

Rochester Model Rails

Dedicated to Quality Model Railroading

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ROCHESTER, N.Y.

JUNE 2004



B. Johnson Leather Works by *Stoney Creek Designs* on Gary Patterson's O scale 3-rail layout in Lima, NY. For more great pictures see his website: www.cherelvalleyrailroad.com Gary built the structure and used an *Olympus 5050* - 5 megapixel digital camera to take the photo.

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Building the B. Johnson Leather Works

by Gary Patterson

Overview

The B. Johnson Leather Works by *Stoney Creek Designs* (owned by Roger Malinowski) is an O scale plaster craftsman kit. At first glance it looks like a very formidable kit to assemble but after fully reading the instructions you begin to get a feeling that it is nowhere near as hard as it looks.

Within the instruction sheets, Roger offers many valuable tips that aid the construction process. His instructions are very easy to understand and the pictures supplied with the kit supplement the text.

This is not a kit that you build in a night or two, but if you take your time it will become the showpiece of your layout. If there were anything that someone might complain about it would be that, because each of the four sides has so much detail, it becomes a problem as to where to place it on the layout so all of the detail can be seen.

Deviations from the Instructions

There were some deviations from the instructions, but only in a few places. I felt that I wanted to brace the roof a little more so I used some 3/8" pine stock for extra supports.

The instructions say to seal the plaster with clear lacquer. Since I seem to immediately start coughing around lacquer I opted to forego any kind of sealer. Also, since the castings were not sealed I used a very fine brush and applied a mix of India Ink and alcohol to the mortar lines.

I used *Delta Cream Coat Paint* diluted with water on the castings and it flowed on just like a stain. To do this mix paint with water until it is like strong tea. Everything was dry brushed using *Floquil SP Lettering Gray* and not over sprayed with *Floquil Grimy Black* as Roger recommends.

I used some metal tubing and *Minitronic's* 14V lamps for lighting rather than what was supplied. The lights supplied by the *Stoney Creek* were non-functional.

Construction Details

Many parts are laser cut and all go together perfectly. The louvered assembly on the roof is a complicated looking structure but, because it is all laser-cut pieces, it is easy to assemble. Tabs and slots help to align it on the roof.

I used the paper supplied for the roofs, but after I had cut it into scale strips I crushed each strip in my hands to give it wrinkles. These will show up when the roof is dry brushed. Weathering chalks were also used on the roof.

Conclusion

I feel that the price of this kit, about \$160, is one of the best values for a structure of this type. Any questions or for pictures of this building please contact me at my Website: www.cherelvelleyrailroad.com

[Ed. – See a photo of Gary Patterson's B. Johnson Leather Works on the cover of this issue of the Rochester Model Rails.]

Modeling the Bath and Hammondsport Railroad

Part II - The Structures

By Dick Senges

When planning the structures for the B & H RR at Hammondsport, NY, circa 1900, I depended on three major sources: Sanborn Fire Insurance Maps, old photos, and the existing structures (see article in the *Rochester Model Rails*, May issue, for location of structures). These three sources gave me a fairly good idea of what existed between 1898 and 1913. The three major criteria for the final selection of the buildings were: what would fit in the layout space, what had visual appeal and what probably existed circa 1900.

Based on the above, I decided to model ten structures including the long one-story trestle (the trestle will be discussed in the next issue of the *RMR*).

One other constraint was that I did not want to take forever to complete the B & H RR. With this in mind, it was OK to purchase ready made structures and easy to build structures that would be fair representations of the ten structures. Later, as time allowed, I could choose to upgrade structures if desired, e. g., the B & H passenger depot with the kit by Muir.

One of the main structures, (the one that got me started on this quest) is the Lyon Brothers Grape Packing

House. This was a very large structure, about four times too large for the space allowed. So as is often the case, a compromise was in hand. In this case I used a ready made building that I purchased from Bill Emond at the Syracuse, NY, Train Show. He had built this structure in 1993, as a distributor facility including two silos. I removed the silos and the names on building. Future plans call for the addition of appropriate signage. (*See photos of all the structures on the Page 5.*)

The next structure was the Ice House. Here again Bill Emond came to the rescue when I purchased his 1980 C-Thru Ice House. This structure looked OK as is so no changes were made.

Next to the Ice House was a small Shed. Here I used a small shed purchased from Rob Walker of Rochester, NY, at the Batavia, NY Train Show. Rob is a great builder of structures and the little shed was perfect for this area.

Back in 1900, there was a large Freight Depot next to the Passenger Depot. I purchased a built-up building here, but in this case, I re-roofed the structure with black construction paper, *Dull Coated* the whole building, removed all the

plastic windows and replaced them with real glass windows using glass cover slips (*see article in the RMR, March Issue, Page 10.*)

The most famous building in the era (and still is) is the Passenger Depot with its distinctive cupola on the south end. For now I used a small plastic depot purchased at one of the train shows. The roof was removed and the whole structure was painted a light brown. The doors, windows and corbels were painted dark green and the roof was shingled with *Campbell* shingles and re-glued onto the walls. Real glass windows were added. The plan is to replace the building with the B & H RR Passenger Depot Muir kit sometime in the future. At that time the windows will be white, siding gray, and the cupola in place.

In order to expedite things, I purchased a built-up section of a larger structure that gives a fair representation of the Wharf Shed. The structure was painted light brown, roof shingled with *Campbell* shingles, and the steel vertical supports painted black. Future plans call for the construction of a longer and narrower Wharf Shed and supports extending into the water of Keuka Lake.

During the early 1900's in the flat grassy area just south of the Passenger Depot was a Band Stand. Here I liked the *Woodland Scenics* gazebo kit, so I purchased and constructed it. The figures shown in the photo are *Fun & Games* figures and 1900 vintage figures by *Priser*. These are the best figures I have found for the late 1800's or early 1900's.

The Boat House was a very large structure taking up a lot of space. Not having that much space, another compromise was necessary. I purchased a smaller structure from Rob Walker. This can be seen at the top right of Page 6. Here again some sort of pilings will have to be constructed under portions of the boat house – a future project.

The two-stall wood engine house is still standing today in Hammondsport, NY, at the south end of Keuka Lake. Wanting to move forward with the project and having procured the Walther's engine house kit at a very low price, (*see article in the RMR, April Issue, Pages 6-7*), I constructed a brick engine house. Possibly someday this will be replaced with a more prototypical wood engine house – another future project.

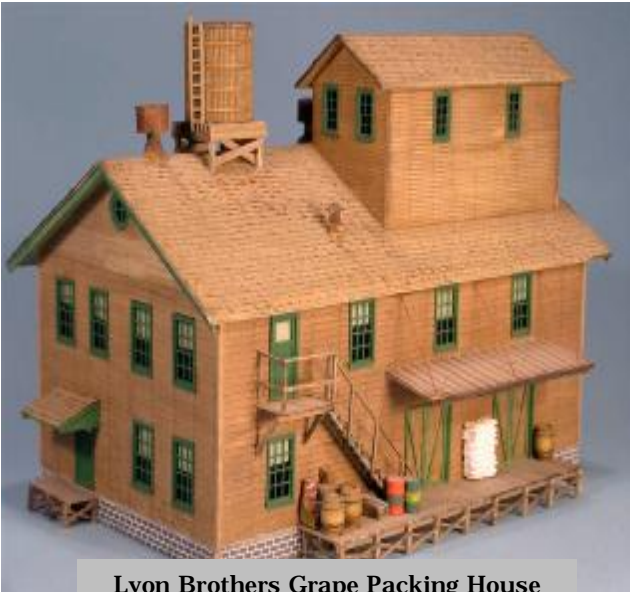
The 10th structure and one of the most visually appealing is the long one-story wood trestle going from the Wharf Shed to the Lyon Brothers Grape Packing House. This was totally scratch built and will be the subject of Part III of the Bath and Hammondsport Railroad series in the next issue of the *RMR*.

Editor's Note

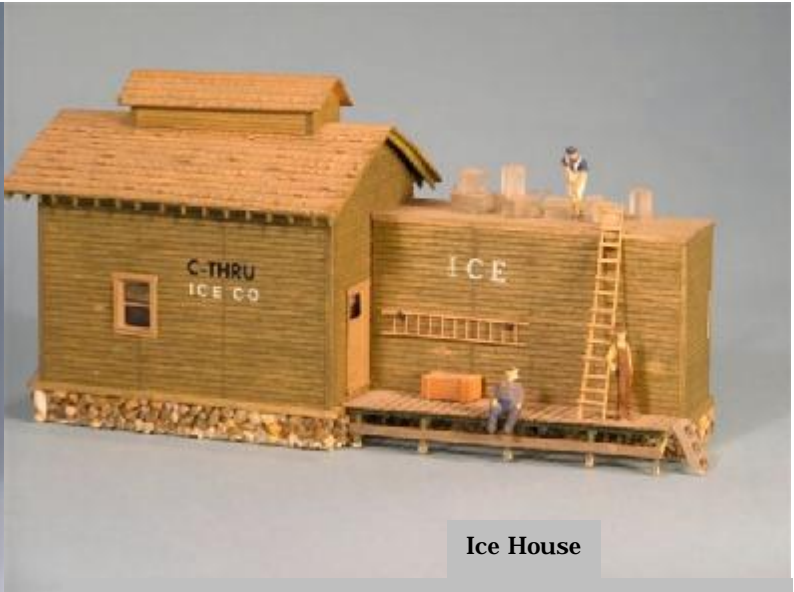
For Dick Senges' article on
*America's First Successful
Tank Car – Part I*

See the May Issue of
Mainline Modeler magazine

Pages 56 – 61



Lyon Brothers Grape Packing House



Ice House



Shed



Freight Depot



Passenger Depot



Wharf Shed

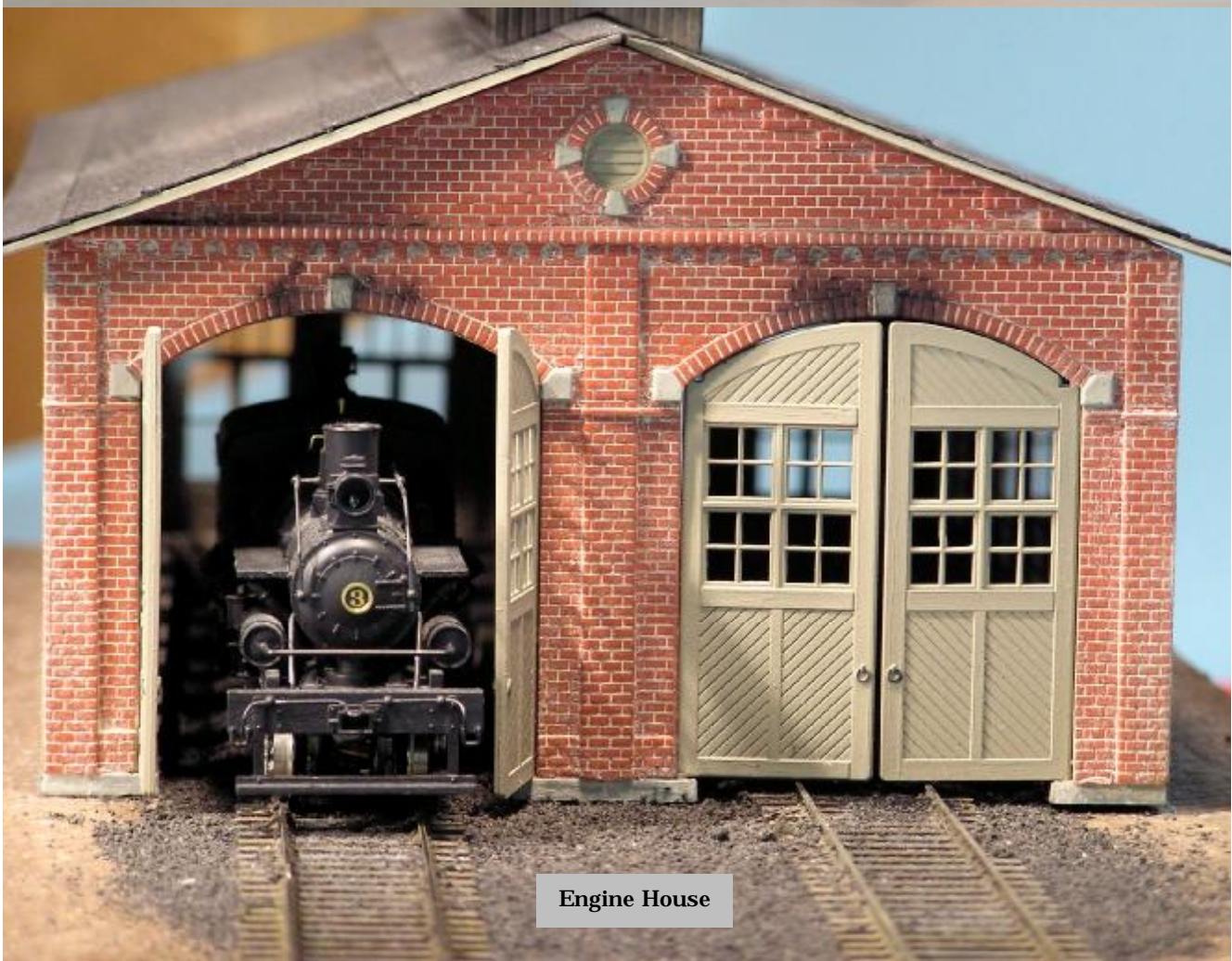
Photos by Matt Kovacic



Band Stand



Boat House



Engine House

Photos by Matt Kovacic

The Howard Farm Barn

by Leo Adamski



The Howard Farm Barn serves as a stable for horses on Leo Adamski's MARY-LAND NORTHERN HO layout. *Photo by Brian Waldron.*

This offering by GG&G is a fairly impressive structure despite its 4" x 5" footprint. A hoist house sitting atop a large overhanging roof makes the model seem larger than it actually is. It comes as a kit consisting of: five Hydrocal castings; material for a roof form; and a single page of instructions, containing dimensions for cutting the roof form to size. A drawing of the finished model is printed on a paper wrapper that goes around the box.

The instructions are brief, but straightforward. An experienced modeler

should have no problem in building this kit. Inexperienced modelers would do well to research proper methods and try experimenting to develop their own techniques (refer to the pole barn review in the *RMR* May issue).

This review is divided into two parts. The main building will be reviewed in this issue and the roof and hoist house in the next issue.

The barn wall is molded in four castings, two ends and two sides. They have simulated board and batten siding and trim strips molded into the castings. The castings join together on the side walls. The mating surfaces need to be carefully reworked to maintain a consistent pattern with the rest of the sides. The ends of the barn come to a peak with a double-pitched roof. It is typical of most barns you see. Each end also contains two sets of doors. There is a main entrance on the ground floor, with another pair of doors for the loft. The two ends differ with both doors closed on one end and both doors open on the other.

All castings were as they came from the mold and needed the usual clean up and trimming, to improve the appearance and square up the edges. One casting, the end with the doors open, had poorly defined detail and required extra careful effort to bring out the detail. Fortunately, I didn't need to add any plaster. It was a matter of removing most of what didn't belong. This resulted in a more distressed look, which was OK with me. Because of the thickness of the casting, it was much too thick to represent a reasonable wall thickness for the barn. Using a scribe, I cut grooves where I thought the back of the wall should be. Lastly, I placed the two ends back-to-back to align the roof edges. Now I was ready to paint.

I wanted to paint the barn red with white trim. Without sealing the castings I began applying the red. Problem. I was getting paint onto trim areas and I didn't think the white would cover. Plan 2. Cover the barn with Poly Scale undercoat light gray and start over. Plan 3. The gray looked so good I decided to stay with it. Plan 4. I mixed up some paint (I don't recall what I used) and came up with a darker trim color. It covered the light gray easily and worked out well. I painted the inside of the door openings brown to represent support beams, and also painted the inside brown to cover up the white castings. I painted all

exposed hardware with a dark metallic paint and added dirt and rust streaks where appropriate. My method was to apply wet water in the streak area and dry brush on the appropriate weathering.

Before assembling the walls, I made eight gussets out of cardboard (•) approximately 1" x 1", and added two to each corner at assembly, one each near the top and bottom of the walls. These reinforced the corners and helped keep the assembly square. I made a floor for the loft from a piece of cardboard 2 ½" square. I scribed lines with a pencil to simulate floorboards and painted it with a brown wash. I added a scrap piece of wood underneath and glued the floor even with the bottom of the loft door. After I brushed some white glue on the floor, I sprinkled on some fine sawdust to represent straw. I gave this a spray of wet water and allowed it to dry.

I also created two walls for stalls out of strip wood. I stained them and glued one to each side wall, flush with the ground. These extra steps gave the illusion the interior was completely detailed when viewed from the open end. I finished off the barn by covering the outside with a wash of black paint and wet water. This was followed by weathering chalks.

Most of the paint used was *Crafters Edition* acrylics purchased at *JoAnn Fabrics*.

Next month - Part 2:

Completing the Roof Area

Guts, Gravel and Glory
1000 W Roses Road
San Gabriel, CA 91775
(626) 281-7007

The Howard Farm Barn Kit # BLD-121
Available through Walthers – Part #308-121
Price \$13.49



Ask Doctor Dick (The Scenery Doctor)

OCRR@frontiernet.net

Charlie writes: I purchased some commercial pine trees but they don't look so hot. How can I improve their appearance?

Doc: Many commercial pine trees leave something to be desired relative to their realistic appearance, but have the advantage of saving many hours in construction time. The trick is to "spruce" it up without spending a lot of time and money.

One way to do this is to improve the trunk area. Some of these trees have a brown or gray painted rubber hose over twisted wire for a trunk, or just the twisted wire sticking out under the tree branches. This trunk is usually too small in diameter and not very realistic. This can be improved by adding a real tree trunk over the twisted wire.

First, find a real pine or conifer tree that has the bark formation and size that would look good as a pine tree trunk. Then cut a portion of this real branch, pull out all the needles, and cut the branch to an appropriate height for your commercial tree, usually about two inches long when cut. Try to have one of the ends larger than the other to simulate the bottom of the tree trunk. Drill a small hole into this branch section from one end (a drill press helps with this process), and then drill another hole from the other end. Try to stay in the middle of the branch so as not to cut into the bark area. Connect the two holes so that a hole is completely drilled through the branch. Next put some white glue into the drilled hole and stick the original wire trunk into the hole letting the wire protrude through the hole in the larger end of the trunk. Eureka! A better-looking real wood conifer tree trunk! The protruding wire will aid in planting the tree on your layout.

On some commercial pine trees the fibers are stuck together. The sisal or hemp fibers bunching up and then glue sticking them into a glob cause this. When ground foam is

applied, a glob is formed leaving a thick and unattractive area. This can be remedied by using an ice pick to pick apart the fibers, separating them into individual fibers. Ice-picking the tree can also align the fibers so they appear more attractive.

Another feature of these commercial pine trees is that they are all the same color. The ones I am using are all dark green. To vary the color, take those pine needles you have pulled from a conifer tree branch, put them into a blender (no water) and pulverize the needles. Then sift the ground pine needles through a fine sieve to get an even finer powder. It smells like pine too!

Spray the conifer trees with a mist of cheap hair spray and carefully sprinkle some of the ground pine needles dust on the tree. This will change the color slightly giving it a more light greenish or yellowish tone. Vary the amount of dusting on each tree so that all the trees are not the same color. Spices can also be used here.

Sometimes there are unsightly fibers that stick out where they shouldn't. This is easily remedied by cutting off the extra fibers with scissors.

Charlie, without "opining" any longer, I hope this helps you with your trees and you'll try your hand at "sprucing" up some of those miniature trees.

*Doctor Dick's
Tree/Scenery
Clinics*

*May 1, 2004 -
Grand Island, NY*

*May 21-22, 2004 -
St. Catharines,
Ontario, Canada*

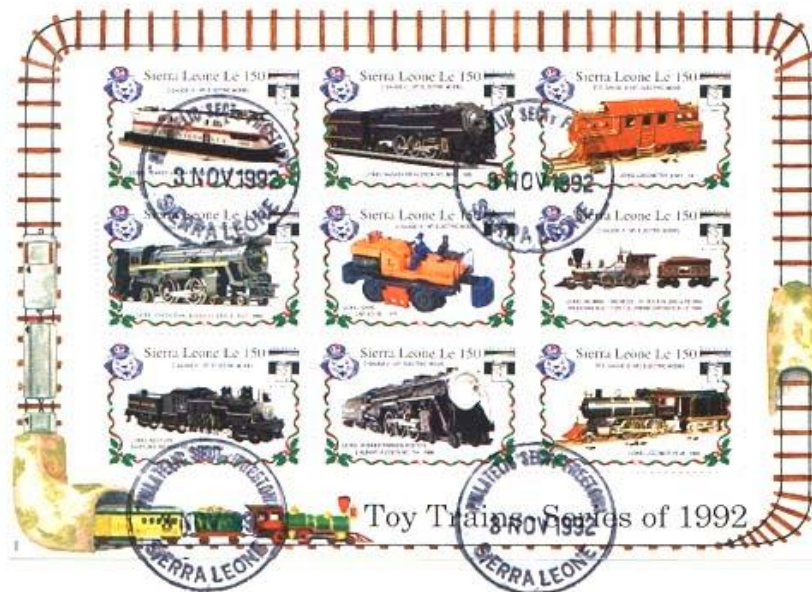
The 'Model Railroad Post Office' - #4

By Norm Wright

This month's item, from the tiny African Republic of Sierra Leone, is the first of three sheetlets of nine stamps each issued there, all depicting Lionel trains. (This sheet is postmarked on cover on its date of issue, 23 November 1992). The Scott catalog number of this sheet is 1547, with the individual stamps being numbered 1547a - 1547i (left to right and top to bottom rows). The information from my book, *World Railways Philatelic*, follows ("Le" imprinted on the stamps is a unit of currency -- Leone [100 Cents]):

11/23/92 Model Trains by Lionel Corp.

- Notes: 1. Sheets are numbered with Roman numerals in lower left corner
 2. Sheet borders include Lionel emblem, track, two tunnels, 4-4-0 locomotive, baggage car, three other cars & emblem of Genova '92 International Stamp Show
 3. Models are electric powered unless otherwise designated
 4. All model numbers are Lionel Corp. numbers
 1547 150Le Sheet of nine, #a-i. (I)
 1547a 150Le GG-1 Pennsylvania Railroad electric No. 6-18306, O-gauge, 1992
 1547b 150Le 4-6-4 Wabash Railroad "Hudson" No. 8610, O-gauge, 1985
 1547c 150Le 0-4-0 Lionel No. 1911 electric locomotive, Standard gauge, 1911
 1547d 150Le 4-4-2 Chesapeake & Ohio Railroad No. 6-18627, O-gauge, 1992
 1547e 150Le Lionel Gang car No. 50, O-gauge, 1954
 1547f 150Le 4-4-0 Rock Island & Peoria Railroad No. 8004, O-gauge, model built for the 1893 Colombian Exposition
 1547g 150Le Shay locomotive Western Maryland Railway No. 6-18023, O-gauge, 1992
 1547h 150Le 4-6-4 Boston & Albany Railroad "Hudson" No. 784, O-gauge, 1986
 1547i 150Le 4-4-0 Lionel locomotive No. 6, Standard gauge, 1906



GUIDELINES FOR GOOD PHOTOGRAPHIC COMPOSITION

or

HOW TO MAKE GOOD PHOTOS BETTER

by Leaf Shutter

Guideline No. 8 - Framing

Look to the Center

Build a frame around your subject by using tree branches or architectural elements. This adds depth to the photograph and realism.

Don't Forget to Visit the



www.railroadmuseum.com

Coming Next Month

Painting Backdrops With Ease

How to Make Good Photos Better – Guideline #9

Modeling Rivers

Bath & Hammondsport RR – Part 3

The Trestle

Model Post Office #5

Rochester Model Rails

Editor and Publisher
Richard A. Senges

Web Master
Ted Larson

Columnists
Leo Adamski
Gerald Brimacombe
Jim Hutton
George Irwin
Jack Matsik
Lou Nost
Jeff Ornt
Richard Roth
Harold Russell
Frank Smith
David Thompson
Norm Wright

Authors: Articles, photographs, and plans are welcome.

Mailing Address
1231 Wellington Drive
Victor, NY 14564

Web Site: www.trainweb.org/rmr

[Recommended Train Events for 2004 – Updated 4-28-04](#)

May 1	Grand Island, NY – International Division Meet – <i>Doctor Dick's Tree Clinic</i>
May 1 – 2	Lockport, NY – 18 th Annual Railroad Showcase
May 21 – 23	St. Catharines, Ontario, Canada – National Convention – Canadian Association of Railway Modellers. For details: www.caorm.org <i>Doctor Dick's Tree Clinic and Scenery Clinic</i>
June 11-13	Tacoma, WA – Northwest Logging Modeler's Convention
July 3	Medina, NY – American Military Weekend, Medina Railroad Museum
July 3 - 4	Galeton, PA – PA Lumber Museum Bark Peeler's Convention
August 4-8	Chantilly, VA - N Scale Collector's Convention 4 th – 7 th - N Scale East Convention 5 th – 8 th - www.nscalecollrctor.com
August 19-22	Durango, CO – Railfest 2004 – Durango & Silverton Narrow Gauge RR
August 21-22	Rochester, NY - Diesel Days at the Museums: NY Museum of Transportation and Rochester & Genesee Valley Railroad Museum
September 1-4	Santa Clara, CA - 24 th National Narrow Gauge Convention
November 6 – 7	Syracuse, NY – Train Show at Fairgrounds
November 18	Rochester, NY – NRHS Meeting – “ <i>History of the Oil Creek Rail Road</i> ”
November 14	Batavia, NY – Train Show/Sale at Batavia Downs

For a detailed listing of events, go on the Internet to:

WWW.CAORM.ORG

Shows
Look for dates and location

WWW.RAILROAD.NET

Events
Look for date and location

WWW.GATS.COM

Great American Train Show
Show Schedule
Month of Year
Look for your city

WWW.TTOS.ORG

Calendar
Month of the year
Look for your area

WWW.GSMTS.COM

Great American Model Train Show
Dates and Events

WWW.TRAINS.COM

Schedule of Events
Events

WWW.MODELRAILNEWS.COM

Events
Look for your area

WWW.FINGERLAKESLIVESTEAMERS.ORG

Events