax castings on the engine's exterior include the headlight, movable bell, whistle, various valves, and generator. Lanyards for the whistle and bell are thin wire and visually complete the top of the boiler. The numerous handrails on the engine and tender are all formed wire with a number of

them supported by cast stanchions.

Inside the cab, figures representing the crew sit on their respective seat boxes. As has become commonplace in today's models of steam locomotives, cast valve handles on the detailed boiler backhead are painted red. Additionally, all of the cab windows are clear plastic, and I particularly like the red trim around the windows. A hinged step plate etched with a nonslip walkway pattern fills the gap between the cab floor and the tender and also hides the tether cable from normal viewing angles.

This tether cable connects the motor and microswitches located inside the

engine to the electronics riding inside the tender. The electronics include the Cruise Commander motor driver and RailSounds Commander boards from the Electric RR Co., which feature TMCC and the RailSounds 4.0 on license from Lionel. Cams on the lead driver axle operate the microswitches, which trigger the smoke puffs and steam exhaust chuff sounds at two or four per axle revolution. A two-position slide switch under the left side of the cab selects the rate for the puffs and chuffs.

Externally, the tender features a load of real coal in the top of its bunker, and rerailling frogs hang on each side. Realistic appearing but nonoperating coal doors are on the front of the bunker, which own to the fact that the real D10s were fueled by a fireman with a strong back and a good shovel. Behind the bunker is a backup light, while an opening water hatch is on the tender deck. Realistic retaining chains hang between the tender body and the trucks. On the trucks, the axle journals are sprung, but the drop equalizers are cast into the side frames and do not function.

Overall, the finish on our evaluation ten wheeler is a flawless semigloss black with a graphite smokebox. The yellow gold numbers and lettering are equally flawless. On the topic of lettering, several of the specifications I found list the capacity of the water tank as 6,000 gallons. However, the data on the back of the tender states the capacity as 5,000 gallons...hmmm.

Lighting on the front of the engine includes a pair of green classification lamps and the headlight that casts a realistic and pleasant soft yellow light into the night.

At Trackside

As a matter of practice, I usually put at least two cumulative hours of operation on a locomotive under review before I do the performance testing with one of our standard test trains. So for its break-in runs, the D10 pulled an increasingly heavy consist of steam-era freight cars whose prototypes were seen on the rails in the 1930s. At first the 4-6-0 ran deadhead for a while, then with weighted six cars, then ten, and on up to twenty.

The sight of the petite ten wheeler pulling a prototypical train around the editorial Carpet Central Railroad was a pleasing one to say the least. Additionally, the engine handled switching duty with



aplomb as it either dropped off or picked up cars from industrial sidings. It also glided consistently through my O72 crossover switches at speeds from slow crawl to highball.


To run the D10, I used not only my original TMCC system with its CAB-1 controller but also my Legacy system with its CAB-2. Default command operation for the Cruise Commander is 100 speed steps with speed control on, which works great with TMCC and the CAB-1. I tried running the D10 using 32 speed steps—not recommended! For running the engine with the Legacy system, I set the CAB-2 to its CAB-1 emulator mode so I could continue enjoying the 100 speed steps. The D10 ran great using either control system.

Unlike Lionel steam locomotives that pick up the TMCC radio frequency signals using antennas of electrically insulated handrails, the D10 gets these RF signals directly from the track via its tender wheels and a copper alloy wiper. Only the two wheels on the one side of the rear truck pick up these milliwatt RF signals from the track. For good signal reception, clean track is more than just a nicety for this engine—it's a necessity. As a side note, the D10 seemed to get great pleasure in pointing out my track's dirty spots, particularly at power-up. So I put it to work pulling my R&L Lines track cleaning car around the CCRP. Afterwards, the engine performed without a glitch.

Output of the Turbo Smoke unit from Train America Studios can do a downright respectable job on the atmosphere anywhere near where the engine runs. To control the smoke unit, a three-position slide switch under the right side of the cab sets the unit to either conventional or TMCC operation or shuts it off. I shut it off.

With the sound system muted, 3rd Rail's unique Silent Drive mechanism proved itself as truly silent. This mechanism uses a toothed carbon fiber drive belt and ball bearings in its drive line. Best of all, the Cruise Commander motor driver board runs the flywheel-equipped Pittman motor quietly at all speeds. As to the strength and current draw of the electronics and motor, our performance testing results show the 4-6-0 is a reasonable puller that doesn't use a lot of current. It's a cool runner both figuratively and literally.

At the End of the Run

For the O gauge railroader who models the time in North American history when steam was king, or even waning, the Canadian Pacific D10 from 3rd Rail can fit right in. This modest-sized 4-6-0 is a handcrafted and limited-production brass locomotive priced at just under a K-buck. 

Canadian Pacific Class D10 4-6-0

Retail price: \$999.95 at 3rd Rail or 3rd Rail dealers

800-373-7245; www.3rdrail.com

3rd Rail 4-6-0 TMCC Performance

Length: 17" over couplers; 16-1/2" pilot to tender sill

Distance Between Locomotive Pickup Rollers:

1st and 2nd: 3"

1st and 3rd: 8-1/2"

Weight on Driving Wheels: 3 lbs, 5 oz

Tractive Effort @ 18 VAC: 1 lb, 10 oz @ 3.2 A, 58 W

Minimum Sustained Speed @ 18 VAC: 2 scale mph @ 1.2 A, 22 W

Maximum Tested Speed @ 18 VAC: 60 scale mph @ 1.0 A, 18 W

Test Train

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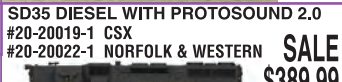
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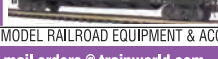
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An A-B-A set of Alco PAs arrives at the station where it will be assigned to head an excursion special.

Armour Yellow Rules on This 3-Rail Empire

Article and Photos by Donald Keiser

I owe my fascination with trains to my dad who was a car inspector for the Reading Lines. I have fond memories of my family going for summertime rides in our '59 Rambler and either stopping at the Outer Station in downtown Reading, or venturing out to the RIP tracks where Dad worked to watch the trains. If we stopped for ice cream, it was near the Queen of the Valley diner. We would eat our cones and watch the action on the double-track main line to Harrisburg. Money was tight growing up, but my dad had an HO layout in the basement that over time my two brothers and I commandeered. They lost inter-

est in the trains as we got older, but the bug bit deep with me. I am the third child in our family. My dad's name also is Donald, and Mom always said she named the right one after him.

Growing up, I had Dad's HO layout to keep me occupied. It eventually turned into a combination train and slot car layout after my brothers and I discovered Aurora road race track. After I got a paper route in the 1960s and had a little spending money, I became intrigued by the Rapido N scale trains I saw at my local hobby shop. I made a small layout for them on the back of a door in my bedroom that

I would slide under my bed. I always envied some of my childhood buddies who had Lionel trains. I would go to their homes to run the big trains, and they would come to mine to race slot cars. I bought my first Lionel train, a used 2018 with a 6026W tender and some freight cars, in 1971. I was still in high school and financed the purchase with my paper route money. I still have that engine today, but the cars are long gone.

My interest in the Union Pacific can be traced back to my days working in Nebraska and Washington state in the late 1970s and early 1980s. My spare time in

Nebraska was spent around Omaha and the surrounding plains chasing the UP with my Minolta 101 camera.

Although I always liked the big Lionel trains that I never had growing up, once I started working full-time, my focus was totally on N scale. I was not happy until I acquired one of every Kadee Micro-Trains freight car ever made. That attraction lasted for 20 years, and my first layout in the train room was completely N scale. It became a finalist for a *Model Railroader* magazine article, but it did not make the final cut. The small number of Lionel trains I owned at the time only came out at Christmas for use under the tree.

Slowly, interest in the big trains took over, and my second layout was a combination of N scale and O gauge. The O gauge layout ran around all four walls, and the T-shaped N scale layout was in the center of the room. Having to deal with constant derailments and the need for reading glasses added to my frustration with the small trains, so I started looking for ways to add to the O gauge layout. By the late 1980s, the more scale-like appearance of O



The two-bay diesel shop handles repairs for the big motive power that is so common on the UP.

gauge trains really piqued my interest, and Lionel SD40 sets, a Reading T1, and the NYC Mohawk were among my first scale purchases.

I finally decided to sell all of the N scale equipment and accessories, and they were replaced with as much O gauge as my base-

ment train room would hold. Equipment from all manufacturers was welcomed. As long as it was scale, I had to have it. When TMCC became popular in the 1990s, I switched to that command system. I would operate with TMCC while continuing to run my MTH engines in conventional

Station tracks are bustling with activity as trains are made up for the day's runs.





Here's a view of the action near the interlocking tower at Wye Junction.

mode. I tried DCS for a short while when it was first introduced, but too many early problems kept me loyal to TMCC.

My current layout is my third in 27 years, and it's now strictly O gauge. Remnants of the second layout still remain with the around-the-wall configuration on the lower level. Each of my layouts has gotten progressively less complicated. Since I am also interested in classic cars, I only work on the layout around five months a year because of the car show season. In the past

five years, progress has been slow at best, but I run trains year round. After a flurry of activity in the summer of 2011, the layout is now pretty much finished, but I will never call it complete. I want to add a small urban area east of the diesel facilities and some additional detailing here and there.

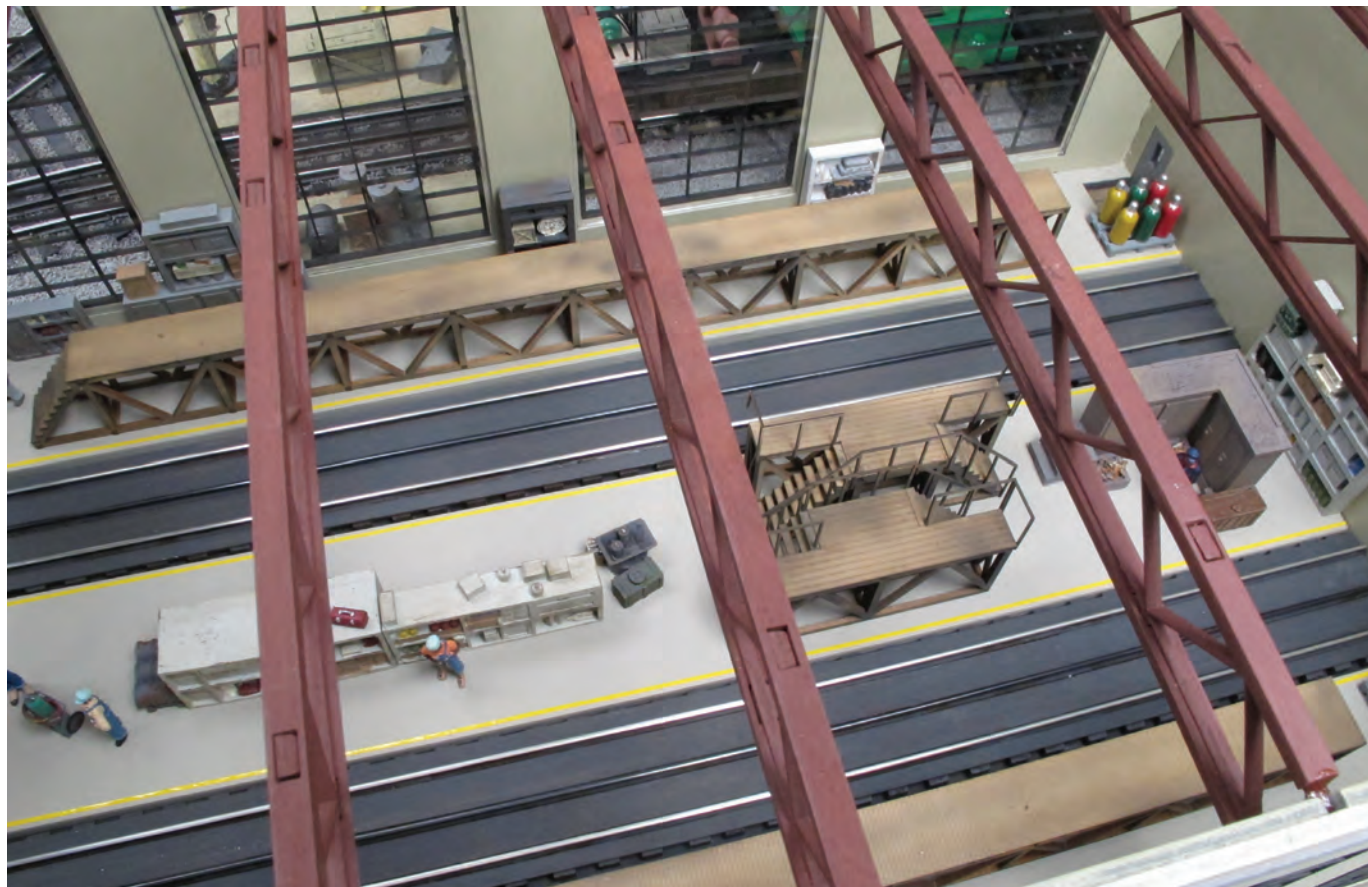
My basement train room is approximately 12' x 30' with a small annex at the rear for a freight yard and small city scene. The layout is comprised of three basic loops on two different levels around the

room. Originally, the layout was one level only, but along the way I realized the potential of building a completely separate railroad on top of the lower level while still retaining a convincing look for both of them. At one point the two levels were connected by a spiral loop in an adjoining room, but that caused so many headaches and poor performance that it was abandoned and removed not long after it was constructed. All that is left of the spiral is a switching lead passing through the wall on the upper level. There is no longer any physical connection between the two layouts.

A passenger yard and an engine service area are in the middle of the room on the lower level. The layout also has two small freight yards, along with two lift-out bridges where you enter the room. The lift-out bridges started out as a temporary fix to complete my loops and were going to be replaced at some point with a complicated hinge system. Ten years later they are still working fine and are now a permanent part of the layout.

My layout doesn't have a name. For more than 10 years I tried to come up with one that was either witty or appropriate.

Track inside the diesel shop is GarGraves filled in with wooden strips. The diesel shop is a custom building by Jim at BridgeBoss.





Canadian Pacific F units rumble past a Lionel tinplate Rico Station located on the upper level.

A UP turbine and an A-B-A set of Alco PA diesels stand by while station crews prepare their gleaming streamline consists.



Cheyenne Yard Tower sits near Wye Junction where westbound and eastbound legs of the wye join the eastbound main line.





I finally gave up and just call it The Eastern District. My era is pretty broad, covering from the 1960s to the present day. I would consider the layout to be hi-rail in appearance since I only operate scale or close-to-scale equipment. My locomotive collection revolves around Lionel and Atlas. I have all the MTH turbine locomotives but rarely run them because of early PS1 issues and the conflicting Lionel control system. Rolling stock is represented by all manufacturers. The Union Pacific is my primary road of interest along with its fallen flags. However, the Santa Fe's Chief or even the Pennsy's Broadway Limited make a lap or two on the layout.

I now operate with TMCC and the Legacy control system from Lionel. Track power comes from two MTH Z-4000 transformers with numerous smaller transformers used for switch motors, signals, and lights. The signals are wired to indicate turnout position only. The track is GarGraves with Ross curved sections and switches. All switches are controlled either by Tortoise switch motors or DZ products. In the beginning I bent my own curves with GarGraves flexible track but replaced those with Ross sections when I did the upper-level addition. Minimum curve diameter for the lower level is O72 in the yards and O80 on the main line, while the upper level is O54.

The layout is a combination of L-girder and tabletop construction. The upper level is supported by a combination of cantilevered brackets fabricated from 1/2" MDF and store-bought metal shelf brackets attached to the walls. Most of the lumber has been recycled from previous layouts.

The track is supported on plywood roadbed and a layer of cork and is weathered with a spray of grimy black paint and acrylic paint. The ballast is ground rubber in two different sizes glued to the roadbed using thinned white glue and isopropyl alcohol. After the ballast is dry, everything is sprayed with an India ink and isopropyl alcohol solution to dirty things up and to tone down the gray color of the ballast.



ABOVE LEFT: Black diamonds feed the remaining steam locomotives, but they also provide fuel for various other facilities along the line.

LEFT: The five-stall roundhouse is home to the last operating UP Challenger 3985 and also houses SP Daylight 4449 and UP FEF 8444.



This wide view down the length of the layout shows the Lionel lift bridge and elevated city scene on the left, with the engine servicing facilities at the center and right-hand side. A repair facility is located near the engine house.



Scenery is ground foam along with a few trees from Woodland Scenics. Most of the pine trees were handmade from caspia and wooden dowels.

The structures are a combination of Ameri-Towne, MTH, Walthers, Atlas, and Korber. There are also some Lionel tinplate items on the layout. The Lionel Backshop, Rico Station, and Irvington Factory are all featured. The turntable is an older Bowser unit that I heavily modified using an antenna rotor motor to turn the bridge. The rotation is slow enough that no automatic indexing is required. I was also able to squeeze in the Lionel No. 213 Lift Bridge on a passing siding on the lower level. I actually need to lift the bridge in order to use the sink beneath it. I prefer an eclectic mix of realistic-looking track and scenery along with pristine engines, rolling stock, and die-cast vehicles. I like the layout to have an overall neat appearance with minimal clutter, which is a byproduct of my drafting career where I live in a world of right angles and organization.

My main operating interests are running trains on the layout. I will make up a few trains and run them around the main line while relaxing with a cup of coffee. I do not enjoy a lot of industrial type switching.

Future plans for the layout may someday involve a complete demolition and starting over. Since my sons are now grown and out on their own, an adjoining 12' x 20' playroom is no longer being used except by me for the computer desk, hobby area, and watching TV. By expanding into that room, a whole new world of possibilities opens up. As I grow older, I realize the duckunders and pop-up access points are two things I would definitely eliminate on a future layout. However, for now the layout is a point of pride and relaxation after work or on rainy weekends.

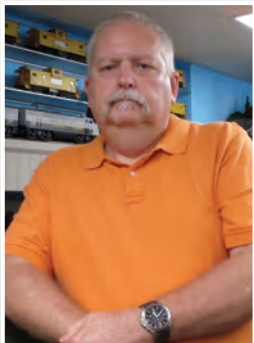
Life is good in my little slice of heaven on earth. 🚂



UP 5873 passes the water column and the coal tower located adjacent to one of three lead tracks that provide access to the turntable.



Several major rail lines still provide service to Union Station.



About the Author

Donald Keiser grew up in Shillington, a small suburb of Reading, Pennsylvania. Today he lives not far from there near the town of Sinking Spring. The day after high school graduation, he started working as an apprentice structural draftsman. Thirty-nine years later, he is still working for the same corporation and still making drawings. Married for 30 years, Don and Debbie have two grown sons. They

also have a black lab named Chesney. Don is a 23-year member of the Train Collectors Association and enjoys attending the York train meets twice a year. He is also a member of the Lionel Railroader Club, the OGR Online Forum, the Antique Automobile Club of America, and the Vintage Chevrolet Club of America.



The Lionel No. 213 Lift Bridge is an imposing feature on the lower level just outside the city scene.



Eastbound and westbound main lines pass just outside the city scene on the northeast corner of my layout.



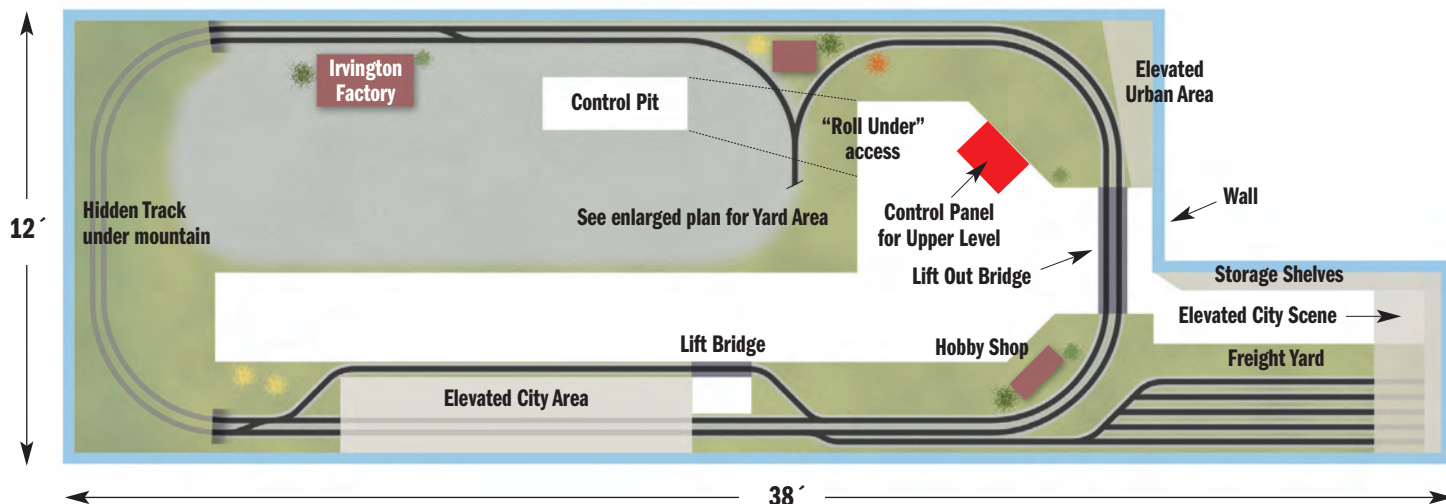
Rio Grande 3013 emerges from a tunnel en route to East Interlocking and a station stop in Denver.

Eastern Division Control Systems

My layout operates with Lionel's TMCC and the Legacy control systems. One MTH Z-4000 transformer provides power for the inner loop and the engine terminal, and a second Z-4000 powers the outer loop and the upper loop. A number of smaller transformers are used for switch motors, signals, and lights. Signals are wired to show switch position only.



Lower Level – Eastern Division



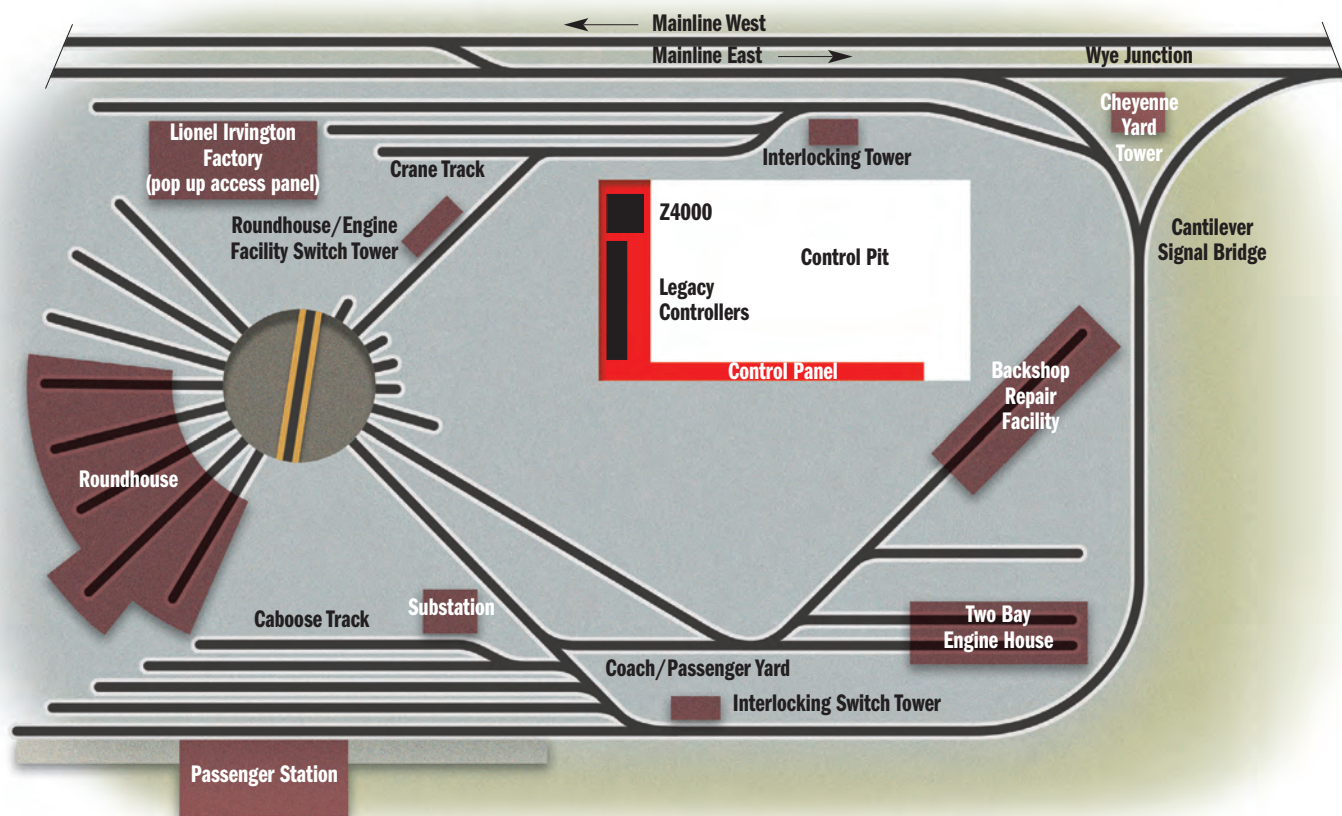
Upper Level – Eastern Division





Low and high lift-out bridges allow access to the door behind this section.

Yard Area Detail



THE BIG SHOW

Article and Photos by Bill Bramlage

My grandchildren and visitors greatly enjoy my train layout. The feature most requested by young visitors is the carnival's fireworks show. After moving to my new house and beginning construction of my new layout, the only fireworks display was a small cluster of fireworks behind the carnival. Now after many requests, an expanded fireworks show is in operation.

I reused the two fireworks panels from my previous layout and then constructed several additional fireworks panels. The enlarged fireworks show extends over 15'. These panels were added to the rear wall of the layout, which was previously detailed with sky and clouds in "Sky Clinic," Run 244.

The fireworks show was created using Fiber Optic Fireworks, Frosty Light Sprays, and Small Twinkle Brite Trees, all Department 56 products. A Kaleidoscope Jet Laser sold by Spencer Gifts was also used. Since the Fiber Optic Fireworks product is now retired, it may be difficult to find.

The fireworks components were all glued to the wall panels as

done in "Building Wall Modules," Run 226. The speaker that comes with the Fiber Optic Fireworks was oriented towards the layout to enhance the explosive sounds. The lights of the Twinkle Brite Trees were reformatted into a ball of twinkling lights about the size of a tennis ball and then glued to the panels. The wall modules were then covered with scenery material to conceal the fireworks mechanism and wires. These panels created a foliage-covered mountain background for the layout. I ordered all of the scenery supplies from Scenic Express. Special attention was given to the connecting edges of the modules so that all the scenery panels would blend together as one large unified scene. The fireworks components and wires were invisible to my visitors when viewed from across the room.

I operate the fireworks in four stages using a separate electrical switch on the control panel to control each stage. Carnival music is played for the operating carnival, which contains over 50 animations and hundreds of lights. At the appropriate time, the music



This is the Department 56 Fiber Optic Fireworks unit #56.52727. The unit provides three colored fiber optic bursts with associated fireworks sound effects. The sounds are convincing. I used 18 of these units for this project. This item is now out of production.



Department 56 Frosty Light Sprays #56.52682 provides a small multicolored fiber optic constant light event without sound and adds interest and variety to the fireworks show.



In an early stage in the construction of the fireworks panel, the components are glued to the panel board. A small hole in the panel allows the wires to be arranged on the backside of the panel. Some rock formations have been added.




In this view of the full panel, the fireworks components and rock formations are glued to the pre-painted plywood panel.



Each Department 56 Small Twinkle Brite Trees #56.52983 is reconfigured into a ball with the LED lights pointing forward. This unit provides a cluster of bright blinking multicolored lights for the fireworks show. I use these in the grand finale with the lighted American flag.

is changed to fireworks music with the lively march “Stars and Stripes Forever.” The fireworks show begins with a small display at the rear of the carnival, and then the three additional fireworks stages are sequentially added to this show along the rear wall of the layout. The Kaleidoscope Jet Laser projects red and green bright lights in a starburst pattern on the sky area above the panels to simulate additional aerial fireworks. The fireworks show terminates in a grand finale with the playing of the “Star Spangled Banner,” lighting of all the LED clusters on the wall panels, and lighting of spotlights shining on the American flag.

This fireworks show is certainly a crowd pleaser. It is an easy-to-do project that evokes smiles from both children and adults. 



This is one of the completed fireworks scenery panels ready for installation on the wall.



ABOVE: The fireworks scenery panels are mounted on the rear wall. There is a walking aisle for visitors between the panels and the layout.

TOP LEFT: Electrical terminal strips are mounted on small plywood panels and installed out of sight just below the scenery panel. The fireworks components are plugged into a series of these small panels.

LEFT: The Kaleidoscope Jet Laser was purchased from Spencer Gifts. The laser light show is convincing and effective. A cardboard cutout allows the laser light to be projected only on the sky painted on the wall and not on the scenery panels.

BELOW: This time exposure photo shows a portion of the fiber optic fireworks and the laser light show. Room lights are usually turned off for the fireworks display, but they were dimmed for this photo.



A-Door-Able O Gauge

Article and Photos by Laura and Ralph Averill

This compact layout built by Laura and Ralph Averill received an honorable mention award in the OGR On-Line Forum's "Layout on a Door" contest held late last year. In future issues we plan to present other honorable mention award winners.

—Allan

Living in a very small two-bedroom condo does not leave us much room for an O gauge layout. A layout on the floor was fun for a while, but putting the track together and taking it apart again was time-consuming. After reading on the OGR forum last year about the use of a hollow-core door for a layout, Laura and I decided that might work for us. We could lean it against the wall when not in use, and when we were ready to run our trains, we could be ready in minutes. With that in mind, we forged ahead and built our first hollow-core door layout.

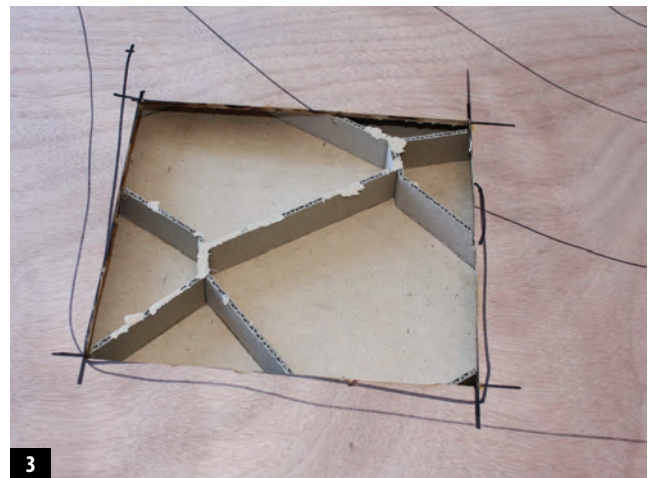
A lot of lessons were learned from that first layout, and when an impromptu "Layout on a Door" contest was started on the forum late last year, we decided it would be fun to participate.

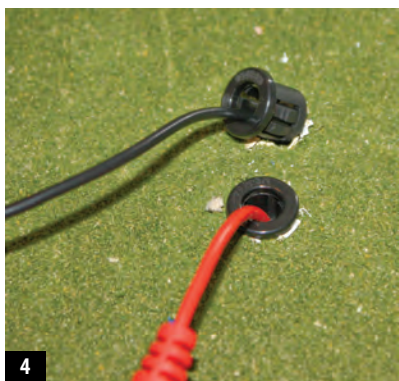
For the contest, we used the same track configuration as had been used for our earlier door layout, plus we added a K-Line by Lionel SuperStreets trolley line. The trolley added more variety and raised the fun factor a notch. The theme we chose for the layout, which was required by the contest rules, was a New York Central railroad in part because Laura was born in New York.

We started construction by gluing a grass mat to the door and then applied wood trim around the edges to give a more finished look (Photo 1). We let the glue set over night for a tight bond.

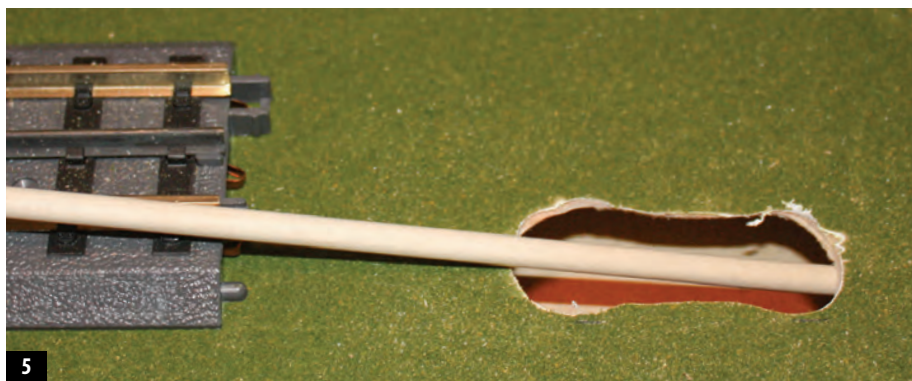
After placing the track and buildings on the door for a test fit (Photo 2), we proceeded to mark the locations where holes would be needed to accommodate the wiring for lighting buildings, connecting to the power supply, and activating our layout's only switch. We wanted to make use of the hollow aspect of the hollow-core door to both hide and protect the wiring, so we cut a large access hole in the middle of the door and kept the cutout piece to reseal the hole when the wiring was completed (Photo 3).

Holes for the various wires were drilled with a Dremel motor tool and a cordless hand drill. We inserted black plastic plugs into the holes to help protect the wires (Photo 4). Then, starting from that large access hole, we used a wooden dowel rod to puncture





4



5



6



7



8



9

through the inner cardboard web that makes up the interior of the door, taped the wires to the dowel, and then fished the wires through to the correct locations on the layout (Photo 5). The wiring process only took about an hour.

After the wiring was installed, we placed the MTH RealTrax track and the SuperStreets roadway track and secured both to the door.

Then it was time to buy some buildings, figures, signs, and other items to finish our layout. We tried to purchase most of the items from OGR sponsors, with the rest, including engines and rolling stock, coming from our local hobby shop. With such a small area to cover, placement of the buildings, figures, signs, and trees was pretty simple and almost as much fun as running the

trains. Laura took on the task of deciding where to put all of the buildings, and I did the rest. It is really nice to share our hobby.

The trees were the last things added to the layout. Just drilling a small hole for the wire trunks worked well.

What we found particularly amazing was how each scene took on so much more character when we added a figure here and there, for example at the trolley station (Photo 6). Adding some Hommies figures and Artista details made the various scenes stand out (Photo 7). It was Laura's idea to add the hobo camp pictured in Photo 8. With the added Camp Fire Light kit from Evan Designs, this made that section of the layout come alive. As the train passes the grade crossing, a police officer can be seen writing a ticket (Photo 9).



About the Authors

Laura and Ralph Averill are both avid O gauge enthusiasts—a definite plus in a husband-wife relationship. They have been married for three years and live in Mason, Michigan, where Laura is a payroll technician at Dart Container. Ralph is a lifelong Michigan resident and was born in Pontiac and grew up in Waterford. Ralph works for Andrews Automotive. Both Laura and Ralph enjoy watching real trains as well as building layouts and operating model trains together.



Next along the route is an MTH tower sporting an eye-catching New York Central sign made by Miller Engineering (Photo 10). The train then comes up on the trolley barn where construction workers are busily engaged (Photo 11). While the Geep switches a few cars near the tower, the tower operator keeps a watchful eye on things in the area (Photo 12).

For us, this hollow-core door layout, an overview seen in Photo 13, makes a lot of sense. We can be running our trains in a matter of minutes, and that often leads to hours of enjoyment. Something Laura and I discovered after we removed everything

from the layout and then reassembled it later on is that the various structures and other items do not always have to go in the same spot. It's like getting a new layout every time you use it.

We want to thank the judges, the sponsors of the contest, and all involved. We had wanted to do another hollow-core door layout using some of the techniques we had learned, and this provided the perfect opportunity. When we start on a larger and more permanent layout in the future, we are now better equipped to take on a new and more complex project. This contest was a great idea! 🚂



Create a realistic coal tipple scene on your layout.

Coaling-Up on the Munoz Lines

Article and Photos by Eliot Scher



I really do not remember when I crossed over to the other side from toy trains to more scale-like and realistic modeling. However, I do know I prefer the scale realism possible on today's train layouts and I am thankful for all of the contemporary products that allow me to replicate real railroads. When I think about when and how I decided to make the leap to hi-rail, I have to admit the change has been evolutionary.

As 3-rail locomotives and rolling stock became more faithful to the prototypes, ancillary products appeared that enabled me to build a believable stage for my actors. Of course, modelers who are featured in magazines and books provide experience and expertise that allow us to further expand our horizons. It is the modern virtual railroad community that enabled me to turn my scale layout dreams into reality.

The Munoz Lines (named for my father-in-law, a decorated WWII hero at the battle for Casino) was originally conceived around a large, scale-detailed steam facility, and steam facilities required huge quantities of coal (Photo 1). As I completed the yard area for my steam opera-

tions, I felt that I somewhat succeeded in building a scale-detailed and believable service area for my locomotives. The roundhouse, turntable, coaling tower, and support structures were properly weathered, and with the help of many prototype photos, I was determined to create scale scenes worthy of what I had begun.

The Munoz Lines is a 20' x 30' double-folded dogbone layout with three levels. At one end, below the towns of Munoz and Independence, Missouri, I had an odd-shaped open area I was determined to turn into an industry. Long trains of dusty, hard-working freight cars pulled by chuffing, bellowing steamers are my favorite trains, but I also enjoy the named passenger trains that run on my Munoz Lines.

My coal tipple is on a trapezoid-shaped 4' x 6' area with an additional narrow 6" x 14' stretch attached (Photo 2). I knew I could position a coal structure there with the support tracks needed, and they would be fed from a tunnel where the trains would seem to appear out of nowhere. Actually, there is a spiral storage track under the town of Munoz that holds a huge intermodal freight and five diesels. You cannot

see any of the train or the track that leads to the tunnel that empties out into the coal tipple area. Just like in real railroading, the viewer does not know when the train will appear. The problem was where would I find an appropriate tipple?

There are precious few O scale coal tipple kits on the market, and although my skills are improving, scratchbuilding a coal tipple was not in my plans. I contacted a fellow who had built a factory for me and who also had a great coal tipple for sale (Photo 3). The tipple arrived the next week to my delight. Some modifications were needed to enable the tipple to fit my space, but this was not a major problem. I had to relocate the coal chute from the rear of the tipple to the side and build the tipple into the mountainside. Now I could bury some tracks.

Studying photos of coal operations convinced me that a successful tipple scene would have to satisfy five criteria.

- Coaling operations tend to dominate the area where they are located.
- Coal mines, tipples, and breakers are often huge structures.







- The scene should include lots of very sooty hoppers and switching locomotives.
- The track ties in such areas are often buried into the earth and coal that spills from structures and cars. You can see the rails, but the track is flat, and ties are often partially or completely buried. You don't see much ballast.
- Everything is dirty.

The tippie was positioned in the mountainside and wired for lighting. The feed track that emerged from the tunnel led to a switch. All were wired and fed the two lines at the tippie.

I now could begin the scenery and detailing. Even though the area occupied by this scene is not huge, there was a lot of ground to cover. To the right of the tippie is a trestle that carries the main line into Munoz and then over to Munoz Terminal. The trestle and the area under it had to be completed first because they were the farthest away from the aisle where I would be working. I used flexible rock walls from Scenic Express and solid rock walls from I.S.L.E. Labs Mountains-in-Minutes that I split and worked into the cliff side. Foliage in several shades of green, ground foam, and coal spillage completed the area under the trestle. I sprayed the trestle with black auto primer and the deck with red auto primer. Both were then weathered with powders from Bragdon Enterprise (www.bragdonent.com).

The first scenery step at the tippie was to make sure I had a suitable area for a wooden plank crossing. I was determined to suggest to viewers that there was a road leading into and out of the tippie area. I used an inexpensive package of Woodsies, which are thin wood pieces approximately 1' x 24' in scale length, purchased from a craft store for my plank crossing. I stained the wood strips mahogany prior to gluing them down. After glue touches wood, it is difficult to get stain to set. Diagonal pieces were cut with a razor saw. I took special care to make sure the flangeways remained unobstructed.

The next step was key to the tippie approach. I used Landscape Modeling Fibre from True Scene Modeling (Photo 4). The fibre was mixed as recommended with warm water and tinted with 90% acrylic black and 10% acrylic brown in a 50/50 mixture of fibre and water. I soon learned that it takes up to a week for the fibre to dry, and I began to use a formula with 20% white or yellow glue, 35% water, and 45% fibre to speed the drying. I was glad



I used painting clothes and gloves.

I applied the mixture with a putty knife along the outer edges of the Atlas O track and blended the mixture between and over the outer parts of the ties (Photos 5, 6, and 7). I worked a 12" to 18" area at a time, and when both outer parts of the track were slathered, I gulped and began working the inner part of the track. I had never buried track ties before and I was really betting I could



cover the ties with the fibre, spread coal spill, and create adequate room for wheel flanges when the material set.

I sprinkled coal onto the moist modeling fibre using a plastic spoon (Photo 8). I used an inexpensive product called Black Decorative Sand that I had purchased in 2 pound bags from a craft store. The sand is sold in two textures: fine and coarse. I used the fine first to fill the nooks and crannies completely and then used the coarse to simulate coal chunks. In the tippie area, I used Egg Coal from Scenic Express for slightly larger chunks. Then I pressed the coal into the modeling fibre with my fingers (Photo 9).

In order to determine whether the fibre mixture and spilled coal would allow for a proper flangeway, I completed filling the inside sections of about a 1' length of track and ran my putty knife blade along the inside edge of both sides of the rails (Photo 10). I pushed a hopper through the section, and it rolled nicely. I followed by taking a piece of cleaning pad and rubbed the three rails

until they shone. Now I had only to wait until the mixture dried. The section I was working on took about 72 hours to dry, and I used my putty knife blade once more. Then I ran my newly weathered Lionel Legacy New York Central GP7 over the area.

I made certain the rollers and all of the wheels without traction tires were properly cleaned. I used the cleaning pad for that work also. Legacy locos allow you to move the wheels of powered trucks, making the job easier. I was really anxious to see weathered equipment running on my buried track.

After powering up the track, I smiled as I heard the loco roar to life with lights shining brightly (Photo 11). I had power! I turned the Legacy knob to increase the speed to Step 3. The GP7 inched forward; its knuckle coupler searched for the waiting H21a hopper. I had a coupled car. I hit the direction button, sounded three blasts of the horn, and hit the bell. I was now a coal man! 🚂



Lionel's Heritage Series commemorates the early years of U.S. railroading.



Heritage Series trains from Lionel LLC include (from front to back) the Stourbridge Lion, the DeWitt Clinton, and the John Bull.

Remembering Things Past

Article and Photos by Peter H. Riddle

Lionel's Heritage Series of historic locomotives captures the essence of steam railroading in the eastern United States in the 1830s. These finely detailed models come complete with crew figures, passengers, or appropriate freight loads to be carried in the diminutive rolling stock.

Steam locomotives first appeared in the Welsh mining district of Great Britain shortly after the beginning of the 19th cen-

tury. Based upon the pioneering work of James Watt and Thomas Newcomen, Richard Trevithick built a self-propelled road locomotive that was somewhat less than successful, due primarily to a primitive steering gear that could barely control the direction of the heavy machine when underway. He then thought of placing his engine on rails, which solved the steering problem and kept it under control. The first

public demonstration of this ancestor of the modern locomotive was staged in 1804.

Early steam engine design was grossly inefficient, due primarily to primitive boiler and valve configurations, and eight years passed before the next major step forward. John Blenkinsop, manager of Middleton Colliery in northern England, teamed up with an engineering firm where a man named Matthew Murray had suc-

cessfully increased the steam capacity and improved the piston valves of earlier designs. In 1812 Matthew Murray's first two locomotives proved capable of hauling as many as eight loaded coal wagons. The Middleton Colliery's steam railroad became a commercial success and was soon imitated.

Development continued over the next decade as steam locomotives were adapted to a variety of industrial uses and eventually to passenger travel. The first public railroad, the Stockton & Darlington Railway Company, began operation in 1825, and the concept spread rapidly. Before long, entrepreneurs in the United States began to see Great Britain's steam railways as a possible solution to travel in the much greater expanses of the North American continent.

The Stourbridge Lion

The first operating steam railroad in the United States was built by the Delaware & Hudson Canal Company in 1828 to transport anthracite coal from mines in eastern Pennsylvania to a canal connecting with the Hudson River. The cost was reported to approach one million dollars, an astronomical sum in those days. The first locomotive to run on the line was the *Stourbridge Lion* imported from Foster, Rastrick & Company in Stourbridge, England, by a farsighted employee of the canal company named Horatio Allen. The locomotive's first official test run took place on August 8, 1829.

The 2009 Lionel Signature catalog states that the *Stourbridge Lion* was retired from service in 1834, but this is not accurate as it was never used by the Delaware & Hudson to haul coal. Although weighing only seven tons, the locomotive proved too heavy for the company's spindly tramway tracks. It was publicly displayed for some years in recognition of its historic importance before being scrapped. Remnants of the locomotive may be seen at the Smithsonian Institution.

Lionel's model is scale-proportioned and well detailed and has a manual reverse switch hidden beneath a removable box on the tender. As on the prototype, the wheels are linked to the pistons by two overhead walking beams that oscillate entertainingly as the engine proceeds down the track. Two coal cars are sold separately. The locomotive also comes with a hardwood display base. The train operates smoothly and has two pickup rollers: one each under the locomotive and the tender, allowing passage over crossings and narrow radius turnouts.

The DeWitt Clinton

After studying the locomotives imported from Great Britain, American builders soon began constructing versions that were better suited to conditions in the United States. Such designs as the *DeWitt Clinton*, named after a prominent New Yorker who



Lionel's model of the *Stourbridge Lion* operates well, and the motion of the two overhead walking beams is fascinating to watch. The tiny locomotive is dwarfed by even modestly sized modern diesels, such as this Lionel scale-proportioned GP30.



At just 11-1/2' in length, the *DeWitt Clinton's* tiny locomotive ushered in passenger rail travel in New York in 1831, capably hauling three coaches filled with passengers and their luggage. More than a century later, much larger and more powerful engines, such as a Canadian National Northern, provided somewhat faster and more comfortable service.



Early 19th-century railroad passengers traveled in or on top of stagecoach-style coaches that offered little protection against the elements or smoke from the locomotive. But the speed and relative comfort of train travel, especially when compared with the horse and wagon, made these minor inconveniences bearable.

was instrumental in the creation of the Erie Canal, were much lighter and more simply constructed than their British counterparts. At just three and a half tons, the locomotive did much less damage to light-weight American rails, which in the early years were made of wood surfaced with strap iron. A simple open wagon, the forerunner of the tender, carried fuel and water for the wood-fired engine.

The *DeWitt Clinton* was an inside-connected locomotive with the cylinders and pistons located within the frame and between the wheels, again following common British practice. In later years, most American builders of steam locomotives relocated the cylinders and drive rods to a position outside the frame. Owing to the small size of Lionel's model, it was necessary to omit the inside cylinders in order to leave room for the mechanism and pickup roller. However, the designers did include a number of small details beneath the frame, adding to its authenticity.

The locomotive was built by West Point Foundry for the Mohawk & Hudson Railroad and entered passenger service on August 9, 1831, between Albany and Schenectady in New York. At speeds approaching 30 miles an hour, it worked the line for 14 years. Following early British practice, the coaches consisted of simple stagecoach bodies mounted on four-wheel frames with both interior and exterior seating and room for luggage or other cargo on top. The word coach has been retained to this day to describe even the most modern railway passenger cars.

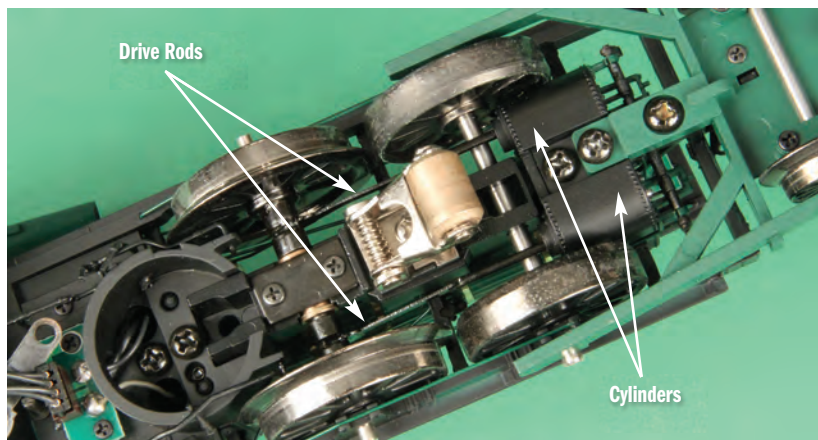
Lionel packaged the *DeWitt Clinton* in a five-unit set complete with three matched coaches and a folding wooden display base. An extra coach is available separately. The cars are finely detailed, with an open frame and delicate handrails. Six passenger figures may be placed on top since there is not enough leg room for them inside. As with the *Stourbridge Lion*, both forward and reverse operation is effected with a slide switch located inconspicuously at the back of the tender. Two pickup rollers keep the current flowing over crossings and most turnouts.

The John Bull

Another British import, the 10-ton *John Bull*, arrived in the United States in 1831 for service on the Camden & Amboy Railroad in New Jersey. Originally built in 0-4-0 configuration, it was later modified by the addition of a two-wheeled pilot truck, which proved necessary to keep it on the somewhat less than perfectly aligned rails of that early line. Uneven rail beds led to an almost universal use



The overhanging roof of the *John Bull*'s substantial tender provided the crew with at least a minimum amount of protection from the weather. Lionel's model is richly detailed with delicate piping, brass boiler bands, and a high-level headlight.



Lionel's model of the *John Bull* includes cylinders between the frame and inside-connected drive rods.



Whether for operation or display, Lionel's Heritage Series locomotives are an interesting addition to any collection. They were produced in limited quantities not to exceed the number of advance orders.



Photo by Jim Barrett

Lionel's model of the Best Friend of Charleston preceded creation of the Heritage Series, although it certainly would be an appropriate member of that family.

of pilot trucks in the early years. Great Britain's most experienced builder of railway engines, the pioneering Robert Stephenson, was responsible for the *John Bull*, which measured more than 17' long. He had produced over 50 locomotives by 1831, and like many of his designs, this locomotive was an inside-connected design.

Also during 1831, builders in Great Britain were already moving away from the stagecoach approach to passenger travel with roomier and more substantial cars. These cars rode on two swivelling four-wheel trucks to provide a much smoother ride. In both concept and execution, these coaches were far more closely related to modern streamlined cars than to the primitive stagecoach style.

Placed in service between New York and Philadelphia, the relatively heavy locomotive was hard on the Camden & Amboy's track, necessitating frequent repairs and rebuilding of the line. However, its greater size and power allowed it to pull the much more modern coaches. So successful was this locomotive in attracting passenger traffic, the railroad kept it in operation for 35 years. It has also been preserved in the Smithsonian Institution.

Having more room to work with on this model than on the two smaller locomotives, Lionel's designers included cylinders and two very delicate drive rods leading to the rear axle, an admirable attention to detail considering that these

features are virtually impossible to see when the locomotive is on the track.

Today's O gauge trains are equipped with substantially oversized wheel flanges ensuring good tracking and ease of re-railing. On larger, more modern locomotives and cars, these large flanges are not too noticeable, but on such small models as the Heritage Series, they unfortunately stand out to a somewhat greater degree, especially on the John Bull.

Because the pilot truck does not swivel, Lionel omitted the flanges on the front drive wheels to allow the engine to negotiate sharp curves. This makes the large flanges on the rear drive wheels much more noticeable.

Lionel's model of the John Bull was the first offering in the Heritage Series, appearing in the 2008 Volume One catalog, and does not come with a display base. It contains a manual reverse switch and operates very reliably.

Lionel's Pre-Heritage Series Release: The Best Friend of Charleston

Lionel's initial venture into diminutive historic locomotives and likely inspiration for the Heritage Series was the Best Friend of Charleston. The real locomotive was believed to be the first steam locomotive built in the United States. It came from the West Point Foundry in New York and was delivered by ship to be assembled in

Charleston, South Carolina, in 1830. The first public run occurred on Christmas day, after which it entered regular passenger service over a six-mile route for the South Carolina Canal and Railroad Company.

The locomotive had the 0-4-0 wheel arrangement and featured a vertical boiler and two inboard pistons located at the front and angled upward. It generated a maximum of six horsepower and could pull a train of coaches at speeds averaging 12 mph, although the locomotive was reputed to be able to reach 30 mph without a load. It weighed three and a half tons and was fueled with wood. The engineer stood or sat at the front just aft of the pistons. The engine pulled a rudimentary flatbed tender to carry the fuel supply and two four-wheel coaches.

The *Best Friend* was victim to a fireman's inexperience on June 17, 1831. Apparently not understanding the purpose of the safety valve and annoyed by the sound of escaping steam, he tied it closed, and the built-up pressure burst the boiler. The engineer was scalded, and the fireman died in the explosion. The Southern Railway built a replica of the train in 1928. It operated until 1986 and was then placed on display in two locations: the locomotive at the Norfolk Southern Railway office in Atlanta, Georgia, and the cars at the South Carolina Railroad Museum.

Lionel produced a Best Friend of Charleston set in 2007, although it never

appeared in the catalog. It was promoted on the company's website and consisted of a close-to-scale locomotive, a tender, and a single coach, all decorated in prototype green with red trim. A second coach was offered for separate sale.

All of the units were coupled with separate drawbars, a link-and-pin style like the prototype. A wiring harness connected the locomotive and the tender, each of which had its own pickup roller. Although too small to contain a remote control reverse mechanism, the engine could be made to run either forward or backward by means of a slide switch located on the tender's wood pile.

Latest Addition: The Lincoln Funeral Train

In 2011, Lionel announced an addition to the Heritage Series, but as with the Best Friend of Charleston, the set did not appear in the catalog nor was it made available for general sale. Instead, it was offered only to members of the Lionel Railroader Club, ostensibly to encourage increased membership. The set consists of a 4-4-0 American-type locomotive and tender and a reproduction of the hearse car, all decorated in an ornate style typical of the mid-1860s.

The locomotive has a close-coupled four-wheel pilot truck and a long cow-

catcher as well as a large diamond stack with an oil-type headlamp mounted high in front. The tender rides on two open-frame four-wheel archbar trucks. Four simulated wood beam trucks with a total of 16 wheels support the elaborate coach.


One of some 20 locomotives used to transport Abraham Lincoln's body along the route from Washington, D.C., to Springfield, Illinois, was a 4-4-0 named the *Nashville*, and that is the locomotive modeled by Lionel. A portrait of the late President was mounted at the front beneath the headlamp for the entire journey. The route duplicated in reverse order Lincoln's trip to the nation's capital for his first inauguration in 1861. Millions of Americans lined the route to pay homage to their slain leader.

A total of nine cars made up the prototype funeral train: a baggage car, seven coaches to carry approximately 300 mourners and staff, and Lincoln's private car that served as the hearse. It was draped for mourning and contained Lincoln's coffin and that of his son Willie who had died in 1862 at age 11 and who had been initially interred in Washington. The train left the nation's capital at 8:00 a.m. on April 21 and arrived in Springfield 12 days later, one day before the scheduled funeral on May 4.

Conclusion

The three Heritage Series models, as well as the earlier Best Friend of Charleston and the later Lincoln Funeral Train are really not playthings suitable for children because delicate piping and other details would likely not stand up well to rough play. The Stourbridge Lion, with its intricate walking beams and their supporting framework, is especially vulnerable to careless handling, although it is sturdy enough to ensure a long life if given proper care.

Given that these train sets are marketed to adult aficionados, who are most likely to have smooth track work, perhaps Lionel should have considered reducing the size of the wheel flanges to be more in keeping with the models' diminutive size. Since most of the sets sold will likely be displayed statically rather than operated, appearance probably should have been of primary concern.

Whether displayed on the shelf, operated in a period setting, or displayed museum style in a scale-size park or plaza on a modern layout, these beautiful representations of railroading's past in the United States are a welcome and attractive addition to today's extensive O gauge offerings. 

The Lincoln Funeral Train is an exclusive offering for members of the Lionel Railroader Club (www.lionel.com/LionelRailroaderClub).



Photo courtesy Lionel LLC

Detailing the Llanerch Trolley Barn

Article and Photos by Don Woodwell

Some time ago, I built two structures using paper: an industrial building with scribed sides and a background flat. Neither structure had three-dimensional detailing. For this current project, however, I wanted to create a more realistic building with greater detailing. The three reasons I chose a paper-based structure were low cost, the challenge of learning new construction techniques, and to determine if such buildings would complement my other layout structures. Working in this medium required that I use different materials,

tools, and techniques.

I chose Westport Model Works (WMW) cardstock components since I was familiar with its products and had used one of its warehouse building facades on that earlier background flat. Further, I knew WMW had a nice selection of printed panels that would work for my layout. At www.westportmodelworks.com, you can view its full product line. Since I was expanding the traction line on my railroad, I was looking for a trolley barn, which I found among WMW's



1



2

numerous cardstock building offerings. It is Building #7, the Llanerch Car Barn of the Philadelphia & West Chester Traction Company (Photo 1).

It just so happens that the real Llanerch trolley barn is a structure I was familiar with from my hometown outside Philadelphia. Originally built in 1907 and torn down in the early 1970s, it was a key repair facility for the Red Arrow Lines.

The final reason for choosing WMW was its support and guidance. The four-page instruction guide was useful for most of the project, but some things I had to figure out for myself.

Selecting the Architectural Panels

I ordered six printed WMW flat panels. Each panel was selected from a group of 18 detailed elevation color renderings that are available in multiple scales, including S and O. Relative to the Llanerch trolley barn, the first two side elevations are of the original building. The other eight panels maintain the same architectural size and appearance but vary in window and door placement. The final eight are alternatives for the front and back panels.

The front and back panels I chose allowed for four trolley repair or storage bays. The overall footprint would be 21-1/2" x 12-1/2". This size accommodated the storing of O scale trolleys and PCC cars in the barn.

Preparing the Walls

I selected 3/16" thick foamcore board, or so-called gator board, for the printed panel backing material. The scale thickness of the structure walls is 9". This is important because the windows are cut out of the drawing panel and mounted onto the back side of the foamcore board. Creating recessed windows is one step toward creating a three-dimensional appearance.

Since a lot of paper and cardboard cutting is involved, I use very sharp modeling knives and change the blades whenever I do not get a perfectly clean edge. For cutting thick material such as the foamcore board, use a #2 blade. A #11 blade would be okay for cutting the WMW panels or other thin cardboard.

Undiluted white glue applied lightly with a finger is recommended by WMW. I also use Aleene's Tacky Glue, available at most craft supply stores, for applications that cannot be weighted down or that require special clamps or braces while drying.

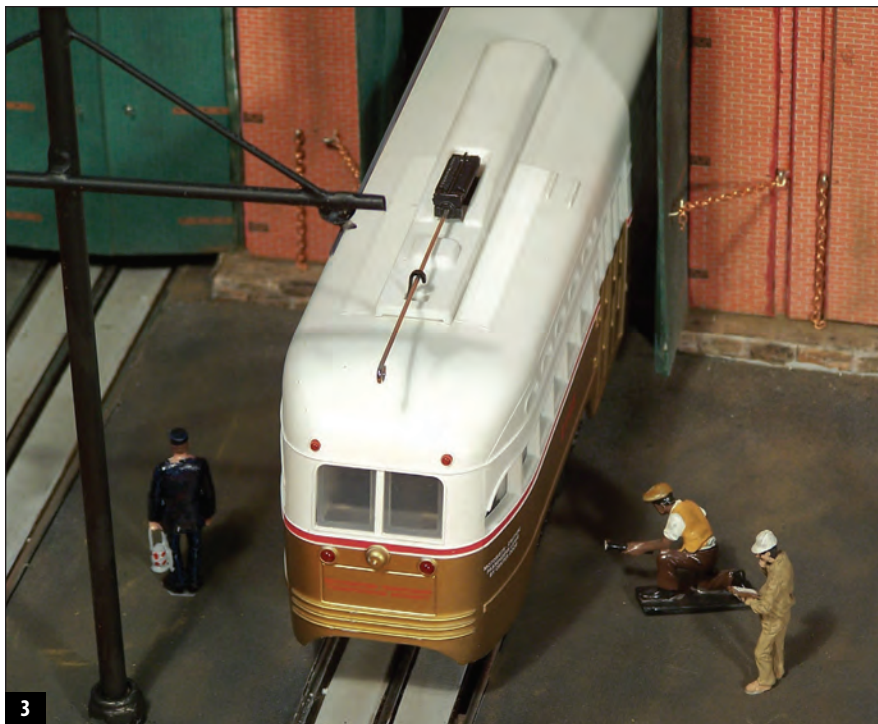
Exterior columns, as seen on the side and back walls in Photo 2, are important architectural elements on the Llanerch trolley barn. These need to be raised so they protrude outward from the building sides. In order to raise them, it is first necessary to cut them from the panels prior to gluing the panels to the backing material. Each panel has a total of five columns that extend from the base almost to the roof. In order to glue

them back onto the sides from which they are initially cut, use a light marker pen to number the panel and then the column, such as sidewall #1/column #1a, 1b, and so forth. Glue the column to thin cardboard, such as that found on the back of a writing tablet, and then set the completed columns aside until you're ready to glue them to the backing material.

Also needed at this time are colored marker pens to color the white or gray edges of the cardboard on which the columns are glued. I took one of the printed panels to Hobbystown and matched the brick and window trim colors as closely as possible to the assortment of available marker pens. The ones I selected had a fine tip on one end and a broad tip on the other.

I also cut out the large doors on the front panel and the two entrance doorways. This resulted in flat panels without windows, doors, or support columns. Carefully glue the panels onto the backing material to ensure that they remain square, even with the architectural elements removed.

When building these models, an important construction consideration is the sequence of the cutting and gluing steps. I found sequencing to be crucial in helping to eliminate errors. Once paper is glued to paper, it's impossible to separate without destroying both pieces. To avoid this problem, I spent much time thinking and planning ahead to be certain that I took the right steps at the right time.



Movable Windows

The sidewall prints that I chose allowed me to make the windows movable. First, I cut out the window and its frame from the side panel and I then cut out the window from its frame molding.

In order to mount the window to the inside of the foamcore backing, I cut a thin cardboard (like that from a manila folder) frame $1/4$ " wider than the window opening on each side plus $1/16$ " inside the window opening. This $1/16$ " wide border allowed me to glue the window and its frame onto the cardboard. Since I intended to light the structure, the back of the window was free of a separate backing material so light would shine through the window.

Once I mounted the windows to their backing frame, I then selected and cut out just the window. I cut two windows, one on each side. In order for the windows to pivot in the center, I glued a small brass tube to the window's horizontal centerline. When dry, I laid the window frame and window face down on the table. To create a pivot rod, I cut a piece of stiff wire the width of the window plus $3/8$ ". This was inserted through the brass tube, and the ends were then glued to the backside of the frame. After the structure is completed, you can insert a $3/8$ " piece of stiff wire between the window ledge and window to prop it open.

Assembling the Walls

I cut out the six wall panels that had

been glued to the backing material, glued the raised columns into their original positions, and touched up any noncolored area with the appropriate marker pen. Because four of these panels are for the front and back sides, I butted the matching center edges together face down. Then I cut a 1 " wide thin cardboard piece the length of the wall height minus $1/2$ ". I held the two wall sections together and pressed the newly cut 1 " piece onto the back side of both panel centerlines so that they were $1/4$ " from both the top and bottom. I weighted it down with a heavy book while it dried.

The next step is to bevel the corners at a 45-degree angle so they fit together cleanly. I used a #2 blade to carefully slice the foamcore board at a 45-degree angle.

Ensuring that the walls are glued together at a 90-degree angle, I used Aleene's Tacky Glue along with homemade angle brackets clamped to the wall panels. These brackets are $1/4$ " brass strips bent to a right angle. I clamped two of these bent strips at the top and bottom of both panels after applying the tacky glue and then added $1/4$ " square bass wood strips to the inside corners of the walls to stiffen them. I then painted the interior walls a light gray.

After the four walls are glued together, measure the inside bottom of each wall except the front. Cut to length pieces of $1/4$ " square bass wood and glue them to the bottom edges of the back and side walls. This serves two purposes: it helps to stiffen the entire wall and also provides a wider foot for eventually attaching the base. For the front

wall, measure the distance between the doors. Then, cut and glue wood strips for each space.

Building the Base and Foundations

The base measures 24 " square. I used $1/8$ " thick Masonite and $1/2$ " x $1/4$ " stiffening wood strips on the bottom around the perimeter and diagonally. The strips also allow for track and wiring for lighting to be hidden easily.

Place the completed walls onto the base and mark the perimeter and locations of each large trolley access door. Cut $1/2$ " x $3/4$ " bass or pine wood foundation strips for the side and back walls and in between the door openings on the front wall. The $3/4$ " and $1/2$ " dimensions are the foundation width and height respectively.

Paint the base assembly light gray both top and bottom. I printed a stone pattern on plain paper using Brickyard 3 from Evan Designs and glued the stone paper to the foundation.

Next, I cut four $19\text{-}1/2$ " GarGraves track sections. Each section ran from the foundation wall at the back of the barn to the edge of the base in the front. I then soldered wires to each rail, one for the center rail and one for each of the side rails. After successful continuity testing, I passed each wire through holes in the base and glued the track pieces in place.

I wanted the rails to appear as if they were embedded in concrete, so I cut and glued foamcore pieces between the foundation and the rails. I also used thin corrugated cardboard between the rails and painted all these filler pieces light gray to simulate concrete (Photo 3).

In front of the structure, I used Styrofoam panels between the tracks and simulated a black tar surface with #230 wet or dry sandpaper so they looked as though they were embedded in a road surface.

In order to square each wall when mounting on the foundation strips, I lightly tapped brads into wooden strips on either side of the structure's walls. This ensured that the walls were at 90-degree angles before gluing them to the foundation. When the glue dried, I removed the brads.

Detailing the Trolley Barn

I mounted the large barn doors on lightweight cardboard and strengthened them with a Popsicle stick. In order to open or close the doors, I used a stiff cloth fabric as hinges. This required some trial and error to



get the cloth hinges working correctly. In order to hold the doors fully open, I mounted short lengths of scale-size chain to the walls and linked the ends to a door latch (Photo 4).

For interior lighting, I used a Dallee Electronics regulated lighting board with nine bulbs. Although designed for passenger trains, it serves well in this application. The lighting strip was suspended from the roof rafters with heavy dark thread.

Interior details include barrels, crates, working figures, tools, and other equipment. Outside, I added maintenance workers (Photo 5), a guy carrying lumber to build new steps leading to the side door, and a painter climbing a ladder to work on the window frames before winter. In front, workers and a trolley conductor mill around one of their cars. These figures came from suppliers such as Model Power, Life-Like, Kramer Products, and Arttista. Landscaping materials from Scenic Express and scrap box junk piles add to the scene.

Weathering inside and out was done with Doc O'Brien's weathering powders. Given the age of the Llanerch trolley barn, it wasn't hard to imagine that grime and dirt were everywhere. The concrete interior floors and the walls, both interior and exterior, were scrubbed with the different colored powders.

The two trolley poles are simple to make and consist of three brass tubing diameters soldered together and then painted. The support pole is 0.203", the crossbar is 0.140",

and the diagonal bracing is 0.078". The hanger for the trolley wire is a 1" length of #20 solid wire soldered to the top of the crossbar, fed through a small simulated insulator, and looped at the end. The four trolley wires pass through these loops and a small hole above each door.

Adding the Roof

Westport Model Works does not supply printed panels for roofing materials but suggests using strips of masking tape to simulate tar roofing paper. I purchased two 1/8" illustration boards from Office Depot and cut them to the right size.

I wanted the roof panels to be removable, so I glued alignment strips on the sides and bottom of each one. A roof ridge made from thin cardboard covers the roof panel butt joint. On the underside of the roof panels is a piece of masking tape. Both help hold

the two panels together when they are lifted off the barn.

I painted the underside light gray, added the masking tape to the topside, and painted it black. I also added eight air vents from a Walther's roof detailing kit, weathered the tarpaper, and sprayed it with Testors Dull Cote. This finished the roof panels.

Supporting the roof panels required various size strips of bass wood. I glued 5/16" square strips at the top of each interior wall. Between the front and back walls, I glued 5/16" square strips as rafters. The addition of these wooden strips stiffened the entire structure and was an excellent base for the roof sections (Photo 6). The entire module was now ready to be mounted on my layout and wired into the power systems.

Final Thoughts

The cost of the WMW printed flats, foamcore backing, hobby knives, bass wood strips, and marker pens was less than for a similar-sized plastic or wooden structure. However, construction of the Llanerch trolley barn required a lot of detail work with different, and new to me, modeling techniques. In some ways, it was as challenging as a scratch-built structure, especially sequencing the steps involved. Although it took considerably more time than I had anticipated, the results were acceptable because it fit nicely on my layout among a variety of other structures.



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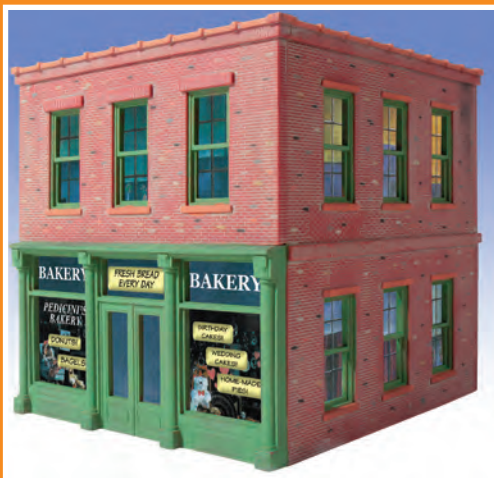
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Candy Is Dandy—The Lionel MPC Life Savers Tank Car

Impact is the first thing that comes to mind when you see the Lionel 6-9278 Life Savers Tank Car (Photo 1). The car is literally a rainbow of bright colors set against a shiny chromed tank car body. The bold white Life Savers logotype goes perfectly with the multicolor graphic (Photo 2). There is nothing subtle here; today we would call the Life Savers tank car a pinnacle of pop culture achievement. But Lionel MPC had a more down-to-earth goal when the 6-9278 was picked for the 1978 catalog. Lionel MPC product planners bet that taking the colorful packaging of a beloved hard candy brand and literally wrapping it around the body of a chrome-

plated tank car would create a big seller. They were right; the Life Savers car became an instant hit that is still sought after by Lionel collectors and operators almost 35 years after it was first announced.

Collector Considerations

Even in this contentious age, most collectors would agree that the Life Savers tank car is an extraordinarily attractive piece of the toy train maker's handiwork, so we are not going to spend a lot of time talking about the appearance of the car. Instead, we will focus on what to look for when you encounter one of these neat little goodies.

I deliberately picked an example for photography that depicts some of the common conditions seen when you find a 6-9278 in the marketplace or on display. My pristine member of the breed safely resides in what I like to call "The Stash," or during my early married years, what was discretely known as "Area 51."

Two advances in toy train manufacturing techniques made the Life Savers tank car a durable collectible: The reliable metal plating of plastic train bodies that did not flake and the use of large decals that remained affixed to the body over time. Chrome-plated tank cars were introduced to the line with the 6-9154 Borden tank

car in 1975, which sported a yellow flower on its side. It was followed by the 6-9156 Mobilgas and 6-9159 Sunoco cars of 1976 (Photo 3). The 6-9159 only came with the 6-1665 Empire Express set. When I reviewed the set in Run 243 "Collector's Gallery," we noted the deterioration in hardness and shininess of the finish on the chrome-plated body of the 6-9159 Sunoco, as you can see from the close-up view in Photo 4. Happily, you rarely see this long-term problem with the 6-9147 Texaco or the 6-9189 Gulf of 1977. In addition, all of the Life Savers tank cars I have seen in the last decade or so still have hard and shiny surfaces, as seen in Photo 5. By the way, the finish was so shiny on this Life Savers car that Rich had a hard time photographing it without unwanted reflections rearing their ugly heads. What all earlier plated tank cars had in common was that very little of the chrome plating was covered; it was the principal decorative element with decals adding color to the appearance of the car.

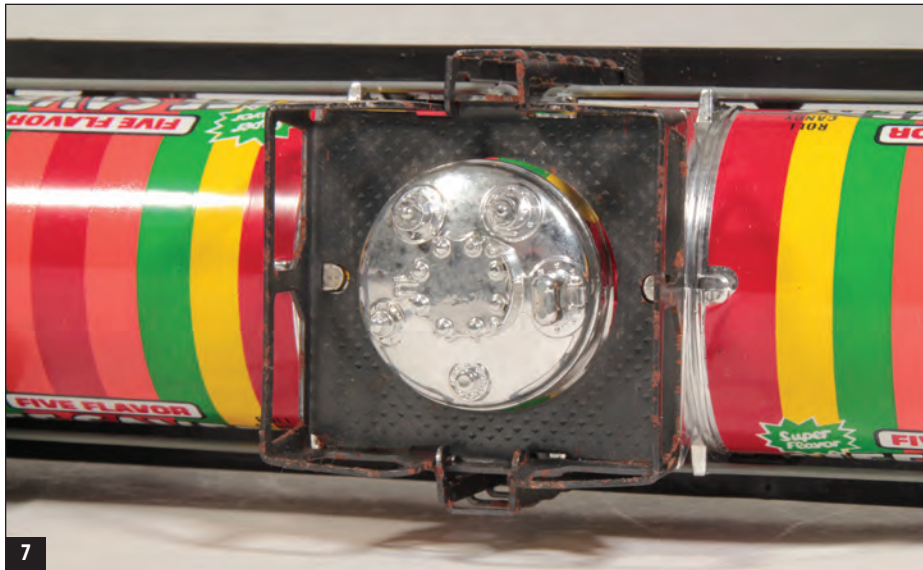
The 6-9278 Life Savers broke new ground by using the chrome finish as a border for a massive three-piece set of wrap-around decals. As noted earlier, the visual effect was spectacular. The three pieces were hand-applied at the factory, and placement of the pieces was not always precise. As you can see in Photos 6 and 7, the little bumps molded on top of the body were used to position the decals, and when the decal was off center, irregularities would occur (Photo 8).

It should be no surprise at this point to suggest that the first two things a collector should look for when examining a Life Savers tank car are the condition of the chrome plating and the precision of the fit on the three-piece hand-applied decals. It also makes sense to look for tears, discolorations, or any other types of blemishes on the decals. If the car passes this level of scrutiny, it is at least a good-looking runner that might be a collectible.

The black platform around the single dome is another potential problem area, as you can see in Photo 9. Over time, the blackening agent was not able to protect the metal platform and the ladder attached to it from the effects of rust and corrosion (Photo 10). The rigid metal of the ladder can also pull up the more flexible material of the plastic chassis, thereby distorting it, as seen in Photo 11.

The Symington-Wayne trucks that





equip the Life Savers tank car are cheap-looking and ugly by today's standards but usually don't present problems that could affect the value of the 6-9278 since almost all Lionel MPC rolling stock had them in 1978.

So what is the condition of this particular car? Using the Train Collector Association's grading system, it would be C-6. However, my old friend Al Eggenberger, using a looser street standard, would probably call it "table grade excellent." This would raise the blood pressure of any serious collector, and that was part of the fun as far as Al was concerned.

Packaging

The MPC window box for the Life Savers car is typical of the time (Photo 12). It was designed to give potential buyers the maximum view of the contents and last long enough to get the product home where children could open the box and discard it, just like they might with any other toy. The coated white cardboard is prone to discoloration as is the printing on the sides and ends (Photo 13). Putting the tank car in the box and taking it out a few times usually causes the clear window film to rip and tear unless you are really careful. The film also tends to rip and tear even if you are extremely careful (Photo 14).

Evaluation and Collector Value

As I went through the description of the Life Savers tank car, I realized that it would be helpful for new collectors, and some veteran collectors as well, to offer a few basic hints on what to look for when examining potential trains to buy. The take away message here is to carefully examine your potential purchase no matter how excited you are at finding it. If I had done this over the past two decades of collecting, I would have saved so-o-o much money! It also doesn't hurt to know something about the train you want to buy before you plunk down your cash. Here, experienced train friends and reference materials can be invaluable in aiding your decision. It is also helpful to ask for information on model train forums, such as the OGR On-Line Forum at www.ogaugerr.com. It is gratifying to see how much information the OGR forum is happy to share with you.

Obviously, condition is a major factor in determining the value of a piece, but

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there are other considerations that are even more important. The scarcity of a sought-after collectible versus supply is essential in determining marketplace value. The Life Savers tank car has had a reputation for being hard to find since the early 1980s when I got the first one for my son, Ryan. They are still hard to find; this example is the first one I had seen up close and personal in over two years.

In 1980, Lionel announced the 6-9356 Life Savers Stik-O Pep plated tank car in its Toy Fair Catalog, but it was not manufactured. As of this writing, Lionel has been unable to make a new version of the Life Savers tank car, and either licensing or royalty considerations may be the reason. What this means for collectors is that an ever-shrinking number of Life Savers tank

cars is not being supplemented by a new supply of replicas, and that is good news for maintaining its value.

I bought the car you see here specifically for this column and for use in holiday public displays. Considering the beauty and scarcity of the fabled Life Savers tank car, the \$95.00 I paid for it was worth the money.

One More Thing

As I was writing this column, I received a 6-52569 Butter Rum Life Savers tank car, the 2010 Cal-Stewart Meet special car selection (Photo 15). For 2011, the good folks at Cal-Stewart have picked the Wint-O Green Life Savers tank car. The Butter Rum car is neat, but it ain't no 1978 Life Savers! 





14



15

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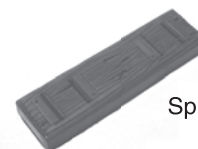
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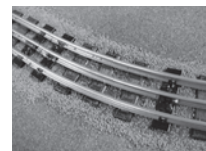
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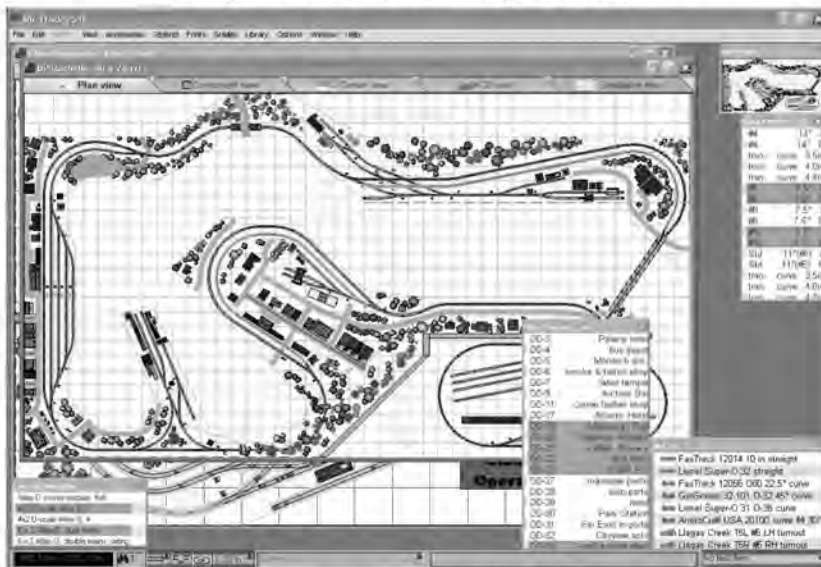


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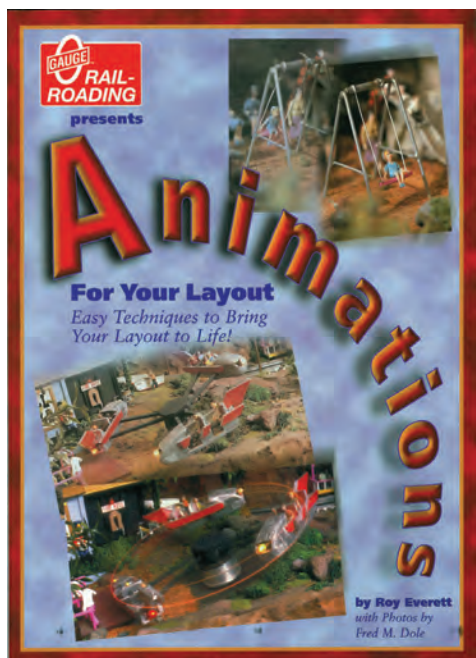
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Scene Along the Rails

Sights Around the Sacramento Locomotive Shops

Article by Don McCuaig

Photos by Don and Vicky McCuaig

For railroad buffs, there's a magical place in northern California called the Sacramento Locomotive Shops. It's not open to the public, but these shops are widely known and legendary. Construction of what were formerly the Central Pacific/Southern Pacific locomotive and car shops started in 1864, and activity at the facility peaked in the 1940s with more than 90 buildings spread over 200 acres.

During World War II, around 7,000 people worked three shifts at the expansive facility. The shops were closed in 1999 after the Southern Pacific's merger with the Union Pacific. Today, only eight buildings remain, two of which are currently used by the California State Railroad Museum, a nearby neighbor. One building is the original locomotive repair shop and it is still used for repairs of the museum's engines and cars. The second structure is used for storage of extra equipment and parts.

We had a chance to see and explore both of these buildings recently when Journey Films was filming some steam engine parts being made for the Golden Gate Railroad Museum, which is located in the San Francisco Bay Area. You can almost hear the sounds still emanating from the walls of these impressive buildings. Walking through the storage area, you see everything from a beautiful Santa Fe Super Chief A-B unit to an ancient steam engine from Scotties Castle in Death Valley. Almost every builder is represented. Some of the locomotives are in perfect working order, while others are a long way from seeing the rails again.

One of the interesting problems the California State Railroad Museum faces involves the Union Pacific Railroad's active main line that runs between the museum and the repair shops. How do you get a 115-ton



A not-so-small problem: Move a 115-ton locomotive across active rail lines when there is no existing crossover.



Solution: Bridge the existing track with a jury-rigged temporary crossover.



Western Pacific F unit 913 is gently eased across the temporary crossover.

locomotive over a main line when there is no crossover track and when you dare not tie up traffic for a prolonged period?

Solution: You build a temporary crossover, and fast! A Union Pacific crew literally laid rails across the top of the railroad's main line. The entire process took

just a little over an hour. I had never before seen anything like it.

Yet another surprise awaited us. The Western Pacific F unit rolled right onto a working transfer table. I had seen pictures of these tables but never thought I would see an honest-to-goodness real working

one. All I could think was what a wonderful O gauge model this would make.

When the museum took over operation of the buildings, the original table had already been scrapped. What to do? One was needed in order to move engines. Well, they took the logical approach and con-



A gleaming cab unit in Southern Pacific Daylight livery sits adjacent to an older cousin from the time when steam ruled the rails.



There's dust and grime coating the warbonnet livery on Santa Fe 347C, but the old F unit still looks grand.

structed a new table to run on the old rails. It was built to resemble the old transfer table, but all the components are new. It seems to me that a transfer table might be a great solution for space-challenged O

gauge hobbyists who want but don't have the space for a place to house a number of locomotives in a plausible shop and service area. We all seem to like turntables, but a turntable and roundhouse take up a whole

lot of space. A transfer table may be just the thing for providing an interesting facility while conserving real estate on the layout.



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Modeling Skid Row

Article and Photos by Bill Bramlage

One of the most enjoyable projects in my layout reconstruction was the creation of a slum area adjacent to affluent Tower City. When I construct a new building kit, I identify and count all the parts and then I attempt to follow all those dreaded pages of instruction. If I paint the wrong color somewhere, I may have to repaint.

Building a slum or skid row changes all the rules because there really are no rules. I just use my imagination. I start building, painting, and weathering until I have created a true disaster: a decaying, forgotten, sub-standard house or business. I am modeling urban decay and a failing infrastructure with a bleak and destitute outlook.

Creating a slum scene allows me to use almost anything that did not fit in other areas of my layout. If I can bend, break, paint, and weather the item, it will probably work nicely. Items that should be indoors can be left outside or on a porch. Industrial debris and machinery can be placed in yards or even in the middle of the street. Dilapidated cars can be anywhere. If I have a box of broken lights, damaged building parts, bent fencing, or just anything else, I can be quite sure all of these items can be used in this project.

The Middle Rail Company factory in my scene was an HO diesel service house I transformed into an O scale factory. The abandoned

passenger station was found as a partially built structure at an O scale show. The windows were covered with boards, and the building was weathered with India ink and alcohol spray. Parts including the roof were painted, distressed, and had foliage added. Hobos and friends now call this old station their home.

The engine shed was a Weaver engine shed, which I thought was slightly too large in scale for my layout. Thus, this engine facility became the candidate for many changes. The roof structure was lowered, and extreme damage, breakage, paint, distress, and weathering resulted in a decrepit station shed the likes of which would only fit a very rundown area of a layout.

Many of the decaying homes along



Here's a starting point for the creation of a trackside slum or skid row. This once affluent community will become a dilapidated, sub-standard town with socially disadvantaged occupants. The slum is positioned below and very near to Tower City in order to exaggerate the differences in lifestyle on the other side of the tracks.

BELOW: The weathered and distressed industrial zone of skid row is detailed with debris, broken machinery, and people with problems. The burned-out Pentecostal church, the Church of the Holy Fire, faces Main Street in the left upper corner of the photo.





This close-up view of life at the train station includes a weathered car from Jack Pearce, Artista figures, and multiple items from train and doll house suppliers. All of these details complement the feel of the overall scene.



The economy is failing, and the Middle Rail Company is for sale and soon will close. It will probably be difficult to find a buyer for this old weathered building in this market.



A forgotten train yard complete with rusty track, heavily weathered engines, and industrial debris leads back to the forlorn, ransacked engine shed.



Main Street through my skid row dramatically illustrates the lack of funding for city infrastructure. A local motorcycle gang tries to avoid giant potholes while gathering at Carol's Union Club.



Middle Rail Company workers are installing their famous middle rail for improved operation of railroads of all sizes.

RIGHT: This scratch-built train station was found at an O gauge train show. Unfortunately, Grant Line discontinued the size of window needed for completion of this project, so the station was sold and moved into my decaying city. The windows were covered with boards, all surfaces were sprayed with India ink alcohol mix, and multiple details and lighting were added.

BOTTOM RIGHT: Creating, detailing, and weathering skid row houses, stores, and streets are more fun and more challenging than working on an orderly and perfectly manicured urban or rural scene where everything is tidy and new.



Main Street were purchased from a fellow at a TCA train meet at York many years ago. These were Victorian house kits (#348-3001-5) from Walthers. The seller had built the kits into burned-out, semi-destroyed full-size structures. I also had several of these buildings from previous York trips. I cut the buildings into front and back halves with a band saw, essentially gaining two buildings from each original building. The open wall was filled with black foam core board and became the rear of each building. I rebuilt and altered most of the roofs so the structures had a more varied appearance. I added porches, balconies, windows, signs, people, animals, fences, debris, and limited lighting. After contributing more weathering, foliage, trees, garages, and vehicles, the building units were ready to join the slum.

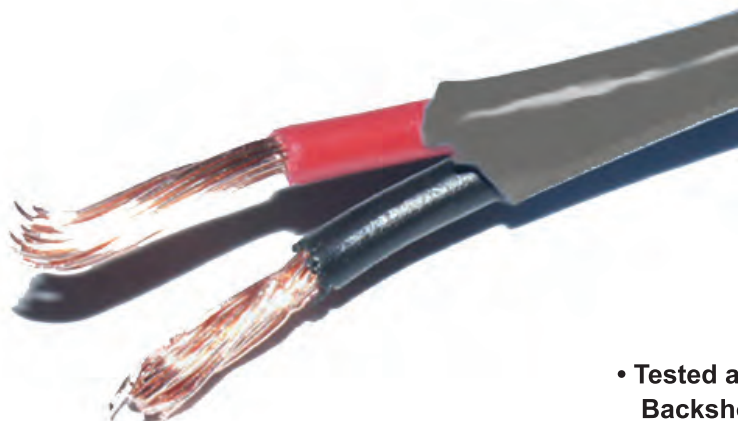
The street scene includes rusty cars, a motorcycle gang, tires, garbage, and broken lights, but something else was needed. My friend Steve suggested potholes—really large potholes. These large potholes swallowing cars bring smiles to my grandchildren's and visiting train friends' faces. 🤖





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About Phasing, Amperage Draw, and Layout Wiring

After many conversations with train operators, I think I need to clear up a number of misunderstandings about phasing, amp ratings, and wiring. So here goes!

Phasing

Let's start with the term phasing. Simplify your layout. Plug *all* transformers into one power strip with a 10-amp breaker. If you use only modern transformers with three-prong plugs, there is obviously only one way to plug them in. That's because the manufacturer should have already wired the three-prong plug so that you can't reverse the polarity of the transformer with each other, making them start up out of phase.

What does out of phase mean? When any AC transformer is first plugged in, it starts out cycling power through a sine wave from plus to minus and then back to plus 60 times a second. If it were possible to reverse the plug in the power source, then the transformer would start out back-

wards going from minus to plus and then back to minus.

For postwar transformers, none of the manufacturers paid any attention to phasing as we do now mostly because people using two transformers on a given layout were few and far between. Therefore, the plugs on those transformers had flat lugs that were identical. That allowed the plug to be inserted either way. That would indeed let you plug them into an outlet possibly reversed from one another, or out of phase.

Remember that we just said that modern plugs have the phasing already decided correctly for you from the manufacturer? Having said that, I do know that there are more than a few later-generation transformers with three-prong plugs on the market that were manufactured with the flat lugs wired wrong right from the factory. For those transformers, you must have an electrician either reverse the wires going to the coil within the transformer or replace the three-prong plug with a new one and

reverse the wires going to the two flat blades of the plug, as well as reattaching the grounding wire to the round prong.

If you look closely at most modern electrical plugs, you will also notice that one of the flat lugs is wider than the other one. That is done to prevent accidentally plugging the plug into the power source out of phase. Even most modern plugs without the round grounding plug still have one flat blade wider than the other just for that reason.

If you have plugs from older postwar-style transformers that still have their original power cord, you will notice that both of the flat blades were exactly the same. To correctly phase these transformers with all the other transformers you use for your layout, you need to know which way to plug them in to be correctly phased with the newer ones.

The simple way to phase all transformers alike is to simply follow these steps:

- 1) Plug all transformers with polarized

plugs or three-prong plugs into a single power strip first.

- 2) Connect one AC common (or black lead) from one of the outputs of the first transformer to an AC common (or black lead) from one of the outputs of the second transformer.
- 3) Set that handle of each of the transformers to about 10 volts.
- 4) Using a test clip lead, attach one end of the lead to the AC+ voltage post on the first transformer. Touch the other end of the lead to the AC+ post of the second transformer.
- 5) If it sparks, it is out of phase with the first transformer. If it has a modern three-prong plug, you need to get an electrician to reverse the wires at the transformer core or at the plug as stated before. If it is an old-style plug, you can correct it easily yourself. Simply turn that plug around and plug it back in. Repeat the test and you should see either a very minor spark or no spark at all. Repeat this test for each successive transformer.

Once all the transformers are correctly phased, I paint a big spot of red paint on one side of all the plugs. That tells me which way to plug it back in if I have to unplug the transformer for any reason.

It is imperative that *all* transformers on your layout be phased correctly, or any accessory using more than one transformer, such as the non-derailing feature on a switch, *will not work* and will short out each time your train approaches a switch flipped the wrong way.

That would happen when your train is on one transformer and your switch

machines are on a constant voltage post from a different transformer. If that transformer is out of phase with the transformer supplying power for the train, then every time the wheels from the train are used to reset the switch, the two commons of the two transformers are momentarily connected, resulting in a dead short (if the two transformers are out of phase with each other).

Amperage Draw

I am amazed at the number of veteran train operators who do not know the following simple fact: The amp rating for the transformer *output* to the track is not the same as the amp rating for the transformer *input* from the 110-volt wall outlet. The input and output voltages are different, which makes the amp draws dramatically different.

Let's take a transformer rated at 180 watts. A 180-watt transformer will deliver a maximum of 10 amps *output* to the track at 18 volts from the transformer. However, that same 180 watts coming out of the wall outlet going *into* the transformer is only 1.6 amps. The amps are lower because the wall outlet voltage is higher at 110 volts. You could run eight 10-amp transformers, all operating at maximum output all the time, from a single 110-volt outlet and not exceed the outlet's maximum amperage rating. If you use two power strips and plug them into two different outlets, you could run up to twelve 10-amp transformers from a single 20-amp house power circuit.


Layout Wiring

Remember our discussion above about phasing and determining a correctly

phased transformer by first attaching all AC common outputs together? Another example of why all commons of *accessory* transformers should be tied together is that it cuts your wiring job in half. Only one wire (the AC+ wire) from any given accessory needs to run all the way back to the transformer or the control panel. The other wire from the accessory is the common or ground.

If you are just starting to wire up a layout, begin by running one large bare wire all the way around somewhere near the perimeter of the underside of your layout, preferably in a loop, so that any accessory you add can be connected to the nearest point on that wire. As an example, I use bare antenna wire which is something like 8 or 10 gauge or so. Make sure that all transformers on your layout have a wire going directly from the transformer's AC- or common to that same AC common loop of wire around the underside of the layout.

This is so simple that it makes wiring half the problem. Once all the transformers' AC commons are connected to that loop, any AC common wire from any and all accessories need only connect to the nearest point on that massive common ground loop under the table. Since all transformers access that same common ground loop, then all your accessories are now wired to their respective transformers on the AC common side.

There you go! Half your accessory wiring is now complete. Now only the AC+ wire from each accessory needs to be run back to the control panel switch and then to the respective transformer's AC+ source. 

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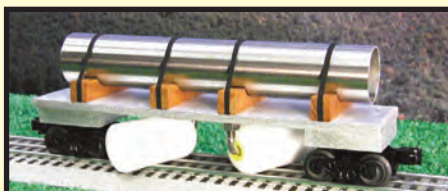
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Backshop Letters

Do you have a question about repairing or operating your trains? Do you have a problem with your trains, accessories, or layout?

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Some of us have large collections of prewar and early postwar Lionel train sets and cars that have been on display in show-cases and on shelves in our homes for literally years. Many of these are polished, look great, and have been oiled possibly once over this time, but, in short, they have hardly been run on a track since their acquisition.

What would you suggest for periodic maintenance when a visitor might like to see one of these old ones run? Many collectors that I've posed this question to state that they really don't oil trains on display because the oil collects dust. For those who just display trains, it doesn't really matter, but for those of us who occasionally want to remove a train of long standing from the display collection and run it, this can present a real problem. What would you suggest?

—Charles

I don't believe that it is a concern I would call serious. I've had many postwar engines on display shelves for decades at a time and, still, when I get one down to show it off or to run it, with the possible exception of a squeaky drive rod or truck wheel and axle, there just isn't any problem.

As a whole, I would encourage you to get all the old Lionel grease completely out of the gears on any engine you own. This grease is paraffin based and sets up like candle wax once the lubricant has leached out of it over time. As for oiling trains on display, there is absolutely no reason for it since you never know in advance which one you might pick up and run. So don't administer any lubricant until you are actually going to run the engine or car. Use grease made by Lucas Oil called Red-n-Tacky #2 for any application that calls for grease. I've seen that stuff sit for two decades and still be ready to do its job just as good as if it had been applied yesterday. —Jim

I just finished your article on the dead-man's switch for your hinged bridge. I also have spent way too much money repairing crashed locomotives due to my lift bridge being up. I have a question. Do the wires for switched track on the other side of the bridge require looping all the way around the layout, or is there some contact accessory for GarGraves track available to transmit electricity for lift bridges?

—Tom Eiden

I insulated about 4' of track on both sides of the bridge and then ran a wire through a carpet channel, such as those rubber channels that look like a door threshold. I ran the wire down the side of the benchwork, through the rubber channel on the floor, and back up to the other side of the benchwork. That wire joins the two center rails on both sides of the bridge. Another wire goes to the center rail of the track on the bridge, and both of those wires then join together and go to the relay. When the relay is actuated by the lever switch, the current stops flowing through the wire, and the center rails on both sides of the bridge and on the bridge go dead. There is no contact accessory that I know of that will make it any easier to work around all of that. —Jim

Can you recommend a good switch button for replacements of Atlas or MTH turnouts? I recently worked on a layout using ScaleTrax that had lots of problems with sticky buttons, which caused the switch machines to burn out. I'm using buttons from Z-Stuff for Trains as replacements, but I cannot get the lights working correctly since the wiring is different. Do you have any good ideas?

—Brian Inch

I use single-pole, double-throw toggle switches available from electrical supply houses like www.mouser.com. This is a panel-mount

toggle switch with a momentary contact both directions. It will let you wire the switches easily to allow a track switch to be thrown in either direction by varying the AC common to each side of the DZ switch motor. Z-Stuff for Trains can supply you with a wiring diagram that will allow you to wire this toggle switch, two LEDs (a red and a green), and two resistors in such a fashion as to have a lighted read-out at the point where you mount the toggle. When you mount the toggle switch, LEDs, and resistors into a control panel, your control problems with the switch motors will be permanently solved. —Jim

I want to build a trapezoidal-shaped building to fit a wedge-shaped space on my layout. I plan to use the Ameri-Towne three-story 6" wall sections and cut them to fit the particular floor plan. I need to make about five full-height cuts through all three stories, and the cuts must be accurate and straight. These will form joints that can be seen from the outside. I would like to cut them with a table saw, using the fence to maintain accuracy.

What type of blade should I use? I've been advised that the more teeth or finer the saw, the better for the plastic. I'm worried that a fine blade might start melting and gumming up the plastic in little balls. Will an ordinary fine tooth blade work? My old table saw isn't the best, but it should do the job for a light duty task like this. Can you offer any suggestions for cutting the wall sections?

—Paul Fischer

Good questions! Yes, I've used a table saw many times to build structures with Ameri-Towne parts. Just as your advisers suggested, use a saw with lots of teeth and make them carbide-tipped teeth. That will let you keep the cut cool, which will minimize or eliminate the melted plastic edge. When you have

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a light melt on the edge, don't attempt to touch it until it cools. When it is cool, it will easily snap off, leaving a nice finished cut. I've used my full-sized Sears table saw to do just what you are describing. I also have one of those Micro-Mark miniature table saws. Both yield good results doing what you want to do.

Also, use wet-or-dry sandpaper between 320 and 600 grit to finish off the edges of the cuts. Wet the paper and let it adhere to a totally flat surface like a Formica table or countertop. Pour water all over the sandpaper. That will make it adhere to the Formica surface allowing you to hold the wall part with both hands and slide the sawed edge onto the sandpaper. A little practice and you will see that you can make perfect edges for gluing to other wall sections. It is actually easier than it sounds. —Jim

I have been looking at your DVD on PS2 upgrades and have a question. On your website it lists this as applying as a PS1 upgrade. However, I believe I saw in a toy train magazine a few months back an ad stating it would work for any locomotive with a DC can motor with flywheel. Can you tell me which of these is correct?

—Kevin Lilly

Actually, they both are. PS1 locomotives are all DC-motored and flywheel-equipped, as are nearly every manufacturers' locomotives these days. The only thing an upgrade kit won't work for is an AC-motored locomotive, which, by the way, almost never has a flywheel. The flywheel is needed for attaching the reader tape.

That tape lets the DCS read the speed of the motor and act accordingly. The DC-type motor is required because the DCS package only controls DC motors. —Jim

I just bought and watched your Backshop Volume 11 video. Great video! I purchased the video for the segment on the "Hinged Layout Drop Section." I have a couple of questions about the side of the drop down that does not have the hinge. I understand the catch stops the door from falling back down, but what keeps it from riding above the table, overshooting the adjacent piece? Is there a piece of wood as a stop?

Also, I was waiting for you to line up the track on the side without the hinge. When I have tried similar projects in the past, I cut the track after attaching it like you did. My problem is that there is either too much space, or the track ends catch on themselves.

—Steven Kohl

The wood stop block is certainly one way to do it. I got the idea from building an actual drop-down bar door for a friend's private bar in his basement. As you say, the latches prevent the door from falling back down and actually give you the ability to adjust the exact position where the latches rest, making a perfect transition from the fixed part of the table to the hinged part.

On the bar door, I made the armrest pad extend just slightly over the opening to prevent the door from over closing. You can do that as well with some easily hidden stop block, keeping the door from going too high when you close it. If you do

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something like that with your drop-down door, make sure the stop block is slightly above the place where you want the door to come up and latch. That will allow the latches to rise up to and in the openings on the latch plate, allowing the spring-loaded latches to engage. Maybe just an eighth of an inch or so is all you need—just something to let the latches work. Then the door will fall the slight distance and rest just where you want it to.

Just as you suspect, and keeping with what you've already learned, make sure the door operates perfectly and with repeatable accuracy before you lay track. Then, lay the track as if the door isn't really there. After that, use a Dremel motor tool with a large-diameter ceramic cutting disc to make cuts in the track right at the point where the door separates, but make the cuts on a diagonal so that the track that drops down actually undercuts the track that remains fixed. Then make adjusting cuts or grinds on the bottom of the rails to ensure that what little overthrow there is when closing the door, or any expansion and contraction from humidity changes, will not create a bind in the track ends when you operate the drop door. I've even gone to the trouble of installing a dehumidifier under the benchwork so the relative humidity remains the same through the seasons, keeping the wood from swelling or contracting with humidity changes.

—Jim Barrett

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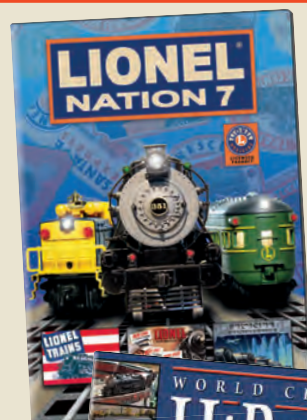
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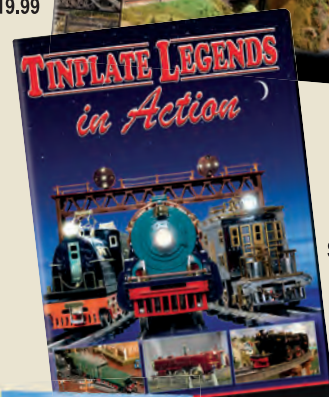
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Several years ago I took a postwar Lionel NW2, which I had repainted in scarlet and gray Cotton Belt livery, to a train show with the intent of showing it to my parts supplier. He frequented shows and meets around the area and several months earlier gathered the parts I needed to complete what was originally a cosmetic basket case. In the short time that the switcher sat on his table, it drew a lot of interest, but I still have it. That little ex-622 was and still is rather special to me.

I've been involved as a copy editor with a number of magazine articles devoted to painting structures, scenery, and even track. However, other than weathering, little is written in magazines or even discussed on the Web about repainting O gauge rolling stock and locomotives in other color schemes or even fantasy schemes. Several people do repainting professionally, and I've seen some outstanding examples of their work. Like most professional artistry, these repaints aren't cheap, and justifiably so. A large number of railroad color schemes are complex and require a lot of talent, skill, and especially experience to reproduce on 1:48 scale locomotives, diesels in particular.

Fortunately for hobbyists who enjoy crafting unique models on their own, a number of color schemes for diesel locomotives as well as freight cars are not all that difficult to work with. These simple schemes can be masked, painted, and lettered rather easily. For example, the Chicago & North Western Geep in Photo 1, a hybrid of postwar and MPC-era components, is proof of a simple scheme that can be done using an airbrush or spray cans and simple masking techniques. I used fine line tape and masking paper from an auto supply store to mask the freshly painted yellow body shell for application of the green paint. My vintage Binks Wren airbrush sprayed the Floquil paint. After letting the paint cure for a couple of days and then applying the Microscale decals using



1



2

Walther's Solvaset, I sealed the finish with a thin coat of Model Master semigloss clear lacquer from a spray can.

With any painting project, preparation is as critical as laying the paint smoothly without voids or runs. The frame on the Geep had an amalgam of flaking paint, dried grease, and embedded grime with sprinkles of rust for seasoning. But the real problem was intergranular corrosion caused by a leaking dry cell battery somewhere in the Geep's past. A lot of elbow grease with wet-or-dry sandpaper, scouring pads, and some paint remover would likely have cleaned the frame adequately. As to the subject of paint remover, the list is as varied as the number of people who have done repaints. The gamut can run from automotive brake fluid, oven cleaner, or full-strength household cleaner to commercial paint strippers. I've tried them all with mixed results and also seen that an unexpected incompatibility between the stripping liquid and molded plastic will ruin not only a body shell but also my whole day. I've had the best success with Testors ELO paint and decal remover, but the stuff is rather expensive in quantities sufficient for stripping an O gauge locomotive or railcar. Getting back to the Geep's unsightly frame, I had access to a bead blaster at our local airport, so I took it as the easy route. After about 30 minutes at the blaster cabinet, the frame was nearly pristine and ready for paint.

Alternatively, if the body shell, boiler, or whatever is in decent shape, feathering and flattening imperfections, mask lines, graphics, and lettering with fine grade wet-or-dry sandpaper can provide a reasonable base for a repaint. Wet grade 400 and 600 are my choices for initial and final sanding. Models with a lot of rivets or other molded-in details can require some careful sanding to keep from damaging them.

The generic bay window Atlas Trainman caboose in Photo 2 was a quick sand-and-shoot project, with light sanding. I kept the factory-painted yellow ends intact with masking and just repainted the sides and roof using Weaver Scalecoat II enamel. The hardest part of this repaint venture was removing the clear plastic windows from the shell before refinishing it. Had I not wanted to take them out, those windows would probably have outlasted the rest of the caboose—but I digress.

On the finished repaint, Bare-Metal foil, a product that's popular with scale model automobile hobbyists, covers the gray irons


shown in Photo 3. I felt that chrome grab irons would add a touch of spice to the otherwise bland sides and ends of the repainted caboose. The car numbers were from a generic decal sheet I got from a local hobby shop. Again, a coat of semi-gloss clear sealed the job.

Regardless of whether I strip the old paint off or just sand the surfaces, my final step before laying paint is to wash the parts to be painted with dishwashing detergent to remove all traces of oil, dust, and other contaminants. Once I've thoroughly dried the parts with a lint-free towel, I try not to touch the surfaces again prior to painting.

Using either an airbrush or spay can, I always lay several light coats rather than a heavy one and let the paint dry to at least tacky between each coat. Enamels usually take overnight to cure completely, while lacquers can dry in an hour or two. Acrylic paints are water-based and dry quickly, sometimes in minutes with high ambient temperatures and low humidity, in other words, a hot and dry day.

My favorite paint is the Weaver Scalecoat line, although I've also enjoyed good results using Floquil and Poly Scale. Scalecoat 1 is for use on metal and wood, while Scalecoat II is for plastic. Scalecoat colors and solvents are available in bottles for use in airbrushes and also in 6 oz spray cans. For a quick job, spray cans are neat. But to achieve a patent leather finish with a complex color scheme, nothing beats an airbrush.

On the subject of airbrushes, using one is not difficult, but like any medium for painting, it takes experimentation and practice to master it. A number of good airbrushes are on the market today, and several of them are priced reasonably. For the hobbyist who might like to do a lot of painting, especially for weathering or painting small details where controlling the amount of paint being sprayed is critical, I recommend looking into an airbrush. To help choose an airbrush and air source, I also recommend Jeff Wilson's book *Basic Painting and Weathering for Model Railroaders*, which is available at model train hobby shops, Internet book dealers, or directly from Kalmbach Publishing.

Like most other facets of O gauge railroading, repainting locomotives and rolling stock can involve just about any time frame from one evening to some serious cumulative hours depending on the magnitude of the project. But regardless of whether the project is a simple and generic repaint of a caboose, refinishing an F3 in a complex multicolor scheme requiring intricate masking and striping, or something in between, it's... well...fun! 



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Scheduled Meets

January 14, 2012

KATY, TX – TCA Lone Star Div. Annual Winter Toy Train Meet, VFW Hall, George Bush Dr. and Ave. D. 10:30a-4p, Adm: \$6, family \$9, under 12 free. Info: Carl Olson (281) 277-7630 or Michelle Bradford (713) 269-8360, www.tca-gulfcoastchapter.org.

WENHAM, MA – Wenham Museum's 22nd Meet & Hobby Show, Buker School St. Snow date January 15. Model trains, dolls, toys. 10a-4p, Adm: \$5, 6-14 \$2, family \$12. Info: (978) 468-2377, info@wenhammuseum.org, www.wenhammuseum.org.

January 14-15, 2012

YORK, PA – Greenberg's Train & Toy Show, York Expo Center, 334 Carlisle Ave. 10a-4p, Adm: \$7, under 12 free. Info: (630) 279-4087, www.greenbergshows.com.

January 15, 2012

NEW BERLIN, WI – Lionel RR Club Toy Trains All Gauge Swap Meet, Entertainment Center, 16000 W. Cleveland Ave. 8a-4p, Adm: \$4, under 13 free. Info: Art (414) 764-5375.

FARMINGTON, NY – Central Operating Lines Ltd. All Gauge Swap Meet, Bingo Hall, 1055 Portion Rd. 8:30a-2:30p, Adm: \$4, under 12 free w/adult. Info: Michael Iorio, 382 Hollbrook Rd., Ronkonkoma, NY 11779, (516) 314-6499.

AUBURN HILLS, MI – The Train Show, Avondale High School, 2800 Waukegan. 10a-3p, Adm: \$3, 12 and under free. Info: Frank E. Lams (248) 537-6008.

January 21-22, 2012

FREDERICKSBURG, VA – Greenberg's Train & Toy Show, Expo Conference Center, 2371 Carl D. Silver Pkwy. 10a-4p, Adm: \$7, under 12 free. Info: (630) 279-4087, staff@greenbergshows.com or www.greenbergshows.com.

January 22, 2012

ALLENTOWN, PA – Great Lehigh Valley Train Meet, Merchants Square Mall, 1901 S. 12th St. 10a-4p, Adm: \$5, tables \$20. Info: www.lehighvalleytrainmeet.com.

FRANKLIN SQUARE, NY – RR Lines Train & Toy Show, 1132 Hempstead Turnpike. 8a-1p, Adm: \$5, under 12 free w/adult. Info: John Koenig (516) 486-6658 or Jerry Nappi (516) 384-4566.

January 28, 2012

LA CROSSE, WI – Great Tri-State Rail Sale and RR Show, La Crosse Center, 2nd and Pearl St. 9a-3p, Adm: \$5, under 12 free w/adult. Info: 4000 Foundation, P.O. Box 3411, La Crosse, WI 54602 or (608) 781-9383.

February 4, 2012

RONKONKOMA, NY – Central Operating Lines Ltd. Open House, 90F Raynor Ave. 12p-5p, Adm: free. Info: Philip Gravenhorst (631) 696-7560, (631) 737-4635 or gravenhorst@optimum.net.

February 4-5, 2012

TIMONIUM, MD – Great Scale Model Train Show, Cow Palace, Maryland State Fair. 9a-4p, Adm: \$9, under 15 free, family \$18, good both days. Info: Howard Zane (410) 730-1036, www.gsmts.com or hzzane1@verizon.net.

February 10-11, 2012

SANTA CLARA, CA – 22nd Annual O Scale West & 7th Annual S West Meet, Hyatt Regency, 5101 Great American Pkwy. 9a-5p, Adm: family \$25 event fee, \$30 after December 1. Info: (650) 329-0424, www.oscalewest.com.

February 11, 2012

JACKSONVILLE, FL – 34th Model Train & Railroadiana Show, Prime Osborn Conv. Center, 1000 Water St. 9a-5p, Adm: \$7, under 12 free. Info: Alan Altman, P.O. Box 985, Land O'Lakes, FL 34639, (813) 949-7197, rrshows@aol.com or www.gserr.com.

February 11-12, 2012

MONROEVILLE, PA – Greenberg's Train & Toy Show, Monroeville Conv. Center, 209 Mall Blvd. 10a-4p, Adm: \$7, under 12 free. Info: (630) 279-4087, staff@greenbergshows.com or www.greenbergshows.com.

February 12, 2012

WALLINGFORD, CT – Classic Shows LLC Train & Toy Show, Zandri's Stillwood Inn, 1074 S. Colony Rd. 9a-2p, Adm: \$5, 12 and under free w/adult. Info: (203) 926-1327, www.ClassicShowsLLC.com.

February 18-19, 2012

ESTES PARK, CO – Rails in the Rockies Conference Center, Rocky Mountain Park Inn, Hwy 36 and Hwy. 7. Sat. 9a-5p, Sun. 9a-4p, Adm: \$5, 12 and under free w/adult. Info: Laura Trump (970) 577-0343 or coloradotrump@yahoo.com.

February 25, 2012

MUNCIE, IN – 21st Annual Train Show, Delaware County Fairgrounds, 1210 N. Wheeling Ave. 11a-5p, Adm: \$5, 12 and under free. Info: Brandon Mundell (765) 288-6505 or store@toysforeverhobbies.com.

SPRINGDALE, AR – Sugar Creek RR & Historical Society 9th Annual Train Show, Holiday Inn, 1500 S. 48th St. 9a-4p, Adm: \$6, 12 and under free. Info: Keith Johnson, (479) 871-2802, train072@cox.net.

February 25-26, 2012

VIRGINIA BEACH, VA – Greenberg's Train & Toy Show, Convention Center, 1000 19th St. 10a-4p, Adm: \$7, under 12 free. Info: (630) 279-4087, staff@greenbergshows.com or www.greenbergshows.com.

ALLENTOWN, PA – ATMA Spring Thaw Train Meet, Fairgrounds Agricultural Hall, 17th and Chew St. Sat. 9-4, Sun. 9-3, Adm: \$7, 12 and under free. Info: Robert House, 1120 S. Jefferson St., Allentown, PA 18103, (610) 821-4886 (no calls after 9p) or www.allentowntrainmeet.com.

February 26, 2012

NEW BERLIN, WI – Lionel RR Club Toy Trains All Gauge Swap Meet, Clarion Hotel Airport, 5311 S. Howell Ave, Milwaukee. 8a-12p, Adm: \$4, under 13 free. Info: Art (414) 764-5375.

KITTANNING, PA – Train Show, Township Volunteer Firehall, Rte 422 East of Kittanning. 10a-4pm, Adm: \$3, 12 and under free. Info: David Campbell (724) 352-1113.

March 3, 2012

SEABROOK, TX – TCA Lone Star Div. Toy Train Show & Swap Meet, Bay Area Community Center. 10a-3p, Adm: \$6, family \$9, under 12 free. Info: Carl Olson (218) 277-7630, www.tca-gulfcoastchapter.org.

March 3-4, 2012

MIDDLETOWN, NY – Greenberg's Train & Toy Show, Orange County Fair Arena, 100 Carpenter Ave. 10a-4p, Adm: \$7, under 12 free. Info: (630) 279-4087, staff@greenbergshows.com or www.greenbergshows.com.

March 4, 2012

FARMINGTON, NY – Central Operating Lines Ltd. All Gauge Swap Meet, Bingo Hall, 1055 Portion Rd. 8:30a-2:30p, Adm: \$4, under 12 free w/adult. Info: Michael Iorio, 382 Hollbrook Rd., Ronkonkoma, NY 11779, (516) 314-6499.

March 10, 2012

RINGGOLD, GA – TCA Dixie Div. Toy Train Meet, The Catoosa Colonnade, Old Mill Rd. Members 9a, public 9:30a-1p, Adm: \$7. Info: Bill Stitt (423) 894-1284 or George Blatz (423) 842-6094.

ST. LOUIS, MO – Boeing Employees RR Club Meet, Greensfelder Recreation Complex at Queeny Park, 550 Wiedman Rd. 10a-3p, Adm: \$3, tables \$15. Info: Wayne Schimmel, 733 Hwy. Y, Winfield, MO 63389-2206, (636) 668-6313 (after 6p), wmschimmel@gmail.com.

ANNAPOLIS, MD – WBA Chapter TCA Annual Train Show, Armory, 18 Willow St. 9a-2p, Adm: \$5, under 12 free, military free. Info: Art Tate (410) 766-9100 or annapolismeet@wbachaptertca.com.

March 10-11, 2012

ROCHESTER, NY – Greenberg's Train & Toy Show, Monroe County Fair and Expo Center, 2695 E. Henrietta Rd. 10a-4p, Adm: \$7, under 12 free. Info: (630) 279-4087, staff@greenbergshows.com or www.greenbergshows.com.

March 11, 2012

NILES, OH – Youngstown Model Railroad Club Train & Model RR Flea Market, McMenamy's Banquet Hall, 325 Youngstown-Warren Rd. 10a-3:30p, Adm: \$5, tables \$20. Info: Jim Pope (330) 547-3614 or Ed Williams (330) 539-4786, www.ymra.org.

ALTOONA, PA – Alto Model Train Museum Assoc. Train Show, Blair County Conv. Center, 1 Convention Blvd. 9a-2p, Adm: \$4, under 12 free. Info: Ron Kennedy (814) 696-9671, ronjane@atlanticbb.net or Greg Miller (814) 695-3246, gmmflyer@verizon.net.

March 16-18, 2012

LOMBARD, IL – O Scale Meet, Westin Lombard Center, 70 Yorktown Center. Sat. 9a-5p, Sun. 9a-2p, Adm: \$20 for entire weekend. Large 2-rail show. Info: Melissa (630) 745-7600 or www.marchmeet.net.

March 17-18, 2012

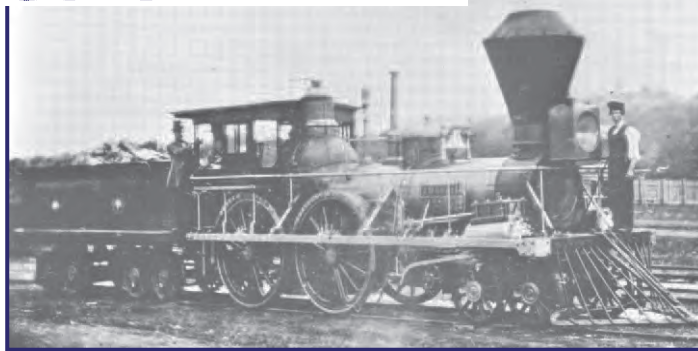
KIRTLAND, OH – NMRA Railfest All Gauge Train Show 2012, Lakeland Community College, 7700 Clocktower Dr. 10a-4p, Adm: \$7, \$12 two-day pass, family \$12. Info: (440) 357-8890, railfest@mcr5.org or www.railfest.org.

WILMINGTON, MA – Greenberg's Train & Toy Show, Shriners Auditorium, 99 Fordham Rd. 10a-4p, Adm: \$7, under 12 free. Info: (630) 279-4087, staff@greenbergshows.com or www.greenbergshows.com.

FAIRHOPE, AL – 20th Annual Model Train Show, Kindergarten Center, 100 S. Church St. Sat. 9a-5p, Sun. 10a-4p, Adm: \$2, children free, active duty military, police and firefighters free. Info: Herb Kern (251) 660-1659 or dxlndkern@aol.com.

March 18, 2012

NEW BERLIN, WI – Lionel RR Club Toy Trains All Gauge Swap Meet, Clarion Hotel Airport, 5311 S. Howell Ave., Milwaukee. 8a-12p, Adm: \$4, under 13 free. Info: Art (414) 764-5375.



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HOMOSASSA, FL – Regal Railways Model Train & Swap Meet Toy Show, Lions Club, 3705 Indiana, Terrace and Homosassa Trail. 10a-3p, Adm: \$4, 12 and under free. Info: Joe (727) 244-1341 or www.regalrailways.com.

March 24-25, 2012

WILMINGTON, DE – Greenberg's Train & Toy Show, Chase Center on the Riverfront, 815 Justison St. 10a-4p, Adm: \$7, under 12 free. Info: (630) 279-4087, staff@greenbergshows.com or www.greenbergshows.com.

March 25, 2012

WALLINGFORD, CT – Classic Shows LLC Train & Toy Show, Zandri's Stillwood Inn, 1074 S. Colony Rd. 9a-2p, Adm: \$5, 12 and under free w/adult. Info: (203) 926-1327, www.ClassicShowsLLC.com.

FRANKLIN SQUARE, NY – RR Lines Train & Toy Show, 1132 Hempstead Turnpike. 8a-1p, Adm: \$5, under 12 free w/adult. Info: John Koenig (516) 486-6658 or Jerry Nappi (516) 384-4566.

March 31-April 1, 2012

EDISON, NJ – Greenberg's Train & Toy, NJ Conv. and Expo Center, 97 Sunfield Ave. 10a-4p, Adm: \$7, under 12 free. Info: (630) 279-4087, staff@greenbergshows.com or www.greenbergshows.com.

April 1, 2012

FARMINGTON, NY – Central Operating Lines Ltd. All Gauge Swap Meet, Bingo Hall, 1055 Portion Rd. 8:30a-2:30p, Adm: \$4, under 12 free w/adult. Info: Michael Iorio, 382 Hollbrook Rd., Ronkonkoma, NY 11779, (516) 314-6499.

April 15, 2012

HAWLEY, PA – Model Train Show & Sale, Hawley Fire Dept. 9a-3p, Adm: \$3, under 12 free w/adult. Info: Bill Delling (570) 226-3206 or hawleyfd@prtd.net.

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Statement of Ownership, Management, and Circulation

1. Publication Title	2. Publication Number	3. Filing Date
O Gauge Railroading	106211482	12/1/11
4. Issue Frequency	7 times per year	5. Number of Issues Published Annually
		34.95
6. Complete Mailing Address of Known Office of Publication (Street, city, county, state, and ZIP+4)	33 Sheridan Road, Youngstown, OH 44514	
7. Complete Mailing Address of Headquarters or General Business Office of Publisher (Not printer)	33 Sheridan Road, Youngstown, OH 44514	
8. Full Name and Complete Mailing Address of Publisher, Editor, and Managing Editor (Do not leave blank)	Richard Melvin, 33 Sheridan Road, Youngstown, OH 44514	
9. Full Name and Complete Mailing Address of Editor (Do not leave blank)	Allan Miller, 33 Sheridan Road, Youngstown, OH 44514	
10. Owner (Do not leave blank. If the publication is owned by a corporation, give the name and address of the corporation immediately followed by the names and addresses of all stockholders owning or holding 1 percent or more of the total amount of stock. If not owned by a corporation, give the names and addresses of the individual owners. If owned by a partnership or other unincorporated firm, give its name and address as well as those of each individual owner. If the publication is published by a nonprofit organization, give its name and address.)		
11. Known Bondholders, Mortgagees, and Other Security Holders Owning or Holding 1 Percent or More of Total Amount of Bonds, Mortgages, or Other Securities. If none, check box		
12. Tax Status (For completion by nonprofit organizations authorized to mail at nonprofit rates) (Check one)		
13. Publication Title	14. Issue Date for Circulation Data Below	15. January 2012
16. Total Number of Copies (Net press run)	17. Total Number of Copies (Net press run)	18. Total Number of Copies (Net press run)
19. Total Number of Copies (Net press run)	20. Total Number of Copies (Net press run)	21. Total Number of Copies (Net press run)
22. Total Number of Copies (Net press run)	23. Total Number of Copies (Net press run)	24. Total Number of Copies (Net press run)
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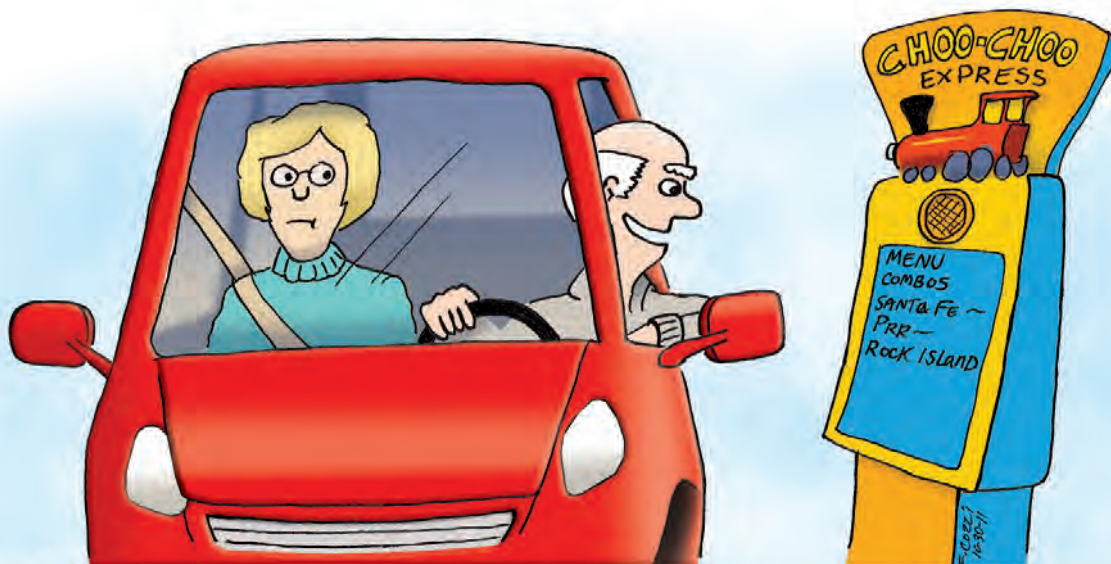
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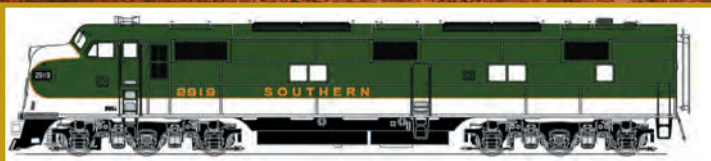
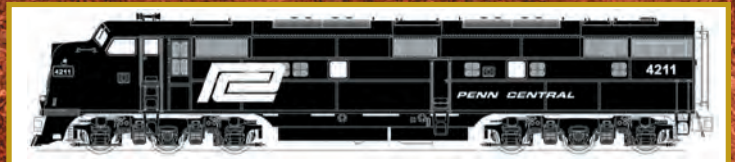


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