THE S RESOURCE

NEWS, REVIEWS, INFORMATION TO USE

June/July 2016
Volume 2 # 5

The Buffalo & Chautauqua Railroad
Adding to a Spartan Railgon Kit
A Railroad Car Outbuilding
What's on Your Workbench
Relocating A Railroad
S West 11
Shows, Meets and So Much More

THE S RESOURCE
NEWS, REVIEWS, INFORMATION TO USE
SCALE

Bill Of Lading

Published Bi Monthly

The Model Railroad Resource LLC
407 E. Chippewa St
Dwight, Illinois 60420

Owner / Publisher
Amy Dawdy
amy@sscaleresource.com

Managing Editor / Advertising Executive
Daniel Dawdy
daniel@sscaleresource.com

June / July
Volume 2 #5

Welcome to the online *S Scale Resource* magazine. The magazine is presented in an easy to use format. The blue bar above the magazine has commands for previewing all the pages, advancing the pages forward or back, searching to go to a specific page, enlarging pages, printing pages, enlarging the view to full screen, and downloading a copy to your computer.

Front Cover Photo

Beautiful view of Gaylord Gill's layout.
Photo by Glenn Guerra

Rear Cover Photo

Olean on the Buffalo Main of Gaylord Gill's layout.
Photo by Glenn Guerra

DES PLAINES HOBBIES

S Scale

B&O I-10 Caboose

New craftsman kit of the B&O class I-10 caboose.
The I-10 class was the ex Buffalo Rochester & Pittsburgh Caboose
These cars were also used by the Montour Railroad

Kit # SSA 70

$90.00 each

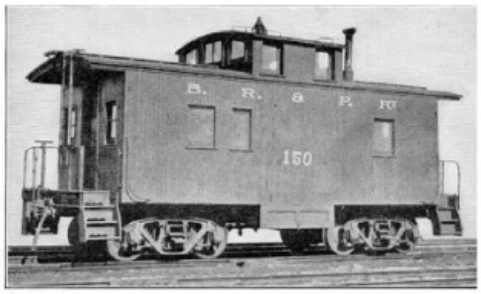
The kit features a laser cut wood body made with aircraft grade plywood. The plywood ensures there will be no warp or distortion to the parts. Easy to assemble with everyday wood glue.

The walls are laminated from three pieces which allows all the windows in the sides and ends to operate. The doors are a separate part that can be glued in the closed or open position should you want to show the interior.

The interior bunks and partitions are all there. Simple tab and slot assembly locates all parts.

The metal parts of the prototype frame are made with brass etchings on the model. Easy to fold up the parts and solder or glue together. The use of a brass etching makes a durable frame with prototypical cross sections.

Trucks, couplers, and decals are not included. Instructions are on a CD with the kit.



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From the Publisher's Desk

We just returned from California and the 2016 O Scale West/S West 11 show. This was the first time Dan & I attended, and it was great to see all the West Coast modelers and vendors. The weather was a little cool for May in California, but we still enjoyed ourselves. As you know, the convention was moved this year due to a scheduling conflict with the hotel. Preparations are uderway for next year, although a date and location has not yet been set. We will keep you informed as we receive updates from the show committtee. The Bay Area S Scalers had their modular layout set up at the convention, in addition to some great layouts to view in the area. There were also clinics available, and Dan did one on glass cutting for models. If you're interested, check out the video here: https://www.youtube.com/watch?v=Vs6lQrBm6Jg

This issue is being published just before Memorial Day here in the U.S., and I would like to take this time to honor all of our service men and women who have given their lives while serving in miliary service so that we can continue to enjoy the freedoms they have made possible. I hope you enjoy reading this issue which features Gaylord Gill and his Chautauqua and Buffalo Railroad And, be sure to check out the articles on scratch building a railroad car outbuilding, a Don Winter railgon kitbash and of course, "What's on Your Workbench?.

Memorial Day also signifies the beginning of the summer season - picnics, gardening, yardwork and summer vacation. While you're out this summer, look around you for modeling inspiration. Maybe you need to put a garden scene on your layout. How about modeling that old abandoned rail car you saw in your travels? Or, if you're feeling patriotic, maybe a parade scene.

Be sure to check out our advertisers for everything you need to make your models and/or scenery complete. Also, be sure to let them know you saw their ad in *The S Scale Resource.* They, along with our readers, are what make this magazine possible. That being said, please send your comments and pictures to:

amy@modelrailroadresource or daniel@modelrailroadresource

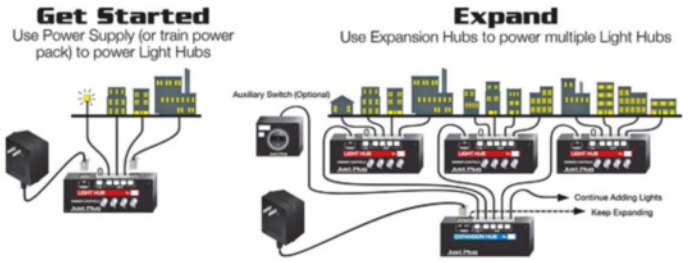
We would love to see what you're working on, and maybe publish it in an upcoming magazine!

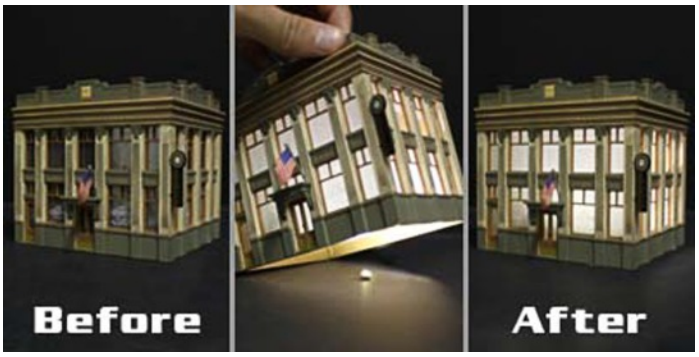
Happy Reading & Happy Modeling,

Amy Dawdy

NEWS YOU CAN USE

Woodland Scenics Just Plug Lighting System is a complete, quick, and easy way to add realism to new and existing layouts and other projects. No electrical knowledge or special tools needed. Just Plug and you're done! Individual bulb brightness can be controlled, and special window film eliminates the need for building interiors. The modular design allows for easy expansion, and Just Plug works for all scales. Use the Stick-On LEDs to light up your buildings and Nano LED's to bring light to even the smallest of details.





Tom Dempsy from Clover House has finish cut sugar pine ties milled to a scale 7" x 9" x 16', actual size is .109" x .141" x 3.00", packaged in lots of 500 in a plastic bag. This should be sufficient for between five and eight turnouts, depending upon size.

Also a starter pack consisting of our 1232 glass scriber and one ten pack of our ultra-thin glass (2.3" x 0.9" x 0.006"). This is a good and inexpensive way to begin your glass cuttings skills. See the February/March 2016 issue of The S Scale Resource for an article waking you through all you need to know.

River Raisin Models Early Berkshires including: Boston & Maine, Boston & Albany, AT&SF, Southern Pacific, TH&B, And Illinois Central!

RESERVATIONS ARE DUE NOW!

Photos by C.T. Felstead Courtesy of the Bob Hundman Collection and the William A. Raia Collection.

River Raisin Models announces the Early Berkshire project. We have negotiated a great project with many different versions with our fantastic builder, Boo Rim Precision of South Korea. These Lima built locomotives were ordered by the B&A and the B&M in 1925 due to the impressive showing of the A-1 Demonstrator 2-8-4. In 1945, due to the WWII traffic boom, the B&M sold 17 locomotives to the AT&SF and the SP. Due to the success of the B&A #1433 tested on the TH&B in 1928, they ordered two similar engines from the Montreal Locomotive Works, #201 and #202. See our website for more information!
www.riverraisinmodels.com

The example below shows the increase in readership and continued advertiser value for the October/November 2014 issue of *The S Scale Resource* that can **only** occur over time with an online publication.

DATE	No. Of Unique Views	Page Views
9/1/14 - 11/1/14	1,177	44,872
9/1/14 - 3/1/15	1,763	65,482
9/1/14 - 11/1/15	2,410	75,495
9/1/14 - 3/1/16	2,523	81,263

The O Scale Resource and *The S Scale Resource* are published on alternating months as an online publication available to anyone accessing the website. The copy and ads are viewed online, and the whole issue is available as a download so the viewer can retain the issue. All issues are archived and always available on the website. All ads remain linked to the advertiser's website.

The Buffalo & Chautauqua Railroad

In this view of the Buffalo and Chautauqua railroad, we see the Pennsylvania Railroad Babcock Street yard on the right with the city of Buffalo behind it.

By Glenn Guerra

The Buffalo & Chautauqua Railroad runs in the basement of Gaylord Gill's house in Michigan. Gaylord was interested in trains as long as he can remember. When he was seven, his parents purchased an American Flyer train set and his dad helped him set it up. The train layout provided many hours of fun until life got in the way. Like so many of us, going off to school, working, or military service broke the bond we had with our model trains when we were younger. Then came family and work. Finally, life starts to slow down a little and we have time to catch our breath. About this time, we start to remember all those care free days spent fooling around with our model trains. Remember those days? This was your railroad and you could do what ever you wanted with it. Think about that. How many other things in life can you do when you want and how you want? That's what hobbies are, and this is what happened to Gaylord around 1979. The old American Flyer set came out, and Gaylord started hanging around with a S Scale club in the Detroit area. Something was a little different though. Besides setting up the layout and running it, Gaylord wanted to create something. The train set was not something nostalgic to remember from his youth – it was a means to create a miniature world as he saw it. By now, he was looking at the prototype railroads closer and some of the things about the American Flyer set were starting to be a concern. One concern was the track. The American Flyer track did not have ties; that combined with the limited variety of sizes made layout planning too restrictive. That could be solved with Gargraves track though. Ideas were starting to come together, and in 1982, Ron Bashista from American Models came to a club meeting with the first S Scale model he made which was an FP-7 that was decorated for the Pennsylvania Railroad. Gaylord told me it was that meeting that finally convinced him to make his layout using scale track and wheels.

This corner of the layout actually contains both ends of Gaylord's point-to-point railroad, with reversing loops stacked one over the other, but all hidden below the visible layer. Inside the loops there is open space that two people can occupy when operating their trains.

One of the first decisions was to get a rough idea of what he wanted to create. Some people model a specific prototype in a specific area. Other people like to create an imaginary railroad. This approach has some appeal when it comes to rolling stock. If you try to stick to a specific prototype in a specific era you may find that the equipment for your prototype is just not available.

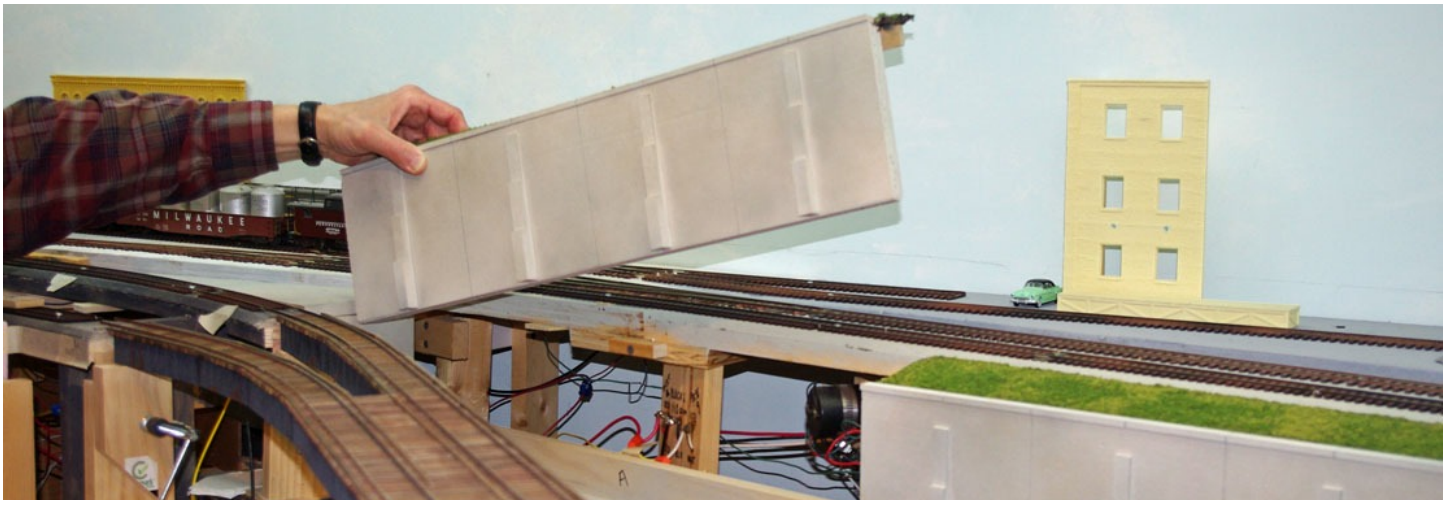
The city of Buffalo slopes away from the viewer down a hill towards Lake Erie. This is different than a lot of model railroad scenery in that slopes up as it goes away from the viewer. This view shows how Gaylord is modeling the background buildings lower than the track, thus reinforcing the idea the city is sloping towards the lake. The tracks on the lowest level go to hidden staging yards, and this works well in a city scene by having the tracks go into a station.

At Buffalo, the Babcock Street yard is high and in the front of the layout. The scenery slopes down as it goes away from you towards Lake Erie. You can see how Gaylord is doing it in this photo. The HO Scale factory set low in the back forces the perspective giving you the feeling that you are looking down hill towards Lake Erie.

This is another nice touch to Gaylord's city scene. In this mock up, notice how the white street next to the cream colored building slopes down to the next block. This is going to give this whole scene the look of a town built on a hillside. These little touches can really add to your scenes.

This view shows one of the control panels that Gaylord has spaced around the layout. These panels control the powered switches on the main lines. The large gray building is the Pennsylvania Railroad Seneca Street freight house.

Gaylord's first idea was to create the Grand Valley Northeastern Railroad. This would be a railroad somewhere in the Midwest. In his original plan, the Baltimore and Ohio, New York Central, and Pennsylvania Railroad would all have trackage rights over his railroad. He would model an era around 1953, and steam locomotives for all the railroads were available. The layout was starting to take shape. While this was all coming together, the model railroad hobby was entering the digital age. The advent of reliable Digital Command Control changed a lot about the way we operate our model railroads. Gaylord started looking at how he would operate his railroad. As he looked into operation more and learned more about it, his ideas on his layout theme changed. Gaylord will tell you, in a separate companion article, how his operating ideas influenced his change of theme and how he operates his railroad now. As a side note, the NASG National Convention this year in Novi, Michigan will host some operating sections on different layouts. If you like operation or are considering it for your layout, be sure to take in some of the operation sections and seminars.



To get at the switch machines for the back track, Gaylord made this removable part of the retaining wall.

In this view we are passing by the roundhouse and entering the east end of Babcock Street yard. When I first saw this, I was trying to figure out what Gaylord was doing with the big screws in the middle of the track. He told me they temporarily hold the track in place. While he is operating the railroad and seeing how it works he sometimes moves tracks around. The screws allow him to move the track easily. When he has the scene the way he wants, it he glues the ballast in place and that holds the track down.

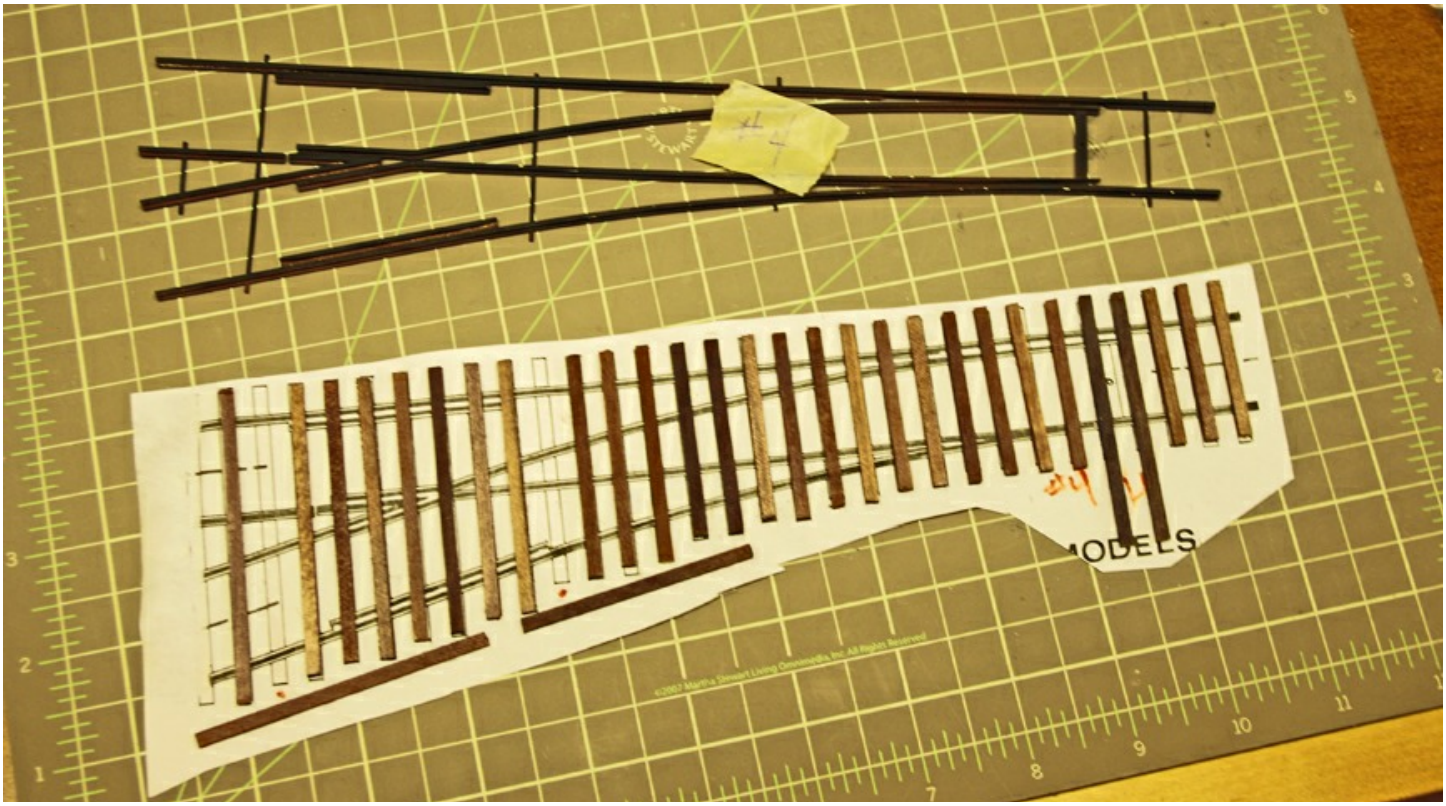
The roundhouse and turntable were scratch-built for Gaylord by the late Don Gates, who had a fine NYC based S scale layout in his home near Chattanooga. Don and Gaylord were friends when they both lived in Troy, Michigan. Don built both the roundhouse and turntable on a single platform, about 4' x 6', which was sized to fit in Gaylord's mini-van. Gaylord then drove down to pick it up and installed it just a month before the 2006 convention.

This is Olean on the Buffalo Main. There is a small yard and some industries here. The upper track is Angola on the Chautauqua Branch. The slight elevation difference and green space helps to reinforce the idea that these are two different locations as far as operation is concerned.

Gaylord's new railroad is now called the Buffalo & Chautauqua Railroad. The tracks are the same, but the reason for being has changed. Currently, the layout is modeled around the Buffalo New York area. Gaylord will cover this change in detail in his article on operating the railroad. With all of that said, I will get back to the layout.

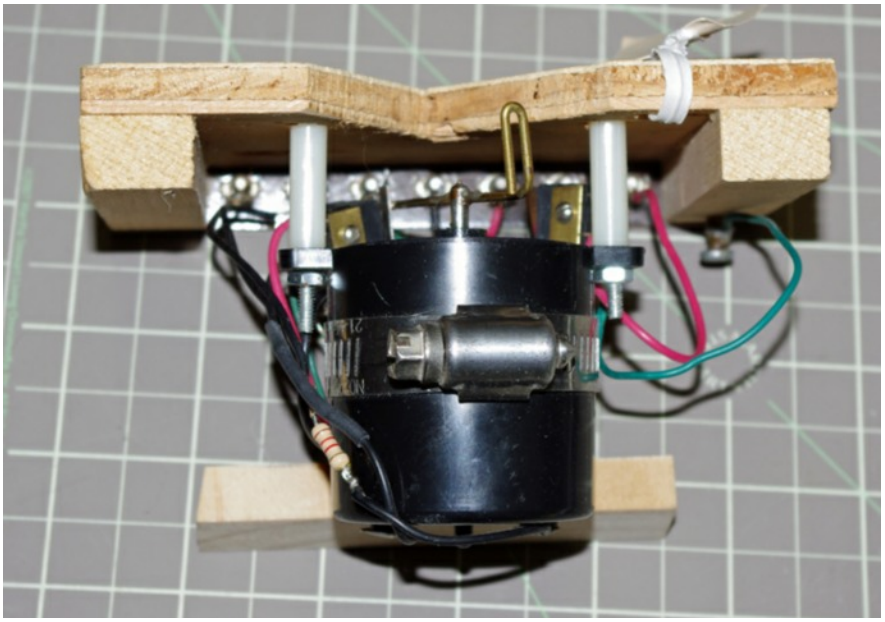
First the technical details. The layout fits in a 30' x 42' basement. The basic idea is a point to point layout with a return loop at each end. The return loops are hidden and on top of one another under the main town on the layout. Gaylord will describe how these loops work in his article on operation. The track is code 100 flex track, and most of the switches are Old Pullman. Gaylord showed me how he lays out his switches. The Old Pullman switches come with the rails soldered together and the ties separate. Most of the time, you would glue the ties to the layout and then spike the switch in place. This method requires the ties to be glued in the correct position and requires some very accurate layout work. While I have done this, it is hard to get the track to flow smoothly and still have equal tie overhang from the rails. Gaylord solves this problem by gluing the ties to the paper template supplied with the switch. Then he glues the rail to the ties with some Walthers GOO or similare adhesive. Now he can adjust the location of the switch while still keeping the rail and tie relationship constant. When he has the location of the switch set, he will then spike it in place. I like this idea a lot and will try it some time.

Gaylord scratch built this oil terminal at Olean on his layout. This is a typical small town oil dealer from the era he models.



Gaylord starts with Old Pullman switch kits. The rails are soldered together when they come from the factory. Gaylord glues the ties to the paper template first and then glues the rails to the ties. Now, he has a complete switch that can be moved around on the layout for alignment. I thought this was a good idea.

In this photo, Gaylord was showing me how his switches mounted on paper worked. He was able to get all the kinks out of the yard lead and not worry about the tie overhang on the rails. When he had the alignment right, he spiked the switches down. The paper will be covered by ballast and the #6 sheet metal screws in the flex track will be removed.



Gaylord uses gear motors for switch machines on the main line. He mounts the motor and electrical connections on a block like this. The clamp around the motor holds limit switches that determine the throw of the switch. The biggest advantage to all of this is that it can be adjusted and assembled on the work bench, not while you are crawling around under the layout

To take advantage of the space available Gaylord, settled on 43" for minimum main line radius. The switches are #8 on the mainline, #6 in the yards, and #4 for industry sidings.

The mainline switches are powered and actuated from control panels around the layout. The yard and industry turnouts are hand throw. Gaylord made his own power units for his layout. He purchased gear motors and made his own wood base to mount them on. He has all the wire terminals on this base. In addition, Gaylord installed some limit switches that control the amount of throw his switch machine will have. By doing this all on a separate block, he can assemble and adjust the whole unit on the work bench. Then, all he needs to do is install it on the layout. This is another good idea. Why didn't I think of this when I spent hours crawlling under the bench work trying to adjust things?

This photo tells a lot about how Gaylord does the scenery on his layout. Notice how he starts the background woods with the dark shadow colors first and then works with the lighter colors. The water tower on the right was one of the first scratch built structures Gaylord ever did.

Most of these trees are painted on the backdrop, but it is hard to tell. The colors match the model trees very well. Look at the different colors and texture of the grass on the hillside. This looks good.

The focal point of the layout is its Babcock Street Yard, with the city of Buffalo and Lake Erie as backdrops. The double-ended yard has seven classification tracks, a nine-stall roundhouse and a 115' powered turntable. Other engine-servicing facilities include a diesel shop with fueling and sanding stations and a 300-ton concrete coaling tower with ash, sand and water stations. This area is under construction, making this a good oportunity to see how ideas take shape. One thing I noticed on my visit were large screws right in the middle of the tracks. These were not there in areas that had scenery, so I asked Gaylord what was going on. He said that even though you have a plan drawn on paper, it is still hard to visualize what it will look like. In addition, operating the layout may point out changes you would like to make. What he does is temporarily screw the track down with #6 sheet metal screws. This allows quick and easy changes in the track. After operating on this for a while and determining it will work, the track is balasted. The glue in the balast holds the track in place and the screws are removed. I liked this idea. It may work for you on your own layouts.

Another thing I liked about this whole scene was the way Gaylord was developing the city. As a way of hiding the approach to his staging yards, he made the track dissapear into a passenger station like many large cities have. In addition, there is a lot of raised track in cities to eliminate grade crossings. This allowed Gaylord to have a lot of different track levels in a small area. The use of retaining walls fit right in with a city scene. These are all good ideas to consider, but the idea I really liked was how the city is built on a hillside. The yard is on the outskirts of town, and the city slopes to the lake in the back. This is different than sloping the scenery up as it goes away from you. As you view the layout, you see the roofs of buildings in the background as the scene slopes away from you. Another thing that makes this work is the use of HO Scale structures in the background. This helps to force the perspective. Helping to reinforce the idea the city is not on level ground, Gaylord made the main streets in town on different levels. Take a look at the mock up for the station head house. Across the street the buildings are on the same level, but look close at those buildings. The buildings behind them are on a different street that is lower. The street along the side of these buildings slopes down to the new level, and you can plainly see this along the foundation line of the buildings. These subtle elevation changes are really going to make this scene.

As we proceed out of Babcock Street yard to our right, on the Buffalo Main, we round the corner by the round house. We pass a way point at Wales first. At Wales, there is a a small industry siding. At this point, the tracks are right next to another track which represents Dunkirk and a completely different line of the railroad. The next town we arrive at is Olean where there is a passing siding and a medium-sized double-ended yard. At this point of the layout, Olean is closest to us and at a slightly lower level than the Chautauqua Branch. By having the town near us, it makes switching the town easier for the operators. Another thing Gaylord did was to make the passing siding long. From an operation point of view, this is good. It allows your train to clear the main while you are working the town. This way, other trains can pass and you have not brought the railroad to a stop while you switch the town. From there, the line continues and crosses under the Chatauqua Branch which is on a long through truss bridge.

This photo shows how well the foreground trees blend in with the painted trees on the backdrop. Another thing that works well here is the different shapes, sizes, and colors of the trees and bushes.

After going under the truss bridge, the line dissapears for a few feet and emerges as the lower level tracks that duck under the depot in Buffalo and into the hidden Emporium staging loops on the lower level. As a result of storm damage along its Buffalo to Salamanca line, the B&O temporarily has trackage rights on this part of the PRR main. By creating the situation of storm damage, Gaylord has created a reason for B&O trains to be operating on what would normally be a Pennsylvania line. These types of diversions are very prototypical and a fun way to explain things on your layout. This also adds to the operation as these trains are not normally schedualed trains.

This farm scene looks good, and one of the things that makes it is the different heights of the building bases. The red barn looks like it should be there built into the side of the hill. A little attention to details like this can add a lot to a scene.

At Babcock Street yard, which is on the upper most level, we can also leave on the Chautauqua Branch, which goes off to our left over the steel viaduct. At this point, we are still within the Buffalo environs, there is a large PRR freight house and several industry sidings at Seneca Street. The line continues past two other lineside industries to Angola, where there is a passing siding. On the layout, Angola is behind Olean and next to the wall. There is not as much work here, and the main focus is the town of Olean. The two towns are at slightly different levels, and this, plus some open space, is enough to get the idea these are two different locations.

I asked Gaylord what the photo of the river was all about. He said he feels good about painting trees but was not sure about the water in the river. What he is going to try here is cutting the river from the photo and gluing it to the wall. He will then paint all the trees in like he did on the rest of the backdrop. It sounds like a good idea.

On the line from Olean this location is known as Wales. This is the track closest to us. On the next track over, the location is Dunkirk on the Chautauqua Branch. At this point, they diverge and the line from Angola enters Brockton where there are two medium-sized reversing loops.

At Dunkirk, there is a track that takes off and heads to East Salamanca located on the lower level by the Buffalo depot. This separate track represents the New York Central operations at Westfield. The New York Central trains interchange with the Pennsylvania at Dunkirk. These are the points on the layout and the potential for operation. I will leave it to Gaylord in his article on operation to explain how he does it.

Now for some scenery. In some of the photos you can see how Gaylord is creating the scenery. One of the first steps is to create the backdrop. There are several ways to do this, and what Gaylord has done is create a view as if you were at track level looking at the woods. The hills and fields are hidden by the edge of the forest. When looking at the edge of a forest, you will see that the tops of the trees and the branches closest to you are bright and light in color. The background of the woods is dark and in the shadows. Notice that Gaylord paints these dark shadows first. Then, he works his way to the foreground with lighter colors. Finally, he puts model trees in the foreground. The effect is quite good. For the foreground model trees, he uses a lot of different sizes, shapes, and colors of trees. This variety makes the forest look real. For the base of the scenery, Gaylord is using foam and wire screen. He is creating a rolling hill type of area and the wire screen works well. The different colors of grass on the hillsides are also a nice touch. This summer look at some grassy hillsides. You will notice many different typs of grass and weeds, and that they tend to grow in clumps.

This has been a lot of fun for Gaylord, and he wanted to tell you that there are a lot of people who helped with advice and labor. Over the years, he has had many helpers; with Bill Bartlam, Sig Fleischmann, Don Gates and Gordy Michael being the greatest contributors. Others include Dave Belanger, Randy Bosscher, Jan Burdzinski, Mark Charles, Jim DeWitt, his brother Larry, Tom Hawley, Roger Jensen, Joe Kocsis, John Racey and Bob Ristow.

S, WITH A TOUCH OF WEST

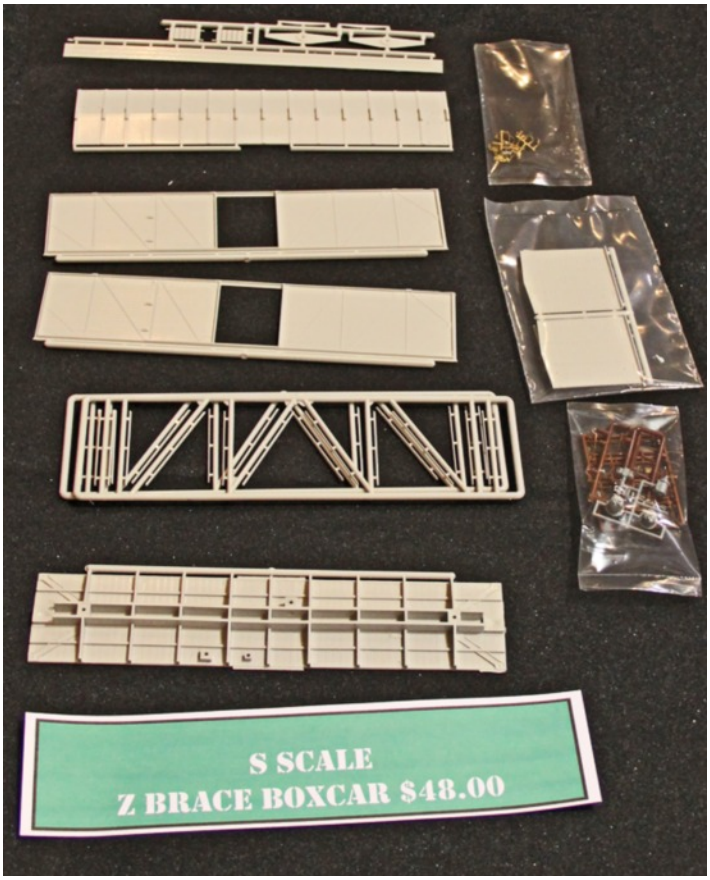
S WEST 11

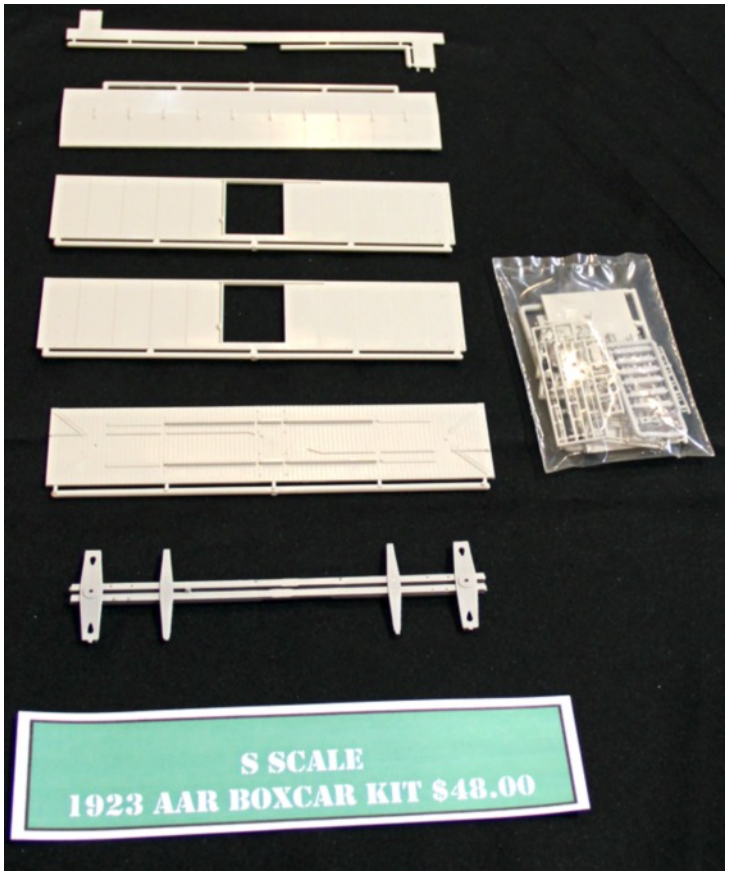
By Dan Dawdy

Amy and I made the trip out to S West 11 this year which was held at the Hyatt Regency Santa Clara from May 5-7, 2016. This was the first time we have been out to the dual convention of O Scale West and S West. For those who may not know, this convention was traditionally been held earlier in the year, but with some big football game held right across the street, this year the organizers had to move the show later into the year. We left Chicago Midway a week early and spent time with my brother, Dick, and his wife, Norma, in Northern California and then drove down to Santa Clara on Thursday. Set up was quick for us, and the rest of the night we met up with some advertisers and Web clients.

What follows are a few images from the S side of the show. We had a wonderful time; as I think everyone did, and are looking forward to next year.

Gilmaur Models (Mike Calvert) was showing two kits. On top is an SW1500 and below is their U23B.

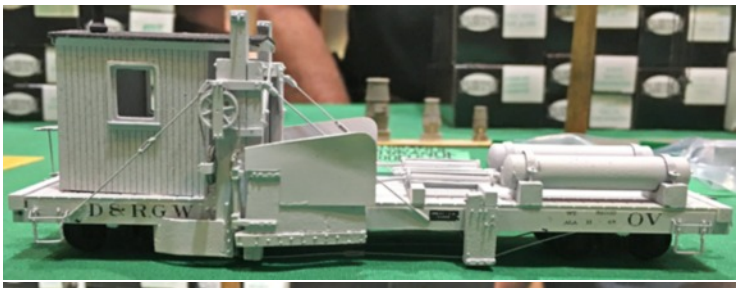


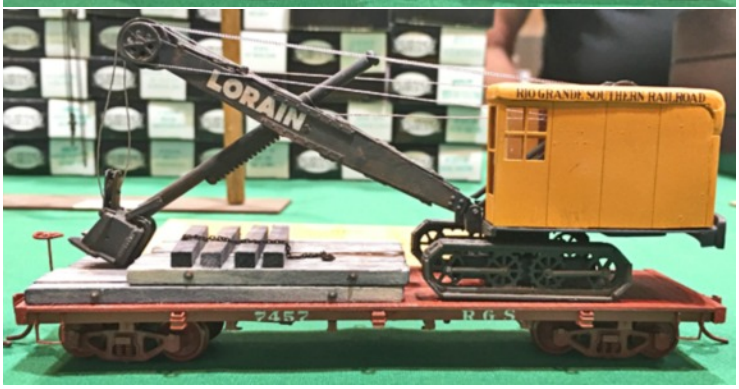


Ron and Sue Sebastian from Des Plaines Hobbies were there showing their Z braced boxcar and 1923 AAR boxcar kits shown above. Also on display was the RS-1 kit which is very limited and a new gondola.

There were many good bargains to be had at Roger Nulton's table

Advertiser, and supporter of The S Scale Resource, Pre-Size Model Specialities was showing off all their bridge abutments and other castings.





[Rio Grande Models LTD](#) *was showing some of their beautiful Sn3 models. D&RGW flanger, Lorain shovel and Lorain Drag Line are shown above.*

The three pictures above show some of the variety of the selection at the show.

[Kathy and Tom Dempsey of Clover House](#) *were there with all the building supplies. New this year are a line of S Scale ties. See the News section for more details. Tom also presented a clinic on dry transfers.*

The Bay Area S Scalers had their modular layout up and running. Because of the change of date, it was the only layout at the show this year. There were, however, many home layouts open for touring before, during and after the convention for attendees.

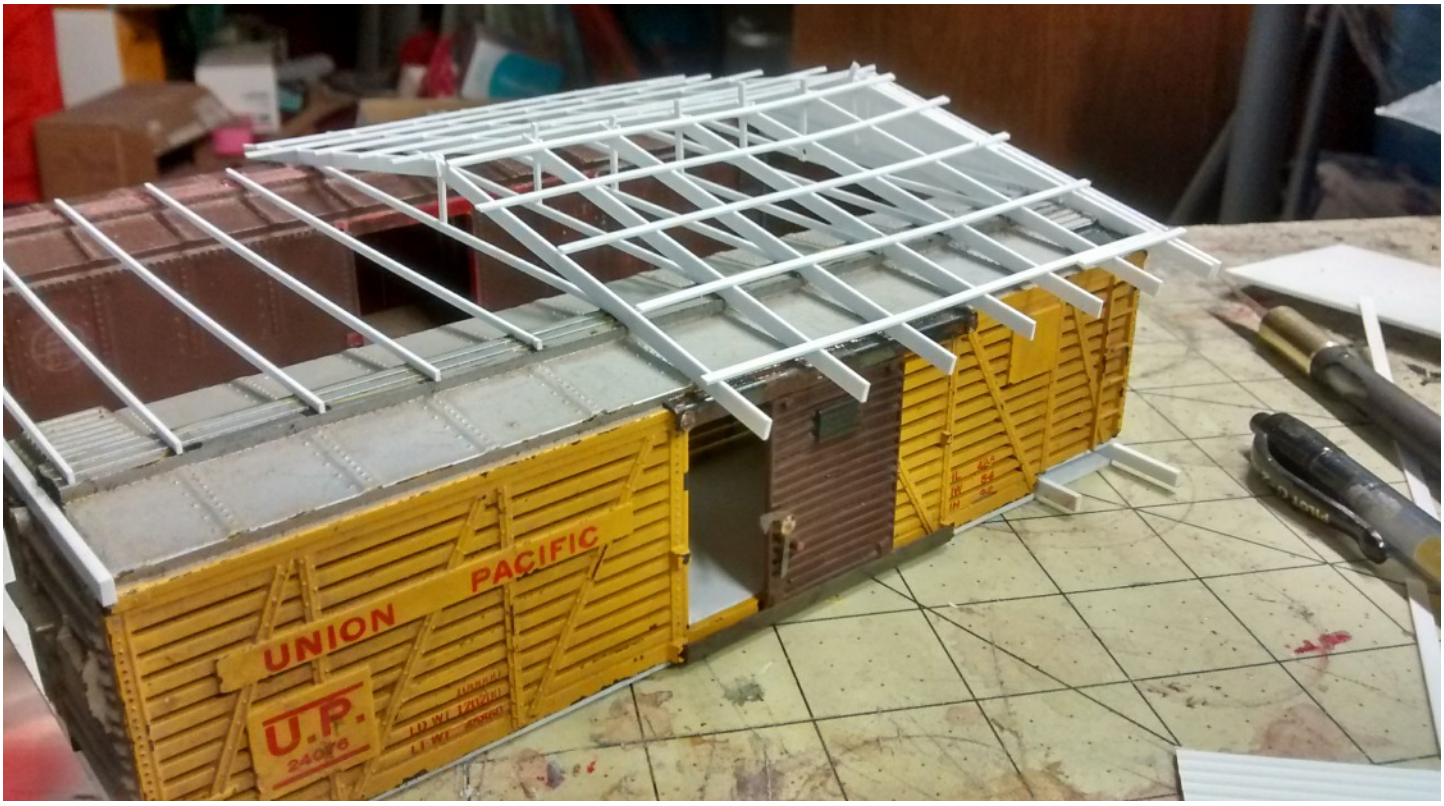
A Railroad Car Out Outbuilding

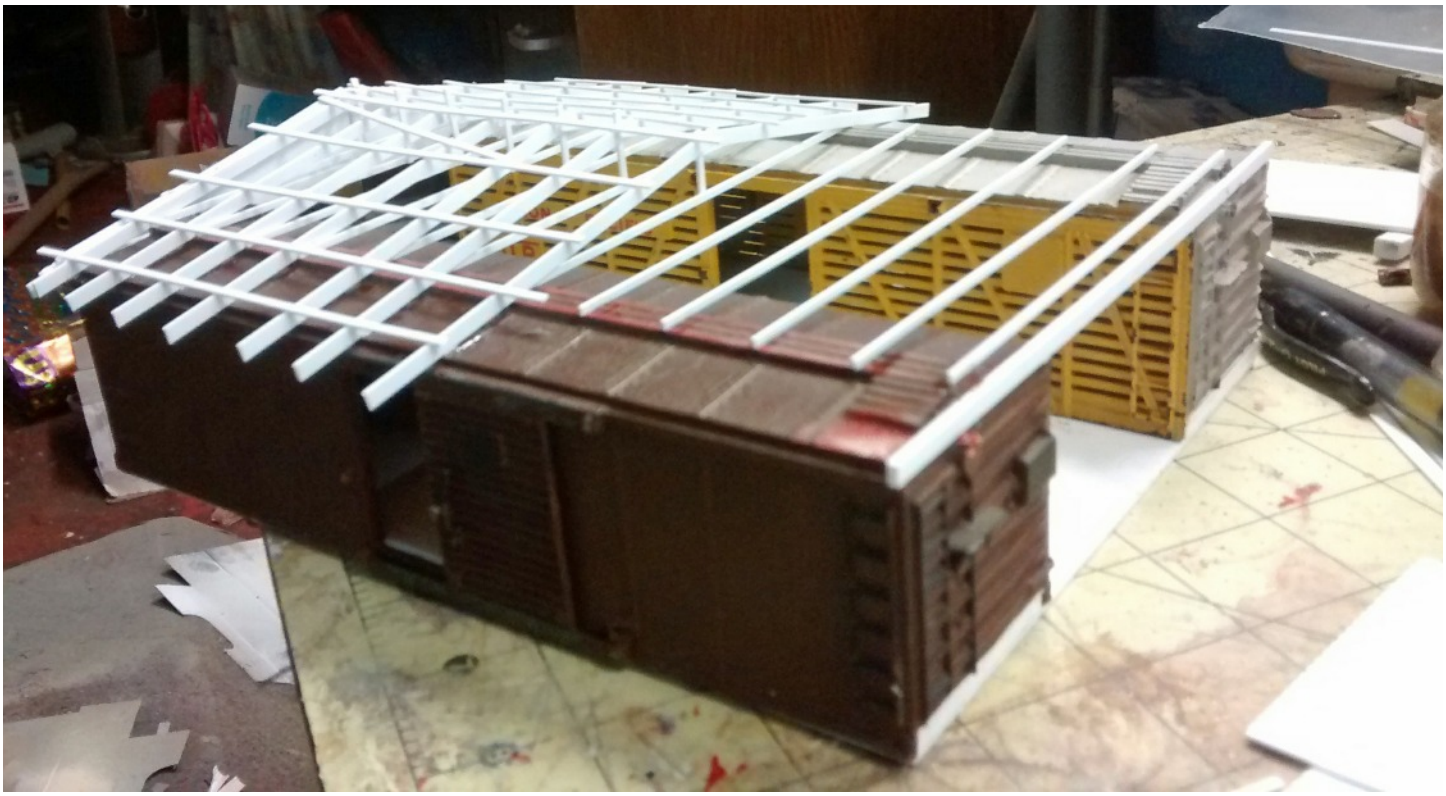
Tony Dixon saw this building near Crooked Lake Minnesota and was able to find it on Google Earth. It's a building that is made from two railroad cars with a roof over them. He decided to make one.

By Glenn Guerra

Our old pal, Tony Dixon, from Iowa has been scratch building farm models again and sent us some photos. Tony showed us a farm elevator diorama he was working on in the August/September 2015 issue of *The S Scale Resource*. Tony likes farm scenes and all his work is in S Scale; a popular scale in farm modeling. He is a model railroader, but lately the farm theme models have been taking more of his time. In the December 2015/January 2016 issue of *The S Scale Resource* he showed us a Quonset hut building he built for an Oklahoma farm scene. The guy he built the building for installed it on his diorama and won an award at a farm model show. Wait until you see what Tony has done for this model.

Many old railroad cars get sold and used as out buildings. See the April/May 2015 issue of *The S Scale Resource* for some ideas. Tony had noticed this, and saw this building near Crooked Lake, Minnesota. He did a little snooping on the Internet and found the building using Google Earth. As you can see, this building was built using two old railroad cars with a space between them. There was a roof installed to cover them, and with the space between them, "bingo" you have a shed with storage on each side. Tony dug around the old train models and found a few old American Flyer car bodies he could use. Take a look at what he did.





The first thing Tony did was mount the two car bodies on a styrene base. No need to be to fussy. These were utility buildings, not palaces. Then he started making the roof trusses. This is typical framing for this type of building and it rests right on the railroad cars. Tony works a lot in styrene, and since the car bodies are styrene, there is good compatibility with glue. You could make the trusses from wood if you prefer. Sometimes the car bodies are mounted on wood ties also. Tony set his on the styrene, making it look like they are set on a concrete pad. There is no right or wrong way to make one of these buildings. Let your imagination run wild.

After you finish the roof trusses, put some metal siding on. These buildings were not viewed as permanent buildings; so when repairs were needed, the owners used whatever was cheap and handy. There are a lot of different patterns of simulated sheet metal siding available, and Tony takes advantage of that. He is using a lot of different sizes and shapes to create a patched look.

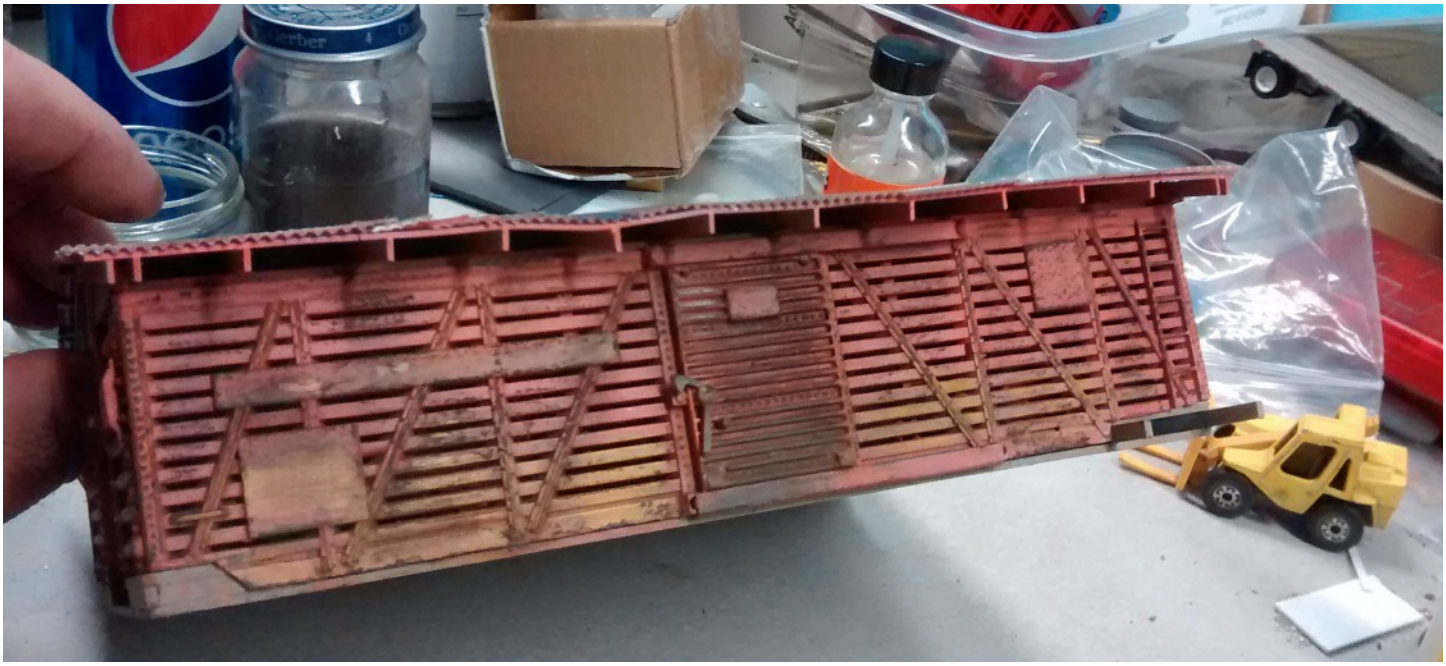
Even the doors are a patch job. We have seen repairs like this before, haven't we? Look real close at the hinges for the doors. Tony drilled a hole in some bits of styrene and glued them to the building. Then he drilled a hole in the door and put a piece of bent wire in it. This is very simple, and best of all, there is a prototype for it. Many farm gates are done this way. To remove the gate, you just lift up and the gate comes off.

Here is a view with the doors open. Nifty idea don't you think?

This is what the roof is starting to look like with the different types of siding on it. At this point, Tony painted the railroad cars a freight car color and painted the roof silver to look like metal. These will be the base colors, and weathering will be applied over these. Tony uses spray cans to paint his models.

Here is the end of the building after the base painting. Even the end of the roof is a patch job. This all looks good, but a little too well kept up at this point.

A lot of metal siding comes pre-painted. To get the look of "use what you have", Tony paints some of the roof panels different colors with a brush. The effect also highlights the different panels. This is a good idea and helps to show that there are different types of panels used.



Here are a few views of the finished building. Tony like to use weathering powders a lot. I like the effect he gets with them. Look at the top photo. The sagging roof truss looks great. It really complements the rundown look of the whole building. On the end of the building, Tony has painted the metal siding different colors again and all the wood parts the same color. This really reinforces the patched nature of the building. The different colors draw your eye to them and you notice the different textures more. Tony left the yellow UP stock car unpainted inside the building. This would be typical. Being covered, this part of the car would have held up better to the weather and probably never would get painted.

This is the finished building complete with old tractor and dusty pick up truck. So, there you have it. Have any old models laying around you don't know what to do with? Make an outbuilding. No need to worry about prototype or neatness. Make it as well kept or as run down as you like. It looks good Tony – nice job!

Do you know that there is an index of all back issues?

Click Here to View

Relocating A Railroad

One of the yards on my in-progress S scale layout. Originally this was a freelanced railroad, with equipment of the B&O, NYC and PRR sharing trackage rights everywhere. After further thinking and research, I eventually established a prototype setting for the layout, and this process has led to more prototypical operations.

By Gaylord Gill

This is a story about the process of relocating my railroad. By that I don't mean moving a layout, but rather selecting a different location which the model railroad is meant to represent.

What I have been constructing in my basement started out as a freelanced layout. In setting out my objectives I had made some choices as to era and the type of railroading I like: the year would be 1953 and I wanted to portray Class I railroading (railroad classes were defined by the Interstate Commerce Commission according to gross revenues, and the Class I's companies were the biggest). Regarding location, I was more general: my railroad would simply be located "somewhere" in the region of the Great Lakes. For equipment I narrowed it some, but not to one specific railroad: over the years I had been purchasing locomotives and cabooses of the Baltimore & Ohio, New York Central and the Pennsylvania (all Class I's).

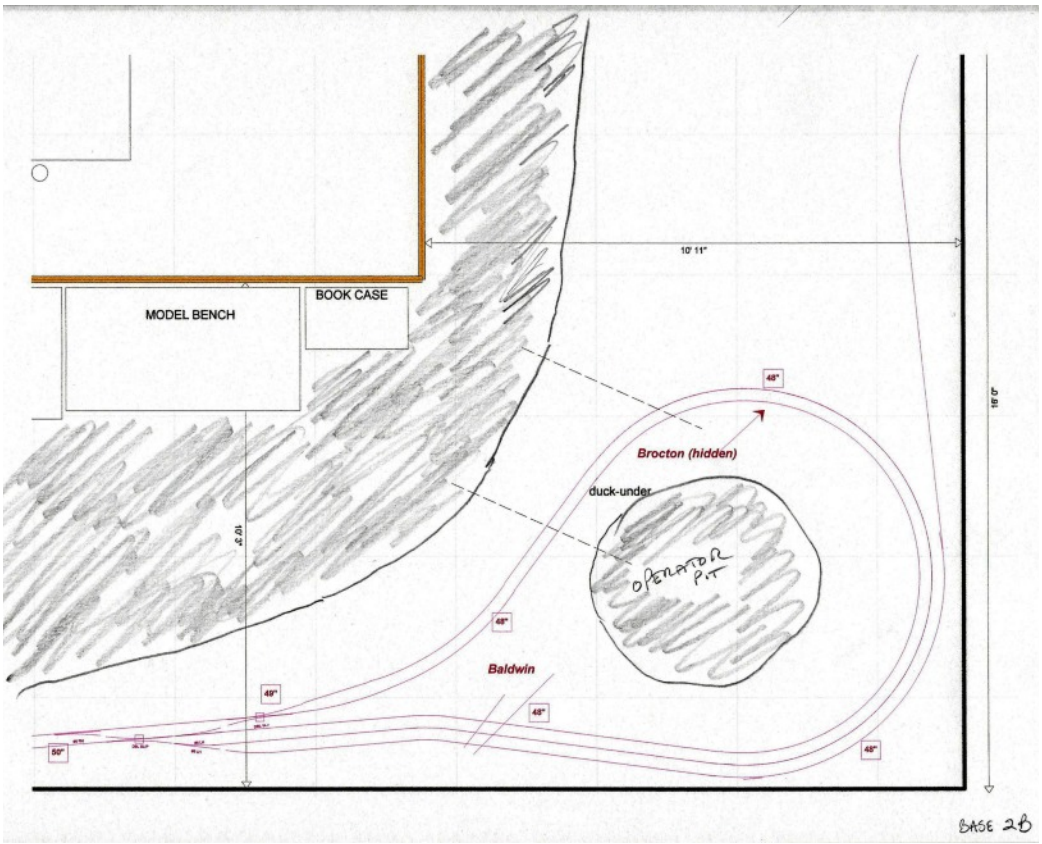
From the time I first studied layout plans, I have admired those people who can select a prototype railroad and then translate a portion of its physical operations into a model version. As I worked on early track plans, however, I thought it would be too time-consuming to do a lot of research on various roads, pick a particular railroad and location, and then do even more research to identify specific equipment and structures to purchase or build. For that reason I continued to work with my freelanced format.

By 2003, I had completed finishing out the basement in our new house; and I was working on a track plan that would fit. My goal was to design for **operations**, which in this context means simulating real-world railroading – not just the *look* of it, but also the *action* of it. For many modelers, this facet of the hobby provides the ultimate in realism.

Reduced to its simplest definition, railroading is about the efficient movement of goods and people. Whereas a prototype railroad operates in response to the needs of its many customers, the owner of a model railroad has to create his/her own scenarios for why these particular cars have to get to those particular places. I think of it like writing a script for a movie, where the trains are the actors whose every movement has to be thought out, especially their interaction with the other actors. While I wasn't ready at that time to jump fully into planning specific operation scenarios, I had read enough to know I wanted to include these design features in my plan for the new layout:

1. point-to-point scheme – going from Location A to Location Z gives purpose to the railroad, in contrast to just running in circles
2. single-track mainline – causing opposing trains to work around each other adds to the operational challenge (in a good way). I planned for three passing sidings, each capable of holding at least a 15-car train
3. classification yards – many towns and cities become logical places for yards, where an arriving train would be broken up, its cars would be classified and grouped as to their final destinations, and then other trains would transport the cars to those destinations. I added three classification yards to the design, a large one at the center of the railroad and two others that were smaller.
4. staging areas – staging is a strategy that lets you set up a future train movement in kind of an "offstage" way. I accomplished this by way of two hidden reversing loops, one inside the other, at each end of the railroad. Each loop can accommodate an entire train.
5. branch line – for operational interest I created a branch line, which would allow access through a junction point (controlled by a single turnout) to a small town not on the mainline.

By this point, I had purchased the software package 3rd PlanIt, a computer-aided design (CAD) program designed specifically for model railroads. Such a tool is a great help in avoiding situations where your track might be laid with a radius that's too tight or a grade that's too steep. I loaded in all the key dimensions of my basement and then began developing a track plan that would incorporate the above design features. The process took me through many revisions, but with each revision, I could simply modify my working 3rd PlanIt file without having to start over.



I found the software program 3rd PlanIt to be a useful tool for drawing my track plan as I developed my design features. This shows the hidden staging reverse loops at the west end of the railroad.

The state of my layout construction at the time of the 2006 NASG convention. Designing for operations was always a priority, but the specifics evolved over time.

Although still following my freelanced concept, I nonetheless wanted to convey a sense of location. I made the western end of my railroad represent Chicago and the eastern end represent Buffalo. The staging areas at both ends are hidden below other benchwork, so I didn't need to worry about trying to model such big cities. Between the two ends, I planned four towns or industrial areas, plus my branchline town; and I gave each one a fictitious name (actually, for most locations I picked surnames from my family tree). For my city and large yard in the center of the railroad, I created the name Grand Valley and then dubbed the layout the Grand Valley Northeastern. I stuck with my chosen year of 1953, as I have always liked steam locomotives alongside first-generation diesels.

With help from some friends, I began construction of the layout. By the time our club hosted the 2006 NASG convention, our work crew had completed almost all my benchwork and probably 60% of the trackwork. I was able to run trains and show off a few areas which had been relatively finished with ballast and scenery. Over the next seven years the railroad continued to grow – more trackwork, more structures, more scenery.

After further reading and consulting with others, I finally began to design some operations scenarios for my railroad. A full explanation of model railroad operations is beyond the scope of this piece, but I will give some highlights of my experience. I created a list of the scheduled trains I would call for, with about half of them to be eastbound and half westbound. Not all the trains would begin their assignments at the railroad endpoints; some would start at the intermediate towns. Next, I developed switchlists for each stop that each train would make.

Train C-5 Switchlist for 3. Seneca St

	✓	Pick-Ups	✓	Set-Outs
Di Trapani		FR: PFE 729		
Food City				
Wolverine		FX: RUT 299		
Fairview		FR: GPEX 978		FR: IC 328
Boardman				
Wagemaker				FX: SOO 448

Notes: 1. Wagemaker set-outs to be flush with factory end

Freight Class:
FB Express
FF Flat
FG Gondola
FH Hopper
FN Caboose
FR Refrigerator
FX Box

A sample of the switchlists I created to tell train crews which specific cars are to be picked up and set out at each location. These were done with Excel and printed on 3" x 5" cards.

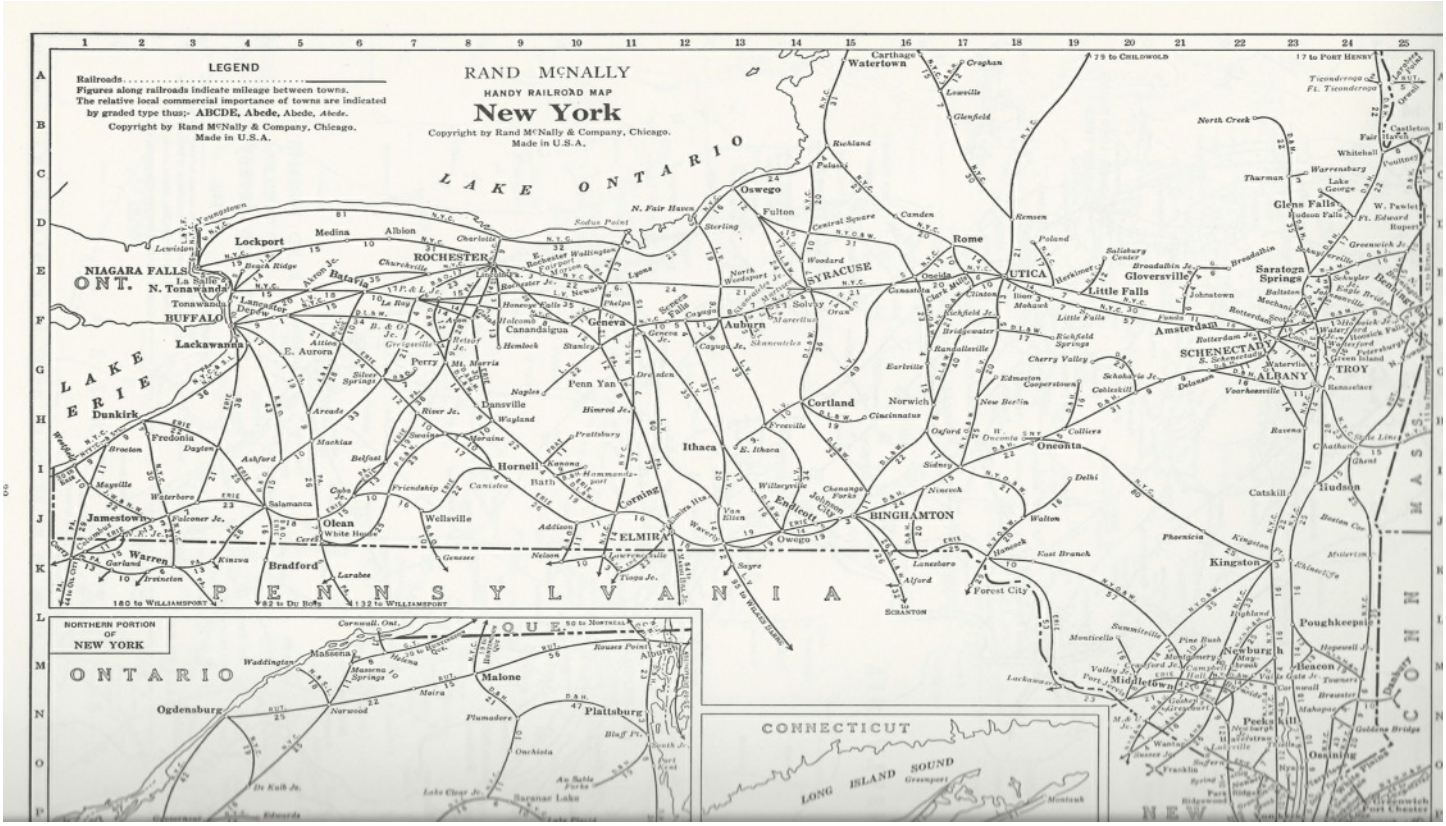
The printed switchlists tell what actions are to be taken at the designated locations. Typically these include setting out certain cars (uncoupling them from the train and leaving them at particular spots, usually sidings or yard tracks), picking up other cars (identifying previously set-out cars and adding them to the train) and moving cars (a combination of picking up and setting out, all at the same location). I formatted my switchlists using Microsoft Excel, and printed them on blank 3" x 5" index cards.

Regarding the control of train movements (remember, all the trains are sharing a single-track mainline) I started with one of the simpler methods called track warrants. This method uses a person who acts as dispatcher, somewhat like a traffic cop. Whenever a train has completed one of its switchlist assignments, and is ready to depart a town for the next town, the crew must request authority from the dispatcher. The dispatcher, who sits in front of a large graphic panel showing the entire railroad, uses tokens representing each of the trains currently active. If the way is clear to that next town, he will give authority (the warrant) for the crew to advance their train. At the same time, the dispatcher moves that train's token to the new location so he can keep a current picture of where all the trains are.

In 2008, I hosted my first operating session, utilizing nine operators – a dispatcher plus four train crews of two operators each. While there were some glitches, overall I felt really good about how it went. I hosted a couple more sessions and also attended operating sessions at other layouts to gain additional experience. You should note that most of these others were not S scale layouts, as model railroad operations is generally a scale-independent activity.

In preparation for performing their switching assignments, operators use toggles on the control panels to align mainline turnouts.

As my operations experience continued to increase, however, I began to rethink what I was creating in my basement. In the very recent May-June 2016 issue of NASG Dispatch, Jeff Madden had a thought-provoking article titled Prototype Modeling. In this article, Jeff referred to stages of prototype modeling, essentially saying we often go through a progression of applying greater and greater attention toward matching our models to the prototypes they're representing. That evolution was exactly what I was going through two years ago.

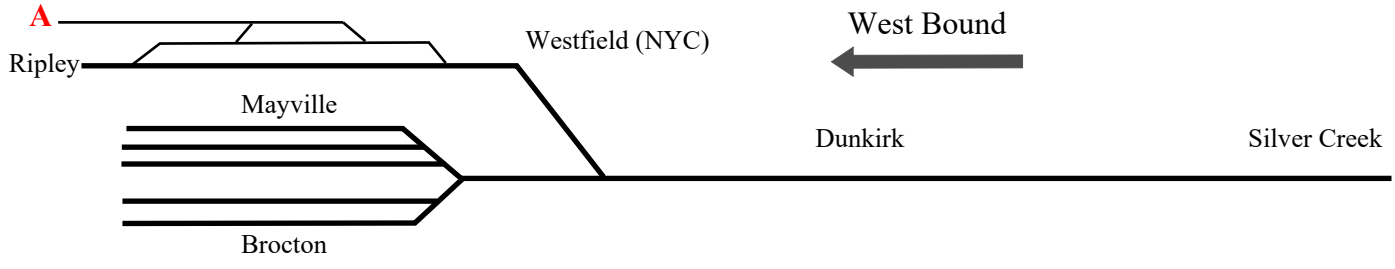


A page from the 1948 Railroad Atlas, showing western New York state. The atlas shows where all the railroads operated, which helped me decide that Buffalo would be the central location for my layout.

My layout no longer seemed prototypical enough for realistic operations. Here are the points that were becoming less satisfactory to me:

1. Location: I had been trying to represent mainline railroading between Chicago and Buffalo, but my mainline was all single-tracked, while most of the Class I roads had double-track mains through their east-west corridors. Also, I was trying to portray a distance of 600 miles, which was a stretch.
2. Equipment: as mentioned, I had locos and rolling stock of the B&O, NYC and PRR – three large, competing railroads. I hadn't designed any interchanges or crossings into my track plan, so my operations scenarios had trains of all three roads sharing trackage everywhere.
3. Structures: All the structures I had built to that point had been off-line ones – houses and commercial buildings. I hadn't yet built the railroad-related structures –depots, towers and the like – because I hadn't landed on a single railroad to be the primary owner of the trackage.

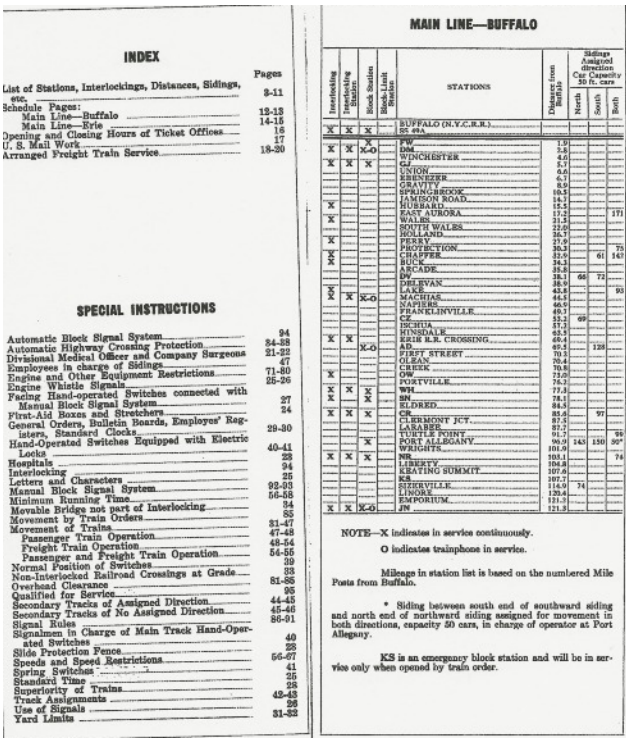
Midway through 2014 I started seriously exploring alternatives. While I was certainly open to making changes to my layout, I also wanted to achieve two goals: 1) minimize redoing any of the existing trackwork and 2) maximize the use of equipment I had already purchased. In that latter category were a number of road signals, custom-made with the position-light targets that the Pennsy had used. Although the signals weren't installed yet, I decided pretty early in this process that the layout would be based on the PRR.



Initially, I began soliciting ideas from friends in the hobby, S folks, as well as, those in other scales. My good friend Brooks Stover was a huge help in this regard – not only has he built a layout demonstrating faithful adherence to his chosen prototype, he has the most operations experience of anyone I know. Some of my consultants shared their experiences of how they arrived at their own prototype decisions, and several people sent me ideas of specific locations that might serve the railroads I mentioned.

One resource I already owned was very useful in this exploration of prototype roads. It's the book "1948 Handy Railroad Atlas of the United States," put out by Kalmbach Publishing. The paper-bound booklet measures 9" x 12", and it features simple line-drawing maps of each state. Only the cities/towns/junctions and the connecting rail lines are shown, and each line is marked with the owning railroad's initials and the mileage between adjacent points. Some line sections show multiple roads, indicating shared trackage in that section. While the book appears to be out of print, there are still used copies available (i.e. Online at Amazon).

Using the atlas, I began looking for regions where my three railroads would have co-existed. I still liked keeping to the area in the general vicinity of the Great Lakes, so I concentrated on the states of Michigan, Indiana, Ohio and New York. I also realized that my large central yard should be the first feature to be "planted" in a prototype location. After considering options such as Columbus, OH and Fort Wayne, IN, I decided on Buffalo, NY. To be honest, one of the factors that influenced me was that I had already painted a generic backdrop scene of one of the Great Lakes. The town behind my yard could become a portion of Buffalo, and directly behind that could become Lake Erie.



INDEX

SPECIAL INSTRUCTIONS

MAIN LINE—BUFFALO

Interlocking	Interlocking Station	Block Station	Block Limit Station	STATIONS	Distance from Buffalo	Sidings Assigned direction Car Capacity 50 ft. cars North	South	Both
X	X	X		BUFFALO (N.Y.C.R.R.) SS 49A				
X	X	X		FW	1.9			
				DM	5.8			
X	X	X-O		WINCHESTER	4.6			
				CF	5.7			
X	X	X		UNION	6.6			
				EBENEZER	7.1			
				GRAVITY	8.9			
				SPRINGCREEK	10.5			
X				JAMISON ROAD	14.7			
X				HUBBARD	15.5			
				EAST AURORA	17.2			171
				WALES	21.5			
				SOUTH WALES	22.6			
				HOLLAND	26.7			
X				PERRY	27.9			
				PROJECTION	30.3			75
X				CHAFFEE	32.6		61	143
				BUCK	34.3			
				ARCADE	35.8			
				DW	38.1	66	72	
				DELEVAN	38.9			
X	X	X-O		LAKE	43.8			93
				MACHIAS	44.5			
				NAPIERS	46.5			
				FRANKLINVILLE	49.7			
				CF	53.2	69		
				ISCHUA	57.3			
				HINSDALE	63.5			
X	X			ERIE R.R. CROSSING	69.4			
		X-O		AD	69.5		129	
				FIRST STREET	70.5			
				OLEAN	70.4			
X				CREEK	70.8			
				OW	73.0			
				PORTVILLE	76.3			
X	X	X		WH	77.3			
				SN	78.1			
X	X	X		ELDRED	84.5			
				CR	85.6		97	
				CLERMONT JCT.	87.5			
				LARABEE	87.7			
				TURTLE POINT	91.7			95
		X		PORT ALLEGANY	96.9	145	150	90*
X	X	X		WRIGHTS	101.9			
				NR	103.1			74
				LIBERTY	104.8			
				KEATING SUMMIT	107.6			
				KS	107.7			
				SEIBERVILLE	114.9	74		
				LINORE	120.4			
				EMPORIUM	121.3			
X	X	X-O		JN	121.3			

NOTE—X indicates in service continuously.

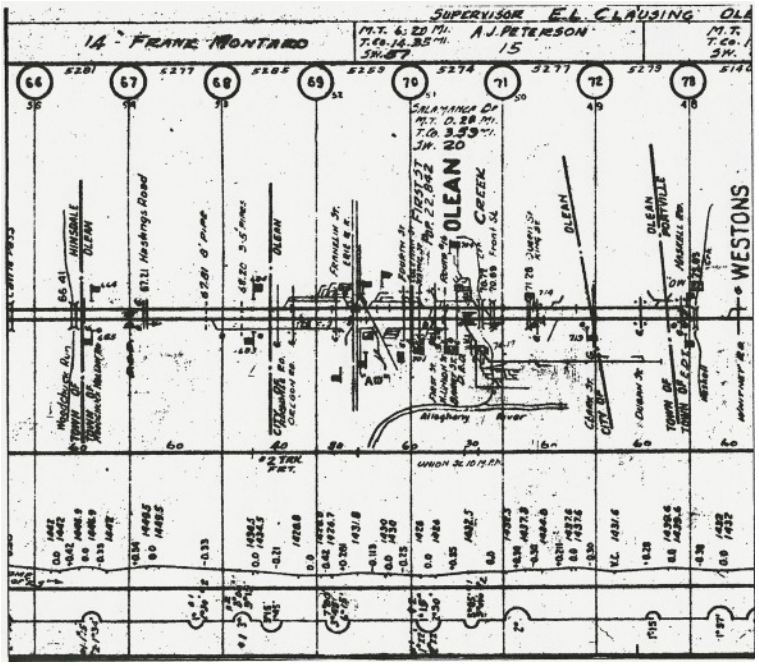
O indicates trainphone in service.

Mileage in station list is based on the numbered Mile Posts from Buffalo.

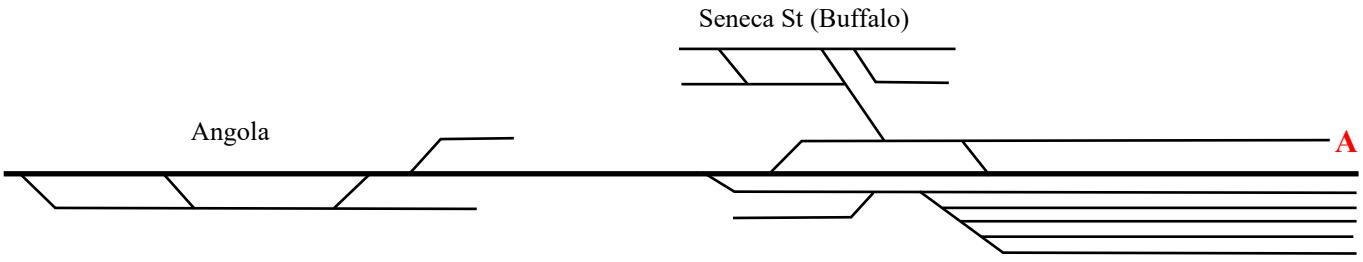
* Siding between south end of southward siding and north end of northward siding assigned for movement in both directions, capacity 50 cars, in charge of operator at Fort Allegany.

KS is an emergency block station and will be in service only when opened by train order.

This page from the 1954 PRR employee timetable shows all the stations on the Buffalo Main Line and their distances from Buffalo.



Track charts show actual track diagrams and even the elevations and grades along the mainline. This page from the PRR's 1955 track chart shows their facilities in Olean at milepost 70.4.



One of the Internet resources I discovered was a system map of the Pennsylvania RR for my chosen modeling year of 1953. From that, I zoomed in to highlight the area my layout represents.

My next task was to begin searching for information on the PRR in and around Buffalo. As most of us have learned, the internet is an enormous source of information. Here's a sample of what I was able to find online for the Pennsylvania Railroad in western New York:

1. A colored system map as of 1953, my year (the size of this image file is over 18 megabytes!). The map would give a real sense of the actual geography.
2. A series of very detailed maps of all the rail lines through Buffalo in 1950, courtesy of the US Geological Survey. These are annotated with lots of information about the railroad operations.
3. A 1954 employee timetable of the PRR's Northern Division, showing details of all the stations that I later selected for inclusion on the layout. There is a wealth of information in these.
4. Track charts from 1955, again showing details for all trackage the layout would encompass.

These new resources solidified the choice of Buffalo as my central location. Proceeding south-southeast from there was Pennsy's Buffalo Main Line, a mostly single-tracked line that went through Olean, NY and ended up in Emporium, PA. Going southwest from Buffalo was Pennsy's Chautauqua Branch, which followed Lake Erie's southern shore to Brockton, NY before swinging inland and terminating in Oil City, PA.

All that remained was to correlate my five existing towns with comparable places on the PRR charts. My main central yard became Babcock Street yard, which was located east of downtown Buffalo. Down the Buffalo Main, I situated one of my secondary yards at Olean, and my endpoint would be Emporium. Down the

Babcock St. Yard (Buffalo)

Wales Machias

A New York Central Mikado chugs along the Chautauqua Branch. In my new operations scenarios, the NYC equipment will be limited to the facility at Westfield.

Chautaqua Branch, I situated my industrial switching area at Seneca Street, where there was a large Pennsy freight house, then the small town of Angola followed by my endpoint at Brocton, NY. The small town and yard on my branch line became the town of Westfield, NY. The two named lines even presented a natural new title for my layout: The Buffalo and Chautauqua.

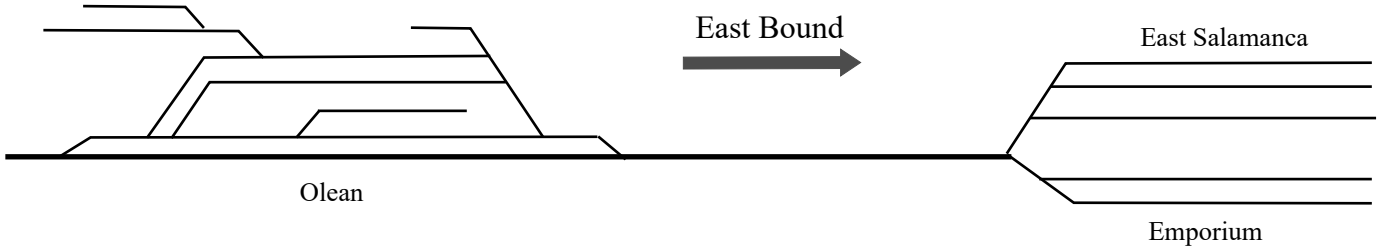
Although this had been a time-consuming process, it was an enjoyable exercise; and I'm really pleased with the way it has turned out. No track changes were required. Operationally, I will run my PRR equipment across the entire railroad. The B&O will have trackage rights on the Buffalo Main, under the scenario that its parallel line from Buffalo to East Salamanca is temporarily unusable. The NYC will operate at Westfield (my former branchline) and interchange cars at the junction in Dunkirk.

As with any model representation of the real world, there are compromises in this configuration. For example, both the Buffalo Main and the Chautauqua Branch were actually north-south lines, but I thought it would be confusing for operators to be traveling north into Buffalo, then suddenly to be traveling south as they passed that central point. So my layout is oriented east-west throughout. The run from Brocton to Emporium, my two endpoints, is now about 170 miles, a little more reasonable span.

I still have many location-specific structures to build, but now I have a plan to guide me.

If you want to do your own internet research of a prototype, you should know that without a doubt, the online trove of data is much greater for the large well-known railroads than it would be for more obscure lines. I was fortunate in my selections. Once you start your research, I have two pieces of advice. First, try multiple searches with different sets of keywords. I have had the experience of searching on some topic one day, then coming back on a later day and searching again for what I thought was the same topic only to find new stuff I hadn't seen before. Second, be prepared to scroll past the first page of results. Search engines such as Google give extra weight to what is most frequently requested by the general public, and our topics probably don't fit that category.

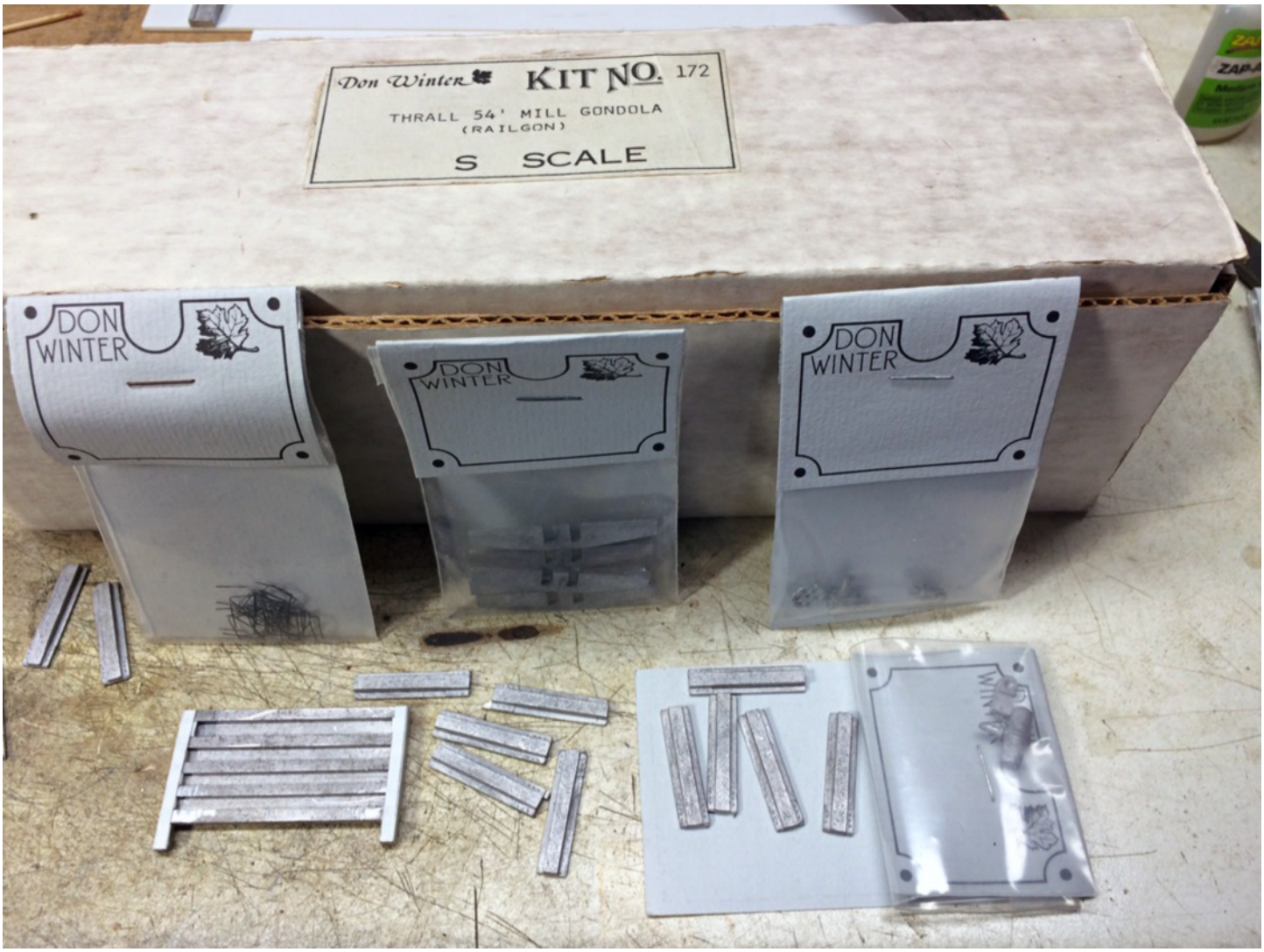
If you had felt that relocating your own layout to a more prototypical setting was too daunting a task, I hope my example will provide some encouragement. I invite you to come operate on my Buffalo & Chautauqua at the NASG Convention August 10-14 in Novi, Michigan. And check out all the other layouts which are hosting operating sessions during convention week. It's all listed on our web site: www.smsgtrains.org . I hope to see you there!



Adding to a Spartan Kit Jacking up a Thrall 54' Mill Gondola

By Jim Kindraka

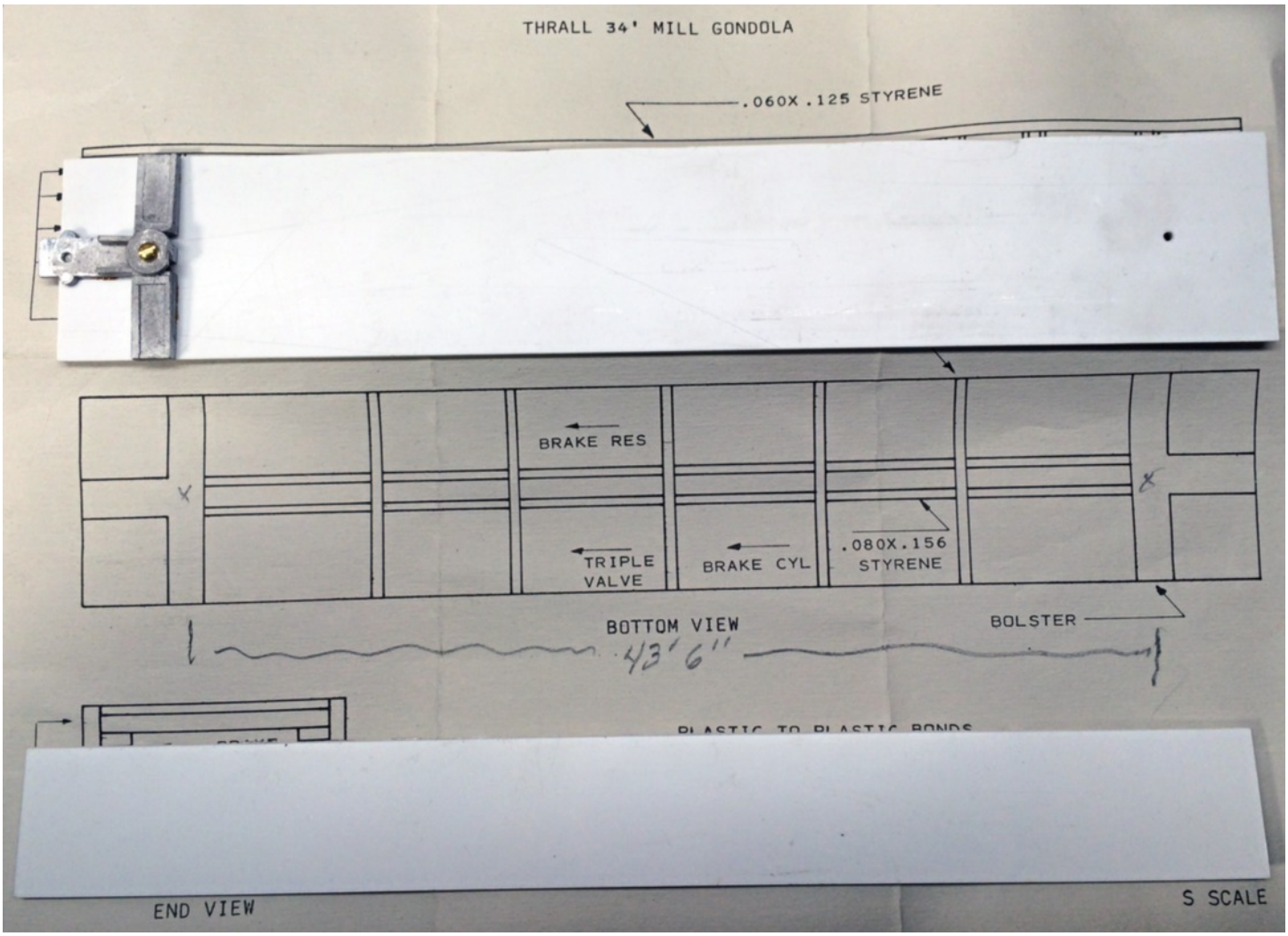
At last summer's NASG National Convention in Kansas City, I was looking at boxes on one of the tables and spied the word "Railgon". I investigated a bit more, and found I was holding a Don Winter S Scale kit, likely produced in the 1980's. The photo below shows the kit, as well as, some of the parts bags inside. There aren't a great number of kits in S scale for more contemporary gondolas, and having never seen this one, I bought it. As I recall, the price was right too!



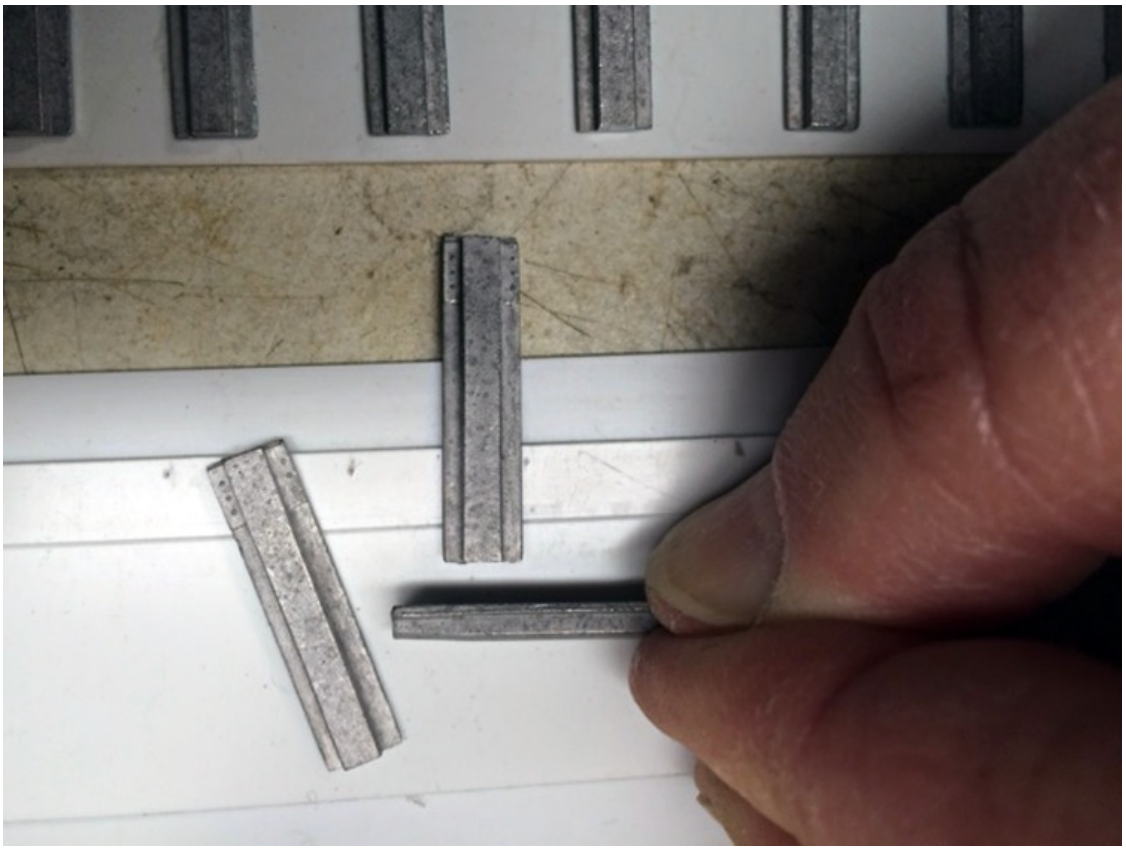
Why Don Winter decided to call the kit #172 is a mystery. Iit lead me initially to think there were more S Scale Don Winter kits available. The detail parts included in the kit were nicely packaged - not to mention completely unlabeled! I used some of the necessary detail parts, but discarded all of the rather crude brake details in favor of sharper detail currently available to S Scale modelers.

Both the kit and the kit's maker, Don Winter, piqued my interest. Were there more kits for different cars out there? Following a few questions to folks more experienced than I, a kind way of saying "older"; it appears this was Mr. Winter's one and only foray into S Scale. That's not surprising, S Scale's history has a great number of "one and only" manufacturers! I did some additional investigation on the man himself and found out that Don Winter passed away in 2007 at the age of 65. He had been an early and innovative modeler in the On3 side of the hobby, likely doing this kit at that time. He was one of the first to move up to large scale narrow gauge and began producing kits in 1:24. He retired from kit production, but eventually returned to producing kits from 2000 to 2004. At that time, he offered some narrow gauge rolling stock and also structure kits in 1:20.3 scale.

My investigations further found that Don was an exquisite model builder. He expected anyone who attempted one of his kits to be one also. The kits were usually very limited when it came to instructions and pre cut detail parts from styrene and wood. Old blogs indicate that Don was always available to answer questions and send replacement parts if a modeler needed them. The S Scale Railgon kit certainly fit the "very limited" definition. The box was basically a few pieces of styrene and bags of various white metal castings. The photo below shows the extent of the kit's instructions!

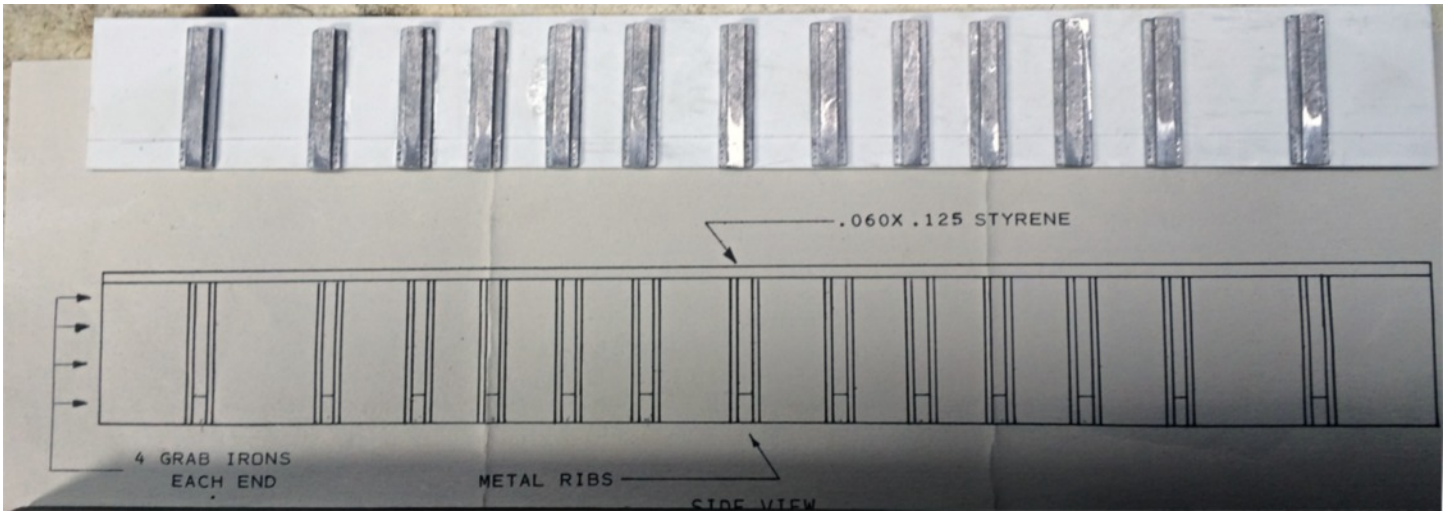


The kit's "instructions" consist of one page that shows placement of the castings and the bolsters. From on-line data, you can determine the correct wheel base for the car to get the bolster placement. The side view for the post placement is at the top. Note the instructions are incorrectly labeled "34' Mill Gondola".

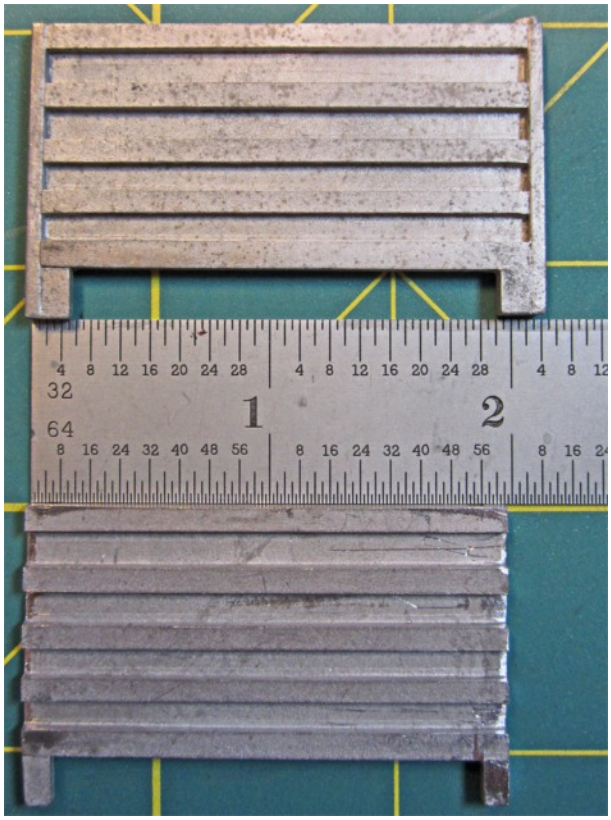


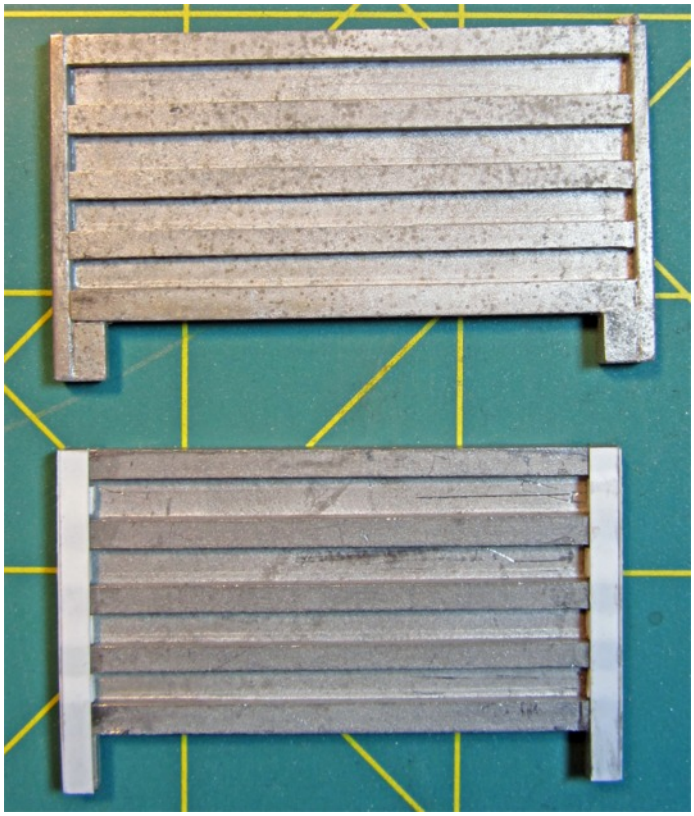
ABOVE: The car's side posts are a nice, though a bit thick, white metal casting. I chose to file the bottom portion of the casting to give it some taper. It may not be greatly evident in this photo, but you can readily see the taper on prototype photos of the GONX Railgon.

This looked like a challenge, but what the heck, it might be fun to try something that fell somewhere between a kit and scratch building. If you go on the RR Picture Archives web site and search for gondolas from the Railgon Company, reporting marks "GONX", you'll find over 600 photographs. That was plenty to help define the car, and also pointed out a few areas to try and improve the finished product. The photos showed a distinct weld line along the lower side sill of all the Railgon cars where the exterior posts were riveted on. I used a sharp knife and straight edge to score the styrene sides to highlight the weld line. Some other touches to improve the kit are explained in the captions of the photos on this page and the next.



ABOVE: Here is a picture of the side with the white metal posts attached. You can see the template in the instructions and also the weld line on the side's sill area that I scribed.





The white metal castings for the gondolas ends are too wide for the car. A similar prototype gondola is 10' 6" across at the end. As you can see from the photo, these ends are a foot wider. I cut back the corner posts on both sides. New side posts were created using 0.010" styrene with styrene blocks underneath. The final ends are 10' 6" wide. The ends still add a good deal of weight to the car, if you feel it is too much, an entirely new end can be easily fabricated using sheet and strip styrene.

The other major thing I found on the kit was a total lack of underbody detail. The underbody detail shown on the first page is the total that is provided. I began to think about adding more, but wondered what that should look like. Many of us as modelers have a good idea when detail is lacking, but may not have a really good idea of what detail is needed to look more prototypical. Magazine drawings can be a great help. I dug back in some old *Mainline Modeler* issues and found drawings of a 43' 6" wheelbase Evans gondola and also an MP Greenville gondola. The cars were drawn in the March 1999 and December 1984 issues respectively. Drawings provided in both *Mainline Modeler* articles, while not identical, looked very similar to the Winter's Railgon kit and included nice drawings of underbody detail.

Additionally, I managed to take advantage of living in a small town, a small town where a 20 mile, previously torn up, railroad connection was being re-laid. In a larger city, you really can't get close to equipment. You will get in trouble for trespassing and your own personal safety and security will be at risk. Here in population 8000 Plymouth, as long as you don't do anything stupid, you can get closer. The prototype photos attached were all taken very carefully by Glenn Guerra last summer. An old, worn out Greenville gondola was spotted in Plymouth full of new ties for the contractor to lay. You can see in the prototype photos all sorts of interesting detail for an underbody, as well as bent grab irons and brake detail. Who says everything has to be perfect on models!

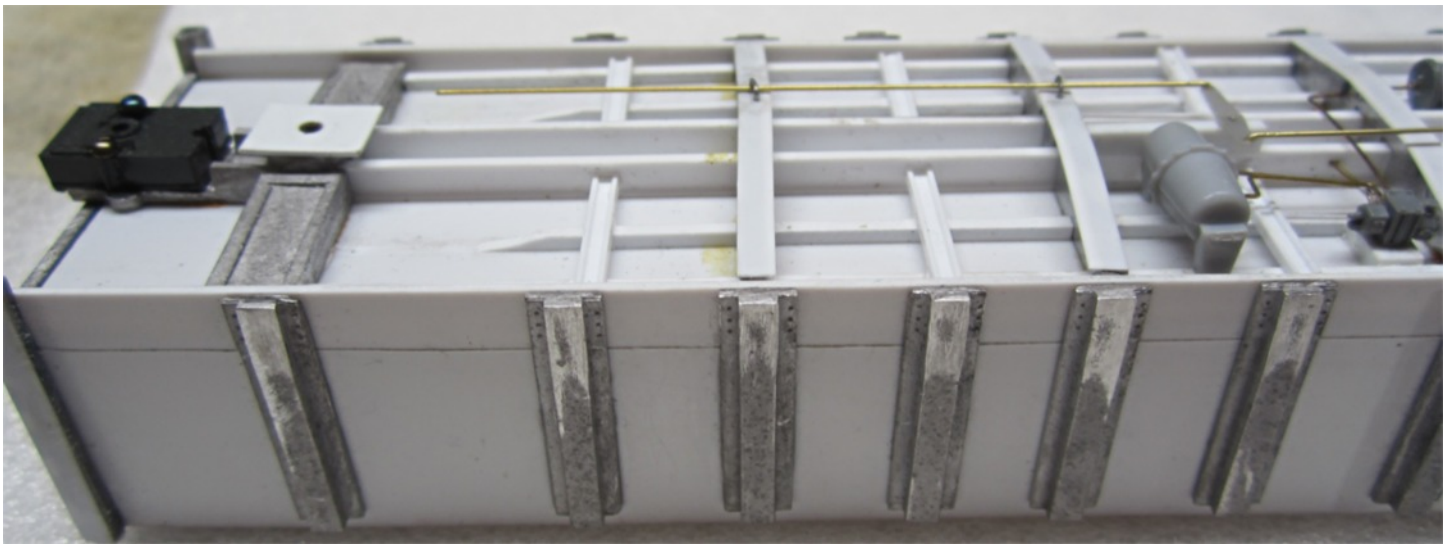
ABOVE: Underbody and brake detail of a prototype Greenville gondola, MP 642902. Photo by Glenn Guerra.

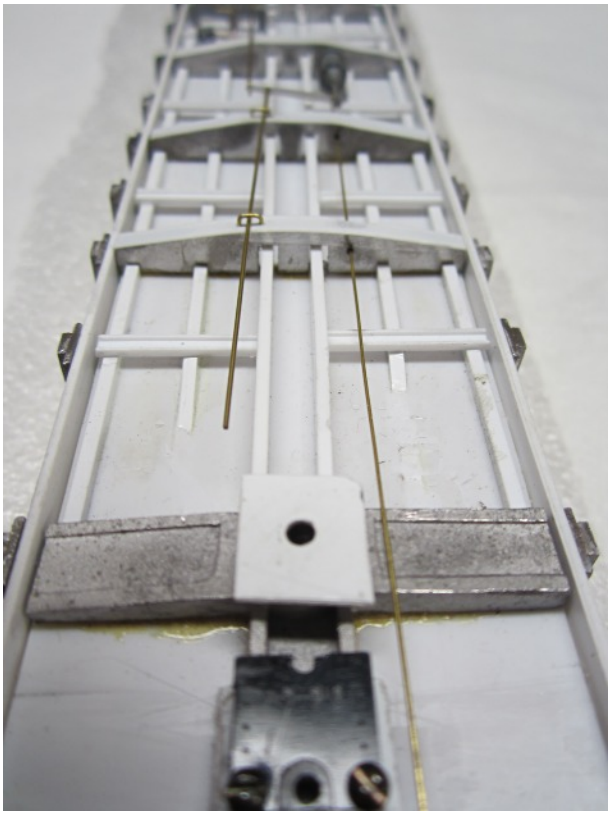
BELOW: Underbody and brake detail of a prototype Greenville gondola, MP 642902. Note the 'U' shaped brake rod hangers and 'C' center sill. Photo by Glenn Guerra.

The photos at the end of the article highlight the admittedly generic underbody I created for this gondola. It serves the purpose, while not requiring excessive time and styrene detail parts. The car is not yet complete, but hopefully soon I'll be able to add additional brake detail and grab irons before painting. The moral here is that Spartan detail does not have to be left that way. There are a myriad of resources a modeler can use to create the look and feel of the prototype without a lot of extra work. Happy modeling!!

Underbody and brake detail of a prototype Greenville gondola, MP 642902. The photo shows where the brake rod is rubbing on the axle. Photo by Glenn Guerra.

MP 642902. You can see the taper of the side posts on this car, as well as, some good ideas for grab irons and brake detail. Photo by Glenn Guerra.

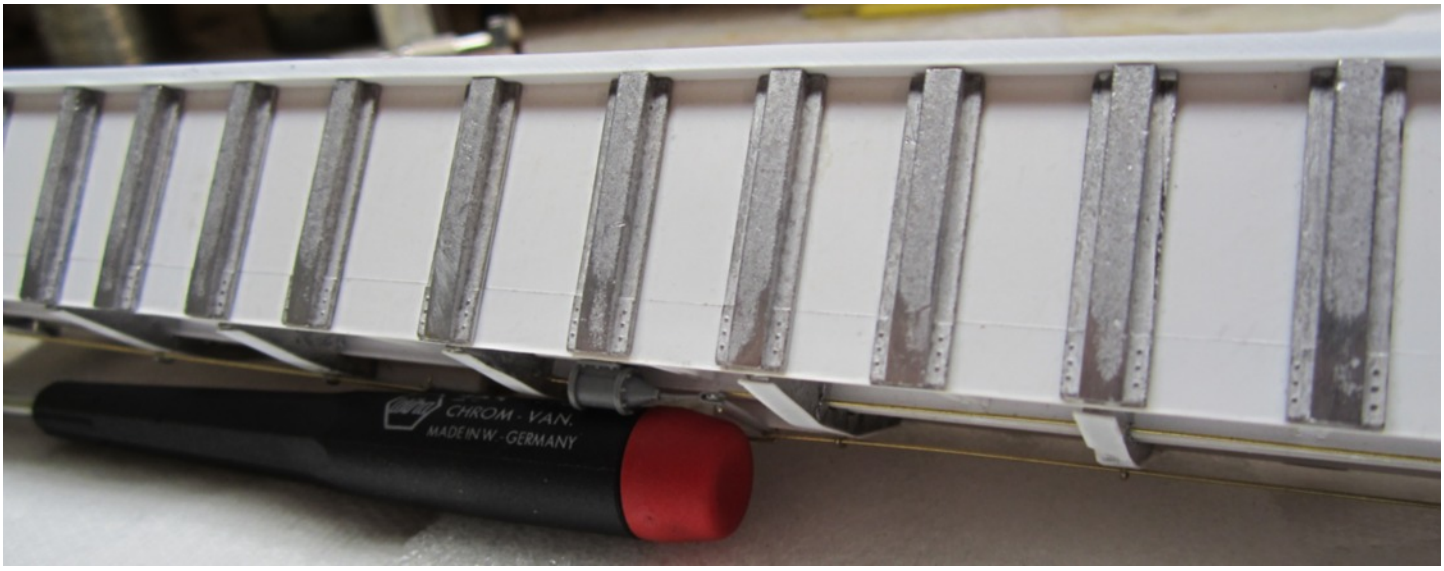




ABOVE: A view of the completed underbody showing the added detail. You can also see the scored weld like in the car's sill and where the side posts have been filed to achieve a tapered effect.

LEFT: Another underbody detail view. The rod at right will attach to a bell crank for the brake wheel assembly. I bent wire into 'U' shaped to act as hangers for brake rods mimicking what is shown in the prototype photo on a previous page.

BELOW: Here is a side view of the car with the top sill attached; again, showing the effect of some underbody detail. Next are grab irons and a trip to the paint shop.



What's on your workbench today?

This series shows our readers what other modelers are working on, and we need your help to make it successful. All that's needed is a simple snapshot of what your workbench looks like and the project on it. Send us a picture or two along with a short description of what you are working on so we can share it here. If it's a project under construction, send it in. Repair job, send it in. Completed project, send it in. Send your pictures and descriptions to daniel@modelrailroadresource.com

By Ken Zieska

This month, I built the new Monster Modelworks three story building.

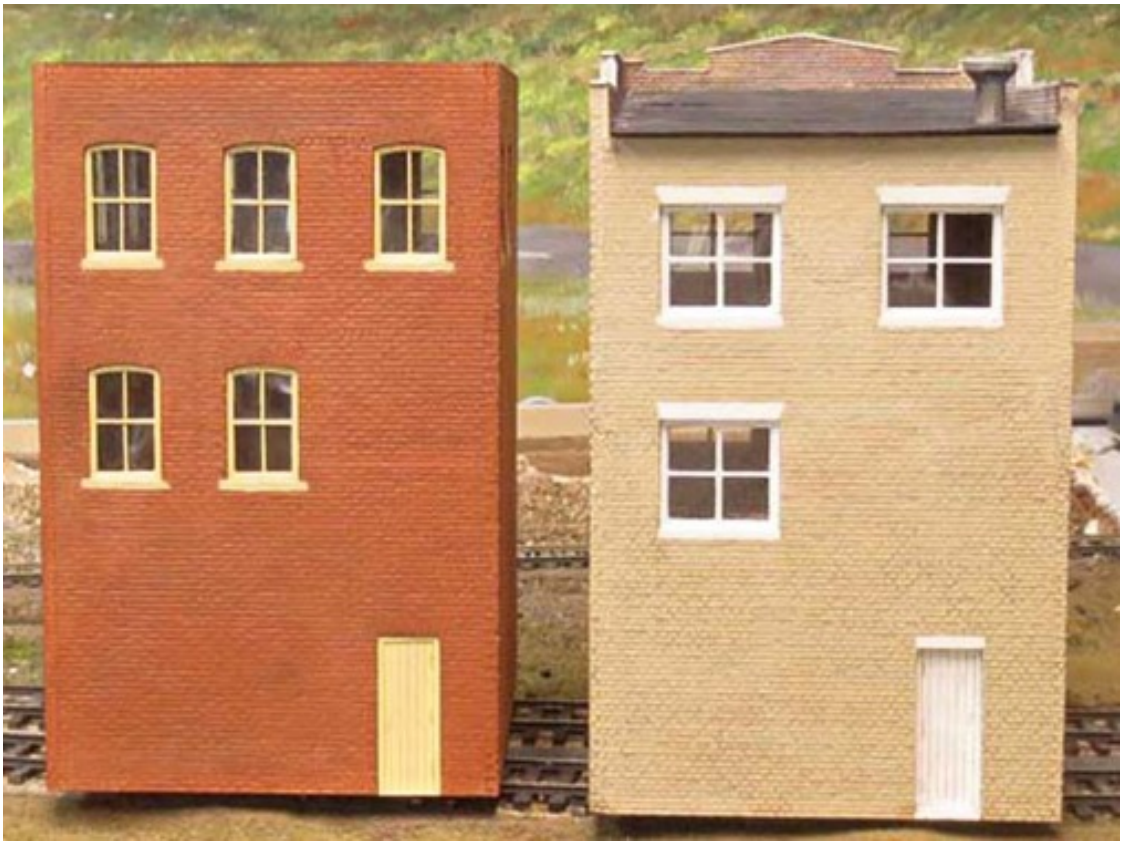
The construction is similar to the other buildings in their line, but the design of the entryway and windows makes this assembly even easier than the previous three story building. The original three story building entry was made by folding a sheet of their laser board which had been cut and scored to create the entry. This new structure has a flat front style and still two entries, but with one large display type window. To build it, a single piece of lexan is inserted behind the front wall and then the door and window detail is layered on to it. As the photo shows, this is a great look, and of course, very sturdy.

The windows in this structure are peel and stick, the original structure had windows that needed to be assembled and glued. While this was not difficult, the peel and stick is just a touch easier. The kit also features wood details that add to the 3D texture of the structure a neat feature of the Monster Modelworks process. Monster Modelworks offers a great way to name your building with a nicely engraved raised panel outlined in brick. I choose not to add a name as I am modeling a bit lower class of structure on my layout. The roof detail has also been improved; it has a nice slope from front to back for rain run off, the inside of the walls above the roofline have brick detail and the walls have fully finished caps. The improved roof detail is all complemented with a nicely cast roof smoke stack.

Here are photos of both structures so you can see they go together well. The original style building looks similar to Pine Canyon and Twin Whistle structures, while this building seems to me to be a few years newer. I also like the difference in the front of the building; this one will make a nice bar or diner with small business offices or apartments above it.

If you're interested in structure building, the Pines and Prairies S Scale Workshop will be hosting a "make and take" clinic at the 2016 NASG Convention in Novi, Michigan. We will be building a specially

designed structure based on the Monster Modelworks Modular Industrial Flat kit currently being offered in HO. During the clinic, we will share with everyone our building and finishing techniques so that each participant can go home with a great looking structure that they built themselves. We will also have examples of the other Monster kits and share our assembly tips.



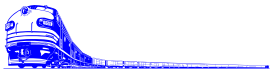
S Scale Shows & Meets

The S Scale Resource Magazine will now be providing a free listing of upcoming events. This small, text only listing will include the Event, Date, Location, Type of Event, and Contact Information. Click here to go to the sign up form. This form will take your information, and we will publish it in our next issue. If it is an annual event, you will need to submit your information every year.

2016 NASG Convention
August 10 to August 14, 2016
Novi, Michigan

The 2016 NASG Convention, sponsored by the Southeastern Michigan S Gaugers will be held at the Sheraton Detroit Novi hotel.

Website: http://www.smsgtrains.org/2016conv.html



Fall S Fest
November 4 to November 6, 2016
Oconomowoc, Wisconsin
Badgerland S Gaugers
Website: http://www.trainweb.org/bsg/

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