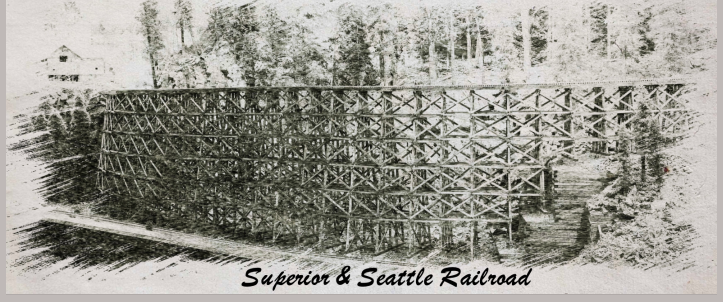
Volume 4 - 25 Number 8



August 1, 2025

The Superior & Seattle Railroad & Interchanges

Gazette

This month, we continue our tour of the Eagle's Nest Yard with new focus stacked photographs. Isaac's Coal is the next structure as we move to the right. Walter P's and the small section of the Mt. Aiden Trestle are on the left side of the photograph.

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Zooming in on the same photograph to isolate the Isaac's Coal complex.

A zoomed in view of the steam locomotive that is resting alongside the tracks where it gave up.

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Another zoomed in view of the same photograph showing some of the activity on the loading dock of Isaac's Coal.

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In this photograph we have the Eagles Nest high in a pine tree overlooking the Eagles Nest Yard. The nesting pair of Eagles has stayed even after the trains moved into the valley. This rock outcrop is to the right of Isaacs Coal.

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This is a zoomed in photograph cropped from the above focused stacked photograph showing the Eagles Nest and the pair of Eagles tending to their nest.

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The Eagle’s Nest Yard Control Tower.

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The garage with the Bonney Wrenches sign straight from the Franklin & South Manchester.

Below are a couple of zoomed in photographs from this focus stacked photo.

We will continue our tour of the Eagle's Nest Yard in our next issue.

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What's new on the Superior & Seattle Railroad

This month I switched from primarily working on building structures to making some track work changes on the layout. I have some changes that I want to make to help with operations. I also have a few areas that need some work to get the trains running properly. As always, I will have structure building projects on my workbench but the primary work will be on the track work for the next few weeks. I'm also working on the final detailing for the structures in the upper level of Isaacstown.

I attended the NMRA National Convention in Novi, Michigan, about a 1 hour drive from my house. I had a good time and managed to get to 8 layouts on the layout tour. The problem with having the convention so close to home is that I couldn't give it my undivided attention. I spent 3 1/2 days doing convention activities and the rest of the week was spent on 1:1 house projects that have to be done (just ask the CFO of the Superior & Seattle RR).

I did buy some detail parts, metal castings and 3D printed details, and some Sylvan vehicle kits at the National Train Show. I need to go into vehicle production mode sometime soon to have the vehicles I need to complete the scenes on my layout. It is amazing how many vehicles that are required to make a layout look inhabited.

I did notice how much smaller the show was than the shows 20 years ago when I attended the National on a more regular basis. There are a lot less vendors in the hobby, especially kit manufactures. The travel costs of attending these shows has really put them out of reach for the smaller suppliers to the hobby. The internet has also played a major role in shrinking the size of these shows.

Now, it's time to get back at building my layout. As this month comes to a close, I haven't got the track changes completed that I had planned to do. My modeling time has come in small chunks that find me at my workbench doing a few more tasks on the structures rather than projects that really need a few hours of uninterrupted time. I need to find all that time I was going to have after I retired.

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Comments on our last Issue

John, Finally got to see all your photos. Really appreciate seeing them. Your work area is incredible. I'll look over the photos more tonight.

George

John, Sorry I didn't get back to comment on your latest FSM build - suffice to say that besides a great job, I wish I could get a building and scenery done as fast as you do.

Really like the stacked photos. Did a lot of zooming in. Even without that, the photos have greater presence & make your layout shine even more.

Take care, Bob

Thank you John. I always enjoy reading them and seeing what I can learn.

Larry Smith

Great issue. I REALLY love the hi-res pictures. It's so great to open them up separately and blow them up super big and marvel at the detail on my 5K screen.

Vince

Thanks, John!

Martin

Comments on our last Issue

Hi John.

Comments on July 2025 Gazette

The S&SRR - The depth of the scene looking along the two sections of the Mt Aiden Trestle is fabulous. Likewise, the view towards Beech farm. The concrete work on MacKenzie Milling is very convincing.
What's new on the S&SRR - Nice job on rescuing the warped gator board. It certainly warped! Barongould Tannery is coming on nicely.
The F&SM - Some more great shots of the F&SM. The track side photo with the city scene across the isle in the background makes the scene appear huge! I think the shot looking under the bridge on page 100 is a standout. Truly a 'snap-shot' view into another world. I'm ready to pack my swag, put on my walking shoes and go exploring!
Karl Osolinski's Workbench - Some more beautiful modelling and photography. Karl creates wonderful mini scenes that tell a very believable story and really bring the picture to life. The shots with the steam locomotive passing by are staggering.
Building Cooper's Way - What a fantastic scene you have created, George. I must say, I found the yellow and green a little jarring to begin with, but after being incorporated into the scene and all the colourful signage added, it works remarkably well.

Cheers, Mark.

John,

I really enjoyed your tannery update. Great photos and explanation. The "final" model is simply outstanding. The amount of planning it takes to fit everything together on an access hatch that blends into the scene is amazing. I was fortunate to visit Dick Elwell's layout twice as part of a group both times. While I only got to speak with Dick briefly, it was easy to see what a wonderful sincere person he was. Naming the tannery for him is a fitting tribute!
Jerry

Comments on our last Issue

John...another great issue of the Gazette. Thanks for your continuing efforts in putting the great resource in our hands each month.

The photo on page 1 of the Mount Aiden trestle is simply jaw dropping. I marvel at the trestle and the work that went into constructing it each time I see it in one of your photos.
I think I have mentioned before that I enjoy your sbs methods on the builds that you include in the Gazette but it warrants repeating...thanks for your concise materials and methods used during your builds.

An ongoing monthly feature in the Gazette that I look forward to each month is the photo trip around the F&SM railroad...simply amazing.

Thanks to Mark for highlighting Neil's Cape to Kairo Railroad. Neil is certainly an amazing modeler.

A visit to Karl O's worksop ia becoming another of my favorite features.

Well done to George on his build of Cooper's Way. I hope to see more of George's builds. Many good tips that his offers

The only thing missing from the July Gazette was Rich's "coffee flavor of the month",,, I hope that makes a return to a future issue....as well as his modeling.

Terry

Hi John. I must say thank you for your work on the gazette. I sure do enjoy reading them. I've been following some of your builds (Jim Magee, Butchers way, Barongould's).

Thanks!
Dwight

Comments on our last Issue

Some things that caught my eye in the June Gazette: Page 6, both the upturned tree with its roots, and the grove of aspens, look really great! On assembling with templates, I put wax paper over the template and tape it down to the workspace. That prevents any glue from sticking to the template.

And July Gazette: Drilling a hole for each NBW casting that huge trestle bridge would drive me crazy. An alternative is to cut the casting flush and glue it to the surface of the wood. The prototype often tested new high bridges with a string of locomotives, there are many photos showing that on the Internet. I was surprised to see you use a table jigsaw for cutting the loading docks. I'd expect the up and down motion would rip out boards. Your glue technique must be more reliable than mine! The trees on the Cape to Kairo layout are amazing… When we visited New Zealand, my wife wanted to bring home a tree fern. George's shark through the wall looks great, now I want to see this in the model.

dave

What's on my Workbench - The Building of Isaacstown - Part 31

John Siekirk

Structure Build covered in this issue: Barongould Tannery (FSM Kit 250)

In last month's issue we left off building the dye tank platform. This is a progress photograph of construction. As you can see in this photograph getting the piping to look straight was challenging. I ended up changing the location of the roof attachment several times.

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The pump house was built up using the cardboard templates provided in the kit. The tar paper was glued directly to the cardboard.

The pipes were made using the wire provided in the kit. I used a small hand press brake to make the bends required. See photograph below.

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In this photograph the wire has been clamped in the brake and the wire is being bent to the desired angle. you can see a 90 degree bend has already been made in the other end of the wire.

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In this photograph you will notice that the Matte Medium that I'm using dried a milky color. I have learned from past experience that Matte Medium has a shelf life. Especially after you mix it 4:1 from concentrate, like I do. This is from a batch of concentrate that I bought in 2021 so Scenic Express got an order for a new batch of concentrate Matt Medium. I decided to go with the quart size this time because I'm not going through it by the gallon like I was a few years ago. I mix it 4:1 so a quart of concentrate makes 5 quarts mixed.

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The next step for this build was to figure out how I was going to deal with the elevation change between this baseboard and the one on the right which is the main platform area of Isaacstown. In this photograph you can see that hatch that is covered by the Tannery baseboard and the ledge between the baseboards. You may have noticed that I love elevation change in my models. Thank you Bob VanGelder for all those wonderful kits that taught us how to model with elevation change.

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Here is a read on the elevation change we need to manage. I made all the necessary measurements and built a concrete retaining wall using Monster Model Works cement block laser cut sheet.

Tool Note: Black scales with white markings are great for those of us that have “older eyes”. David Emery sent me a note to say that he loves his black and white scale. I found mine at a tool vendor booth at the Narrow Gauge Convention. I have them in a couple different lengths.

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In this picture the wall is in the vise for the glue to dry between the main wall and the cap at the top of the wall.

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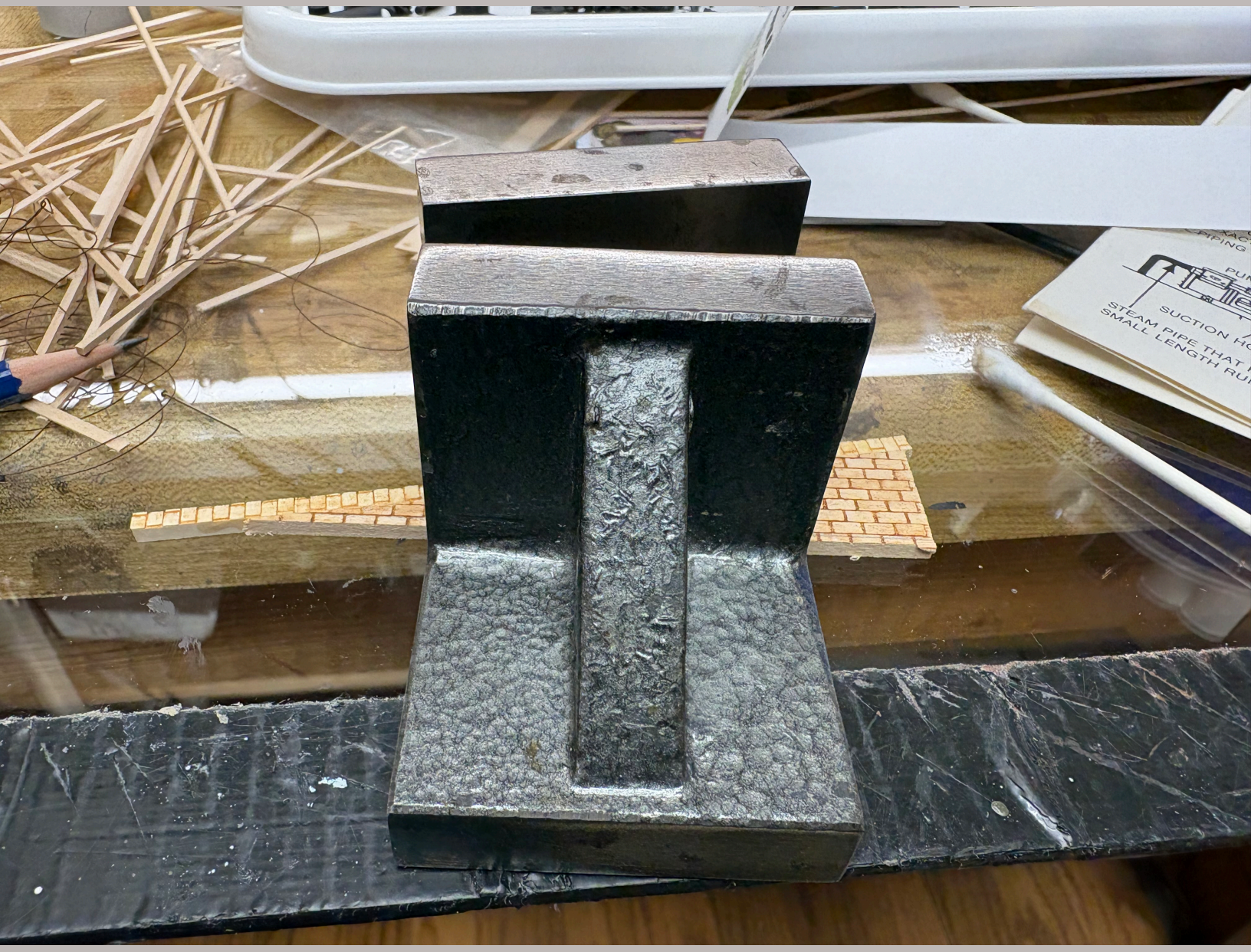

Here the cap is being fitted on the retaining walls for the ramp.

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The retaining wall was painted with a grey primer and then I used Neutral Grey Pan Pastel to get the cement block color. I think the texture of the pastels helps as much as the color to simulate the look of cement blocks.

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An in-process photograph of the application of the Neutral Grey Pan Pastel.

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Getting the pieces in place to build the wall.

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A 1/8 inch by 1/2 inch brace was first applied for strength.

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Bar clamps and weights hold the wall in place as the glue dries. The glue bottle in the this picture is my go-to glue Titebond III. I use this glue for most of my modeling tasks. It dries dark so a little pastel covers any place you miss when cleaning up. I find it easier to cover missed glue spots than with the shiny clear drying glues.

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In this photograph you will notice that I didn't bother to cleanup the extra glue that came out from under the wall. I knew that this area was going to get another coat of sand to fix the milky Matte Medium that we discussed and that any dark area that showed could be covered with a quick touchup with pastels. Karl please note, that I no longer refer to pastels as pastel chalk. I have learned from your articles - I can't wait to get you back healthy and contributing to the Gazette, again. Get well soon my friend.

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The retaining wall after the glue dried. You can see the dark areas on the bottom of the wall from the extra glue we discussed earlier. You will also notice that I moved the ramp over 1/4 inch from the location of the brick road from the platform so I could also glue the back ramp wall to the loading platform for the elevator. The gap on the front ramp will be hidden by the piece that will fill the gap between this baseboard and the platform baseboard. This is a hatch cover so I need a way of removing the joint between the two baseboards. On the tannery side of the wall the gap will be hidden by a bush. A technique I learned from Howard Zane (see his videos).

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The back side of the wall. The bracing and gap between the baseboards will be filled with a removable scenery piece that will butt up against the wall. More on this when we install the baseboard on the layout.

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I used Michigan beach sand to fill in the ramp. You can see the trowel I use to get the sand where I want it.

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To glue the sand in place I first wet it down with wet water. To get glue all the way to the bottom of this fill you want to keep adding water until it starts wetting the area around the ramp.

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I keep adding Matte Medium until I can see the water starting to seep into the surrounding sand. I took this photograph about an hour latter and you can see how far the Matte Medium seeped while I was working on another build. It all soaked in and looked fine in the morning. I knew this area was getting another coat of sand so I didn't try to soak up the extra Matte Medium.

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The next step was to add the top layer of dirt. I recently purchased some dirt from Scenic Express that was very fine and I like the color.

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The dirt I used for the top layer, purchased from Scenic Express - this is the container it comes in.

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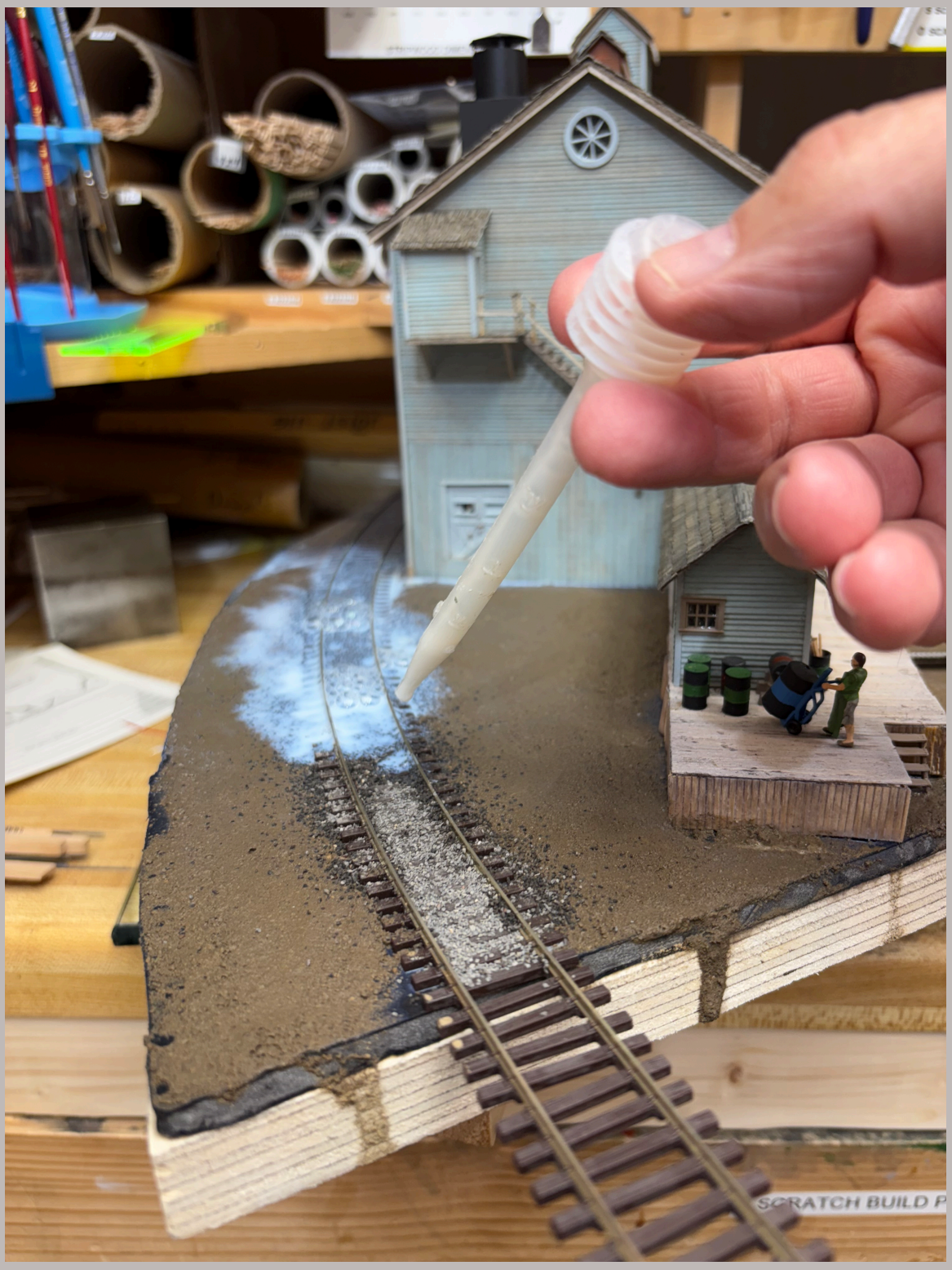

The ballast was also added to the siding at the same time. As is prototypical for a mountain railroad, there is more sand than delivered ballast material for a siding. By the way, new batch of Matte Medium and no milky color after it dries.

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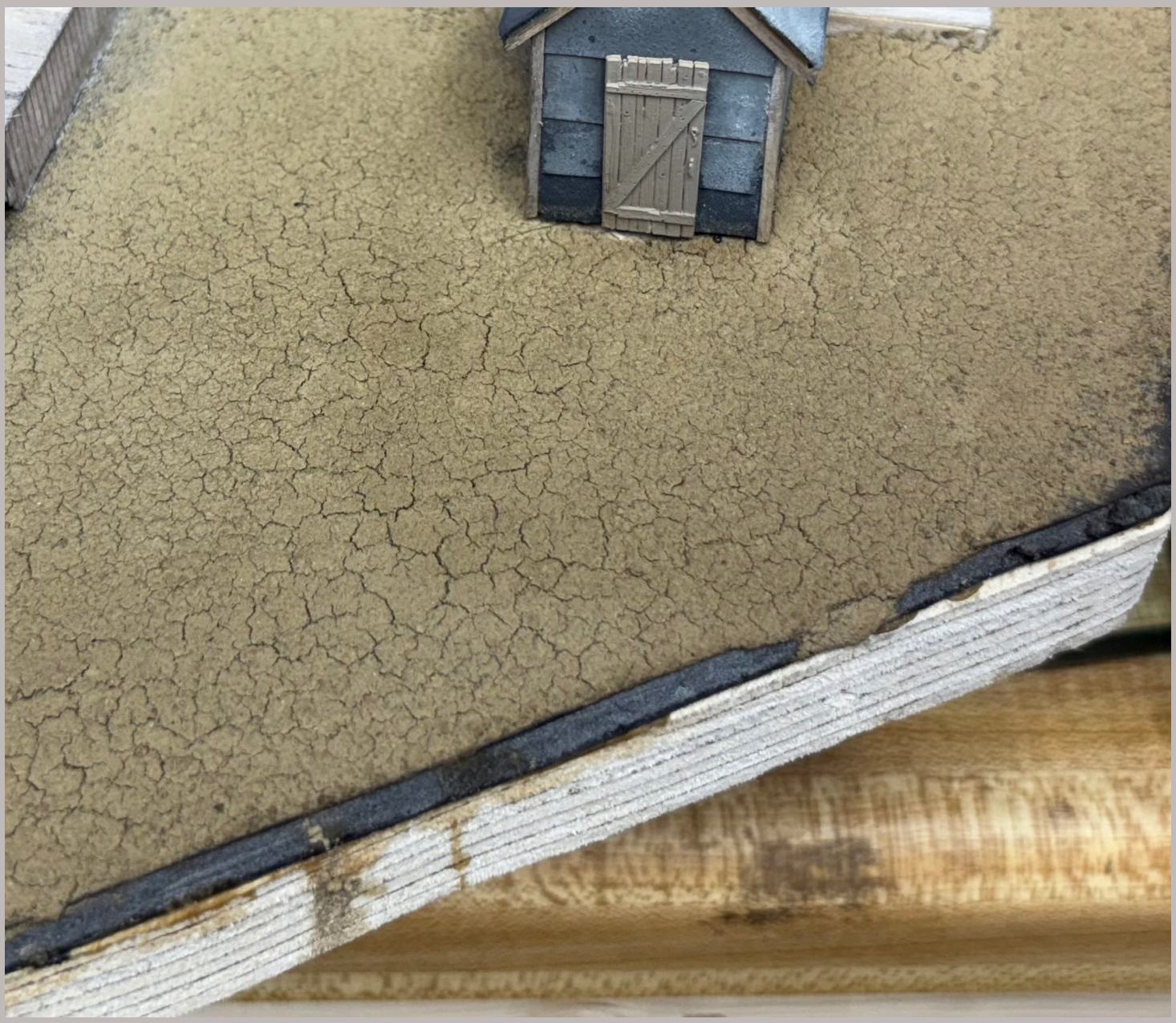

So in the morning, after everything had a chance tor dry, I got a big surprise. In Engineering terms a WTF moment.

I got cracked dried mud like you get with AK products, but much cheaper. I repeated this four times before adding these pictures to the build thread. I like this look for the scenery areas and decided to go back to my fine sand from George Sellios (George added a package of this sand in some of his kits) for the road. The only explanation I can give you is that the dirt from Scenic Express seems to have a lot of clay in it. I have proven to myself many times that most glues contract as they dry. I plan on keeping this dirt for areas on the layout that I want to repeat this effect.

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In this progress photograph you can see that I have added the “Sellios sand” and started adding the scenery materials. The “Sellios sand” was added and glued down with Matte Medium using the same procedure as the other layers of sand.

The boxes of rusty stuff can be seen under the baseboard on my workbench - getting ready to add more scenery materials and detail castings.

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The “Sellios sand” was added for color and texture with the lower material showing through in a few areas. This made it look like extra material added to manage mud in the rainy season.

Below, we have a few progress photographs as the detail castings and scenery materials are added. This process continues even after the build is added to the layout. I add details and mini scenes to areas of the layout that were considered completed years ago. Blame George Sellios.

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Progress photograph from above showing the start of the scenery and the straighter piping on the pump house for the dye tanks (getting pipes to look straight is not easy). I have a few hours invested in that little detail. At this point I need to paint the pipes on the right and touchup the paint on the rest of them.

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Next, I needed to finally add some signs. I decided to name the Tannery as a tribute to the late Dick Elwell. I admired Dick's layout and his modeling skills and was blessed to spend a day with Dick photographing his layout and talking about trains and life. We talked like we had known each other for 30 years. I have heard from Bob VanGelder and George Sellios that Dick had an amazing talent for talking to people and making them feel like a life long friend. I sure felt that way and wanted a tribute structure for him on my layout.

This is the sign I added on the back side of the structure.

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Scenery and details were added to the back of the structure, not for the people viewing the layout from the aisle, but for the people that will view it from the train.

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On the front of the structure I went with the same graphics for the sign but larger trapper signs that fit between the windows. I also added the trapper emblem to the outbuildings.

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Closeup of the front sign with the two large photographs of the mountain man or trapper that is the symbol of the Dick Elwell Company Tannery.

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The next step was to add the Bragdon Dust Bowl Brown powder to the road(I use the word powder because I think it is made with paint pigments). I like the color for a dirt road and the fine texture makes it look more realistic in HO scale. This photograph is before applying the power.

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This photograph is after the Bragdon Dust Bowl Brown pigment was applied to the road.

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The next few photographs document the process of adding details to the build. In this photograph the smoke stacks have been added by cutting holes in the roof with a #11 blade.

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More detail castings and scenery. I add these slowly over many days adding a few each day. It is a process that continues after the baseboard is placed on the layout.

You will notice that the flat black smoke stacks need some weathering to look right. This will be accomplished with pastes.

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Adding vents and cat walks and bracing for the piping.

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Drill holes for the side smoke stacks.

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The build gets better with every detail that is added.

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A simple addition like ladders on the dye tanks make a big difference.

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At this point I decided that the workbench phase of this build was complete and I moved it to the layout. Once it is in place I will make more changes to blend it into the surroundings. Details will be added as the mood strikes.
Below are a few photographs just after I fitted the hatch in place on the layout.

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These first photographs of the build will be marked up for changes on my iPad. Once I get the model permanently mounted on the layout and the surrounding scenery completed, I will take some focus stacked photographs and include them in a future issue of the Gazette. This concludes this build thread. Next month, we will get back at the Walcott Meat Packing Company build and the companion builds on that Isaacstown baseboard.

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The Franklin & South Manchester Railroad - Part 40

John Siekirk for George Sellios

This month we are going to start our journey back in West Manchester, on the outer most siding, where we get a great view of the newest section of the Franklin & South Manchester Railroad, the town of Gorre. George named this town in honor of John Allen and his layout the Gorre & Dephetid Railroad.

The plan for the next few issues of the S&S & I Gazette is to first, view the town of Gorre from across the aisle in West Manchester. Then we will move our train to the Fillmore Yard and ride the rails into Gorre. Last year when we photographed this section of the layout George told me that he hadn't run trains into Gorre yet so we might discover some track problems. The trains ran just fine, and we were able to take photographs from the train.

I also photographed the town of Gorre from the aisle and will supplement the "on the train photographs" with the traditional photographs from the vantage point of a visitor to the F&SM.

The view of Gorre in the distance, from a train making its way through West Manchester. This section of the layout was made possible by the removal of George's spin casting machine that he used for making those beautiful FSM detail castings. Castings were the first thing I looked at when I received one of those wonderful yellow boxes from FSM. Did you do the same thing?

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This photograph is the untouched photograph of the view of Gorre. I'm using software to remove the light fixtures and control switches from the facia that distract from the view at this angle (see photograph below).

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We are starting our journey in the center of West Manchester and will be working our way to the outermost siding where we get the best view of Gorre from the train. You can follow this path on the track layout plan below.

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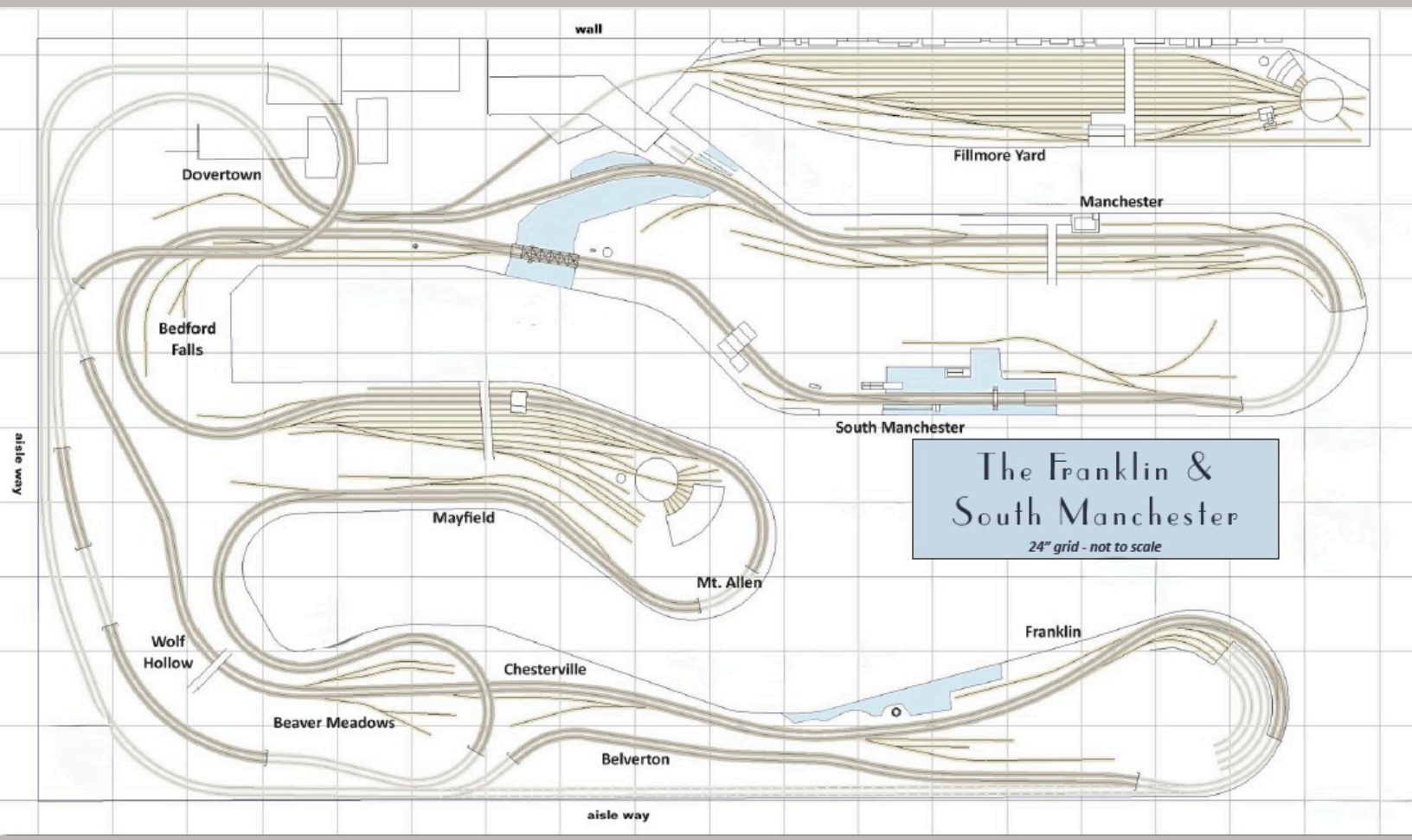

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Completing our way around the curve of this siding.

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In this photograph we can see the end of the line for this siding on the right and George's workbench on the left .

George told me that every model on the F&SM was constructed on this workbench. He said that he likes to work in the natural lighting provided by the large windows that overlook the Main Street of Peabody. George believes that the large windows were put in when the building was built in 1878. They have that well maintained but old look.

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The end of the line for this siding.

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We will end our article for this month with a few photographs of Gorre from the aisle. Next month, we will start out in the Fillmore Yard and ride the train into the town of Gorre. We will explore Gorre from the train and from the aisle.

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Trainor Industries is back after spending years on the shelf in the storage room. It was moved from Manchester during a major change to that area of the layout a few years ago.

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As I mentioned above, next month we will explore Fillmore Yard and Gorre from the train. I can spot a number of structures in Gorre that were moved from other areas on the layout. George is constantly making changes to the Franklin & South Manchester Railroad.

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Karl Osolinski's Workbench - Part 12

This month we have Karl Osolinski's scratch built version of "the boat house" on the F&SM RR. Photographs by Karl Osolinski.

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Model Window Painting & Glazing Process

By Bob Courneya

The following article describes the window glazing process that I follow in my model building. The window glazing material I use for 95 % of my HO models is a product from PLAID- -Gallery Glass-Crystal CLEAR (plaidonline.com # 19693). Canopy glue is also used by others, but I think the Gallery Glass is a little thicker and therefore easier to fill the window opening.

The remaining 5% of the windows are glazed with clear acetate cut to size. If you want absolutely clear windowpanes, to show off interior building detail or windows that are too large to use a liquid glaze, acetate is the answer. Amazon, Michaels Stores and PLAID Online are places to procure Gallery Glass in clear and various other colors.

My Painting Process

Leave all windows that are going to be painted the same color, attached to the sprue. Use scotch tape to cover any windows on the sprue that will later be painted another color. I apply a strip of double-sided tape applied to a piece of wood or Masonite to hold the sprues in place while I spray paint them. I use rattle-can or hobby spray flat paint whenever possible because of the ease of painting many windows at once and avoiding second or third coats to get a uniform paint job. Make a light spray pass over the sprues then turn 180 degrees with another pass, usually this is adequate to cover them but repeat if necessary. Let the paint dry 12 hours or overnight before starting the glazing. Shiny paint on the window frames can be fixed later in the building process using light to medium gray chalks applied to the window either before or after glazing or once it is seated in the building under construction. If you want to have a relatively “new” looking building, chalk the windows before installing.

Put each painted sprue or individual painted window frame in a tweezer for ease of handling. Determine where you are going to set the freshly glazed windows to dry for 12 hrs. (suggest setting on a 1 2 3 block)

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My Glazing Process

Get your bottle of Plaid Gallery Glass-Clear (or Canopy Glue) and remove the top to squirt out a little fluid into a paper towel to ensure proper flow from the bottle. Take the tweezers holding the window sprue and start by turning the sprue so the back side of the window is up. Hold the Gallery glass bottle in your other hand and start at one of the open window frames and **slowly** squeeze the bottle and move around the open frame, moving a little closer to the open center on the second pass and succeeding passes until the opening is filled. Pick the next opening to glaze until all the window frames in the sprue are glazed.

Take the tweezer and rotate it 180 degrees so the 'front' of the window frame is face up. Set the tweezer on the 1 2 3 block for drying – 8 to 12 hours. I would recommend trying this glazing process on a few scrap windows before using 'good' model windows.

To minimize paint touch-up, use a sharp sprue cutter to cut as close to the glazed window frame as possible in one cut.

Window Treatments

- If you want some degree of window opaqueness, use Testors Dullcote or Tamiya flat clear spray (TS-80). Try each brand on a 'back' wall window. You can also spray multiple times but let dry in-between coats as the coats just look wet until dry. The example below is Dullcote on the left and Tamiya on the right…not much difference.

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· Shades can be applied to mask a little or a lot of the window. There are commercial drapes, blinds, shutters, etc. available. I use yellow/buff note paper cut to cover varying portions of the building's windows. Since I light the building's interiors with LED lights, I sometimes need to make the window shades more opaque, so I paint them with darker paint. You can also paint the note paper before applying to the windows or utilize thicker paper to start with. Be careful with the amount of glue used to secure your shades…big messes can happen quickly!!

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· I experimented using colored Gallery Glass (Amber) on the top half of a window to see if I could replace gluing on a paper shade or painting a dark color over the clear gallery glass to obtain an acceptable level of opaqueness. As you can see from the following photo, the Amber color I used on the top half is still quite transparent, especially if you light the building interior. It and other colors could be used to simulate old factory window repairs.

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- As stated earlier, if the window opening is too large to use Gallery Glass, cut acetate to exact size of window frame on back side. If the acetate is too large, you will have difficulty getting window to correctly seat into the building opening. You could also wait and install acetate once the window frame is glued in the building wall.
- I usually install the windows once the four walls of the building are attached to each other. This prevents window casings from interfering with squaring up the building walls when gluing them together.
- I spray a single coat of Testors dull coat inside the four walls of the building before the roof or floor is attached, just to give the windows a more uniform appearance.

Conclusion

I hope this short article has been helpful and is an aid to making model window glazing a little easier.

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Small Progress on the Delaware & Northern
by Jerry Beach

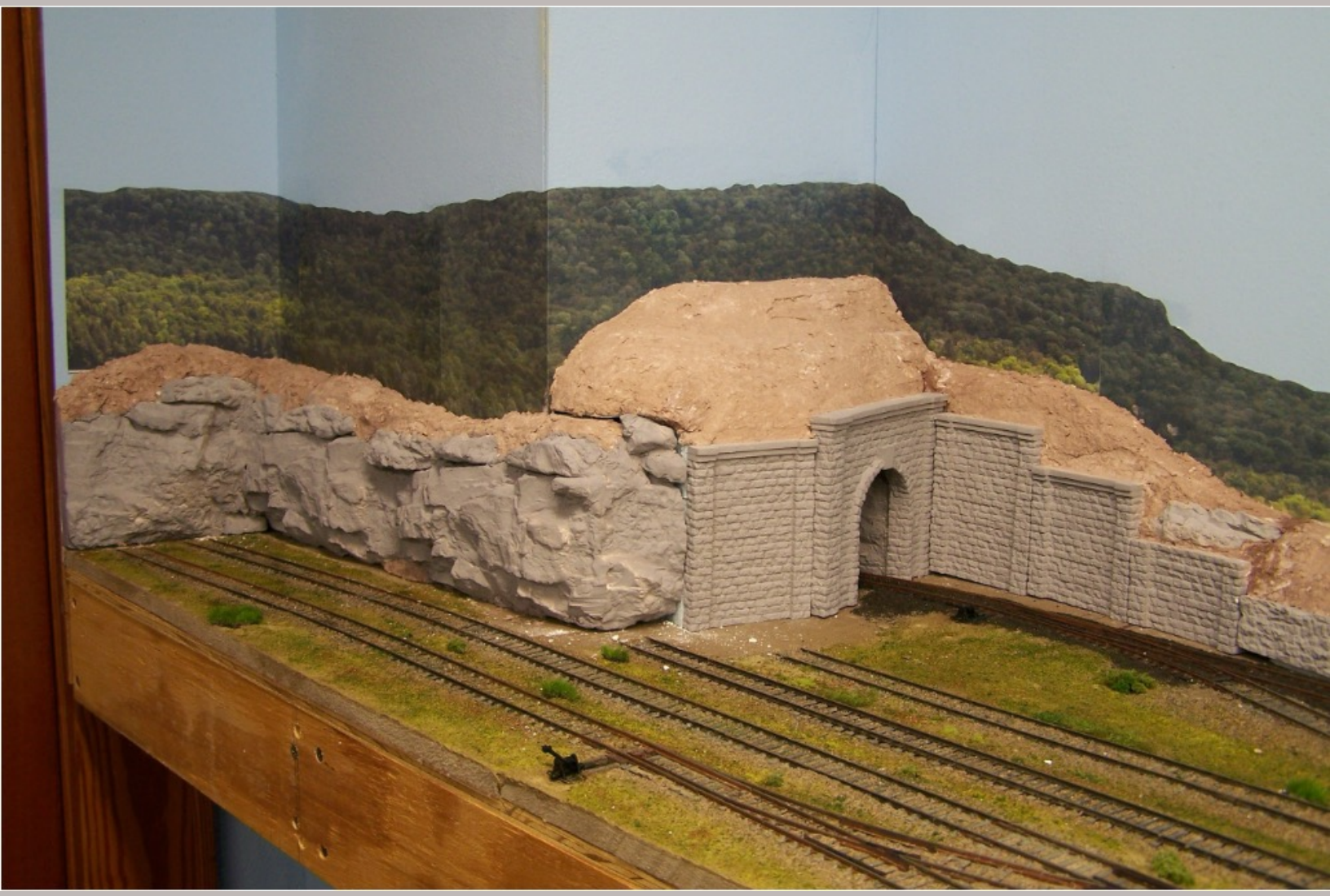
If you have either a really good memory, or check Mr. Peabody's (and Sherman's) “Wayback Machine”, I wrote an article in early 2024 about making some removable foam scenery base pieces to use along the backdrop of my layout. Not too long ago, I decided to take them from the layout and add some basic scenery to the pieces of foam. I covered my kitchen table to try to contain the mess and dug out a variety of scenic materials to use for ground cover. I found it easy to work at the table, especially as I was able to reposition the foam pieces as necessary to work on the scenery easily.

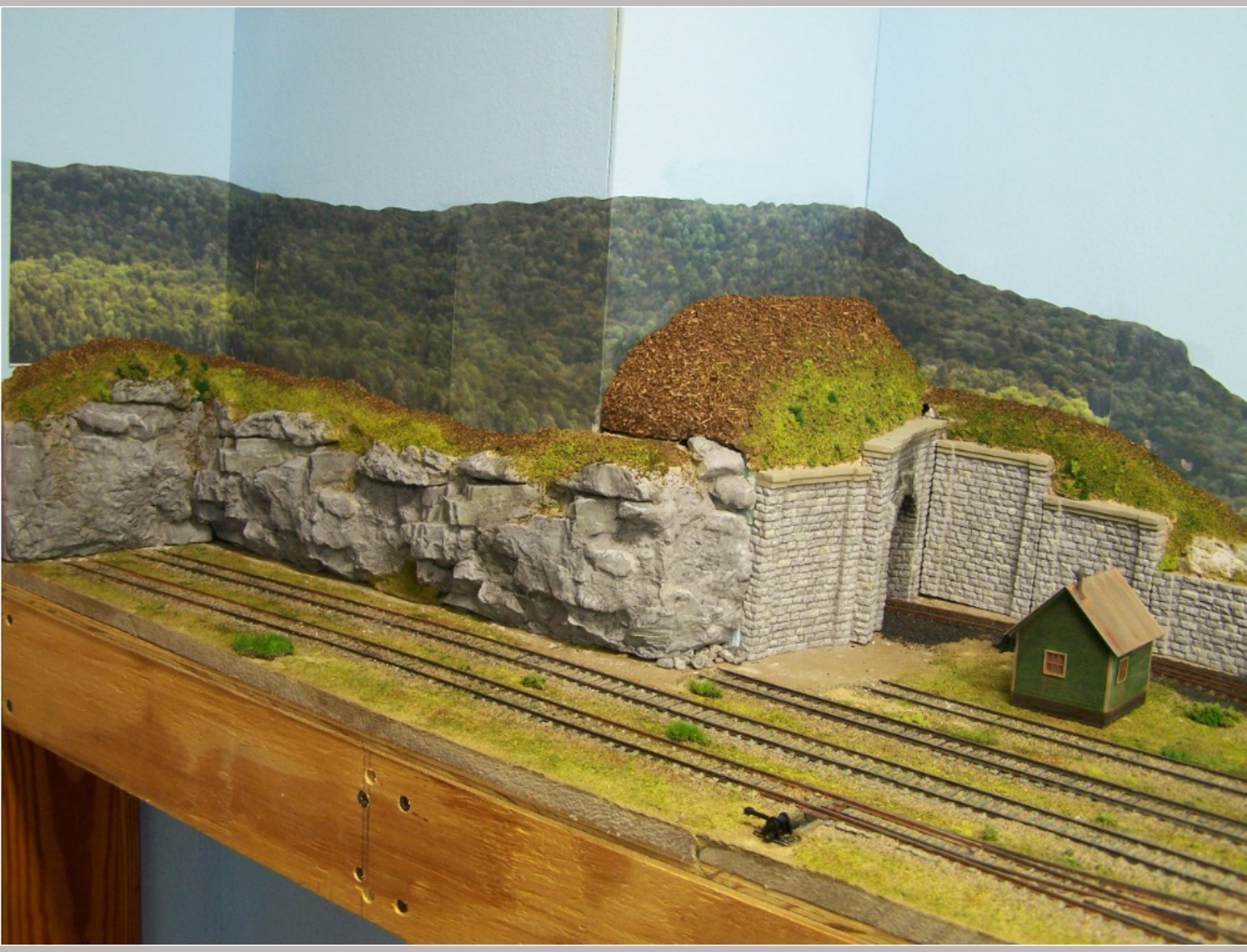
I didn't do anything “new and exciting” when adding the scenery, simply followed the same methods many other modelers use for ground cover. My “leaves” that I used to cover the ground under where I plan to plant trees are simply leaves ground in a blender. The “dirt” is dirt I found along a washout near a river. Almost everything else is simply various shapes and colors of commercial ground foam.

The rocks are a group of hydrocal castings I made using some commercial molds. I blended the castings together using plaster of paris. Because I used two different types of plaster for the rocks, I decided to seal the plaster rocks. Since the scenic foam bases were removable, I was able to take the blended rock castings outside and safely use gray rattle can primer to seal the rocks and retaining walls. (The retaining walls are also hydrocal castings I made using molds.) Being able to position the castings on their backs allowed me to easily use several coats of an alcohol and ink stain to add shadows in the rock crevices. I did use some acrylic paints on some of the rocks to add some variety to the base gray. I also added some dry brushed highlights to the edges of the rocks.

Quite obviously, this is only the very basic ground cover, and there is a long way to go to add trees, bushes, tall grass, etc., before this scenery will be finished. I did not try to cover any of the joints between the pieces of foam as I plan to move the sections of scenery from the layout as I work to complete each section.

I'll let the photos tell the story.





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Prototype Structures that need to be Modeled

edited by John Siekirk

This section of the S&S RR & I Gazette was created at the request of George Sellios. George mentioned in one of our phone conversations that he really missed seeing prototype structure photographs in the modeling literature. “It just doesn’t seem to be done anymore”. Well George, the response was fantastic to my call for help. So let’s see how long we can keep this section going with fresh prototype structure photographs and when available models inspired by those prototypes. I always have the camera ready when we travel and welcome a stop to photograph a structure that in the words of my wife Amy “that looks like a building from one of George’s kits”. Please add your structure photographs to this section.

If you find something in this section that inspires you, please consider a build article for the S&S RR & I Gazette. And kit manufactures, we hope you also find inspiration in these pages, too.

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Structures that cry out to be modelled

By Mark Dalrymple

Progress on the S&TRR, although ongoing, has largely been limited to track laying this month, so I thought I would share a few photos of my favourite Christchurch structures instead of doing a progress report. These photos were all taken prior to our 2011 earthquake and the structures are now mostly demolished.

Figure 1 Monteith's beer garden. I always loved this little two storied jut-out with its concrete beams brick colour variations and sign writing.

Figure 2 Across the road from photo 1. A nice example of timber handrails on the fire escapes.

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Figure 3 A nice example of adding some square footage to the interior dimensions of your room.

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Figure 4 This wall has made its way on to Tellynott. This mill was in Ashburton, but sadly, succumbed to fire a few years ago. A lovely example of corrugated iron cladding.

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Figure 5 An overall view for context. I also built a timber version using this shape as inspiration.

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Figure 6 Some of my favourite Christchurch buildings.

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Figure 7 A close up. Wasn't she a beauty!

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Figure 8 A close-up of the neighbouring building to the right.

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Figure 9 A view from the end giving away a few secretes. Notice the roof is clad in wrinkly tin with a gable behind the façade, but a hip at the back. Also, the tall gable parapet wall at the left end of the left structure. Perhaps there is a lower gable roof behind there.

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Figure 10 Lucks building, 751 Colombo street and commercial building, 753 - 759 Colombo Street after the 2011 earthquake (and clean up - note all the bricks from the upper part of the second story and parapet walls have been removed.

For those wanting to take a bit more of a look at some of our lost heritage, this site has a lot of good photographs.

https://canterburyearthquakedemolist.weebly.com/christchurch-p-z.html

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Figure 11 A photo for those who believe they do not have enough room for any large trees on their layouts!

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Figure 12 And lastly, this little gem from Timaru. I can imagine several different kits bashed to create something akin to this.

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This will save my mail drop email address usage limit for sending out the new issues.

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Until our next Issue.

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