

# The Train Collectors Quarterly

January 2014  
Vol. 60, No. 1



WARNING  
L SHAPE FOR 19

**National Train Museum**  
Admission P  
All Day Tick  
Adults (13-64)  
Sr. Discount (65+)  
Children (6-12)  
Under 6 P  
Family Ticket 1  
Sponsor P101 E



### Cover Story

On the cover titled "Santa at the Museum," is a picture of our beloved Past National President Tom Jaworowski taken at the National Toy Train Museum on Wednesday before York this past October. Tom has been "Santa" for many years in Alabama including at the State Capitol where he worked in a technical capacity. Even the Governor actually sat on his lap.

### TCA Mission

To develop an appreciation of and to preserve an important segment of history – Tinplate Toy Trains – through research, education, community outreach, fellowship, establishment of collecting standards, and to promote the growth and enjoyment of collecting and operating toy, model, and scale trains.

### January 2014 Vol. 60, No.1

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## PRESIDENT'S COLUMN

I just received an email from *The Quarterly* Editor, Mark Boyd, stating it's time for the President's Column in the January issue and it's only a week before Thanksgiving! This will be a great Thanksgiving as our son from Australia and his wife will be here for the holiday. After Thanksgiving the Christmas tree goes up and trains go under the tree. I especially enjoy the January *Quarterly*, as it includes pictures of Christmas layouts, both recent and from the past. I'll have to get a picture of mine in next year's issue. Before your tree goes down, how about taking a picture of your layout and sending it to the Editor to have it included next year.

The 60th National TCA Convention, hosted by the Atlantic Division, will be held on June 21-28, 2014, in Philadelphia, PA. The Convention headquarters is the Crowne Plaza Hotel, located in Cherry Hill, NJ (located just five miles from downtown Philadelphia). The Crown Plaza is offering our members a \$119/night room rate. Meeting rooms, trading pits, and banquet halls are all conveniently included at this one location. Please go to <http://www.adtca.com/> to register for the Convention and select the tours. The Atlantic Division web page has an excellent

description of all the tours. I'm especially looking forward to the Spirit of Philadelphia dinner cruise on the Delaware River, as this will take place after a full day of meetings with the TCA Board of Directors. Another not to be missed tour is the Steamtown National Historic Site Tour in nearby Scranton, PA. I have not been there before, but I have seen these trains when they were in Bellows Falls, VT, decades ago.

I'm pleased to announce that attendance at the TCA Museum was significantly up this year. This is after a steady decline over the last ten years, which was in part a result of the poor local economy and having porta-potties lined outside the Museum entrance for years. For our fiscal year, which ended on June first, the attendance was up 5% over the previous year. For the next two months of July and August the attendance was up 17% over the same period in 2012! I expect this trend to continue as word of our great Museum goes out. The Museum is currently undergoing renovations. The building exterior was repaired and repainted. The interior carpets will be replaced and the walls repainted after the Museum closes for the winter on December 31st. The Standard gauge layout is



currently being rebuilt and that task will be completed prior to the spring reopening on April 5th, 2014. A big thanks goes to the Education and Museum Committee volunteers who are rebuilding the layout and who have decorated the Museum for Christmas. This committee has also produced some great videos of the museum. Go to <http://www.tcamembers.org/netvision/> to see the videos.

It's time for me to leave and go on a layout tour. Here in Rhode Island and Southern Massachusetts a group of TCA members get together on Tuesday nights to run trains, share stories and have refreshments. I began doing this in 1974. Being a member of TCA is more than just going to toy train meets. How about organizing a group to do the same in your area?

Have fun,  
Bob Obara

## EDITOR'S COLUMN

The TCA membership is definitely aging. That seems to be a topic on everyone's list these days. Train meets seem to be downsizing. We talk about our shrinking numbers with little notice of the internal operation and health of the manufacturers within the toy train industry itself.

How long can current toy train manufacturers maintain? We live in a time with some incredible products. Locomotives with a variety of sounds and electronics to match the equipment with smoke coming out of much more than just the boiler stack. The bells actually swing when we push the command button and infrared sensors relay signals between the tender and the locomotive. We can walk around operating all of these things with wireless controllers. What would Joshua Cowen, AC Gilbert, John Hafner, John Coleman, and Louis Marx have done if they had had this technology?

We live in a marvelous time and we

hope it will continue well into the future. Manufacturers have done a great job of creating a toy train market place by offering new products with detailing that has drawn new operators into the hobby that would not otherwise be involved today.

In recent talks I have had with manufacturers, it causes me to worry how long this bubble can be sustained. So much manufacturing is done overseas by teams of engineers that thrive on producing large volumes of products. Manufacturers claim they are ordering about half of the amount of new products these days that they made ten years ago. The market continues to shrink, even with new train enthusiasts continuing to enter the hobby. It is a risky business for a manufacturer to place an order, front the cash (as credit is non-existent) and hope that the products will sell. Toy train sales are a small portion of the products and clients that employ the technical engineers who design these trains. Can the

necessary volume be sustained to continue this innovation? Engineers and factories need to be kept busy to sustain the production or they will move on to industries that can sustain their appetite for manufacturing.

Manufacturers need some assurance that they can be profitable or they will cease making their products. That is why they are in business, but diminishing sales begs the question of how long can they sustain this bubble?

I am saddened by the closing of Aristocraft trains as announced in the Drumhead. S-Helper is produced by MTH and other manufacturers continue to turn out more products, albeit not in the numbers as experienced in the past. What does the future hold? Enjoy the trains and technology that we have now.

Mark C. Boyd, Editor  
PO Box 21043  
Castro Valley, CA 94546  
510-886-6699

# The National C

by Clem Cler



I dearly love working on the National Christmas Tree Railroad under the National Christmas Tree in President's Park in front of the White House in old D.C. (<http://www.nctr.com/>). Setup begins Thanksgiving weekend. Those who can show up at the Tree with the promise of coffee and donuts have great camaraderie and an important task to accomplish in a very short time. Our track, village boards, houses, supplies and support equipment are dropped off nearby. They are stored in large wheeled carts. We start by surveying the grounds inside the permanent iron fence around the tree to see what changes occurred since the previous year. Then bundled track is piled near where it will lay and the layout boards are setup, house wiring lights are poked through the appropriate holes in the boards, then the boards are leveled and secured and track is screwed to the boards.

It really is something to behold. From our little spot in President's Park, we have the center of power in the known universe about a couple of thousand yards away from us where the "Man" sits in the White House and makes decisions affecting the world. We are about the same distance from the damaged Washington monument which watches over us and we have Reagan Airport with its arrivals and departures clearly visible to us at times. We have major DC buildings on three sides of the Park which glow warmly after dark. We can hear the vibrant sounds of a city at work and at play. We "train people" are running trains in the middle of all this. I marvel at the Constitution, power and arrangements that made this all possible and so successful. We meet and greet people from all over the world who come to enjoy the scene and excitement of Christmas in Washington, DC. Golly this is what freedom is all about. During Hanukkah the Menorah stands nearby as well. Santa is in his workshop daily and for many nights, musical events occur on scene.

We have previously mounted our train on long runners for added strength and these runners are numbered alpha-numerically so we know where they will fit. Portable power drills whirring and hands twisting and lots of adjustments later and our trains are set. It sounds easy but it's not. The major work is done in two days. Then the tweaking, adding signals, autos and trucks, and finally citizens follow. Citizens need glue to help them stay in place due to the wind, rain and sometimes snow. By some magic we are ready for the big tree lighting cer-



# Christmas Tree

ment 64-987

emony and music fest early in December lead by the President and first family. As the President lights the National Tree our trains are happily running underneath the newly lit tree.

This is the third Tree I have worked on. The winds can really swirl around President's Park due to nearby buildings. The National Tree is permanent whereas the tree at the Capital is grown someplace else and brought in and decorated each year. We lost the long-standing tree a couple of years ago in a storm. The replacement never got comfortable and croaked within a year. The present Tree was installed as Hurricane Sandy approached. It survived and is looking like she will be with us for a long time. Hope so. The tree is covered with a mesh of LED lights supported by a tall center pole. The mesh lights are the same every year, but the larger light ornaments are different each year. The lights are removed after the first of the year. Around the Tree are cut trees representing the 50 states, 5 territories, and DC. The decorations for those trees come from kids in their sponsoring areas.

Once the President lights the tree, the park is open 10am until 10pm daily. Our team signs up for duty days and times. We want the trains, which have spent the night in place, up and running by 10am. The duty person(s) arrives and inspects everything, picks up any trash inside the fence, and starts the trains. The power for each loop is hidden in buildings near each loop. Trains are watched as they start up and adjustments are made. Spares are housed in our nearby shed. Most of us chat with visitors. When satisfied, the duty person departs and the trains run continuously all day. The evening shift arrives, and inspects everything and shuts the trains down by 10pm. The site power goes off right after 10pm and comes on again in the morning. We power up the train slowly each morning because if they get running power in a jolt, the couplers and motors suffer.

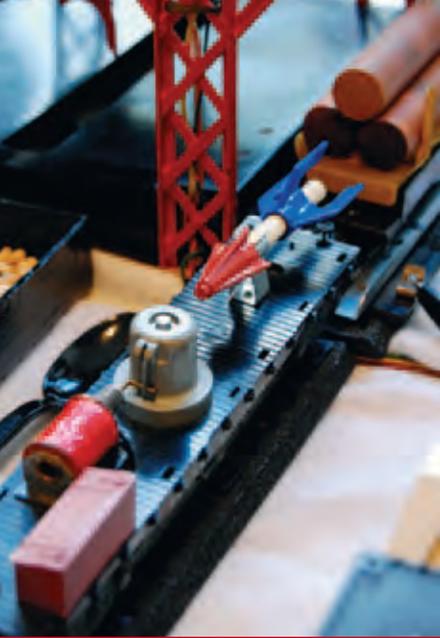
Evening is a great time to chat with visitors and answer questions. We are "train people" so we try to have answers for everything. The scene changes quickly when the tree lights and the Christmas music stops. The magic of the scene goes back in the box until the morning.

Did I mention how much I enjoy this activity? With the ambiance of the scene, powerful as it is, the stresses of the day seem to melt away as we play trains at the National Tree in Presidents' Park in old D.C.



January 2014





# American Flyer Christmas Trains

## Four scenes in two cities over 70 years

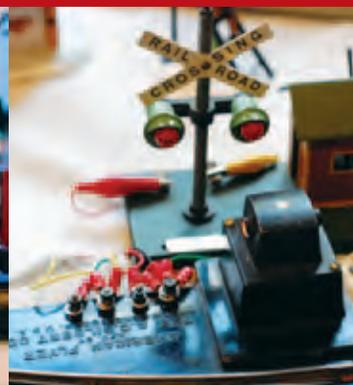
by Red Pastorek 10-64653

### CHICAGO 1943

It is Christmas at the height of the war. Several uncles were away serving overseas. My brother Jon and I inherited an old Chicago Flyer Hiawatha set from them that hadn't been used in a while. I clearly remember my father setting it up for the first time. We played with that train every Christmas for the next five years. We, being very young, tore the poor thing up, of course, until it would barely run.

### CHICAGO 1948

Another Christmas and another uncle, who was a P-38 fighter pilot in North Africa during the war, sent us \$25 for Christmas to be used to repair or replace the train. Ma and I rode the streetcar to the old Flyer factory on Halsted Street, which was still a repair station and outlet. I will never forget the salesman's eyes when he spotted that Hiawatha. Ma didn't stand a chance. She was talked out of it for not a whole lot of money, but it was put toward the





purchase of a new S gauge train. I am not sure of the set number but it was a freight train and had a 302 at the head. We bought extra track, a pair of switches and a mail pick-up car.

This train was set up around the Christmas tree every year. Jon and I saved our nickels and dimes all year in anticipation of our pre-Christmas trip to Marshall Field's to see what we could afford. This train eventually was mounted on a ping-pong table in the basement and was thoroughly enjoyed until we both left for college. Years later Dad sold the whole thing for \$25.

#### HOUSTON 1972

A more recent Christmas, I was a married man with a mortgage and a lot of room in our new house. Our two apartments with furniture came nowhere close to filling it. This left a large, but empty, living room. What better way to use the space but for H0 trains? I put out three 4x8 sheets of plywood and proceeded to fill them.

After a couple of years the inevitable happened. Every time the baby crawled into the room, everything derailed. Obviously I needed something a bit heavier. After several intense swap sessions I ended up with another American Flyer set, which became the foundation of these pictures.

#### HOUSTON 2011

A contemporary Christmas, the kids are now grown-up and gone. We now live in a turn of the century town house near downtown Houston. This 7x14-foot layout is the result of twelve years of experimenting within a finite space. It is a bit cumbersome to set up every Christmas but there is no stopping someone with a life-long love of American Flyer trains.

Thanks to our older daughter, Whitney Pastorek, who took the photos and who, by the way, was responsible for getting me back into Flyer trains. She was the one who could crash twelve H0 trains by just crawling towards them.



# My Greatest Christmas

by Phil Graves 69-2485 • Photos by Ralph Graves, 04-57186

Most folks can fondly recall their all-time favorite Christmas present. Whether it's a first electric train set, bicycle, catcher's mitt, or even a Red Ryder BB gun with a compass in the stock, chances are it's a childhood memory. My best Christmas happened when I was 42 years-old.

In 1971 my wife, Nancy and I were raising two children, and money was tight. When I joined TCA three years earlier, a "train allowance" was added to our budget, but it was very small, which is why I had no inkling about what was to come.

Early that year, one of the defense analysts my wife worked for had made an impulse purchase. While looking through a Good Will Store in a declining upper class area of Washington, D.C., he found an old Erector set. Thinking it might make a good project for him and his three-year-old son, the analyst purchased the set for \$50.00.

When the analyst arrived home and opened up the blue metal box, he saw that the set built a locomotive and the complexity of the model was far beyond what either he or his son could handle. His secretary's husband knew something about old trains, though, and perhaps she could ask him about it?

At dinner that night, my wife Nancy

asked me if I knew anything about an Erector set that built a locomotive and tender. Did I know WHAT!? My mouth fell to the floor. How lucky can a guy be, I thought. Nancy's boss had found one of the most desirable Erector sets in collecting

history. Based on the description, it was either the 1935 No. 9-1/2 or 1936 No. 10-1/2 Erector Hudson Locomotive and Tender set. In 1971, the asking price was between \$400-\$700 which meant the closest I would ever get to it would be that dinner time discussion. I was sure once Nancy's boss found out the value, the set would be on the market.

I had talked about the set with Dick Fischer and Dick Solater at their hobby shops, and soon the word was out. The Metro D.C. train collecting community was abuzz with the news. Where was this Erector Hudson? Was it for sale? How much? The frenzy was on! But the owner's identity remained secret, and the set never appeared on



the market.

What I didn't know was that Nancy's boss had made a decision. He was grateful for the information Nancy had supplied, and her honesty and it would

Photo 1

WRITE MESSAGE/REPLY FORM NO. MRS  
VBL SCOTT CO., LANCASTER, OHIO 41302

RAIN COLLECTORS ASSOCIATION  
National Business Office  
501 Kissel Hill Road  
Lutz, Pa. 17543

TO: Mrs. Nancy L. Graves  
Room D-05  
Research Analysis Corp.  
McLean VA 22101

DATE 11/15/71

SUBJECT: \_\_\_\_\_

Dear Mrs. Graves,  
Since I cannot help you, I will refer you to a member  
who has long been interested in Erector sets.  
Perhaps he can be of assistance to you.  
His name is Alden E. Miller  
3212 - 34th Ave South  
Minneapolis MN 55406

SIGNED: \_\_\_\_\_  
SIGNED: \_\_\_\_\_

SEND ORIGINAL AND THREE COPIES TO ADDRESS  
RETAIN SECOND COPY FOR YOUR RECORD  
HOLD THIS STUB UNDER WHEN MAILING.

Photo 2

4 Calvin Road  
Scarsdale, N.Y. 10583  
Nov. 16, 1972

Mr. Nancy L. Graves  
Research Analysis Corp.  
McLean, Va. 22101

Dear Mrs. Graves:-

In regard to the instructions for the Gilbert Erector Hudson Locomotive  
I do not know how much help I can be to you at the present. I have recent  
asternburg nursery and by Erector manuals are stored away.

I am certain the Library of Congress must have the manual and cannot  
understand why they could not help you, unless there is some distinction  
between the reference section which you consulted and the copyright  
section. I believe new matter in Gilbert manuals were always copyrighted  
as I recall the Hudson came out in 1931 in the larger sets such as No.  
8, 8 1/2, 10, and 4. If you check the copyrights issued to the A. G.  
Gilbert Co. in 1931 I am sure you will find an entry for such a work.  
and can have xeroxes or photostats made of the pages relating to the  
assembly of this locomotive and tender from one of the copies deposited  
for copyright purposes.

I am sorry I cannot think of any other possible source for this manual  
affhand, with the possible exception of Samuel Gabriel Co., 200 Fifth  
Ave., New York, N.Y. 10010 who are the present manufacturers of the  
Erector sets. It is possible that they have a file of old manuals,  
although I think the Library of Congress Copyright Division would be  
your best bet.

I would also mention that it is one of those peculiar intricacies of  
collecting that if you have the original unused Erector set with the  
parts for the locomotive, such a set as is would be considered a more  
desirable and valuable collectors' item than the assembled and  
active, albeit admittedly a less spectacular display piece. A good  
number of the locomotives exist in built-up form, but extremely few  
of the complete intact boxed sets.

Sincerely,  
Alden E. Miller

Mr. Louis H. Martin  
4 Calvin Road  
Scarsdale, New York, 10583

Dear Mr. Martin:

I wish to express my appreciation for the information you so freely  
and the information you so freely  
search for the instructions and

I greatly appreciate the  
of collecting and an sure to  
a great fan of yours. Since  
interested in your books, My  
Collecting Model Trains. I have  
second one. Both are extremely  
ways to collect toys myself,  
are collectors items. One--  
Waterport Maine, as a child  
My husband is primarily intere  
the east iron toys we have in  
condition, are now collector

I went to the Main Branch  
had the Handbook of Old Toys  
they do not have these two b  
about toys in general, train  
have several copies of the

One of my office associ  
rummage sales, bazaars, gar  
size radius. Every once-in  
catalogues. It was he who  
Store in what used to be, a  
D.C. and is now, of course,  
Currently, he is on the loc  
Timoteo Falls, that are, I  
last, he may find these set.

You might be interest  
Copyright Division which an  
Elmway, Building 2, Crypt  
have disposed of all books  
prior to 1954. I inquired  
available for reading on t  
everything was microfilm

have been easy to lowball the value. Plus, Nancy had helped him make auction lists for his book collection without charge. He wanted to return the favor and help her (or rather me, her husband). Would Phil like to have the set? Nancy said he would, but reluctantly had to admit that she couldn't afford to pay what the set was worth. No problem, the analyst only wanted his \$50.00 back. Nancy consulted with the kids and my mother, and they all agreed to pitch in and surprise daddy for Christmas. The deal was made, and Nancy set up a schedule for installment payments to her boss (remember, money was tight).

Throughout the spring and summer, Nancy secretly wrote to several collectors and organizations, to find out more detailed information about the set. The instruction manual (called the *How-To-Make-Em* book) was missing, and tracking down a copy in those pre-internet days proved a real challenge. Some of the most helpful responses she received were from Eric Buckley representing TCA (Photo 1), Louis M. Hertz (Photo 2), and (Photo 3) the Gilbert Division of Gabriel Industries (then-owner of AC Gilbert).

By fall, final payment was made. Nancy had located a reproduction manual, and the Erector Hudson made its way to my mother's bedroom closet in her McLean, VA, home Christmas morning 1971. As always, we started the day at our own home in Vienna, opening the kids' presents. Then we head-

ed over to grandma's house in McLean where the adults would open their presents and we would have our family Christmas dinner.

I was politely enthusiastic about the ties, shirts, and handkerchiefs I received, but the day was wearing on, and I was getting hungry. "Let's have dinner, we can finish opening presents later." Everyone seemed to have odd looks on their faces. My son Ralph handed me a present. "Dad, you have not opened up this last box." Well, it looked like another shirt box, but I gameily opened it. My eyes popped open when I saw inside a reproduction Gilbert *How-To-Make-Em* book, but not just any *How-To-Make-Em* book, it was the one for the Erector Hudson. It couldn't be a coincidence.

When I could finally speak, I stammered, "Where is it?" I was directed to the bedroom closet. Even though it wasn't wrapped, before me was my best Christmas present ever. It was like being a kid again. I took that box back to the living room, and started spreading everything out on the floor. For the rest of the day I was busy building my very own Erector Hudson. Only with great effort could my family pry me away to do other things.

Needless to say, dinner was late. But it was my best Christmas ever, second only to the time when I was nine and received the Erector No. 9-1/2 set Parachute Jump. But that's a story for another day.



**Photo 3** 19 November 1971

**Photo 4**

secured in 1931 by A. C. Gilbert on the Erector Hudson manual and it was not renewed, it would be listed with the name and address given at the time of the original copyright. If the copyright was renewed (probably in the 1946-1948 time frame) they would then only have the name and address of the new owner of the copyright given at the time of renewal.

I was further informed that the minimum charge for a search of their card files was \$5.00 for original copyright information and for each additional renewal an additional \$5.00 -- with the result being only a name and address. However, if I went there myself, I could search their card files free of charge.

I think that, what about I have no way of knowing how accurate the above information is (government agencies often being entangled in red tape) and taking into consideration that I am not too sure of what I am looking for, if you or the other inquiries I have made do not produce results I shall give the Erector Hudson to my husband for Christmas, without instructions, and let him do the research from there.

I have also taken your suggestion and written to the James I. Gabriel Co. in New York and hope they will reply.

Thank you again for your kind and most helpful assistance in this matter and sincerely trust you are steadily recovering from your surgery.

Sincerely yours,  
Mrs. Nancy L. Graves

Enc D-138  
Research Analysis Corporation  
McLean, Virginia 22101

**Photo 5**

GILBERT DIVISION  
GABRIEL INDUSTRIES, INC.  
P.O. BOX 840 HAGERSTOWN, MARYLAND 21740 (301) 739-2606

December 2, 1971

Mrs. Nancy L. Graves  
c/o-138  
Research Analysis Corporation  
McLean, Virginia 22101

Mrs. Graves:

Thank you very much for your letter requesting instructions for assembling the famous Gilbert Locomotive & Tender. The set is quite old and complete instructions are no longer available. However, we have Xerox instructions for the set which are in good condition. Mr. Graves is indeed very fortunate to receive this as a gift. The Locomotive & Tender sets if complete are ten times the original cost as they are now considered "vintage" items. As a matter of fact almost all old Erector sets are in this category.

It is our pleasure to reproduce this set of instructions for you at a cost of \$1.00 for postage and handling. When replying please include an extra copy of this letter with remittance.

We are sorry we do not have a complete manual to send you but we have been of some help.

Sincerely,  
GILBERT DIVISION  
GABRIEL INDUSTRIES, INC.  
Paul C. Koch  
Production Superintendent

# Sparkey

by  
Buddy Schwartz  
90-31179

Walking through a local train meet I found a “junk box” under a table with an old scratched and scarred Marx Vanderbilt engine. After picking it up, I saw it was a windup, but it had all the trim intact including the key which was worth the asking price. After talking to the seller, he gave me an old tin tender to go along. Never having a windup train before, I was curious about how they were made and how they worked. After looking the engine over, I found the windup motor to be very clean and solid. I applied a little oil here and there before winding to see if it still operated, I found the motor to be strong and smooth, in spite of all the scratches. The trim parts were in decent shape along with the front NYC oval, handrails, two sand domes, smoke stack, and headlight. All of this on a windup caught my curiosity, so I did some research on Marx windups and I found this engine to be one of the earliest Marx Vanderbilt’s made back around 1935.

I found that the first run of these engines had all the trim parts like handrails and two sand domes. Later on they cut back to one dome and no side rails as expected on a windup. Plus, this engine had the very sharp points on the ends of the sand domes where the later versions had more rounded ends. All of this made me want to restore this engine instead of parting it out.

The tender I received did not come with this engine and wasn’t even a Marx, so I added it to the engine to be sandblasted. After removing all the parts on both the



engine and tender, I sandblasted to remove all existing paint, then polished, primed and sprayed with a bright red paint. After the final coat of paint, I hung both in my paint oven to bake.

As I looked at the engine in its new shiny paint, I was completely satisfied to see the difference of “before and after.” It made my day to take something all beat up and make it like new again. It had a new life.

As I sat back looking at the engine, I thought to myself, “1935” makes this engine at least 78-years-old. What if only it could talk? Just think of the stories it could tell about the past and what it has experienced. Today we have Thomas the talking engine along with talking cars and other cars that take on personalities in the movies like *Cars*, so why not dress up a 78-year-old Marx tin loco that survived the ages? Well, here it is!

## The Madison 700T Tender

by Andrew G. Kotsatos 89-29420

Many 700E, 763E, and 773 owners have heard of the Madison Hardware 700T tender, often referred to as the “Madison Tender.” These tenders are offered for sale on eBay and elsewhere from time to time. But why did Madison make the tender, and how does it differ from the original 700T tender that Lionel produced from 1937 to 1941 as part of the scale 700E Hudson?

When the Lionel 773 Hudson came out in 1950 and then re-offered in 1964-1966, Madison Hardware saw an opportunity to offer a 700-type tender that more suitably matched the size of the scale-length 773, especially compared to the cheap plastic tenders offered with the 1964-1966 Hudsons. However, these Madison Hardware tenders differ from an original Lionel 700T in almost every respect.

It is natural to assume that Madison Hardware reproduced all the parts to make up these tenders. The truth is that the tender shells were real 700T tender productions, but Lionel had rejected

them for minor flaws. On the rear of the tender shell (see Photo) is a slot into which the ladder is inserted, and it should be perpendicular to the back of the tender. Viewed from the rear, the slot on the “Madison” shell is slightly angled toward the right side. It’s a minor defect, but one that Lionel felt was serious enough to warrant rejection.

Sitting with a large inventory of these unpainted rejected shells, Madison fabricated a tender suitable for a postwar

Hudson. The first issue they faced was which black paint color to use. There is a difference between the black paint Lionel used before and after WWII. Pre-war locomotives were painted flat black whereas the postwar ones are a slightly more glossy satin black. Madison painted its tenders to match the postwar satin black.

The “New York Central” lettering on the original 700T tender was rubber stamped in silver ink. The lettering on the Madison tenders is silk-screened



(continued on page 37)

# Santa Arrives

by Steven Perez 07-61632

Santa made an appearance at Sacred Heart of Jesus in Bay-side, NY, during December 2012 for breakfast. There was a large turnout and smiles were seen everywhere by young and old alike. An O gauge train display made its debut courtesy of Arthur Miller, Robert Miller and Steven Perez to add a little something to the festivities. A nice combination of prewar, postwar and modern motive power ran the rails. The fleet included a beautiful Lionel prewar Lionel 225E, a Lionel postwar 1663 with Magic Electrol, a 1615 (rebuilt and upgraded), a 628, and a 231 steam locomotive with Magic Electrol. A modern James #5 steam engine from the Land of Sodor also made an appearance pulling a string of North Pole Central passenger cars.

The layout consisted of two loops of FasTrack measuring 15x5-feet. Robert Miller provided railroad information and historical data. Sacred Heart's Cub Scout Pack 49's Dens 2 and 3 offered their services as well by contributing to the layout and the event. The Cub Scouts made models of buildings which were in their neighborhood or part of the City landscape.



# What's A Junior Bridge?

by Bill Mixon 99-48896

This story started when my brother-in-law called and asked me to help him bid on a collection of Lionel trains a friend was selling. After we evaluated all the trains, we turned to the accessories. One of the items in the collection was a tunnel I had never seen before (Photo1). I asked if I could bring the unknown tunnel home to find more information about it. The first source I tried was eBay where there were plenty of tunnels listed for sale, but not one looked like my sample. My next attempt was on Google. I tried many avenues from "tin tunnel" to "toy train tunnel." None of the searches led to this mystery tunnel. I originally thought the tunnel was a Marx item, but it was not listed in any Marx literature I found.

My next attempt was a source that had been "tried and true." Anytime I needed to place a current value on a model train item, I used the website [www.liveauctioneer.com](http://www.liveauctioneer.com). It is free to join and contains the auction results of all the top auction houses in the country. You can just type in a search for an item like a Lionel #2353, for example, and it lists all the #2353 engines which have sold over the past few years with pictures and prices. So, I searched this site for "toy train tunnels." It came back with over 4,000 tunnels sold at auction. I looked at every single picture. My tunnel was not there.

I didn't know where to go next and then it dawned on me, I had overlooked the best source of information on rare and unusual items, "Who Done It?" in *The Train Collectors Quarterly*. I went to the TCA website and searched the *Quarterly* archives for "tunnels." There it was in "Who Done It? Part 101." It wasn't an exact match, as my tunnel had a different scene, but the metalwork was identical.

I then went straight to Google armed with the name of the manufacturer "Junior Bridge Co." There was very little information on the web about this company. One web page, [www.binnsroad.com](http://www.binnsroad.com), had the most information with pictures of many of Junior Bridge products, and a catalog from the 1950s. The 1950 catalog lists a #202 double girder bridge which I am still searching for, a #501, red and green signal light, and a #601 contactor. The Binns Road website also shows a picture of an "Adjust-a-Bridge" with adjustable bridge lengths.

The Junior Bridge Co. operated in a small town called Ridgefield Park, NJ, (Photo 14) and were in business during the early 1950s. They manufactured many great products, but very few model railroaders know about the company. There is also very little information about the company ownership as John S. Newbraugh wrote in "Who Done It? Part 99."

I see their products listed often as "Marx" items. It turns out that I had a Junior Bridge Co. bridge on my layout (Photo 2). I remember when I bought the bridge at a York meet. I got it early in the day and had to carry it around. I received several offers for the bridge before I left. Back then, I too, thought it was Marx.

Ever since discovering the Junior Bridge Co., I have noticed Junior Bridge Co. items at every train show I have attended. In most cases, the seller has never heard about Junior Bridge, but as I continue collecting and cataloging Junior Bridge products, I have discovered more products than expected with many variations.

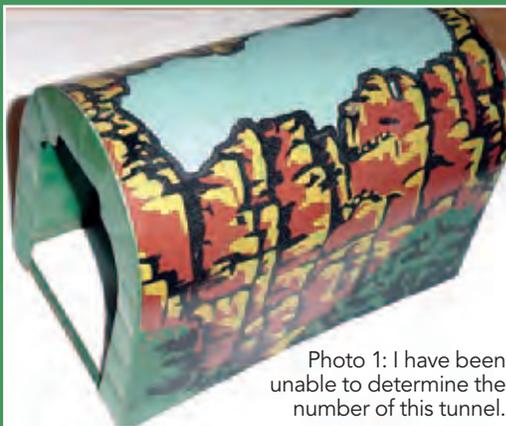


Photo 1: I have been unable to determine the number of this tunnel.



Photo 4: The #40 and Green light train passes...co track-trip" This o w



Photo 2: Suspension bridge, number unknown.



Photo 3: The #301L steel tunnel which also came without a light as #301.



Photo 6: to Photo tom. The unknown



Photo 1: "Signal Bridge" for toy trains. Red lights automatically flash on and off as train passes. Comes completely assembled with light shades. It also comes without light shades.



Photo 7: A #103B 27-inch steel truss bridge with revolving beacon (missing in photo). It was also available as a #301L with a red and green signal light. This bridge is flat across the top.

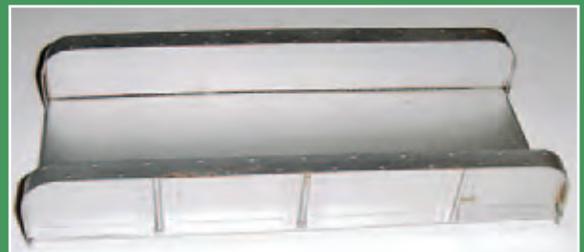


Photo 12: The Junior Bridge 1950 catalog includes this #201 girder bridge with a solid bottom.



Photo 8: A 27-inch truss bridge in green with an "open bottom."



Photo 13: Same as Photo 12 bridge with an "open" bottom.



Photo 5: The #102 18-inch steel truss bridge in silver with a solid bottom. It also came as a #102L with a light.



Photo 9: A 27-inch steel truss bridge in silver with a solid bottom.

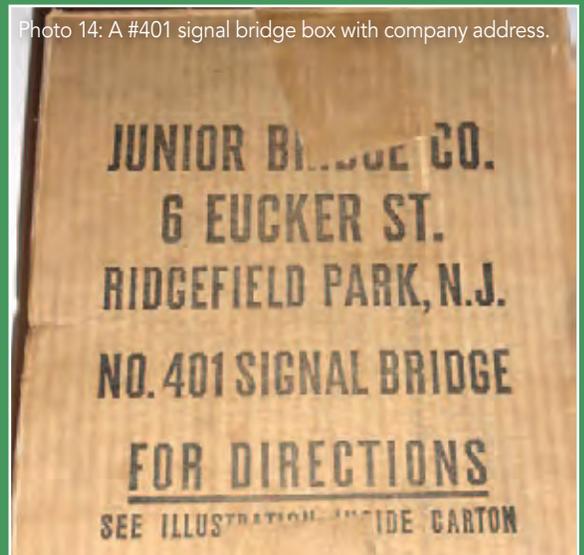


Photo 14: A #401 signal bridge box with company address.



Photo 10: Another variation of the bridge in Photo 8 includes extensions (number unknown).



This bridge is similar to Photo 5 with an "open" bottom. The number is unknown.



Photo 11: A #101 27-inch double span steel bridge. This bridge was also available as #101L with a red and green signal light.



Photo 15: A 24-inch flat top truss bridge which came in a box labeled Junior Bridge Co, Bronx, New York.

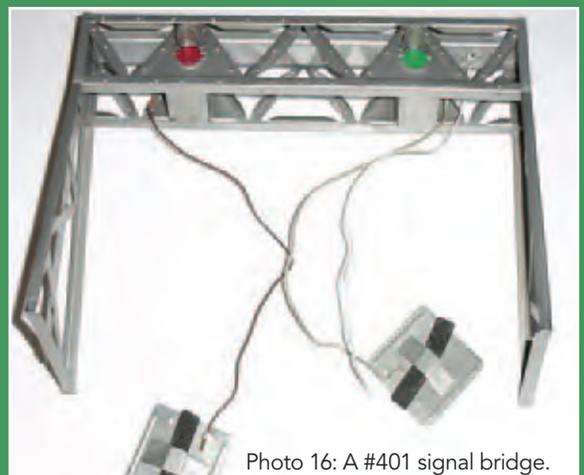


Photo 16: A #401 signal bridge.

# Build A 'Quick-Change' Layout!

by Bob Harder 11-66091

Are you one of those people who are planning to have a layout someday? Maybe it's when we move to a bigger house or are 'Empty Nesters,' or maybe when the kids are off to college. Whatever the reason, wait no longer! You can

## STEP 1

Determine the size that will fit your bed and room (Photo 1). Depending on bed placement the room, and other furniture, these layout sizes will fit over these bed sizes:

## STEP 3

Buy six lengths of 2x4's or similar support material. I use 2x3-inch plastic downspouts as they are lightweight, inexpensive, and have adequate strength for this purpose. For King beds you will

Photo 1



Photo 2



Photo 3



build a guest room 'Quick-Change' layout today!

Depending on your house and family size, we often have one bedroom that serves as a guest room, office, sewing area, craft room, computer room, storage area, or 'Man Cave.' Whatever furniture, equipment, or 'stuff' we have in the room, the top of the bed is usually clear and unused, at least until now! That room and that bed can be your 'Quick-Change' train layout overnight!

In my case, I have a 100 square-foot 0 gauge layout in my house, but I also have collected a few modern Standard Gauge tinsplate trains, buildings, and accessories. Rather than just putting them on display in my train room, I built a guest room 'Quick-Change' platform and created a new 8'x8' Standard Gauge layout. I have also built a second 'Quick-Change' layout to run four of my 1860's-era 'General' train sets with Western and Civil War themes.

Here's how you can set up a good-size layout in less than an hour and take it down and store it away just as quickly. The 'ingredients' are simple using plastic sawhorses, 2x4's or similar supports, plywood or MDF/Masonite panels, carpet (optional), and your track, switches, trains, and accessories. Just follow these easy steps.

Photo 4



Photo 5



King bed 8x8-foot layout  
Queen bed 6x8-foot layout  
Double bed 6x6-foot layout  
Twin bed 4x6-foot layout!

## STEP 2

Buy plastic foldable sawhorses at your hardware or home improvement store for about \$15 each. I use the kind with a shelf between the legs when the sawhorse is open, providing a handy place for cars, accessories, and tools (Photo 2). All bed sizes usually need six sawhorses.

Photo 7



need six 8-foot lengths. For Queen and Double beds you will need six 6-foot lengths. And for twin beds you will need six 4-foot lengths.

#### STEP 4

Use ½-inch 2x4-foot plywood panels or MDF/Masonite panels to serve as your layout platform (usually about \$8 per panel). For a King bed 8x8-foot layout, you will need eight of the 2x4-foot panels. For a Queen bed six panels. For a Double bed



five panels are needed (cut one in half to make two 2x2-foot sections. Finally, you will need three panels for a Twin bed.

#### STEP 5

Place the sawhorses end-to-end with three down each side of the bed (Photo 3). If the bed is up against the wall, move the bed slightly and place 3 unopened sawhorses between the bed and the wall.

#### STEP 6

Place two of the 2x4's (or other supports) across the bed and rest them on top of the sawhorses on opposite sides of the bed (Photo 4). Space the six 2x4's evenly along the length of the bed for good support and stability. If the bed is against the wall and you placed unopened sawhorses along that side, the top of the sawhorses may be 1/2" to 1" higher than the opened sawhorses on the other side of the bed, so use shims or 1x4-inch boards under the legs of the opened sawhorses to level the 2x4-inch supports. For King and Queen beds, you may want to add an additional 2x4 support lengthwise down the center of the bed for greater support.



Photo 6

#### STEP 7

Place the 2x4-foot panels on the supports and arrange them for your layout size (Photo 5). For added interest, you can paint or decorate one side of the plywood/MDF panels in a color of your choosing. You can also paint the other side of the panels for a different look or 'theme' like white for Christmas, for example. I like using 4x4-foot carpet sections to place easily on the plywood/MDF panels for color and soundproofing (Photo 6). They cost about \$0.50 per square foot and come in a wide variety of colors and patterns. They can also be changed easily for the seasons (Photo 7).

#### STEP 8

Place your track and switches on the panels/carpet and arrange them to create your train layout (Photo 8). You can change and rearrange your layout anytime you want, which is a major advantage of a 'temporary' or 'quick-change' layout such as this.

#### STEP 9

Place your trains, buildings, signals, accessories, landscape, and people on your layout (Photo 9). You can run wires under the carpet or directly under your FasTrack to control your switches, lights, and accessories.

#### LAST STEP

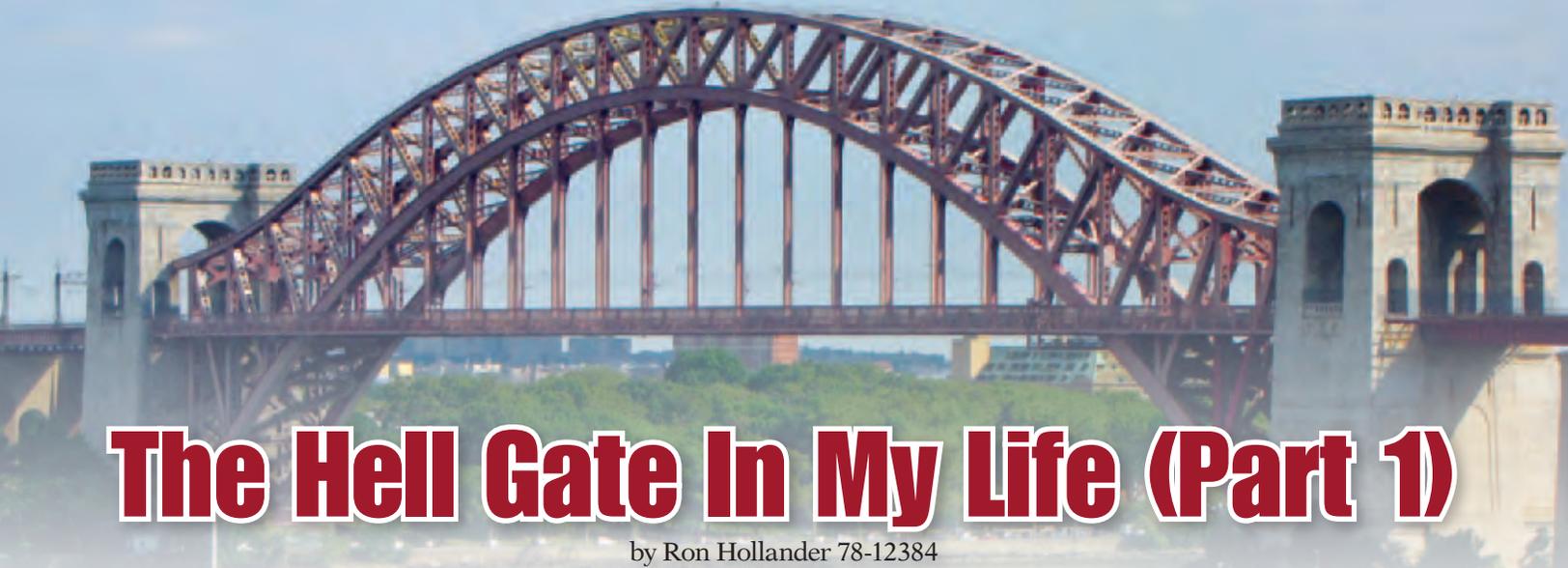
Have lots of fun! Your 'Quick-Change' layout can be modified anytime you want and can be quickly disassembled and stored away when you have friends or family visit for an overnight stay. When the company's gone, set your layout up again and you are back in business. For variety, consider changing your layout every so often, even to a different scale? Let your imagination be your guide!



Photo 8



Photo 9



# The Hell Gate In My Life (Part 1)

by Ron Hollander 78-12384

The things that stick: Sixty-three years later I still see my first Hell Gate Bridge on the dining table in that strange boy's Brooklyn apartment where my artistic mother has sent me for drama lessons. Does this speak to an imbalance in my DNA, that while some remember their first kiss (maybe – only maybe – Joy Weinstock in the seventh grade, but then maybe it was Roni Roberts), I know as sure as my right hand when it was I saw that pea green and cream, two-and-a-half-foot-long bridge strong enough to sit on, first in the 1928 Lionel catalog for \$15?

I put my hand out now as I never dared then, to the white table cloth. Though here I'm not sure, odd enough that it would be on the dining room table, but odder still on a table cloth. Maybe just a white sheet to protect the wood? In memory I am closer than I ever got to the bridge, for that boy – older than I – paid it no attention, the way the big boys casually, unthinkingly, lorded it over us on their two-wheelers while we peddled ineffectually on our orange tricycles. His indifference mystified me. How could he care about the crinkly carbon of the typed, single-spaced script of "Sleeping Beauty" we were given, with that bridge so close? I could not understand why he did not stroke it, wrap it in his arms, carry it with the reverence accorded the Torah before an awed congregation as I had seen while safely beside my father at the intimidating Ocean Parkway Jewish Center.

A "sensitive" nine-year-old, I had been sent to that apartment which seemed a mirror of my own in Flatbush to learn drama and to be exposed to the finer things in life. My mother, may she rest in peace after a later life of bewildering Parkinson's pain, was determined that her first child should be what she would have called "cultured". So there I was with this boy and a girl. I think someone's mother was to teach us to act, to speak clearly and distinctly and not to rush, in what was then called elocution. I have little memory of the drama lesson, whether I was prince or knave, except for a nagging feeling that I didn't know what I was doing, and that the others could read much better than I.

But that bridge! Who could imagine such a thing! It was so massive seen through the arch to the dining room that I was not entirely sure it was a toy, for it was unlike any toy I had ever seen: Too big, its green girders too solid, its four, beige towers with their embossed bricks too strong. And what were those green catwalks running along the sides, and the brass hand rails to safeguard any workers? I had electric trains, but these arches were twice their height. Had I known of some-

thing called "architectural models" I would have nodded; a new species neither toy nor real. It meant nothing to me that there was in fact a real one, that this was a broadly interpreted copy of the railroad bridge across New York's East River that carried its first train on September 30, 1916 over the narrowing of the river where the current was so fierce it was called "Hell's Hole" by 17th Century Dutch sailors.

That was my first and last drama lesson. I never returned until now, but the bridge has never left me. I try not to overly analyze why something as commercial and as mass-produced as a simple, electric toy train bridge should be so enduring. But I can't help it. To start with, there were the trains themselves. After the war, electric trains – and Lionels especially – were the toy of childhood, or at least of boyhood. The annual catalog was second only to Montgomery Ward® in distribution. The war was over, and it was time to celebrate normalcy. For adults it was jobs, marriage, homes, and children, and, soon, a dream house in the suburbs. For boys – and for their dads – it was Lionels. Nothing said as clearly that the clouds had passed as a pricey, profligate, toy train set that went round and round in useless, indulgent circles going nowhere at all except to the heart.

I never even got to touch that bridge. The boy saw me coveting it. He had to. Maybe it meant nothing to him, living as he did so casually with it that it was sitting out of place on the dining room table. Why was it there? Were they going to get rid of it? Too big? Was it waiting to go onto some unimaginably stupendous train layout, something perhaps out of the Lionel catalog that I would soon spend my days ogling? But I saw no other trains in the apartment. Not even a piece of Lionel's notoriously unrealistic three-rail track.

So why was it just sitting there in regal isolation? It wouldn't have meant anything for him to have let me touch it, to feel how heavy it was, how strong, the smoothness of the simulated bricks embossed on the towers, the rough edges of the imitation, stone filigree at their tops, the sharp sides of the handrails protecting the catwalks. He saw my hungry look, but from the exalted perch of his superior age he did nothing. All these years later, I think now with the words I lacked then, "Son of a #8@\*%!, rot in hell."

And where is that bridge now, for they were so solid, their worth so obviously apparent, most of them must have survived? Was it one of those I coveted at train meets for the past thirty years, sitting on splintery tables in dimly lit American Legion and Knights of Columbus halls crowded with men in

nylon windbreakers lettered for Caterpillar or Harley-Davidson or volunteer fire departments? The bridges took up so much space on the six-foot tables that there wasn't room for a lot of other black, die-cast locomotives or Bakelite log or coal loaders, their white price tags too high for what I was willing to spend to have that dream.

Or could it be the very one on a shelf in my basement now, in its original, drying, crumbling box that has become almost as valuable as the bridge, itself? No, it couldn't be that one, because that I bought from Marie Quaid, and I know she would have bought it brand new directly from Lionel so many, many years ago.

My link with Marie began with a message left on my phone's tape-recording machine (it was that long ago) by her grandson, who was twelve. He had called the Lionel Corporation on West Fifty-Seventh Street in New York to learn the value of one of his grandmother's trains from the thirties, and they, knowing that I was researching my book on the history of Lionel trains at their offices, and that I was a collector, had referred him to me. I came into my three-room apartment on West End Avenue in Manhattan, hit the "play" button, and heard his childish voice asking, "How much is the 408E?" I was instantly interested. The 408E was Lionel's biggest engine from 1927 to 1936. It was tannish-brown (with a darker roof on the best model), had fake pantographs on top to take power from imaginary overhead wires, had twin motors, and pulled an enormous passenger train called the State Set because the cars were named Colorado, Illinois, California and New York. At the start of the Depression, it sold for an astounding \$97.50.

I called right away and spoke with Marie. Her voice was quavery. She gave me an address in College Point, Queens. Not only didn't I know where it was, I had never heard of it. I didn't own a car, so appropriately enough I took the train, following the colored map in the subway. I was a little nervous because I had \$2,000 in my pocket. I came out in a backwater of New York, near LaGuardia Airport, the kind of neighborhood that tourists never see, don't even know exists. Twisted roots of London plane trees pushed the sidewalk up at odd angles. Grass poked through the cracks. The single- and two-family houses had aluminum siding where they didn't have the original, dried wood. There were waist-high, chain link fences around the houses' trampled yards. Some had "Beware of Dog" signs. It was a tired, forgotten neighborhood of old cars that were still too big for the wooden, single-car garages from another era.

The wood was bare on Marie's house. I came into a living room. It was dim, threadbare and yet over-stuffed at the same time, a room for Miss Haversham. The drapes were drawn against the teenage boys who had threatened to throw a brick through her window, and only one lamp was lit with a forty-watt bulb. A frail woman with tightly curled grey hair, she sat proper in a spindle-backed chair, a photograph in her lap, the last and most important vestige of ninety years. From what she would eventually tell me, it seemed most everything else was gone. The medals of her dead son, still in their cigar box, went to a great-grandson. A junkman bought the violin she never played. Her linens, embroidered with her own hand, were taken by her nephew's wife who thought she wouldn't come back from the hospi-

tal the last time. She still had her pots, but after yet another heart attack the doctor told her not to cook again. Husband and son were dead and were mourned, but the picture she held when her hands were still was the framed one of her Christmas garden.

Under the scratched glass the three black and white photographs curled along their edges. They were taken more than fifty years ago by a young woman standing on a chair and then joined together. Only the edge of the flowered rug showed that it was the same living room where Marie sat, for most of the floor is covered by the train layout. Even without her glasses which no longer fit, she could pick out the details of the little world she created every Christmas for twenty-four years.

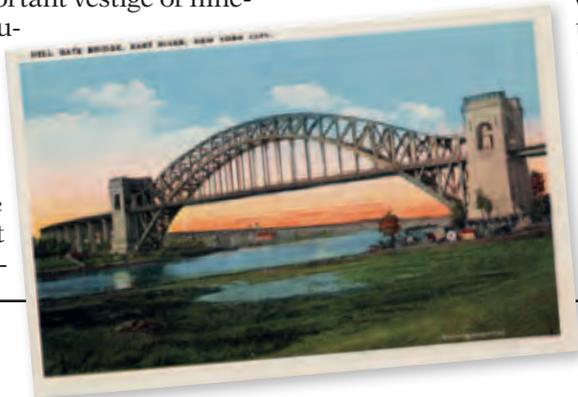
Here was the sunken Japanese garden with a rickshaw which was all the rage when Marie first designed it. Toward the back, under the Hell Gate Bridge, children in rowboats reached for metal water lilies on the mirror lake. Marie said she once took a rough boat ride under the real bridge. A dime store bride and groom waited faithfully in the door of a home-built, ivied church. Each metal Lionel bungalow had a car from the 1930s parked in its driveway and a dog on its front steps. Cows and sheep grazed in a barnyard with real straw, unperturbed by the State Set on the trestle above them. The crack passenger train swept down the curve behind the Snow Village, past the clanging highway signal and the dipping crossing gates, and came to a stop at the Lionel City station, its steps crowded with eager passengers who would never catch the train, each forever immobilized on their metal base. Everything was perfect and in its place in a way that Marie's life never was.

Her husband ridiculed her crawling around on the carpet building the holiday layout. He called Marie and her nephew nuts, even after one-thousand-and-one people filed through their living room one Christmas to gape in wonder. (Marie used to put cookies out but gave it up.) When she said she wanted to earn money to buy more houses and people, her husband said he'd quit his own job if she went out to work. So she took in laundry, washing and ironing from six in the morning to after dinner. She joined a Christmas club, first going in for \$1 a week, then \$2. Every Saturday morning she and her nephew and son took the train to the Lionel showroom on East Twenty-Sixth Street in Manhattan to examine the newest trains and to consider how to invest the Christmas club savings. Finally on a dazzling morning in November they would spend it all and return laden with boxes.

Her voice was bright as she told how well the salesman got to know them, taking them off to the side to show the latest in stations or semaphores. She was proud as she told how she made wheel ruts in the sand roads with the tines of a fork. She dropped her protective modesty to explain why she bought the most expensive train set Lionel made. "Got a swelled head, I guess," she said, tilting her nose in the air in a what-if-I-did manner. It was a gesture she never would have risked when she was younger.

The garden began with a battery train set and a barn when her son was three in 1921. When Marie last set it up for Christmas, 1945, the living room furniture had to be stacked in the hall and her son had

(continued on page 37)



# Christmas Past & Present



**Jim McNamara 93-37249**

Jim with his son Danny enjoyed running their trains on Christmas 1974. Danny decided it was nap time. Jim's wife Bunny grabbed the camera for this once in a lifetime shot. Danny is now 40 years old and still loves trains, as does his wife Helen and their daughter Hannah. They visit the Strasburg Railroad often.



**Ben Stiles 04-57201**

Bradley Keech plays with the postwar American Flyer "starter" set assembled by his Uncle Ben and given to him by his parents Chris and Courtney Keech. The family has already added examples of American Flyer's #625 and #625G tank cars which are significant because of Bradley's birth date June 25!



**Chuck Neuman 94-39900**

Chuck and his wife Donna got given to the trains.





**Jay Edwards 08-62325**

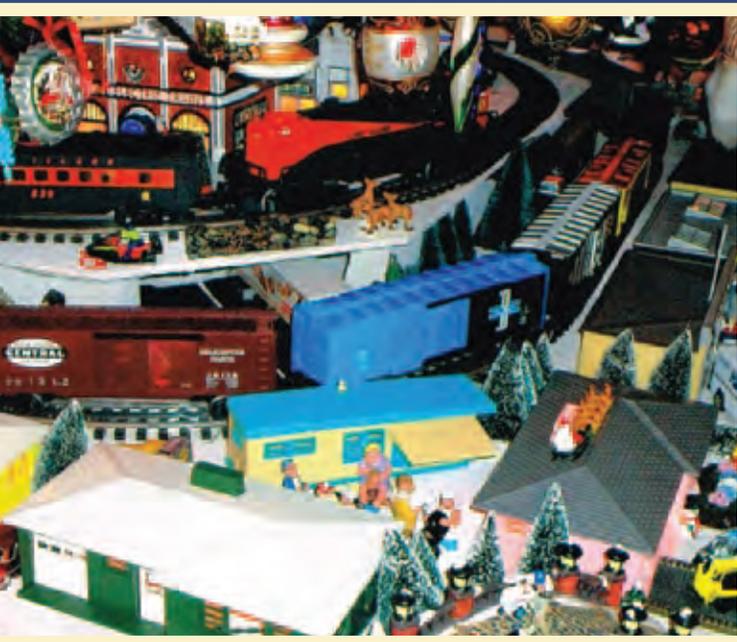
This is a picture of me when I was a young pup taken in 1955 at my grandparents home in Binghamton, NY. My grandfather would always set these trains up at Christmas and I guess that is how I became hooked. With the exception of one engine I still have all the trains that are shown in this picture and they are part of my layout. When my grandsons come to my house to visit they always want to run the trains and I hope this is a tradition that will be passed down in my family for many more years.

o all out decorating their house inside and out, but special attention is



**David Boehr 90-31639**

This is an early 1900's European Christmas re-creation with Iassmayer trains and German accessories under a "feather tree."





**Steve Hamer 10-64786**

Our Christmas layout is a simple loop of 0 gauge tubular track mounted on green indoor/outdoor carpet affixed to an old, solid-gypsum-core fire door that has been framed underneath with 1x3 pine and adjustable feet for leveling. Most of the accessories are MTH, with a few originals thrown in for balance.



The ETS train is a tribute to some of the best brews in the world outside of trains, brewing beer is another hobby



The Lionel 258 loco is hauling a mix of early 650-series freight cars and it is my favorite, primarily because of its trouble-free operation.



The 259 is a recent addition, although from the photo it looks as though the pilot truck is missing, but it isn't.



**Chuck Bauer 02-54957**

I call this photo, "Passing of the Torch" to

# Christmas Past & Present

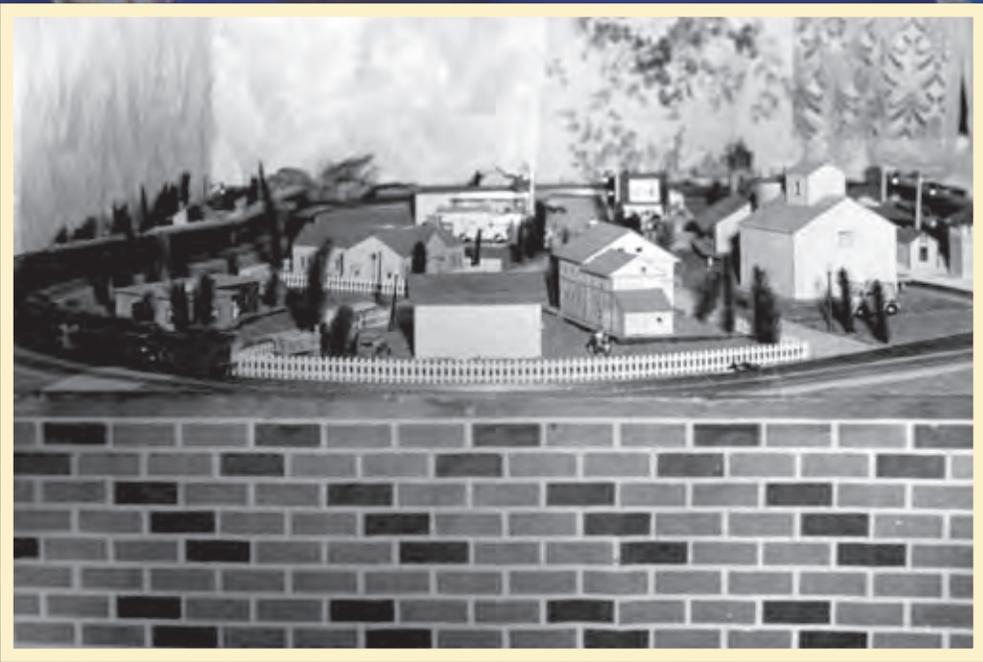


Jim Paterno 86-23343  
The Paterno family Christmas garden.



my two-year-old grandson Tyler.

# Christmas Past & Present



Ron Vance 86-23474  
A vintage Christmas layout from the past.



Andy Dubill 02-54017  
Three-year-old Ryan has





found his spot in the middle of the track and played with it all day. The layout had to be moved upstairs so he would go to bed!

**Norm Brainard 91-33811**

This scene features a Lionel Jr. locomotive, along with some other pre-war pieces from about 1933 just after the Ives/Lionel period in addition to the postwar Gateman. The small shack on the crossing gate platform is scratch-built from a recent Lionel barrel storage kit. This shack houses some electronics to provide quiet and smooth action of the gates when the train enters the control block with insulated outside rail.



**Mark Anderson 85-21765**

This is our Christmas 2012 layout. In the foreground you will see a piece that my younger son and I picked up in a Berlin toy train shop in March 2011. The proprietor told me that he thought it was made by Bub. It has no markings that I can find. It is tinfoil and has track indicators for Berlin, Hamburg and Frankfurt. My grandson is seen operating the trains with my ZW. Information on the track indicator would be appreciated.





# An N-Gauging Layout

by Darryl White 10-65494

Although my grandchildren enjoy my 0 and S gauge layout, I collect many gauges and therefore wanted to introduce them to scale trains by building a small N gauge layout. The layout had to be portable due to the common limitation of space. The existing 0 and S gauge layout is 43-inches off the floor, so it was possible to slide a movable layout on edge underneath. Additional goals were the ability to run two trains (there were two boys old enough to enjoy them at the time) to have one switch on each loop which would lead to a long siding, and lastly, to make a roadway for the youngest boy to run cars and trucks around the perimeter.

I chose 2x4 framing for its ruggedness, topped by 1/4-inch hardboard for the surface. The track is attached with tiny brads, and the scenic elements are fastened with white glue. Two small power-packs from train sets are sufficient to power the loops. A third power pack is mounted underneath and powers the switches.

An outgrown baby crib provided the perfect support. It was cut to size and made to be disassembled. Two wooden swiveling clamps screwed to the underside of the 2x4s to hold the top in place when the layout is set up.

The grand kids all enjoy the layout. The third boy is now old enough to run the trains, so they have to share. There is now a fourth child (finally a girl) who also seems very interested at two years of age.





*More on this amazing  
Hollyberry Farm layout in April!*



# An HO Layout,

by Alfred James

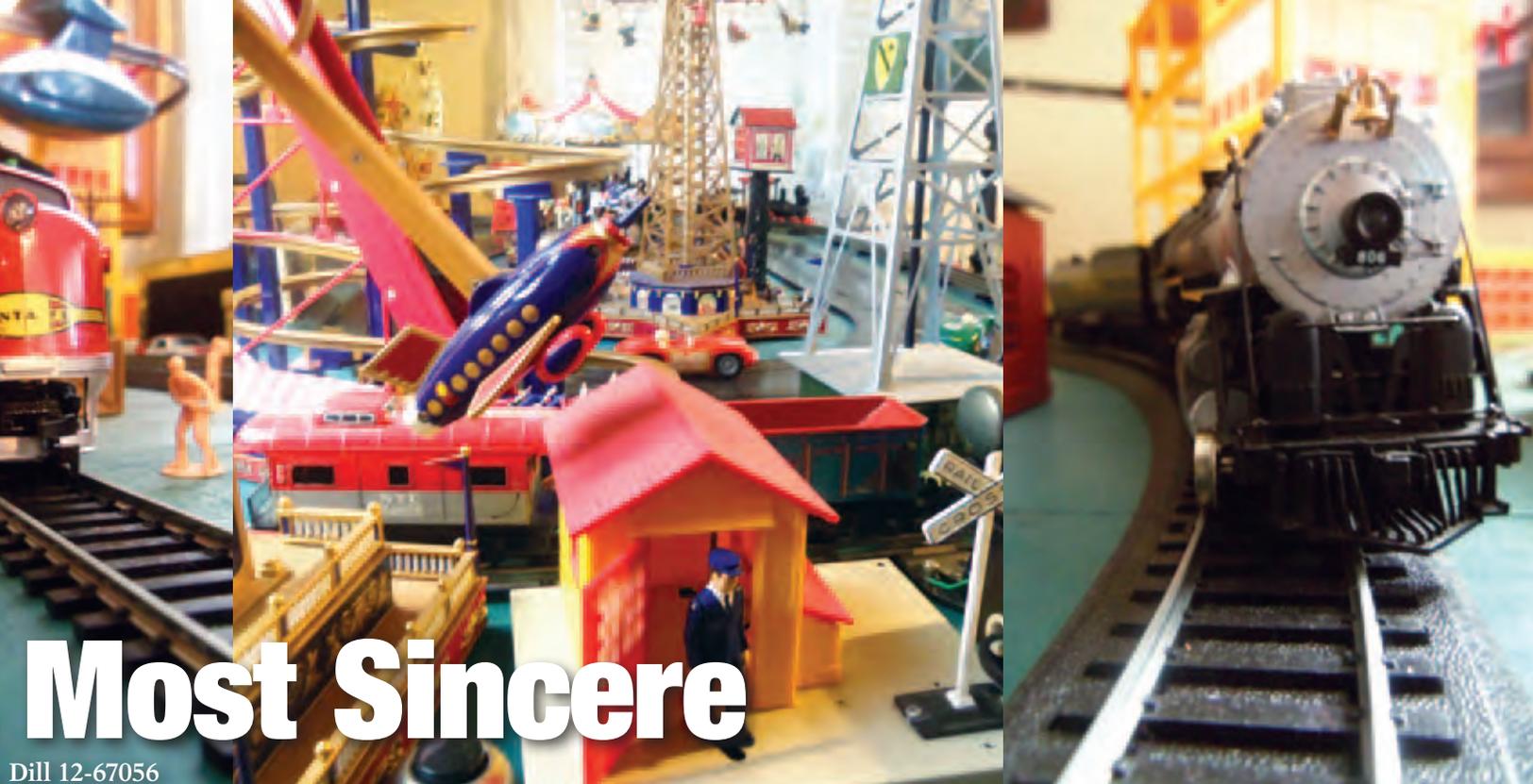
H0? No thanks! That was my attitude for the longest time. H0 scale and I do not have the best history together. I'm an O gauge fan, so that is where my focus is, or was. The tide turned in March of this year. I was browsing through a thrift store with my family, when my 11-year-old daughter Darien called my attention to a soda carton filled with loose H0 trains. There was a diesel engine, some cars, and track. No transformer. "Can I get this Dad?" she asked. I immediately thought of this potential H0 nightmare in my past experience the things always derailed! I looked over her find with very little interest. "Let's wait" I said, "The York Train Show is just around the corner, we will have so much more to choose from there." I could see her disappointment. For some strange reason, she was drawn to these little half 0 terrors. At this point, the train show was a month away, and I thought little Darien might forget about this H0 nonsense. She didn't. She talked about it all the time. She looked on the computer at image after image of H0, H0, H0!

The long awaited day had arrived and the train meet was finally here! I had a table in the Red Hall that I needed to man, so I was on a short leash. My daughter was not with me that day, she would not be able to attend until Saturday, but I promised her I would be on the lookout. H0 was slim pickins in the area I was in, I needed to spread my wings. Maybe head over to the Blue, or Silver Hall. As I was peering over my wares and stretching my neck to see what was in the next aisle over, I spotted my good friends, Ed and Rhonda Montgomery. They came around to see me, and Rhonda offered to watch my table as Ed and I took a little stroll around. I explained to Ed that I was in the market for H0, and why. He was sympathetic so he helped me in my quest. "There's some H0," he said, motioning to a table that I had just blindly walked by. This would happen often, if I'm not truly interested in something it becomes invisible. That is not the case for Mr. Montgomery, even though his interest lies in S gauge American Flyer, he has unwavering focus on the task at hand. "How much are you looking to spend?" Asked Ed. "No more than \$40.00" was my answer. I

didn't even want to spend that, thinking it a waste of money. "Here ya go," said Ed, opening a plain, non-descript cardboard box, how he knew there was H0 in there I can only accredit to extrasensory perception. "Here's everything you need for less than you wanted to spend, a bunch of track, transformer, three engines, cars, even little people." "Less than what I wanted to spend," was what caught my attention. I took a look in the box myself and checked out the engines, they were really sharp, much nicer than what I saw back at the thrift shop. There were two steamers and a diesel. Even if they didn't work, they would look cool on my shelf at home, but I knew that getting trains that didn't work would not go over well with my daughter. Before purchasing, Ed and I took the engines to the test track table. The diesel worked OK, it just needed to stretch its legs a bit, one steamer was stone cold, and the other had a little hitch in its git-a-long. "One outta three ain't bad," I thought to myself. "Good enough, sold!" I said.

That night I presented the box to my daughter, making me the greatest dad in the world. We set up the track, the old fashioned kind without the roadbed on our hardwood floor and the games began. The evil spirits of derailment were happy to get started quickly in the practice of their craft. It was a miracle if that diesel would make it once around without falling off. I ran out to get a piece of plywood from the garage to affix the track. We carefully tacked the track down to the wood and after a few derailments and track adjustments, it coasted around the track nicely. I found myself feeling good about H0, and I loved the smile that it brought to Darien's face.

I woke up the next morning actually thinking about H0 trains, I felt like now I was in to it. It was like a switch flipped and I was turning into an H0 fan? It was the dawn of day two for York and I needed to prepare to leave, but first, I wanted to run those "bad boys." The trains ran perfectly the night before so I figured they would run just as well in the morning, right? Nope. I couldn't get them to go around once without incident. "I have to get going," I told Darien, "See what you can do with these troublemakers." I gave the trains one last quick over the



# Most Sincere

Dill 12-67056

shoulder glance before leaving. “Beautiful little troublemakers,” I thought to myself. At this point, even with their goofy little problems, I was quickly becoming hooked on H0. That day at the York meet, the Montgomery’s visited my table again, and Rhonda cut Ed and I loose so we could browse the tables. Now, even though I already had accomplished the mission of getting an H0 set for my daughter, I found myself wanting more. That is the collector in me. My focus now shifted from 0 to H0, and I was spotting the H0 sets. I acquired another set that day, a Bachmann engine #806 Union Pacific 4-8-4, and nine cars. There was no track or transformer, but it was in very, very nice condition.

When I got home that night, I asked Darien how her trains were doing. “Good!” she said. She had managed to finagle the track in a manner in which the train wouldn’t derail as much. “So much,” being the key words here. I put the Union Pacific steamer on the track and took it slow. If this beautiful engine tipped over, I would be a tad perturbed. Did it derail? You betcha! But I was determined to turn this new railroad endeavor into a flawless operation.

The next day, Saturday morning, my daughter Darien and my older daughter Raven took the hour long trip with me to York. Talking about H0 trains and singing Barry Manilow all the way. We discussed what our future layout was to look like and how our mission for the day was to find structures and accessories. My daughter Raven took over post watching my table and Darien and I took off to the Orange Hall. We hit the jackpot! A super nice man and his daughter were selling a bunch of Plasticville, Atlas, and Con-Cor buildings. We made out like bandits. They also sold us this crazy little tin wind up train. The thing is so funny to watch, it makes us laugh every time.

We couldn’t wait to get back home and get to work. At 2:00pm, we brought another great train meet to a close. We made our rounds, said good-bye to our fellow TCA members and it was “Happy Trails” for us.

In the days that followed, we concentrated on making our

layout functional. Having to constantly re-rail the trains made us a little nuts. The first thing we got rid of was the plain old track and replaced it with nice new Bachmann EZ Trax with built-in roadbed. Ever since we replaced the track, our trains have not derailed once. Bachmann, I thank you on bended knee for your wonderful products. I swapped out the less than adequate transformer that came in said non-descript cardboard box for a vintage 2 amp Universal Powermaster model 200ML. Now that’s retro power! We also acquired a TRAIN-PACK H0 Toy Transformer, we use it for running accessories. After we succeeded in getting those troubled steam engines moving and groovin’, we had a really cool thing going, and now it was time to make it pretty. We had a metaphorical blank canvas in which to work. Our H0 table measured 4 X 3½ feet, custom cut to fit next to our 0 gauge table, which measures 6 X 4-feet. The appearance we wanted for the H0 setup was to match what we did for our 0 gauge. I like to use the term “moving display.” I think it’s a better fit for what we do than calling it a “layout.” We are not trying to achieve realism or strict scale. We’re just trying to have some fun. It’s just a simple circle of track surrounding a cute arrangement of structures all of which, not counting the track, are many years old. Each building and train car carry the indelible finger prints of those who enjoyed them before us. There is a great energy there. We love the vintage look, bright and colorful, many of our pieces scream 1960’s and 70’s. A lot of yellows, reds, and blues are present in contrast against a wood table top that is painted a cheerful green. By the way, I did nothing to deaden the sound. The tracks lay on the wood with no corkboard or buffers present, for me it’s the louder the better. I like to think of the trains as percussive instruments. That’s the musician in me. As the train rolls over different sections of track, the wood beneath it vibrates in different tones. They make such beautiful music together.

So now I can tell you sincerely, without any doubt that I am a bit of an H0 maniac. I owe it all to that little girl who called me over to show me a soda carton full of inspiration.

# A New Era for Sunset Models

by Scott Mann 93-37539



Since 1974 Sunset Models has been producing fine scale, brass model steam engines, diesels, cars and accessories in almost every scale imaginable. Recently, we have improved our design and production process, resulting in more accurate and higher quality model train products than we have ever done. This new process streamlines our production resulting in our ability to do more projects in a shorter time frame, with better model performance and fewer quality problems.

## HISTORY

Let me tell you how we used to do things, and how we are now in a new era of model train production. In the past, we had relied on our model train builders to produce the design drawings of these pieces of history. We were never introduced to the designers, only their design. There was little interaction with the actual designers themselves, only the factory managers.

The beautiful 2D designs appeared on white paper in big rolls arriving by express mail from the factory. Corrections were made in red ink, pictures of details were attached and sent back to the factory, where they in turn corrected their parts drawings, but rarely did a revised final drawing come back to us for final review. The next step in the process was to receive a pilot sample or pre-production sample. At the production sample stage, tests were performed, experts were given a chance to review the model at shows or using photos by mail or email, and final corrections were returned back to the factory. Again, the only confirmation of corrections was the actual production models inspected by ourselves at the factory in the final stages of production. Sometimes we would arrive at the factory and find that the error was not corrected. I would ask, "Why a correction was not performed," and the answer was, "We will do better next time..." This process was lengthy and fraught with error generating communication problems.

## ENTER THE MODERN AGE DESIGN STUDIO

One day in 2010 while visiting our Korean factory in the city of Qingdao, China, I had an epiphany. I was staying at the Holiday Inn, an island of clean western style comfort in a very crowded city. My factory manager met me in the lobby, but instead of getting in the company car and driving an hour to the factory, he walked me to the other side of the Holiday Inn, where there were company office spaces. I thought these were serviced apartments, but they were many small business offices inside the same hotel building. We took the elevator and went down a hallway and inside an office. I saw long tables with monitors and computers at the feet of 15 to 20 young Chinese designers and a few Korean managers. Each was working on parts of our models in 3-D, with precision and accuracy. The designers were able to view my sample pictures, models, and/or corrections with a 3-D rendering of the design. They could turn these in any direction, look inside the model at a given part, move the parts on curvy 3-rail track and watch this in motion from above or below the mechanism and detect any problems before any physical model was built. I was de-

lighted. "What a huge improvement this will be," I thought.

Coming from an Aerospace engineering background, I couldn't have been more impressed. I sat down with our factory manager, the design studio manager, and the designer. We reviewed each and every correction and question on a projected image of the design with my data. I could now have the 3-D model up on the screen next to the prototype black and white photo, in the same orientation to detect the slightest difference in detail design.

Within a day or two I received the corrected drawings in electronic form. I could email them to my expert helpers anywhere in the world, or check the corrections myself (the more eyes the better), and give the design studio an answer quickly. Finally, we were in the modern age of model train making! I could now really control every aspect of our project design and our factory manager was right there watching every correction and result. We were now completely coordinated.

## ENTER THE TOOLING FACTORY

If you look at a map of Qingdao, you will see it is on a peninsula sticking out towards Korea. Only a one hour flight from Seoul, Qingdao has become the Korea factory Mecca in China. Most of the store signs are both in Chinese and Korean, and no, I can't read either, but I can tell the difference. So it is no wonder that many highly skilled Korean model makers gravitate towards each other, replicating the many subcontractors involved in making models that used to only be in Korea, and setting up shop in Qingdao. Only the most specialized parts that require special materials or skill are produced in Korea. Wheels and etched parts are just a few of these. Any plastic or die-cast parts must be made using an expensive steel mould, requiring a tooling factory with the parts injected from these moulds. It is no coincidence that the factory manager, design studio manager, and the tooling factory owner know each other. They all grew up in the 1970s and 80s working for the first big model train factory in Korea, Samhongsas.

Samhongsas and Sunset Models have a long history. In 1974 my father, Morton Mann was producing H0 brass models in Japan with Kumata. The models were beautiful and well detailed. The Japanese were using Korean subcontractors to cut costs. On one of the many trips my father made to Japan, he was approached by the Korean subcontractor Se Young Lee of Samhongsas. He wished that my father would order complete model train projects directly from him. The relationship was born. My father grew up modeling trains and knew exactly how to produce them. He transferred his knowledge to Se Young Lee and Samhongsas began making trains directly from Korea for Sunset Models. For fifteen years the relationship was good. The only regret my father had, was putting the name "Samhongsas" on the box because shortly after his success, other importers came in, driving prices up. My father was forced to go elsewhere for an economical solution to his market for models. By then there were many new model train factories in Korea.

(continued on page 36)



# OFF THE RAILS

PART 2

by Larry W. Poland 79-14695

## "The early bird gets the worm-gear driven engine."

*(Editor's note: This is why my mother warned me about becoming a train collector.)*

It was a well known dealer who gave me a great piece of advice in the early years of my collecting, "All the good stuff and best deals are gone in the first hour of a train meet!" I had noticed that he was early for the meets and gone after about an hour, but I didn't know why. It stood to reason. If a seller had an item marked way below the going price, for whatever reason, the first guys at his table would recognize the bargain and buy up the "steal." Likewise, if a seller had a super rare, mint condition, prewar Standard gauge gem, or whatever, the experienced collector first at his table would stay there until he negotiated a deal. All this takes less than an hour in the first hour of a meet. That well known dealer was right!

After learning this, I worked out on my treadmill for days before meets, donned my running shoes, crouched at the door of the meet waiting for it to open, then raced through the aisles wearing my Super Man X-ray Vision glasses to be sure I got to the rare or underpriced items before anyone else. In the process, I knocked the slower bodies out of the way and using a sharp elbow as a flying wedge, I moved through the aisles on my treasure hunt. There it was, the rarest of the rare pieces at half the going price! Then, my heart sank. There, also, was my dealer friend handing over money and carrying the rare piece off the table! How did he do that?

Maybe he bribed the club Sargeant at Arms to get in early, I don't know. But, anyway, the advice was good. The early bird does get the worm.

Speaking of birds, in my previous column, I began describing some of the strange birds seen at train meets. I covered Freddy the Fondler and Charlie the Chisler. In this piece, I'd like to introduce you to the following birds.

**Ronny the Reminiscer:** Maybe it's because most train collectors these days will never see sixty again. Maybe it's because the hobby generates so many fond memories of rare finds, operating thrills, fun experiences, and such. Whatever the reason, Ronny catches you in the aisles of a train meet and regales you with stories of the time he found a Lionel Standard gauge No. 6 loco in a box of junk at a swap meet for \$10. He tells you how he restored an Armored Motor Car set he bought for \$100 and sold it for \$500. He tells you about the layout tour he took at the national meet in 1984, the one that included Chuck Brasher's magnificent Standard gauge layout. He tells you what he had for lunch at the York meet in 1971. He tells you how a black widow spider crawled out of a box of trains he bought at a neighbor's yard sale nearly causing death! While Ronny runs on, you watch someone buy the mint condition Santa Fe F3 set you wanted at the next table. Oh, well, there's nothing like a good story... and Ronnie's was nothing like a good story

**Davey the Deceiver:** This actually happened. A guy bought three train items off my table then asked, "Do you have any extra price stickers?" I assured him that I did, and he said, "Could I have some?" When I asked why he wanted them, he said he needed to change the prices because "My wife would kill me if she knew I paid this much for trains." "Look," I said, "I won't be an accomplice to deceiving your wife. You're not getting any stickers from me!" Crestfallen, he left and probably got stickers from someone else ... or maybe divorce advice from a train collector attorney!

## HISTORIAN'S CORNER

by Ron Morris 70-3178

Early train collectors didn't have the luxury of the number of train meets currently available, at least in the north-eastern United States. Most purchases were made sight unseen using the condition description furnished by the seller. One seller's 'excellent' might be rated as 'fair' by another. The first TCA grading descriptions appeared in the *Train Collectors Quarterly* in January 1959 (Vol. 5-1). The descriptors were: **Mint, New, Excellent, Good, Average** and **Poor**. Over the years there have been many rewordings of these descriptors which led to the current ten definitions referenced with an alpha-numeric code which is now in use (C-10 down to C-1). It is also interesting to note that as a collector organization, the grading standards have never considered the operational condition of the collectable. TCA now also has standards for restorations referenced as R-5 down through R-1 and also paper or box standards referenced as P-10 down through P-3.

C  
O  
R  
N  
E  
R



Ernest Cicone 83-20092: An 0 gauge Lionel "Flying Yankee" kitbashed into a single car unit.



Lawrence Archer, Jr. 71-3921: A modified Lionel 260E model steam locomotive, built by the Builder and used on the Lionel showroom layout.

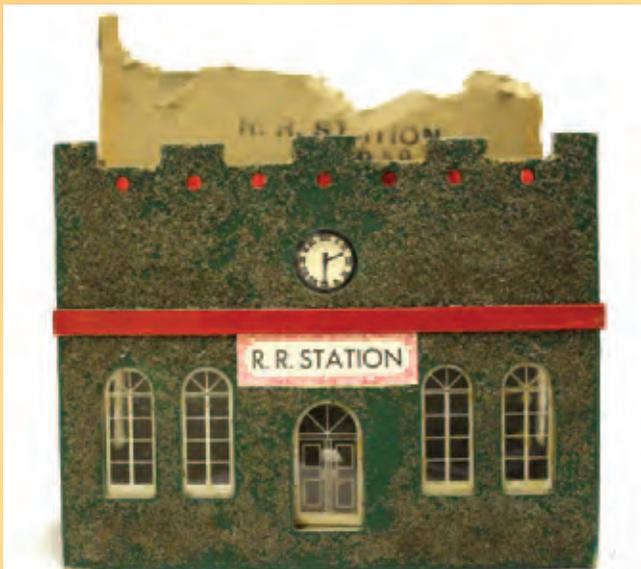
# NEW & UNUSUAL ITEMS SEEN AT YORK

OCTOBER  
2013

PHOTOGRAPHS BY RON MORRIS 70-3178



Stanley Dobrzycki 80-15691: A TAJ Express battery operated passenger train manufactured in India.



Stanley Dobrzycki 80-15691: A station by The Arena Co. Baltimore, MD.



Forrest Harris 90-32195: A boxcar made from cigar boxes.



Stanley Dobrzycki 80-15691: A Marx handcar.



Robert Trumpowicz 82-18859: A roll of Lionel "Layaway" tape.



Stanley Dobrzycki 80-15691: A Wells Brintoy handcar.



Stanley Dobrzycki 80-15691: A Standard gauge handcar made by George T.



ified into a Decapod. This was featured in *Model*



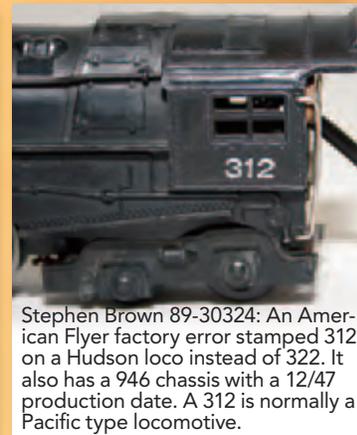
Ronald Sinkule 84-20513: Lionel 607, 607, 608 cars light green under silver roofs.



Cap Morrighi 93-37828: An Ives 331 target signal O/B with white over a black mast.



Joseph Pesch 85-22114: A kitbashed Lionel 219 crane using an 810 boom and Marx floodlights.



Stephen Brown 89-30324: An American Flyer factory error stamped 312 on a Hudson loco instead of 322. It also has a 946 chassis with a 12/47 production date. A 312 is normally a Pacific type locomotive.



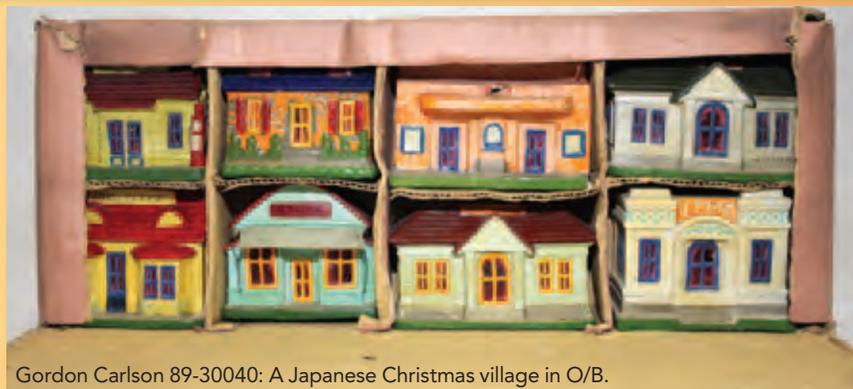
John Watson 85-23044: A scale boxcar converted to a PRR cabin car.



Ray Laverty 85-21735: Marx 4 and 8 wheel boxcar variations in St. Louis and Southwestern.



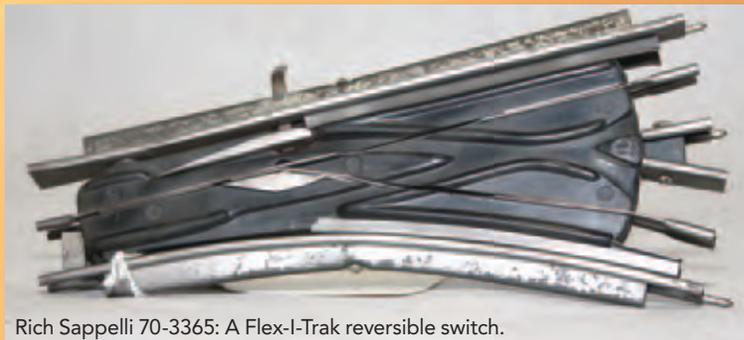
Cap Morrighi 93-37828: A Lionel No. 2 Trolley (type 5).



Gordon Carlson 89-30040: A Japanese Christmas village in O/B.



Walt Sinicki 83-20183: A Railroad Accessories Co. trestle set made in Bayville, NJ.



Rich Sappelli 70-3365: A Flex-I-Trak reversible switch.



# Who Done It?

## Part 126

by John S. Newbraugh  
nbtoys@frontier.com

### QUESTIONS

#### MYSTERY VINTAGE TINPLATE TRAIN

Bill Yuhase shares **Photos 1 and 2**. Each piece measure 5-inches long. After exhaustive research, Bill has not been able to identify the manufacturer of this set. He believes that it dates back to the 19th Century. Yuhase cites James Narrows and George Brown as two early manufacturers of toy trains (circa 1870) but thus far he has not been able to make a positive identification of his set. Your input would be appreciated on this topic.

#### MYSTERY STATION

Larry Archer shares **Photo 3**. Archer feels that the station is of German origin and may possibly be a Kibri piece. The station is 16½-inches long including the ramp and the overall height is 8¼-inches. The sign on the roof is original, but Lar-



Photo 1

ry added the one above the fence because the original sign was missing. Marktredwitz is a small town in Bavaria. **Photo 4** is a side view of the station.

#### MYSTERY FREIGHT CARS

**Photos 5, 6, and 7** come from Al DiCara. There are a total of four known cars in this series and they are made of brass and copper. Al would like to know who made these "Lionel Type" cars and when they were made.



Photo 2



Photo 5

#### MYSTERY TUNNEL (FOLK ART?)

**Photos 8, 9, and 10** display a tin tunnel that measures 15-inches long and 9-inches tall. Upon close examination of this piece, one may deem this tunnel as homemade or "folk art." However, it differs from many of the other homemade tunnels in that there appears to have been quite a bit of time and effort involved in making this tunnel. The mountains are actually crimped tin and fastened to the tunnel base. Like many of its counterparts this tunnel has numerous sharp edges and would not pass today's safety standards. If this is a production piece it would be interesting to know the manufacturer and time frame in which it was made.

#### MYSTERY CIRCUS ACCESSORY

The tinplate item shown in **Photo 11** is the front of a circus item that may (or may not) have been related to a vintage



Photo 3



Photo 4



Photo 6



Photo 8

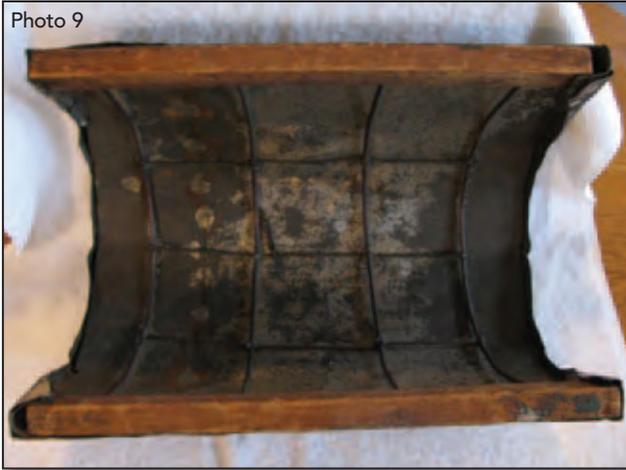


Photo 9



Photo 10



Photo 7

toy train outfit. I have heard conflicting information about the origin and purpose of this item. The front of the item is shown in the “closed” position and measures 7 x 3¼-inches. When this item is opened it measures 14 x 3¼-inches and it is composed of three animal cages (**Photo 12**). The back is shown in **Photo 13** and it is hinged at the top to open and allow the animals to be placed in the cages. Not pictured are the two ends which have tigers, a clown and a giraffe lithographed in an ornate design. Your input on this item and its possible relationship to toy trains would be greatly appreciated.



Photo 11



Photo 12



Photo 13

### MYSTERY JAPANESE TRAIN SET

Shown in **Photo 14** is a Japanese tin train set that measures slightly over a foot long. **Photo 15** shows a close-up of one of these units. Basically all three units are identical except that one is equipped with a friction motor intended for floor play. There is a trademark on each of the units as shown in **Photo 16**, but I was unable to ascertain the information other than “Made in Japan.” Perhaps someone can share the rest of this information. Also there is a paper label on one of the units that cannot be read on the train shown here. Again, perhaps someone can assist. Part of the paper label appears to be in Japanese.

### GENERAL ELECTRIC

The transformer shown in **Photo 17** is courtesy of Larry Archer. This transformer has the GE logo stamped into the metal with a patent date of MAR. 11, 19 and CAT 3052849. It has outputs of 10, 14, and 24 volts. It is dark green in color. Archer suggests that the ring shaped guard around this piece may indicate that the device might get “hot” when operating. Larry’s question is: “Was the device intended for use with toy trains?”

### HOBBY SHOP – HAGERSTOWN, MD

**Photo 18** appears on card stock similar to a postcard, but it measures 7 x 4¼ -inches which is larger than the average postcard and the back is blank. The only information we have on this item is written on the front of the card. I am sure that someone can identify the manufacturer of the kit used to construct this boxcar and perhaps give us a time period in which it may have been assembled.



Photo 14

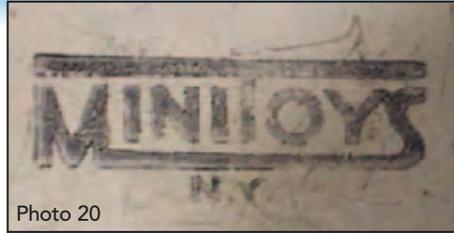


Photo 20



Photo 21



Photo 15



Photo 16



Photo 17



Photo 18

Of interest to train collectors may be the Hagerstown, MD, connection to Lionel trains and other Lionel toys. The Hagerstown Lionel story has been told in this and other publications and it should always be considered and included in the complete history of Lionel Trains. Anyone with information on the Hagerstown Hobby Shop or the time period that the Lionel factory was located in Hagerstown may share that information via this series.

### MINITOYS

Ronald H. LeClaire recently acquired a MiniToys pedestrian bridge (Photo 19) and he has not been able to find much information on the company or their product line. The Minitoys trademark is shown in Photo 20. Your assistance is requested.

### AMERICAN FLYER

Clem Clement shares Photo 21 of a coupler that he describes as "a strange AF-like coupling." The "Y" is smaller and when closed the opening is circular, not a blade like regular AF ones. More information on this item is sought.

### ANSWERS TRI-ANG LIONEL

Tony Stafford answers the question posed in "WDI? Part 125" in regards to which came first, the Lionel or Tri-ang exploding boxcar. Tony also provides some additional information on the Lionel and Tri-ang connection as follows: "Lionel was most certainly first. The Tri-ang car was a close and



Photo 19



Photo 22

Acho system in France. Tony states **Photo 22** is from the Tri-ang Railways 1963 catalog.

### AERCo

As it turns out the beacon tower shown in the last installment may have been used with toy airplanes. **Photo 23** shows an AERCo plane and tower plus a Lionel transformer. This company may trace its roots back as far as 1903 when the Rittenhouse Company was formed by Arthur E. Rittenhouse and he is credited with making an “early toy aeroplane.” Thanks to Clem Clement for his assistance.

### LIONEL

The mystery space capsule shown in the last *Quarterly* has been identified as Lionel and was part of their “Plastic Lab Sets.” Christopher Finch shares **Photo 24** which is an excerpt from the 1962 Lionel consumer catalog and shows the mold and a finished capsule. According to Christopher the capsule molds were part of the Mark II, Mark III, and Mark IV sets but did not come with either version of the Mark I set. Edward Hizer adds that the capsule was also pictured in the 1961 Lionel catalog. Charles Sigadel reports that he actually molded some of these capsules! **Photo 25** is courtesy of Charles Sigadel.

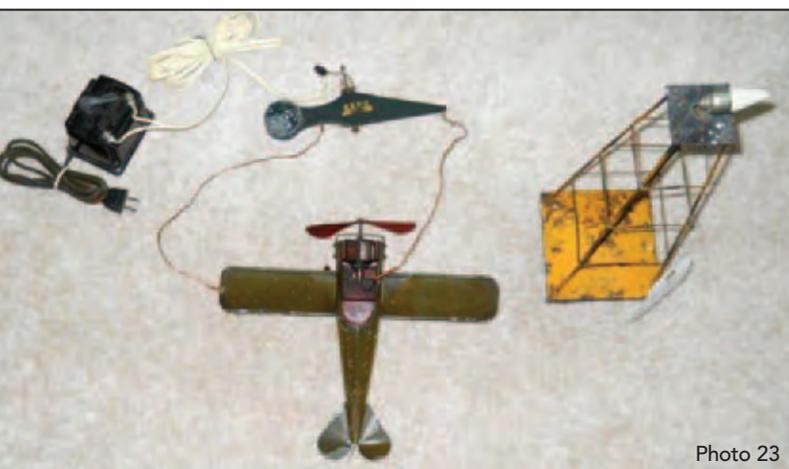


Photo 23

approved copy of the Lionel H0 version. The reason for this was tied in with Lionel selling the Scalextric slot car system for a year and then using certain features of that on its own slot car range. As part of the deal Rovex (the makers of Tri-ang Railways) had the rights to manufacture various Lionel science sets in the UK (sold as Tri-ang Lionel) and to copy certain items from the Lionel train range into the Tri-ang Railways system. The three main items were the exploding boxcar, giraffe car and operating helicopter car. The exploding boxcar was probably the closest copy of the three (though the Tri-ang helicopter itself is I think pretty well identical to the Lionel H0 one and has been used as a ‘repro’ part in the past). All three models were very popular in the UK, unlike the science sets!”

Tony goes on to add that the Tri-ang exploding boxcar direction sheet shown in “WDI? Part 125” was intended for the French market and was sold as an adjunct to the Hornby

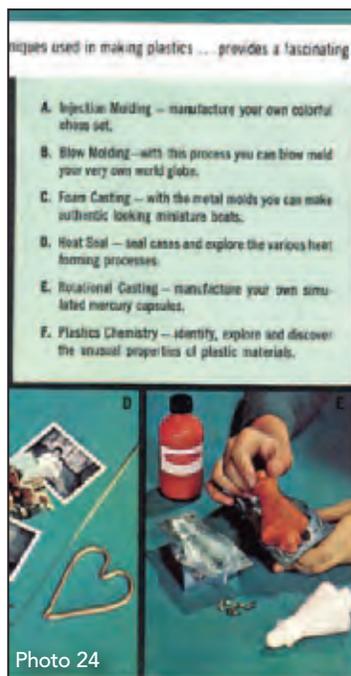


Photo 24

cents. Because of its price, this may have been a popular toy during the Depression years. The streamlined set was titled “Golden Flyer” and it was advertised as being lithographed in four colors. It operated on dry cell batteries and came in kit form in a decorated set box.

This company was started in Australia by Alfred Johnson Smith in 1905. Their first move to the USA was to Chicago. In 1926 a move was made to Racine, WI, and later to Detroit. Again then the company relocated to Mt. Clemens, MI, in the 1970’s and the company moved to their current home in Bra-

### JOHNSON SMITH & CO.

In “WDI? Part 62” (January 1998), Johnson Smith & Co. was introduced in this series with a 1935 ad for an electric train that sold for 25

denton, FL.

The company is one of America's oldest catalog companies and their very diversified line of products is documented via their various consumer catalogs and other publications.

Johnson Smith & Co. advertised in publications both of their own origin and other sources. **Photo 26** is the back page of a 1935 publication entitled "The Art of Sparring and Boxing" and it was published while the company was in Detroit.

### AMERICAN FLYER

According to Richard Spritz, the phone poles shown in the last installment are American Flyer Wide Gauge. W.E. Stees concurs with Spritz.



Photo 26

### W. T. GRANTS

An example of the mystery flag pole shown in the last installment of "WDI?" was purchased by the Kluge family at W. T. Grants in Baltimore, MD, for 5 cents as shown by a paper label on the bottom of the pole (circa 1937). This information is courtesy of Charles G. Kluge.



Photo 25

### BURMA SHAVE SIGNS

Tom Shore reports having a set of 0 gauge signs like the H0 signs shown in "WDI? Part 124." Tom believes that they may have been produced by either Hobby-Land or Comet Metal Products (Authenticast).

### FORD SPECIAL

**Photo 27a and 27b** is not a floor or track operational toy train, but in comparison to the size of a "real" locomotive this engine may look like a toy! It pays tribute to our veterans.



Photo 27a

This concludes another installment of "Who Done It?" If you have information that you would like to share with this series you may contact the author directly at the email address shown at the top of the article or our mailing address is P.O. Box 9 - Berkeley Springs, WV 25411. Please send non-returnable items only unless prior arrangements have been made.



Photo 27b

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## A New Era for Sunset Models

(continued from page 28)

Most all of the model train related company managers today came from Samhonga or early companies related to them and thus they all know each other from their younger years. Working together is second nature for them. We usually go out to dinner together after a long day and although I cannot understand most of what they are saying, I know that they are loyal and helpful to each other and cherish their friendships.

So now we have the three legs of the stool, design, tooling, and a factory, all coordinated and working together to produce

the highest quality model trains possible today. We are producing the most detailed and accurate plastic diesels, die-cast electric locos and accessories, as well as our brass masterpieces of historic steam models.

The future is bright for Sunset Models and our 3rd Rail Division, as well as our other company products from Golden Gate Depot (plastic and aluminum cars). We invite you to see what is in stock and view our web site <http://www.3rdrail.com>. We are a family run business that values our customers experience as much as the accuracy and quality of our model trains.

# The Madison 700T Tender

(continued from page 10)

in white, a more appropriate match for the postwar Hudson, especially for the 1964-66 Hudsons which were stamped 773 in white. In order to get a better silk screen, the rivets on the sides of the tender shell were sanded down so that Madison tenders have lower rivet detail compared to original 700T tenders.

Since original 700T frames, trucks, coal piles, and ladder were no longer available, these parts were cast and reproduced in lead. This was the least expensive and easiest method for reproducing cast parts at the time. Because lead weighs more than the zinc used for the original Lionel parts, the Madison tender is heavier than an original 700T.

The frame in particular is poorly detailed compared to an original one and is slightly smaller so that the screw holes on the frame do not line up with the six holes on the tender shell. The wheels are Lionel postwar freight car wheels, and the reproduction six wheel trucks use blind center wheels so that the tender can negotiate tighter 0-31 curves. The tenders were sold with either a reproduction scale coupler or a non-operating postwar knuckle coupler, both also made of lead.

Today it is understandable why many have been confused about the Madison tender and its origins many years after it was first offered. Madison Hardware never attempted to pass these off as original Lionel 700T tenders, but they did fill a need.

## The Hell Gate In My Life (Part 1)

(continued from page 17)

just returned from the Battle of the Bulge with his war bride. She did not write or paint, but through the little village she created what there was no room for in the rest of her life. It was separate from the hard world of her husband, from her youth when she had to cook and keep house for her father and two brothers before she was sixteen.

The thought of the Christmas garden sustained her through the year while the trains were meticulously packed away in their original cartons in the basement beside her husband's work bench. She day-dreamed new additions while ironing other peoples' sheets. The Thanksgiving turkey became incidental to bringing the tissue-packed villagers up from their darkness. Unwrapping them was like renewing old friendships. As a train layout, the garden was terribly overcrowded. But it was full of her dreams. Only the size of the room finally halted its year by year growth.

Marie enjoyed the trains, themselves. She was proud of the State Set and of the maroon Number Eight passenger train, but their operation was left to her nephew and her son. They were only an excuse for the rest of the garden, the lives she created. Her fantasies were not of the rushing power of railroads but of the peace of pristine streets and the perfect families inside their immaculate bungalows.

The photograph still on her lap, Marie smiled when she remembered the last time she set it up. It was for her son returning from the war. He had written that he was coming home after five years. Could she do him a favor and set up the trains once more? It was short notice but when he came in the front door, duffel bag on his shoulder like a photograph from Life magazine, the lights were glowing in the Lionel City station.

She put down the photograph and apologized that she was getting tired. But I had one more question: Why did she have only passenger trains when freight were so much more popular and colorful? She didn't even pause. "Oh, that was easy," she said. "You see, I liked to go."



### WESTBURY, NY

While reading *The Quarterly* like usual, I saw my hometown mentioned not once but twice about my favorite hobby store in Westbury, NY. This was the same hobby store I frequented as a boy. I got my one and only smoking caboose there on clearance for \$5.00. What a deal! It still works over 50 years later.

Tom Jaworowski 77-10835

### OFF THE RAILS

I would like to relay how much I enjoyed the new column, "Off the Rails." I almost skipped over it! As I started to read, an instant smile went into a chuckle, that went into laughing until the end of the piece. Thank you Larry Poland for your observant brand of humor and writing style. I am looking forward to the next one.

Steve Fleming 95-41634

### "WHO DONE IT?" ENHANCEMENT

First, let me thank you for employing a recent suggestion I made, namely highlighting (and darkening) the verbal photo references in the "Who Done It?" section of *The Quarterly*. I trust that others will have found it as useful as well.

Second, in the July 2013, Vol. 59, No. 3 issue, on page 25, the second picture down from the top on the left is that of a 'City of Joplin' passenger car. The word 'unique' in the caption should have been capitalized as that is the name of the 'Unique Art Metal' manufacturer.

Third, I'm sure that there are not too many of us that have Unique's trains in our collections. I'm also sure that a number of us would appreciate the appearance of a *Quarterly* story that features Unique's history and products, even if it is a repeat from years back that some of us 'younger' folks might not have seen.

I thank you again, and keep up the ex-

cellent work on a most delightful and informative publication.

Ken Swan 00-51893

### ST. LOUIS

St. Louis is my home town, so I read the Convention article with interest. I wanted to offer a correction and information. The World's Fair in St. Louis was in 1904. My great-grandfather helped build the bird cage for the fair and it still exists today. Also, the "Transportation Museum" was private in the 1950's and was started with a guy that owned the land and collected steam engines from Finer Metals, a St. Louis recycling company. He brought them before they were cut up and wrapped. He had the "Mo-Pac" tow them back to his land and put on unused track. He would let people come and look at them. As a young boy we often stopped off to see them ... at the time they were way out in the country. I also noticed the fire truck, my grandfather was a firefighter from 1914-1960! A really great article. I would have loved to go but my health didn't let me.

Bill Lenharth 81-16733

### ACROSS THE POND

I live in the UK and I am Secretary of the Train Collectors Society in the UK. I have been a TCA member since 1995 and have attended the York Meet quite regularly. My hobby is collecting and documenting 0 gauge train manufacturers from around the world. So far I have documented about 550 and have trains from about 400. I organize our largest show in July called Sandy with lots of help. I have just done a display at our Spring meet of electric outline locos and a display of British 0 gauge cheap and cheerful tinsplate at our summer show. These are all on our website <http://traincollectors.org.uk/>.

I am writing to request help in expanding the membership of our little club of about 500 members so that even if TCA members don't want to join, at least they can gain the benefit of our expertise in manufacturers and trains from around the world. We could not come close to the TCA Reference Library, but we do already have over 50,000 items in our archive. Our motto is "... any make, any gauge and any age." On our site via this link <http://www.traincollector.co.uk/September%202013.htm> you will get some examples of our

quarterly magazine *The Collector*.

Bryan Pentland 95-41736

### USTTC

I first discovered the United States Toy Train Company about three months ago when I purchased two freight cars new in the box at a local train meet. The construction quality was superb, the car decorations bright and colorful, and the similarity to Lionel prewar 800 series freights intrigued me. Some internet research introduced me to the company's history and the articles written by Lee Larew in 2008 for *The Train Collectors Quarterly*. I attended the York train meet a few weeks later intent on finding more of this company's production. One of my friends told me over dinner that he had seen a Brookside Wine car in the Red Hall earlier in the day. We were first in line the next morning, but to no avail as we were unable to locate the car, or anyone who remembered it on their table. Feeling a bit disappointed, I began scouring the balance of the Red Hall for other treasures when my eye was caught by a garish looking green car sporting a pair of small pantographs. When I turned it over and saw the USTTC sticker on the under-frame, I purchased it immediately without knowing any of the details of its manufacture. Later I perused the back issues of *The TCQ* I had purchased several days earlier at the National Toy Train Museum, containing the Lee Larew articles. To my astonishment, the 555 Interurban car was never put into production and only two or three preproduction samples were known to exist. Apparently, the company had produced the samples from left over coach bodies from their 3-car Metro and BART sets. The company was sold, however, before any models were produced for sale.

I am requesting additional information from readers on this car from other USTTC collectors.

Robin Dodson 95-41307

### THE BOMB SQUAD?

An article appeared in the Reading, PA, *Eagle* on October 30 stating that a state police bomb squad determined a suspicious device found on a street near Bechtelsville was a model train locomotive that apparently fell from a truck and was flattened.



A state police fire marshal, and agents with the Federal Bureau of Alcohol, Tobacco, Firearms and Explosives also investigated. It appeared to be a larger size locomotive from a model train set. Troopers haven't identified who it belonged to.

Phil Smith 82-17298

*Editor's comment: I wonder if they thought somebody swiped it off their table?*

### PLASTICVILLE

At the recent October York meet I found a Bachmann H0 dealer counter display for the Scenic Classic landscaping sets initially offered in the 1979 catalog. This catalog does not illustrate the display but merely offers an assortment of 72 kits for \$288 based on the single item price \$4 each. I must presume that the display was offered as it is in black text in the 1980 price list which denotes an item previously offered. New items are in red. I wish I could get my hands on a 1979 price list. It is an uncatalogued item No. 2549 and was part of item number 2550 which consisted of three cartons, the display in one carton and 2 additional cartons with 36 assorted kits in each. My guess is that there were a dozen of each kit based on the fact that only six kits were available in 1979. It seems that the cartons were all rubber stamped 2550 and with secondary markings of "CARTON 1 of 3, CARTON 2 of 3, and CARTON 3 of 3."

The 2549 was in CARTON





