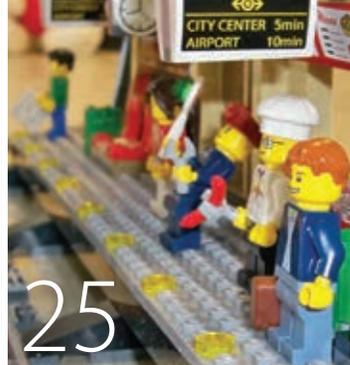
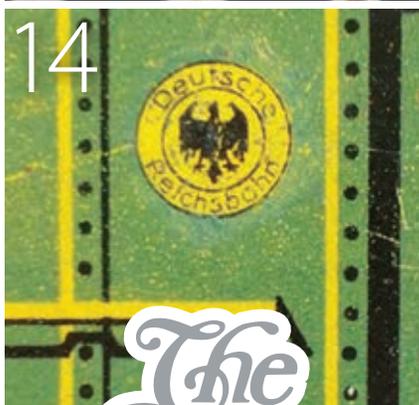


# The Train Collectors Quarterly

January 2017  
Vol. 63, No. 1





# The Train Collectors Quarterly

## Cover Story

Harold Walters tells the story of creating this special effects photograph on page 4.

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JANUARY 2016 VOLUME 63, NO. 1

### 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.

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# PRESIDENT'S COLUMN

By the time you read this, the October York Meet will be ancient history. At York, the BMW (Big Major White) tent sale was happening again at the TCA HQ. Some guy with a big white Stetson hat seemed to buy the most. He said he was from Texas, and although he doesn't collect much of the stuff he bought, he said he had to buy it because it was so reasonable (cheap). I again bought some good layout items, because of the above reason, and I can use them for extra running stock.

The year-end holiday season is now upon us. Around here, as probably everywhere, the stores had their Christmas and holiday displays up in October, even before Halloween. I remember the "good old days" when the holiday season actually started after Thanksgiving. This might sound sacrilegious or something, but when we were kids, Thanksgiving was a day to eat a lot and get it over with, because we knew the train displays would now be in the windows of the big department stores. There were no stores in the suburbs of Saint Louis, it was all downtown. Also, there was no Amazon, no internet, no

cell phones.

Mom and I would catch the Midland bus on Page Avenue to the Wellston Loop, where we would transfer to the Hodiament streetcar to ride downtown to the stores. I guess there was other stuff in the windows besides trains, but I never noticed. We also went to the toy department for more of the same. Mom would buy me something, I guess to keep me quiet, and I found out later that she also bought the Christmas present that I would get Christmas morning. I remember one year it was a Lionel 455 oil derrick.

This story reminds me of one of my favorite Christmas-themed movies, *A Christmas Story*, where little Ralphie was looking for a Red Ryder Carbine Action 200-shot Range Model Air Rifle, hoping to receive one for Christmas. The movie follows the same theme, going downtown to look in the store windows, except I was looking for trains. If you haven't viewed this movie, do so. It is on TV every holiday season.

Years later, in 1988, the local Walmart advertised the 50th Anniversary Red Ryder air rifle sale, so I bought one

– still have it. It came with 3500 BBs in a separate box, still unopened. (I hope BBs don't rust.)

I enjoy those old Christmas-themed movies, like *Christmas in Connecticut* and *It's a Wonderful Life*.

Wouldn't it be great to return to those "good old days," in spirit at least? We can try, by having the family together, by shunning too much commercialism, running our holiday train setup, and enjoying a quiet (after the presents are opened) day of happiness, enjoyment, and relaxation, and not too much eggnog.

Anyway, I hope we all have a Merry Christmas, or celebration of the Festival of Lights, Hanukkah (which this year coincides with the Christmas – New Year period), and a very Happy 2017 to all of us.

Charlie Anyan



# EDITOR'S COLUMN

Thank you to all who responded to my last "Editor's Column." Frankly, I wasn't expecting it, but I received many emails, phone calls, postcards, and handwritten letters about my comments concerning opening York to the public in April. I would say that most were in support of my position. There were a few younger members who identified themselves as such and admitted if they didn't need to be a member to attend York, they would consider dropping their membership. I also appreciate the many people who said *The Quarterly* was the reason they continued their membership. A common thread through many of the messages expressed a sense of loss in value of membership. I reminded people that York is not a TCA National meet, it is operated by Eastern Division. Like

most other Divisions, they view this as an experiment to see what happens. I appreciated everyone's candor and effort to express themselves.

I made a 30-minute presentation to the Executive Committee on the Wednesday evening at York to adopt a new *Quarterly* printing contract for the next two years which they approved. That gave me the opportunity to share some of the reader comments I received with our TCA leadership. I warned that a 10% drop in readers would cause us to renegotiate our contract prices, so the potential can have real economic impact on our organization. With less revenue, the price per copy could go up.

I was recently surprised to learn that Mike Reagan has resigned from his position at Lionel as of November

14, 2016. Mike was an important part of Lionel parts and repair for many years and I understand he recently moved into another corporate position. Now he is gone. He will be greatly missed.

Merry Christmas and Happy Chanukah to your family from ours. May this new year bring you joy and good health. 2016 was a great year for our family with our first grandson Abel Christopher Flores born in June and another grandbaby on the way due in May with my son and his wife. Time to set up the Christmas trains!

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COVER STORY

# 20th Century Christmas

*The anatomy of creating a photograph on film.*

by Harold Walters 14-70116



In March 1987, *Model Railroader* magazine awarded me First Place in the 10th Annual Photography Contest for recreating Leslie Ragan's 1945 Calendar painting "The 20th Century Limited." Kalmbach also featured the photo in their 1990 *Art of Model Railroading* calendar and several advertisements. Unlike today's world of digital photography and Photoshop, this picture was created by combining 6 different exposures onto one frame of 35mm film to create the illusion of a high speed train on a cold winter's night. No retouching, airbrushing or other editing was used to create this picture; it was all done in camera on one frame of film.

In 1945 Leslie Ragan recreated the Hudson River Valley of the 1940's using oil or acrylic paint on canvas. For me to pay proper respect to him and his work, I had to build the scene I wished to paint using light on photographic emulsion.

Composing through the camera viewfinder is much like a traditional artist creating on a blank canvas, you begin by "pencil in" the important features and perspectives of the subject. Rather than sketch with charcoal I began with 1/4-inch Styrofoam carved for the roadbed and riverbank, Atlas Snap Track and Life-Like conifer trees and dusted the scene with baking soda. A Roscoe Blue Photo Gel slid under the riverbank to simulate water while the Hudson Highlands are cut from a sheet of black construction paper. The sky is an 18% photo gray card with holes drilled for stars and the lighted home, presumably visited by Santa Clause, is a Monopoly game hotel with a window drilled out, painted and lit with a grain of wheat bulb. A translucent soda straw became the headlight beam and the smoke, steam and billowing snow, cotton attached to black music wire. The diorama was ap-

proximately 18-inches square. A pin-registered Nikon F3 and 35mm Lens stopped down to f22 allowed the elements to blend together and give me the greatest depth-of-field.

After making sure nothing would move, I lit the sky and took the first thirty second exposure. Then turning off that light I lit the headlight and passenger car grain of wheat bulbs for 45 seconds. Next I lit the Monopoly hotel for about fifteen seconds. The main light was now lit to illuminate the engine and passenger car. The "steam and billowing snow" cotton, which had been glued to a black wire, was positioned and then gently moved by my hand hidden by a black glove during the 45 second exposure. I next bent the wire 90 degrees and exposed the "smoke" in the same manner. The final exposure was of the scene with the main light for an additional 30 seconds to be sure everything was visible.

Although the actual photography took only a couple of hours, the process of creating this picture took several weeks. Test rolls of film were shot, sent to the lab and viewed on a lightbox with a jeweler's loupe, a logbook was kept about exposures so that the final picture could be created. After 15 years I retired from Professional Photography in 1989 to pursue other endeavors in landscaping, internet franchising, and insurance adjusting; businesses that my wife and I continue to enjoy along with her spa. Only recently have I purchased professional quality digital camera equipment and started taking pictures again. I am amazed at how easy it is to create, modify and artistically design virtually anything. What took professionals in the film era years to learn can now be reasonably done in mere moments by anyone with some computer knowledge.



The Body & Sole Train 2015 Commemorative Car

# The Pacific Green Seaweed Transport Car

by Harold Walters 14-70116

For Christmas 2014 I had given my wife Holly, her first train set, The Body & Sole Train. Just like when most of us were children, the train was set up under the tree for her to discover on Christmas morning. It was a complete surprise. Holly saw the train, noticed the tropical colors of the cars, said, "Those are pretty," and nothing more.

Upon opening one of her gifts, a puzzled look crossed her face, "Why did you give me a train magazine?" I responded, "Look at page 10."

Opening the January 2015 *Quarterly* to page 10, Holly took a couple of moments to realize that the article she opened to was the train now running under the tree. It was then that she got down on the floor and actually looked at the train in detail. Needless to say, the surprise was complete.

Every car type was matched to a product or service offered at Body & Sole Reflexology with the intention of "whimsical realism." In this way, the train had a basis in reality, coupled with fantasy. Just like the hobby we enjoy. I also wanted to give enough information to someone wanting to create a commemorative train for their own business or other endeavor

and provide a template to follow. My step-by-step procedure for making any custom car is clearly laid out in that article. As stated in the original article, the purpose of the train was twofold: 1) To give my wife a unique train set and 2) commemorate her successful health spa.

Since every car features a service or significant expansion of her business since its inception in 2008 and was dated appropriately, I decided that every subsequent year there would be an annual commemorative car featuring some aspect of the business not previously represented.

Seaweed Body Wraps are a popular spa service but the seaweed components are in a gel or powder form and the train already had tank cars and covered hoppers. In keeping the whimsical approach, why not convert one of Lionel's most popular whimsical cars, the aquarium car, into a seaweed supply car? The 2015 Commemorative Car became a seaweed supply car for the raw materials needed for seaweed body wraps. Of course, since the seaweed is a unique commodity the car must be returned when empty. This adds another layer of whimsy, as who the car gets re-

turned to isn't specified and since seaweed continually grows, how could the car possibly ever be empty?

Conversion of a Lionel #16681 "Traveling Undersea Display Car" was very simple. The large display windows prevented placement of the complete Body & Sole logo on the car. Removing the molded Lionel "L" from the side portholes with a utility knife and smoothing with jeweler's files and 500 wet/dry sandpaper provided a unique location for the "girl-in-the-sunset" centerpiece of the logo. That decal was applied to the inside of the clear plastic windows providing some depth as well as protection for the decal. The printed lettering and glossy gold paint finish were easily removed by soaking the car body in Snap Heavy Duty cleaner. Krylon Cover Max "Sea Glass" and "Oil Rubbed Bronze/Brushed Metallic" were chosen as the colors and sealed with "Crystal Clear" Acrylic Gloss.

The most difficult aspect of finishing the car was naming it. Individuals who make their own decals will have much more flex-



ibility, I chose instead to use a combination of the wonderful decals that Highball Graphics made for me last year and MicroScale Union Pacific Lightweight Passenger Car Name decals. I liked the idea of using different colors and styles for some of the lettering. "Pacific" and "Green" were easy enough, but "Seaweed" was assembled from individual letters.

This Christmas the Body & Sole Train will come down from the attic along with the other decorations and be seen again for a few short weeks. The 2015 Commemorative car will join the consist and I will start dreaming up next year's 2016 car. Unfortunately, space is limited and there's nowhere to display the train in Holly's spa or our home. One of these days, I hope to take it to a large layout and see it run properly.

You would think everything in the early period of Lionel's history had surfaced by now. The last major find in this area was in 1999 when Dr. Paul Wassermann found a purported 1900 catalog. I say purported 1900 Lionel catalog with the 24-26 Murray Street address. This address came into existence in 1902. The address of Lionel Manufacturing Company prior to 1902 was just "24 Murray Street."

The find prior to that was disclosed in 1992 in *The Train Collectors Quarterly* by Max Knoecklein as a 1901 Lionel catalog. From what I understand, these were individual sheets in a hardware catalog and not a stand-alone brochure.

There is no other place that hides treasures like eBay. I was doing my usual searches for early period Lionel 0 gauge and early Lionel paper. Sometimes one search leads to another and then another and

# LIONEL'S EARLIEST CATALOG...so far

by Mike Vitale 81-16812

another and THEN...! You look at it, rub your eyes, and can't believe what you see. There it is, a Lionel catalog that I believe to be earlier than both prior finds. Earlier than Dr. Wassermann's because of the address on his and earlier than the Max Knoecklein catalog.

This recent discovery is a four-page folder. The script and verbiage is the same as the Knoecklein pages, but with some major differences. This catalog showcases the #200 ELECTRIC EXPRESS wooden gondola on the front page. This falls in line with Cowen (then Cohen) stating in his later years that his first motorized car was a "flat car" (gondola), not the trolley. The gondola was what he sold first and was of more importance to him. This folder has prices in it, unlike the other. The Electric Express was sold with track and three batteries. Apparently three were not powerful enough and it was changed to four, even though three batteries were still pictured. There is no mention of brushes or brush holders for sale. The last page of the later sheets pertains to setting up glass jars and lead plates and is not part of this folder. I surmise this was further information added later.

Like the hardware sheets, this folder does not have, "Lionel Manufacturing Company," except as it is shown "Lionel Mfg Co. N.Y." clearly pictured on the rail under the Electric Express trolley. There is also room on the last page for a dealer stamp.

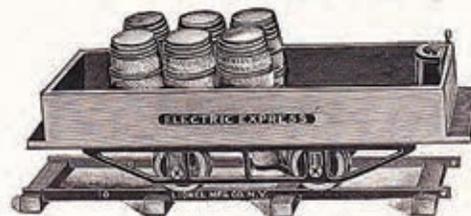
This, I believe to be Lionel's earliest known catalog.

## A most appropriate Holiday or Birthday Present.

*One that will afford a boy or youth more pleasure and last longer than any toy conceivable.*

### ELECTRIC EXPRESS.

Catalogue No. 200.



In manufacturing these cars, we have deviated from the custom of other manufacturers, in as much that instead of supplying a number of cars all poorly made, we have concentrated all the expense and workmanship in one car which is substantially constructed and the perfection of every part carried out to the minutest detail.

Special pains have been taken to build these cars on the lines of those used for transportation and we have so successfully accomplished this feature that our outfits are more on the style of models than stock articles and are therefore very educating to a boy or youth as they give him a thorough insight into the workings of the electric cars now so universally used.

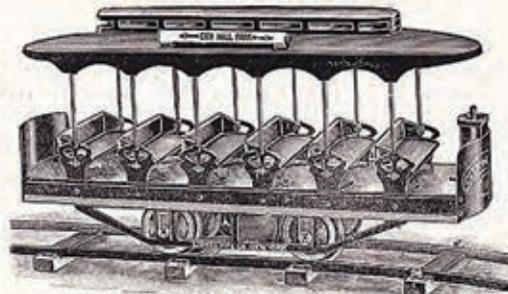
Merely to cite one of the features of these cars, we draw attention to the wheels and rails—ordinarily these parts are made of iron which rust very rapidly. As rust is a non-conductor of electricity and the rails are intended to convey the current to the motor through the wheels, a large part of it is wasted, with the result that what little is transmitted is insufficient to operate the car with any degree of success. In the construction of our outfits, we use polished brass for these parts which are always kept bright and clean by friction and convey the current without any loss whatsoever.

For a detailed description of the other parts we refer to the following pages.

THE CAR BODY is built of birch wood, is 15½ inches long and 4½ inches wide. It is red enameled and lettered in gilt on the sides.

## ELECTRIC TROLLEY CAR.

Catalogue No. 300.



This car is conceded by the trade to be the most elaborate outfit ever placed on sale.

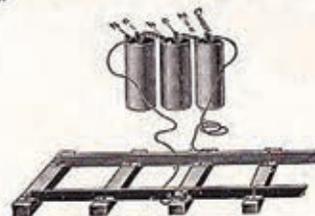
The body of the car is constructed of cold rolled steel and is 16 inches long. It has 6 seats, all of which are reversible as are the signs at the top. It is finely enameled and lettered and may be used as a show piece, it will attract no end of attention wherever it is displayed.

It is fitted with a controller in front and the rest of the mechanism is the same as described in our outfit No. 200.

**Price of complete outfit, including 4 dry cells and 15 feet of track \$7.50**

### DIRECTIONS FOR THEIR USE AND CARE.

If the following instructions are read and thoroughly understood before the car is put into operation, nothing but complete satisfaction will result therefrom.



### THE TRACK.

The rails are cut in lengths of 15 and 13½ inches. To form a straight track, the sections should be used in pairs and placed in the ties as per sketch.

The **CONTROLLER** in front, which starts, stops and reverses the car, is an exact reproduction of those ordinarily used on large cars. It is cast of brass and nicely finished.

The **MOTOR** is designed to attain a high speed and at the same time consume a minimum amount of current and in fact it is the only motor constructed that may be operated with dry batteries. Although small in size, it is very powerful. The armature is drum wound and has a six section commutator. To those who are conversant with electricity, the merits of this will be readily appreciated.

The **WHEELS** are stamped of heavy brass and are two inches in diameter. They are superior to cast iron wheels commonly used, as they conduct the current from the track much better and have a smoother surface to ride over the rails.

The **SPRING-BEARINGS** are one of the principal features of the trucks; they take up any variation in the track, which prevents the car leaving the rails, no matter at what speed it may be going.

The **GEARS** in this outfit are all machine cut; they will not break or wear out. They are perfectly adjusted and work noiselessly. Friction is reduced to a minimum.

The **SIDE BRACES** which hold the mechanism together are cast iron. They are very rigid and will withstand more than the ordinary amount of wear and tear.

The **RAILS** are made of  $\frac{3}{8}$  inch brass and are cut in sections. 15 feet is supplied with each outfit.

The **TIES** are grooved to admit the insertion of the rails which may be formed into a straight, curved, or circular track.

The **AXLES** are made of  $\frac{3}{16}$  inch steel rod.

The **BEARINGS** are made of turned brass and are self lubricating. No oil whatsoever should be used at any time.

The **BATTERY** supplied with this car consists of three standard size dry cells. They are perfectly clean and convenient to handle.

**SIX MINIATURE BARRELS** are supplied with each outfit, so that no heavier weight will be put in the car, thereby reducing its speed and exhausting the battery.

Price including 15 feet of track and 3 dry cells \$6.00.

Price of 15 feet additional track complete with ties \$1.00.

Additional Batteries per cell each; 25c.



The circular track which is 5 feet in diameter, is formed by placing the longer rails on the outside of the curve and the shorter ones on the inside.

These rails are so arranged that when they are placed in the ties with the ends meeting, they will form a perfect circle.

The ties with the brass plates should be used at the joints of the rails. Two ties without the plates should be spaced equally between them. The rail should be pressed into the grooves as tightly as possible and the ends of the sections must meet.

### THE BATTERY.

The Battery cells supplied with these outfits, should be connected in series; that is the carbon of one cell with the zinc of the other and the long wire terminals should be fastened to the track as per sketch above.

The life of the batteries depends entirely on how long a period they are used at a time. Allowing them to rest is very beneficial to them.

When battery is connected to the track, no metal whatsoever should be placed across the rails. When outfit is not in use, it is prudent to disconnect one of the terminals of the battery.

When battery renewal is necessary, it may be purchased of your dealer, or any combination of cells showing between 4½ and 6 volts will answer the purpose.

For a battery that will give better service than dry cells, and which may be recharged at will, we recommend the use of our plunger or storage batteries, a description of which we will furnish upon application.

# A Project For Spare Moments

by Richard Hofmeister 75-7647

In spare moments over a period of many, many weeks I pulled together a number of miscellaneous parts from amongst my various 0 scale bits and pieces to create the tank car in these photos. Everything was raw metal and I had to fabricate some parts and customize some others, but eventually the car came together. I painted it in a handsome white and satin black scheme and lettered it for the Magnolia Petroleum Co. livery. The castings are from a 1940's era Scalecraft kit, so they are crude by today's modeling standards, but there are some old timers around who love cars like this, just as prewar collectors love their 1930's tinplate trains because they remind them of their younger hobby days. The fun for me was creating the car and working on my modeling skills. I'm quite pleased with the final product. The key lesson I learned from this particular project is to always use stiff metal rod for handrails. The stock I chose was a bit on the pliable side so the handrails can deform fairly easily.





# A 14 Unit Special

by Walt Friauf 71-3936

In 1921 Ives discontinued 1 gauge trains (1¾-inch gauge) and started making trains of 2⅛-inch gauge. The flagship of Ives' new line was the No. 704 train, pulled by a new twelve wheel 3243 electric locomotive which was a good model of the New York Central S class locomotive which hauled trains in and out of Grand Central Terminal in New York City (Photo 1). The 704 set included a buffet car, a parlor car, and an observation car. The Ives catalog description was quite prosaic at first, but



in 1926 the train was finally given a name, the *Deluxe Special*, and the catalog proclaimed it to be "by far the handsomest outfit

made for boys." The train was cataloged through 1928, although the number was changed the last year. Frequent modifications allow accurate dating, with some of the more prominent changes as follows:

- 1923 new window style on cars
- 1924 automatic reverse unit for locomotive
- 1925 six wheel trucks for cars; brass name plates on the locomotive
- 1926 brass name plates on the cars
- 1927 wider motor and removable automatic reverse unit
- 1928 stamped frame for locomotive.

On a very rainy Friday in September 1979, I acquired a 1927 model 3243R engine and three 1925 model cars at a WB&A Chapter meet in Timonium, MD. Over the next two decades a number of units of custom rolling stock have been added to create a



Photo 1



Photo 3



Photo 4



Photo 5



Photo 6



Super Deluxe Special. So let's take a look at its present consist of two engines and 12 cars.

Due to the great increase in the number of cars, a helper engine is needed to double-head the train. The 20-wheel 2-C+C-2 engine on the head end was custom built, patterned on a Cleveland Union Terminal prototype. A Lionel 8 cab was extended in length, height, and width, and modified in several other ways, painted black metal flake, lettered Ives 3247, and fitted with homemade operating pantographs. The power trucks are Lionel 0 gauge 6-wheel steam engine power units with the gauge widened and the spokes turned out of the wheels. The number of laminations was increased slightly and 12 pole skew wound armatures turning in ball bearings were made to replace the original Lionel 3 pole armatures. The Ives 3243R road engine is substantially in its original condition, but it had been repainted before I acquired it. I replaced the driving wheels, and replaced the original armature with an 11 pole skewed ar-

able from Ives 6-wheel trucks, although the wheelbase is slightly shorter. Snake couplers were installed. The baggage-mail car is a Lionel 1767 raised about 3/16-inch on its original 6-wheel trucks, lengthened a little at the baggage end, and provided with a new roof and snake couplers. Six windows at the baggage end and depressions for name and number plates were filled in. A belt rail was added and a letter board to make the height of the sides match the Ives cars. The combine was originally an Ives buffet car with early style windows. Two small windows on each side at the baggage end were filled in and the diaphragms were modified to match those on late style cars. A bulkhead was installed at the end of the baggage compartment and the rest rooms were enclosed. The trucks were converted to 6-wheels as on the baggage car. You may have guessed by now that I like 6-wheel trucks.

Next in line is a coach that was originally an early style parlor car. Its trucks and diaphragms were modified

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**The Ives catalog description was quite prosaic at first, but in 1926 the train was finally given a name, the *Deluxe Special*, and the catalog proclaimed it to be "by far the handsomest outfit made for boys."**

---

mature (Photo 2) with inserted form wound coils to give perfect symmetry. The armature laminations for all the motors came from defunct appliances and the commutators were made from copper quarters. The helper engine alone with its two 12 pole motors can easily handle twelve cars, so that both engines together can pull fourteen cars with ease.

The express refrigerator car (Photo 3) is a modern G gauge plastic car that has been cut back in three dimensions so as to be compatible in size with the Ives cars. Snake couplers and Ives long wheelbase 4-wheel trucks with journal boxes added have been substituted for the original components. Next comes a baggage car built from scratch in 1980, the first custom car chronologically. It was made of wood and cardboard to represent a wood prototype car. Ives 4-wheel passenger car trucks were converted to 6-wheels with the aid of Franceschetti epoxy trim and epoxy wheels with the flanges removed for the center pair. The result is almost indistinguish-

as discussed above. In addition, the car body was so beat-up that it had to be unsoldered and cut up quite a bit to get it straightened out. During reassembly the two little end windows on each side were moved together at one end, as they are located on the combine. Next comes a café-coach made from another early style buffet car by reworking the baggage end considerably. The other side is somewhat different and includes a sliding door in the café section. This car is followed by two more coaches although only one is shown in Photo 5. They were both originally early style parlor cars and the windows were left in their original configuration. The trucks and diaphragms were modified as discussed above, but otherwise the cars are unchanged except for repainting and re-lettering.

Finally in Photo 6 is the dining car which was a late style buffet car modified extensively in 1982, with complete interior trim added as seen in two pictures at the end of the article. On this car the transom windows were cut out

Photo 7



Photo 8



and glazed with colored translucent material. Also some of the clerestory windows in the roof were relocated to line up properly with the side windows.

The lounge car in Photo 7 is a late style observation car with the platform end enclosed and a homemade Pullman style roof to replace the missing Ives roof. The sides were modified to make the length come out right. The parlor car is in its original condition except for a roof repaint. Its black window frames and rainbow transom windows set it apart a bit from all the other cars which have red window frames and cream transom windows. Then comes another parlor car in the 12 car train, but it does not appear in the photo.

The Pullman sleeping car (Photo 8) is a late style parlor car except with a homemade Pullman style roof in place of the

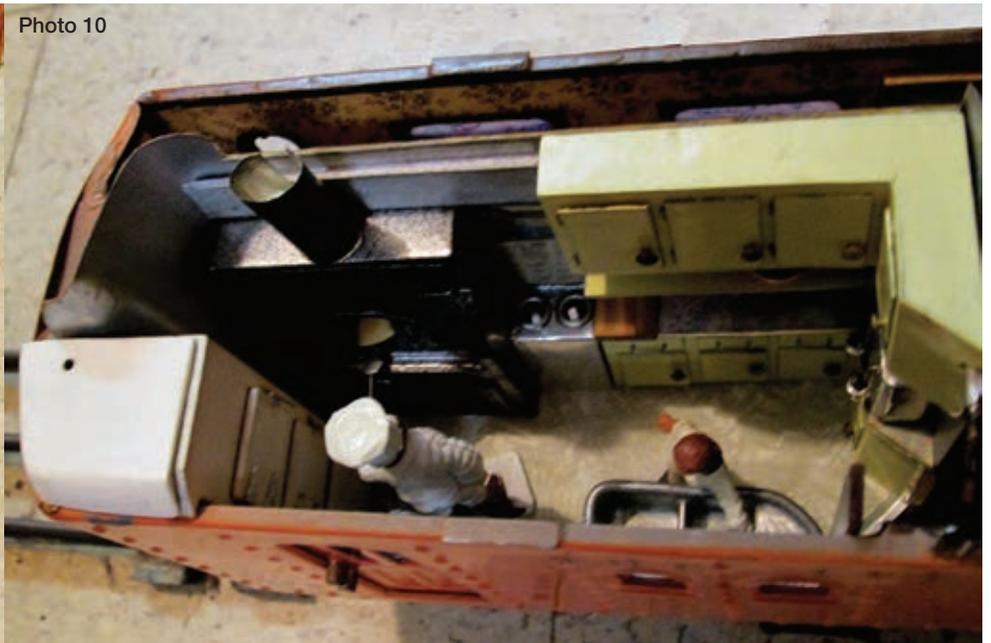
original Ives roof which was used on one of the coaches. The car was repainted and named "WYACONDA" after the real Pullman car that I headed off to college, way back in 1945. The observation car is in its original condition except for marker lights and an illuminated rear platform sign bearing the lettering shown at the top of this article.

Finally we see two pictures (Photos 9 and 10) of the interior of the dining car. Most of the cars that were customized were pretty much junkers that needed repairs and repainting, and usually quite a few replacement parts such as doors, steps, roofs, truss rods, trucks or couplers that I made in my basement shop. All car repainting was done with Krylon® Popsicle Orange spray paint, which is quite close to the original Ives 0 color range.

Photo 9



Photo 10





Members from METCA, SC4HT and SGMA pose at the 2015 TCA Convention.



Chase Brinkman with his homemade Ferris wheel.

# METCA Makes Division History

by Kevin Quinn 98-47167

## BRIEF HISTORY

The Year was 2015 and the location was Somerset, NJ, at the TCA 61st National Convention. METCA Division and the Somerset County 4H Trainmasters (SC4HT) met and built a great friendship. I was the Division's Vice President when I first met Jim Wood, a TCA member and one of the adult leaders of SC4HT. We talked for a bit while the kids and other adults were putting together their 40x60-foot modular 0 gauge layout. While talking, I noticed the layout was like no other. After chatting for a bit, I let him get back to work.



When I returned with Doug Schembs (Registration Co-Chair) and Rem Hunnewell (Trading Hall Chair). We walked through the trading hall checking out all the trains for sale and then visited the layouts. We stopped

at the SC4HT layout and admired its coolness and uniqueness. Not to take away anything from the other layouts, they were all great in their own right, but the Trainmasters layout was different, it was made by the kids. The youth members of this club built and made the modular layout with supervision by adults. We talked to some of their members and made introductions. Adult leader Anthony Siniscalco, another TCA member, summarized the club operations to us as we toured the layout. The scenery on the modules ranged from small towns, to dinosaurs, to military airbases and showed the many talents of these kids. I knew right away that this club would be a benefit to the hobby and a potential partner with METCA.

A few months went by and I proposed the idea of SC4HT becoming the METCA Kids Club to the Division Board of Directors. After some discussion, I again contacted Jim Wood to discuss the proposal. We emailed and had phone conversations discussing the issues and goals of this proposal. I brought Director Doug Schembs with me

to a meeting at a Greenberg's show where the club was operating. This is where Jim and Tony introduced us to the rest of the adult leadership. We sat down and hashed out an agreement that would be beneficial to SC4HT, METCA and the hobby. Doug and I pitched the goal of promoting the hobby and expanding the memberships of both organizations. Understanding there was no reason to reinvent the wheel, whether with resources or logistics, METCA could never build what 4H already had done. SC4HT already mastered the concept of a Kids' Club. Issues of equal importance discussed were insurance, finances, commitment, and club autonomy. Our meeting was very straight forward. I made it quite clear that the METCA would never interfere with 4H operations. We would always be in support of them. I asked in return that all the youth members become TCA and METCA Kid's Club members. This was whole heartily agreed upon. The 75-minute meeting ended in positive spirits and handshakes. I was later invited to a meeting with the parents of the kids, where I gave a short presentation and answered questions. They were very happy that a large organization took interest in their club. One parent asked, "What do I get out of this?" My reply was, "Personally, I get the satisfaction that the kids belong to the best train club in the country and my organization gets 30 new members in the hope that one of them will replace me one day." The parents approved this historic partnership.

### THE SC4HT

The Somerset County 4H Trainmasters is a club within the Somerset County 4H. They are one of 80 different clubs in the Somerset 4H. SC4HT has been in existence for 16 years. They have 30 youth members and 12 adult members. The 4H has strict rules pertaining to their clubs where youth is involved. The parents also play an active role and attend events. They have the distinction of being one of two 4H train clubs in the country. The club was awarded the Blue Comet award for promoting model railroading to the public. The kids operate a 40x60-foot 0 gauge modular layout with 66 modules. Four main tracks encircle a five track, 55-foot yard and a roundhouse. The kids run all types of equipment on the layout ranging from prewar to brand new out of the box trains. This club just isn't about running trains; it's also about learning the hobby.

The SC4HT have a curriculum that the kids follow:

- First year- Build a bench work module
- Second year- Landscape a module
- Third year - Custom design a car
- Fourth year -Do electrical details/lighting
- Fifth year - Scratch build a structure
- Senior- Participate in large projects

### MEMBERS

Cary Brochinsky, 18, was the club's President



METCA President Kevin Quinn and SC4HT member Joe Zimmerman at the METCA table.



1976 METCA boxcar, SC4HT box car, 1978 METCA caboose - below 1971 METCA F3 in the lead.



METCA officers stand with SC4HT leaders and members at their June 2016 show. The first show the Metca Kids club banner hung with SC4HT.



METCA President Kevin Quinn (center) and Director Doug Schembs (center right) meet with adult leaders of SC4HT.



when I spoke to him about the train club. I asked him how he got involved in the club and trains. He told me his grandmother, Jan Lush, got him involved in both trains and 4H. Jan just happens to own the BIG LITTLE TRAIN SHOP in Somerville, NJ. We talked about the hobby in general and TCA. When I asked him about METCA'S involvement, he replied, "METCA has a cool Kid's Club." Chase Brickman, 17, has 11 years with 4H. He is a senior member and collects prewar trains. Some of his contributions to the trainmasters include working on the "Y" module and building a Ferris wheel with his father. He still has his first train which was a Lionel Shell outfit. He told me he found the club by accident. He was looking for a dog show and found trains instead. He joined the club because he always had an interest in trains. Towards the end of our conversation he told me, "I am very excited that METCA took an interest in us, where other clubs have overlooked us. I always liked TCA and I am proud to be part of it." Father and son team Joe and Thomas Presley are both TCA members and have 20+ years with SC4HT. When asked how they found the club they told me they attended the 4H fair. They showed interest and here they are years later enjoying their trains and club. Their first set was an MTH starter set and now they run modern Lionel and MTH. We talked about the individual modules of the layout and how different they are. Joe says, "They reflect the personality of the member." Tom and Joe feel very positive about the partnership with METCA. They feel it's a great way to expand interest in the hobby.

Joe Zimmerman is a 17-year-old senior member of the club. He is an operator of prewar and postwar trains. Joe also attended a 4H fair and showed interest in the club. His family set was a Texas Special 211 and his first personal set was a prewar American Flyer. Having just completed a 4x8 layout, Joe enjoys running and fixing trains at home. I asked him how he got into TCA. It was through Mike Petronella of Eastern Division.

The METCA'S Kid's Club banner hung for the first time at the spring show of the SC4HT. A METCA table was set up and materials about TCA were displayed along with divisional items. A 1971 #10 METCA F3 pulled METCA cars around the modular layout for the first time at that June show. I want to thank Jim Wood for entertaining that first conversation we had about this venture. From that original conversation, I believe good things for our great hobby will come out of this friendship. The Metropolitan Division is very proud of this historic accomplishment. We are very fortunate to have SC4HT as our Kid's Club. They are a great club with good leadership and talented kids. We are looking forward to a long friendship. After all, one of TCA's basic premises is to promote friendship and fellowship in collecting and operating toy trains. For more info on the Somerset County 4H Trainmasters go to their website: <http://www.trainmasters.sc4-h.org/index.shtml>

Photo 1 The JEP "war train."



# TOY TRAINS AT WAR

## The French "War Train"

by John Cardwell 86-23786

When the Germans occupied France in June 1940, aside from their ethnic cleansing activities, their policy was for daily life in France to continue as normal as possible. The German occupiers were ordered to be on their best behavior and efforts were begun to assimilate France into the greater Germany. An example of this effort is a train set produced by the French toymaker JEP at the direction of the Germans. This train set, referred to by French collectors as the "train de guerre" or "war train" was intended for the German market and was available for sale in Germany, as well as, France beginning in late 1940.

The train set consisted of a clockwork streamlined locomotive followed by a coach and a baggage car, each of which sported a gray painted roof. The components were all metal and decorated using painted and lithographed surfaces. Photo

1, courtesy of Clive Lamming's book, *JEP: 1902-1964, les plus beaux trains-jouets de France*, page 245, shows a complete war train. Each component was a continuation of a prewar item, but with modified markings so as to appeal to the intended German consumer. There were no structural changes between the prewar and the occupation versions. The black 2-4-0 locomotive was marked with the notation "KF-3" in a small red-outline oval below the cab window, and all references to the SNCF, the French National Railway were removed from the locomotive and the tender. The coach and the baggage car were marked even more differently from their prewar versions and are the focus of this article.

Photo 2 illustrates the differences between a prewar passenger car and the one produced under the German occupation.



Photo 2: Prewar passenger car on top, occupation version on the bottom.



Photo 3: Prewar baggage car on top, occupation version on the bottom.

The prewar version has a painted cream colored roof, whereas the roof of the occupation car is painted gray. Any reference to the SNCF, the French National Railway, has been removed as has the reference to the Pullman Company, which had made passenger cars under license in Europe. Only 2nd and 3rd class accommodations were indicated, not 1st class, and perhaps suggests an insult to the French.

Photo 3 illustrates the differences between the prewar and the occupation-manufactured baggage car. As with the passenger car, the prewar version has a painted cream colored roof, whereas the roof of the occupation car is painted gray. The lithography has changed from gray to green and the notation "Pwg" has been added in several places, Pwg being the abbreviation for Packwagen, the German word for baggage car. Most significantly, the symbol for the Deutsche Reichsbahn, the German National Railroad, was added to this car as shown in an enlargement in Photo 4. The Deutsche Reichsbahn emblem has been found only on the occupation baggage cars.

These train sets did not sell well, and although they are well known to French train collectors, they are difficult to find. The German public was not eager to buy a French product, German markings or not, and the French, humiliated and chagrined at being occupied by the Germans, did not want them either. After the war, JEP found itself in possession of a number of unsold green packwagens and in an effort to get rid of them, blanked out the Deutsche Reichsbahn emblem with a dab of green paint, and put them out for sale. These too did not sell well, but can occasionally be found at flea markets and train shows. Photo 5 shows a packwagen with the German railroad symbol intact and a similar car but with the Deutsche Reichsbahn symbol covered with a dab of green paint. Note on the car intended for the postwar customer, the green paint does not quite match the green lithography.

Toys produced during wartime usually reflect national atti-

tudes in the countries of origin, and the JEP "war train" is no exception. In this case however, they provide insight into the attitudes regarding the German occupation. It is unclear what may have motivated the Germans to have ordered production of this train set in the first place. Given that tensions between Germany and France go back to the Thirty Years War in the 17th Century, the Franco Prussian War of 1870, and WW-I, it is surprising the Germans could have thought having a French company produce a toy train for the German market would be a success, especially under the conditions of an occupation. That the JEP "war train" was a commercial flop should have come as no surprise. As it is, it provides an interesting anecdote to a dark time in European history.

### AUTHOR'S COMMENT

I want to acknowledge Clive Lamming's books as references for this article, as well as, to express my appreciation to my German and French train collector friends who helped me find examples and explain the toy train world in Germany and France before, during, and after WWII. Many of these fine individuals lived during these difficult times and shared with me their knowledge and experiences, some of which were very personal and heartbreaking. I lived in Germany from mid-1997 through most of 2001, and during that time went to dozens of train shows in France and Germany and sought out flea markets almost every weekend. I am indebted to Clem Clement for providing me with names and locations that helped me get off to a good start. I also attended numerous toy train auctions in both countries, and believe me, it can be very stressful when you raise your paddle to bid, not quite sure if you correctly translated the numbers being thrown about. Train collecting is truly a universal hobby, and through the hobby and the people I met, my sojourn in Germany and my visits to France were enriched beyond measure.



Photo 4: Detail of occupation baggage car.

Photo 5: Occupation version top, postwar version bottom.

# A Kinetic Postcard

by Jim Gray 09-63787



Photo 1



Photo 2



Photo 3



Photo 4



16

Photo 5

My 2015 Christmas layout was a kinetic “memory postcard,” weaving my trains into a myriad of events in my life. The village contains seventeen cardstock buildings that comprise an original McLoughlin Brothers “The Pretty Village” set from 1897 (Photos 1, 2, and 3). This 118-year-old background represents my wife’s and my 45-year hobby of collecting antiques. The parade includes a 1903 Model A Ford, a couple of Model T Fords, and a group of 1928-31 Model A Fords. The parade represents my 20-year-affection for Model A Fords. I currently own a 1929 Special Coupe and a 1931 Deluxe Coupe, and am president of the nearly 200-member George Washington Chapter of the Model A Ford Club of America.

Of course, after a day of Christmas festivities, Santa had to swing by White Castle in his Model A Ford Roadster for a burger and a shake. My father had his first real job at a White Castle just prior to joining the Army Air Corps in 1941. I have the letter in which they offered him this job (Photos 4 and 5).

This layout was the first time I’d ever run my American Flyer trains together, which I’ve had since 1956, alongside the vintage Lionel and modern G and O gauge trains. When all five lines, one G, three O, and one S gauge lines are operating, there arose a grand cacophony of chugs and whistles orchestrating great billows of pungent white smoke; a train lover’s dream.

Photo 6 is a 2-6-2 Lionel Prairie 1666 from 1946. In the background is an MTH trolley (Photo 7), an apple green Lionel 253 from about 1932 pulling its consist from outfit 296, and an olive green 254E from about 1930. The boxed outfit 296 was my 2015 Christmas present. Both the 254E and the outfit 296 were studied as part of the on-going Bruce Greenburg 0 gauge book study sessions in which I have participated over the past two years.

Photo 8 is the base of the village’s giant tinsel tree are two miniature trains; one a Tootsietoy train and the other a Hallmark model of the Lionel Blue Comet. These trains around this “outdoor” tree remind me of my work with the National Christmas Tree Railroad over the past several years.

Photos 9 and 10 feature a pewter German Christmas tree, a modern decoration along with the red *Christkindlmarkt* (a traditional German Christmas market) booth and a small hand-carved crèche from the Bavarian town of Garmisch-Partenkirchen, Germany. These all remind my wife and I of the 3½ years we lived in Germany in the late 1980’s while stationed with the Air Force, and of the many times I taught at the NATO school in Oberammergau. There is also a model of an iconic British phone booth as a reminder of the several times I had the opportunity to teach at the Royal Air Force College, Cranwell.

In Photo 11 you can see my Gilbert American Flyer 21004 0-6-0 Pennsylvania switcher pulling a freight comprising some of my 60-year-old set of trains from my childhood. On the outside 0 gauge track is Lionel’s 1981 model of the Norfolk & Western J 611 pulling a consist of MTH Powhatan Arrow cars to commemorate the seven excursion trains I worked as a car host in 2015.

It’s almost Thanksgiving and time to weave a new kinetic postcard!



Photo 11

# Having Fun With Toy Trains

by Dave Cristofani 81-16401



Photo 6



Photo 7



Photo 8



Photo 9

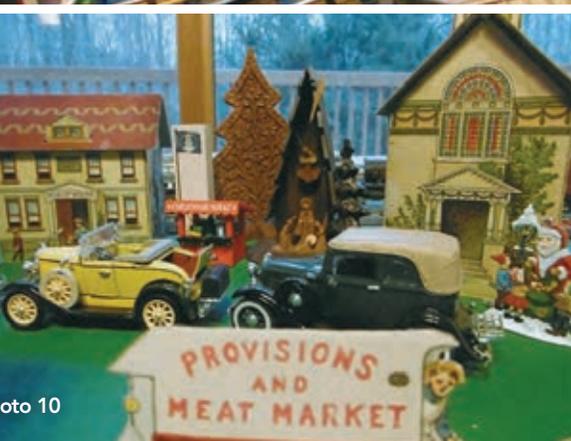


Photo 10

Getting to the subject matter, with the tremendous decrease in values of older Lionel engines and rolling stock, that is selling versus guide book values, I decided to embark on a new hobby of repainting engines and some rolling stock to produce colorful sets. I have done a few diesel locomotives, but the bulk of my endeavors are with the less expensive steam engines such as the Lionel 2018 and 2026 type locos.

My photos represent some of my recent work. I use paint stripper to remove paint, smooth out the finish with #0000 steel wool, then use a Dremel tool for paint in tight spots. I have found Rustoleum to be my paint of choice. I also discovered using a Dremel tool with a wire brush can shine a casting to a bright silver, rather than the dull gray of the natural metal. I do this on different areas on different engines just to vary my schemes. While the engine is apart, I clean and lube the motor and use the same steel wool to polish connecting rods. I then mask what is not to be painted with good quality blue painters tape and paint the engine. I mask off the coal load on the tenders and paint them to match.

I have also done a few rolling stock items. Decals can be added like striping or other decoration. I realize that to many collectors repainting is heresy, but rather than continue to watch values decrease with these items sitting in a closet and never seeing the light of day or finding engines in poor condition that are filthy dirty, can barely run, why not have some fun and create colorful models for others to enjoy.

I recently did the red/silver engine (Photo 1) and paired it with the inexpensive red boxcars from the 1950's. The blue/silver engine (Photo 2) is also recent and I have matched it with tank cars and repainted a Lionel 2472 caboose to match. *The Golden Spike Special* (Photo 3) was fun. I got the idea from a recent edition of *Classic Toy Trains* for the spike flatcars and decided to go even further by painting the engine, tender and caboose gold. I purchased several flat cars for a dollar and painted them gloss black, then I walked the rails and found spikes that I painted gold. The recent series of TTOS Life Saver cars gave me the idea that this set needed an engine. Since TTOS was not doing an engine, I purchased an inexpensive GP9 and painted it the four basic Life Saver colors (Photo 4). The string of six tank cars, the caboose and the engine look great in our toy room. Earlier this year I decided to do a passenger set and repainted a scratched-up Lionel 221 steam engine and tender and three 2400 series passenger cars a deep maroon and black (Photo 5).

Photo 1



Photo 2



Photo 3



Photo 4



Photo 5



# Christmas Past & Present



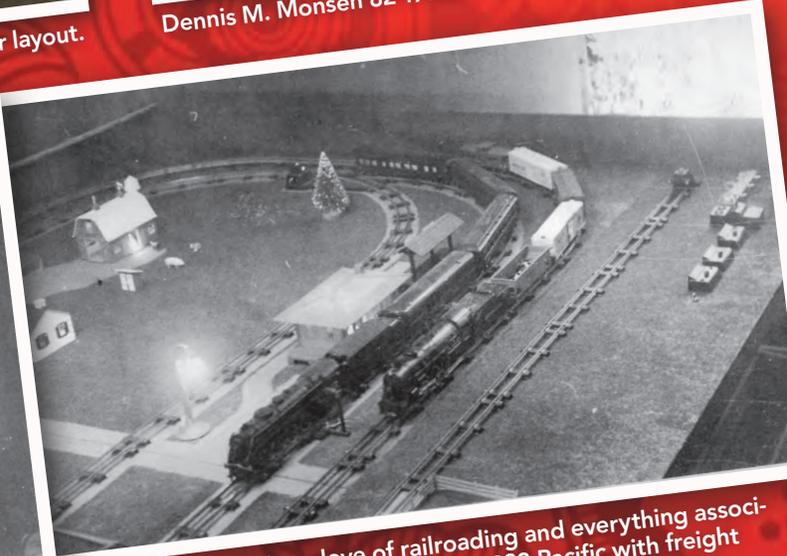
Jim Steed 84- 21064 shows off Christmas decorations on his large postwar layout.



Dennis M. Monsen 82-17961.



Marv Raguse 73-5147 received a most wonderful gift in 1952. A gift that determined his lifelong love of railroading and everything associated with it. It was an American Flyer 322 Hudson with green passenger cars. The following year he received a 283 Pacific with freight cars. The pictures show his layout after the second addition. In subsequent years he received accessories such as the oil drum loader, lumber loader and other exciting Gilbert accessories. He is wearing his Hopalong Cassidy cowboy outfit.

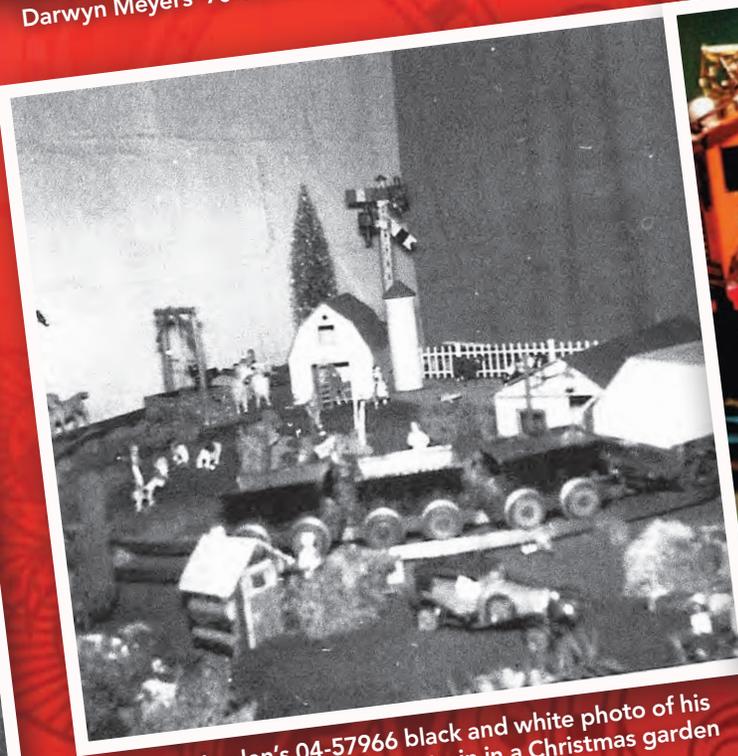




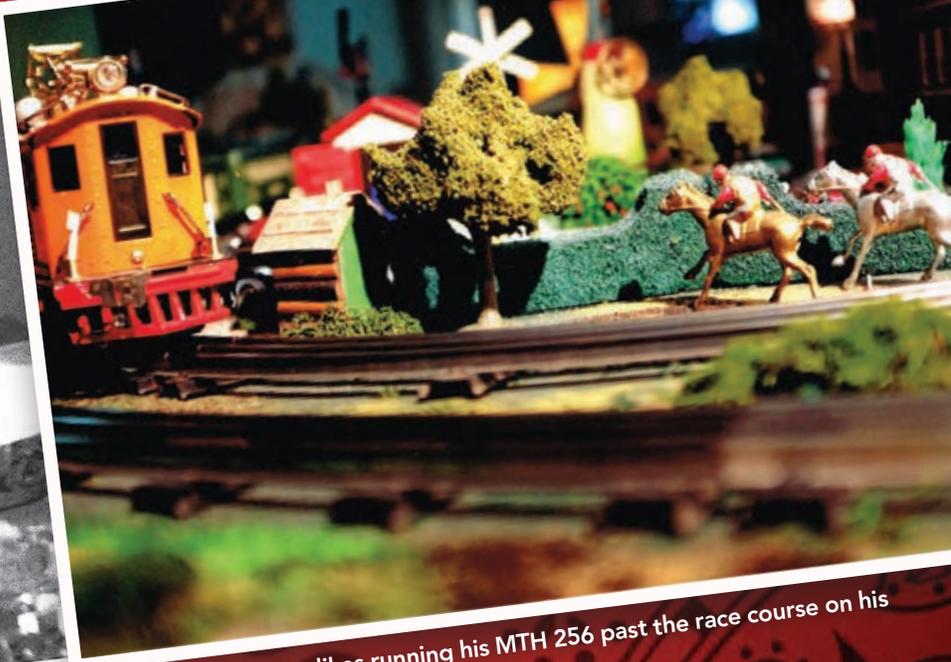
Darwyn Meyers' 70-3308 father Henry's 71-3956 layout in 1933 in Buffalo, NY.



Jason Pock's 02-55267 7-month-old son Coen at his first TCA event. This was taken at the Rocky Mountain Train Show in 2015.



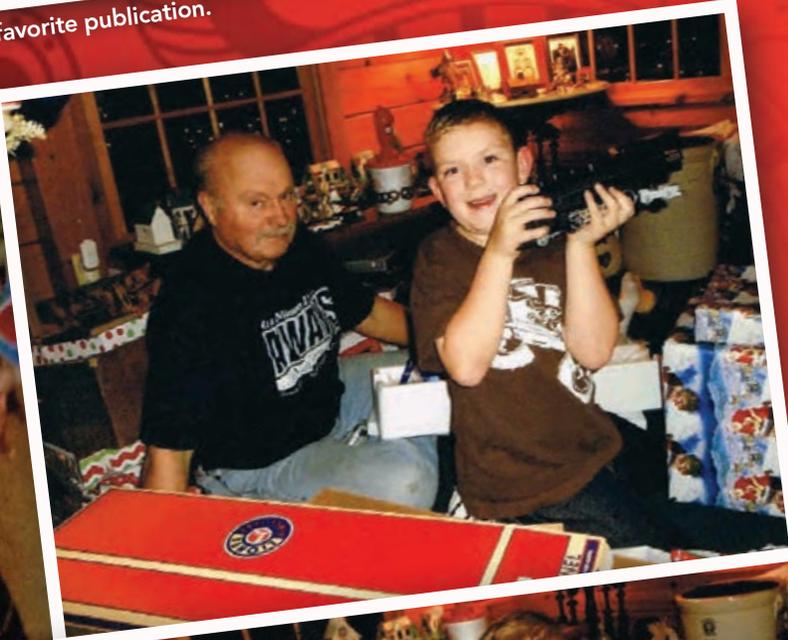
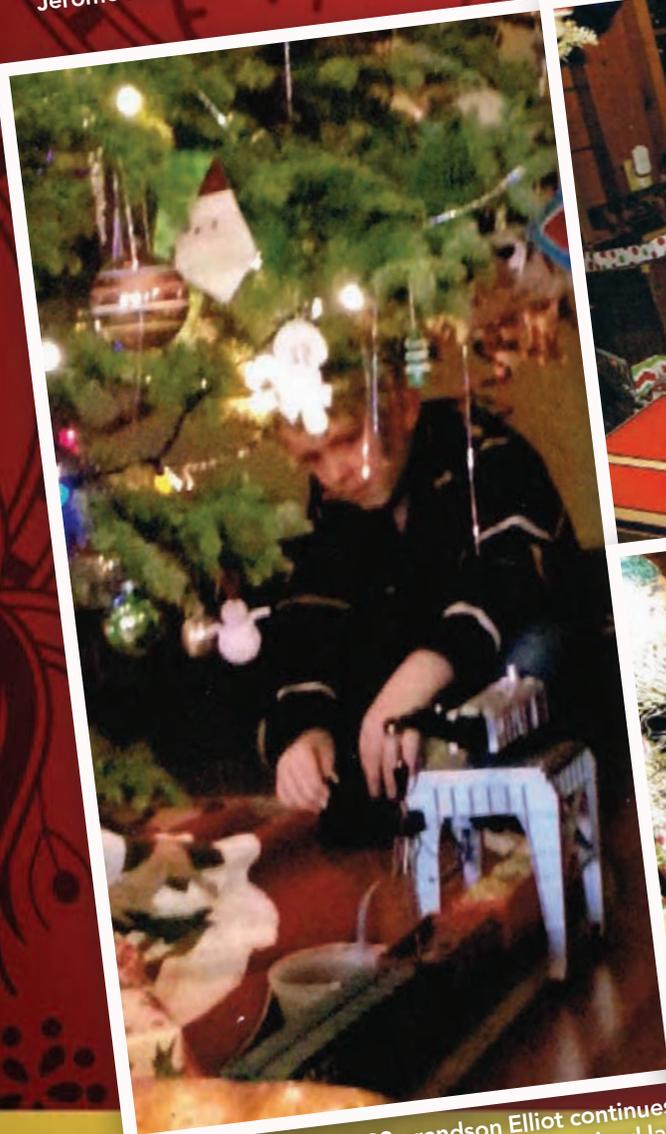
Benjamin Hayden's 04-57966 black and white photo of his father's Carlisle & Finch mining train in a Christmas garden from the 1950's.



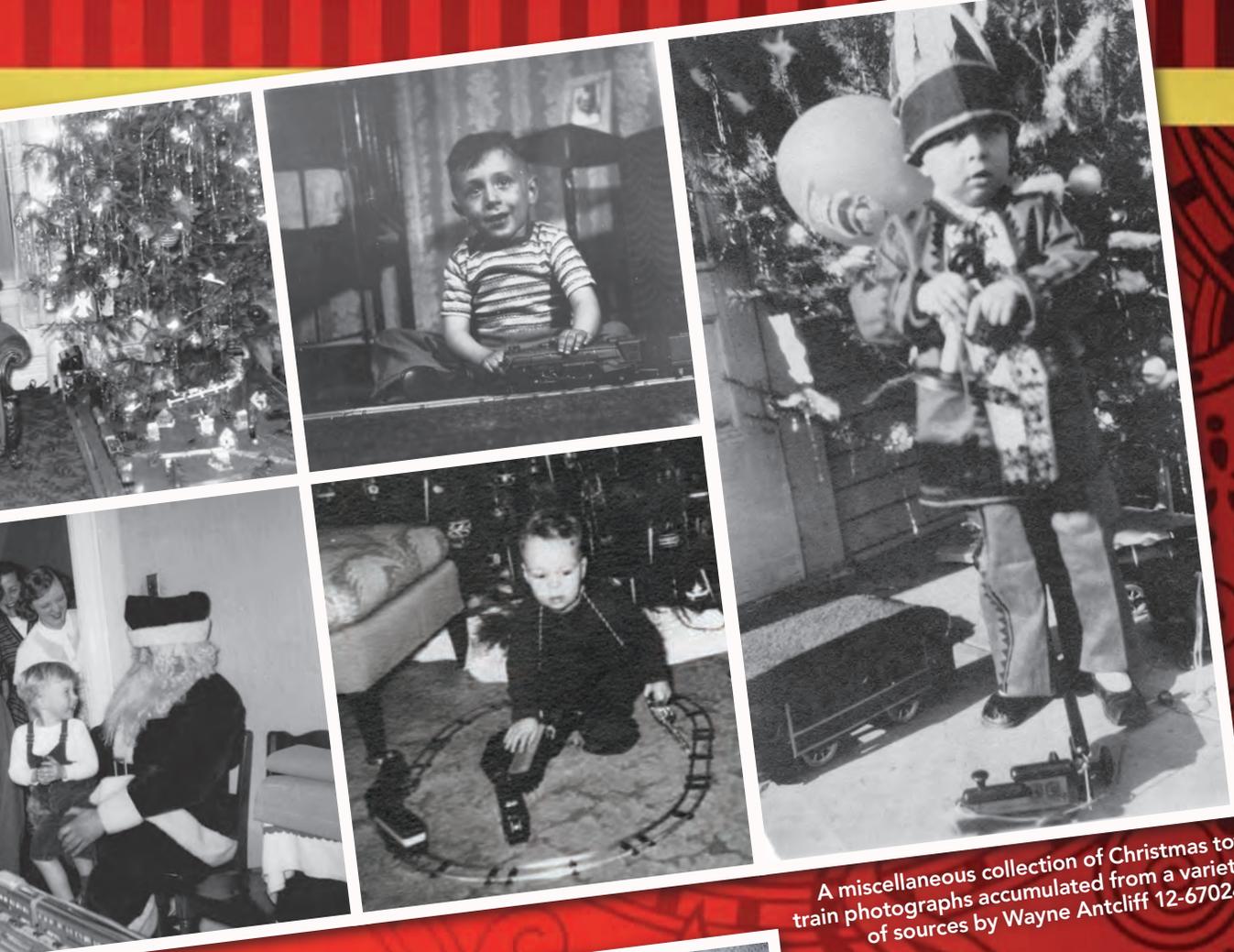
As a "juice fan" Ben likes running his MTH 256 past the race course on his 2015 Christmas garden.



Jerome McDonnell's 15-71502 son enjoying his favorite publication.



Henry Larsen's 82-18139 grandson Elliot continues to enjoy trains under the tree with the gantry crane he received for his birthday and the Polar Express set received last season (previously seen in Vol. 57, No. 1).



A miscellaneous collection of Christmas toy train photographs accumulated from a variety of sources by Wayne Antcliff 12-67024.



Tom Moe 09-63481.

# Christmas Past & Present

# BUILDING THE LAYOUT

## Part III

by Ron Hollander 78-12384

I was making notes for this layout article on, appropriately, the train, taking the Long Island Railroad to New York to visit my best friend, Paul. We met maybe 30 years ago when we lived in the same Manhattan neighborhood, and he called after I'd plastered light posts and bulletin boards with goldenrod "Buy Old Toy Trains" flyers. He didn't have anything to sell and just wanted to talk, but I did eventually strike gold with two, 27/8 cars and original track. (Like an idiot, I sold the metal 400 express trailer gondola at York for \$2,500, leaving me not with a train but just an isolated 100 B&O electric locomotive, but we needed the money.)

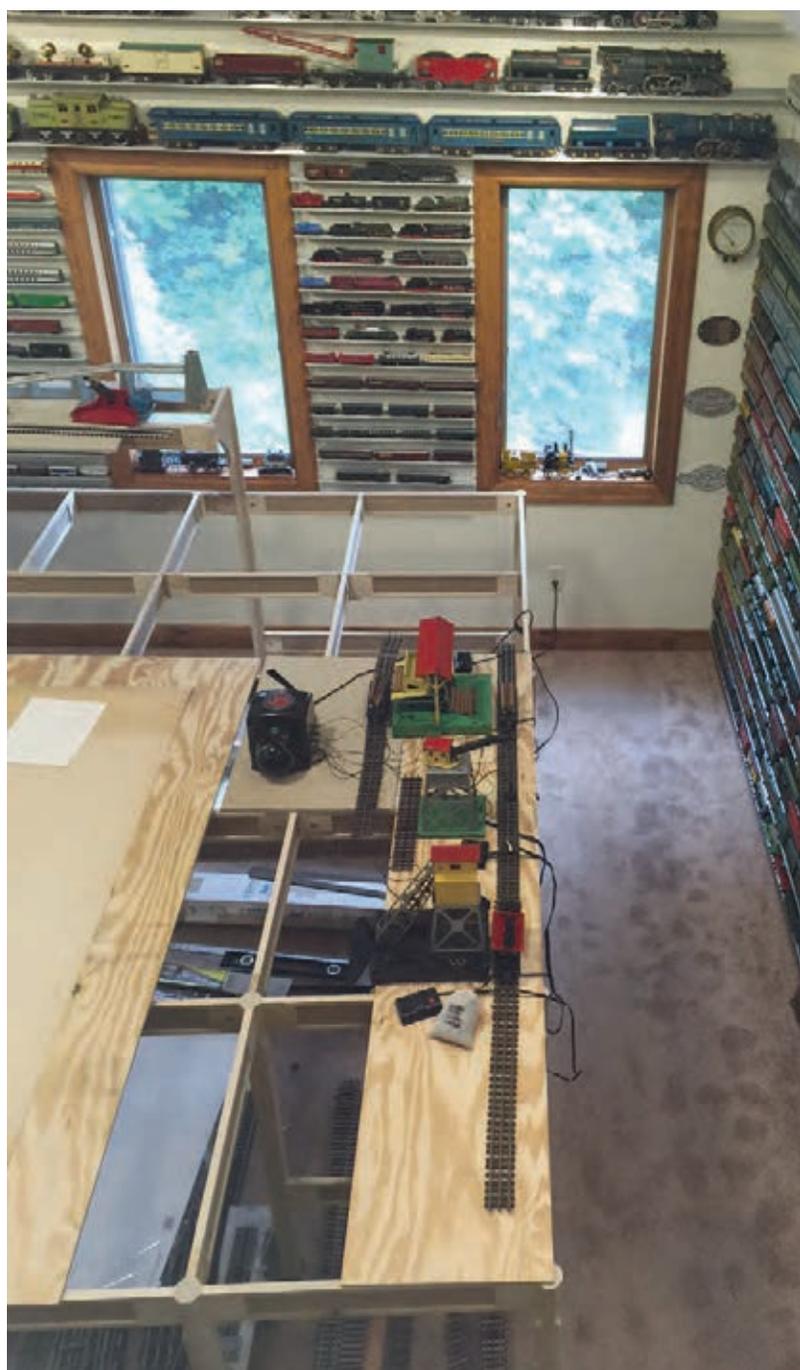
The seats on the LIRR faced each other, and opposite me was a preoccupied guy solving math equations in an academic folder: (I teach, myself, so I knew the look.) He would tap with his pencil, mumble the explanatory notes in German, sometimes turn back a page, then complete a bewildering collection of "x's", "y's", fractions and equal signs. Were I to be offered that mourned gondola back again if I could solve the problems, I wouldn't have a prayer. He wore rimless glasses, a blue, chambray work shirt, carried an aged, leather briefcase, and everything about him screamed "professor doing serious, academic work."

I had my own yellow, legal pad on my lap. But instead of equations that might be advancing the state of knowledge, mine had notations like, "Around-the-room layout," and "Pre-war naivete with post-war realism," and "Will 0-72 fit the room's corner?" I felt inferior, that his work really "meant something" while mine was frivolous, a man playing with children's toys, and not even playing, but trying to elevate it into something meaningful and significant by writing about it.

But then I had a thought that has come to me when I've seen great layouts or memorable collections, or wonderfully detailed toy castles (another hobby), or massive toy soldier armies (another one), or meticulously restored old cars (another). Anything that has consumed its creator, that has elevated his hobby into an obsession, moving it from the mundane to the rarified: That these trains are our poetry, our novel. No matter how ordinary daily life, the commitment distinguishes it, and is as creative as any equation. So I left the guy to his arcane scribbling, and returned to my pad, full of confidence in my layout-to-be.

\* \* \* \*

I did not have a lot of room for the layout. Oh, it was more than the slide-under-the-bed-on-casters or the fold-down from the wall or the lowered by cables from the garage ceiling or the ping pong table that Lionel's *Model Builder* and *Toy Trains* magazines showed when I was a boy and had nothing





but the catalog with my check-mark code of desire (blue = had it; red = want it; star = will never get). I mean my current room of fifteen-by-seventeen with three windows and a doorway (rehung to open out) wasn't nothing, but neither was it the 16-by-32-foot Lionel Showroom layout, not to say the 8,000-square-foot Roadside America in Pennsylvania. But let's not be hoggish. It was a separate room. On the second floor of our modern house, not exiled to the basement. Had a soaring, 12-foot mansard ceiling, and thus commensurate wall space for my Rail Rax® (now Glenn Snyder Display Systems) train shelves, and a life's collection of Lionel posters and historic photographs. No columns nor clothes washer to build around. It even had a double outlet in the center of the floor; installed in anticipation of the layout when the house was remodeled. It was a tabula rasa, mine to fill as imagination and labor allowed.

My first plan was to make it an around-the-room, shelf layout at eye level. This would most closely duplicate my life of standing track side, and inhaling trains as if they were a malted to be drained with my bent straw. In fact being born in 1941 in Brooklyn, I was never sure which came first: Did I love real trains because by the time I was five I already had my Uncle Herbie's 265E gray Commodore Vanderbilt (its 262T tender was missing its coal pile, but for years I thought it was supposed to be that way so I could put my five-cent, Barclay marines in it); or did I love Lionels because once I could walk, my father took me to see train after train, ranging from the actual freight line that ran through a cut in our dense, residential neighborhood on Ocean Parkway, to the Freedom Train touring the country after the war with America's basic documents?

Whether real or toy, trains were the lodestone of my childhood, followed closely by soldiers. Again, was it because in the war years and afterwards that marching soldiers with M1 Garands on their shoulders made me want to have the toy ones in the glass-partitioned counters in Woolworth's, and of which I now have cases full, or that having the dime store warriors made me all eyes when our car had to stop at an intersection in 1946 to allow soldiers to pass?

Whatever, it seemed that the most realistic layout was one where the trains were almost above you, as they were in real life, rather than your circling eagle-like high above them, as with most table-top layouts. Hence putting them at eye level. Using the circumference of the room meant that I could have the longest run possible, 64 feet,

so I could operate long trains (the post-war Santa Fe Super Speedliner with A-B-A F3s and five aluminum cars was nine feet long). I had it all figured out on that yellow pad, and in pages of notes I made on rainy afternoons even while we were vacationing in Paris over New Year's:

- Tubular track in nostalgic recreation of my post-war Lionel childhood, but with added ties. 0-72 for those long trains. 0-72 switches, but most set for mainline; not a switching layout.

- ZW transformer for the trains, Z for the lights, Lionel switch controllers because that's what I had as a boy.

- Three-track mainline on shelving about two feet deep on 20-inch brackets from Home Depot.

- Half-inch luan plywood with half-inch Homasote for sound-proofing (tried to use Celotex's Soundstop, but it's impossible to find in small, retail quantities). Cork roadbed... maybe, if I needed more sound-muffling.

- Hinged track section across door, but with layout at five feet high, mostly a duck-under.

- Span the center window's three tracks with Hell Gate, bascule, and a kit-built wooden truss bridge. Two corner windows need deeper bench work for the 0-72 curves.

- In the middle of the room, small pre-war display layouts (just like the Lionel Showroom) with scenes like the 128 terrace and 115 station; 116 double station raised above 156 station platforms; a nineteen-by-fourteen, home-built, wooden farm with barnyard; the classic, pre-war trio of 97 coal elevator, 164 lumber loader, and 165 electro-magnetic crane.

There were other details, such as a display switching yard in the shallow, open closet along one wall, and operating shelf modules below the mainline with scenes like the 456 coal ramp mated with the 397 coal loader (how I salivated over them in the 1951 catalog), but around-the-room was the basic idea. I would run long post-war trains with no switching in fairly continuous action. What "play value" there was would be in the center tables.

It all seemed very doable to me who had never built an adult layout. I'd use a stud finder so the brackets would be well anchored. I could rip plywood for the shelving (but would scallop the edges haphazardly so it would look more like natural landscape and not a straight-line shelf). I talked with collectors about the spacing between the tracks (3½ to 4 inches), but of course greater on curves for the overhang of long passenger cars and big steam. The door hinged section worried me a little, but with it so high I didn't think I'd be swinging it open much. I went to Home Depot and scoped out the right-angle brackets with diagonal braces. They were 20, 18, and 16 inches deep. I laid them on the floor and took a cell phone picture, a new way for me to shop. I figured I could screw the shelving to them up from the bottom of the brackets.

That this was all so palpable, so real and tangible, was almost as exciting to me as having the layout, itself. Never had I gotten so far with a layout for my grown-up self as actually to be evaluating brackets, and to be comparing A-B grade plywood with C. I went on-line to the O Gauge Railroading Forum, and had serious discussions on sound-proofing the floor of my train room so the vibrations wouldn't be transmitted to the bedroom below. (I ended up laying half-inch Homasote in the staggered pattern urged by the manufacturer over the plywood floor; then following with carpeting with heavy padding.) I did worry, though, about the brackets simply sending

all of my 773's click-clacks over the tubular rail joints right down the studs to the first floor.

As when I first rediscovered the trains as an adult, there was the childish, irresponsible joy of devoting myself so fully to something that had no redeeming social value, that was the antithesis of mature, adult behavior. But it wasn't just a layout I was building. It was a train room. As friends said, it's a train museum. So while the layout was the undeniable centerpiece, and obviously would consume most of the space, there were many competing claims. These included Rail Rax® shelves for my 350 locomotives and rolling stock (down from about 1,000, sold off piecemeal at York when I had given up the dream of a layout); another 111 pieces of H0, mostly Marklin, but including some Chinese models after Bachmann; bookcases for my 29 cartons of toy train and railroad books, including a Kalmbach-bound set of *Trains* magazine from 1945 to the 80s (another 16 cartons were sold to a book dealer at York); railroad memorabilia including four framed New York Central and Pennsylvania calendars, repro enlargements of O. Winston Link Norfolk & Western photos from the 50s, 29 enlargements of my own photos of Chinese steam, loco builder plates, steam gauges and speedometers from India, Kenya, Uganda and the U.S.

Then there was the Lionel memorabilia: A four-by-three-foot copy of an oil portrait of Joshua Lionel Cowen that hung in his Fifth Avenue apartment living room (I sold the original); photos of the Lionel factory and executive staff from June 16, 1923; Lionel's first ad in a comics section of a daily newspaper from 1921 that cost Cowen the huge sum of \$3,500 according to his note with the ad; the framed annual report from 1949 because I liked the cover art of families with toy trains, from the same advertising shoot as the 1949 catalog cover; a six-foot-long, traveling, modular, post-war layout that I used to promote *All Aboard!* on Oprah, Tom Snyder, Charles Osgood and other shows across the country. You get the idea: In one fifteen-by-seventeen-foot room I would assemble a lifetime of toy and real train fascination. Oh, and a layout.

However, the more I thought about the slightly unconventional idea (at least for tinplate) of an around-the-room, shelf layout, the more doubts I had. Maybe I didn't only want to run long trains, even on an exciting, three-track mainline (if that were even practical). Would all those gorgeous, pre-war acces-



sories like the 116 double-station, the terrace and station, my triumvirate of log and coal loader and magnetic crane, the 124 station, metal landscaped estates, villas and bungalows all really fit on the display layouts in the middle of the room? And what about the toy scenes I pictured: Barclay ice skaters gliding on a mirror lake, and Santa sledding down a cotton hill? Metal benches and Britains gardens set on green-dyed, sawdust grass? Forests of bristle, green pine trees flecked with mica chips of snow set on red bases? White-tired, Tootsietoy, comic-book-fantasy limos parked diagonally at the Ives litho station?

I realized that my thinking had changed. I didn't want so much to run the trains in complex, switch-laden, realistic patterns, as to use them as center pieces for my display. Employing Delta Lines's guru Frank Ellison's simile of the layout as theatre, it was the stage set that absorbed me more than the actors. It wasn't their "dialogue" or their "make up." It was the worn couch on which they sat or the dining room table with its plastic turkey used in countless other plays that fascinated me.

It was true: When I saw the grand, modular layouts at York, the trains going around in circles were predictable, no matter how detailed their spoked drivers nor how steady their smoke. Rather, it was each modeler's coal yard or elevated Grand Central Terminal with its yellow cabs waiting for harried businessmen that held

me. As in life, the trains moved on, and it was the set that remained. Generations came and went, but the farm house endured, and the porch missing a column and the clapboards showing white beneath the flaking, yellow paint only made it more distinctive. *The Limited* hadn't run in years, but the still-ballasted track with its rusted rails and termite-softened ties running past the boarded station with "Vote for Ike" posters still bore witness.

So that was it for the around-the-room layout which with its narrow shelf offered little display space. Suddenly I was liberated. I had the whole fifteen-by-seventeen-foot room in which to plan. The walls were now totally available for my train shelves, photos and Lionel memorabilia. I would do them first, working from the outside-in. And then I would plot the bench work.

**(To Be Continued)**

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Photo 2



# LEGO TRAINS

by James X. Paterno 86-23343

For more than 70 years, I have been a “dyed-in-the-wool” Lionel person and I continue through today, but I have become fascinated, through what the LEGO company has been able to achieve in terms of running trains and accessories. Therefore, I have started using LEGO trains under the Christmas tree, while still making constant use of my Lionel layout in the basement, the Lego trains are under the tree and all operate. The grandkids love them, since they too build assorted stuff with LEGO blocks.

Photo 1 shows a GP-9 arriving at the station while a streamlined passenger train pulls out. Photo 2 is a refreshment stand, but less visible behind the train, is a large LEGO station, with all sorts of realistic compartments. Photo 3 is the passenger train waiting at the station and Photo 4 is the station itself.





# RUST NEVER SLEEPS PART 2

by Alfred James Dill 12-67056

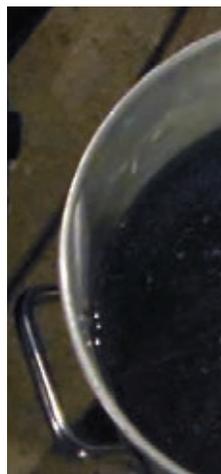
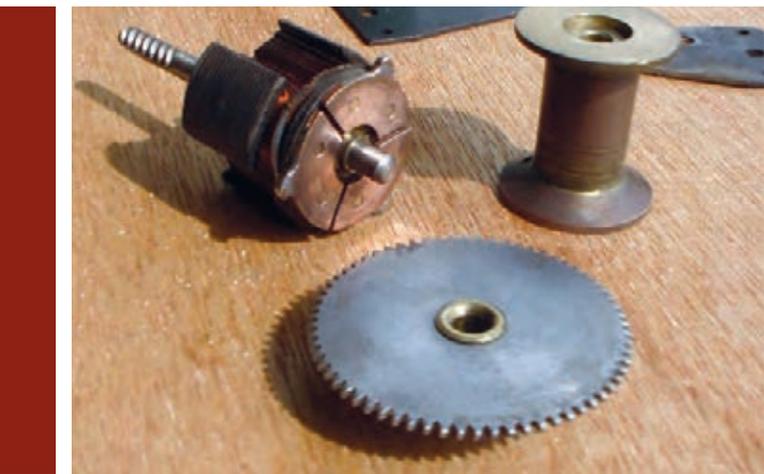
## CLEANING AND PREPARING FOR PAINT

When all the parts were free, I soaked everything in warm soapy water. I employed two separate containers to do this. I used a large stock pot for the tower, engine house, base, and roofs. I used a pickle jar to soak all the motor parts and gears. Keeping engine parts separate from all the other parts makes them easier to keep track of.

After letting them relax awhile in their much-needed bubble bath, I removed the motor and winch parts from their brine and gave them a deeper, detailed cleaning. The simplest of tools proved most effective for this job. With clean soapy water and a toothbrush, I scrubbed the armature and worm gear clean. I went back over the worm gear with a wire brush to remove dried grease I may have missed. With emery paper, and a small wire wheel, I gently brought the copper commutator plates up to a high shine. I used the emery paper on the brushes as well. After that, I dug out the loose dirt that was trapped in the slots between the plates, I did this with a sewing needle. Next, with rolled up emery paper and soaped up cotton swabs, I cleaned out the brass brush wells. After that, I scrubbed the field clean. Finally, I took a wire brush, and wire wheel to the winch parts. Pleased with the results, I was ready to move forward.

## TAKING IT DOWN TO BARE METAL, RUST BE GONE!

I was anxious to get all the metal stripped down and ready for primer. Back at the sink, and wasting more dish detergent, I scrubbed all the old oily residue, dirt, hair, and what have you from the tower, the engine house, and the two Bakelite roofs. After I cleaned the roofs, and buffed them with a soft cotton towel dampened with furniture polish, they looked



brand new.

Seeing the parts start to shine can get you enthused, and that truly helps to keep you motivated. Back at my work bench, I took a little time to hit all the pulleys (which were pretty gummed up) with the small wire wheel, after I cleaned them, they rolled smoothly.

Some may ask, "Why would you go through the trouble of cleaning parts that you intend on stripping?" My answer is basically that after a good cleaning, you may change your mind, and not want to strip the paint after all. After I cleaned the tower, base, and engine house, however, that was not the case. Just looking at the way these parts were rusted stirred my imagination. It made me think of how it may have gotten that way. I imagined that the #752 was left in some dark, unfinished basement. I envisioned it sitting on a damp concrete ledge under a drippy old water pipe. I'd wager that if I would ever come to know it's true history, I would not be too far off.

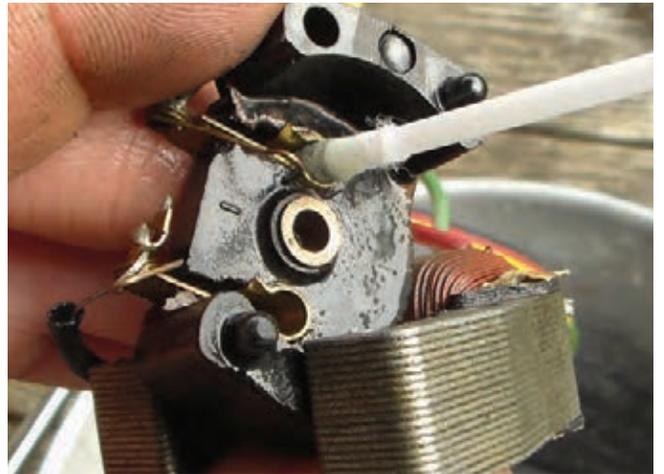
The time had come to remove the paint. As sad as it may be to remove an original finish, in some cases, to save the item from the junk pile, it just must be done. I coated all the metal parts heavily with CitriStrip gel-wood cabinet stripper. Why did I use wood cabinet stripper you ask? It's what I had in the house. I know some train guys suggest using lacquer thinner to strip paint off metal, "It's the best way!" they say.

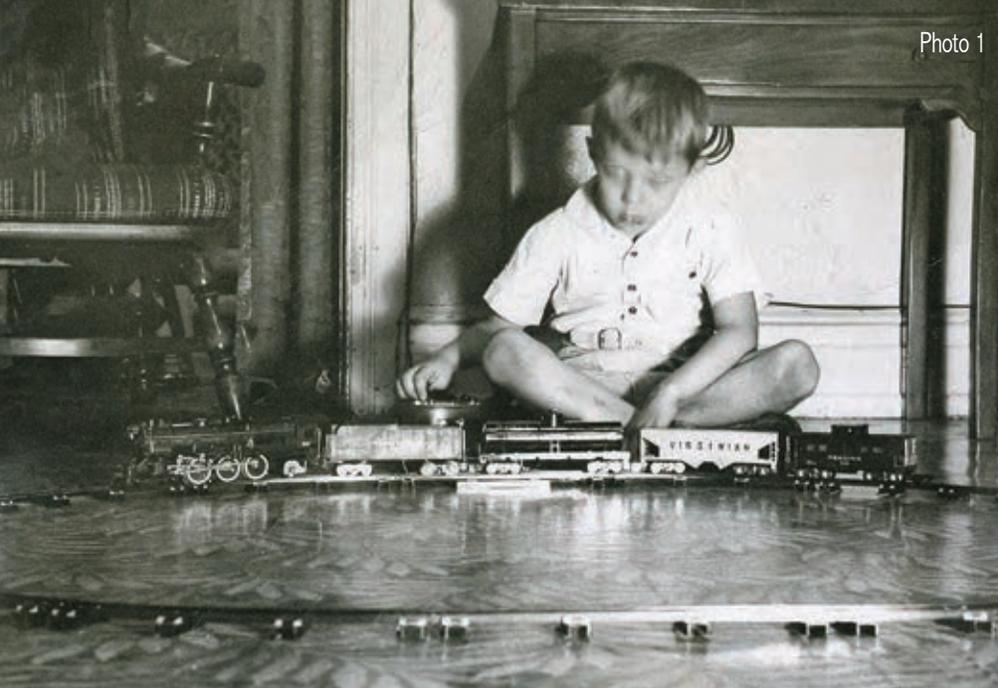
Others swear by brake fluid. I've even heard that some fellows use a method involving oven cleaner (I hear it's good for plastic, but it's just nasty stuff). For me, it's always been CitriStrip. It's my tried and true product. Ever since I first started restoring old cash registers and candlestick telephones when I was a teenager.

It is most important to practice safety during the stripping process. Chemical resistant gloves are a must, unless you are like me, a person who magically never gets a drop on your hands. My suggestion, don't be a hot shot, use the gloves.

After waiting a half an hour and letting the CitriStrip get a bite on that old paint, I started to attack the base with a wire brush. The paint came off directly and with very little effort. It was the same with the engine shed. The tower on the other hand, took a bit more time to do. I had to apply another coating of CitriStrip, and when I did, I could have sworn I heard the faint sound of some old train guy calling out in the wind; "You should have used lacquer thinner, you would've been done by now!"

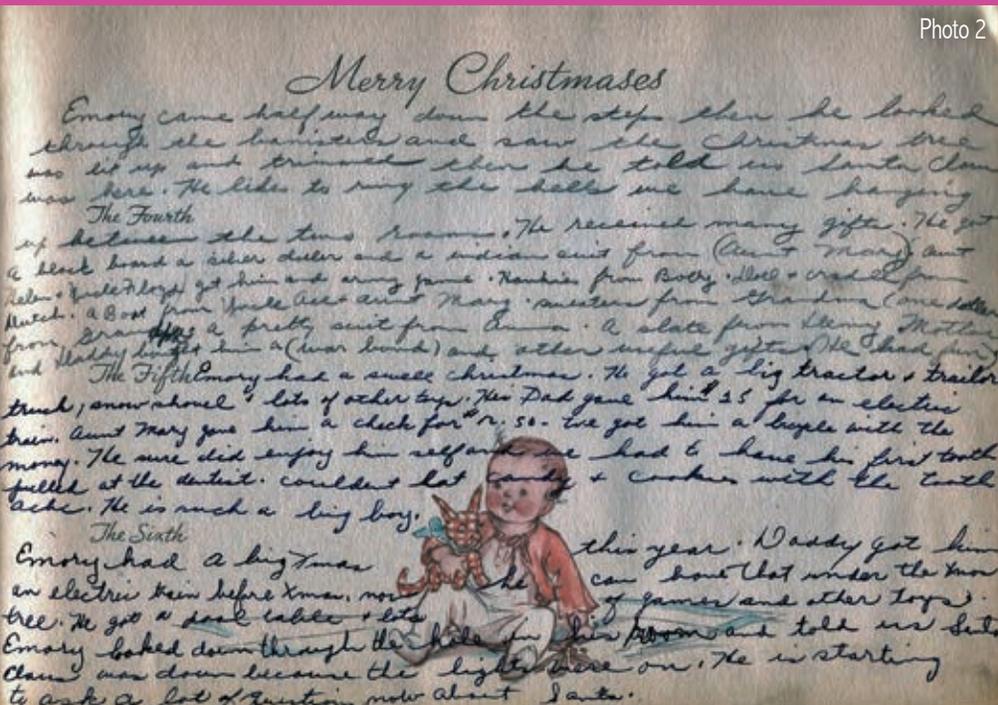
With the stripper and wire brush, I had gotten the better of the paint, but the rust remained. With my drill and large wire wheel, I scoured the metal until the rust was, for the most part, gone. The final steps before paint were to soak all the metal parts overnight in an acid bath (lemon juice), this practice helps to ensure the demise of any residual rust. After removing the parts from their bath and drying them, I hand sanded all the metal with some light sandpaper. I then sprayed it all down with some mild cleaner and towel dried all the parts. It looked great! And most importantly, it was rust free. Now I was super anxious to start priming, and as far as I was concerned, there was no need to delay.





# ALL IN THE Family

by Ben Stiles 04-57201



I got into collecting and operating toy trains several years ago. This was after I spent part of my teen years operating H0 trains and building a rudimentary layout in my parents' basement. My collecting and operating interests have diversified to include American Flyer S gauge, American Flyer 3/16-inch 0 gauge, adding to my late Mother's prewar 0-27 Marx set, as well as dabbling in Standard, G, H0, N, and Z gauge trains. I often wonder how my initial interest in trains got started. My toy train exposure as a very young boy was limited to setting up Dad's LGB and Mom's Marx sets around the family Christmas trees. My family frequented the former Frey's Evergreen Plantation H0 layout and train shop and Rebman's Variety Store train displays (both in Lancaster County, PA) around the holidays. We also trekked to Philadelphia and spent a few hours marveling at the Holiday Light Show and the eighth-floor toy store and train displays at the old Wannamaker's Department store every year the first Saturday after Thanksgiving. Like many TCA members, I was a "Christmas-time train kid."

My wife Lynn and I have made past and recent discoveries of photographs depicting family members on both sides of the family with each of their toy trains. These images from the 1940's through current day might help to answer my question as to how my interest in toy trains began and flourishes to this day. It seems that toy trains were an important part of my immediate and extended families for several decades. This is their story.

Photo 1 is of my father, H. Emory Stiles, in November of 1946. At five-years-old, he has just received his first train set, an A.C. Gilbert American Flyer freight set including a #310 Pennsylvania K5 Pacific, #625 black Shell tank car, #632 Virginian hopper, and an unlit #630 Reading caboose. This was among his first postwar S gauge sets (the Virginian die-cast hopper is a direct carryover from the prewar 3/16-inch 0 gauge line). He seems to be very content watching the short freight train go around and around the simple oval. It has always interested me that Dad received this set in November, a month before his birthday and Christmas day. This mystery was solved recently when I discovered, in Dad's baby book, verbiage about his fifth and sixth Christmases. For Christmas 1945, "His Dad gave him \$25 for an electric train." My guess is that this earmarked money was spent the following November (1946) when electric trains became available again to the American buying public. Under the sixth Christmas



entry in his baby book it notes, "Daddy got him an electric train before Xmas, now he can have that under the Xmas tree," (Photo 2).

Photo 3 is of Dad's American Flyer layout circa 1953. By this time, he had added a #370 GM diesel switcher to his roster, as well as, more freight cars and some 652-3-4 series dark green heavyweight Pullman passenger cars. My Uncle Jim's American Flyer Atlantic set, several switches, and lots of Plasticville buildings were also included on this 5x9-foot toy train empire. The mountain/tunnel was of papier-mache and the transformer and switch controllers were hidden underneath it. Dad says the mountain was his favorite part of the layout to build and paint. He still enjoys artistic painting very much. As a side note, it took Dad four months to save up his newspaper route money to purchase the "previously owned" #370 diesel from a local hobby shop. Dad's generation was knowing something about delayed gratification.

Photo 4 is Dad's cousin Bob Fetrow's Marx Christmas layout. I had often heard Dad talk about Bob's string of Marx cars that went the entire way around the oval, ending with the caboose just in front of the locomotive. Of special note is the Marx switch controller on the front face of the platform.

Photo 5 shows a Lionel 0-27 layout made for Lynn's father, Deane Barr. One Christmas morning in the early 1950's, he received his first Lionel set consisting of a pair of Erie Alcos and several freight cars. Not only did he receive the initial train set, but also the layout pictured here which was secretly built for him by Deane's older brother at a neighbor's house and measured 4x12-feet. The layout included a mountain, tunnel, Lionel trestle set, and several Plasticville structures. Built of traditional 1950's layout materials such as basic plywood, a bit of green paint and sawdust, a plaster mountain, and wood stained roadways for toy automobiles, this layout provided many toy train memories for Deane. Because his original trains were sold years ago, Lynn and I recently duplicated his original Lionel set for him after searching the halls at Eastern Division's York meet. An example of a Lionel 60 trolley, which he also remembers having, was purchased later. Three 2x4-foot sections of this layout's original plywood still exist, and plans to accurately recreate the entire platform are in the works.

Photo 6 shows Lynn's Uncle David Cramer enjoying his very first American Flyer layout. A mixture of American Flyer tinplate sectional track and the addition of some fiber-tie brass rail flex track make up part of the inner oval. A Hudson locomotive pulls a freight train on

Photo 4



Photo 6



These images from the 1940's through current day might help to answer my question as to how my interest in toy trains began and flourishes to this day.

Photo 5



Photo 7

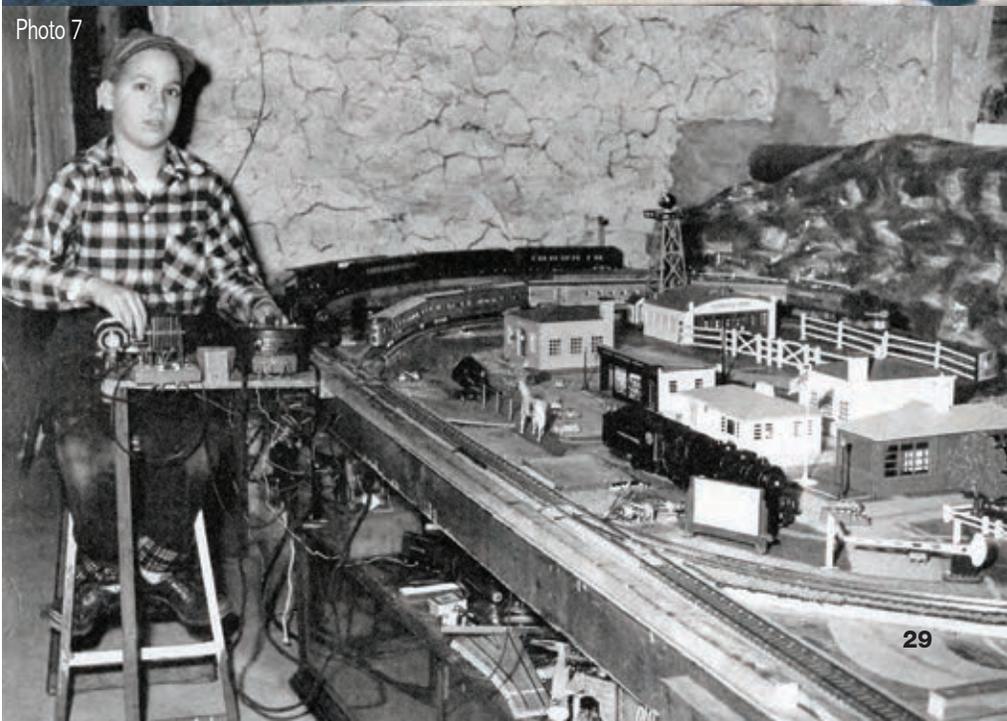


Photo 8

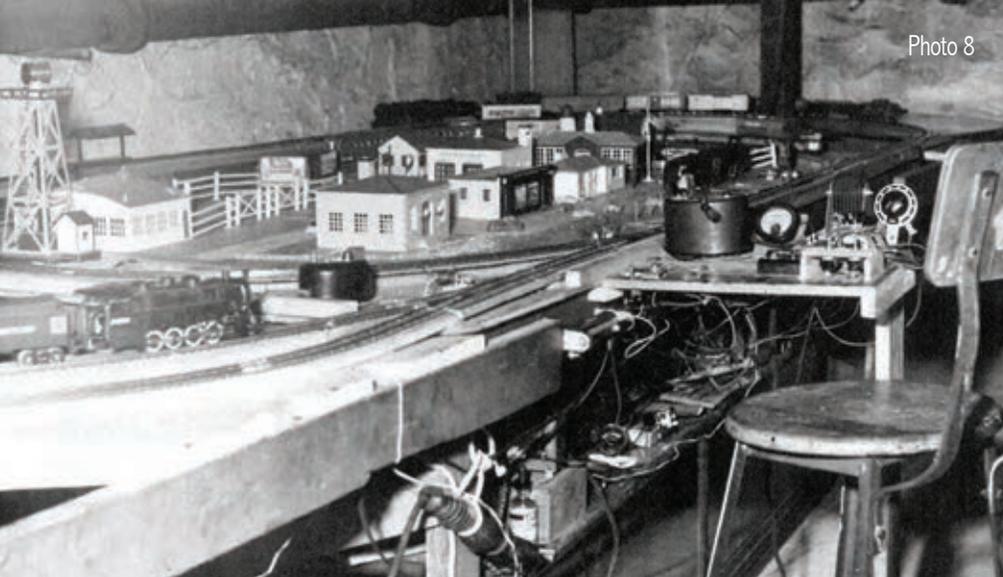


Photo 9



Photo 10



Photo 11



Photo 12



the inner oval while a red circus locomotive pulls a strange mixed freight consist on the outer oval.

Fast forward to Photos 7 and 8 where Uncle David happily operates his expanded layout in the basement of his Lancaster, PA, home. In the early 1950's David and his father, James Cramer, expanded the original layout using more fiber tie S gauge flex track with brass rails. The train table was constructed from whatever materials his father could find with scraps of wood, pieces of an old orange crate, the top of an old end table, etc. These photos show the transition from the fiber flex track to Tru-Scale wooden roadbed with hand-spiked rail, hand-laid switches, and an intricate hand-laid figure eight crossover. All the operating equipment on this layout was converted to DC operation. Note the American Flyer #15 DC rectifier on the control panel. The hand-laid track and DC components prove that Uncle David and Grandpa Cramer were very interested in realistically operating the layout. James' pipe smoke would fill the basement as he puffed away while concentrating and working out the geometry, then hand-filing the points for a hand-laid switch. Their somewhat basic scenery consisted of plaster over screening and structures including many by Plasticville, as well as, a few by Mini Craft.

Uncle David's trains and Tru-Scale track are highlighted in Photos 9, 10, and 11. Now married and with children, the layout was re-invented in the basement of his young family's first house. Different than in the photos from the past, the layout is now arranged on full sheets of plywood. The entire table was moved one more time before Uncle David set it up one last time before dismantling and eventually selling all his boyhood trains except his original Pennsylvania K5 set.

Photo 12 shows the author on Christmas morning 1980. The most spectacular gift for him that year was a Life Like H0 set headed by a Santa Fe F unit and several freight cars. The photo shows the action shortly after ripping into the packaging and unloading the train components from their original packaging, as Dad helped me set up a circle of track around the Christmas tree stand and beside an 0-27 loop with Mom's old Marx train which was all inside the family's LGB loop around the outside. Three trains under one tree, could that Christmas have been merrier?

Photo 13 captures Lynn and her younger brother Matthew enjoying the Barr family train layout in the early 1980's. The train table came out around Thanksgiving each year and took its place on top of the pool table

for the Christmas season. Lynn remembers fondly how she was appointed each year to arrange the plastic houses and other buildings to create the town. This layout was dismantled several years ago, but Lynn's father still enjoys operating his vintage Lionel and an H0 loop on a small platform (on top of the same pool table) along with a complete N gauge layout, all of which now remains operational all year long.

Photo 14 shows the author's H0 layout sometime in the early 1990's. After years of constant requests for a layout of my very own, we finally cleaned out and allocated some suitable space in the Stiles family basement. The 5x9-foot layout rested between two walls and slid on wooden supports making it easy to get behind the layout for accessibility. I operated H0 trains from my father, Grandpa Spurgeon Yeater, as well as my own. Although a much-improved sky-blue painted wall came later, this layout never got to the scenery stage. The layout taught me how to and how not to lay track and wire a model railroad. Dad reminds me that my train layout was a retreat for me when I wanted to unwind from a stressful day at school or other activity in my young teen years. My current layout still serves the same purpose though the stressors are certainly different now!

Photo 15 shows my current multi-gauge layout. Incorporating Tru-Scale track inherited from Uncle David and American "S" gauge track, my American Flyer and other S gauge trains run very well. Also included are H0, N, and Z gauge trains arranged above and beyond the S gauge tracks creating forced perspective. This layout also demonstrates my first and current attempts at scenery.

Daughters Emma (Photo 16) and Cora (Photo 17) enjoyed pushing buttons on the control panel of my multi-gauge layout when they were much younger. They still enjoy going to the train rooms to "run trains," but more of their time is now spent under the layout playing any number of make believe games. My heart is warmed when they play "hobby shop" and sell each other the trains I have stored under the layout.

These photographs demonstrate a strong history of toy train operating and collecting in Lynn's and my families. They are a tangible reminder of the simple joy provided by toy trains over the course of many decades. This generational involvement with toy trains made for a smooth transition when Lynn married me, a "train guy." She had been around trains and appreciated them, but I often wonder if she ever imagined what she was getting herself into?

Photo 13



Photo 14



These photographs demonstrate a strong history of toy train operating and collecting in Lynn's and my families. They are a tangible reminder of the simple joy provided by toy trains over the course of many decades.

Photo 15



Photo 16



Photo 17



# Madison Hardware Tank Cars

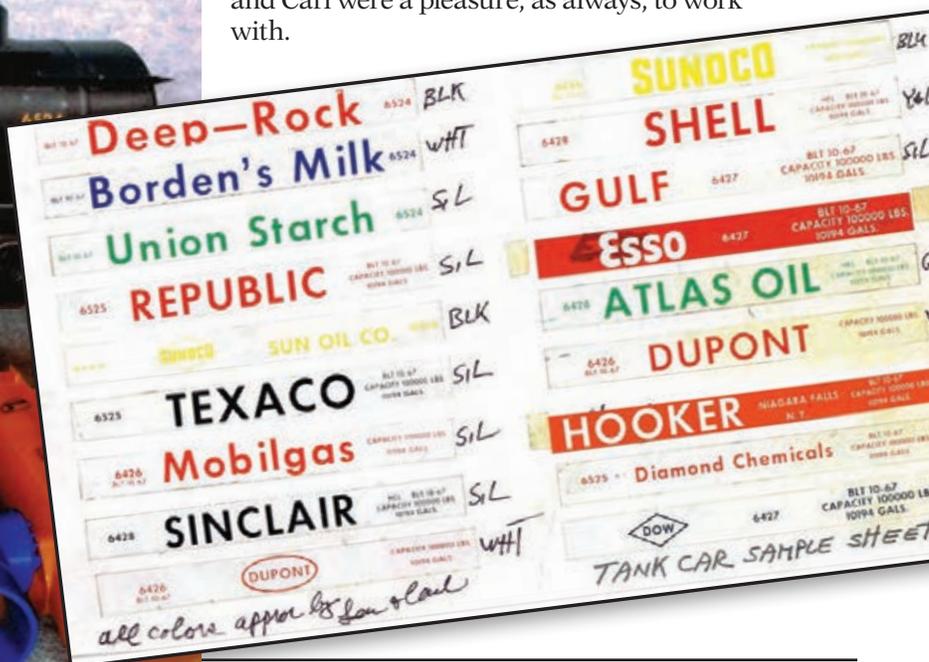
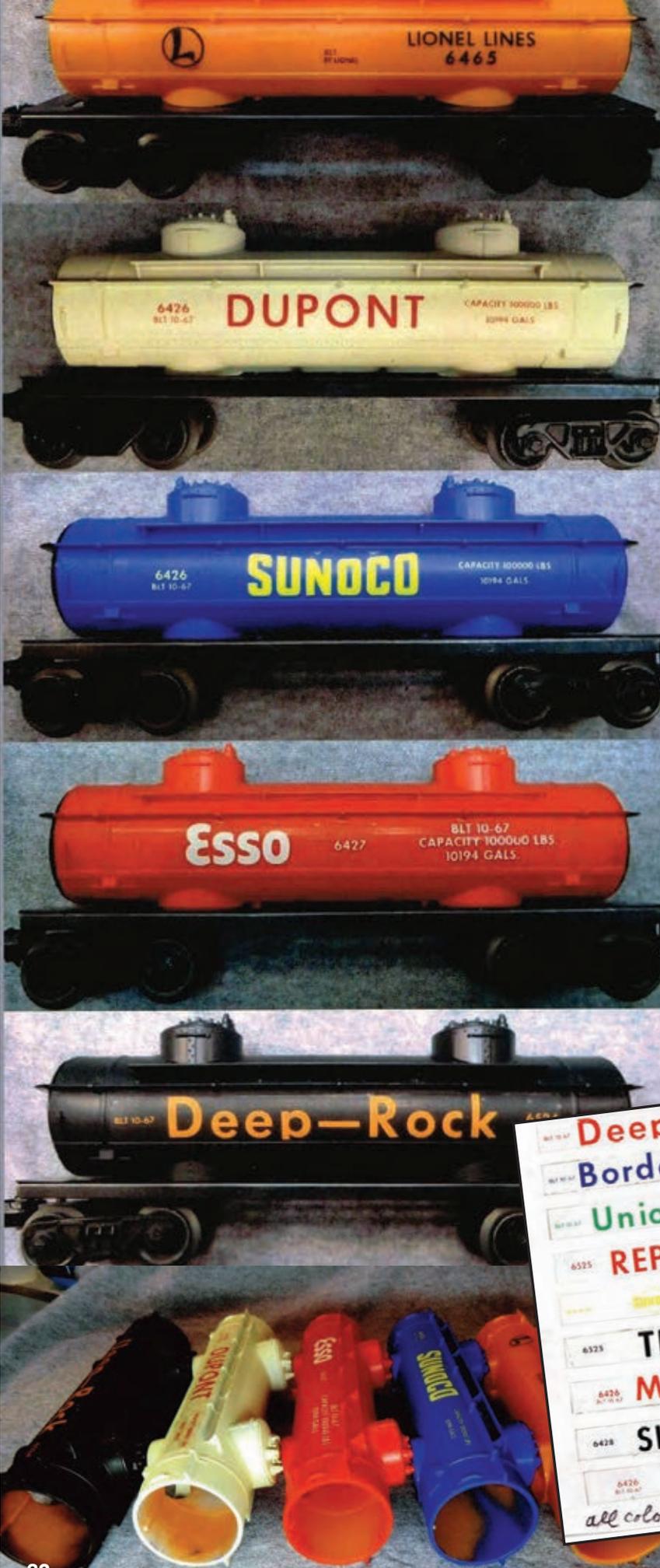
by E.C. Kraemer 67-1764

I noticed a few 6465 orange Madison Hardware repainted tank cars up for bid on eBay. I was surprised that there were any that survived the warehouse fire. Years later Lou Shaw explained to me that a couple hundred did survive and a few were sold to train collectors. Many other items were lost in the fire. I have some painted tank car samples which I painted for Madison Hardware.

Back in the 1960's I was the only one painting for Madison Hardware. Lou asked me what I could do with a thousand 6465 orange tank cars. Lou, Carl and I came up with the idea of repainting the cars into eighteen different road names. Lou gave me a few cars to make samples. I made up a variety of samples in a mixture of colors. Lou and Carl were pleased with my work and all of the cars, about 55 of each, were repainted and designed by us. All tank ends were in black plastic.

This project began with all the tank cars delivered by an orange Lionel truck. The Lionel truck in my driveway was a thrill in itself. The only other time the Lionel truck appeared in my driveway was when I was doing the METCA Jersey Central Club F-3 cabs.

I had to disassemble all the cars. The lettering and rivets were sanded off. The cars were all sprayed in various colors which were selected by Lou and Carl. Decals were applied to both sides and sprayed dull to hide the gloss of the decal. Everything was reassembled, packed and returned to Madison Hardware. This project took about one month to complete. Lou and Carl were a pleasure, as always, to work with.





# Bringing Christmas Joy To Senior Residents

by Ray G. Nase 01-52782

When my wife and I decided to sell our home a few years ago and move to senior housing, we wondered what would become of our collectibles, especially our collection of Department 56 Charles Dickens Series consisting of more than fifty buildings and many accessories. For years we set up this display in our home on a special platform built and improved over a number of years.

As a member of the North Penn S Gaugers Model Railroad Club, I wanted to incorporate some of my trains with the village, so I added two main loops of track to run my S gauge American Flyer and S Helper Service trains throughout the village. Family and friends would stop by to view the display every Christmas.



Now, in the senior apartment, we no longer have room for the collectibles, but through word of mouth, the building manager found out about our collection and asked if it could be set up in the lobby so that all the residents could enjoy it.

For the past three years, we have put up a 5 x 12 foot, three tier village in the lobby of our apartment building. The display represents the villages of Camdentown, Chatham, and Portsmouth. Many of the residents look forward to just before Thanksgiving when the village is set up during a three to four day process. There are scheduled times for the trains to run and many of the residents enjoy the village while sitting and watching the trains for hours.



# Who Done It?

## Part 138

by John S. Newbraugh  
nbtoys@frontier.com



### INTRODUCTION

This installment of "WDI?" is eclectic in that it contains some toy train related items other than those which have flanged wheels. Hopefully you will enjoy this installment.

### ANSWERS

#### FERROCARRILES NACIONAL GENERAL SAN MARTIN

Charlie Hare shares information and pictures of a train introduced in the last installment which was identified only by its initials in "WDI? Part 137." Those initials are defined in the subhead. Charlie goes on to share the following information on this topic as follows: "The letters 'F.N.C.G.S.M.' stand for Ferrocarriles Nacional General San Martin, an Argentine national railway named for the hero (General) José de San Martin. Sometimes the character C was omitted, making 'F.N.G.S.M.', as shown in **Photo 1**, an 0-gauge locomotive and tender without consist.

Matarazzo obscured its name on some toys, in this case, at the meeting point between the boiler and frame. **Photo 2** shows an 0-gauge Matarazzo 'F.C.S.' passenger train, the markings standing for Ferrocarriles del Sud, or Southern Railway. I have also seen it referred to as the Great Southern Railway. I think the locomotive is missing a stamped pilot and cylinders similar to those shown on the other locomotive.

**Photo 3** is of the back of the tender of the FCS set, plainly showing the company name and location.

"Matarazzo apparently made a range of toys like Paya did in Spain, Joustra did in France, and so forth. **Photo 4** shows a small one piece mechanical floor train

having its wheels arranged in a tricycle pattern. Destinations, landmarks, or key cities were shown in the lithography, which I would guess is the origin of the 'Buenos Aires - Mendoza' marking mentioned in the article. 'Patagonia' is shown as the herald on the coach of the floor toy, probably the end of the line for such combination trains serving sparsely-populated areas."

Charlie suggests that perhaps there is a recorded history of this company and if such a book or magazine does exist, readers are encouraged to advise.

### D.R.R. (FOREIGN)

**Photo 5** shows an original toy train box that measures 15x3 1/2x2-inches. On the bottom left corner of the box are the initials



Photo 1



Photo 2



Photo 3



Photo 4



Photo 5



Photo 6

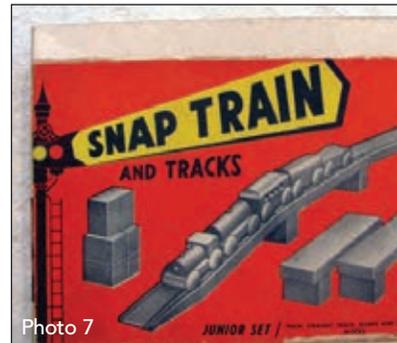


Photo 7



Photo 8



Photo 9

D.R.R.; and on the bottom right corner is the word "FOREIGN." Contained within this box is the engine as shown in **Photo 6** which measures 4¼x1½x2-inches. The attached tender shown in the box's picture is missing. **Photo 6** also shows a piece of tinplate track that measures 14x1¼-inches. Any additional information would be appreciated.

**JACK BUILT TOY MANUFACTURING CO.  
(Los Angeles, CA)**

This entry contains both questions and answers. **Photo 7** shows the box lid for a train outfit that may be familiar to some train collectors that was manufactured by another company named SKANEATELES (NY). We know that Skaneateles Handcrafters offered a similar (if not identical)

set of trains starting circa the late 1930's – early 1940's and we have been led to believe that the line lasted until circa 1970's. Perhaps someone can confirm the exact dates. We also know that the Skaneateles made these trains to be marketed by other companies including PLAYSKOOL and CREATIVE PLAYTHINGS. The Playskool and Creative Playthings boxes came in several variations, but the Skaneateles name still appeared on the Playskool and Creative Playthings products (**Photos 8 and 9**).

Here is where the questions begin. There is no mention of Skaneateles on the Jack Built set. **Photo 10** shows another piece of the "Jack Built" original box that gives a Los Angeles address and mentions an overseas division located in Japan. Even though Skaneateles were sold by other companies, it is a common belief that all the toys were actually made in Skaneateles, NY. Did Jack Built acquire the rights to the line and

make the wooden trains under their own registered trademark? Clarification on this point is solicited. The original Jack Built box shown in this installment is incomplete. Perhaps someone will have a complete box or related paper that may answer these questions. There is some very good information on the internet about this style train set that seems to have been handled by several different companies.



Photo 10



Photo 11

**MECHANICAL TRAIN KEYS**

Shown left to right in **Photo 11** is a Marx train key, a homemade train key, and a vintage cut nail. What do these all have in common? They can be used to wind-up numerous mechanical toys. Note that the homemade key is made from a nail. The fact that cut nails were tapered lent them to be inserted into numerous toys whose "catch points" were at various intervals. Horseshoe nails can also be used but they have a sharp point which could cause injury. The manufacturing and use of nails is a very old trade, however, I have no idea who or when it was discovered that nails could be used on mechanical toys. Therefore, I wonder if we can say that the cut nail is the oldest toy train accessory!!!

**AMBROID**

Any connection that the cut nail companies had with the toy train hobby was purely coincidental. However, some companies included toy train buyers in their advertisement as a targeted customer. **Photo 12a** is a 6½-inch box containing Ambroid Liquid Cement. Of the twelve items pictured on the other three panels of the box, model trains are included (**Photo 12b**).



Photo 12a

**GENERAL - MODEL RAILROAD REFERENCE RULER**

After viewing nails and glue and reading about their relationship to the toy train hobby, what could possibly be next? **Photos 13a and b** show a metal ruler that was made for the hobby with data about 0, S, H0 and N gauges. This item was made by GENERAL but there are also similar rulers made by EXCEL. Rulers were also popular advertising and promotional items made for the "real railroads" and given out to the



Photo 12b

public. Burlington, Conrail, Northern Pacific and Santa Fe are among the lines that participated in making promo rulers.

### VARNEY

The Reading (AB) Engines shown in **Photo 14** are clearly marked Varney so the manufacturer is not a mystery. However, the owner of these metal H0 diesels would like to know the following information: (1) Date(s) they were made (2) Were they sold as part of a set – Individually – or both. With the amount of information available on Varney hopefully these questions can be answered.

### AMERICAN FLYER

Les Double has identified the “Champion” tinplate tender shown in the last installment of “WDI?” as being manufactured by American Flyer.

### QUESTIONS

#### HOMEMADE/FOLK ART

It has been a while since we featured any homemade/folk art train items in “WDI?” Yet the homemade/folk art pieces are still arriving with requests for information and almost every piece generates a question(s). The entire question section of this installment is devoted to this type of toy. As stated in a previous installment there are several reasons that this type of toy exists: (1) Economic factors caused the lack of buying power for production made toys thus they were made in someone’s garage or basement. (2) There were no existing models available to purchase, so the handymen made their own models. (It is a known fact that some toy train items were homemade before they were offered by a toy train manufacturer.) Even if these toys cannot be identified there will be a written record of their existence.

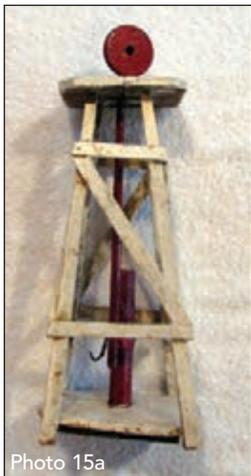


Photo 15a

#### MYSTERY WOODEN

**BEACON TOWER**  
This 14-inch tower was part of a train garden (layout) from the past (**Photo 15a**). There are several questions that arise when viewing this piece. First, what prototype (if any) is this type of toy supposed to represent.

Shown in **Photo 15b** is a close-up of the actual beacon. Located at the base of the tow-

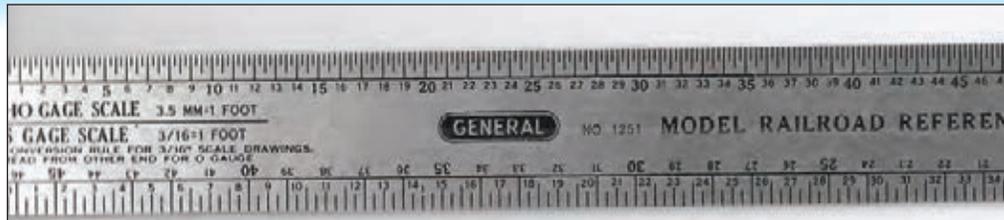


Photo 13a

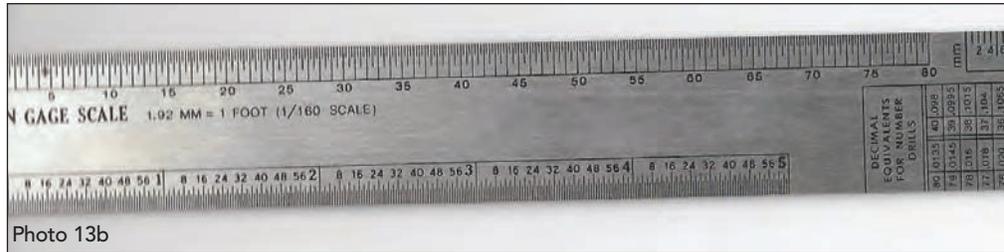


Photo 13b



Photo 14



Photo 15b



Photo 15c

er is a manual pump (**Photo 15c**). Any ideas as to what this piece was intended to represent will be greatly appreciated. A windmill has already been suggested but a windmill beacon is usually a series of blades that rotate to manufacturer power. This beacon and shaft are stationary, plus the actual beacon looks more like a receiver or sender of some sort (to me). HELP !!!

#### MYSTERY KIRKWOOD TIN STATION

Like the wooden tower shown above, the manufacturer of the tin building shown in **Photo 16**, will probably remain unknown. However, that is not always the case with homemade trains and accessories. Some were made (usually in very small quantities) for

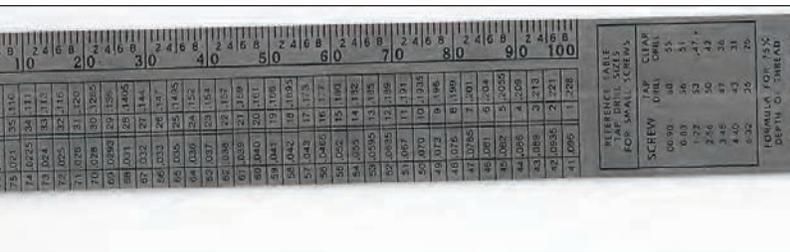
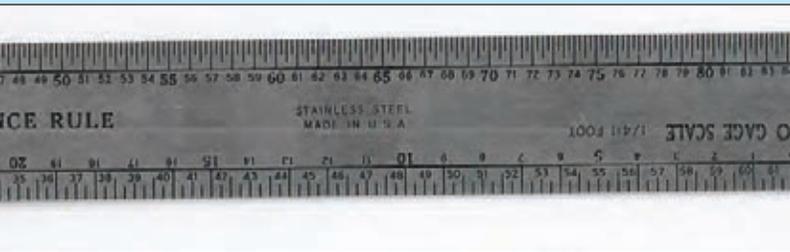


Photo 17



Photo 18a

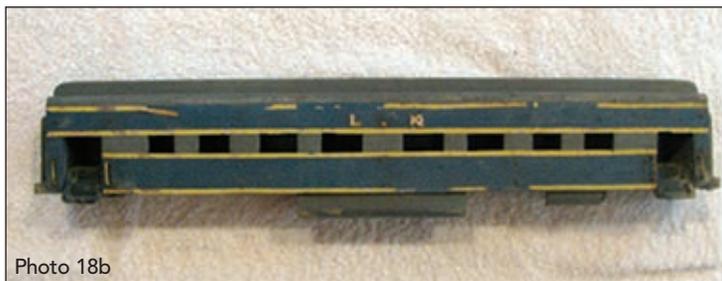


Photo 18b



Photo 19

hopeful resale or used as gifts and thus have reached the public market place. There are probably quite a few Kirkwood's in the USA or perhaps this is someone's surname. The tin-smith who made this piece was a good metal crafter, however, the sharp edges and lead paint would not allow its production today.

### MYSTERY SIGNAL

Of the mystery items shown in this installment, the signal shown in **Photo 17** may stand the best chance of being a production piece. It is all metal and stands 9-inches tall. Your help in identification is solicited.

### MYSTERY WOODEN TRAIN CARS (LARGE)

The wooden boxcars shown in **Photo 18a** all commemorate the L&N Railroad. Two of the boxcars measure 16½x4½-inches from the catwalk to the underneath bracing by 2½-inches. The other three boxcars are 14x4½x2½-inches. The boxcars all have wooden sliding doors. The ladders, grab irons and door handles are all metal. There are no trucks or couplers on any of the cars but they appear to be large O gauge or floor toys. It also appears that they may have been made for resale as one of the cars is marked \$15.00. Another one of the cars is dated 1968 on the bottom. The passenger car (**Photo 18b**) measures 19x4x2½-inches. Also, found with these train cars was a hint that Ohio may have been their point of origin.

### MYSTERY FLAT CARS (A HUMAN INTEREST STORY)

As the proceeding signal stands the highest chance to be identified, the flat cars shown in **Photo 19** probably stand the least chance of being identified. They are included here for a reason. Years ago, a person told me a story at York that has stuck in my mind. As a youngster, he asked for a Lionel train for Christmas. This request was not in the range of family finances for that year. Therefore, his dad built him a train and painted Lionel on the side. He said he was so young that he really did not know the difference as they ran right along with his other trains. When I saw these cars in an antique store, that story came back to me and thus I bought them. Not everyone received a *Blue Comet* for Christmas.

This concludes another installment of "WDI?" You are invited to share your questions, answers and related materials in regards to this series. You may email us at the address shown at the top of the article or our mailing address is P.O. Box 9, Berkeley Springs, WV 25411. Please send nonreturnable materials only unless prior arrangements have been made.

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# Jerry Williams Inducted to the Model Railroad Hall of Fame

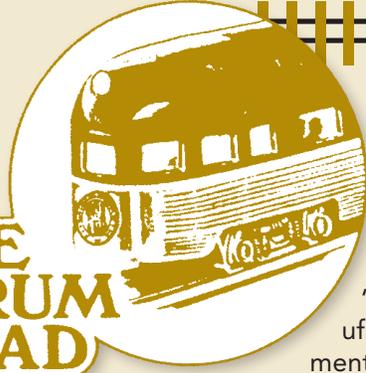
Reprinted from the Hobby Manufacturers Association Model Railroad — Hall of Fame



*On November 1, 2016, Jerome M. Williams, founder of Williams Reproductions and a pioneer in creating product for the 3-rail "hi-rail" market, passed away. Jerry was born on March 1, 1937.*

Jerry Williams founded Williams Reproductions Limited in 1971 with the idea of making replicas of the hard to find Lionel and Ives items. Initially Jerry concentrated on the desirable tinplate models like the 1694 Ives locomotive, the Lionel 9E, Lionel 381E, Lionel 408 and others. Around 1975, Jerry started to shift his attention to the O Gauge market, first with kits, then with completed models. The replicas of the Lionel Madsion cars, FM TrainMaster, and Classic GG-1 were among the first "Post-War" reproductions and the beginning of the Golden Memories Series. In the mid to late 1980's Jerry explored another idea: Scale sized locomotives for 3-rail track. They started out as very simple models of common steam locomotives. However, in the late 1980's Jerry introduced many models for the first time in 3 rail including the Big Boy, Challenger, N&W 611, Camelback, and Cab Forward. This was the birth of "Hi-Rail" or scale sized items for 3-rail track. From 1990 to 2007, Jerry concentrated on the development of models of diesels, passenger cars and rolling stock and the expansion of the Golden Memories line. In 2000, he indulged himself by making one of his favorite models, the Lionel 671 turbine locomotive first cataloged in the mid-1940's. Most people discouraged him from making this model since they were common items, but Jerry's instinct was right again and this model proved to be a success. Jerry's vision and competition forced other companies to raise their standards. Additionally, many of today's train manufacturers have benefited from the experience that they learned while working with Jerry. These include Mike Wolf and Andy Edleman of MTH, Ken Silvestri of Broadway Limited, and Larry Harrington of Bachmann Industries. He should be credited with the birth of Hi-Rail and recognized as a major reason for the size of the O Gauge market today.

## THE DRUM HEAD



### RIDE ON

I saw 2-foot gauge diesels at the flea market of last week's AACA Eastern Division car show. One still had a brass name plate on the cab dash "Engineered Designed & Manufactured by National Amusement Device Company, Dayton Ohio." No surviving lettering was visible on the exterior. It came from a junk yard in Canton, OH. The seller was named John \_\_\_?\_\_\_ from New Jersey. The Hershey space was OBK20. I have no other details. Rough does not begin to describe this piece.

Brandy Martin 62-717



### BING AND MARKLIN

I have read with great interest the excellent article in the last *Quarterly* on Bing and Marklin American freight cars by Bill Becker and Pierce Carlson. It is a lucky coincidence that I have just published the first part of my own article series on the same subject (on a more technical level) in the September 2016 issue of the British Train Collectors Society's publication *TCS Train Collector*. In fact, my article was inspired by a paragraph in Pierce Carlson's wonderful book *Toy Trains: A History*.

Dirk Hertel 11-66219

### SOVIET TRAIN SET

In reading through my article in the last *Quarterly* on the Soviet train set, I noted two references to photos that I believe may be misleading. The reference to Photo 4 on page 21 should be Photo 10, and on page 23, the reference to Photo 12 should be Photo 4. These are likely my errors that were carried over, and for that I deeply apologize. I proofed these references many times, but as you know, no matter how carefully you proof an article, once it is printed, an error is inevitably found by readers.

John Cardwell 86-23786

### YANKEE FLYER

The New York Yankees notwithstanding, the term "Yankee" often refers to New England. Could one of the big local depart-

ment stores such as Jordan Marsh in Boston or G. Fox & Co. in Hartford have commissioned the Yankee Flyer set from American Flyer for sale to local customers? It dates to about 1916. Any ideas?



Steve Hayes 78-12021

**LIONEL COMPASS**

The recent movie *The Finest Hours* about a Coast Guard rescue in 1951 features a clear screenshot of a Lionel four-inch boat compass. The screenshot occurs 1:00:29 into the movie.

Tom Myers 99-49343

nuances simply suck one in. His vivid memories of his youth, his relationship with his father, his coveting friends' trains (the Hell Gate Bridge story for one), his new layout construction are well expressed. So, I am hoping that Ron will continue to create these masterpieces (he is a retired journalism college professor!) and that his articles will continue to be featured in *The Quarterly*.

Jerry Graff 86-24236

**BREAKING NEWS**

*It has been reported that Mike Reagan is exiting from Lionel. He resigned*



**HISTORIAN'S CORNER**

Even small railroads have derailments. This photo is from the 2nd Annual TCA Convention (1956) at Ed Alexander's Museum in Yardley PA.

Ron Morris 70-3178

**RON HOLLANDER**

I write to praise the articles of Ron Hollander. Why? Because I want our TCA members to read his articles closely to distinguish them from most train-related stories. I intend in no way to demean train club authors or those in *CTT* or other magazines; they all offer worthwhile information. Ron's style is entertaining and his

from his position on November 14, 2016. Lionel President Howard Hitchcock addressed the Lionel staff and had the following to say, "As many of us know, Mike is a bit of a celebrity within the model train space and has been a very important part of Lionel over the last eight and a half years. From establishing the industry standard for a well-run and efficient Service Department to being an incredible resource of knowledge which helped build and guide the team we are today. Mike has played an important role within Lionel and the larger train industry itself."

Mark C. Boyd, Editor

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