THE NASG DISPATCH

JUNE-JULY 2014

DAVE HEINE EXPLAINS DCC

SIGNS, SIGNS, EVERYWHERE THERE'S SIGNS

VISIT MT. ALBERT SCALE LUMBER

29th ANNUAL Sn3 SYMPOSIUM

BILL'S BOILER WASH

Once again we are fast coming up on our annual convention. If you have an item to enter in the contest, now is the time to finish it up and prepare it for travel.

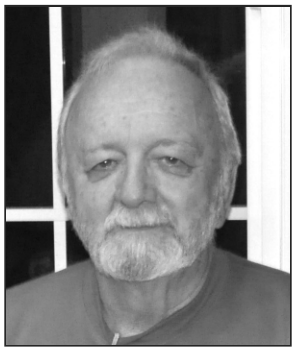
The convention also starts the nomination process for the next election. This time, the election is for all the regional VPs, Executive VP and Secretary. If you have someone in mind for nomination, check with him or her first before making the nomination. Next, submit a nominating statement to the BOT with the person's qualifications and background (this is for the actual ballot). There will be forms for this at the convention, in the Dispatch and on the NASG website, though you can nominate without using the form. You can even nominate yourself! It would be wonderful if we had a full slate of candidates for office. Remember, if there are no offices up for election that have more than one nominee, there will be no ballot issued and they will be considered elected by acclimation. I would much rather see candidates "stumping" for their office because they are being challenged by competition.

The BOT has approved an appendix to the By-Laws that more specifically spells out how the BOT conducts business in this age of electronic communications. I hope to also have an appendix or amendment that spells out the duties of the regional VPs done in time for the nomination period. This might also include the other officers, though their duties are pretty clearly stated already. The full text of the appendix is printed on page 26 of this issue and on website **www.nasg.org**

On a totally different topic; I have been going through the various documents that the NASG has in its possession. A pair of them have to do with an unpleasant task: disposing of a deceased person's collection. While the concept of the NASG assisting the survivors with the disposition of the estate is laudable, we have been fortunate that our program has not been put to the test, as there is not really any kind of organization behind it. Who are these people and businesses that can assist the survivors? I am sure we all know people who can do this, but as an Association we need to have an operational list of them so that when we do get a call for help we can respond with something other than, "I don't know." I am therefore looking for a volunteer to chair a **Survivor's Assistance Program.** Along with that, I would like that person to be able to put together a list of cities and persons in those cities who can help. If you are able to be one of these persons, or have a business that can step up if asked, please let me or the new chairman know (once he volunteers!). As one of the documents points out, it is up to the member to plan for his or her demise and how to handle his or her estate. Putting together a Will or Trust is a necessity if you have more than two nickels to rub together. Either document should include a list of potential assistants to help the survivors, regardless of what the NASG might be able to do. Using the **Estate Survival Kit** shown on the NASG website under the membership tab will go a long way toward being prepared. I hope that we can find a person to run this program and that I can present him or her at the convention!

Bill Winans

ON THE CONDUCTOR'S CLIPBOARD



Beginning with this issue of the Dispatch, we will be printing what I have been wanting to see for a long time: an explanation of **DCC** that I can understand. Now, I admit that electronics is not my strong suit, I'm more of a mechanic. If I can see it moving, I can figure out what it is doing. Those darn electrons hide inside wires and capacitors and other esoteric stuff and leave me mystified as to what they are doing.

Dave Heine, NASG Eastern Vice President, has agreed to write a series of articles on the subject. Dave is a retired engineer and has been using DCC for over 20 years. The first of his articles is on page 18. Enjoy. I know I did.

I have received an inquiry from NASG member **Gil Hulin** as to the status of the **S-MOD** modular railroad specs. He asks, "What has happened? Are the majority of S-MOD units only constructed in Pennsylvania and adjacent states? How many NASG members have requested the packet of specifications in recent years? Do any S-MOD modules exist west of Ohio?" Anyone care to address this issue?

If it isn't instantly recognizable, the colors and typestyle used in this issue represent the CSX railroad. They use more than one design on their locomotives, but the blue background with the yellow letters seems to prevail for now. I wanted to use the yellow, black and red of the old Chessie system, but I couldn't find a font that matched.

As the upcoming October issue will cover the convention, and the convention will be in the Milwaukee area, it is appropriate that I use the colors of the Milwaukee Road for the theme of that issue. What I would really like to do is to have the cover picture be of some member's layout with Milwaukee Road rolling stock in the foreground. If any member has a layout with Milwaukee Road rolling stock or the Hiawatha passenger trains, PLEASE send me pictures that I can use for the October Dispatch.

Speaking of the October issue, it will be followed by the November issue, which will be the Holiday issue. We are changing the publication dates to January, March, May, July, September and November. These publication dates will better serve advertisers and members alike. Deadlines for advertising and editorial copy will shift by one month also.

Bill Pyper

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Should be reported to Dick Kramer at the addresses above.

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DEADLINES for articles and advertising are the first day of February, April, June, August, October, December for issues dated April, June, August, October, December and February respectively.

DISPATCH MANIFEST

for Volume 38, Number 3, June-July 2014

NASG Website
http://www.nasg.org

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CONNECTICUT S GAUGERS

Connecticut S Gauger Steve Kutash explains the operation of the layout to a visitor at the Cheshire High School Ram Band Train Show. *Photo by Christopher Massa*
Courtesy of the Waterbury Republican-American

On March 2, 2014 the **Connecticut S Gaugers** exhibited and operated their layout at the Cheshire High School Ram Band Train Show. The biannual Cheshire show draws 2,000 visitors and about 70 vendors and is the largest of its kind in Connecticut and one of the largest in New England. The shows are a large fundraiser for the Cheshire Ram Band, bringing in about $10,000. The shows are in their 37th year.

NASG BOOTH DISPLAYED AT THE WORLDS GREATEST HOBBY SHOW

Pictured above is **Tom Nimelli**, a member of the Southeastern Michigan S Gaugers and the Cuyahoga Valley S Gaugers, who, along with **Will Holt** and **Jerry Poniatowski** (who took the picture) set up and staffed the NASG Booth on February 22nd and 23rd, 2014 at the **World's Greatest Hobby** Show in **Novi, Michigan.** Boy that was a long sentence.

STATELINE S GAUGERS MODULAR LAYOUT

The Stateline S Gaugers Club was established in 1980 as a group of American Flyer enthusiast's interested in sharing information with each other and promoting S gauge in the Northern Illinois/Southern Wisconsin area. Several years later the club was invited to participate and host the **S Fest** along with the **Chicagoland** and **Badgerland S Gaugers**. While attending and exhibiting at local shows in the late 1980s, several of the club members decided to build a Modular S gauge layout to showcase the trains and accessories. By then several **S scalers** had joined the club, so the NASG standards were adopted for the two outside loops, allowing the modules to be interfaced with modular layouts from the other clubs. An upper level of American Flyer track was also incorporated to preserve the A. C. Gilbert American Flyer heritage. Over the last 20 years, the layout has been transported and shown at many local shows on a yearly basis. It has also been exhibited at a couple of S Fest's.

For many years the layout was kept operational on the second floor of one of our member's garage, and then moved to another member's airplane hangar as the backs and legs of the club could no longer carry it up the stairs.

About a year ago the club member with the airplane hanger moved out of the area and the club was left with no home for the layout. Recognizing that the layout requires regular maintenance to be show worthy, the SLSG club decided to rent temporary space in a local vacant strip mall storefront to work on the layout and run trains prior to the upcoming 2014 show season. Once the layout was operational and scenery was presentable, the club decided to host an Open House for the local community prior to tear down for the upcoming train shows. See picture above.

The club has now supported 2014 train shows in Lake Geneva, Wisconsin and Lena Illinois. They look forward to shows in Delavan, Wisconsin and Rockford, Illinois before retiring the layout for the summer.

NEW CLUB FORMING

The **Atlantic Coast S Gaugers - Shenandoah Modular Division** is in formation. Their aim is to create modular layouts for mixed American Flyer and S-scale operations. Members come from the Shenandoah Valley and surrounding areas. All are welcome. Contact James Akerson, Acting Chair, at 540-421-4577 or e-mail **james.akerson@gmail.com**

PRODUCT ANNOUNCEMENTS

PFE Ice Platform

The PFE ice platform is a laser cut, modular structure manufactured by **East West Rail Service** that can be built to any length. The Basic Kit, as shown, is unpainted and includes the upper and lower decks, ice ramp, twelve operating lights (six on each side), six ice carts, eighteen ice blocks and six boarding planks (not shown). The Basic Kit will accommodate three 40 foot cars on each side of the upper deck and one 40 foot car on each side of the lower deck. The normal operation for this Ice Transfer Platform would be to have a receiving train on one side of the upper deck and an ice delivery train the opposite side of the lower deck.

Each Expansion Kit (not shown) includes two operating lights (one on each side), two ice carts, six ice blocks and two boarding planks. The Expansion Kit, which is a center section of the Basic Kit, accommodates one 40 foot car. Carts and ice blocks can be purchased separately.

Basic Kit: $189.00
Expansion Kit: $65.00
Ice Cart Kits: $5.25
24 Ice Blocks: $1.50

For ordering information visit **www.eastwestrailservice.com.**

East West Rail Service will soon complete their next project which is a C&O stock car manufactured by ACF from 1922 to 1923. Price TBA.

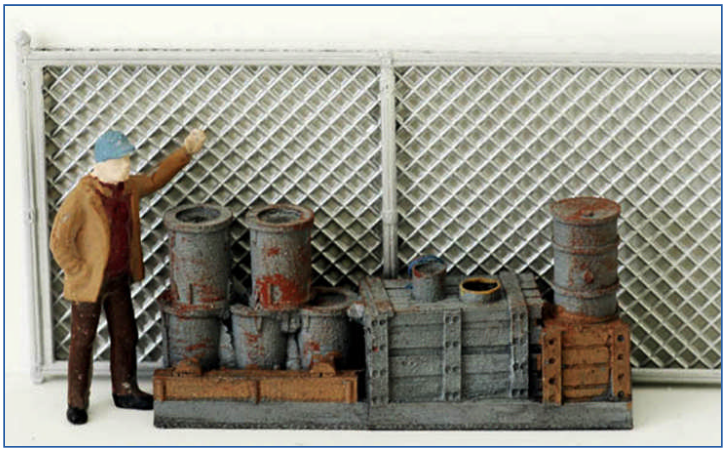
Gilbert American Flyer S Gauge Operating and Repair Guide (Vol.1)

Tom Barker's best selling guide to the repair and restoration of Gilbert American Flyer S Gauge trains is available again. This 40th Anniversary, Third Edition it is packed full of new information including a new chapter on cosmetic restoration and an expanded chapter on accessories. Tom includes a handy checklist that gives you the step-by-step procedures for servicing a steam or diesel engine. The book been made smaller so more space on a workbench is available. The type has been made larger and all the Gilbert hook-up instructions have been reset for easier reading. The trouble shooting diagram has been redrawn and 85 new photographs have been added for a total of 120 close-up, detailed views of how these prized model trains are assembled and serviced. If you are new to American Flyer S Gauge operating and collecting, this is a "must have guide" to your hobby. If you have a previous copy of Tom's book, you will certainly want to get this new version!

Available at amazon.com

Trackside Steel Stiff Leg Derrick

This S Scale kit from **Model Tech Studios** contains a pre-cut superstructure, cast detailing parts, complete loading dock with concrete posts. Derricks such as this are indispensible at railroad stations and freight facilities for transferring loads.

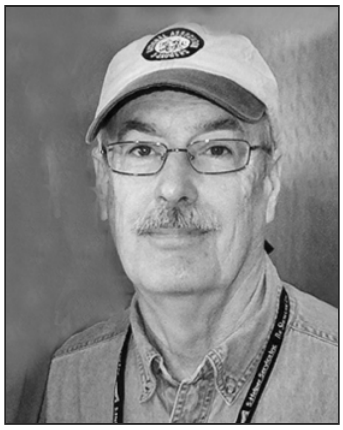


Chain Link Fence and Entry Gates

How simple is it? Attach one piece of **pre-assembled** framework to the one-piece **pre-assembled** chain link and that's it! You have instant **S Scale Chain Link Fencing** in a few minutes. See picture above right.

For more information and pricing for either item go to:
www.modeltechstudios.com
Model Tech Studios LLC, PO Box 1497, North Hampton, NH 03862-1497

S STANDS FOR STEAM?



AN EDITORIAL by Jeff Madden

"Look up brother, she's steam!" – is a famous quote from the late *Trains* editor, **David P. Morgan**, in an article in the 1950s series titled *Steam in Indian Summer.* It is about one of steam's last stands in New England. This series and others by Morgan, with photos by **Phil Hastings**, were how these two railfanned their way across parts of North America to discover the last bastions of steam in regular service. They foresaw the end of steam and thankfully preserved many crisp black and white photos and interesting prose for steam fans too young to get out and see things for themselves. The Indian Summer series and others were reprinted in the 1978 Kalmbach book *The Mohawk That Refused to Abdicate* (out of print). For even younger folks some of the articles in this book have been reprinted and updated in softcover volumes by the **Classic Trains** staff.

Yes, the photos are still black and white, but with the subject being steam locomotives color need not be a negative.Most steam locomotives were black; smoke was either black, gray or white; steam from the whistles or cylinders was white; thus, a black and white book with shades of gray is the perfect venue with little downside for the lack of color.

Re-reading the book and articles confirms my affection for the steam locomotive as a modeler and railfan. You just can't replace the sights of smoke blasting to the heavens, the flashing of rods and drivers. You just can't outdo the dinging bell, the mournful whistles. Color – you don't need it if you've ever seen a steam engine in motion.

For any modeler (S in our case) who has even the most remote interest in steam or modeling it, I recommend the above reading as almost mandatory. I further recommend that you head for the nearest steam tourist line this summer or go trackside to see any available mainline steam excursion – check out the railfan websites. In either case get to the top of a grade with a sweeping view of the uphill climb and listen, watch and photograph the results. You can't help but be impressed. And better yet take your kids and grandkids along.

If you take a ride behind a steamer sit in an open car or open-window car near the engine. This will entertain you with constant changes in the operation of the loco – chuffing, slipping, hissing, whistling, thumping pumps and so on.

In the 1970s I was first able to experience both rides on and chases of mainline steam which whetted my interest in steam power beyond movies, books and magazines. The first great experience was visiting Cass, West Virginia in 1972 where I did both. I rode the open platform "goon" car behind a puffing Shay on a ride up the steep grades and switchbacks to Bald Knob. The experience was matchless as I watched the smoke billowing out of the cabbage stack of Shay Number 4, heard the constant chuffing of the geared cylinders, and marveled at the sound of the steamboat whistle echoing off the steep West Virginia hillsides. Back at Cass, after the ride, I was able to take in and photograph these same sights and sounds from afar – the dim yellow headlights, the thrashing cylinders, whistles, bells, smoke.

Then there was my first mainline steam ride, also in 1972, behind a rod engine, the green and gold Mikado 4501. The trip was all uphill out of Roanoke on Norfolk & Western's Christiansburg Grade to Glade Spring. I parked my wife, camera bag and myself in a seat in an open-window coach. Sitting by the window, I was constantly leaning out with my b&w Mamiya twin lens reflex and my slide camera snapping the steam engine ahead as it constantly leaned into curves with the smoke drifiting back and throwing cinders at me. I got a cinder in my eye and quickly purchased a pair of goggles, Here I got the window and vestibule experience that you can't get trackside or on a tourist line. It was full blast up the grade with 4501, no diesel helper, and about 19 cars.

The next day was my first mainline steam chase – another baptism under fire. Four of us chased the excursion on the back roads of southern Virginia to Martinsville. This time I experienced the trackside views and sounds of mainline steam.

Fortunately many other mainline steam trips proliferated near my West Virginia home in the '70s and '80s – Southern's various steam excursions, the Chessie Steam Specials, the Freedom Train of 1976. Besides rides, there were many road rally chases using maps and instincts on the back roads of Pennsylvania, Maryland, West Virginia and Virginia – no scanners or GPS in those days. A chase is more frantic than going to a tourist road or just picking a one time spot to watch a mainline excursion. Some of the engines I saw in those days were Southern 722, 630, 750 and 4501; T&P 610; N&W 611 and 1218; Chessie sponsored Reading 2101, 2102, 614; CP Royal Hudson. When chasing you are challenged by weather, regular car traffic, railfan car traffic and navigating back roads.

Steam tourist operations didn't escape me in those early years either. These were good locations to take the family. While I lived in West Virginia there were regular trips to East Broad Top, Cass, Strasburg and Gettysburg to visit the various tourist railroads that had steam.

How do all these steam railroad experiences transfer to modeling? For one thing, they inspire us to model steam. The sheer noise, excitement and visual images easily explain why model steam locos are still popular in any scale!

The size of S and larger scales more easily facilitates miniaturizing the steam experience. In smaller scales the drivers, valve gear, and even the sound is easily lost to the senses. The advent of modern sound and control systems enable today's modeler to capture the sound of steam, and there are smoke systems available as well.

So this summer or fall give the prototype steam experience a chance – you may be infected forever! S is a perfect size to capture this experience in miniature. Going out to experience the real thing will reinforce your enthusiasm, or if you're not really a steam fan, it may awaken some interest. Even if you're a modern modeler and you suddenly get hooked by steam, don't despair, you can always add a tourist line to you layout or run an excursion.

Hmm, I wonder if S stands for STEAM?

THIS TIME IT'S S, PART VI

Procrastination Pays Off . . . By Jeff Madden

Now that I'm retired from work and editing the Dispatch, I've found more time to work on my S scale layout. The last installment was No.V in the December, 2012 Dispatch.

This article will focus on the final benchwork stage where a peninsula was chosen as the solution to complete the trackage in the furnace room area for my **B&O/Elk & Gaule**y layout. The original trackplan and benchwork in the furnace room area basically was an around-the-wall arrangement. The E&G branchline would follow around part of the basement walls on 30" wide modules with the backdrop hiding the furnace. The lower level B&O trackage would mostly follow the outside walls on hidden trackage returning under the upper level benchwork before going back through the angled wall.

Both levels in the original design would have necessitated complicated liftout sections near the wall to the right to access the furnace and other utilities (plan A). As well, the upper level would have had a wye on the right wall for turning locomotives. Because of this, last fall I began re-thinking the trackage in the furnace room in order to eliminate these liftouts or possible back-breaking duckunders. I said to myself, "Why not a two-level peninsula?" Low and behold, after careful measurement, the peninsula idea seemed to be the solution. The lower level staging trackage and the upper level branchline would still fit while not destroying the walk-around concept. I managed to maintain a 42" radius on the outside track of the lower level staging loop and 36" radius on the upper level branchline (plans B and C). Note too that I was able to sneak in an unscenicked stub-end staging yard behind the backdrop on the lower level (plans C and D).

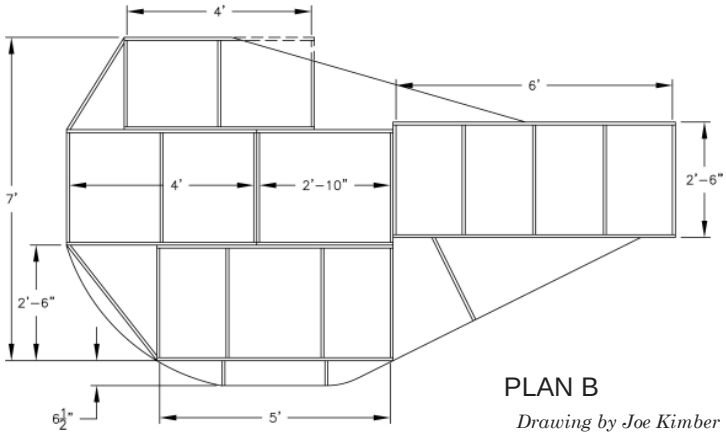
With this new peninsula design I was able to access all my utilities plus keep storage shelves which would have been removed for the final branch section. Even with this shelving maintained, ample walk-around space is still available. On the wall to the right of the drawing I just had to move some portable plastic shelving over behind the furnace area. I can also now use part of that wall for display areas – display cases, photos, signs, etc.

The gridwork (plan B) utilizes standard 1x4 pine sections bolted together and supported on my 1x4/1x3 L-shaped legs.

The operational idea here is for the B&O trains (Grafton and Charleston, WV) to be staged in the stub end yard as well as on the loop tracks. One of the loop tracks could be kept open for continuous running if desired. Note that trains can be reversed on the Charleston end by taking the crossover on the lower level (plan A). I didn't do a double crossover here because I didn't want to get too complicated – I'll just plan my operations to take this into account.

Note that the temporary B&O loop will be eliminated with a power plant siding utilizing a portion of it on the Charleston end (an on-line customer for coal from the Dixie mine).

The upper level Elk & Gauley (freelance) branchline would keep all of the previous features I planned except for the wye (see plan A). The lumber mill and passing siding at Independence is retained, and the coal mine (LVM) is on the opposite side of the peninsula hidden by a viewblock (mountain range).



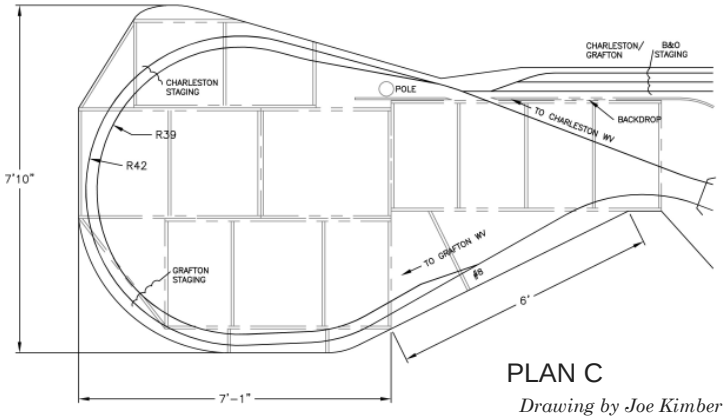
PLAN B

Drawing by Joe Kimber

I felt that a 36" radius on this turn would be adequate as mostly smaller locomotives and coal hoppers would be using it.

I decided to design in a reverse loop from the mine back through the backdrop to Independence to replace my wye idea. Not ideal, but it serves the same purpose of being able to turn steam locomotives.

Scenically the backdrop and mountain range provide visual separation of the lumber mill area and the coal mine even though they are physically only a few feet apart. The mountain range is constructed mostly of wood framing and foam sections to be covered with trees for that "Appalachian" look.



PLAN C

Drawing by Joe Kimber

Structure wise, besides the lumber mill and coal mine, typical rural Appalachian wood-frame buildings will dot the areas below the hills – company houses, general store, church, gas station and miscellaneous appropriate outbuildings. There will be a small depot, water tank and enginehouse at Independence (See plan D).

On the lower level of the peninsula I utilized the same construction methods I used for the rest of the layout. I continued the 1x4 grids (bolted together – see plan B) topped with1/4" Luan and 2" construction foam. I ran out of Homabed so I used HO/O combo cork roadbed with code 100 flextrack – plus mostly Tomalco and Shinohara turnouts.

PL300 Foamcore adhesive was used to attach the Luan and the roadbed to the foam. Track on this staging section is held in place with track nails and at a few places with the PL300.

THIS TIME IT'S S, PART VI

Above: Open grid benchwork for the new peninsula is up on L-shaped legs. The lower staging loops go on this.

2-inch construction foam laminated to ¼ inch Luan makes the subroadbed for the bottom level.

Below: Lower track is the staging yard entrance which is behind the backdrop (See Plan D). Top level track is the reverse loop coming from the mine.

Another view of the staging yard entrance with the roadbed installed.

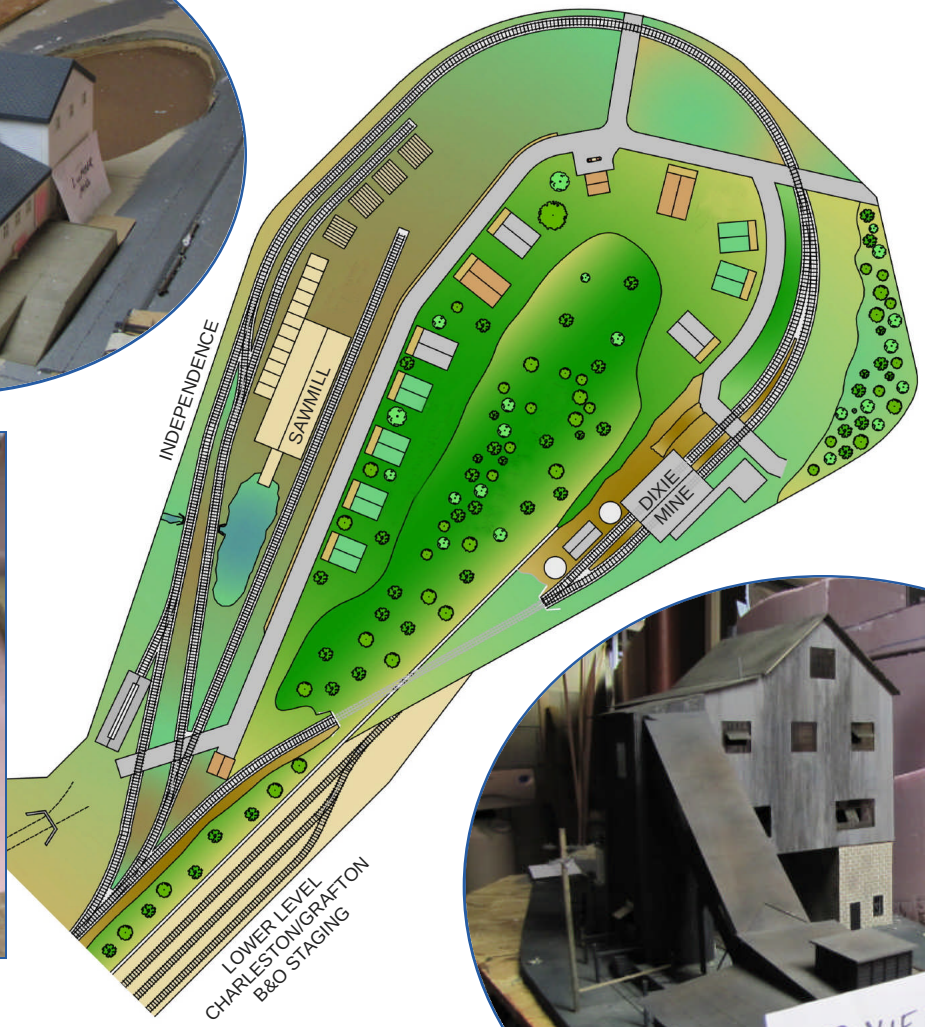
PLAN A

Drawing by Joe Kimber

THIS TIME IT'S S, PART VI

UPPER LEVEL PENINSULA — PLAN D

Drawing by Joe Kimber



A Lehigh Valley Models coal mine complex will be on one side of a mountain viewblock. The steep foam hill behind the mine will be painted and covered with rock castings and trees.

On the top level I used the traditional ½" plywood/Homasote laminate for the track base topped with cork roadbed and flex-track. Turnouts will mostly be Shinohara # 6s (actually 4-1/2s) and Tomalcos. For the trackbase under the lumber mill area and around to the mine area I utilized flat sections that would support trackage and the structures shown on Plan D. A couple of these were actually salvaged from my old HO layout. The center (plans B,C, D) is partially a pop-up that will be hidden by the mountains and trees.

So, even after several years of track planning and partial construction, things can change abruptly. Maybe that's why I put off finishing this section in the first place. I just wasn't sure I liked my original ideas.

Hopefully by the time of my open house at this year's convention even more progress will have been made.

THE NASG WEBSITE AND YOUR MODELING

By Peter Vanvliet, NASG Webmaster

In this column I will cover various ways for you to share your work, both directly and indirectly via the NASG web site.

The purpose of the NASG web site is to share within our community, and also to show off to the rest of the modeling world what is possible in S-scale today, whether it be American Flyer, hi-rail, or scale modeling, narrow or standard gauge. Please note: When I use the term **S scale**, I mean 1:64 modeling in general, not **scale** modeling, per se.

The Photo Gallery

When I took over the design and maintenance of the NASG web site, I wanted to have a section where we could highlight some recent modeling efforts by members of our community. So, both the American Flyer and the Scale Modeling pages of the NASG web site have a section called "Photo Gallery". The Photo Gallery shows off some of the most wonderful work that members of our S community have produced, whether it is an entire layout, a diorama, a model, or a display. Not only will these photos inspire us individually, but they will also show to the non-S model railroader who visits our site that S is alive and well today, and that we have some stellar modelers amongst us as well.

How do you get your photo to be listed in the Photo Gallery section? Send me an e-mail at **webmaster@nasg.org** with the photo or photos of your layout, diorama, model, etc. Since the NASG's web site is a public web site, we do want to *filter* which photos we show on those pages. Photos do not have to be perfect. I can do some editing, if need be. It would be nice to be able to rotate out some of the photos, so that there is always something new to see, but, unfortunately, I don't get that many submissions. This is a quick way for you to share your modeling work: take the photo with your digital camera (see Brooks Stover's recent model photography article, also available on the NASG website), e-mail it to me, and see it published on our popular website. Recent additions were Jim Martin's Port Dover module photo on the scale page, and Ted Hamler's office shelf display on the American Flyer page.

Featured Modelers

On the Scale Modeling page of the NASG web site (sorry, but I have received no submissions from any of the American Flyer enthusiasts; I would love to develop a similar section on that page!), there is also a section called **Featured Modelers**. This section does not feature a specific modeler, but rather it contains mini articles of recently completed projects by a few modelers. I try to keep up to five recent submissions on the page. These mini articles are more involved than a single photo could show, but yet aren't full-fledged magazine articles either. If you have a tip, a completed small project, or some other idea that you think might would be useful to other modelers, this is a great way of sharing your information. Again, send me an e-mail with some photos and we can take it from there. Most of the time the text you see is written by me; the modeler just provides the details and the photos. A recent addition was Bob Hogan's adventure in using 3D printing to get his Pacific Lumber Company log flat cars made.

Sharing Your Photos Elsewhere

For those of you who like to share photos of your work, layout or collection, perhaps more impromptu or informal, there are many web sites that provide that service. Social media sites, such as **Facebook**, allow you to easily add a photo to your page. Those tend to be spur-of-the-moment updates, and may only be visible to a select group of people. There are also dedicated photo sharing service web sites, such as Flickr **(flickr.com)**, Picasa **(picasa.google.com)**, Photobucket **(photobucket.com),** and Pinterest **(pinterest.com).** Most of these provide a free account, with some restrictions, or paid for accounts. Once photos are posted on those sites, you can share the web site address with others. Many of us also participate in one or more **Yahoo! Groups** discussion groups or forums. These also allow you to upload and share photos, although most have membership restrictions, so the photos aren't usually publicly available. If you already have or are planning to set up a photo album on the public web site, let me know so that I can add a link to it from the NASG's web site.

Blog Away!

Blogging is a recent development on the Internet. It was originally called a *web-log*, which then morphed into *blog*. A blog is somewhat more involved than adding photos to a photo web site, or adding updates to your Facebook page, for example, but not quite as intensive as developing your own web site. A blog is really just a way for you to share with anyone who visits the site what you have been up to lately. Blogs are usually presented in a reverse chronological order (i.e. newest entries first), and are designed to be read by their followers on a regular basis. Blogs are provided by companies that have set up special web sites, such as WordPress (wordpress.org), Blogger (blogger.com), Weebly (weebly.com). Some are free and some offer paid-for accounts. Usually you enter your text and/or photos via a page on the blog web site, and you don't need to worry about uploading pages or applying special formatting. The site's software handles that for you, and usually provides you with a wide range of "themes" that allow you to make your site look somewhat unique. A popular S-scale blog is **Trevor Marshal's**, where he discusses how he is building his Canadian Railway Port Rowan branch set in the 1950s. **(http://themodelrailwayshow.com/cn1950s/).**

Feeling More Ambitious?

If you want the ultimate control over what is shown on the Web, and you have the time and inclination to do so, you can set up your own web site. There are hundreds of companies out there that provide the service for you to host your own free web site. Of course, when it is free, there's always a catch. Typically that is in the form of advertising being plastered all over your pages, or inserted within the content of your text. Some even take your words and turn them into fake links (they are usually double-underlined), which are really just ways to trick unsuspecting visitors into clicking on and being shown advertising. If you are at all serious about creating a web site (considering the amount of time and effort you are going to put into it), I'd highly recommend spending a little money on your site.

Creating your own web site isn't that difficult; it just takes a bit of time and little bit of money. The first thing you will need to decide is what your web site address will be (your **.com** or **.org** address). You will then need to register that address with one of the handful of companies that are authorized to sell those addresses (I use directnic.com). They will tell you if your desired name is still available.Registration is usually about $15

THE NASG WEBSITE AND YOUR MODELING

for one year, and prevents anyone else from using your domain name. The next step is to rent some disk space on a web server somewhere. Web servers are computers that are constantly connected to the Internet, so that anyone can come and visit your web site at any time, and they are always updated to ward off hackers. There are lots of companies that offer that service, with various pricing plans, such as monthly, semi-annually, and annually (the latter usually being the most cost effective). I use hawkhost.com, but there are many to choose from. Beware of free or really cheap sites, because their servers may not be as reliable.

With those two steps out of the way, you have the infrastructure in place for you own web site. You will then need some software tools with which to create the web pages. You can search for **web site design software** to find complete software packages, or you can create it with the tools you most likely already have installed on your computer. The primary tool is a text editor. Although professionally designed web sites look intimidating with all their fancy graphics, really all you need is a basic text editor and some syntax knowledge. You can create your own web pages, on a Windows PC for example, using the pre-installed **Notepad** text editor. You can also use word processors like **Microsoft Word**, or **OpenOffice's Write** (which is free). You probably already have the tool that you need to create the pages. Next, you will need some sort of **image editor**. The photos that you take with your digital camera are huge, which would take too long for visitors to download. An image editor software application can help you reduce them to a smaller size, and possibly even edit the content of the image, so that you are only showing the part of the photo that you want to show.

You will need to study the **HTML** (Hypertext Markup Language) that is used to communicate to the web browser how you want your pages laid out. The source for studying HTML is **http://www.w3.org/TR/html4/**. However, you will probably be better off going to a book store and buying a starting HTML book. Another way to learn HTML is to visit a basic web page and click with the right mouse button (if you are using Windows), and then click on the **View Source** or **View Page Source** menu command, which will show you the page's HTML text. You can then copy those parts you would like to use on your site.

When you are done editing your web pages, you can upload those to your web server. The company from which you rent server space will send you an e-mail with all the log-in details you need to gain access to their server, and where your pages are to be stored. You will need an **FTP** (File Transfer Protocol) software application to actually do the upload from your computer to the web server. **FileZilla (https://filezilla-project.org/)** and **SmartFTP (https://www.smartftp.com/)** are two such applications. Also, be sure to check your web hosting company's site, because they may provide tools that let you upload your files (which would be free).

There are many well-known S-scale web sites out there. Bill Lane's **lanestrains.com/** is always very popular, especially if you model the PRR. My own web site, **pmrr.org** (which stands for Peter's Model Railroading), has really been a hobby-within-the-hobby kind of thing. I started my own personal web site back in 1994, and when I returned to the model railroading hobby in 1999, I started adding more and more model railroading content. At the time it was hard to find **how-to** information on model railroad web sites, so my focus has always been on how I do things. Now that I have been doing it for a while and have developed a routine, it is fairly easy and not too time consuming to keep the site updated. However, early on it took quite some time and commitment.

Share Your Links

Whether you have a photo album, a Facebook page, a blog, or a dedicated web site, be sure to let me know about it. On the **American Flyer** page of the NASG web site there are two sections where I list links. One is called **American Flyer Layouts on the Web**, for sharing links to A.F. web sites, and the other is **American Flyer Videos on the Web**, for sharing videos. On the Scale Modeling page I have a section called **Additional S-scale Resources** which links to several pages covering web site links, video links, and article links.

If you feel like being inspired by what your fellow S-scale modelers are doing these days, be sure to visit those sections of the NASG web site and spend a couple of pleasant hours watching videos or reading up on their recent activities.

I hope you will start or continue to share your modeling efforts with others via the Internet. It is a great way for non-S modelers to find out about our scale as they search the web.

Web site tidbit: as of this writing, there 221 links to S-scale web sites, layouts, videos, and articles on the NASG web site! Lots to choose from!

DAVE BLUM SAYS . . .

FROM THE PALATIAL OFFICES OF THE EXECUTIVE VICE PRESIDENT

It's June and the long cold winter is a memory. We can look forward to summer, and staying indoors to work on our layouts and of course, traveling to the NASG convention to meet our buddies and spend a little, or a lot, on model trains. I am looking forward to seeing my friends and catching up on our relationships. And the Clown Museum tour too. If this looks like a blatant plug for the convention in Oconomowoc, you can see through me like a thin sheet of pure ice. See you there.

Some of you have seen my plea for space and ordered past commemorative cars. Thank you. However, many of you have not responded to my plea, so here is my threat. BUY or I might visit you for long periods of time! The Jenny tank car is $75, Marathon Motors boxcar $75, EJ&E Gondola $65, GE Boom car $52, GE Crane car $70, or GE Boom and Crane (+1 year membership, $139) and don't forget the baggage car for $75, while they last. Please note that the GN caboose is out of stock, and the EJ&E coil Gondola are almost all gone.

Dad's Day is coming up, and a real man would let his kids, wife and anyone else who will listen know that the proper gift is rolling stock, preferably some of the commemorative cars. Who needs socks and underwear when you can sport a new boom and crane car set? Insist on it or buy it yourself.

Sales of the 2014 Milwaukee Road boxcar have been good. Within one month we have sold over 1/3 of the ordered quantity. By the time you read this article, I expect over 2/3 of the cars will be sold. It appears that we will sell out. Use the order form that is enclosed in this issue of the Dispatch or simply write a note and send a check for $69 per car to reserve yours.

Dave Blum

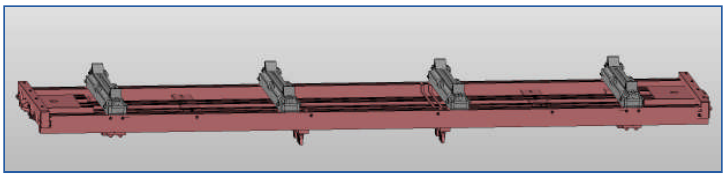
PACIFIC LUMBER COMPANY LOG FLATS

By Peter Vanvliet and Bob Hogan
Photos by Bob Hogan

By 1955 The Pacific Lumber Company was still operating 10 steam locomotives, 200 log cars and 154 flat cars. Many of the flat cars were used to transport rough and finished redwood lumber between the various mill facilities at their vast Scotia, California mill site. TPL also used these flat cars to transport finished redwood products from Scotia to their finishing mill and ship loading docks at Eureka, California over the Northwestern Pacific Railroad. These flats (and log cars) were rebuilt many times over the years and many developed their own identity. The finished car is a model of car #221 which was unique in that it had Bettendorf trucks instead of arch-bar and side mounted stirrup steps at each end instead of the normal bottom mounted stirrup steps. The mill cars also had four pieces of 6" X 6" timber running the length of the car to facilitate easier loading and unloading of cut lumber stacks.

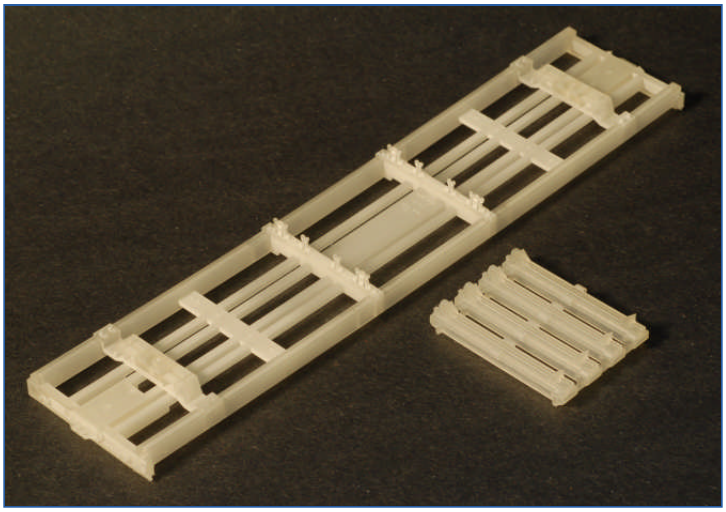
Bob Hogan spent 25 years wondering how he was going to build a small fleet of these flat cars. One possibility was to build a master, and then have the cars reproduced using resin casting. However, today we have a somewhat viable alternative; 3D printing. Bob found a local HOn3 modeler who enjoyed creating 3D CAD designs of unique cars that he needed for his layout. He was able to scale the design such that it was suitable for S-scale. The limiting factor is that Shapeways, the company in the Netherlands that produces this product, is limited in the amount of material that can be printed. This 44-foot S-scale car fits diagonally in the available cubic space. The top photo is of the car that Bob wanted to produce in S-scale. The next photo shows a good top-side view of the cars.

With the design work completed, the CAD file was sent to Shapeways, who do a quality-control check. The check is: Can we print this design without any problems? The initial design came back with a request the make the queen posts bigger.



Above is the 3D CAD drawing that produced the model.

The revised design was accepted and Bob placed the order with Shapeways. This is the product that they sent him.

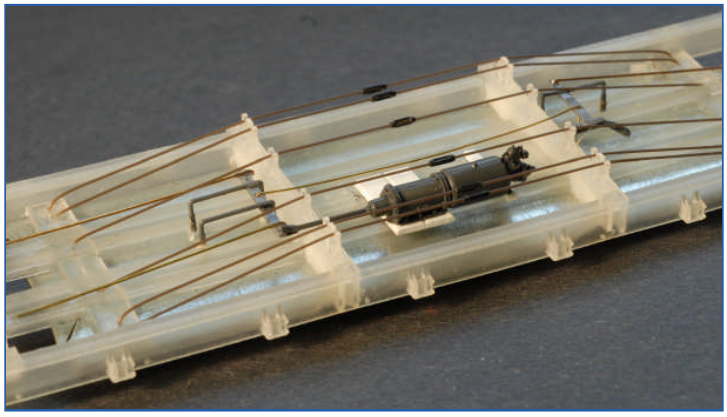


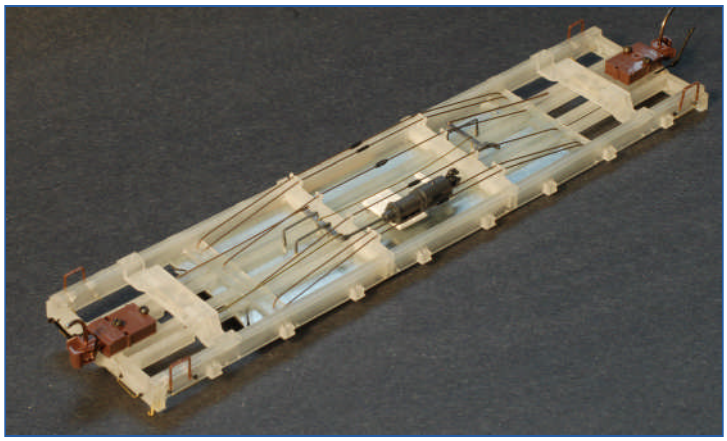
You can order one for yourself. What you see in the photo is what you get. To order yours, see the Shapeways page. This page belongs to the gentleman who produced the design, but since he doesn't do this professionally, he doesn't require a designer's fee. This car is now available in N, HO, and S-scale! Note that the 3D printer lays down a one-millimeter thick layer of material with each pass. This both limits the resolution of what can be printed, and also gives you an idea of how long such a print will take.

The link to the Shapeways page is:
http://www.shapeways.com/model/1659745/s-scale-tplco-log-car-with-bunks.html?li=user-profile&materialId=61)

PACIFIC LUMBER COMPANY LOG FLATS

With parts in hand, Bob did his magic, and the results are shown in the pictures below and on the right.





Here is Bob's parts list used to complete this car:

Grandt Line: Sn3 D&RGW box car steps (close match).
Grandt Line: Sn3 turnbuckles.
Grandt Line: On3 brake wheels & ratchets.
Grandt Line: On3 brake levers.
Grandt Line: On3 air hoses.
P-B-L: K brake (Sn3).
P-B-L: brass cut-lever holders (Sn3).
P-B-L: 20" pre-formed hand grabs.
Pennsy S Models: PRR archbar brass trucks (kit).
Nylon fish line for truss rods.
2" x 6" scale basswood (Kappler, Northeastern, etc.).
Brass wire for braking and cut levers.
Clover House: chain for bunks.
Scale Coat: Box Car Red #4 paint (paint type "I", i.e. one).
Jerry Glow: custom-made decals, which are available for anyone to order.

After waiting 25 years Bob wasted no time in putting these cars to work. Time to go get some logs! Bob's next project is a 41-foot mill car that is being designed and 3D-printed in the same manner.

CALENDAR OF EVENTS

This column is dedicated to the listing of model railroad events, with emphasis given to S-gauge or S-scale.

If you know of an upcoming event related to S-scale model railroading, or model railroading in general, please e-mail the information to **dispatch@nasg.org** as soon possible so that we are able to print it in a timely manner.

June 7, 2014 — Manassas, Virginia
20th Annual Heritage Railroad Festival Prince William Street, Old Town Manassas. **www.visitmanassas.org**
WASHINGTON & OLD DOMINION S GAUGERS will show and run their 32' x 26' layout. The festival is a family celebration of rich railroad history, featuring train memorabilia, specialty vendors, live performances and several local train clubs. Manassas is a few miles south west of Washington, DC and the site of a famous Civil War battle.

June 13 - 14, 2014 — Emmett, Idaho
ROCKY MOUNTAIN HIGH RAILERS will display their layout at the Emmett Cherry Festival

June 14, 2014 — San Diego, California
SAN DIEGO S GAUGERS are holding an open house for NMRA members at their Liberty Station location just west of the San Diego Airport.

June 18 - 21, 2014 — Tacoma, Washington
NMRA Pacific Northwest Regional Convention La Quinta Inn, 1425 East 27th Street. **www.pnr2014.com**

June 21, 2014 — Charlotte, North Carolina
North Carolina Rail Fair at the Metrolina Expo Center
PIEDMONT S GAUGERS will display their layout.

June 21-22, 2014 — Dayton, Ohio
Carillon Park Rail Festival put on by Dayton History and the Carillon Park Rail & Steam Society. **www.railfestival.com**
MIAMI VALLEY S GAUGERS layout will be displayed. Visit the club website: **www.trainweb.org/mvsg**

July 13-20, 2014 — Cleveland, Ohio
NMRA NATIONAL CONVENTION
Go to **www.2014cleveland.org** for details.

July 23-26, 2014 — Oconomowoc, Wisconsin
NASG ANNUAL CONVENTION (Milwaukee area) Lots of S home layouts, prototype tours, local attractions galore. Contact Steve Lunde 262-574-1085. e-mail: ace5348@att.net **www.nasg.org** click on **NASG Convention**

September 6, 2014 — Ballwin, Missouri (St. Louis County)
Boeing Employees' Railroad Club Swap Meet
Greensfelder Recreation Complex at Queeny Park,
550 Wiedman Road. **www.berrc-stl.com**

September 20-21, 2014 — Anaheim, California
Anaheim Packing House Railroad Event

October 10-12, 2014 — Hendersonville, North Carolina
Autumn Rails 2014 at the Western North Carolina Ag Center
PIEDMONT S GAUGERS will display their layout.

October 11-12, 2014 — Kirkwood, Missouri
Mississippi Valley N Scalers Kirkwood Community Center, 111South Geyser Road. **American Flyer S Gaugers of the St. Louis Area** will have their layout at this show.

Chicagoland Association of S Gaugers

FALL S FEST 2014

—Holidays in S Gauge—

The **Fall S Fest 2014** will be themed **Holidays in S Gauge.** It will be held **October 24 through October 26, 2014**. The host venue will be the Westin Yorktown Center Lombard Hotel in Lombard, Illinois, a western suburb of Chicago. The hotel is near the intersection of Interstate Routes 88 and 355.

The Fest will have several manufacturer displays plus more than 250 tables for trading S products. We anticipate somewhere between 4 to 8 S layouts on site for the weekend; among those already confirmed are hi-rail, scale and Sn3. There will also be several clinics including scratch building with styrene, kit-bashing with styrene, scenery, command control and more. A hospitality room will be running videos throughout the weekend.

The **Annual Fall S Fest Banquet** will feature **Tom Barker** as the guest speaker. Tom is a Professor Emeritus from the Rochester Institute of Technology. He authored several books on experimental design and one on the repair of American Flyer trains. The weekend concludes with self-guided home layout tours on Sunday. No club affiliation is required for attending and there will be a number of family activities available throughout the Fest weekend.

Go to **www.FallSFest.net or www.casg-trains.org** for more information and updates.

October 11, 2014 — West Chester Ohio
NMRA Division 7 Model Train Show Lakota West High School
For information go to **www.cincy-div7.org/events.html**

November 8, 2014 — Kings Mountain, North Carolina
Trains, Trains, Trains Kings Mountain Museum
PIEDMONT S GAUGERS will display their layout.

November 23, 2014 — Cheshire, Connecticut
Cheshire High School Fall Train Show 10 am to 3 pm
525 South Main Street, Cheshire, CT (on Route 10) This is the first place that the Connecticut S-gaugers displayed a layout. Adults $6, children under 12 free.

DON'T MISS

The Heartland S-press

The Badgerland
and
State Line
S Gaugers
invite you to the

State-Line S-Gaugers Trains

2014 NASG Convention
July 23 — 27, 2014
Oconomowoc, Wisconsin

Olympia Hotel & Convention Center
1350 Royal Mile Road, Oconomowoc, WI 53066
www.olympicresort.com
262-369-4999
Oconomowoc is 25 miles west of Milwaukee on I-94, exit 282

Join us for Traditional NASG Fun and Activities

Great Local Attractions
Group Sight Seeing Tours
Illinois Railroad Museum and Circus World Museum
Huge Trading Floor
Operating Layouts and Displays
Home Layout Tours
Banquet and Traditional Auction

For information Call Steve Lunde 262-574-1086 or email ace5348@att.net or Roy Meissner 262-538-4325 or email rmeissner@wi.rr.com

Registration form available at www.nasg.org

2014 NASG Convention Schedule

This is the schedule as of April 25, 2014. Changes possible.

Tuesday evening Registration	7:00 PM - 9:00 PM
Wednesday Registration	7:00 AM – 9:00 PM
Circus World Tour	8:00 AM
Welcoming Reception	6:30 PM
Thursday Registration	7:00 AM – 9:00 PM
Illinois Railroad Museum Tour	8:30 AM
Dealer Set Up	9:00 AM – 10:00 PM
Hospitality Room	10:00 AM – 5:00 PM and 7:00 PM – 10:00 PM
Clinic 1	7:00 PM
Clinic 2	8:00 PM
S List Get Together	9:00 PM
Friday Registration	8:00 AM – 9:00 PM
BOT Meeting	8:00 AM
Dealer Hall Open	8:00 AM – 5:00 PM and 6:30 PM – 10:00 PM
Hospitality Room	9:00 AM – 9:00 PM
Clinic 3	9:00 AM
Clinic 4	10:00 AM
Women's Clinic 1	10:00 AM
Clinic 5	11:00 AM
Model Contest Entry	11:00 AM – 5:00PM and 7:00 PM – 9:00 PM
Greely's Place Contest Entry	1:00 PM - 5:00 PM
Clinic 6	1:00 PM
Clinic 7	2:00 PM
Clinic 8	3:00 PM
Model Contest and Greely's Place Contest viewing	3:00 PM – 5:00 PM and 7:00 PM – 10:00 PM
Clinic 9	4:00 PM
Clinic 10	7:00 PM
Women's Clinic 2	7:00 PM
Clinic 11	8:00 PM
Clinic 12	9:00 PM
Saturday Registration	8:00 AM – 1:00 PM
Dealer Hall Open	8:00 AM – 2:00 PM
Clinic 13	8:00 AM
Clinic 14	9:00 AM
Hospitality Room Open	9:00 AM – 2:00 PM
Model Contest Judging	9:00 AM – Noon
Clinic 15	10:00 AM
Clinic 16	11:00 AM
Model Contest and Greely's Place contest viewing	Noon – 1:00 PM
NASG General Membership Meeting	3:00 PM – 5:00 PM
Cocktails	5:30 PM
Banquet	7:00 PM
Auction	9:00 PM
Sunday Self Guided Home Layout Tours	9:00 AM

Clinic's to Date

Don Heimburger, Highballing through the years with S a Perspective
Jim Larson, Kit Bashing American Flyer Freight Cars
Gil Hulin, Mexican Railroading in S Scale
Marty Lydecker, ACG Auto-Rama
Jamie Bothwell, Passenger Cars
Chic Hartert, Tree Making
Ken Zieska, Building a 3 D Laser Wood Kit
Dave Jasper, Painting Backdrops
Steve Doyle, How to Make Signs for Buildings
Dick Karnes, Passenger Car Operations
John Heck, Repairing Flyer
Bob Hogan, Building BUDD and PS Passenger Cars plus a look at 3D Printed Cars in S Scale.
John Mann, Ore Cars
Women's Clinic 1, Stamping Up
Women's Clinic 2, Scarf Making

29th ANNUAL Sn3 SYMPOSIUM • FEBRUARY

By David Heine, NASG Eastern Vice President

The 29th Annual Sn3 Symposium was held February 26th through March 1st, 2014 at the Sheraton DFW Airport Hotel in Irving, Texas (Dallas/Fort Worth area). In case you do not know, the Symposium started as a President's Day weekend get-together of a few Sn3 modelers and has grown since then. There were about 140 total attendees this year.

The format is similar to the National Narrow Gauge Convention. Evenings and mornings are for clinics and the vendors' room, while afternoons are open for self-guided layout tours. There is also a model contest and a Saturday evening awards and business meeting.

The convention started off on Thursday afternoon with two prearranged operating sessions at **Chip Romig's S/Sn3** layout and James Peterson's HO layout. The convention officially opened on Thursday evening with some clinics and the vendor and contest rooms open.

There were a total of ten clinics given during the event. The five that I attended were worthwhile, with good audience response. One nice thing was that all the clinicians were given ninety minutes rather than the more typical hour.

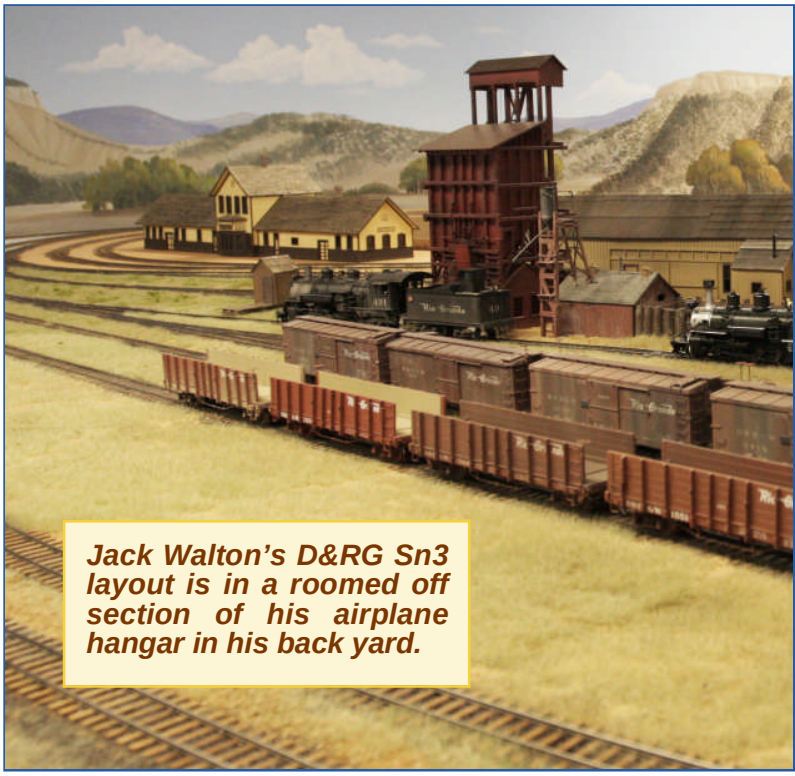
Friday afternoon had six layouts east of the hotel open, plus a special tour of the **Museum of the American Railroad** in Frisco, Texas, which is not yet open to the public. Saturday afternoon had five layouts open west of the hotel. Amazingly, six of the eleven layouts open were either Sn3 or S/Sn3. This was the last showing for one of the HO layouts as the owner **S**aw the light and is switching to Sn3. The local guys must be doing some good selling of S scale.

There was an Sn3 display layout in the vendor room, the **Elk Canyon & Western**. It is a point-to-point layout with a turntable at each end and a transverse table staging yard at one end.

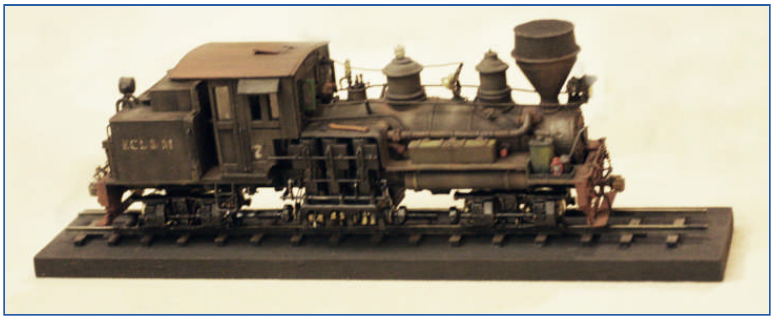
All the contest models were excellent and the winners were decided by popular vote. Awards were given for motive power, rolling stock, structure, color and black and white photographs.

Besides the vendors selling new goodies, there was quite a bit of used brass and older not-yet-built kits being sold. **Wild West Models** was there will all their S scale structure kits. They have acquired the former **Western Scales Models** and are will make that line available again.

P-B-L had preproduction samples of their upcoming models of the **two and three-truck Climax steam locomotives** on display with variations in both S and Sn3 gauges. The Sn3 two-truck model spent most of the show running on the Elk Canyon & Western, so everyone got to see one running but without sound, which is an option on the production models. P-B-L also had kits of their new injection-molded plastic 50,000 gallon wooden water tank available. The kit is available in four variations; with a round or octagonal roof, plus either round hoops or flat bands. They are working on a motorizing sound kit to animate the tank. They had a preproduction operating sample there. It goes through the spout lowering and raising and water filling sound sequence, and would be a neat feature during an operating session. All the animation components other than the operating switch were mounted inside the tank, with a speaker mounted on the tank floor.



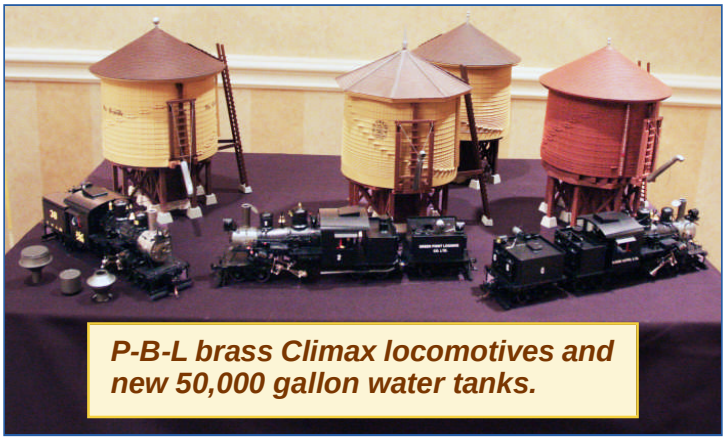
Jack Walton's D&RG Sn3 layout is in a roomed off section of his airplane hangar in his back yard.



Sn2 Shay at Weathering Clinic by Warren Judge.

Icing Station by Pete Smith won Structures Category and Best in Show.

26th — MARCH 1st, 2014 • IRVING, TEXAS



P-B-L brass Climax locomotives and new 50,000 gallon water tanks.

Above: P-B-L two-truck Climax running on the Elk Canyon & Western.

Left: Sn2 Gilpin Shay by Jerry Wilson won the Motive Power category.

Below: Jack Walton's D&RG Sn3 layout.

Tuhr Barnes Sn3 layout, the East Tennesee & Western North Carolina Railroad.

There was a closing meeting Saturday evening with coffee and dessert. This included the awards presentations and presentations for future Symposiums. Most of the evening was spent looking at some pictures of mostly Colorado narrow gauge from several local collections. The pictures shown included some from the early 20th Century, but most were from the 1940's through the 1960's. We enjoyed all of them. For those with Internet access, there are pictures taken during the Symposium available on-line at **www.sn3-2014.com/**

The **2015 Sn3 Symposium** will be held **April 15-18, 2015** in Bellevue, Washington, in the Seattle area. If you need a spring break involving model railroading, consider attending.

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DCC CURRENTS — AN INTRODUCTION

By David Heine
NASG Eastern Vice President

My name is David Heine and I have been asked to write a series of articles on DCC or Digital Command Control. My day job for decades was as an electrical engineer, and most of that time I was involved in some way with industrial control systems. It has been very easy for me to get distracted by layout control features to the detriment of progress on my layouts over the years. I am now retired from working as an engineer and only work on my hobbies. I have been using DCC for about twenty years, well before it was a mainstream method to control trains. Before switching to DCC, I had used analog command control, so you could say I was an early fan of command control systems. By DCC, we mean the system that is defined by the **NMRA standards,** which are available at **www.nmra.org/standards/sandrp/consist.html**. This series is intended to cover more basic topics, at least initially. At this time, it is not intended to cover the proprietary command control systems such as sold by MTH and Lionel.

DCC vs DC (and AC) Control

We will start with how DCC is different from other forms of control. The most common form of control in the indoor model railroad world is plain DC (direct current). This dates from the early days of the 20th Century using a car battery with a rheostat for control. You did not even need utility power. Later there were all sorts of power packs, some quite complex. With DC, the voltage magnitude determines the speed of the locomotive and the polarity determines the direction. The NMRA standard is if the right rail is positive compared to the left rail, the locomotive moves forward, if it is negative it moves in reverse.

The problem with standard DC control comes when you want to control more than one locomotive independently. To do that you need to divide the layout track into sections. Essentially you are controlling sections of track. All locomotives and rolling stock in a track section see the same voltage and polarity. Some form of control for the sections is required either switches (toggle, rotary, etc.) or a throttle for each section.

Some of us, including myself, started with AC power. With AC, the voltage magnitude determines the speed, the direction determined by a reversing unit, which changes position every time the voltage drops to zero, unless the reversing unit is locked in one position. Again controlling multiple locomotives independently requires dividing the track into sections similar to DC. I wired my American Flyer layout with sectional control when I was in high school.

The first command control system was **Astrac**, developed by **General Electric** in 1964. As electronics improved, other analog command control systems were developed. However, they were all were proprietary systems, and there was no standardization. Most of them were limited to sixteen to eighteen addresses, so if you had more locomotives than addresses, some had to share the same address. During my analog command control era, I had a chart posted on my layout with the locomotive and the address. I did not have a problem with the number of addresses at that time, but I would now.

The **NMRA DCC system** is not just another method of command control. The NMRA standards for DCC define the signal which is on the track. That is why we are able to use more than one manufacturer's equipment on the same layout. It also allows portability of equipment between layouts which was a major problem during the analog command control era. In addition, we can control things other than locomotives with most DCC systems.

The DCC signal, which is also the power, is an alternating DC waveform, which contains the digital information. It has been described as AC, but it is not close to the sine wave that exists on AC power systems like the utility power in your home. It is basically a square wave, but the zero and ones in the signal have different time spans. See sidebar on page 27 for a waveform diagram and more technical information.

A decoder in a locomotive or other piece of equipment reads the track signal and determines the power and polarity the motor is to receive for its address. The polarity of the track signal can be changed while the train is within a track section with no change in the train speed or direction.

All the equipment on the layout sees the same signal. Each decoder determines which commands are for it, based on its programmed address.

DCC – Some Advantages

With DC (or AC) you are really controlling the track section when running multiple locomotives independently. Someone or some advanced system must switch the power to the track sections when running multiple trains on a layout. This type of control is more like a tower man. With DCC, you are controlling the locomotive(s) directly, so control is more like that of a locomotive engineer.

Because locomotive control is based on a signal and not the control of a track section, it can simplify some layout control functions, including eliminating or reducing the number of electrical switches required to control a layout.

DCC can be used to independently control lights, etc. in rolling stock other than locomotives.

DCC accessory decoders can be used to control fixed layout equipment such as turnouts, building lights, automation features, etc. Note that accessory decoder addresses are separate from the mobile decoder addresses.

Multiple switch engines can be controlled independently in a yard.

Simplified wiring of engine terminals and locomotive ready tracks is possible.

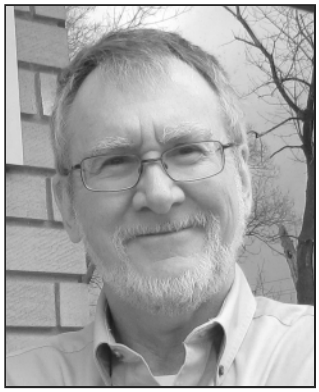
Helpers can be run independently. With sound decoders, you can even communicate with whistle signals. Trains stalled on a grade can be rescued with a helper. With DCC controlled couplers, you can even uncouple while moving.

DCC can greatly simplify the control of complicated track work. I have several examples of this on my own layout.

Please note that while DCC has been touted as simplifying layout wiring by eliminating the need for sectional (block) wiring, if your railroad needs signaling or interlocking functions, detection sections and their associated wiring are still required.

This ends the first installment. The next time I will cover the basic parts of a DCC system. Feel free to contact me with any questions; they might become the basis for a future installment. **eastern_vp@nasg.org**

Sidebar for the more technically inclined on page 27



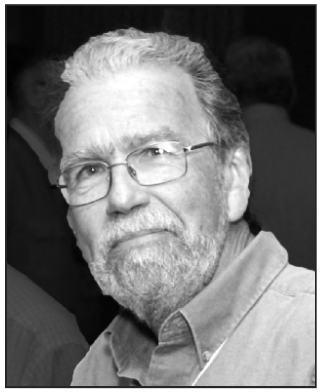
Gerry Cornwell

A VISIT TO MT. ALBERT SCALE LUMBER

Inteview and photos by Jim Martin

Mount Albert Scale Lumber is among a small but significant number of Canadian companies which are a huge benefit to the hobby in general and S-scale in particular. S is considered a builder's scale, but the building part would be a whole lot tougher without the reliable supply of fuzz-free, dimensionally accurate scale lumber from this Stoney Creek, Ontario company.

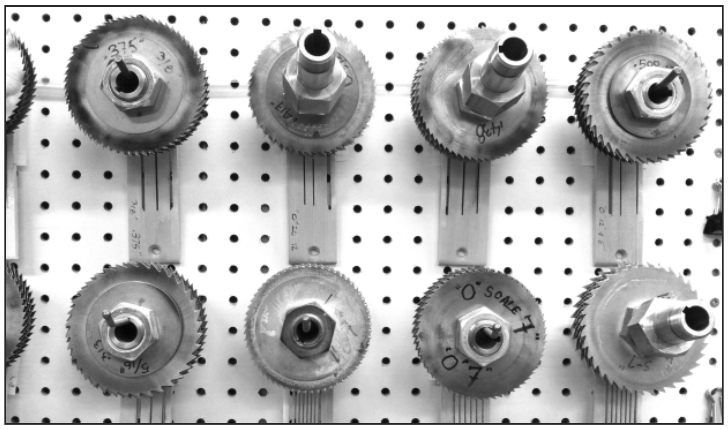
Owner Gerry Cornwell not only maintains a full product inventory across the various building scales, but also does custom work. Most recently he produced an order of 7mm. O-scale ties for some Australian narrow gaugers.



Jim Martin

When a company like Mt. Albert makes its imprint on the hobby, there is a tendency by many to imagine a large manufacturing operation with a plethora of employees and a block of loading bays. The fact is, Mt. Albert's *World Headquarters* is a small unit in a non-descript industrial building. Here's another example of how our perceptions get bent: this *new kid on the block* is 23 years old. I recently visited Mt. Albert and sat down with Gerry. Here are his words, excerpted from our interview.

History: "When model railroad buddy Al Collins originally set up the business, his goal was to meet the need left by Kappler, because Kappler went through a three or four year period when they were out of the market. Our first customer was George Sellios of Fine Scale Miniatures. He has continued to be a customer ever since we started, and we've grown that into supplying most of the kit manufacturers, including S scale. Banta buys strip wood from us, Building and Structure Company, Crystal River, and Mount Blue among others. I also think the product is really only as good as the service. We provide free samples to kit manufacturers for developing pilot models for example, because they may not know, 'do I need 2 x 10s, do I need 2 x 12s?' It costs very little for me to send 20 or 30 pieces of each so he can try the fit . . . and that works for us. He's going to think of us first when he's buying products."



These gang-saw assemblies speed production.

Precision: "People think that because we are cutting little tiny wood, we use little tiny tools when in fact if you want precision, as any machinist will tell you, you need a great big machine in order to cut precisely. I think what surprises most people is the size and investment in machinery we have. Three machines in the shop were custom made for us. You cannot buy these machines off the shelf . . . you can't buy the blades off the shelf . . . you can't buy the components off the shelf other than standard wear items. The numerous gang-saw set ups cost tens of thousands of dollars because the arbors themselves are about a hundred dollars each and the blades are 60 dollars each, so if you have an arbor with 14 blades on it, do the math (laughs). So it's pretty major."

Expensive gang saw assemblies like this one for 6-inch lumber in HO scale represent a large capital investment.

The primary product is sawdust: "If you're cutting something that is very, very thin like an HO scale 2-inch board, you're cutting something that is about 23 thou (thousands of an inch) thick and you're cutting that with a saw blade that's 60 thou thick. That means I have an 80 thou cut and 60 thou sawdust, so most of the raw product that comes through the door gets turned into sawdust. One of the most important pieces of equipment in the building is the dust collector." Dust in the air can dramatically shorten the life of saw blades by limiting the cooling ability of the air.

S-scale lumber: It's good that we are a fractional scale: "There is a lot of cross over . . . we keep a chart on the wall to remind the guys that when they are doing gang-saw setup that there is a lot of cross over. My favourite example is a piece of 1/8 by 1/8 strip wood, because we cut fractional for a lot of people. A lot of the architecture schools like to buy fractional strip wood from us. One-eighth is 125 thou . . . 6 inches in O scale and 8 inches in S, so that one setup covers three different products . . . the fractional size, the O scale size, and the S scale size. When I'm talking about setups I'm basically talking about gang-saw setups for cutting a specific size.

Continued on the next page

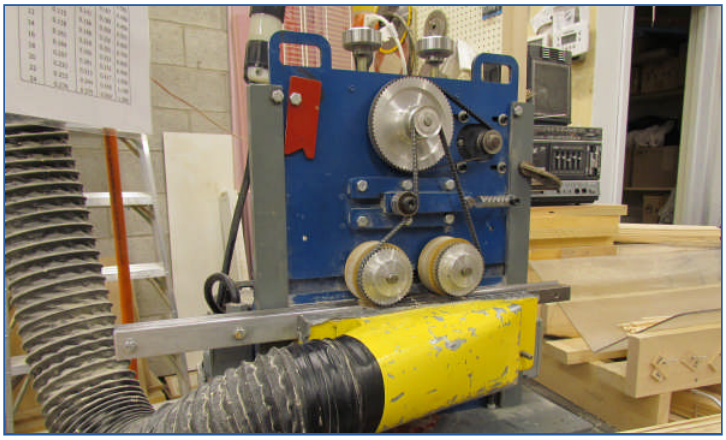
A VISIT TO MT. ALBERT SCALE LUMBER

A gang-saw is probably about an hour to three hours work to set up and get it cutting accurately. You don't want to be doing that on a regular basis, so we have them all made up ahead of time for pretty much every standard size. We use really sharp saws and we keep them sharp. We have an outside supplier who sharpens our saws for us. We've never been able to develop that skill in-house because it's so specialized. A much smarter guy than me told me 'sell your strengths but buy your weaknesses' so it makes sense for me to go find those individuals who can do that precision work."

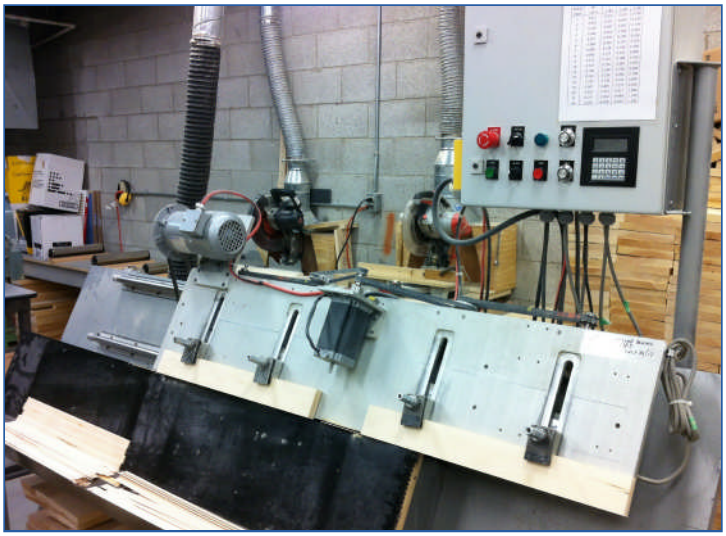
S-scale volume: "Any business is going to have skews that are really high volume . . . HO scale 2 x 4s and O scale 6 x 6s . . . sizes like that are going to sell really high volume. Railroad ties sell really high volumes. We haven't done the latest count, but in 2012 we sold over a million ties. But there are obviously skews where there is just not enough volume to justify. However it's a key thing I think to offer a full product line so people who want an S scale 6 x 18 can get it from me, so that's one of our standard products."

Reputation for quality: "I tell the guys that it doesn't go out of the shop unless you'd be satisfied with it buying it in the hobby shop. My (four) employees are all excellent hobbyists themselves so they love the feedback we get from customers. I mean cutting stripwood is pretty damn tedious, so at the end of the day you want to be proud of what you're doing. Many times at shows people come up to me and will say 'you know your wood is almost too good to weather and distress.' And that's the kind of complaint I love to have. Now, as kit manufacturers ourselves, we understand that when a modeller opens a kit, they don't want to find stuff that's rough or fuzzy, inaccurate or whatever . . . they want it to be good. That's the way I run the business. It's not probably the most profitable way to run a business but I think all we do is we focus on the quality of the product that goes out. I firmly believe you can't take really crappy wood and turn it into something beautiful, so we pay a premium for high quality raw materials."

Converting Mt. Albert O scale kits to S: "We thought about this a lot because you'd be crazy not to, right? It comes down to a business decision. Our kit developer does not like working in other scales. That's not a blame thing, that's just part of the way the business model is developed. The O scale market for kits is not all that well served right now, whereas in HO there's a lot of choice. In S it comes down to market size. I think one of the things hobbyists don't understand is . . . they think that once you've developed a kit in one scale, all you have to do is turn the dial down on the laser and you can make it in S scale. That is not what happens . . . you have to re-engineer the whole kit. Let's say I take a sheet of scribed siding 4 by 24 inches. I design my O scale kit in a way that will fit onto that sheet. My S scale kit is going to be smaller, which means I now have to redesign how that's going to be cut out of the wood in order to maximize the use of the wood, otherwise I'm just throwing money away. So it really does have to be re-engineered. And also, all of the component parts . . . anything to do with styrene components or resin castings . . . that stuff needs all new masters. You're essentially starting from scratch, so the cost of developing a kit is really, really high. My hat is off to the guys who do the kits in less popular scales because it's a big investment. The money does have to come back at the end of the day."

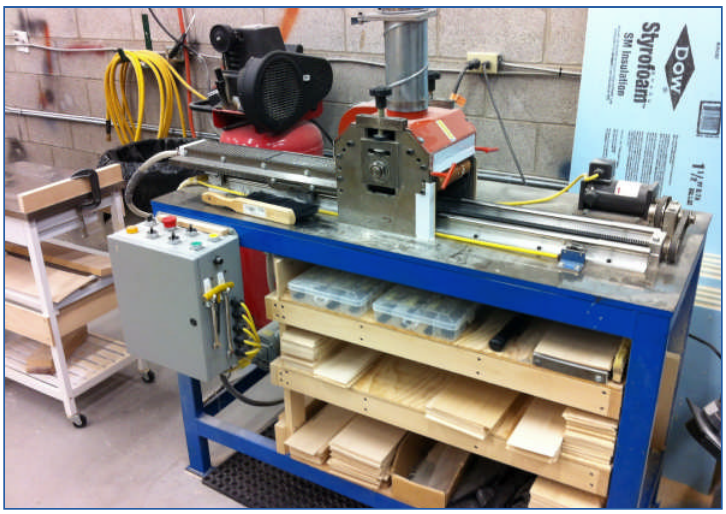


*The **Gang Saw** uses arbors with multiple blades and precision ground spacers. It is used to cut the larger dimension strip wood. For example, the S-scale 2x6, the 2" dimension strips from the Big Machine are fed through the Gang Saw with the 6" S-scale arbor.*



*Above: The **Big Machine** is used to cut very precise strips from 24" long blanks. It cuts 2 strips simultaneously.*

*Below: The **Shaper** is used to cut profiles for sheets, such as Board and Batten or Clapboard.*



A VISIT TO MT. ALBERT SCALE LUMBER

Laser cutting has boosted the strip wood business: "Absolutely! One of the reasons we went into the sheet materials for kit walls was because we were asked to by one of our customers. The only thing we don't do is plywood. The best guys are in Finland. They basically own that 1/32-1/16 thick market. For us to invest hundreds of thousands of dollars in machines to press plywood that thin is not even tenable. We do have a supplier for plywood. If people want it we can probably get it. The other thing we don't do is laser cut . . . once again the reason is selling your strengths and buying your weaknesses. There's a ton of guys out there with lasers and some of them are very good, so we buy that service."

U.S. distributor: "We have a new distributor in the US. It's not actually new, it's under new ownership, and that's Black Bear Construction (**blackbearcc.com**) of Glenwood, Iowa. They are a full service provider for all of our products, packaged goods and bulk quantities, and provide really great service. For all of our American customers that means you can get it faster and probably a little bit cheaper because the shipping won't be so expensive. We also have a number of dealers who support us at shows, notably **Harbor Belt Lines**."

Gerry Cornwell of Mt. Albert Scale Lumber and Mt. Albert Scale Models, is building a new On30 layout. Gerry is an independent lighting designer and runs a lighting education program at Ryerson University in Toronto. Gerry gives weathering and distressing clinics demonstrating how to take his quality wood and beat the daylights out of it.

Visit Mt. Albert's web site **www.mtalbert.com**

Our fractional scale helps Mount Albert maintain a wide supply of S-scale products.

Below: The thickness sander insures that the sheets are of an accurate thicknesses.

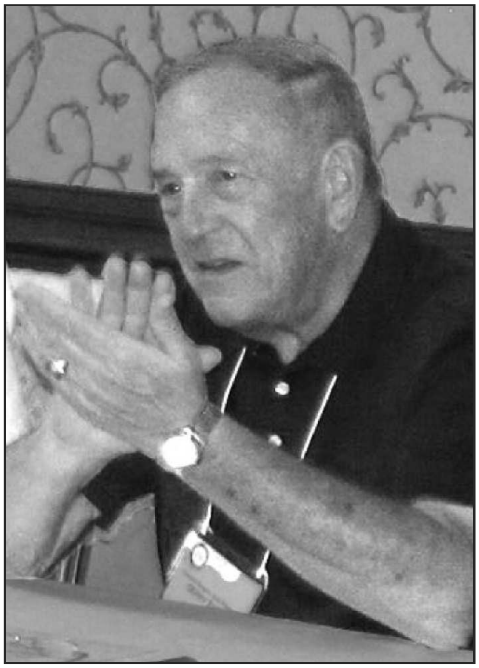
Below: The Planer is used to provide a flat surface for blanks for cutting on the Big Machine, or for use on a vacuum chuck on the Band Saw or Shaper.

MEET AN S-GAUGER - GERRY EVANS

I was born April 27, 1942 in Springfield, Ohio, which apparently makes me the granddad of the Board of Trustees. I was a late bloomer and didn't get my first American Flyer set until I was ten. As a child, my son, now 39, played with the Flyer, and it's now in his possession so his son, age 3, can play with it. I also have a daughter, 42. I have four grandkids. For the present, the American Flyer only whizzes around the Christmas tree at my son's house. From ten, until I was almost out of high school, I was very involved with scouting and spent three summers on a scout camp staff in Ohio. I earned the Eagle scout badge. My American Flyer didn't see the light of day for many years once I discovered cars and girls. It stayed boxed until my son was six in 1980.

I began college in engineering school in Colorado, but after one year I headed back to a liberal arts school in Ohio. I graduated from **Wittenberg University** in 1965 with a teaching degree and major in comparative European literature. That would seem to be the antithesis of engineering. From there I taught high school English and journalism for four years in Ohio and served as the school district's public information officer for two years. After that, I took a managerial job in St. Louis, with Southwestern Bell which is now AT&T. In 1991 they made me an offer I couldn't refuse, and on December 30th, I walked out the door for the last time. I spent three years teaching at Jefferson College which is located just south of St. Louis. This was a challenge as I was the English instructor in the vocational department. Three years were enough.

I got into S scale model-building by chance. For some reason that I can't recollect, in 1984 I walked into **Val Dasho's** model train store in Des Peres, Missouri and spotted an **S Gaugian**. That magazine was all it took. I had just gone through a divorce and needed something to occupy my time away from work. **Frank Titman**'s kits were a great relief and kept me out of the bars at night. 1985 was a critical year in my life as I got remarried and joined the local S train club. I joined **NASG** in 1987. I kept building models until 1993 when my wife Janet and I moved to Ste. Genevieve, Missouri, and I had no suitable area for building. We left Ste. Genevieve in 1997 and relocated to Flagstaff, Arizona where a heated three-car garage gave me



space for all the assorted paraphernalia that I needed. While in Flagstaff, Gil Hulin decided to retire from NASG office, and I became the Western Vice President until 2010. I am now the **Central Vice President**. Outside of any regular duties, my two substantial accomplishments during office were spending many hours working over the phone with Joe Warren of **Showcase Miniatures** to bring the fruit shed kit to market and working with Bill Banta to bring the ill-fated brick building kit to market.

In 2002, using a cheap print that Janet had hanging in one of the baths in the Flagstaff house, I began building a 1:64 replica of the **Glade Creek Grist Mill** that actually resides in a park in West Virginia. My rendition of the mill took **Best-in-Show** at the NASG convention in Strongsville, Ohio that year. I learned a valuable lesson from this. One should never build a wooden model in 14% humidity and then take it into 95% humidity without both painting and strongly reinforcing the interior. When I unboxed the model in Ohio, all the surfaces between windows and doors had bowed in due to expansion. Regardless, I still got Best in Show. I had a small layout in a 13' x 13' bedroom in Flagstaff. It had too much track. I was advised by another model-builder, whose models are just shy of being absolutely perfect, that if I ever build another layout it should be planned around my structures and "just happen to have a train running through it."

I began writing in 1980 with an article in **S Gaugian** about **Scenery Unlimited's** 80 ft. resin passenger car kits I discovered at a **Great American Train Show** here in St. Louis. I have a long history of writing construction articles and product reviews for all of the S magazines. One two-part article in the now-defunct **3/16 Scale Railroading** was originally a term paper for a technical writing course I was taking at the University of Missouri.

After Janet's sudden death in 2010, I moved back to St. Louis and now have 1,800 sq.ft. of basement under me. Undoubtedly, some of that square footage will be, hopefully sooner rather than later, a nice structure layout that a railroad "just happens to run through."

Gerry Evans

SIGNS, SIGNS, EVERYWHERE THERE'S SIGNS

By Bill Pyper

Signs, Signs,
Everywhere there's signs.

Blockin' out the scenery,
breaking' my mind.

Do this! Don't do that!
Can't you read the signs?

Most of you are probably old enough to remember that song, recorded in 1971 by a Canadian rock group called the Five Man Electrical Band, ironically on **Lionel Records.**

To answer their question: No, I can't read the signs. And that disappoints me. I'll admit to having a bias here. I am a life-long graphic artist, and I like signs. I love billboards. Having lived most of my adult life in California, where most of the population consider signs to be a blight on the landscape, that put me on the wrong side of the tracks most of the time.

I am disappointed because so often when I see pictures of what is purported to be a scale layout there few if any signs and billboards. In the real world there are signs everywhere. From the 1920s through the 1960s, billboards were placed along railroad mainlines so that they would be seen by the many people who traveled by train. Even today billboards are placed near raillines, particularlly in urban areas.

So, in my *not even close to being humble* opinion, a layout is not scale if it doesn't have an appropriate number of signs and billboards.

The bold, framed, and free-standing billboard is an American invention. Its scale fits the American landscape and conveys its advertising message directly.

The billboard's size and style of presentation for most of the 20th century, was directed mainly to automobile, bus, and train passengers. Its smaller urban counterpart, affixed to the sides of buildings or integrated into the walls of bus shelters, often contains the same images for the same products but reduced in size to fit the pedestrian viewer. Regardless of its size, the billboard is intended to do one thing, **sell**.

The average billboards of the 20th century were 25 feet wide x 8 feet high or 25 feet wide by 12 feet high. In S scale that is $4^{11}/_{16}$" x 2¼". That fits almost perfectly into a **Lionel Classic Billboard** frame, which has an image opening of $4^{15}/_{16}$" x 2¼". The backing card needed to fill the frame must be $4^{15}/_{16}$" x $3^{1}/_{16}$". As an aid to those modelers whose layouts are graphically deficient, I am presenting these illustrations of a few easy ways to make billboards and signs from scraps.

The easiest way to make billboards for your S gauge layout is to use **Lionel Classic Billboard** frames, Lionel part number 6-12949. They come in a box of 3 and are relatively inexpensive. They also are available in a lighted version.

You may or may not want to use the Lionel billboard frame. It will depend greatly on what era you are modeling and how accurately you want your scenery to represent that time.

The Lionel frames are made in the **Art Deco** style that was popular in the 1920s, 30s, and 40s, primarily in urban areas. There are still some out there, but not many.

Above: An example of a billboard in an Art Deco frame taken in Southern California in the 1950s.

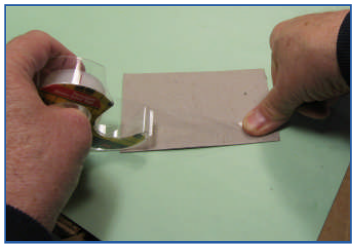
Continued on next page

SIGNS, SIGNS, EVERYWHERE THERE'S SIGNS

Many food labels are the ideal size to be S scale billboards. Carefully remove the label from the can or bottle

You only have to look as far as your pantry or refrigerator to find lots of material for your billboards.

Using a straight edge and an Xacto knife trim the label to size to fit the frame.



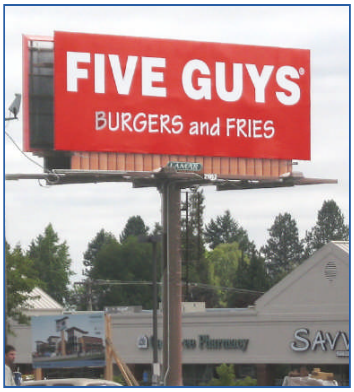
Many food labels are now printed on vinyl or other plastics instead of paper, so double-sided tape is the best adhesive to affix the label to the backing card. When buying tape, be sure to buy the tape with the RED on its label. It is permanent adhesive. The blue label tape is removeable adhesive.

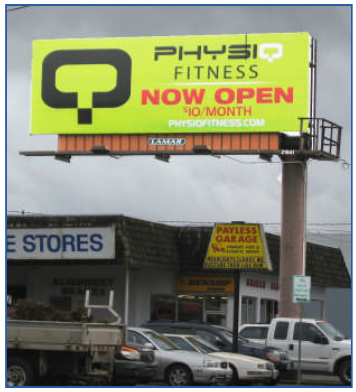
Attach the trimmed label to the backing board and insert into the Lionel frame and you have an S scale billboard.

TECHNICAL TIP:
During 60 years as a graphic artist and printer I have literally hand-cut thousands upon thousands of stencils, friskets and masks using an Xacto knife. I learned long ago that the best Xacto blade to use is the #16. That blade has a shorter cutting surface and it is much easier to control.

Above: Here are some of the billboards that I have made from food labels and use on my Mendacity Canyon Railroad. One of the advantages of using slip-in frames is that you can change the signs with ease, increasing the variety and selection seen on your layout.

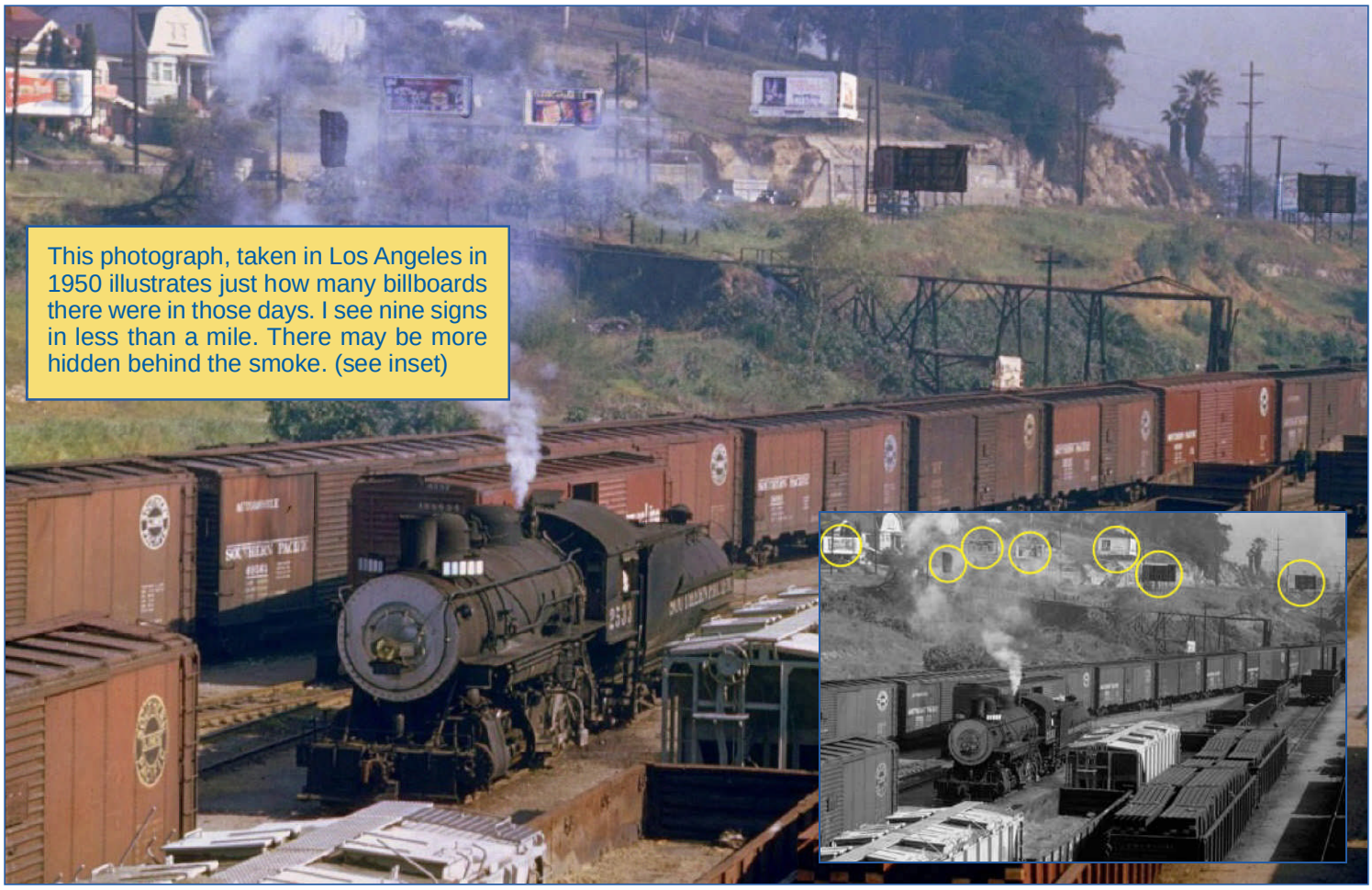
Below: Modern billboards, especially in urban settings, are mounted on poles, either in the center or set to one side. This gives them greater height without having to mount them on rooves or the sides of buildings.





The simple structure of the modern billboard frames can be constructed using dowels and basswood or balsa wood glued to cardstock or chipboard and spray painted.

In the October issue I'll tell about the evolution of highway signs from the early twentieth century to modern times. I will illustrate ways to make accurate, to scale, highway signs.



This photograph, taken in Los Angeles in 1950 illustrates just how many billboards there were in those days. I see nine signs in less than a mile. There may be more hidden behind the smoke. (see inset)

NASG BY-LAWS
Appendix A

Pursuant to Article IV, Section 5 of the NASG Constitution and Article VI, Section 5 of the NASG By-Laws, The NASG Board of Trustees will adhere to these guidelines and procedures in conducting business throughout the calendar year.

There will be a minimum of one face to face meeting of the BOT annually. BOT members are expected to make effort to be present or to follow the proxy procedures outlined in Article III, Section 6, of the NASG By-Laws. Procedures for this meeting are as outlined in Article IV of the NASG Constitution.

BOT business conducted via email, agreed on-line/ electronic formats or conference call will adhere to the following guidelines:

1. As part of the commitment to serve NASG, BOT members are strongly urged to prepay dues for their entire term. Only BOT members in good standing may participate in BOT business, including conference calls, and presenting or seconding motions before the Board. Good standing is defined as a BOT member with their dues paid.

2. Except in emergencies, conference calls with the entire BOT will be scheduled a minimum of two weeks in advance. A quorum of five (5) BOT members will be needed on a call to consider and vote on motions or any other official NASG business.

3. The Secretary or a designate will take minutes for BOT conference calls where a quorum is present.

4. It is the expectation a BOT member will make every effort to check their electronic messages a minimum of once per week.

5. Motions must have a second submitted by a different BOT member than the one making the motion to be official. When done electronically, the Secretary shall use the time stamp of the message posting to determine the official seconding of a motion. No motion may be voted on without a second of that motion and no vote will be counted prior to the time stamp of a motion's second.

6. If an electronically submitted motion does not have a valid second within 72 hours of its posting, it shall be considered void and withdrawn from discussion or voting by the BOT.

7. Only one official motion may be discussed by the BOT at any given time. Discussion begins after the motion is seconded. A call for the vote will occur after the discussion period and end discussion or amendments to the motion.

8. When a motion is put out for an electronic vote, the voting period will be seven (7) consecutive days from the beginning of the vote. The voting will then be closed and the votes recorded by he Secretary as: "For", "Against", "Abstain" or "Not Voting".

9. During the seven (7) day voting period no new motions may be discussed or placed before the BOT until the open motion voting is complete.

10. The Secretary shall keep a printed record of all seconded motions including voting results for the NASG Archive. To aid the Secretary in maintaining proper documents and Archives, motions must be made available to the Secretary in writing, including handwritten minutes from BOT conference calls, emails or other printable electronic communications.

CLASSIFIED ADS

ANY ACTIVE MEMBER can place a non-commercial classified ad in the Dispatch at no charge. Ads must be limited to 10 lines +-. E-mail your ad copy to **dispatch@nasg.org** or mail to Bill Pyper, PO Box 885, Salem, OR 97308-0885. Please be sure to include your member number. Ads may be renewed for 3 consecutive issues.

FOR SALE Greenbrier Railroad Models EMD GP-30 phase II #1007 low hood with PRR antenna. Includes factory gearing upgrade plus lost wax detail parts. New in the Box $800 + shipping. **River Raisin NYC Bay Window Caboos**e #OMI-4018 factory painted Jade Green. New in the Box $250 + shipping. **WANTED Southwind Models PRR N6B Caboose** painted and lettered. Contact Dick Wachtman at 717-497-5606 or wachtman@verizon.net

FOR SALE: three brass S scale steam locomotives. (1) Omnicron Erie 4-6-0 in unpainted brass with a Southwind Models Harriman-design Vanderbilt Short Oil Tender factory painted black and unlettered. Neither of the first two locomoyives has had the drawbar and electrical connections reconfigured for operation. (3) Southwind Models Union Pacific 2-8-0 factory-painted black and lettered as UP #6202. Tender is a long Vanderbilt with a coal load. The front headlight has never worked and the electrical connection between the tender and engine needs its plug (included in box) resoldered. Price of each locomotive is $750.00 postpaid. None included DCC. Gil Hulin, 1133 Olive Street, Apartment 619, Eugene, OR 97401-3504. **ghulin@earthlink.net**

TAKE THESE OFF MY HANDS—I DON'T WANT THEM
Original American Flyer gray rubber ROADBED (no track). 15 pieces "726" straight (2 with about one-half inch shaved off end, but will fit full track); 16 pieces "727" curved. $45 for all, or make offer. Shipping: actual USPS Priority Mail postage. Check or M.O. accepted from NASG members.Contact John Eichmann, coordinator, Rocky Mountain Hi-Railers. **john@rockymountainhirailers.com**
(208) 362-4772. Photos available.

EXTRA BOARD

S in non-S publications

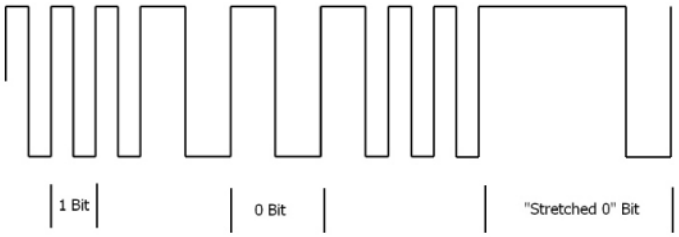
There is an excellent article by NASG member **Brooks Stover** in the April 2014 issue of **NMRA magazine**. Seven plus pages of text and 18 photographs describe how Brooks built his model of B&O's EL-3 steam locomotive. The article also includes a history of the prototype. — *Roy Meissner*

The May, 2014 issue of **Classic Toy Trains** has a story by Senior Editor **Roger Carp** about **Dan Malkiewicz's** S scale layout. Five pages and six pictures illustrate the spectacular scenery on Dan's layout. — *Jeff Madden*

Our own **Roger Nulton** has a great article on scratch building a manually operated turntable for his Monon in the **March 2014 NMRA magazine.** Very ingenious design, and well executed. Worth reading for anyone who is thinking about making a turntable or making one look more realistic, as he provides photos for everything. Nice job Roger!! — *Bill Winans*

NASG member **Bill Lane** has written **Modeling the Seaboard Air Line Railroad F6 Flat Car in S-scale** for the 4th Quarter 2013 edition of the **Seaboard-Coastline Modeler** magazine, a publication of the ACL&SCLRR Historical Society.

DCC Currents - Sidebar for the more Technically Inclined



The DCC signal is a stream of transitions between two equal voltage levels of opposite polarity. A typical voltage level is +/- 14.5 volts. Some systems allow for adjusting the voltage while others are fixed. Alternate transitions separate one bit from the next. A steady stream of "1s" or non-stretched "0s" will look like a square wave. DCC commands are sent in a group of "0s" and "1s" called a packet.

"1" bit duration: Nominal – 58 microseconds each for positive and negative section or 116 microseconds total. The NMRA standards have minimum and maximum requirements for both command stations and the decoders.

"0" bit duration: Nominal – greater than or equal to 100 microseconds for each positive and negative section. To keep the DC component of the total signal equal to zero, the positive and negative parts of the "0" bit are normally equal. Some DCC systems allow the operation of a DC locomotive by stretching the positive or negative side of the "0s." The NMRA standards cover the maximum and minimum values.

NEW MEMBERS

As of April 1, 2014 forty-one new members have joined NASG since January 1, 2014. WELCOME!

Jeff Bakst, Royal Palm Beach, FL
Curt Beckett, Elmwood Park, IL
Clemente J. Bianchi, Killington, VT
Fred Caccavale, Newport News, VA
Thomas E. Caldwell, Greeley, CO
Mark H. Charles, Ann Arbor, MI
George Cohn, Tucson, AZ
Steve Curry, Grand Prairie, TX
Dr. Nicholas Deely, Fairbanks, AK
Jeffrey Dunn, Sedona, AZ
Ed Eckert, Pleasanton, CA
Paul Eckes, Bloomington, IN
Everett E. Ellwitz, Portage, MI
Wayne Friedrich, Hartford, WI
Robert Galganski, Buffalo, NY
Arden Goehring, Lodi, CA
Benjamin Hackl, Yorkville, IL
William Hammond, Verona, PA
Fred Hauser, Lee's Summit, MO
Paul Heater, Navarre, OH
Ron Holdraker, Walworth, NY
Eric Hopkins, Morgantown, WV
Bob Johnson, Louisville, KY
James E. King, Asheville, NC
Richard Kloes, Milwaukee, WI
Philip Landrum, San Francisco, CA
William R. London, Royersford, PA
Dick Lukens, Clifton, VA
Marty Lydecker, North Royalton, OH
James Lyle, Paradise, PA
Michael Maguire, Beverly, MA
Donald R. Millar, Atco, NJ
Klark Perkins, Melissa, TX
Matt Ronau, Louisville, KY
Jeff Saine, Ft. Wayne, IN
Jim Sanborn, Madison, WI
Billy Shaw, Cleveland, OH
Donald Stringfellow, Lock Haven, PA
Andy Thomas, Valley Springs, CA
Tom Ward, North Canton, OH
Richard Watson, London, England

KITBASHING RIVER CITY WELDING

From Ken Zieska and the Pines and Prairies S Scale Workshop

Times were good in Central Minnesota. The Minnesota Heartland was upgrading track and equipment to handle increased business. After careful consideration, management felt it was time to replace the small freight shed in Marilyn with a full freight house. Always being frugal, management searched through the shelf of forgotten projects, found the River City Welding building and thought it had possibilities.

River City Welding, a Grand River Models product, well designed with a "railroad-y" look, lent itself to the modifications necessary to be a useful freight house. Management recalled that the kit was designed to be ground level and did not suit itself for loading or unloading boxcars or trucks. This was the shortcoming that had put the kit into the forgotten project file rather than on the layout a few years earlier. Fortunately, a new product announcement from Monster Model and Laserworks told of three-dimensional building materials including concrete block and cut stone foundation kits now offered in S Scale. A foundation was the answer to make the Welding building fit the Minnesota Heartland's freight house needs. To suit the railroad, the office was moved to the rear of the warehouse and a truck loading door was added on the driveway side. The basswood walls made adding the additional door opening easy. **Evergreen Styrene** stock was used for the door and stripwood used for the trim. The electrical and gas meters were **BTS** details. Everything else was included in the Grand River Models kit. The building was now ready for a foundation,

Above: Monster Model Works block foundations and rough cut foundations.

In the S Scale product line, **Monster Model and Laserworks** produces three-dimensional kits and sheet stock in basswood and laser board. The laser process replicates the course seams of the walls but more impressively, replicates the 3D texture of the individual bricks, blocks and stones. Structures, foundations and retaining walls that could only be produced by a cast or molded process may now be produced with a laser. Kit builders, kit bashers and scratch builders now have great looking raw materials that are easy to work with while producing great looking structures.

It is easy to add a foundation to the Welding shop or many other similar buildings. The S Scale Concrete Block Starter Foundation Kit, **http://monstermodelworks.com/S-Scale/S-Structure-Kits/S-Scale-Concrete-Block-Starter-Foundation-Kit.html** includes 24" of concrete block and 12" of concrete block corners. Walls were cut to length, sanded square and corners added. This assembly was sealed with clear satin spray lacquer then painted with acrylic paint. When dry, dust and grime weathering powder were used to highlight the textures of the foundation. After this step, the foundation

The office was moved to the rear of the building and a truck loading door was added on the driveway side.

was attached to the building with wood glue. The front doors of the building were now the correct height for unloading or loading a boxcar and the side door is the correct height for delivery trucks.Truck and rail docks were added with additional concrete block material for interest but would not be necessary. Sidewalks and a parking lot were created using **Monster Models S Scale Jointed Concrete**, and with some landscaping details added, the Minnesota Heartland's Marilyn Freight House was ready for business.

With the addition of the foundation the front doors were the right height for loading or unloading boxcars.

Do you have building projects waiting because they are just not right for your railroad's needs? Browse the Scenery Unlimited catalog or Monster Models and Laserworks website **http://monstermodelworks.com/S-Scale/** You will find great products to feed your imagination.

The Pines and Prairies S Scale Workshop will be presenting two clinics at the NASG Convention in July. The first is Kit Building, Bashing and Scratch Building with dimensional wood, showing some of the things that we have done with the Monster product line. The other is making signs and posters from digital images to detail your urban scenes.

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$13.00
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$4.00 each or 2 for **$7.00**

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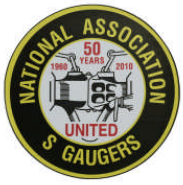
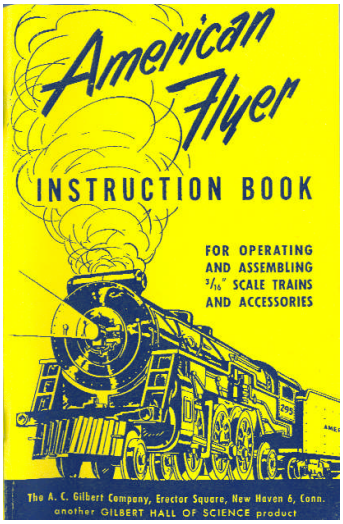
NASG S-3, S-4 TRACK AND WHEEL GAUGE
$5.00 or 2 for **$8.00** Instructions included



REFRIGERATOR MAGNET
50th Anniversary Logo
$2.50 each

TO ORDER

anything on this page copy the order form on the next page or download an order form from www.nasg.org
If you have any questions contact Shopkeeper Roy Meissner at 262-538-4325



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NASG COMPANY STORE

CURRENTLY AVAILABLE ITEMS

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DESCRIPTION	**PRICE**	**S**	**M**	**L**	**XL**	**2X**	**TOTAL PRICE**	
NASG T-SHIRT Ash gray with blue logo	$8.00 (2X $11.00)	n/a	n/a					
NASG GOLF SHIRT Dark blue with pocket	$22.00 (2X $24.00)	n/a						
NASG NAME BADGE	$10.00 ea.			Quantity>				
NASG CLOTH PATCHES 2 3/8" diameter	$2.00 ea.			Quantity>				
NASG CLOTH PATCHES 10" diameter	$13.00 ea.			Quantity>				
NASG LAPEL PINS	$3.00 ea.			Quantity>				
NASG CAPS Polymesh, dark blue with white logo or khaki and denim with color logo and blue bill	$12.00 ea. either style	Style		Quantity>				
FOR SALE TO NASG MEMBERS AND NON-MEMBERS								
NASG #802 KADEE COUPLER HEIGHT GAUGE Gauge measures car on track for proper 17/32" height	$4.00 ea. or 2 for $7.00			Quantity>				
NASG #5 KADEE COUPLER HEIGHT GAUGE Gauge measures car on track for proper 17/32" height	$4.00 ea. or 2 for $7.00			Quantity>				
NASG S-3, S-4 TRACK AND WHEEL GAUGE Stainless steel, instructions included	$5.00 ea. or 2 for $8.00			Quantity>				
AMERICAN FLYER INSTRUCTION BOOK A.C.Gilbert Co. reproduction	$5.00 ea.			Quantity>				
REFRIGERATOR MAGNET 50th Anniversary Logo	$2.50 ea.			Quantity>				
Please include $2.00 or 15%, which ever is greater, for shipping and handling with each order. All items will be shipped USPS Parcel Post. For Priority shipping or exact shipping costs, call or e-mail. Wisconsin residents include appropriate sales tax and county of residence.					SUB TOTAL>			
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Manuscript Preparation Guidelines for Dispatch Authors

The **NASG Dispatch** wants to publish layout articles and how-to feature articles from any NASG member. Good quality photographs that accompany the article are necessary for publication.

What we need from you:
A text file (MS Word or similar, of 1,200 to 1,500 words, prepared with no special formatting, typefaces; colors, or symbols. That text length particularly applies to layout features; some how-to features may be shorter or even, on occasion, longer. Some basic style considerations that you should keep in mind:

1. Use caps and lower case for all text, in cluding titles and sub-titles.
2. Use only a single space after the period at the end of a sentence.
3. Spell check your text file prior to sending it in.
4. If you refer to online Websites in your article, be sure to include (and double-check) the full Web address.

If you are writing a layout feature, keep in mind that you will be providing a word-and-picture tour of your layout for your readers. Tell them how your interest in S gauge developed and how the concept for your layout originated. Tell them about the things that you feel make your layout special. Include important technical details such as type of track used; minimum diameter of curves; the types of power and control systems used; brands of locomotives, rolling stock, accessories, and structures.

Don't be overly concerned with writing style, punctuation, etc., we'll take care of that. That is what editors do. Just make it a personal and informal account, in your own words, of everything and anything you want a visitor to know about you and your layout.

A good selection of quality photographs or other graphics. For layout features, about 10 or so images are usually selected to appear in the magazine. However, we like to have many more available to choose from. Some wide shots, some mid-range, and some close-up shots of individual features are desireable. Images must be high resolution. The easiest way to determine this is to set your camera for the least number of photos, or the highest resolution, however that might be designated for the brand of camera you are using. Digital cameras capable of 6+ megapixel images should be adequate. **On-camera flash should not be used**. The use of a tripod is strongly recommended. We look for photos that are evenly lighted, have sharp focus, and have good depth-of-field. They should have an easily distinguished primary subject. Do not crop your pictures. We will do that if necessary. If you are not doing the photography yourself, the photographer should receive credit.

A track diagram is preferred for all layout features. This diagram can be hand-drawn. Overall dimensions of the layout, length and width, should be noted on the diagram. Any major layout features should be labeled, especially if they are referred to in the text.

A photo of the author/builder is also needed. This can be a photo of the author or builder with anyone else he/she may care to include (spouse, child, friend, pet, mentor, etc.)

Author biographic information is needed for both layout and how-to features. For layout features we would like a couple of paragraphs. This can include anything that the author cares to reveal about himself or herself: career, other hobbies or interests, club affiliations, civic activities, education, etc. For how-to articles, one paragraph of information is usually adequate.

Captions for all the photos will be needed, but they can be written after the final images have been selected for publication. A thumbnail sheet of the selected images will be sent to the author so they can provide caption information.

Submitting the material:

The best way to submit your completed article is on a CD, sent by **USPS Priority Mail.** That puts everything in one place, and also provides a backup. If the track diagram is drawn on paper, place it in the same envelope, along with a printed copy of the text file.

If you do not have the use of a computer, you may submit your story as a typewritten manuscript, single spaced, single sided. Photographs should be glossy finish, a minimum size of 4" x 6".

Send everything to:

Bill Pyper, Editor, NASG Dispatch,
PO Box 885, Salem, OR 97308-0885

If you prefer to use UPS or Fed Ex, address to:

Bill Pyper,
Editor, NASG Dispatch
410 Mill Street, #885
Salem, OR 97320

Be sure to retain a backup copy of anything and everything you send to us. We are not responsible for any materials that may be lost, and submitted materials are not normally returned to the author.

IMPORTANT: Please do not submit any photographs or articles that have been sent to other publications. This can cause copyright problems.

If you have any questions, don't hesitate to contact me at **dispatch@nasg.org**

Bill Pyper, Editor

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