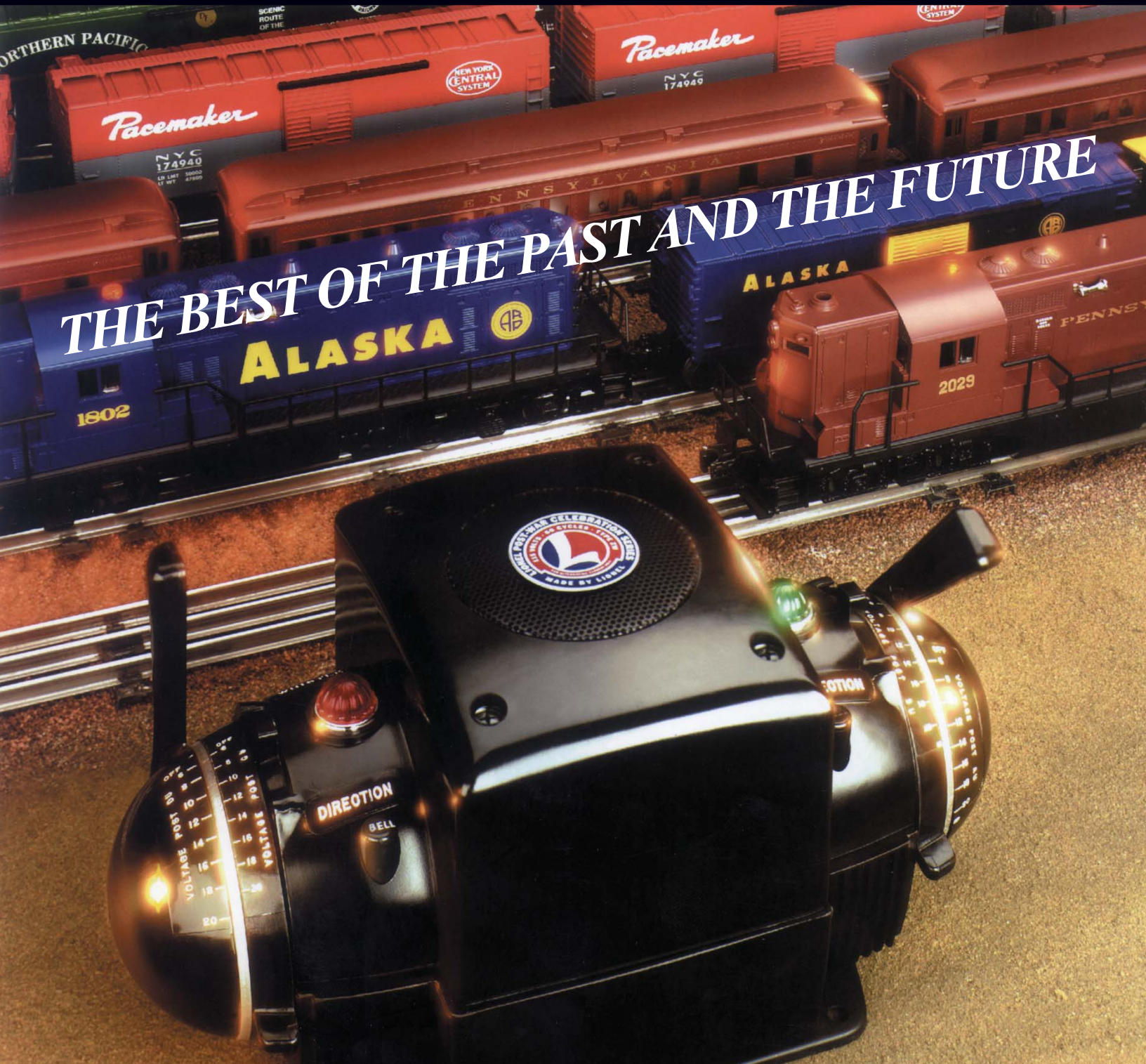


The Lion Roars



Published by the LIONEL® COLLECTORS CLUB OF AMERICA

Bimonthly February, April, June, August, October, December



THE BEST OF THE PAST AND THE FUTURE

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Lionel® Collectors Club of America

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The **only** way to contact the Business Office is in writing to address **above**. They will take care of: Applications for membership, replace membership cards, reinstatements, **change of address, phone number changes**, death notice, commemorative orders, Convention registration and Club mementos.

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President-Always available and as a **last** resort.
Vice President-Schedule a meet.
Immediate Past President-Complaint against another member.
Secretary-Any administrative action not handled by LCCA Business Office.
Assistant Secretary-Certificates of Membership and Appreciation.
Treasurer-Club finances only.
Librarian-Back issues sales of *The Lion Roars*

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The President's Report

by

Harry H. Overtoom



PHILADELPHIA AND FORT WORTH CONVENTIONS

Thanks to everyone who helped make the Philadelphia convention a success. The Convention Chairman, Lou Caponi, along with his family, Rose, Rita & Dominic, deserve an extra pat on the back for all their efforts. The tours were superb, so I am sure everyone had a good time.

With Philadelphia now history, we turn our attention to Fort Worth, Texas, the exciting Southwest setting for the LCCA's next great family get together. The dates are August 11 thru 15, 1999. Those of you who joined us in Philadelphia saw first hand the genuine western hospitality extended by Doug & July Harmon. Doug is the CEO of the Ft. Worth Convention and Visitors Bureau, and he loves his work. That is what you can look forward to receiving when you visit "cow-town." We want to thank Doug for joining us in Philadelphia to provide us with a glimpse of what we can expect next August.

You will be learning more about this exciting area in the next issues of *The Lion Roars*. You will want to make plans now to visit Ft. Worth next summer. This one of the most compact, upscale and exciting cities we have ever visited. Our Host, Glenn Kroh, and his team have planned an exciting convention week with Texas theme parties and tours. You will not want to miss Ft. Worth.

ANNOUNCEMENT

Jim Kellow, who was appointed *The Lion Roars* Editor earlier this year, has resigned. I have appointed Mike Mottler as the new Editor. He has considerable experience in this field as the Editor-in-Chief of the *UAMS Update* and *UAMS Journal*. I have asked John Coniglio (AKA Three Rail Rambler) to assist Mike by doing some of the page design for *The Lion Roars*. The experience they bring to *The Lion Roars* is very extensive. My congratulations to both of them.

All you budding writers can contact Mike at 22 Water Oak Drive, Conway, AR 72032.

GRADING OF INTERCHANGE TRACK SALE ITEMS

I have had several letters detailing the liberal interpretation of grading standards as set forth in our Constitution. The standards are no different from those listed in Greenburg or McComas Price Guides. Mis-grading creates problems all around. Purchasers are disappointed and must pay to return unwanted items. Sellers don't

make the sale and the chance of getting their reputations tarnished is possible. At the worst, the Immediate Past President must get involved to settle any disputes. Please review and use the grading standards. Everyone will be happier.

ELECTION RESULTS

Constitution Change

Yes	2682
No	296

Director 1 year

JOHN FISHER	1885
GEORGE BALTZ	1128

Director 2 years

BILL BUTTON	1916
DIENZEL DENNIS	1578
JOHN OURSO	1476

Secretary

LOU CAPONI	1541
BARRY FINDLEY	1471

Vice-President

DON CARLSON	1139
DOUG DuBAY	1094
BILL STITT	797

My congratulations to the members who were elected to the positions listed above. All candidates were well qualified and it is unfortunate that someone has to lose. My thanks to everyone who participated in the election and to those of you who voted. If you did not vote, make a mental note to do so next time. By the way, why don't you get involved with the club and/or run for an office?

1999 ROSTER

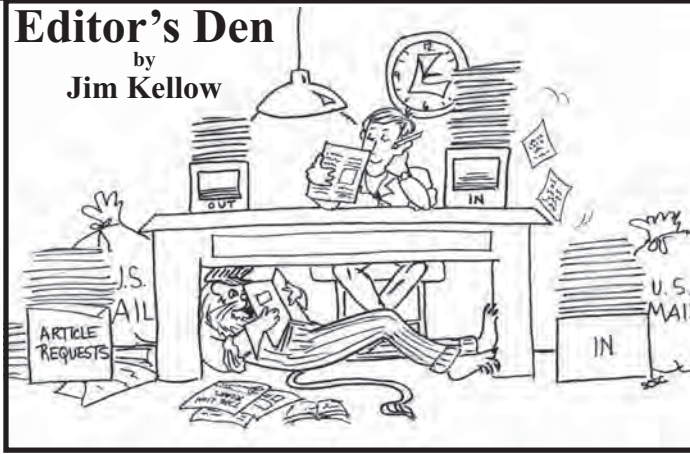
In order to save money, we did not publish a *Roster* for the period 1997-1998. The *Roster* Editor, Susan Ellingston, will be working on putting it together this fall. Please check the mailing address on this publication. This is the address that will be in the *Roster*. If your phone number has changed, or your area code may be different, please inform the Business Office so the new *Roster* will have your name, address and phone number correct.

ANNUAL DUES

The dues notices are sent out quarterly. To have an uninterrupted mailing of club publications, please send your dues in promptly. Remember your dues just pay for the monthly publication and mailing of *The Lion Roars* and *Interchange Track*. So don't be late and miss any future publications.

Editor's Den

by
Jim Kellow



I want to thank those members who have contacted me and expressed their support and encouragement since I became Editor. Your comments and suggestions are greatly appreciated. I do need to take a little time at this point to mention some of the comments I have received.

John R. Skornicka wrote to advise that there is Green Bay & Western Railroad reefer # 9888 Gray/Red/Black, that is in the 1993 Gold Coast Ltd. set # 1361 that should be added to the list of cars Lionel produced under this roadname.

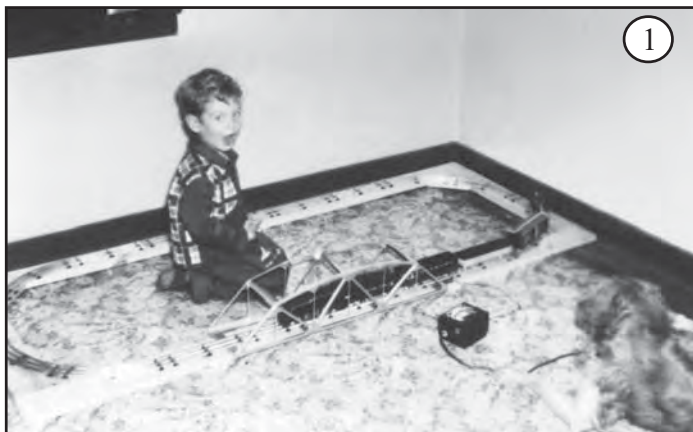
Richard DiLaura sent a photo of himself at age 4 (photo 1) when he received his first MARX train set, and a photo of his grandson, Devin DiLaura, 3 1/2 years old (photo 2), who is a third generation train lover. Richard

wrote, "Our Christmas tree has been up for four years now since we can't get to it to take it down; too many trains, track, etc. in the way! It's really nice to be able to turn the tree lights on at night and run the trains in July!" Richard did not say how he keeps a Christmas tree alive for four years!

Don Carlson wrote to tell me I used the wrong logo for the St. Louis Southern Railway (Cotton Belt) on page 33 of the April 1998 issue. The correct Logo is shown in photo 3. Don also had several other comments as to how I can improve the magazine. Thanks Don for your advice and counsel.

Thomas Gardiner called to tell me I forgot to put his layout in the June 1998 issue. He really didn't, he called about another manner, but while I was talking to him I remembered that I had run one photo of his layout in the April 1998 issue and said the full story would be in the June 1998 issue. Well, it wasn't because I forgot. His layout is included in this issue. Sorry Thomas, I guess sometimes retirement and thinking don't go hand in hand.

George G. Nelson, Jr. e-mailed me to say that not only did I use the wrong logo in the April issue for the Cotton Belt, the labeling should have read St. Louis Southwestern Railway. He also reported that Lionel has issued a Cotton Belt gondola #9820 and four Cotton Belt hoppers in a recent Southern Pacific "Warhorse" coal train that should be included in the listings. He also sent me several pictures of the Fairhope Alabama Model Train Show, March 21 and 22, 1998 (photos 4, 5 and 6). George said this was the sixth annual show and was attended by over





1300 people including hundreds of kids. The kids' faces tell the story. Thanks George for sharing the event with us.

Ronnie Rise, MMR wrote to advise that as of July 1, 1998 his telephone area code will change to (727) from (813). He also sent a picture (photo 7), of his scratchbuilt model of the Diablo Canyon Bridge, which is located 26 miles west of Winslow Arizona on the Santa Fe main line. The bridge is 6' long 8 1/2" wide and 15" high at the piers.



Ronnie has over 2200 pieces of 26 gauge sheet galvanized steel. Ronnie is adding a room to his home and later this year hopes to install the bridge on his new layout.

Mike Mottler, who writes the *Connections* column, e-mailed me with four and 1/2 printed pages of comments and advice on how the magazine can be improved. He is the Editor-in-Chief for a university's publications, and I really appreciated his taking the time to give me the benefit of his knowledge and experience. Thanks Mike, your comments were a real help to me. I hope you will continue to offer suggestions.

On another subject I talked to John Fisher, LCCA National Convention Chairman, about doing a regular column on our convention and he agreed. The 1998 convention will not have been held when this issue goes to press so John's first article will be about the 1999 LCCA Convention in Texas. By the way, I don't know how many LCCA members are also Lionel Ambassadors but I think it would be great if Lionel LLC would consider holding its annual Lionel Ambassadors meeting in conjunction with



the annual LCCA convention either a few days before or a few days after. I think both organizations could benefit from such a joint effort and save attendees some money that could be spent on TRAINS. How about some comments about this idea!

In the good old days, when I could go to a yard sale and find Lionel in original boxes that nobody wanted and would almost pay you to take out there was not an easy way for a Lionel collector to buy or sell trains. Then clubs such as ours started and collectors and/or operators of Lionel trains joined and a buyers/sellers marketplace developed where trains could be offered for sale and a potential buyer would come to look at the trains and make an offer. Now a new marketplace is rapidly developing called

the auction. A lot of people are taking advantage of the opportunities the auction provides to try to get the top dollar for their trains, or to get trains at then market prices as represented at the auction.

When I recently retired, we downsized our housing, and I lost my basement. Therefore I decided to sell the collection of Lionel trains that I had build up over about 40 years. After talking to several individuals about buying my collection I decided that it would be in my best interest to sell the collection at an auction. I had a very good experience and believe I got top dollar for my items. Starting in this issue is a series of articles dealing with auctions. I hope that the information presented will help you understand how auctions work and provide you with another way to buy and sell Lionel Trains. I would also like to hear of your experiences either buying or selling at an auction. Can you believe it, after selling my collection I am back into collecting (**photo 8**). No, I did not get these at an auction. Anybody got any trains to sell?



In addition to my Lionel trains I build O scale traction models from brass (**photo 9**). I have used Kadee couplers for years. As far as I am concerned they are the best. Recently I saw an advertisement in the Modeling Press for 3-rail Kadee couplers. I am also reading editorials in the Modeling Press about two different market segments within the 3-rail O gauge modeling community. Also manufacturers are now offering 2 and 3-rail versions of the same model. Lastly, the 1998 National O Scale Convention in Marlborough, MA for the first time allowed scale 3-rail trains to be displayed and sold as well as having several hi-rail layouts on display. It appears to me that there is a significant market developing that uses 3-rail track and gets as close as possible to O scale dimensions and appearance for everything else including locomotives, rolling stock, structures, and scenery. Would you like to have articles on 3-rail scale layouts or construction techniques?



Do you have a 3-rail scale layout or model you have modified for a more scale appearance you can share with us? Are LCCA members building 3-rail tinsplate or scale layouts? Please let me hear from you.

Stephen Andrews has generously donated his copy of Model Builder October 1945, Vol. 9, No. 50 to the LCCA. This is to replace our lost copy and allows us to have a complete set of the publication. Thank you Stephen for your kind gift.

Neil K. Yerger wrote to ask if the series on buildings could include a Korber signal tower kit no. 926. He said, "Although I consider myself to be an experienced model builder (**photo 10**) and have earned the title 'Mr. Kit Basher,' I am completely baffled by the Korber kit." Neil has provided the kit for the project and the author of the series has agreed to give it a try. Look for the article in a future issue.



Eric Shreffler, Lionel Ambassador Coordinator, e-mailed to announce that the first annual Ambassador Conference will be held in Durango, CO September 25-27, 1998. The weekend will include a trip on the Durango & Silverton Railroad, guest speakers and a lot of fun. Details will be published in the next Ambassador Newsletter. Eric further stated, "We are beginning to work with sales,

on trade show help, and on utilizing more Ambassadors at each national show we attend. This is a trend that will continue and will most likely trickle down to local shows where Lionel currently has no presence. This will have more impact once the portable layouts are ready for use. We have also talked about a stand-alone TrainMaster display that can show the capabilities of the product.”

Eric is also looking for Ambassadors to send in articles on things that they have done for the program. Such articles will be published in the Ambassador Newsletter in the “From The Field” column. Personal experiences, suggestions, and letters are also welcome. Thanks Eric for the information. I encourage members to give serious consideration to becoming a Lionel Ambassador and join in the fun. To apply, contact Eric at (810) 949-4100, Ext: 1474 or e-mail at eshreffl@lionel.com or write him at Lionel LLC, 50625 Richard W Blvd., Chesterfield, MI 48051-2493.

The Layout and Collection of Thomas Gardiner



I have a 104 sq. ft. layout. I’ve been back into trains for the past 25 years. My original set and accessories were given away in the 50s. I got a 1946 catalogue and found my set and duplicated it. A 224 engine with 2555 oil car, a gondola and a 2457 caboose. In those days, people ran ads in the paper and sold things out of their house on Saturday or Sunday. I picked up most of what I had as a kid this way.

The first train I remember was around my godmother’s Christmas tree. I was able to buy that original set. I even traded an old 224 for a ZW transformer. Those were the days! I have been able to collect a lot of items that were in the 1946 catalog.

As you can see from the photos, I love circuses, and attend at least a couple each year, especially the tent shows. My basement walls are lined with circus posters. I have two circus trains: one of Lionel cars pulled by the 8551 electric, and the other is a seven-car K-Line set pulled by a steam engine.

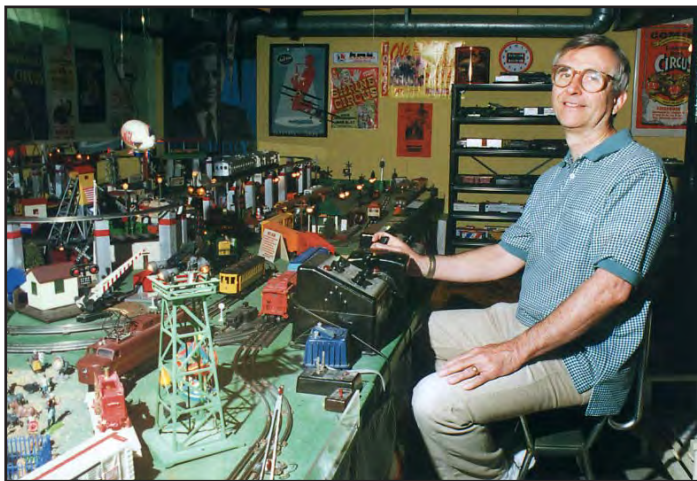
I run three trains and three trolleys and a Budd set on an elevated track at the same time. My oldest train was purchased in Las Vegas, Nevada. It is the 254 electric pre-war engine and passenger set. I have a MTH NYC Hudson freight set on the main line. A Lionel bi-plane and a Lionel blimp fly over the layout. I use five transformers to power the layout.

I also collect trolleys. I have four Lionel, two Bowers and the MTH streetcar. See photos below.



I have just purchased my first American Flyer train set with a 322 Engine. Later this year I intend to build a 14' X 6' layout including a trolley, a few circus cars and the Gilbert paper circus tent.

If you would like to discuss my layout please call me, or better yet, you are welcome to drop by and see the layout and “play trains.”



IF YOU WANT ONE OF THESE...



send an article to *The Lion Roars*

Visit the LCCA Website: www.lionelcollectors.org
Glenn Patsch, Webmaster

Mainline to Chesterfield

by

Gary Moreau

President, Lionel® L.L.C.



There is only one Lionel®. And only Lionel could ever truly bring back the famous Lionel ZW™. And now we have. Lionel's latest catalog, scheduled to hit hobby shops in July, will herald the contemporary update of this O gauge icon.

The ZW will be made true to the original. On the surface, it will look nearly identical. The only significant change we made in appearance is the addition of two bell buttons on the main casing. We even plan on making it in the original phenolic resin.

Technically, the new ZW is a controller. It will be powered by one to four Lionel PowerHouse™ transformers plugged into the back. By doing that, we offer more flexibility in power and can keep the ZW to its original dimensions and still meet today's UL® listing standards. This versatile design will also allow you to use an existing ZW footprint on your layout since the PowerHouse(s) can be neatly located under your layout and out of the way.

The new ZW can accommodate up to four (4) Lionel PowerHouses. Rated at 135 watts (8 amps) AC apiece, that gives you up to 540 watts of power under the control of a single ZW. But it doesn't stop there. We're also developing a new, more powerful PowerHouse for introduction in late 1999. Our objective is to get the rating up to 190 watts. That would give you the potential of 760 watts under the control of one traditionally-sized ZW. (We will still offer the 135 watt PowerHouse for those who don't need the additional power rating.)

The ZW will be one of the first introductions in a new commemorative series entitled *The Postwar Celebration Series™*. This series of locomotives, rolling stock, and accessories will honor one of the most important and memorable periods in Lionel's history – the Postwar Era. This is a limited series that will be part of our centennial celebration and will run through the year 2000. You can order the products at any Lionel Authorized Dealership, and there is no club to join. All products, including the first run of the new ZW, will be produced in limited quantities and will be marked with

unique Postwar Celebration Series insignia that will never be used once the series is completed. The Postwar Celebration Series ZW will be offered at a special, one-time, introductory suggested retail price of \$299.95. (Includes two (2) 135 watt PowerHouse transformers and one ZW controller.)

In addition to helping us launch this important new series, this new ZW will be the foundation of a whole family of new power products. Can you imagine a ZW that is equipped with Lionel's TrainMaster® technology, allowing you to get all of the features of TrainMaster digital technology while operating a tradition-inspired ZW? Our engineers can.

The best of the past and the future. That's what Lionel has always stood for. It's an obligation that all of us at Lionel take very seriously. Lionel is *the* original and there can never be another. I know you will enjoy this latest attempt to sustain the legend of Lionel railroading with a product that honors the past but meets the needs of today's Lionel railroaders.

Off the Track

by

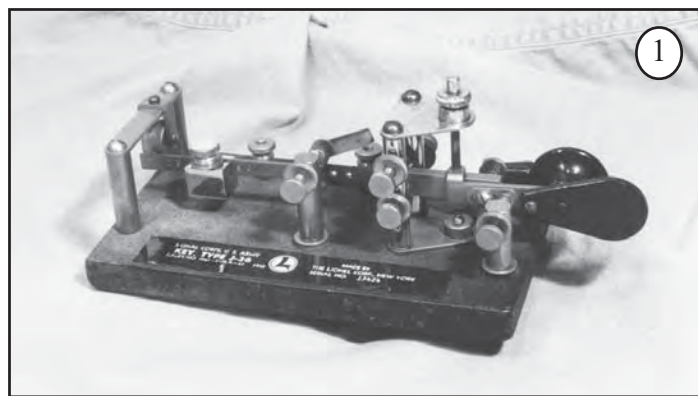
Ed Richter



Many years ago Samuel Morse gave us a code of dots and dashes that changed the way people communicated. The military, radio operators and even the railroads embraced this code. Code or CW (which stands for continuous wave) was the standard way to communicate for many years. Regular code operators will tell you that no matter how bad radio conditions become a Morse code signal will usually get through. It is because of this characteristic, proficiency at certain speeds or words per minute is required to obtain many federal radio licenses. CW is an acquired skill much like typing. The more one practices the faster it can be received. In fact some folks can receive code so fast, they can't write in longhand and must use a typewriter.

I became interested in Morse code and radio when I was about 15 years old. I quickly found out that in order to obtain an Amateur Radio license (also known as Ham Radio) it was necessary to receive code at 5 words per minute. There are five steps or classes of Ham Radio and every other one requires the ability to receive code at a faster speed. Some commercial and

military operators receive code at sixty plus words per minute. It is generally harder to receive code than to transmit, so receiving is usually tested or timed. Right about now you should be asking yourself where is he going with all this? Many of you know Lionel produced code keys for the military during World War II. The Lionel J-38 is what's referred to as a "straight key" design (**photo 1**). This key is sought after by collectors and ham radio operators for two very different reasons. Radio operators like the "feel" of the key, smooth operation and strong construction. They use them for what they were designed to do. Train collectors want them because Lionel built them and are an interesting part of the train manufacturer's history. So now that you have all this background information, lets talk about the focus of this month's column: the Lionel J-36.



I did not know this model existed until recently. This type of key is referred to as semi-automatic because of its design. By tapping the left paddle a single dash is sent. The right paddle is connected to an arm with a small weight on its end. Tapping the right paddle will produce dots until the operator releases it. Because of this vibrating arm the key is nicknamed a "Bug." This design feature allows for the transmission of faster code speeds. Take a close look at the photograph and note thumbscrews. By adjusting these and the weight on the arm an operator can control the speed of the dots being sent.

This photo and a great deal of background information were provided by Doug Palmer K4KEY, a collector of all types of telegraph keys. Doug tells me that approximately 36,000 J-36's were produced with over 26,000 of them made by Lionel. He says it is hard to find a Lionel J-36 with its nameplate in original condition because of a painted celluloid material used at the time of manufacture. Because of age they shrank and fell off the keys. Like with trains, reproduction parts are available and Doug points

out that the label on his key is a replica. Three other companies produced J-36s during the war and Doug says two characteristics to look for on the Lionel are the shape of the paddles and the type of knurling on the thumbscrews.

So, there you have it: Thanks again to Doug Palmer for sharing his example and knowledge of this piece of Lionel history. If you have any comments, questions or ideas drop me a line at erichter@magic.net

The Adventures of Railroad Mike

by
Mario Evangelista



Mike opened his eyes and was immediately filled with excitement because today was December 25, and he'd been a very good boy — always picking up his clothes and being obedient at home and in school. Jumping out of bed and reaching the bottom of the stairs before his robe was tied, he stopped and stared in wonder at the site of the large package that could only be the object of his hard work. A NW2 switcher with everything a kid could need to secure his railroad's seaport or to rescue an unlucky sailor that fell victim of an imagined storm.

By the time his father joined him, Mike had the Christmas paper his mother worked on for a half hour torn and scattered with the lid in his left hand and the remnant of her perfect bow in the other. He looked up and asked his dad, "Where's the track?" Smiling, his father said, "Downstairs," and Michael was at the basement door and down the stairs in a shot. A few short seconds later the house echoed his cry of joy. "He found it," his mother said as she came downstairs to the living room and started to retrieve the remains of her previous night's work. "You better go and show him how it works."

"How do you like it," his dad asked. Mike was staring at the four by eight platform in wonder. It had an O27 loop of track that extended from one end to just short of a painted waterfront that occupied at least 18" of real estate. It sported two sidings - one off of each straight - away-a flat car with a helicopter in one and magnetic crane and gondola ready to receive a load of cut sections of tubular track on the other. "Greaaaaat!," he exhaled.

Mike had a little problem learning how to operate the engine's direction control and horn, and he especially liked the large control buttons on the transformer. But the ac

cessories took some practice. There were no directions because his dad bought them used at a local train show. Mike thought that he had the best layout in the world until he met Arthur! Arthur was a classmate of Mike's whose father was a long-time train collector, and of course, his son inherited his interest.

In the school lunch room one day, Arthur saw Mike with a Lionel catalog, and it wasn't long before the boys were on their way to becoming friends. That day after school the two friends walked home to Mike's house where Arthur was being shown the proud four-by-eight empire. "This is a real neat platform," said Arthur, "but you should see my father's. He has been working on it since before I was born with every accessory you can think of."

"Has it any bridges or tunnels?" Mike asked with interest.

"Oh yes," Arthur replied, "and tons of switches. Would you like to see it?"

"You-bet!," Mike replied without hesitation. On the way over to Arthur's house Mike was told of the thirty-by-fifty foot size of this mini-world. How the control panel was as big as Mike's piano, with track drawings and lights indicating the switch positions and little LEDs showing where the trains were as they moved around the mainline. With every new description Mike could see very little of the room. There was only one little light in the ceiling over top of the steps. This provided plenty of light for climbing, but Michael wanted to see trains and he wanted them now!

"Turn the lights on," he said impatiently, "I can't see a thing!"

"Cool your jets!" replied Arthur "The light switch is over by the far wall. My dad needs to wire in a three-way at the top of the steps. Mike just replied "Oh," hoping to hide the fact that he had no idea what a three-way was.

Suddenly there was an explosion of light and before Mike's eyes was a world even more amazing than he imagined. There were not two but three mainlines, circling the outside perimeter of this mini-wonderland. Not only did it have bridges but one lifted in the air like a friend's arm saying hello, and another went straight up between two towers that appeared as robots carrying a stretcher. Under this sat a large ship on its way to visit some unknown port. A turntable at one end serviced a six-bay roundhouse and at the other end stood a movable launcher with rocket standing tall ready for its next mission.

True to Arthur's words, there was every accessory Mike had ever heard of and more. "This is really too much," Mike said with a broad smile. "Could we run them?"

"Sure!" was the reply, and Arthur reached over, threw one switch, and the whole platform came to life.

"My father has some computer device that lets my trains run automatically or we can switch them to manual," he said. "How does it work," Mike asked.

"I don't know. Something about 'Day-Lee' or something like that!"

"Can we play with the accessories?"

"No problem," replied Arthur, "but don't run the big Zs, they control my dad's trains on the two inside loops. They run on what he calls Command Control."

From that day on it became the boys' routine to meet at Arthur's house after school and on weekends. Mike was becoming an expert at running the trains and he spent many hours reading train books at home and at the school library. When their class had to write a report on what they would like to be when they grew up, it was a surprise to no one when Mike painted a picture of himself negotiating the "Horse Shoe Curve" at the controls of an Amtrak Genesis pulling a long string of passenger cars. That's the day he got the nickname of "Railroad Mike."

At first sound of the last bell one Friday in late November, Mike hurried over to Arthur's house not even pausing at the 62nd Street Bridge where he would normally wait with Arthur to catch a glimpse of an Amtrak liner or a long freight drag. Arthur was homesick, and Mike had something special to show him — a new copy of the "Lion Roars." Mike's uncle enrolled him in the Lionel Collectors Club and he was particularly pleased to be able to finally show something to Arthur.

When he arrived at his friend's house he said hello to his mother who directed him to the attic train room. Arthur looked at the magazine with cool interest and just looked away and went back to the model of a switch tower he was working on. Mike was disappointed at Arthur's lack of interest, so he asked him what was bothering him.

"Don't you have something to tell me," Arthur said.

"No," came Mike's reply, wondering what his friend was talking about.

Arthur then looked at Mike and said in a very stern voice, "You broke my dad's box car and never told me."

"I did not," Mike said with just as much conviction.

Arthur looked at him for a second as if to evaluate his friend's response but failed to believe him.

"Somebody did it and it wasn't me so that leaves you! Now I am in trouble with my dad because you're a sticky-fingered liar!"

Mike was very hurt by Arthur's remarks and did not know what to say so he blurted out the first thing he could think of.

"Some friend you are," he fired back, "and I don't need your 'Big Shot' platform either." Mike ran out of Arthur's

house without even saying good-bye to his mother “I don’t need that Arthur,” thought Mike. “I can go and play with my own trains.”

When Mike got home he went down to the basement to get his trains running and realized that it had been almost a year since he last looked at them. This was a costly mistake because there was a leak from a water pipe over the spot where the NW2 was parked. It was a very slow leak, only a drop every five or six minutes, but the damage was terrible. Like some evil water torture, the little bombs landed squarely on the top of the NW2’s cab. Each little splash would send a fine mist in the air that covered the helicopter flatcar sitting near by. This would have been bad enough except the water formed little streams; each created its own path of destruction. One trickled into the cab’s window and another went along the hood of his engine to the front where it spread out over the two headlamp crystals and ran down each side of the cooling vent. Water found its way to the power truck and completely covered it with water. Mike thought it looked as if his precious engine was crying.

There was rust and dirt everywhere. “What a mess,” he thought. “How could Mom let this happen?” Pushing with all the strength his seven years could muster, he managed to move the four-by-eight table out of harm’s way. Then taking some old rags, Mike wiped up the platform top and dried off his engine as best he could. Tenderly placing it back on the track, he held his breath and turned up the power. A pathetic groan came from the gears followed by a puff of smoke. This told Mike that more repair work was needed. Disgusted, he unplugged everything and went upstairs to dinner.

Mom and dad knew immediately that something was wrong, and it took very little coaxing to get the story out of him. After listening to him and patiently overlooking the part about how mom should have checked his platform when doing the laundry, Mike’s dad asked him, “Whose trains are they?” Mike looked down through his dinner and said, “I guess their mine.”

“That’s correct,” replied his dad, “and you should call your friend and talk out your misunderstanding.”

After repairing the water pipe, Mike’s dad turned his attention to the trains. “I can handle the platform work but the engine will probably needed a new E-unit and I’m not sure about the motor,” he said.

They drove out to Nicholas Smith Trains and spoke to the repair man, Howie, who told them that he would see what he could do. They knew by his reputation this meant the engine would soon be as good as new. Mike was surprised when his father bought the Great Northern passenger set with track and switches. There also was the same Command Control equipment that Arthur’s dad had.

“Who needs Arthur,” Mike thought. “Gee, I really like my new trains,” Mike said as they walked out to the car.

“These are for me,” his father said with a smile.

“Why are you so angry?,” Arthur’s father asked as he sat down to dinner. He was told about the abrupt way Mike left the house and noticed how Arthur poked at his dinner.

“That Mike is a big liar,” he said almost yelling and proceeded to tell the story hoping his father would not blame him for the damaged boxcar. When he was done there was an uncomfortable silence hanging over the dining room.

“Arthur, I broke the car, not Mike,” his father said softly. “It fell off the display shelf when I was wiring up the three-way light switch. I left it on the platform so I would not forget to bring it over to Loco Louie’s for repair.”

Arthur sat there with his mouth open for a moment and then said, “I better call Mike.”

“That would be a good idea,” replied his father. At that moment the doorbell rang. Arthur’s mom went to see who it was. A few moments later she returned, smiled and said, “It’s Michael and his father. They’re in the living room waiting for you.” After a brief greeting the two fathers were busy talking about the new set of trains. Mike’s dad needed some advice on how to expand the layout. The two men disappeared into the den and the boys were left alone.

“My father told me that he broke the boxcar,” Arthur said sheepishly. “I’m sorry I called you a liar,” he continued.

“That’s OK,” said Mike, “we all make mistakes. Besides, I should not have walked out on you.”

Arthur started to tell him about how his dad broke the car by knocking it off the shelf. Mike in turn, told him about his problems with rusted track, warped platform, and smoked engine.

They went upstairs to see the new Atlas switch tower Arthur built.

When their fathers were finished in the den they called up to the boys that it was getting late and to hurry it up. “You can come over and play with my trains anytime you like,” stated Arthur.

“I’d like that,” said Mike, “but I think we should take turns one day at your house the next time at mine.”

“Yea! Maybe we can take a look at the new magazine of yours,” Arthur said as they turned out the lights.

“They have a convention coming up,” added Mike.

Mike and Arthur remained very good friends and spent long hours working on their train layouts. Unfortunately it wasn’t long before their ideas started to conflict with those of their fathers. Mike got nine boys and girls, including Arthur of course, from his neighborhood to form R.R.C.A.K., the Rail Road Club of America for Kids. They found a home in the basement of the church Mike attended. But that is a story for another day.

Standard Gauge

by

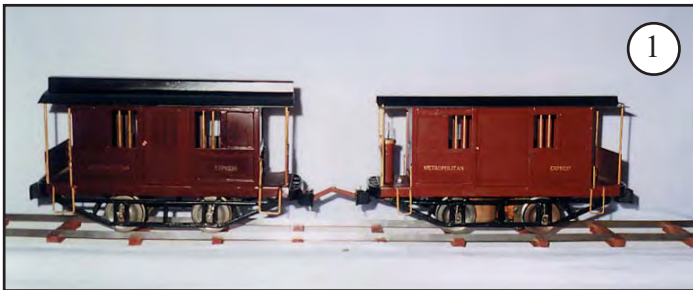
Grandpa

Nelson G. Williams



It may be instructive to compare the Lionel 2 7/8 gauge Metropolitan Express car as reproduced by Bob McCoy, Sr., and later James Cohen (**photo 1**). It is now being manufactured by Joseph Mania, using the original McCoy molds and tools which he bought from Cohen. There are similar differences in other 2 7/8 cars.

One difference in these reproductions arises from the fact that McCoy used cast aluminum frames, which shrank a little, while Cohen and Mania use cast iron



that does not shrink. The difference in weight is much greater than the dimensions. The Cohen frames are only 1/8 of an inch longer (10 7/8 compared to 10 3/4), and their 4 inch width is virtually the same.

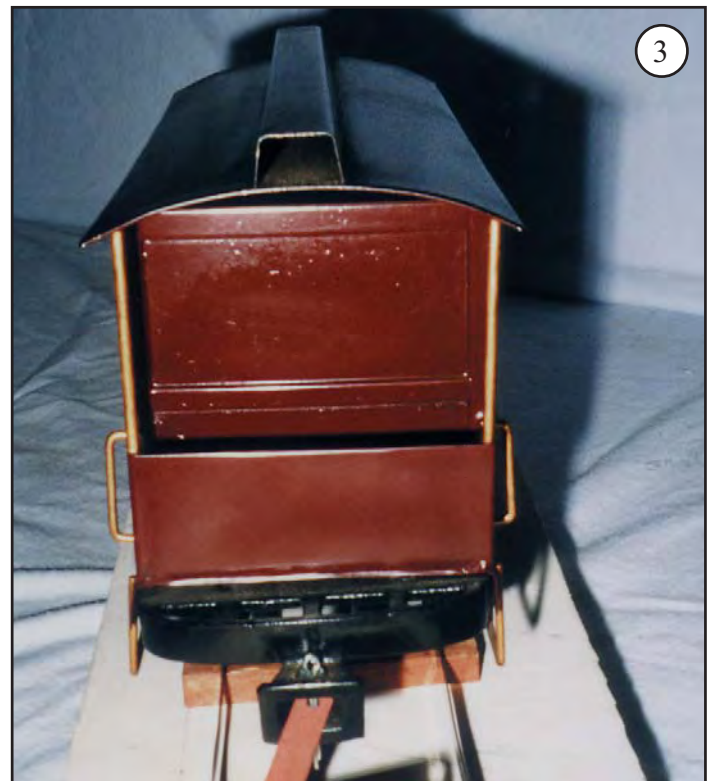
The cast coupler boxes match perfectly, although this is not required to run McCoy and Cohen cars together as there is ample play in the linkage. The couplers are simply two pieces of insulated fiber, hinged so the train can negotiate curves, and held in the coupler box by cotter pins.

The most significant difference is that Cohen and Mania reproduced the big DC motor, sold their 2 7/8 inch rolling stock with power or as trailers without it. For optimum operation, every car should have its own motor, since the light weight No. 5 B & O tunnel locomotive can barely pull itself. My McCoy cars have no motors, nor the trolley pedestal with a handle to reverse the car manually (**photos 2 and 3**).

McCoy used a thicker, heavier brass rod to make his corner posts, jail bars for the windows of the Express car, and grab irons and steps. The latter are made of one piece of rod, bent to the same shape. McCoy's steps are 1 inch wide, and his grab irons project 1/4 inch outside the car body. Cohen's steps are 3/4 inch

wide, and grab irons only 1/8 inch outside the car body. I doubt there may have been this much variation in the Lionel 2 7/8 originals.

The major visual difference between the McCoy and Cohen Express car is the roof (**photos 2 and 3**). McCoy's is bowed so much that it is 1/2 inch above the top edge of the end of the car body. The catwalk above



the roof adds another 1/2 inch, so his car stands 7 5/8 inches tall. Cohen's roof is almost flat, and the corner posts project through it. The catwalk is about an inch wide, but only 3/8 inch high or so his car stands 6 7/8 inches tall. This 3/4 inch difference in height is the largest variation between the cars that I measured.

As for myself, I am happy to have both McCoy and Cohen reproductions. These were not cheap, but the few 1901-06 Lionel originals I have seen for sale were completely beyond my means. By the way, Joe Mania tells me that pictures of his 2 7/8 layout and equipment may appear in the forthcoming book on standard gauge by Peter Riddle. The author also has pictures of my Dorfan and Boucher freights, and a "postscript" with photos and text on the modern wide gauge trains in my collection.

Author's Note to Ron Morris:

Dear Ron,

Thank you for your comments about my Standard Gauge column in the April LION ROARS. I hope other readers will offer additional information as you did.

I appreciate your research in the 1906-42 Lionel catalogs, of which I have only one year (and one for Ives and American Flyer). My personal knowledge of standard gauge is from the trains in my collection, although I have most of the books and some videos about this gauge.

As far as I know, standard gauge is not dead yet. The Classic era ended at the outbreak of World War II, but there were as many shops making standard gauge trains in 1978 as fifty years earlier.

I hope the recent decision by Margaret and Bob McCoy, Jr., to close their doors is not the end of wide gauge track trains.

Thanks again for your input.

Nelson G. Williams

Albert Reitz called me to point out that the steam locomotive and freight train at the right on the photo of my layout in the April issue was not one of my several Lionel freights. Using a magnifying glass, I must agree that it is my American Flyer 4692 with a full string of Flyer wide gauge freight cars. (A mistake in the haste to meet my first deadline.)

I am pleased that readers care enough about standard gauge to respond to my column. "Dr. Al" and I talked some 45 minutes about trains and characters we have enjoyed knowing in the hobby. An avid operator himself, he told me far more about lubrication and maintenance than I could ever use. His oral sound effects of steam locomotives were incredibly good, and our conversation was a delight.

If No One Makes It, Make It Yourself

by

Mike H. Mottler

with assistance from Shawn Waters

If a favorite railroad isn't a priority nameplate for an O gauge manufacturer, it can be a long wait before someone gets around to producing a specific model in a certain paint scheme to meet one's interest. After a couple of years of hoping and waiting impatiently for a train maker to fill a void on my personal shopping list, I set frustration aside and redirected energy toward creating a work train in THE ROCK blue and white paint scheme. Looking back today on the process, I know the first step is admitting that this tiny niche in the train hobby would not attract the attention of O gauge train makers in my lifetime despite my personal interest.

A certified klutz and non-craftsman, I sought professional help with this project and found it in a custom painter with a special interest in and lots of awards for excellence in modeling the Rock Island: Shawn Waters.

We imagined ourselves in the role of model makers at Lionel and wondered how that team would approach this project – as if assigned to it by Gary Moreau. Most real-world work trains are usually comprised of well-worn units and tend to be plain, tough, and practical cars valued for brawn not beauty. But we reasoned that Lionel probably wouldn't deliberately produce an ugly, scruffy train set even if it would look prototypically correct. Designers at Lionel would probably develop an "idealized version" of a work train: practical but snazzy; fresh-painted, not weathered. Second-guessing Lionel, we decided to follow this approach for the work train.

At train shows and through THE INTERCHANGE TRACK, I gathered the Lionel and K-Line freight cars I wanted in the consist, including:

Manuf. Number	Orig. Roadname	Description
L 19653	Jersey Central	tool car
L 19652	Jersey Central	bunk car
L 19656	Milwaukee Road	bunk car, with op. smokestack
L 6175	flat car with rocket	flat car, with stands
L 9121	L&N	flat car, with load
L 6567	Illinois Central (LCCA '85)	crane car, with 6-wheel trucks
K 6862	Missabe & Iron Range	boom car

The tool and bunk cars were available in several road names, but I selected Jersey Central because there was no point in paying more for the same car in another more-highly-valued livery when the original paint job would be sacrificed anyway.

I was aware of the “real world” use of kitchen-dining cars for maintenance of way (MOW) crews, and I wanted to include a galley car of some kind in the consist. When I discovered a Lionel bunk car with a built-in smoke unit, I considered it a good candidate for conversion to a galley car. The smoke spewing from its rooftop stack could be imagined as the by-product of lunch simmering on the cook’s grill within. I wondered, “Does anyone make beef-scented smoke fluid?”

I envisioned using two flat cars in the consist; one for hauling rails and the other for transporting MOW equipment. Quite by accident, I found a Lionel flat car (minus its rocket) at a train show and bought it because the gray stands included with it could also function as “rail racks.”

Another Lionel flat car would be used to haul a Lionel #8578 ballast tamper, previously re-painted for me by Shawn in THE ROCK scheme.

The IC six-wheel-truck crane car was an LCCA-sponsored unit, and I hesitated a bit before “sacrificing” it to the project, but it remained the cheapest option at the time for acquiring the preferred version of the popular crane car.

All the Lionel work cabooses I could find were wood-sided, and I wanted a riveted, steel-fabricated car for use as a boom car to match the style of the steel-clad Lionel crane car. Ironically, a K-Line model seemed a better crane mate.

With the shopping done, I shipped the cars to Shawn in Texas for a relatively straightforward makeover: strip off the original paint, re-paint the cars in blue and white, and re-decal each car. He applied a mixture of two parts Great Northern Sky Blue and one part Reefer White by Floquil for THE ROCK blue and “straight” Reefer White for THE ROCK white colors respectively. Testors Flat Black was applied to the roofs.

Shawn applied his creativity to modifying some of the cars. He added frosted windows to the crane and boom cars. The galley car received significant modifications, including these features:

- HO scale 50 ft. plug door on each side (for food loading)
- HO scale switcher radiator on one side (as the wall vent for the cook’s grill)
- two ¼-inch Plasti-Struct tubes in the roof above the vent (as exhaust stacks for the grill)

- HO scale air reservoir as an ice water canister mounted in an inset on one side
- HO scale brake hose used as a valve on the ice water canister.

Off-the-shelf Microscale and Harold King decals were used for THE ROCK, the “hex R” logo, some dimensional data, lube plates, and “Food Loading Only” text on the galley. Custom-made decals provided by The Personal Touch included:

- dimensional data
- reporting marks
- car numbers – same numbers as originally assigned by the model maker
- text for: “Tool Car” “Bunk Car” and “Galley”
- “Property of C.R.I.P. R.R.”
- “Return to Silvis, Ill.”
- “Ice Water” (for water canister)
- “Cap. 40”
- “No Loitering, Employees Only.”

All decals were placed on both sides of each car, except for “Ice Water” which was placed on the outward-facing side of the water canister.

Although THE ROCK logo and some other decals were readily available in several sizes for use on the cars, many of the text words and labels for this special train set did not exist; so they were custom-made. The expensive option was to order custom-made decals from “low volume” decal makers, but most of these required a minimum order of 25 sets. At most, Shawn would use only one or two sets, and I would have 23 leftover “spares” and a hefty invoice suitable for framing on the wall of the train room for “show and tell” conversation with visiting train friends.

While surfing the Internet, I found a cyberfriend who recommended a low-run, computer-based, custom decal maker: The Personal Touch, in Massachusetts. Subsequently, Shawn and Ric Keller of TPT collaborated on the content and layout of the decals needed for the work train, and the fine rendering of text in scale proportion added value to the finished product. Two sets of decals were prepared for only \$27.

The diesel locomotive on point for this work train will be Lionel’s #8860 — a NW2 switcher in THE ROCK blue and white scheme — already on hand in my RI-oriented O gauge collection. Inasmuch as this rather plain Lionel locomotive is now conspicuous in comparison to the rest of the consist, I sent it to Shawn for a cosmetic “tune up.” Improvements will include adding front and rear end plates, connectors and hoses, coupler lift bar, additional decals, etc.

Some Lionel collectors/operators point to the loss in value from modifying stock Lionel products and advise against “destroying” a car. Both of us are well aware that customizing and modifying train models can diminish the marketplace value of a piece, but there is also a countervailing value to consider. I would not sacrifice a high-value classic item – like #2345 Western Pacific F3 AAs – for transformation into a “Rocket” nor inappropriately repaint a unique locomotive – like Lionel’s #2332 black GG-1 – in Rock Island livery (the RI never owned one).

I don’t intend to sell this train, so loss of market value is not an issue. Rather, this train set is enhanced in value because it’s now exactly the train I wanted – although I acknowledge that no one else may share my enthusiasm or endorse my opinion.

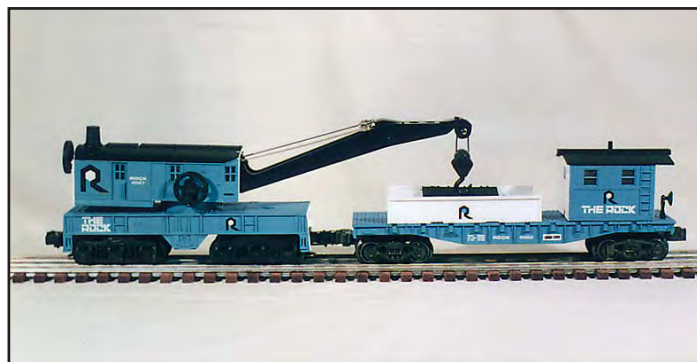
Those who buy a specific undecorated model and make a dream train from scratch avoid criticism for “sacrificing valuable trains,” and these craftsmen deserve the admiration (and some envy) they receive for their abilities. But I’ll never be a member of that skilled fraternity of do-it-yourselfers, so the collaboration with Shawn is a classic case of positive symbiosis.

The door of temptation to “sacrifice and re-paint” has just been re-opened for me because Lionel has recently announced production of their new-to-the-market FT model, a classic mid-1940s era diesel. Because Rock Island had 12 A-B sets and four A-B-A sets of this locomotive on their roster, this train is a “gottahave” for me. I’ll wait for two years for Lionel LLC to offer it in RI’s black and red paint scheme, then... well, you know.

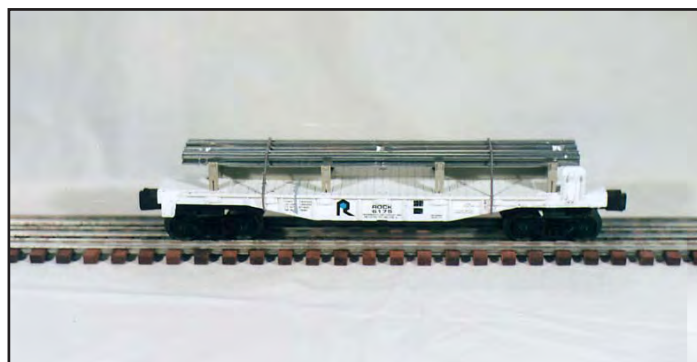


All photos by Mike Mottler

White on a work train flat car? Why not? This repainted Lionel #9121 (originally L&N) now carries another repainted piece to trackwork duty. Aboard it is a former Lionel #8578, a NYC ballast tamper, now in service on THE ROCK right of way.



The action cars in this special work train are the “big hook” (formerly Lionel #6567) and the boom car (formerly K-Line #K6862). The ends of the crane cab and the boom car are painted white with decals added. Note the fine-scale detail of the classification marks on the boom car.



Formerly the Lionel #6175 flat car with rocket, this car retained its gray stands (for carrying its original missile load) but now transports new rails to any track-laying site on the layout.



The galley car is a modified Lionel #19656 bunk car with operating smokestack – originally produced in Milwaukee Road livery. Shawn added an ice water canister, food delivery doors, and items to enhance the illusion of a cook’s grill inside. The small white decal at the base of door reads: “Food Loading Only.”



This “flip side” view of the galley car shows another cut-in food delivery door, an exhaust vent on the wall, and two additional vent stacks on the roof.



Originally Lionel #19653 in Jersey Central nameplate, the tool car now serves O gauge crews working to maintain the Route of the Rockets at Mottler Station.



This car was repainted and re-decaled from a stock Lionel #19652, originally a Jersey Central bunk car.



En route to a MOW site, the repainted Lionel #8578 Ballast Tamper is ready for service. Although the original paint job was stripped, when repainting the pieces and re-applying new decals Shawn retained the road number originally applied to the unit by the manufacturer; in this case, #345 by Lionel.

The Layout and Collection of Lou Ippolito

by
Dennis B. Moore

Lou Ippolito has always been an avid train operator. Originally from New Jersey, he now lives in Clarksville, MD with his wife, Sandie (also a train operator), daughter Cathie and son Ted. Lou built his train layout in the basement (where else?) in an enclosed train room. As you enter the train room, shelves on the right wall hold his operating collection.

The C-shaped layout is constructed 54 inches above the floor to permit closer viewing and is mounted completely on wheels. Lou operates the layout from the



center using two ZW transformers (**photo 1**). He used Gargrave track to construct 6 blocked loops. Lou says



next time he'll do blocks electronically to eliminate the massive amount of block wiring and manual switches. Fourteen Ross switches allow Lou to run a single train over the entire layout, however he normally runs three train sets (two freight & one passenger). Part of the layout is elevated on a wooden trestle and goes through a plaster mountain (**photo 2**). There is a bright blue sky background behind most of the layout.

Lou is an avid baseball fan and has created a baseball game on his layout (**photo 3**). The outdoor field is lighted for a night game between the Yankees and Baltimore. The baseball field also serves as a lift-out access point for maintenance.



Lou scratchbuilt a five-stall roundhouse and uses a Brill turntable to access his engines sheltered there (**photo 4**). Lionel, K-Line, Mike's Train House, and Williams O gauge trains share the layout with Plasticville houses and Lionel operating accessories.

Lou also sets up a seasonal Christmas layout in his living room every year using ceramic houses and snow scenes (**photo 5**). Look closely and you can see horses running through the snow in the front corner and a flying Santa in the rear corner. Lou operates his son's 1970s vintage Lionel freight set and a new Lionel trolley on the Christmas layout (**photo 6**). He also runs his original Lionel 1950s train set that still runs well. Lou and I have been train buddies for many years and he always tries to wear his engineer's cap when operating his trains (**photo 7**).



Lou and I have been train buddies for many years and he always tries to wear his engineer's cap when operating his trains (**photo 7**).



Post War Today

by

Carl Edsall



This month there are some interesting items to cover, so let's get started.

First is No. 356 operating freight station in its original box with the roof in the unusual light green color variation sometimes referred to as Penn Central green. I have had many of these units in years past but this is the first one to turn up around here with a light green roof. It would be nice to know how rare this variation really is (see **photo 1**).



Next is a post-war piece that is not exactly train related but was made by Lionel around 1954 (**photo 2**). This camera made by the Linex Division of the Lionel Corporation still has its original carrying case but is lacking an instruction manual. Apparently it was less than a smashing success. Does anyone out there have more information?



What to do with rough, mediocre items that seem to clone themselves in many collections? Around here many of the operators are using the slice-and-dice, chop-and-channel, kitbash route. One local operator took a rough pair of early No. 2026 locomotives and an extra MPC tender, (**photo 3**), a bit of chopping, fitting, and ingenuity and built a neat 4-12-2 U.P. locomotive that runs great, looks great, and is still small enough not to overpower the average layout (**photo 4**).

Another neat chop job is to take the center two bays out of a beat-up Lionel #6446 Quad hopper and reassemble it as a 2-bay covered cement hopper similar to the prototype LNE cement hoppers of many years ago (**photo 5** at the left). The caboose at the right in **photo 5** shows K-Line is not immune from this treatment either. An old caboose had the original end rails removed and replaced with more realistic ones and LNE decals installed. The only limitation is your imagination.

We're still working on post-war command control retrofits and will have pictures and information soon. The Lionel Trainmaster Command Control System is really great. Try it - you'll like it.

Any questions, comments, suggestions, etc. are welcome. Contact me at: (813) 733-5953 or drop a note to: A Hobby Place, 1425 F Main St., Dunedin, FL 34698.



Scratchbuilding

An Art Form and a Philosophy

by

Ronnie Rise

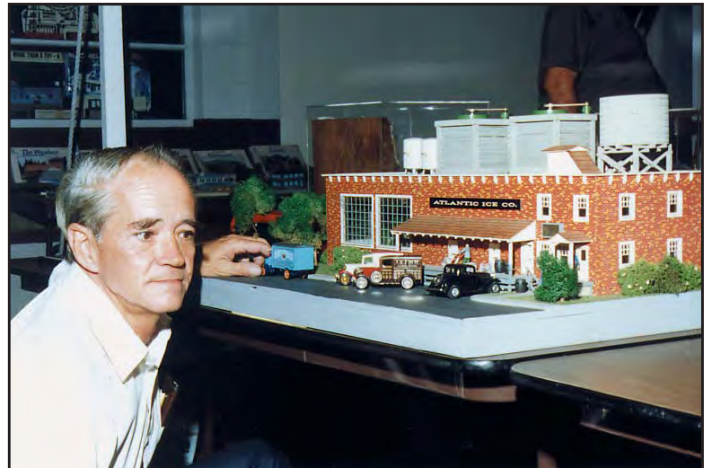


WHY? W-H-Y-? Three letters and a question mark. Perhaps the most-asked question in the whole English language. Why do model railroaders scratchbuild railroad structures? We do it for a wide variety of reasons. In my own particular case it began as a matter of finances. As a young man with a Lionel train layout, I wanted a town on my own railroad. My family didn't have an over abundance of money, so I began building my own structures to fill a need.

Admittedly, my first efforts were rather crude. However, I was only ten years old. I've improved somewhat over the last fifty years or so. As I ventured further into the scratchbuilder's world, I found myself building models of structures which had been significant in my life. An early model was the old Ice House in downtown St. Petersburg, FL where I played as a boy (See **photo** below). Other models include WTSP's radio tower (my favorite station) and the Barrel Drive-In (where my wife and I spent many happy hours).

Where does the philosophy part enter in? Very simple. I don't want my railroad to look like a carbon copy of anyone else's layout. If I had been able to afford the Skyline kits and Plasticville buildings as a boy, my skill level would not be where it is today. My philosophy is, my railroad should be a living history and part of me.

Scratchbuilt models can be divided into two entirely different classifications. Contest models are everything the name implies. They are highly detailed, include interiors, and are usually at least 90% scratchbuilt. They are built to achieve maximum scores and win contests. Scenic models are built to far less exacting standards with a lesser degree of detail. Their purpose is to add realism to a railroad layout and enhance the overall appearance of the landscape. It is this latter type of model that I will deal with in writing this column.



No article on scratchbuilding would be complete without at least passing mention of Mr. Frank Ellison. His creation, the Delta Lines, was perhaps the finest O gauge model railroad ever built. Mr. Ellison wrote extensively on scratchbuilding during the 1940s and 50s in *Railroad Model Craftsman*, *Model Builder Magazine* and *Model Railroader*. I read Mr. Ellison's articles religiously and although we never met, he was my mentor and teacher.

This series of basic articles on scratch building scenic models will take the form of step-by-step construction articles and will include plans. The articles will focus on techniques and materials and allow the builder to proceed at his/her own pace. I will be using inexpensive materials and basic hand tools for construction. Planned articles include a watchman's shanty, tool shed and a weigh station.

I invite each and every one of you to join in the fun, distance yourself from the instant gratification society and take pride in something that you have created yourself.

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Lionel News and Views

by
Bill Schmeelk

Impossibilities Abound but Disappear

This column might well be sub-titled, “And They Said It Couldn’t Be Done.” Just after the last issue of *The Lion Roars* closed for publication, I had a chance to talk to Neil Young, who had some great news about a new ZW transformer. President Harry Overtoom gave a few of the details in the last issue.

The ZW will finally be making a comeback and this time in grand style. The unit will be the same physical size and have the look of the original, but from there on everything about it will be new. As we had hoped for in earlier wish lists, the new version will operate off of separate power blocks just as the TrainMaster system does.

The ZW will use a new 190-watt Powerhouse and you can use one, two, three or four of them in a single ZW. Do the math and you’ll find that’s a whopping 760 watts! WOW! The current version of the Powerhouse is 135 watts. The original ZW was rated at 275 watts which was actually its peak output. On a continuous basis, it only delivered about 190 watts. The rest was given off in heat. Peak wattage is no longer used to rate transformers and the new rating method provides a more accurate reflection of usable power. Although the post-war ZW was always cataloged as being able to control four trains, that is really more than it can comfortably handle.

The new ZW will be the same basic footprint as the original ZW and will feature the same four variable controls. It will also have up to four times the power. The new controller will also feature flying handles. This means that if you are operating your layout with a CAB-1 remote, as you adjust the speed remotely the ZW handle will move to indicate the voltage. This would allow you to see the transformer speed setting at a glance.

A second version of the ZW will be the ZW-C – for Command Control. This version will feature a built-in Command Base. Each of the levers will operate as the red knob on a CAB-1 remote and the top of the unit will feature two built-in sets of CAB-1 buttons. Mr. Young

told me that this has been in the works for over a year and although Lionel has not officially announced it, the project has now reached the point where completion is in sight. Look for it next year. This is news we’ve been hoping for, and finally our hopes are being realized. We’ll pass on more details as soon as we get them. Lionel will finally be offering a transformer worthy of a large Lionel layout operating their top-of-the-line products. *(Editor’s note – Gary Moreau’s column offers more details on the new ZW!)*

Who Says It Won’t Fit?

The second engine in the Century Club series has been released. The new #2332 GG-1 has features we’ve always been told could not co-exist in a GG-1. For years we’ve been told that there just wasn’t enough room inside a GG-1 for a horn and certainly not for sounds. Then came the announcement of the Century Club GG-1 that would have both. Soon after, I was told that Lionel would solve the problem by removing one of the motors and beefing up the remaining motor. This would free up some space and allow for the sound and Command Control electronics to be included.

I’m sure that many who ordered the GG-1 would have been disappointed if they received a loco with only one motor – even if it had been made more powerful. Well, I’m pleased to report that not only does the new release have two motors and a horn, it also has full GG-1 Railsounds and Command Control.



Photo 1 shows the new loco on its heavy wooden base. I’ve removed the acrylic cover to show more detail in the photo. One thing that I have heard gripes about is this new base. It does not match the base that came with the first in the series, the Berkshire, nor does it match the photo in the sales brochure. A metal plaque is supplied, but there is no flat area on which to adhere it. The new base is attractive and well made, but it would

have been nice to have consistency within this series. It will be interesting to see what base is supplied with the next in the series - the #681 steam turbine. That is due out in November.

There will be none of these around ten years from now that are still sealed in their boxes and in mint condition. The GG-1 comes with a notice that the battery has been installed. So if you leave your loco in its sealed box for ten years, you stand a good chance of having battery damage. It probably makes good sense to look at your loco whether or not you plan to operate it right away.

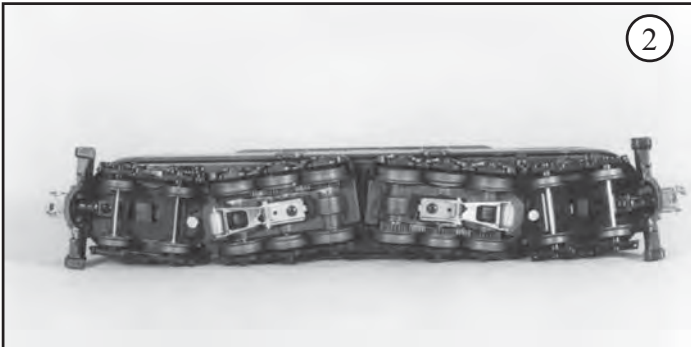
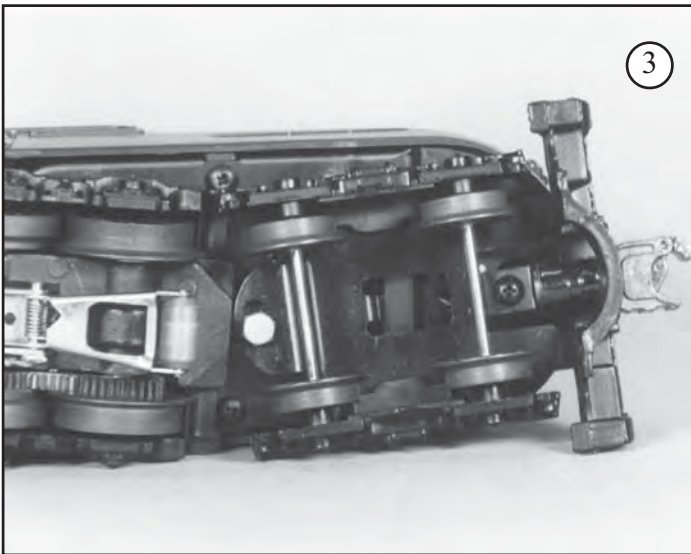


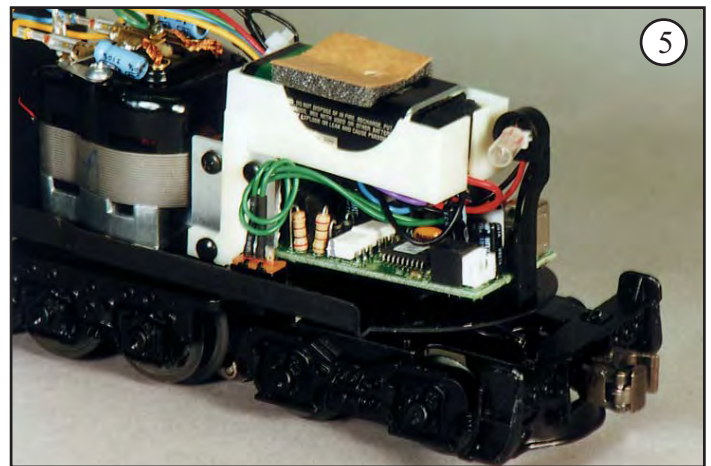
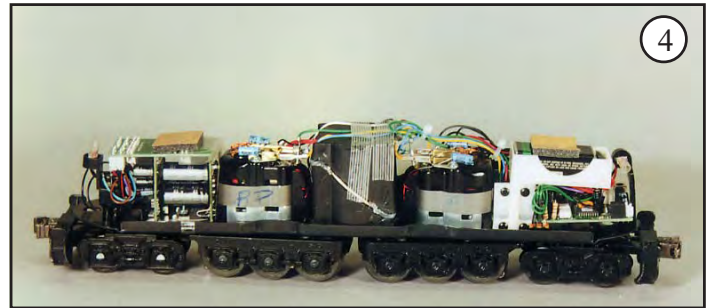
Photo 2 is a view of the underside of the loco. **Photo 3** shows one of the couplers. Both couplers are electro-couplers and can be controlled remotely if you are running in command mode. To remove or replace the battery, the engine cab must be removed. This is accomplished by removing six Phillips-head screws from underneath the loco. Once these have been removed, set



the loco on its wheels and lift off the cab. The Command Control antenna wire connects the loco shell to the chassis. Although this wire is long enough to allow

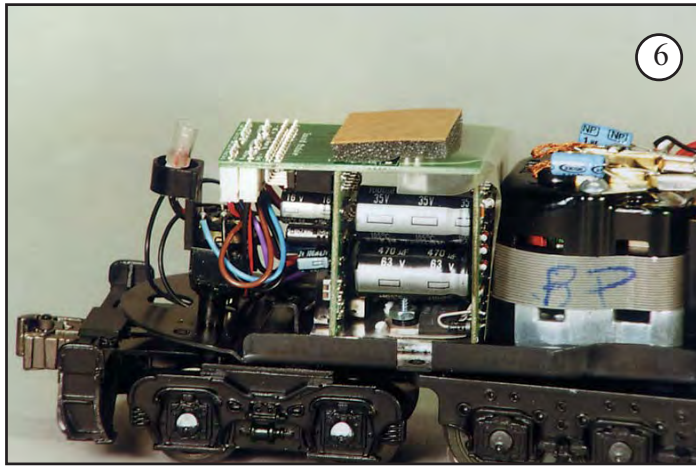
you to work on the chassis, there is a small plug and socket on the circuit board that allows you to disconnect the wire. This is what I did to take the photos.

Photo 4 shows just how filled the interior of the loco shell is. Every cubic inch of space is used. There is absolutely no more room inside. At one end is the LCRU unit, shown in **photo 5**. I believe LCRU stands for Lionel Command Reverse Unit. At the opposite end is the sound circuit, seen in **photo 6**. In the center, between the two motors is a sealed sound chamber that contains the speaker. The sound is vented out of slots stamped out of the chassis plate.

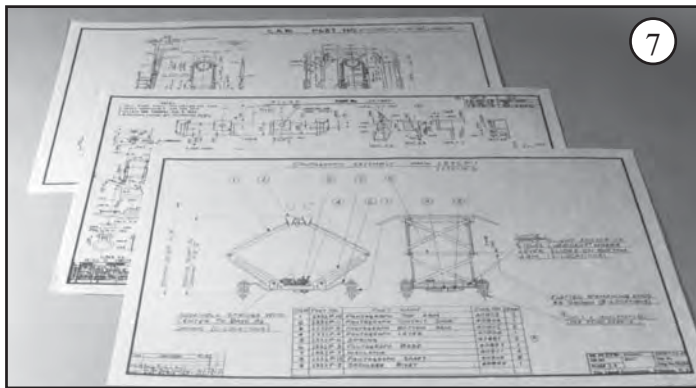


As you can see in **photo 5**, a nine-volt alkaline battery is used to maintain the sound when track power is off. The battery has a foam pad adhered to it. This pad just keeps the battery from moving in shipment and it is not necessary to replace it when the battery is replaced. The sounds deserve a special note. As I understand it, these are actual GG-1 sounds digitally recorded. There is brake squeal, a horn, coupler sounds, and genuine GG-1 startup and running sounds.

The light bulbs at each end are new and a special plastic holder was designed to position them behind the lens in the shell. The holder also positions the circuit board so that its back does not touch the metal of the chassis.



Along with the engine and shown in **photo 7**, are copies of three original blueprints for the GG-1. These include the pantograph assembly, the pilot and cab details. **Photo 8** shows the special box in which the loco was packaged. Inside the blue box is the familiar orange box. Finally, a certificate of authenticity is enclosed.

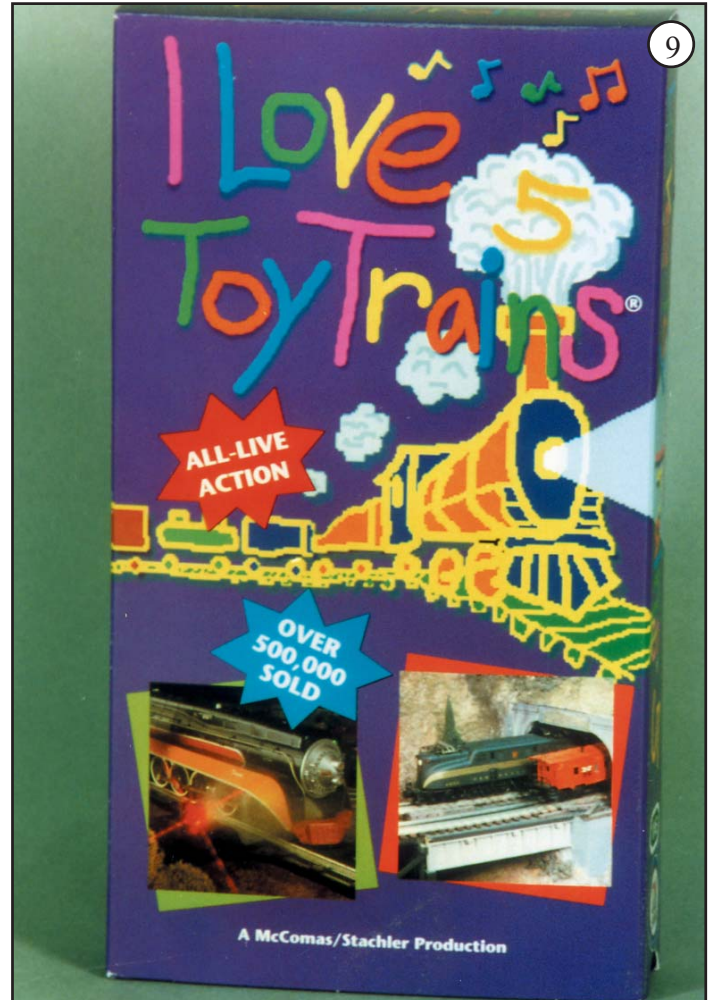


Not Another One, Impossible

Yes, as you can see in **photo 9**, Tom McComas has come out with the fifth in his *I Love Toy Trains* video series. I've been watching these since the first one came out, and I can't help but notice the improvements in the entertainment value. These have all been great videos for kids to watch, and now I



find they are becoming more entertaining to the “older kids” (like me) as well. In addition to seeing the trains in operation there are several scenes of the “dark” side of toy trains – the accidents and crashes. There's a running gag in this tape about a loco engineer who just doesn't seem to know how to do less than 150 miles an hour. Just as Oliver Hardy always trusted Stan Laurel, they keep trusting this engineer in spite



of the fact that he's continually banging into things. Isn't this just what kids and adults love to see? When I was a kid, I stacked all the train boxes on the track and plowed into them with the loco. I'm not sure why, but it's fun to watch. And what better way to have your kids get this thrill? Of course, you could always save the \$12.95 for the video and let your kids experiment with your trains. Get that new Hudson out and let them try it. Just kidding of course. This latest version is available at your local train store or direct from TM Books and Videos at 1-800-892-2822.

Lionel Gets the Mail Delivered

Lionel trains have recently been featured on a new stamp from the U.S. Postal Service. The stamp is one of fifteen 32-cent stamps on a sheet, and the sheet is the third in a series of ten. Each sheet is dedicated to “Celebrate the Century” and is devoted to a specific decade. The one containing the Lionel train has other stamps that depict scenes from the 1920s. The sheet sells for \$4.80. If you don’t save them you can always use them on your letters, and you won’t have lost a penny. The stamp does not have the Lionel name on its face, but the scene will be immediately recognized as artwork from Lionel’s 1929 catalog. The stamp itself says Electric Toy Trains. The Lionel name is part of the description printed on the back of the stamp. A cardboard sheet that accompanies the stamp has these descriptions reprinted. The train stamp description reads, “Children played with colorful and elaborate electric toy trains, complete with stations, houses, accessories, track, and transformers. The most popular sets were produced by Lionel.”

Lionel is offering a special boxcar to celebrate the new stamp. This car can only be purchased directly from Lionel and is available to the public. The car can be seen on Lionel’s website at www.Lionel.com. The car features blue sides with gold roof and ends. Each side of the boxcar has different graphics. One side features

the stamp. The other side features a “Celebrate the Century” theme. The car has all of the top-of-the-line features including a metal frame, die-cast truck, metal door guides, and metal brake wheel. Along with the car you also receive a specially printed postcard which features the first day cancellation of the Lionel stamp. The price is \$99.95 and includes shipping. To order with your credit card call: (810) 949-4100 extension 1219 or 1256. The boxcar will ship in October.

New Announcements from Lionel

The 1998 Service Station Set is themed on fire fighting. The set is led by a redesigned firecar. This has been offered in the past as a motorized unit with reversing bumpers. This time around, the bumpers have been replaced with a coupler and Pullmor motor, allowing the unit to pull a consist of five special cars. The fire safety car has returned as the fire instruction car. This car is tethered to the firecar and houses the electronics for Command Control and sounds that include a bell and siren. Other cars in the set include a searchlight extension car, a ladder car with flashing red light and extension ladder, a flat car with water tank and pump, and heading up the rear is the rescue caboose. This is similar to the post-war first-aid caboose and features a flashing light and illuminated interior in addition to the removable stretchers and oxygen tanks. The set retails for \$649.95.

Lionel has also announced three new starter sets that include the Alaska Railroad GP-7 set for \$199.95. The diesel in this set has a single can motor and features constant lighting and a diesel horn. Cars for this set are all in the Alaska road name and include a boxcar, a tank car, a hopper, and an SP type caboose. The next set is the Delaware & Hudson 4-4-2 set that retails for \$169.95. This set include a 4-4-2 loco and whistle tender with die-cast engine body with can motor drive, a boxcar, flatcar with stakes, and an SP type caboose. Finally, at the very bottom of the line is a Norfolk & Western 4-4-2 set retailing for \$99.95. The 4-4-2 loco and tender has a die-cast engine body with can motor drive and comes with a caboose and a gondola. Each of these sets includes track and transformer and appears to have been designed to meet a low price point.

Lionel has also announced a large scale Christmas train set. This set retails for \$199.95 and includes a loco, a Noel gondola with a Christmas tree load, a holiday special caboose, track and transformer. Winding up the new sets is a holiday trolley set which retails for \$99.95 includes a new red and green trolley, track, two bumpers and a transformer.

Editor’s Note: Neil K. Yerger sent me a photo of his Oblong Box and Hamper Factory which he scratchbuilt based on an article by Frank Ellison in Model Builder. Very nice work. How about some photos from other members?



In the rolling stock department, Lionel has announced a new C&NW animated stockcar and stockyard. This is the latest version of the operating cattle car. New non-operating cars being offered include a two-pack of overstacked 6464 boxcars. These would be perfect additions to last year's Service Station Set which included Pennsy and New York Central cars overstacked as they were when Penn Central was taken over by Conrail. These are deluxe boxcars with frames, brakewheels, door guides, and trucks made of metal.

Two new hoppers being offered include the Government Du Canada two-bay hopper and a "Standard O" three-bay ACF hopper with an end of train device. For Lionel fans there is a new Lenny the Lion Hi-Cube boxcar which features the familiar lion face along with the words, Lenny the Lion. The car also features Lionel's current logo. To add to the recently released Pennsylvania GP-9 is a non-powered B-unit featuring front and rear lights.

Lionel is introducing a Lionel Trains tractor-trailer, an American Flyer tractor-trailer, and a Linex tanker truck. Each of these trucks retails for \$18.95. A new three-pack of intermodal containers is also being offered.

Just Point and Click

I recently attended an open layout party run by member Bruce Kober, RM2175. You might remember I featured his layout some time ago in this column. His layout has improved and grown since I last saw it, and I hope to get some new photos in the magazine soon. While there, I saw a demonstration of a new train and accessory control product. A company called LaserTrac has developed this new product. Basically it involves operating a switch by using an inexpensive laser pointer. The product has many applications, but what I saw was a small circuit board that sat right on top of an O gauge switchtrack. It mounted to the switchtrack without any wiring. You merely mount it to the three binding posts of the switchtrack. Mounted to this board was a small

white cube, about the size of a die that you'd use with a board game. When you aim the laser pointer at this cube it causes a red light inside to blink twice and the switch controller is activated and the track switches. Hit the cube a second time with the laser and the cube blinks once and the track returns to the straight position. I also saw this device used to turn on a floodlight tower in the same way. The little cube plugs into a socket on the circuit board and can be removed and connected with a cable. This allows you to locate the cube away from the circuit board and the item you want to control. You might for example, locate the cube outside a large tunnel and be able to operate a switch that is out of sight. The specially modified laser pointer has a range of 500 yards; more than you'd ever need.

We were all given a chance to try this technique for controlling the switchtrack and the accessory. It was really quite ingenious and it wasn't long before many had all kinds of additional ideas for its use. This control operates independently of any other system and is compatible with both conventional and Command Control layouts. The inventor is looking to license this technology to toy train manufacturers. If you're interested in more information, check out the web sight at www.lasertrac.com.

That's It For Now

If you have a question or comment or anything that might be of interest to the club, but don't have time to write an article yourself, just call me or other members of *The Lion Roars* editorial team. We can put questions out to the membership and print the response in the following issue. So let's hear from you, even if it's just a suggestion for a topic of discussion. Letters are also welcome of course. If you send a letter, please be sure to include your name and address so that I can get back to you with any questions or follow up. Bill Schmeelk, 15 Birchwood Lane, Hillsdale, NJ 07642 (201) 358-1955.

The Mane Line

Travels in Lionelville

by Dennis Leon Clad, #10430

Just ask any Master Chief, "Why is so much time and sailor power spent keeping the ships of the world's most powerful force – the U.S. Navy – hosed down (to you landlubbers, that means freshly painted and sparkling clean) fore and aft, port to starboard?" I'll bet the old timers will tell you, "A clean ship is a happy ship." There's a lot of truth behind this simple explanation. Other important reasons are improved morale and good health – necessary in order to maintain a fighting edge.

Just as in our protective sea-going service, cleanliness is also important to the Admiralty at the Lionel Corporation's production facility in Mt. Clemens, Michigan. To produce the high-tech electronics and collectible paint schemes LCCA members expect, the officers of "U.S.S. Lionel" must maintain "flagship status" in the facility during the rough, turbulent seas of toy train competition. Their choice of a vendor for cleaning products was as important as the cleaning processes themselves.



Jerry Hamilton shows the Zep train cars by Lionel (L to R): #6-16149 tank car, the upcoming TOFC set, and the #6-52141 box car.

When I toured the plant of the world leader in toy train manufacturing, I couldn't help but marvel at the high level of cleanliness throughout the plant. Then a mind-boggling thought came to me: no one cleaning product could be used throughout this entire facility – with all of the different machinery and departmental tasks. I wondered what expert Lionel would consult as a guide for navigating it safely through the Magellan Straits of Cleanliness. I probably would have hoisted a "ship in distress" flag at that point, but not Lionel. As with everything else they attempt, only the best would do. They chose a leader in the cleaning industry: Zep Manufacturing Company in Atlanta, Georgia.

When I began writing this article, I had no concept of the many ways this cleaning and caring company touched our daily lives. If you have visited a public building, stayed at a motel, taken Spot to the vet, driven a rusty hulk through a car wash, admired a shiny 18-wheeler, or had an unusually pleasant experience with a portable toilet at your county's Volunteer Firefighters Bar-B-Q fund-raiser, then Zep might have been there and made your life happier, healthier, and cleaner.

Although Zep is a 61-year-old enterprise, their hull is not barnacle-laden. They've learned through experience that there's something new to learn every day in the cleaning business. Before environmental protection became a national issue, Zep had already formed an en-

vironmental education program. They taught their customers, including Lionel, how to use Zep products and chemicals correctly and to dispose of them properly according to government regulations. Many of our nation's biggest (and inherently grimey-est) railroads are Zep customers.

One could say that Zep wrote the "Blue Jacket" manual for the industry. I've always thought that the best officers aboard ship were those who came up through the ranks. I believe Zep must think the same way. The best example of this line of reasoning is their Manager of Administrative Services, Jerry Hamilton. With 34 years of service, Jerry knows about trains through his additional assignment as a premium buyer for the company. There was no one more qualified than

he to design a true toy train collectible – the Zep Manufacturing Company Lionel train car (see **photo 1**).

For three years, there's been a lot of scuttlebutt in the train hobby about the first two uncataloged Zep cars. Now, for the first time anywhere, TLR readers can learn about the availability of these highly desirable Lionel items.

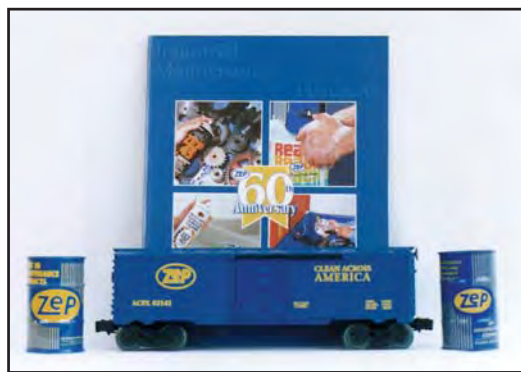
Just as natural talent is born not created, the Zep cars – true modern era Lionel collectibles – were born for a different purpose than collectability. The original purpose was to furnish a premium for Zep salespersons to give to their best customers. I've got it on good authority (from Jerry) that the first Lionel customer gift was a big success for Zep's sales force. Also, it awakened in many their childhood love for Lionel toy trains.

With a gift like the first-ever Zep railroad tank car by Lionel (#6-16149 – see **Photo 2**), it's easy to see why it was so well received. Built in September 1995, it featured the company's colors (yellow with blue lettering) and the Zep motto – "Clean Across America."

Because the premiere Zep toy train car was such a success, Jerry sensed that the second train car in the series would have to follow a tough first act. Perhaps his years of experience with the company or his buyer's instinct prevailed. For collectors of Lionel box cars, the choice of a 9700 series box car couldn't have been a



The first Zep car by Lionel – the tank car in corporate colors: yellow with blue lettering.



The second Zep car by Lionel – the box car in reverse corporate colors: blue with yellow lettering.

better offer (see **photo 3**). The Lionel #6-52141 repeated the Zep color scheme but in reverse – blue with yellow lettering. To the left of the car door is the Zep circle logo; in a dominant position to the right is the corporate slogan.

The upcoming third addition to this high-priority Zep toy train will be a very limited, three piece TOFC set: a flat car, truckcab, and matching trailer on board. This three-piece set has not been produced yet, so a decision has not been made whether or not to release Zep TOFC sets to non-Zep clients.

With their limited distribution and production quantity, Lionel promotional sets and rolling stock are becoming an area of special interest for some collectors. When compared to other items, these scarce toy trains hold their value because of their niche status and rarity. In many cases, these items can double or triple in value on the secondary market. One would be hard pressed to find current club cars with that type of price performance – let alone cataloged rolling stock.

For new members joining our collector ranks, Lionel advertising cars and promotional sets are great destinations to which to set a course. Such a collection would impress any three-rail-sailing sea dog.

With a total production run of 2,500 tank cars and only 712 box cars, one could reasonably expect Zep to keep these wonderful Lionel toy trains in mooring. However, Zep is an honorable company with a 1950s style of doing business, so Jerry has graciously and generously decided to release the few Zep items that remain at company headquarters in Atlanta to non-Zep clients. The prices are: \$39.95 plus S&H for the Zep tank car and \$59.95 plus S&H for the Zep box car.

Because of the limited number, a Zep box car can be purchased only as a pair/set with a Zep tank car. However, Zep tank cars can be purchased. To order, call Zep Manufacturing in Atlanta at 404-352-1680; then ask for Train Cars Promotion. E-mailers can contact jhamilton@zepmfg.com. LCCA members with fax machines can contact him at 404-605-9720. Sorry, ship to shore radio or Morse code channels are closed.

Just as I was about to think the Lionel Corporation stood alone at the end of the 20th century as a top quality manufacturer with customer service as their number one priority, happily I discovered Zep Manufacturing Company as another example of this philosophy of doing business. It was an honor for me to tell their story. Happy tracks!

***NOTE:** A special LCCA “Thank You” to Zep memorabilia collector, Ray Polanis, for the photos of just a small part of his collection.*

Sold !! The Lion Roared !!

Buying and Selling Toy Trains at Auction

by

Jim Kellow

Author’s Note: The information used in this article was provided to me by Buz and Norma Ray who are active in the auction business.

Is this the right track for acquiring that elusive item? How about selling your collection? Will it work for you?

Let’s get a handle on some of this “lingo” that can make an auction mysterious and even frustrating for the first time attendees.

Preview The time allotted before an auction for the potential bidders to inspect the items that will be offered for sale. This may be a few hours or sometimes several days.

Lot An item or group of items to be auctioned off.

Auctioneer During the actual bidding and selling, the auctioneer is the person in control. He/she has the gavel. Statements made by the auctioneer at the time of auction always supersede information previously printed or spoken.

Spotter A person that works with the auctioneer and helps point out individuals that are interested in bidding on the lot currently up for auction.

Boxed Lot Just like it sounds, a bunch of items in a box to be sold as one lot. Who knows what you might find in here.

Catalog A listing of items in the auction usually identifying lot numbers associated with each item or group of items to be sold.

Uncataloged Items at auction that are not listed in the catalog. Could be some good deals here because only the people who attend the auction know what is available in this area.

Attendee A person who actually attends the auction.

Absentee bidder A bidder who has seen the items at preview time and left a bid with the auction people.

Mail Bidder A bidder who relies on the catalog description to place bids. Again this bidder must supply the auction people with his lot numbers and bid amounts.

Phone Bid A bidder on the phone to the auction house at the time of the auction.

Buyer’s Premium An additional amount the high bidder pays over and above the actual amount he/she

bid. Usually a percentage.

Consignor Someone who has put up items for sale in the auction.

Buy Back A consignor who bids on his own items and buys them back. Usually because he/she is not pleased with the price it is bringing.

Shill Bidder A bidder (usually a friend of or known to the consignor) bidding on items with no interest other than driving the prices up or in some cases buying back the items for the consignor.

Reserve A minimum selling price set by the consignor.

Times the Money A group of items that are bid on as if you were only buying one item, then the high bidder is awarded all the items for the amount equal to the number of items times the amount bid. There are five items in the lot and the bidding goes to \$30, the high bidder gets all the items for \$150.

All for One Money A group of items that are sold as one lot. High bidder gets all the items for the high bid amount, similar to a box lot.

Choice Out A group of items, usually similar in nature, where the high bidder is allowed to take as many items as desired from the group, each for the cost of his/her high bid. After he/she has selected, the bidding process starts over and continues until all items have been sold.

Prices Realized A lot-by-lot listing of the selling prices. Usually does not include uncataloged lots.

You're Out Doesn't mean you can't bid anymore, just that you are not the high bidder at this time.

You're In Congratulations! You are the high bidder... but that may change in a second.

OK. Now you know most of the major terminology. Don't lose this article, you may want it as reference in the up coming months.

Chief Dispatcher

by

Bob Amling



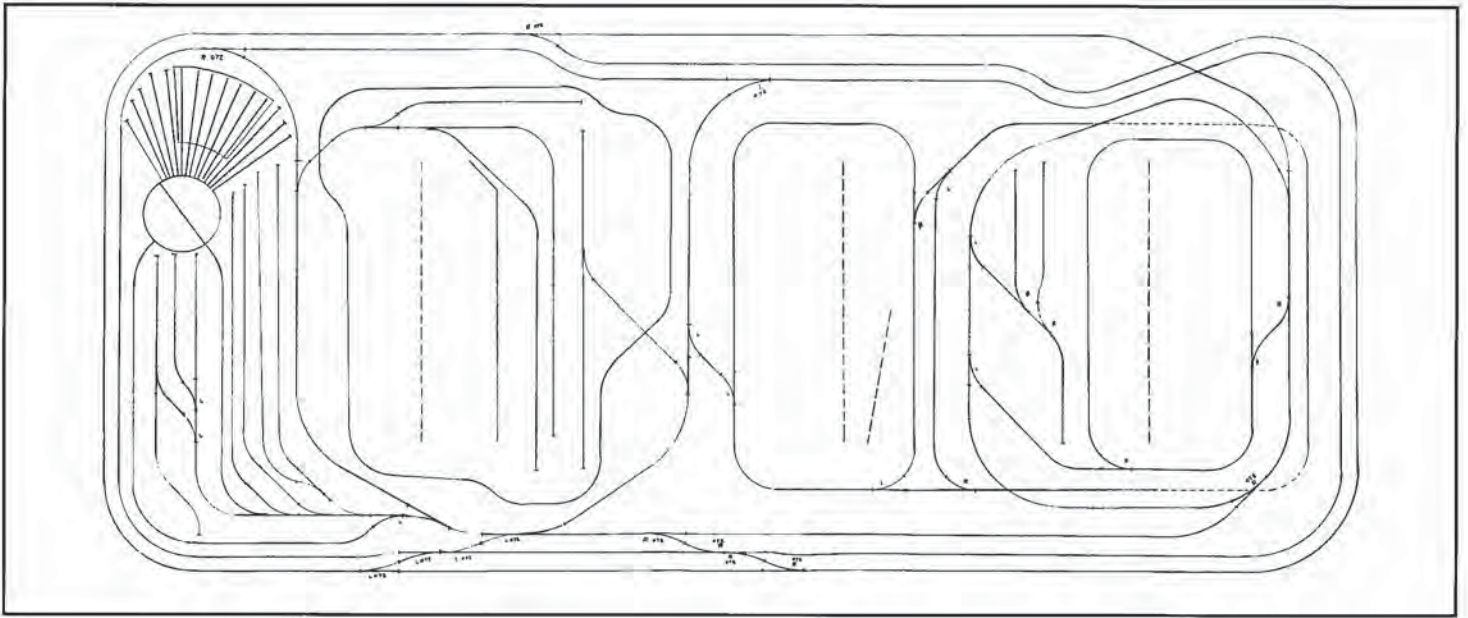
Welcome back! I have several items to cover this issue. But first, a little deviation before we get to the dispatching.

I Love Toy Trains 5

As I was perusing the train boards on AOL just before York, I read a post by Tom McComas. He offered five free copies of "I Love Toy Trains 5," one each to the first five people that showed up at his table on Friday morning. Tom was true to his word. I showed at his table when the hall opened on Friday, and he gave me the video in exchange for my e-mail address and my promise to review the video and provide an evaluation on-line. With apologies to Bill Schmeelk, I thought that I would share my review here as well.

I think that I might have to go back and get the tapes one to four. I can't wait to show this tape to my grandchildren! It appears that most of the video was filmed at Ward Kimball's layout. Ward made a cameo appearance, and I recognized his layout from other videos. It is always





a treat for me to see Ward's layout in action. There is just so much going on, and Ward's antics are the best! The video has a nice mix of colorful trains running with catchy tunes playing. I just know that my granddaughter will be singing along. There are plenty of accessories operating, kid comedy, and information. Jeffery McComas delivered essential train information and provided educational value. Jeff did a great job with this. I'm sure that the kids will relate to someone their own age.

Although I always enjoy watching the prototypes run, I thought that they were a little overdone in this Toy Train video. I would have liked to see more toys! I give TM 3 1/2 toots (out of 4).

Out of the Mailbag

Jim Rothermel RM 10971, wrote about his layout, which is 16' x 36'. Jim has laid down six loops which are all interconnected. In addition there is a trolley loop which is independent. The two main loops are constructed of Gargraves track with 072 curves and switches. There are two reversing loops, also with 072 curves. There are two lower level loops with O track. The upper level main is also Gargraves with 072 curves. This loop connects to the mains with ascending and descending grades of 1.75%. The upper inner loop is O gauge. The trolley winds through town and out to the country, passing through the industrial area on the way back to town. I prompted Jim for a sketch of his layout, and was treated to a "D" size blueprint. Very impressive, Jim! Our great editorial staff has reduced them so that we all may enjoy them here (**figure 1**). Jim also supplied a few pictures that his wife was good enough to share. **Photo 1** shows the trolley running adjacent to the mainline and turning in towards a park. The schematic shows the trolley line to be a large loop, which crosses two different yard leads. Jim uses a no. 313 bascule bridge to accomplish one crossing, and the other

crossing is at grade. We will have to hear more about that crossing, Jim. In **photo 2** we see the trolley out in the country. How about those corn stalks! Farmer Brown has been busy. **Photo 3** shows a hard working Shay negotiating a wood trestle on the upper level. Jim said that the layout allows for the staging of many operational problems. I would really like to run a local freight on this layout. It surely would keep a few operators busy.

Lawrence Fachler RM 1642, wrote about his folding layout, which is 8' x 6' and has elevations. Lawrence runs three trains at a time, two of them on the same track in opposite directions! This is another layout design we must share with you. Unfortunately Lawrence's diagram didn't arrive by press time.

Alan Kalter RM 24024, wrote about his layout. Alan said that he is quite content to have his trains run aimlessly in circles. That is what makes this hobby so great, if you like it, do it! Alan has an L-shaped layout that he outfitted with two loops of 027. The outer loop has 042 curves and a trestle set, which Alan refers to as "Dead Man's Hill." The hill eats plastic drive gears like crazy. Alan's inner loop utilizes seven sidings. Alan said that he laid so much track that he has spaced himself out of operating possibilities, but he does have an operating gantry crane, Lionel/Flyer oil drum loader, and no. 497 coal loader. Alan also belongs to a non-affiliated group that sets up modular layouts in the Salem and Eugene OR area. The modules have been inspired by the Tinplate Trackers standards, but modified to their own needs. If you are a LOTS member, you saw Alan's photography skills in the last issue.

Modular Layouts

Jim Kellow has asked about modular layout operators. Not having a large operating layout at present, I would take part in a modular group. If we started now we could have one heck of a layout at the combined convention in 2000. The Tinplate Trackers put out an impressive set of

standards for building a module. If you followed the standards you were 99 44/100% sure that your module would mate correctly with anyone else's that followed the standards. The Tinplate Trackers standards were largely the work of Albert Baily of Glendale, CA. Unfortunately, Albert passed away in the early '90s. Larry Carpenter picked up the slack for an issue or two but then everything stopped. Speaking with Larry, I found out that he stopped publishing when he no longer had enough content for an issue. We spoke about the status of The Tinplate Trackers, and Larry told me that there were many local groups that had adapted the standards to their own needs. The TCA publishes a list of modular enthusiasts, perhaps we should also identify our members that work on modules. It would be great if we could establish several regional groups and then, who knows?

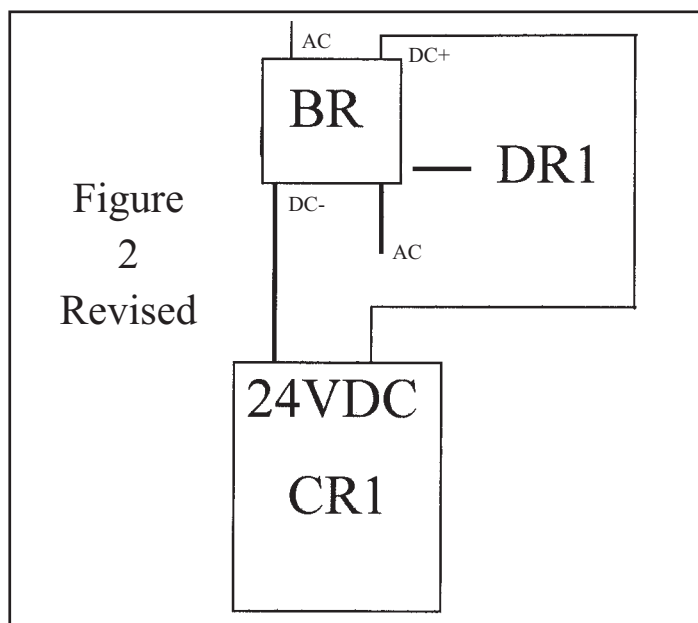
Train Runners of North America

There is another group out there that is promoting running on the floor. They get together in a large empty room and set up a layout that is only limited by the amount of track and power available. These folks have a few standards, but nothing like a modular group.

It's a quick way to set up a large layout, and get down to operating! For more information contact: Thor Sheil at lackawanna@railfan.net.

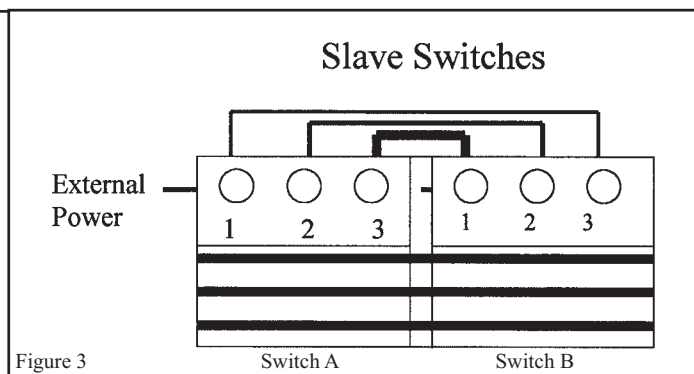
WHOOPS!

It's correction time: I was looking over last issue and realized that the connections on the bridge rectifier are pictured wrong. I apologize if this caused anyone any grief. The corrected diagram is in **figure 2**.



Slave Switches

I want to clarify the switch wiring for the flat-sided figure eight that I referred to in my first article. These switches do not have any controllers wired to them; they

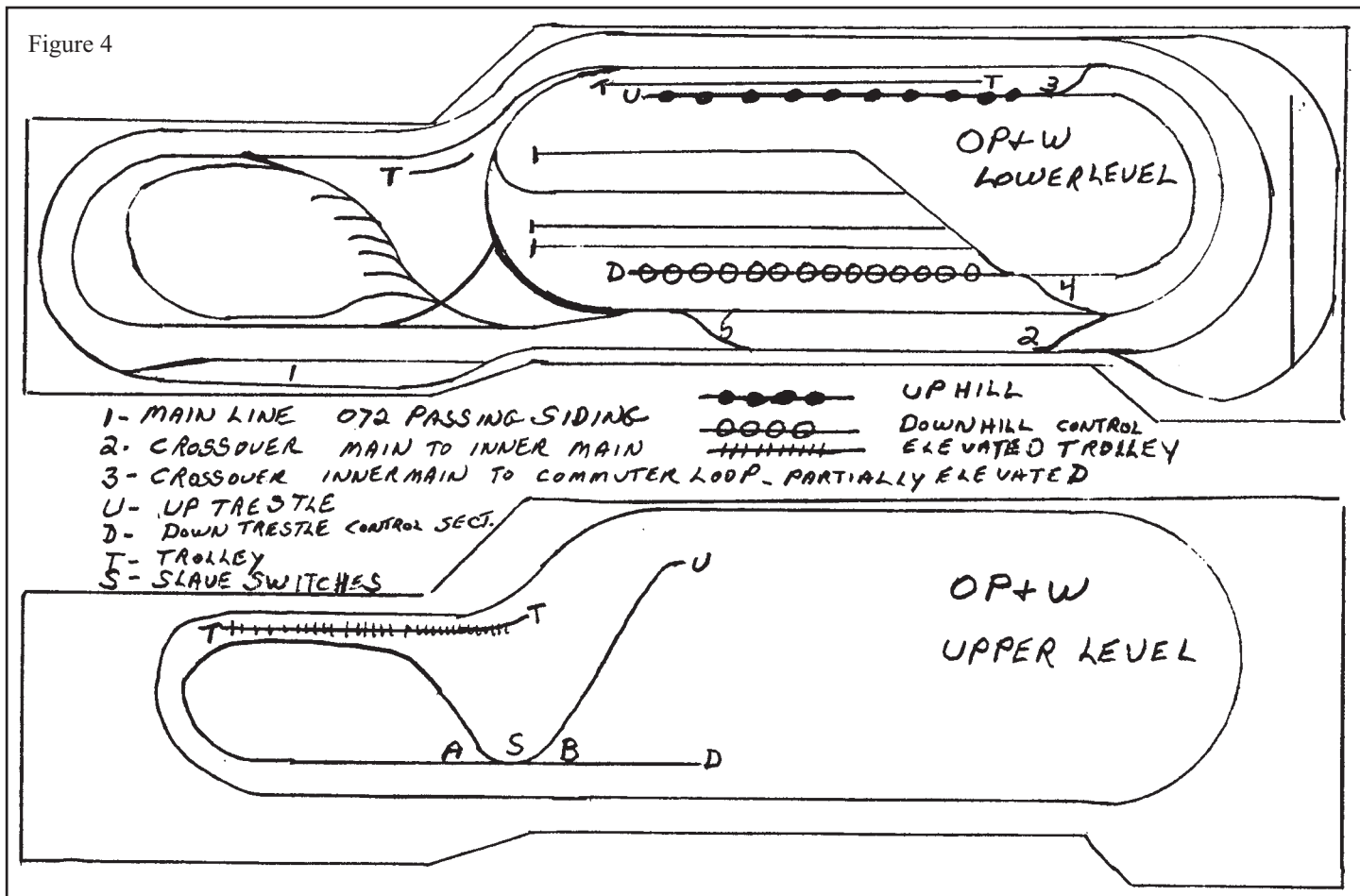


are controlled by the non-derailing feature. If you install a right and left switch back to back (motor to motor), you will need 3 short wires and a separate power supply. The external power feature greatly improves the performance of even a balky switch. As you are looking at the two switch motors (**figure 3**), picture the terminals as numbered 1-2-3 on each. Connect terminal 1 of switch "A" to terminal 3 of switch "B" and terminal 3 of switch "A" to terminal 1 of switch "B." Connect the remaining terminals, terminal 2 to terminal 2. What we have done is make the switches slaves of each other, as a train approaches both switches will throw simultaneously. (A good reason for external power.) If you remember I did this to ensure that the train always went down the controlled side of the graduated trestle. If you follow a train counterclockwise around the "flat-sided figure 8" (see the diagram on **figure 4** on the next page) starting at the right of the lower lobe, the train climbs the hill and approaches switch "B" which throws to the curved side, and switch "A" throws straight. Proceeding counterclockwise around the top lobe, we are back at switch "A" now thrown to the curve, while switch "B" throws straight forcing the train to the controlled side of the graduated trestle. The controlled downhill is nothing more than a Lionel rheostat (I found several listed in the pre-war section of Greenberg's guide, nos. 81, 88, 95, and 106) set to a safe voltage and connected to an insulated section of track; in this case the whole downhill. The rheostat is wired to the same transformer terminal as the rest of the loop. The output is wired to the insulated rail. By sliding the movable piece you are adding resistance and supplying less current to the track. These items can be found at swap meets or train shows for \$2 - \$10 dollars. Try to find a clean one. The rusty ones will give you intermittent problems.

Johnny's Layout Revisited

I described Johnny Forcenito's layout in the first column, and a few people remarked that a schematic would have helped the reader to picture what I was describing. The diagram in **figure 4** is in two parts, the upper and lower. The drawing is proportional but not to scale. A scale engine is restricted to the outer loop and

Figure 4



its passing siding at #1, the passing siding at the other end of the layout is not suitable for scale equipment. A train that can operate on 022 switches starts out at passing siding 1 and proceeds to crossover 2 which puts the train on the inside loop. From the inside loop the train can access the elevated loop and climb to Union Station. After proceeding around the upper loop as described above, the train would come down the trestle and re-enter the inner loop at

crossover 4. Once on the inner loop the train can cross over to the outer loop at crossover 5. Note the trolley line that runs from grade level to subway and then ends up at the upper Union Station.

Next Edition

I would like to explore runtime logs, maintenance logs and card files. Write to me at: hirail02@aol.com, or the address in the roster.



Lookin' Down The Track

by
 Ron Stem

I got a letter the other day. Out of the blue. It was a most pleasant surprise.

Now, most of you would or might say, "Now that's not such a BIG deal, Ron." Well, it is when you consider the circumstances. Yep, it's just another of Ron's stories.

It began during the late summer or early fall of '95. I was on active duty in the metro Washington, DC area. I usually 'recon' all the model railroad shops in the area.

One of them happened to be the Train Depot in Manassas, VA. The gentleman behind the counter was Joe Kennedy. About this time, Lionel announced its '96 Spring releases. There are about a dozen items or more that I would like to add to the roster of the Lehigh & Delaware. The shop has an early buy plan. So, I filled out their order sheet and made a first installment toward the total purchase cost. In the meantime, my active duty period ended. So much for good intentions.

But wait — here’s where the rapport between a customer and a retailer becomes more than just the impersonal buyer/seller. I can not now recall if I had contact from Joe in the interim between late October ’95 to mid-January ’96. I probably did let him know that I was mobilized for Operation Joint Endeavor. Could I still make the payments from Europe and have the items shipped to my home? The reply – of course. The remaining payments were made. I did not return to the states until early November ’96. I checked the shipment. One item was duplicated. I returned it and asked for the item which should have been shipped. The determination was made that this would be permissible. Joe was not even on the store’s staff while all this happened.

Well, I am remembered by the Train Depot. They still mail me flyers occasionally. But...Joe Kennedy...did he?

Well, he did! The letter, which I received this past week, was from Joe. Turns out he noticed the name at the top of this column. However, it wasn’t until our editor decided to place a face with a name that Joe realized that this was the same Army guy that would come to Manassas to look around and maybe buy an item or two.

The thing is, relationships are fostered in the most unlikely places and ways. I appreciate Joe for his understanding at a time when I needed it. As it turned out, the circumstances were right that things happened the way they did. That is not always the case. I would like to think that had it been the other way an agreement would have been reached amicable to all, for that is my impression of Joe Kennedy. I am quite sure that he will not expect to be the subject of one of my columns. However, life is full of surprises. This is my way of letting him know that he is a valued friend. One to whom I am pleased to say, “I’m glad our paths crossed.”

Letters. They’re important. Have you written one lately? I have – two, but that’s another story!

The Tinsplate Cannonball

by

Ken Morgan



I’ve been putting some thought into this column since even before I signed the train order to write it. Maybe the best way to start is to tell you a little about myself and my terminal disease: ferroequinophilitis. No - don’t look it up in your medical dictionary. Roughly

translated (my Latin wasn’t that good even in high school, let alone now), it means “infection with the love of trains” although I think the “phil” part is Greek, not Latin.

But I digress. The problem is, I’ve never met a train I didn’t like. Or, at least, hardly ever. And that from a long-time LIRR commuter. It all started when I was very young. In fact, even before that. You see, I wouldn’t be here without trains. Let me explain. My father was from Bushwick (Brooklyn), NY. My mother was from Ridgewood (Queens), NY, about 1-1/2 miles away. In 1941, they met each other by chance on a railroad tour around the country. When they returned, they continued to see each other, often using the NYC elevated rapid transit trains to get back and forth. A couple of years later they got married. And another couple of years later, I came to be. So like I said, without trains, I wouldn’t be here.

That wasn’t the start of my “disease” though. That was the fault of my maternal grandfather. I was the first grandchild, and he had only daughters. So like all good little boys (and if you’re the first grandson, how can you be anything but good!), I was given trains for Christmas. Lionel, of course. Nothing but the best for this grandson! Set number 2125WS, which was a 671 freight set. Of course, I was too young to appreciate it. My birthday is in January, and I got the set on the Christmas just before I turned three. But it set the bug.

Years later, after playing with/abusing/sharing my trains with my brothers, my maternal grandmother, possibly the only person in the world who spoiled me worse than my grandfather, took me on a railroad tour around the country. Growing up on Long Island, I thought anything higher than a sand dune was a mountain. That was a trip! And it firmly set the “infection.” I was a confirmed, ‘til death do we part, railroad fanatic. Any scale; 1:1, 1:48 (or the general vicinity thereof), 1:160, 1:220; 1:64, 1:87, 1:32ish. Whatever. For the non-math majors, that’s prototype, O (properly zero, if you’re into history), N, Z, S, HO, Standard/LGB, etc. And since I am a Boy Scout Merit Badge Counselor for the Railroading badge, I can sort of justify having a little bit of all scales, except the 1:1 stuff, unless you count some things like old rusty track spikes.

But I digress again. The editor will have to keep me honest! I’ve migrated through Lionel to N, with a brief flirtation in HO with my oldest son, and back to O. And here I will stay. The little stuff was really only to fit it into a college dorm. And, yes, I did run it there, but it was then called OOO.

To return to my story, when I really started playing with/modeling trains (it was sort of a cross between the

two), I wanted to make my Lionel trains look more prototypical. That was the direct result of that trip with grandma. I saw lots of trains that didn't look like the LIRR. Among other things, they only had two rails, as opposed to the LIRR's three. Yes, Virginia, there is a prototype for nearly everything! And with vast experience as a builder of plastic models, I figured I could build some train stuff. Balsa, cardboard, a Dinky Toy crane, and lots of thread spools later, I had a freight house and platform with loads for gondolas. I also started looking for more trains, so I discovered the world of used trains. When I began, I wanted it to look "real," so I went in search of the post-war gondolas and box cars. I saw some pre-war freight cars, but they looked terrible. Nothing like the real trains I had seen out west. So I concentrated on the "realistic" post-war equipment.

Now, I've written before for *TLR*, and will continue to do so, so let me say up front that I know Lionel had some very close-to-scale equipment (besides the 700/763/773 - the F-3, GP-7/9, NW-2, and FM Trainmaster are all essentially scale). But most of the rolling stock I was buying was not. We're talking short gondolas and box cars. So after a while, I took another look at that pre-war stuff, and broke down. It had a different sort of charm, sort of homey and nostalgic. And another phase of my "disease" set in.

There have been many other phases since. I do a lot of modern/hi-rail with the Nassau Lionel Operating Engineers in Levittown, NY, and I am totally undisciplined in what I buy. Like I said, I've never met a train I didn't like. But just like I wouldn't be here without trains, our hobby wouldn't be here without those pre-war tinplate trains. That's when JLC set down the basic principles which have directed so much of what followed for Lionel trains, and (because of the influence Lionel had on the total market) on virtually all of the market; regardless of the corporate logo on the product.

As I write this column, I will probably drift all over, but I promise to stick with those pre-war treasures. I'll look at the trains themselves, running them, fixing them, their history and development, prototypes, the catalogs, and whatever comes to mind. If anybody out there has any particular hot buttons or questions, let me know, and I'll do my best to dig up a response. Since I currently only have e-mail at work, please contact me via snail mail at 717 Foch Blvd., Williston Park, NY 11596-1011.

I look forward to sharing some of the nostalgia, color, history, and fun of those old trains with all of you. In the meantime, all aboard, and happy collecting!

Odds & Ends

From the Backshop

by

Ronnie Rise



Enhancing the **Night Scene** with **LEDs**

Nothing is prettier than a model railroad at night. Street lights, lighted buildings and structures, coach lights and locomotives, all of these and more add to the overall effectiveness of the night scene on your railroad. Not all that long ago, it was discovered certain chemical substances would emit visible light when charged with DC. This research led to the development of the LED or Light Emitting Diode. These miniaturized DC lamps with their beautiful iridescent colors are tailor-made for use on model railroads.

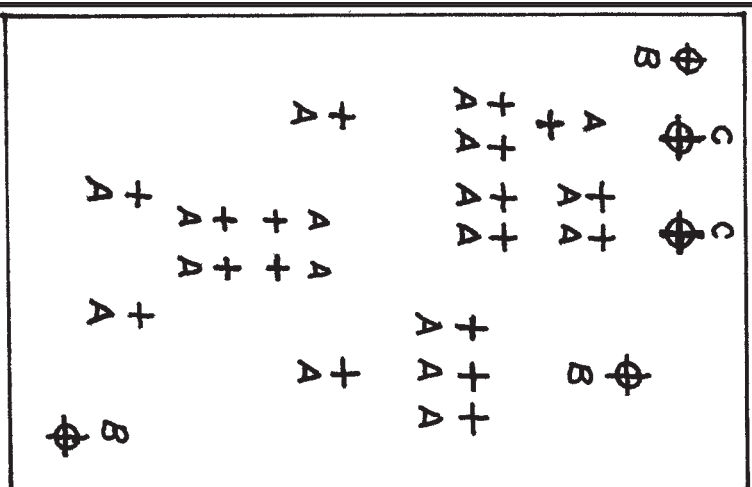
Where could you use these miniature lamps on your layout? Most anywhere you wish. A Lionel grain elevator could use an aircraft warning lamp. How about the roof of a water tower, or perhaps on a street barricade in front of an open manhole? A most obvious location is the roof of a police car or fire truck. I recently built a radio station for my layout and used ten of them on the tower. The effect of this model in a darkened room is nothing short of stunning. Where would you make use of them on your layout? ANYWHERE YOUR HEART DESIRES!

An important consideration in using LEDs is a power supply. Since LEDs operate on direct current, the supply must be DC. The voltage should remain constant as additional LEDs are added to the total load. This means that our LED supply board should be regulated. The power supply described in this article can be fed from an auxiliary voltage on a Lionel transformer and will supply up to one ampere of regulated DC at 2 volts. This is sufficient to power up to 50 LEDs; more than enough for the average layout. We'll be using Radio Shack (RS) parts for the power supply and also the LEDs. An important consideration in using LEDs is the fact they have an almost unlimited life span when operated at their rated voltage. However, over voltage shortens the life of the device dramatically. A regulated supply will prevent premature burnout.

Editor's Note: Ken Morgan is now a regular. Contact him with your questions or comments about pre-war tinplate.

DRAWING "A"

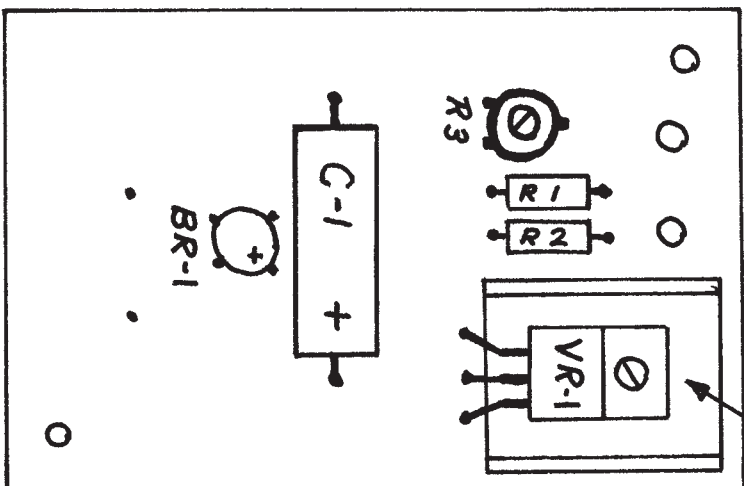
HOLE LAYOUT
(TOP VIEW)



— SIZES —
 A = 1/16"
 B = 1/8"
 C = 5/32"

DRAWING "B"

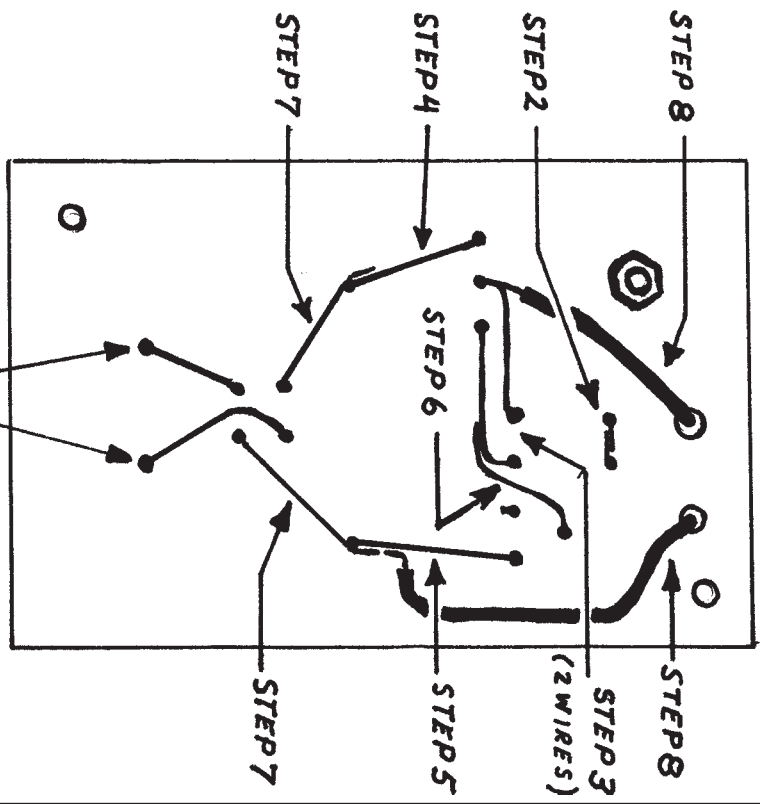
PARTS LAYOUT
(TOP VIEW)



NOTE: NO CONNECTION
 TO PIN 3 OF R3. BEND
 PIN OVER, FLUSH WITH
 BOARD.

DRAWING "C"

WIRING
(BOTTOM VIEW)



STEP 9
 2 CONNECTIONS
 ON TOP SIDE
 OF BOARD

DRAWN 5-2-98

RONALD R. RISE

PARTS LIST - 2 volt regulated supply

Designation	Description	RS Part No.
BR-1	1.4 amp bridge rectifier	276-1152
C1	1000 UFD 35 Volt Capacitor	272-1019
R1	220 OHM 1/2 Watt Resistor	271-1111
R2	22 OHM 1/2 Watt Resistor	271-1103
R3	1000 OHM PC Board Trimpot	271-280
VR-1	LM 317 Voltage Regulator	276-1778
HS-1	To-220 Heat Sink	276-1363
	You will need a few miscellaneous items:	
	4-40 Machine Screw-3/8 inch long	
	4-40 Nut	

A length of 18 gauge lamp cord (should reach from your transformer to the center of your layout).

A small piece of kitchen Formica for the circuit board. Go to a cabinet shop and ask for a scrap piece; 1/16 inch thickness is ideal.

Two number four wood screws – 3/4 inch length.

A pair of terminal strips for connecting the LEDs to the supply board (solder lug or screw type, ten terminals or so) with wood screws for mounting.

Having collected all the materials, go to a copier and copy **figure 1**. Cut out drawing “A” and lay it on the Formica. Mark around the outside of the board and cut it to size. A bandsaw is ideal for this job; however, a fine tooth hacksaw will work equally as well.

We are now ready to begin drilling the required holes in the board. Using clear Scotch tape, tape the layout drawing to the board at the edges and fold the tape around the board. Using a drill press or a variable speed hand drill, drill all of the holes in the board with a 1/16 inch drill. This is size “A.” Change your drill bit to 1/8 inch and enlarge the holes at locations “B” and “C.” Again, change the drill bit to 5/32 inch and enlarge the holes at locations “C” only. This completes drilling the board and the paper overlay may be removed and discarded.

Drawing “B” is a top view of the board and drawing “C” is a bottom view. Use drawing “B” to install the components and drawing “C” for wiring the board.

Wiring the Board

Step 1

Locate the heat sink (HS-1) and the voltage regulator (VR-1). Orient the holes in the board as shown in drawing “B.” Align the hole in the top of VR-1 with the hole in the board. Using needle-nose pliers, bend the two outside leads outward to match the position of the

1/16 inch holes in the board. Next bend all three leads downward 90 degrees and insert them in the board.

Slide the heat sink between the regulator and the board, align all three holes and secure with the 3/8 inch 4-40 machine screw and hex-nut. When completed, the finished job should look like step 1 on drawing “B.”

Step 2

Locate resistors R1 and R2. Bend the leads downward at 90 degrees and insert into the board as shown on drawing “B.” R1(220 ohms) goes into the left hand holes and R2 (22 ohms) into the right.

Holding the resistors firmly against the board, turn it over and bend the two leads toward each other as shown on step 2, drawing “C.” Trim the two leads to 1/4 inch length, place them against one another and solder them together. The completed connection is shown on Step 2, Drawing “C.”

Step 3

In this step, we’ll connect the remaining leads of R1 and R2. Refer to drawing “C” Step 3 and bend the leads as shown. Connect the leads to pins 2 and 3 of the regulator, trim off the excess and solder.

Trim only the resistor leads. Do not cut any of the regulator pins; we are not done with them yet.

Step 4

Locate the 1000 UFD capacitor, C1; bend the leads downward at 90 degrees and install in the board. Be sure to install this part with the positive lead to your right as shown in drawing “B.” Connect the positive lead directly to pin one of the regulator as shown on drawing “C” Step 4. Trim the excess wire and solder.

Step 5

Install the 1000 ohm trim pot R3 as shown on drawing “B.” Hold the pot down firmly on the board, turn the board over and connect the negative lead C1 to the lower right hand pin on the trim pot R3 as shown on drawing “C” Step 5 and solder.

Step 6

Connect a short length of bare wire to the center pin of R3. Route the wire as shown on drawing “C” Step 6 and lay it along side the resistor lead which goes to pin 3 of the regulator. Overlap the resistor lead 1/4 inch and trim of the excess. Solder both ends of the wire. NOTE that there is no connection to pin 3 of R3. Bend pin 3 over, flush with the board.

Step 7

Install the bridge rectifier as shown on drawing “B.” Make sure the positive lead is installed in the far right top hole as shown on the drawing. Route the leads as

shown on drawing "C" Step 7. NOTE that the AC input leads pass through the two holes at the bottom of the board and return to the component side of the board. Overlap the capacitor leads with the rectifier leads by 1/4 inch, trim the rectifier leads and solder.

Step 8

Cut a 12-inch length of lamp cord (18 gauge) and split the wires for a length of 2 1/2 inches. Pass one wire through each of the 5/32 inch holes in the top of the board. Strip, pre-tin and connect one wire to the center pin (#2) of the regulator. This wire is the positive output of the board. See drawing "C" Step 8. Strip, pre-tin and place the negative wire as shown on the drawing. Solder both wires. You may now trim the excess length at the regulator pins. Split the other end of the lamp cord three inches or so and strip about an inch of insulation from each wire. Mark the positive lead (goes to pin 2 of the regulator) for future identification.

Step 9

Split each end of the remaining lamp cord about 3 inches and strip about one inch of insulation from all four wires. Looking at the component side of the board, you will see two bare wire leads which go to the AC side of the rectifier. Run one end of the lamp cord to these leads and wrap the standard ends around the wires. Two or three wraps will be sufficient. Solder both wires and trim off the excess length. You are now ready to test out your work.

Testing the Completed Board

Step A

Connect the long length of lamp cord to an auxiliary voltage tap on a Lionel transformer. Anything from 6 to 14 volts is ideal.

Step B

Connect the short length of lamp cord to a DC voltmeter. Connect the positive lead (marked in Step 8 of the assembly procedure) to the plus lead of your meter.

Step C

Using a small screw driver, turn the trim pot (R3) fully counter-clockwise.

Step D

Set your voltmeter on an appropriate scale to read 20 volts DC. Turn on the power and read the meter. (Approximately 1.25 volts) If not, turn off the power and check your wiring, you have a wiring error which needs to be corrected or a bad solder joint.

Step E

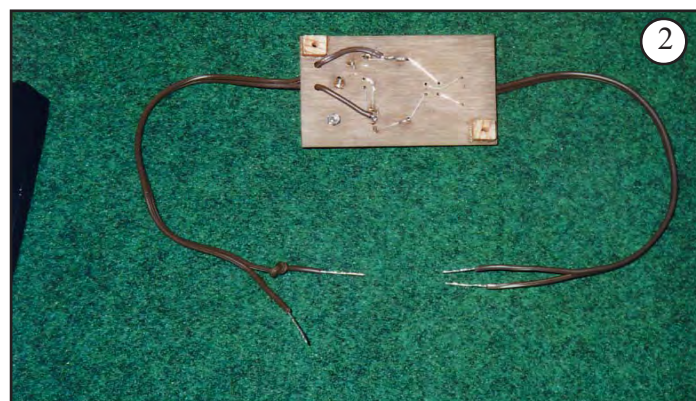
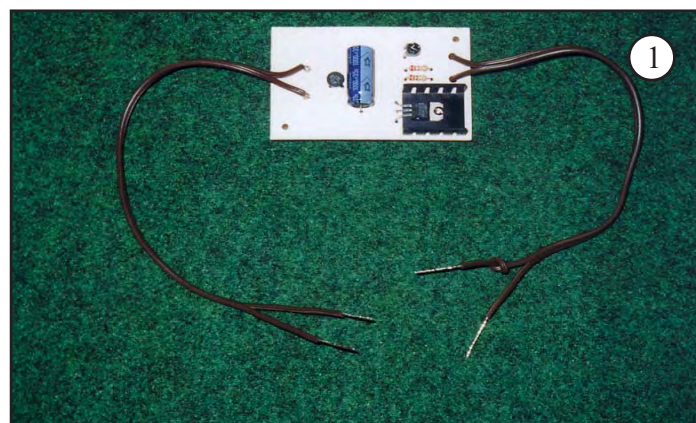
After you attain the 1.25 volt reading, set your meter on a range which will allow you to accurately read two volts. Most Radio Shack meters have a 3 volt DC range

which is ideal for our purpose. Adjust the trim-pot (R3) clockwise until the meter reads 2.0 volts. This completes the set up on the board.

Step F

Cut two small pieces of white pine or other soft wood 1/2" x 1/2" x 1/4 inch thick. Using super glue, attach these blocks to the rear of the card in the corners which contain the 1/8 inch holes. After the glue has set, turn the card face up and drill the 1/8 inch holes all the way through the blocks. You are now ready to mount the card under your layout. Use the two 3/4 inch #4 wood screws in the miscellaneous parts list. After you have mounted the board under your layout, you are ready for the two long terminal strips. Mount these horizontally, one directly above the other, allowing about 1/2 inch of space between the two strips. Connect the positive wire from the board to one strip and the negative wire to the other. Run a bare wire down each strip to tie all the outputs together. Run the AC leads of the card back to your transformer and make a final voltage check at the terminal strips (2 volts). If you have not disturbed the adjustment of R3 everything will look OK; if not, re-adjust R3 as required. **Photos 1** (front view) **and 2** (rear view) show the completed unit. Total cost should be about \$20.

Radio Shack has a number of LEDs which will work quite nicely on 2 volts. Perhaps the most useful is Part



#276-026, which is red in color with a .125 inch outside diameter. Red is available in a another version as well. Look around and you will find amber and green available also. Since most LEDs draw in the neighborhood of 20 milliamperes of current, small hook-up wire may be used. Model Power Corporation sells a red and black 24 gauge paired wire that is ideal for our use. It is available in most hobby shops. Large spools are available on special order.

This project has been designed and the text written for the beginner who has minimal experience in the electronics field. The knowledge has been provided, go forth and light up the night!

LIONEL'S RAILROAD
MAP ROADNAME
LOGOS / ITEMS -
PART VIII



by
Don Carlson

In this final part of the series, here's the last eight of the sixty-five logos from Lionel's #950 Railroad Map. Next 2 pages are Lionel's items by category/inventory number/description/year(s) produced in these roadnames.

Great Northern Railway



Lehigh &
New England Railroad

Denver & Rio Grande
Western Railway



Erie Railroad



Atlanta &
West Point
Railroad

Illinois Central
Railroad



St. Louis-San Francisco
Railway
(Fisco Lines)

Missouri,
Kansas &
Texas
Railway



19304	Covered, gray w/blk, 88 Operating Cars	1055 2245	Alco A Unit, red w/wht strp, 59-60 F-3 AB Units, red w/wht, 54-55
9384	Short Hopper, gray w/wht ltr, 81	8460	NW-2 Switcher, 74-75
16675	Log Dump, green w/orng ltr, 94	18558	GP-9 "91" (JC Penny), 94
16713	Log Dump, orange w/grn ltr, 95 Ore Car	6464-350	Boxcars
19308	Brown w/white ltr, 89 Refrigerator Car	6464-515	Tuscan w/white ltr, 56 Lt grn-blue door, 57-58
5720	Green w/gold lettering, 84 Tank Car	16233 16623 19235	Auto, yellow w/blk ltr, 92 DD, orange w/blk ltr & ETD, 91 Yellow w/blue door, 91
6304	1-D, grn/blk/wht (FARR #3), 81 Passenger Cars	16537 19724	Cabooses SP-Type, red w/white ltr, 92-93 Extended-Vision "125", 94
19116	Baggage Car, "1200", 92		Cattle/Stock Cars
19117	Combo Car, "1240", 92		Red w/white ltr, 58
19118	Coach, "1212", 92	6556	Red w/white ltr, ylw doors, 72-75
19119	Vista Dome, "1322", 92	9707	Yellow w/blk ltr/doors, 73-75
19120	Observation Car, "1192", 92	9725	Flatcars
19183	Full vista-domes 2 pack, 97		Bulkhead, black w/wht ltr, 73-74
	Illinois Central Railroad	9023	Red w/wht ltr & silver vans, 91
	Steam Engines	16330	Depressed ctr w/cable reels, 92
18620	2-6-2, yellow ltr, 91	16356	Hoppers
18625	4-4-2, "8625", 91		Short, dk green w/ylw ltr, 92-93
	Diesel Engines	16410	2-Bay ACF, grn/ylw (Std O), 91
2363	F-3 AB, orange stripe, 53-56	17004	Operating Cars
8083	GP-9 Powered, 70-72		Coal Dump, blk w/wht ltr, 89
8254	GP-9 Dummy, 72	16613	Tank Cars
8580/82	F-3 AA, orng-ylw strp, 85-87		3-D, green w/yellow ltr, 92
8581	F-3 B Unit, w/horn, 85-87	16115	3-D, grn w/ylw ltr (027), 92-93
8669	U36B Powered, blk ltr, 76-77	16119	Liquefied Oxygen w/blk tank, 93
18210	SD-40 "6006", 93	16368	TTOS 1-D, red/ylw "3739469", 89
18217	SD-40 "6007", 94	17877	
18924	Industrial Swtchr "8924", 94-95		St. Louis-San Francisco Railway (Frisco Lines)
	Boxcars		Steam Engine
820	Orange (O), 15-26	18130	2-8-2, "4100", 93
1988	Midwest TCA, 88		Diesel Engines
6232	Orange w/black ltr (Std O), 86	8571	U36B, Pwr, red w/wht, 75-76
9200	Orange w/blk/wht ltr, 70-71 Cabooses	8572	U36B, Dummy, red w/wht, 75-76
	N5C, orange w/blk/wht ltr, 70-72	18504	GP-7 "504" (FF #5), 91
9160	SP-Type, orng w/slv roof, 76-77	18920	NW-2 Switcher "254", 94
9176	Extended-Vision w/smoke, 93		Boxcars
19716	Gondola	6014	White/red/orng body (027), 57-69
	Orng w/blk or red w/wht, 79-83	6014-60	Red w/wht ltr, 57-58
	Hoppers	6014-85	Orange w/blue ltr, 69
9340	Short, black w/wht ltr, 83-85	6014-335	White w/black ltr, 57
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	Lehigh & New England Railroad		We're sure many LCCA Members enjoyed the series of articles that covered all 65 logos around the map. Let us know if you've put them all up in your trainroom and learned of all the items Lionel has produced over the years in these roadnames.
	No Lionel items produced to date.		My thanks to Kent Johnson, RM #14570, and Editor of <i>Greenberg's® Roadname Guide To O Gauge Trains</i> © 1997. Item list used in the series taken from this book, and reprinted with the permission of Kalmbach Publishing Co.
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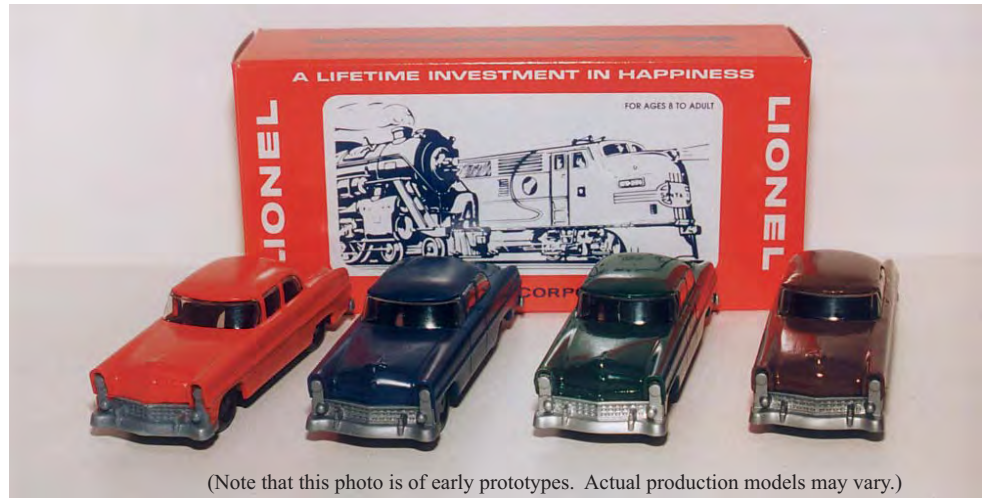
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