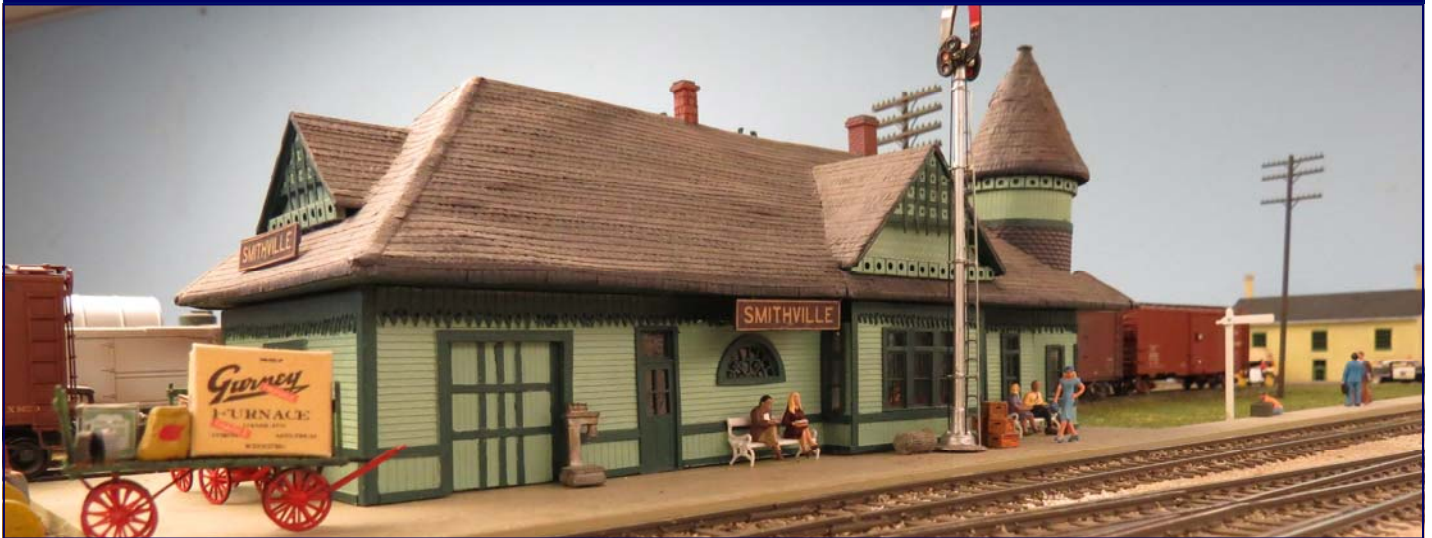


## MONTREAL MINI CONVENTION POSTPONED





## THE CANADIAN ASSOCIATION OF RAILWAY MODELLERS

Founded October 15, 2003

Founding Members: John Johnston, Peter Moffett,  
David King, Lex Parker

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**or by**

**e-mail at [editor@caorm.org](mailto:editor@caorm.org)**

**FRONT COVER UPPER PHOTO BY John Johnston: Smithville Station on the HO Scale TH&B layout of John Spring.**

**FRONT COVER LOWER PHOTO BY John Johnston: Port Maitland on the HO Scale TH&B layout of John Spring showing the boat yard on the left and the coal yard on the right. I wonder if the operator realizes where he has placed his can of Coke.**



### **MONTREAL MINI CONVENTION POST-PONED**

**CARM Chair Gerald Harper, in consultation with Ian Macleod who was organizing the Montreal Mini Convention, reviewed all of the circumstances surrounding the Montreal Mini Convention including the high potential for a strike by Canada Post which would disrupt the Registration and Room Booking process. After discussion with a number of Executive Members the decision was made to postpone the Montreal Mini Convention until possibly the Spring of 2017. This delay will give us the opportunity to make sure that this worthwhile event is a success.**

### **LONDON CHAPTER MEET**

**For those of you who had been considering going to Montreal I suggest you check out the Meet being hosted by the London Area Chapter. Information can be found on page 11.**

### **TAKING STOCK OF A HALF COMPLETED LAYOUT**

Those of us who have built, or are building a model railroad, know of the countless hours that are put into planning and building our model pike. All of that finally comes to fruition when the first trains run and we can reap the rewards for our efforts. However, as I found out, and I am sure I am not the first or the last, all of the planning doesn't ensure that everything will work just as we thought it would.

The next question we ask, "What should I do". Tens, if not hundreds of hours may have gone into the particular part of the layout that is not up to the standard that you expected. Should you live with it? Should you try to tweak it for better operation or appearance? Or, should you bite the bullet and tear it out and install an alternative?

It is not a simple decision as tearing it out will once again put the layout into a construction rather than operating phase. It may involve cost, and it will certainly involve work. This was the dilemma I faced after operating the layout for close to a year. I discovered a number of things that were troubling me and that I could see were frustrating for my operators.

Why am I sharing this with you. I suppose in a way it is to let those of you building a layout know that you are not alone. No layout progresses from the planning stage to the operating stage perfectly. While this list may seem lengthy, it actually isn't, 90% of the layout is working just the way I expected and most importantly, the basic design is proving to be one that I am satisfied with.

So what has been bothering me and what am I doing about it.

**NUMBER ONE:** Hidden trackage and a town that extends from one side of an aisle to the other. When I designed this I should have realized that having a town that was on both sides of an aisle was a bad idea, but I thought I knew better, and I didn't think that having track on two levels around the island would work scenically. Well operationally its a pain in the butt. Maintenance is a headache as the area of hidden trackage is about 4 feet long and in a quite inaccessible area. To make matters worse I had already installed rough scenery on the island.

Before taking anything apart, I headed to my local Staples and bought a couple of sheets of Bristol Board. I laid out the proposed track re-design, cut it out, taped the pieces together and then laid them on the island on top of the scenery to see if the curves, and the turnouts would fit. Lo and behold it looked pretty good. Why hadn't I done this two years ago?

As I write this, the fascia is off, the scenery has been taken out, the new roadbed is installed and track is being laid.

**NUMBER TWO:** I had wanted to get away from standard control panels. I felt that they intruded on the aisles too much and forced you

to return to a central location just to throw a switch. My fascia is not deep enough to embed control panels in the fascia. I built "towers". These are groups of switches on a small flat surface and are in numeric order. They are located immediately adjacent to the turnouts they control. I tried creating small track diagrams which sat above the "towers" but during operations found that these were too hard to read. They were replaced with large track diagrams showing the turnouts and switch numbers. They sat high on the backdrop, easy to see, easy to read. However, I was finding during operation, people were having trouble looking at the track, looking at the diagram, and then finding the proper switch. Too many steps, too time consuming, too confusing. A good idea on paper, not such a good idea in real life.

One of my fellow Club Members asked why I hadn't just installed microswitches directly opposite the turnout. I stood there staring at the fascia, staring at the turnout, staring at him, and thinking to myself, "why hadn't I". I decided to try a test install in an area of the layout where the fascia was currently off the benchwork. Worked great, seemed intuitive. Well, I now have a bags of microswitches and the changeover is moving ahead. This job will take awhile but there is one silver lining. My wiring is all installed with quick disconnects rather than solder, so taking the wires off the old switches and installing them on the new is pretty straightforward. Most of the work is in drilling the holes in the fascia and the benchwork. Install microswitches into the fascia.

NUMBER THREE: I had installed shadow boxes to avoid hidden trackage. Good idea, but with openings 2 inches high, my knuckles were getting a pretty good workout everytime I cleaned track. Simple solution, open them up to 3 inches wide. Bit of a pain with the fascia already installed, however, this job is done.

Moral of this story, "if you don't do it right the first time, DO IT AGAIN".

**JOHN JOHNSTON: EDITOR**

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# YOU CAN DO IT! SUBMIT AN ARTICLE TO THE CANADIAN BY TED RAFUSE

The 'IT' in this case is submit an article to the editor of CARM's *The Canadian*. If you can put together a rolling stock kit, or a Kanamodel kit or a Campbell kit, then you can prepare an article. I might argue that constructing a structure kit such as one of those mentioned is in fact more difficult, but that would be another article.

This article was prompted by John Johnson's editorial item in the Summer 2015 issue, which I read upon arrival at my cottage one evening. The theme swirled in my head while I was playing cribbage with my grandson. When he went to bed, I jotted some ideas on a piece of paper and upon rising the next morning, commenced composing this item on my note book computer.

In keeping with the kit construction theme, there is always some form of instruction for completing the kit. At times the instructions are a single page, other times the instructions are hundreds of words in several point steps or even extending to multiple paragraphs on several pages. If you can follow those types of instructions, perhaps my suggestions regarding article preparation may stimulate you to share your information for the enjoyment of other modellers.

For this purpose, the article instructions are divided into three sections.

## **Photography**

Photography is the easiest part of the process although many readers might think this to be the most challenging. Camera equipment is the initial consideration. For this purpose you do not need high end technology. A simple digital point and shoot camera, or smart phone, will serve the purpose for this assignment. If you have a digital single lens reflex (DSLR) camera then you have more options but the considerations are the same.

In either case a tripod should be used. No matter how steady you think your hand is, there may well be a slight movement when you press the shutter button and that miniscule movement may well create a slight blur in the image. The tripod should prevent such a situation from occurring. Set your camera upon a tripod and move the platform to the level you want to snap the shot of the construction project or the part of a layout. The tripod shelf can also be tilted to provide alternate shooting angles. For some layout images setting the camera on the layout may be desirable. If that is the case be sure you are aware of where your camera, hands, arms and shoulders are so you do not damage any item on the layout.

Often the lighting in the area where you will photograph is poorly lit for such an activity. Digital cameras adapt to such circumstances but to provide more light on the subject there is an easy solution. I use a system of home construction lights. This consists of two halogen lights on an adjustable tripod. The two lights allow me to adjust the intensity of the illumination of the subject and I can use one or two lamps at two different intensities. For most situations I prefer to 'bounce' the light from the ceiling so as not to overwhelm the subject. At other times pointing the light at the subject creates a light and shadow effect such as a morning or evening picture. The choices are yours and experimentation is a learning experience.

Before pressing the shutter button take a look through the viewfinder to determine if there is any extraneous item visible that would detract from the final picture. I have had to retake images due to the fact that I failed to observe that a model figure was on its back, that an item of rolling stock was off the track, an errant small tool popped up in the picture or a small construction item appeared in the background.

Depending on the nature of your camera you may find that the focus distance between the camera and the subject will not be in focus. If that is the case adjust the distance between the camera and the subject such that the subject is in focus. This might result in a wider panorama than you would prefer. Don't worry about this situation. Either you or the editor can easily crop the photograph to concentrate on the subject and enlarging the desired area. My DSLR allows me to change lenses and I sometime use a telephoto lens to incorporate the subject that I want in a full frame.

If you have a DSLR camera that allows you to alter the f stops, the larger the f stop, that is the higher the number of the f stop, allows for a greater depth of field. An f stop of 22 allows for a greater depth of field than does an f stop of 5.6. If you do not have a DSLR camera you may not be able to alter the f stop configuration. Don't let that deter you from taking images.

Once all the above considerations have occurred start depressing the shutter release. Vary the parameter of the shot by altering height and horizontal angle. Vary the lighting. Vary any associated props. Be creative. Remember that professional photographers may take dozens of shots to obtain THE one they wanted. You do not have to exercise that degree of intensity, but practice will improve your efforts. Perhaps you might want to practice on your own layout first to gain confidence.

With the image(s) recorded next come other considerations before submission of the photograph for publication. I sometimes crop specific images to focus on a particular attribute within an image. Cropping in my case is accomplished on my computer using ancient software that I acquired with my first point and shoot digital camera more than ten years ago. It performs this function more than adequately. I do not use a high end image altering program. If your camera included an image alteration disk with such a computer program you can use it.

I do not attempt to alter colour subtleties as I don't believe I have the skill to do so even though the program I have would allow me to do so. If I don't like the colour, I retake the im-

age using lighting variations. If your software allows you to save an image at various dpi sizes use 300 dpi as a minimum, 400 dpi is better.

When it is time to send the article to the editor, always include more photos than you anticipate will be used in the article. Allow the editor the freedom to select images as he must fit image sizes and location according to text and space limitations. From an editor's stand point it is much easier to delete material and almost impossible to add material.

## **Text Recording**

When writing a construction or layout article I personally find the latter the easier. A construction article requires the discipline to perform two tasks more or less simultaneously. First you must maintain a running text record of the step by step process of construction. This tends to slow down the actual construction. Second you must record images at various stages of construction so that you can properly illustrate individual steps in the process of construction. Again this step tends to retard the process of actual construction. Both steps have to be recorded in a computer file for continual additions and eventual preparation and delivery.

With regards to a layout article, I make arrangements to be present on site with the host for anywhere from one to two hours, enough time to photograph and record verbal information. To assist me in the latter, I prepare a questionnaire to ensure I ask all the appropriate questions and space on the form to allow me to jot down point form notes. Some typical questions might be: How did you get started in model railroading? A response might include anything and everything from a Christmas present layout to a friend introduced me to the hobby. Another question might be: How/Why did you select the present layout to represent X railway or freelance design? Of course if you sit down ahead of time and make up your own questions that will help. Use your own layout as a reference point for developing questions to ask of another layout.

Although not necessary I take along a model-

ling buddy to assist me at a photo shoot. The buddy sets up the lighting system, finds the electrical socket, couples up the extension cord, assembles the lighting tripod, and generally prepares the peripheral props necessary for a photo shoot. While my buddy is performing his tasks, I interview the creator of the layout using my prepared question sheet. Responses are hastily recorded in point form. Sometimes the speaker talks faster than I can jot so it may be necessary for me to ask for the response to be repeated. My buddy also interjects with additional questions which aids me in note taking.

Initially I select the image subjects based upon what I observe as novel and/or unusual, and/or outstanding and based upon what I observe as an essential aspect of the layout. While I am doing this I may also ask supplementary questions that return me to my questionnaire sheet for further data recording. I also ask the layout creator if there are specific areas or subjects that are important and should be included in an article regarding the layout. In this way both parties are engaged in the process. Meanwhile my assistant also suggests specific shots and angles. The final photo is that of the layout creator for inclusion in the article. It adds a personal touch to the article.

With the image and rough text notes completed, the next stage is to return home to the computer. Images are downloaded into a file. Using a word processor I commence to develop the article layout description and its creation and operation with reference to my point form notes on the questionnaire sheet. For me this is an entertaining task as I enjoy play with words and writing.

If writing is not your joy, don't be afraid to use the features of your word processor. The synonym feature of your word processor will assist you in avoiding repetitive word selection. Rearrange sentences by the cut and paste method. The same process can be used to rearrange paragraphs for improved idea flow. If the above has no appeal to you, consider submitting your point form notes to the editor and allow someone else to develop the attendant literary script.

In either scenario, prior to forwarding the article,

submit the material first to the layout individual for correction and/or additional pertinent information. Save your final edited version in a separate file.

A captivating title sets the interest and often leads the reader into actually reading the article. At times creating a title can be a daunting task. Some are easy, perhaps simply the unusual name of the layout. At other times a quirk of the information recorded might suggest a spunky title. Sometimes a title comes to mind in a stream of thought while writing another aspect of the layout. No matter how derived, the title is an important aspect of the article. Refer to past issues of *The Canadian* to provide yourself with inspiration on this topic.

Keep in mind that when you submit the article, the editor may alter your material. He may shorten it to fit the page parameter available to him. He may omit certain sentences for any number of reasons. Remember that he is not necessarily finding fault with your work, rather that as the publisher/editor he has constraints that you as the author do not necessarily have knowledge regarding.

### **Captions**

Captions are the sentences that appear in association with an image, often below or above the photograph sometimes to one side. These captions are often but a few sentences at most in length. My preference is that caption information be separate from the main text information so that the caption is not simply a repeat of information within the main text. That may require scrutiny on your part to avoid repetition.

For submission purposes I maintain a separate file for the caption information. I use the image number as the preface to the caption text. For example: "Image 1234. The structure above is one of several scratch built...." I select the particular images, perhaps a dozen or so, and write individual captions for each image. This compiled information is stored under a separate computer file name.

### **Submission of the Article**

When you have completed all the steps above,

you should have three computer files: an image file, an article text file, and a caption text file. I save these under one umbrella file, the XYZ Layout file for example. Assuming your computer allows you to save to a Memory Stick or to burn a CD/DVD, do so. Once this has been performed look up editor John Johnston's snail mail address and send the memory stick or CD/DVD to him for consideration for publication in CARM's *The Canadian*. Remember that the decision when to publish is his alone based on other material he has on hand.

## Conclusion

As indicated earlier, I wrote this article at my cottage in about two hours total time in front of

the computer. So in several hours you can accomplish an article for CARM. And that is less time involved than in constructing most craftsman structure kits or in most scratch building projects.

If you have taken the time to read this article, YOU have the ability to write an article for publication. The only aspect you may be lacking is the push/desire from inertia to do so! Surely you have a friend's layout you deem worthy of publication recognition. Why not collaborate on such an effort. Don't be Canadian modest. Perhaps your layout could be the starting point for an article submission. I look forward to seeing **your** work soon in *The Canadian*.



# CHAIRMAN'S REPORT

There are a number of statements applicable to our hobby of model railroading, one of which is that it is a winter only hobby when we all disappear to our basements and don't emerge until Easter. This couldn't be further from the truth as a whole subset of modellers spend the winter looking forward to the summer when they can run their garden railways, live steam engines and work on restoration projects to mention just a few. If you haven't experienced these larger scale model systems I encourage you to get out and visit some of them. The Hamilton water works site hosts a very enthusiastic group of live steam modellers at least one weekend per month all through the summer.

There is another group of summer modellers, which includes myself, who are working against the clock to finish off our portable modular layouts which we have committed to display at a show early in the fall. The 'we' includes my brother and two friends and together we have committed to display two modular layouts at the Narrow Gauge Railway Convention being held in Augusta, Maine in early September. Both depict narrow gauge operations in British Columbia in the 1900 – 1930s periods. We are all looking forward to the event as we all find attending conventions is a very good way of stimulating ones interest in and enthusiasm for our hobby. Meeting other modellers, looking at their work and visiting their basement layouts inevitably gives one food for thought and results in improvements to one's own

modelling skills. Time and again I have found that even an excellent article in a magazine cannot do justice to some of the layouts I have visited. Videos of layouts help in better demonstrating the modelling skills of the operation. In particular a micro video camera mounted on the front of the train provides dramatic shots of detailed scenery. However like all new electronic techniques applied to our hobby there is a learning curve as I found when my video camera transmitter interfered with almost every other radio frequency pulsating around my layout room. With that overcome I have some interesting videos which highlight improvements I need to make along the right of way.

As CARM moves to become more of an e-hobby I suspect we will find an increasing number of members posting excellent videos of their model trains running. I look forward to that day. I also look forward to what I consider the ultimate evolution of DCC when the hand throttle incorporates a small screen which shows a continuous view from the locomotives' front mounted video camera such that one actually drives the train from the engineers cab seat. If anyone has already developed this integrated system let us know. Meantime enjoy the rest of summer and the smell of coal smoke if you visit a live steam operation.

**GERALD HARPER: CARM CHAIR**



## GOLDEN HORSESHOE CHAPTER

The Golden Horseshoe Chapter held its meeting on April 30 at the Dundas Valley Legion Branch 36 in Dundas, Ontario. The meeting at the Legion started at 12:20 p.m. It was our Annual General Meeting and Election of Officers. Before the meeting we had an excellent layout on display, Bryant Barbour's new HO gauge Eastern Midland Railway.

Tony introduced Dave King who chaired the meeting for the election of the Chapter Officers. Tony Czerneda was again acclaimed Chair and Tom Allan again acclaimed Secretary/Treasurer. Tony advised everyone that both he and Tom would be serving their last term and would be stepping down at the next AGM.

Tony did a clinic on making trees. He spent a little time showing the group the various pieces they would need and then told the group that most of the day would be theirs to make trees. The group worked on their own for 2 hours with Tony and John Jukes helping the members when needed.

Door prizes were drawn and everyone won a prize of either a coarse shaker of turf or pliers. Next GHC Meeting in the Hamilton Area in September 2016. Date and Place TBA. Meeting will start at 12:00 noon after a layout tour. Admission is \$2.00. Guests are welcome. There will be more to follow as soon as the date has been finalized.

For information contact: Tom Allan at: tom.allan@bell.net or 905-575-9326  
Be sure to visit the CARM website for more information [www.caorm.org](http://www.caorm.org)

**PHOTO BELOW LEFT: Bryant Barbour looks over his layout.**

**PHOTO BELOW RIGHT: Bryant Barbour receives a Certificate of Appreciation.**



**PHOTO ABOVE: Making trees.  
PHOTO BELOW: Tony Czerneda receives his Certificate of Appreciation.**





**PHOTO ABOVE: Ontario Midwestern Chapter Members at the Spring Meeting.**

### ONTARIO MIDWESTERN CHAPTER

The annual Spring Meeting of the Ontario Midwestern Chapter was held on April 17th at the home of Graydon Hancock in Southampton, Ontario. In attendance were Graydon Hancock, Steve Hoshel, Paul Korhonen, Mike Pickup, Randy Schnarr, and guest Bob Funston. Regrets were sent by Walt Annett, Judith King, Lloyd Koch, Robert McKinlay, Dolf Roelofsen, Peter Stamford, and Jade Wassink.

Steve opened with a welcome to all, and introduced our guest, Bob Funston. The group approved the Agenda, the Prior Meeting Minutes, the Financial Statement and Membership List(12). No changes were required. Mike made motion to approve. Paul seconded. Motion was passed. Recent activities included the Bruce County Museum Heritage Day, The Copetown Show, and the Kitchener Train Show.

Promoting the Hobby: (model railroad venues to attend)

April 24: Woodstock Show

April 26,27: Aberfoyle Railway at St Jacobs.

May 7: Nottawasaga Train Auction, 215 Pine St, Stayner, Ontario. View 8:30, Auction Starts 10:30.

May 14: County Line Caboose Garage Sale 8:00 - 12:00 noon. Elmwood Ontario.

July 2: Owen Sound Waterfront Festival - Marine Rail Heritage Museum.

July 16: Mount Forest Fireworks Festival. Switching Challenge at The Train Cellar.

Aug 12-14: Bruce County Steam Heritage Festival, Paisley, Ont

Sept 17: Grey Central Model Train Show. Holland Center. CARM-OMW manages cash at the gate.

September 20: Grey Central Model Train Show. Holland Center. CARM-OMW manages cash at the gate.

Project Challenge/ Items of interest: Mike Pickup brought photos of latest development on his layout. Graydon Hancock showed a pair of King Coal hoppers that he finessed. Steve Hoshel showed a model CPR station. Randy Schnarr showed a 4 car Dawson Creek passen-

ger set, an item of interest acquired in the 70's.

Other Business: Chapter officials, are we in need of a change? Unanimous, no change necessary. CARM Shirts: Paul moved that CARM OMW chapter subsidize 50% of the purchase of a chapter golf shirt and/or long sleeve shirt for each member. Steve to investigate sourcing. Bruce County Museum: Randy re-introduced the plans for 5 station dioramas linked by a helix.

Next Meeting: October 17, 2016 at Grey Roots Museum  
Spring 2017 meeting April 16 to be at Paul Korhonen's home in Meaford.

### TORONTO CHAPTER:

In January chapter members attended a presentation by Walter Reid (Credit Valley Chapter) on railfanning, good sites and vantage points for making videos and the technical aspects of making successful videos. The presentation was followed by a brief illustrated talk by Ian McIntosh on the unusual locomotives (*photograph*) operating on the Panama Canal to move ships. In February, some members enjoyed an operating session on John Johnston's Grand Trunk Southern layout (*photograph*). In April, Joan McIntosh (chair) assisted by Ian McIntosh, managed the Chapter's promotional table at the Lakeshore Model Railroader's Association Flea Market. This event is held twice a year and we have been hosting a promotional table there for many years. At a meeting held at City Hall in Toronto James Rasor presented an illustrated talk on inexpensive methods for body-mounting couplers on N scale rolling stock and Bill O'Shea and Willie Waithe demonstrated a new system developed by Berritt Hill which uses programmable servos and touch toggles for turnout control.

Gerald Harper is recovering at home after a lengthy hospitalization following complications from surgery. We join other CARM members in wishing him a speedy and uneventful recovery.



CANADIAN ASSOCIATION OF RAILWAY MODELLERS

**LONDON & AREA CHAPTER IS HOSTING A PRESENTATION DAY EVENT**

**Date: Saturday, Sept. 10, 2016**

**Time: 10:00 a.m. – 3:00 p.m. (Doors open at 9:00 a.m.)**

**Place: Centralia United Church, 197 Victoria Dr., Centralia, Ont., N0M 1K0**

**Cost: \$25.00 which includes a soup & sandwich lunch**

**Program:**

**10:00 – 10:50: Peter Mumby – Southwestern Ontario Railfan Slideshow**

**11:00 – 11:50: Brian Fayle – Painting Miniature Figures**

**11:50 – 1:00: lunch break**

**1:00 – 1:50: William Waithe – Rebuilding the Weston Sub**

**2:00 – 2:50: Robert Langlois – Battery Powered DCC Locomotives**

**The layouts of Rob & Jason Essery (HO) and Bob Robilliard (N) will be open for one hour following the last speaker.**

-----  
**Admission will be by pre-registration only and limited to 30 participants.**

**Registration:**

**Name: \_\_\_\_\_**

**Address: \_\_\_\_\_**

**Email: \_\_\_\_\_ Tel#: \_\_\_\_\_**

**Please enclose a cheque for \$25.00 payable to CARM – London & Area Chapter.**

**Mail registration to: Bruce Harmer, 7190 Outer Drive, Port Franks, Ont. N0M 2L0**

# The Key Valley Railway: On30 Style

Text by Ted Rafuse with Terry Ashcroft: Images by Ted Rafuse

Terry Ashcroft has been a model railroader for many years. A layout has appeared in multiple residences. His most ambitious model railway found inspiration from the Pacific Great Eastern/British Columbia Railway. That HO scale layout was extensive, modelling the railway between Squamish and Prince George. Although it operated smoothly it never achieved more than a plywood central status.

A residential move provided an opportunity to try something different. Terry wanted to model a prototype closer to his home in southern Ontario, and something more manageable in size. He discovered the former existence of the Key Valley Railway in Central Ontario. Started in 1914, this shortline, about 16 miles long, transported lumber from mills in Lost Channel and along the shores of Lake Kawigamog to a junction with the Canadian Pacific Railway at Pakesley. In addition, it became a route into the interior waterways south of the Pickereel River for hunters and fishermen and for supplies to town sites further east. By the mid 1930s most of the accessible timber had been harvested and the railway, which was often plagued by financial challenges, ceased to operate.

Internet searches and trips to the National Archives of Canada and the National Air Photo Library, both in Ottawa, provided a wealth of information about the railway.

While Terry was conducting his research he learned that Craig Dunn was also conducting research with a view to publishing a book about the Key Valley Railway. (Google Key Valley Railway/White Mountain Productions to obtain more information on the company and to purchase a copy of the booklet.) Craig was kind enough to provide additional leads which lead to a visit to the site of the KVR. In Lost Channel the people who run the Lost Channel Inn, once a KVR building, produced an extensive photographic collection and provided a tour of the former mill site on a peninsula across the bay from the inn. All that remains today are the foundations of the mill, one small concrete building, and, on the hill above the mill site, rubble of the mill manager's home and several smaller foundations that once supported the mill worker's houses. Rumour suggests that if you go back into the bush there may be remains of a small cemetery dating back to the days of the KVR.

But Terry's model would evolve with a twist. Bachmann was just starting to produce On30 engines and rolling stock that appealed to Terry and just happened to approximate much of the KVR's equipment. So, rather than being a standard gauge like the original KVR line, Terry's rendition would be an On30 narrow gauge operation. So, in a space approximately twenty feet by twenty feet, Terry has constructed his version of the Key Valley Rail-

**PHOTO BELOW: A diminutive 2-8-0 has just departed the yet to be landscaped Pakesley yard and rounds a long curve, the first of many on the route to Lost Channel. The daily train move is partially visible through some of the recently added evergreen trees along side the rail bed. In keeping with the scale of the locomotive the trailing cars also reflect the size of On30 rolling stock. The coal will be used by the local residents as wood discards are used to fire the boilers at the mill.**



way. This is a point to point operation with a turntable at the Pakesley yard and a Y near the Lost Channel village site.

The bench work is L-girder salvaged from the dismantled PGE/BCR layout topped with one inch blue Styrofoam sheets cut to fit. A Masonite fascia painted CNR passenger car green fronts the layout. A skirt of garden cloth hides the paraphernalia stored beneath the bench work. Hand laid HO rail spiked to wooden ties provides the layout track. All turnouts were hand formed in place. Push-pull wooden dowels and appropriate mechanical devices to the moving switch elements provide movement from one track to another. A view divider separates various segments of the layout.

The background panels were painted by Terry's wife Gloria. A variety of landscape material has been used as scenic material. This includes dyed saw dust, actual dirt, small pebbles from Lost Channel, and Woodland Scenics ground foam in various hues and dimensions. Trees are formed from a wide range of materials including commercially available armatures dusted with Woodland Scenics foliage and turf, Sedum pruned to shape and covered with turf and wooden dowels with Goldenrod "branches." Structures on the layout are modified O-scale kits or scratch built of wood or plaster. Vehicles, primarily in 1:43 rather than 1:48 scale, adorn the layout. Products from Ertl, Solido, Com-Cast and modified Matchbox form the basis of the vehicle fleet on the layout.

Locomotives are primarily On30 Bachmann as is much of the rolling stock. One Broadway Limited Locomotive is equipped with sound. Terry modified an HO 0-6-0 switcher into an On30 model by modifying the smoke stack and constructing a new scale cab. The tender for this engine was built on the body of an HO Kadee logging disconnect truck. Not yet completed is the decaling of the locomotives for the Key Valley although the material is on hand to do so.

Electric track power is DC current. Train movement on the main line is controlled by AristoCraft wireless throttles. Yard tracks are controlled by Tech II transformers. All track is electrically blocked for two cab control. All blocks are manually controlled by six position rotary switches.

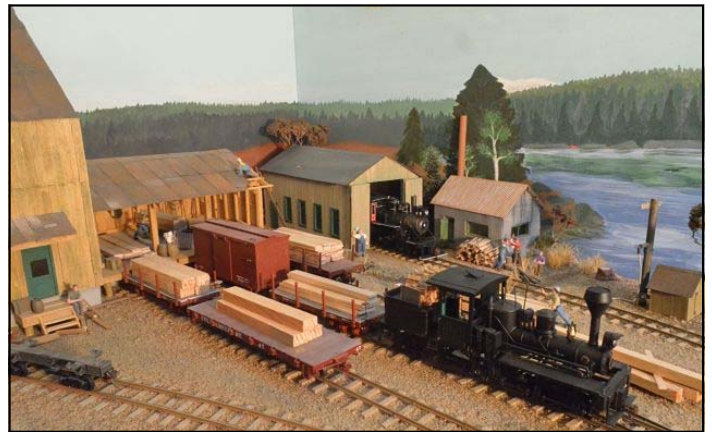
Most of the layout has at least an initial layer of scenery with some areas nearly complete. The only remaining area that remains without scenery is the Pakesley yard. Plans are to complete the landscaping within the next several months, depending of course how much time is spent with a brand new grandson who already has his N-scale layout.

Terry does not recall how he became involved in model railroading. He vaguely recalls an American Flyer set he once had and remembered observing a British Rail set. It was not until he was an adult and employed as an educator that he met with several model railroading teaching friends. They invited him to witness their model trains and he was quickly hooked on the concept. Subsequently he

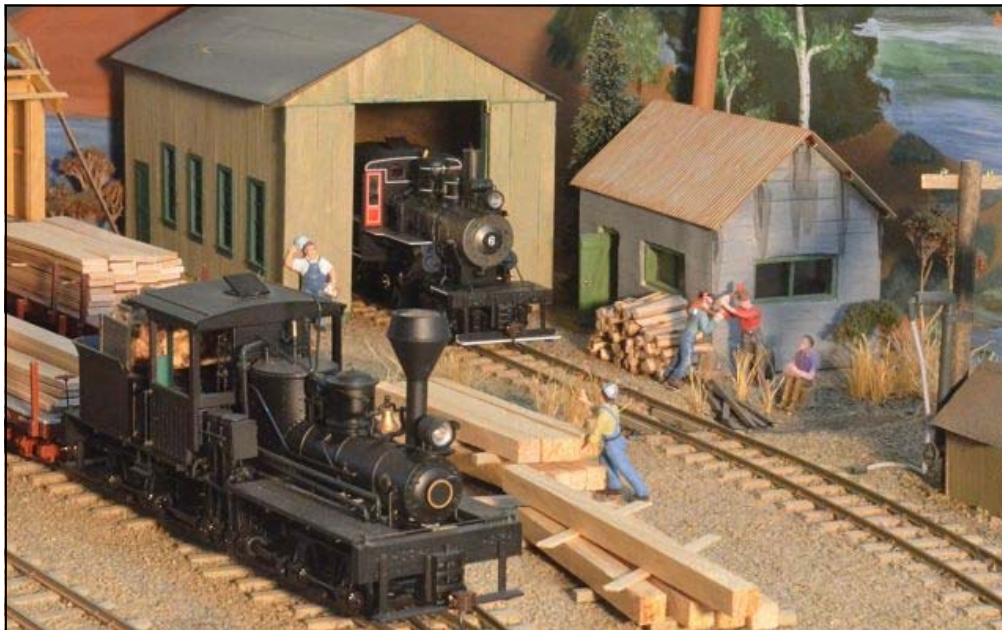
travelled several times to British Columbia to witness PGE/BCR operations there. Several decades ago he and his wife rode the White Pass and Yukon and revisited that line in September 2015. These trips cemented his affinity for modelling trains.

Terry was one of the initial directors of the Cobourg Model Train Show and now participates as a vendor of used model railway equipment. On occasion he had displayed models as well, including his unique one square foot railway diorama which includes On15, On30 and O standard gauge track and is based on a Colorado mining scene. This latter was spurred by a challenge from the Peterborough Model Railroaders and their annual Christmas contest.

The Key Valley Railway survives today in Terry's basement. His layout is homage to a unique facet of Canadian rail history. It is another example of understanding our collective provincial railway heritage.



**PHOTO ABOVE (in colour on back cover): The saw mill complex at Lost Channel provides the sole motive for the existence of the Key Valley Railway. This treetop view reveals the lumber loading yard portion associated with the mill buildings as well as the cramped engine facility. The small poured concrete shop building is scratch built. A mould was made out of stiff cardboard reinforced with strip wood and casting the walls with plaster of Paris. The model was subsequently weathered. The beams holding up the corrugated metal roof are railway rails matching the construction of the real building. The actual use of this structure is a bit of a mystery - it may have been a boiler house to provide power for the mill or engine house but Terry cannot confirm that. Locomotive #6, a small Climax on loan to the KVR, protrudes its nose from the scratch built engine house. Meanwhile a numberless Shay leisurely shunts cars in the mill yard. Lumber of various sizes and grades are loaded onto flat cars which will, eventually, be moved to Pakesley for interchange with the CPR yard there. Terry's wife painted the background scenery visible here and throughout the layout.**



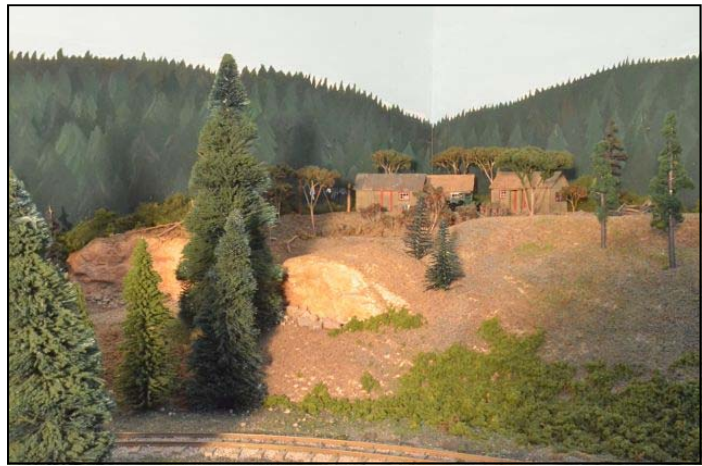
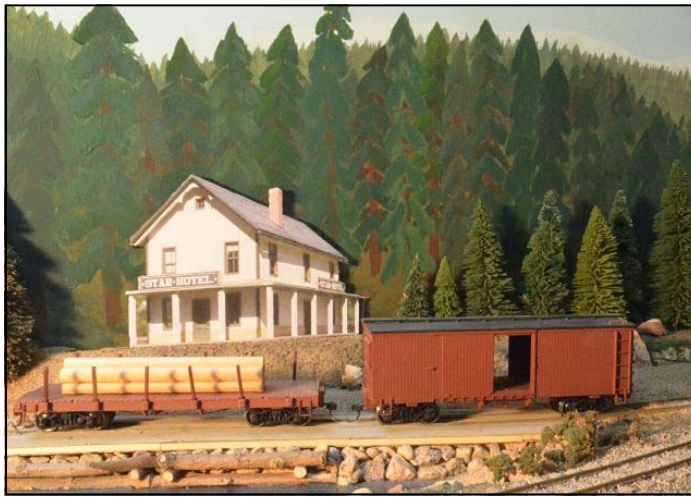
**PHOTO LEFT:** The cramped KVR engine facility lies on a small clearing between the mill buildings and Lake Kawigamog. Two men appear about to engage in an axe fight but perhaps they are simply discussing which of them will cut the next cord of wood, the fuel for some of the KVR locomotives. One hard hat individual appears to be examining the stack of piled lumber, perhaps counting them prior to loading into a box car or onto a flat car. A gang of men will be needed to move those large 12x12 inch lumber pieces.

**PHOTO RIGHT:** At the west end of the Lost Channel yard soon to commence its shunting tasks the diminutive 'home' built switcher plods forward with a single empty flat car. This engine was modified according to the article text. The Esso station is a kit built in part at a Train Convention Terry attended where he participated in a work shop. The yellow structure is a kit built farm supply dealer. The light structure largely hidden is the Schroeder Furniture Factory, an example of refining a raw lumber into a fine furniture. At the far right of the image a man leans against a shovel, resting from hand bombing coal between the coal cells in the tiny coal yard.



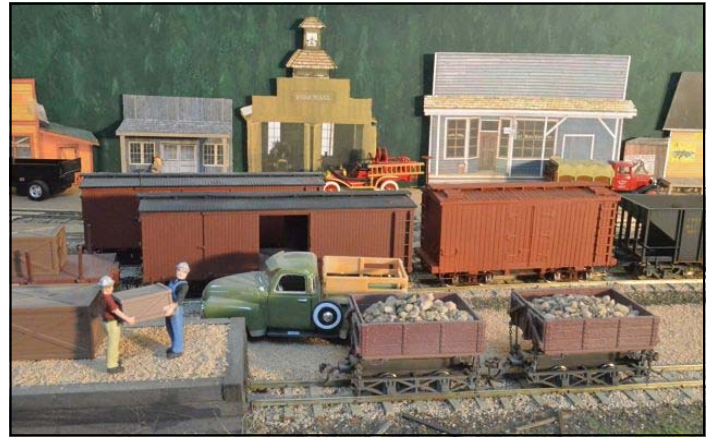
**PHOTO BELOW:** On a curve not far from the mill complex and at the end of a small inlet lays a wharf. The Star Hotel, representing the Lost Channel Inn, overlooks the pier and the inlet. The Inn depicted is an image affixed to 1/4 inch foam core board. The foam core was cut away from the outside of the image. This resulted in white edges which then received a coat of dull black paint providing a sense of relief to the false structure.

**PHOTO BELOW:** The rising sun casts shadows about a sharp curve in the rails between the mill complex and the village of Lost Channel. At this location Terry placed several HO scale buildings towards the rear of the scene. In so doing he employs the concept of forced perspective as the structures appear at a greater distance than they are in reality. Perhaps difficult to discern, the white blobs near the structures represent some items of laundry blowing in the wind. Perhaps the scene was captured on a washday Monday.



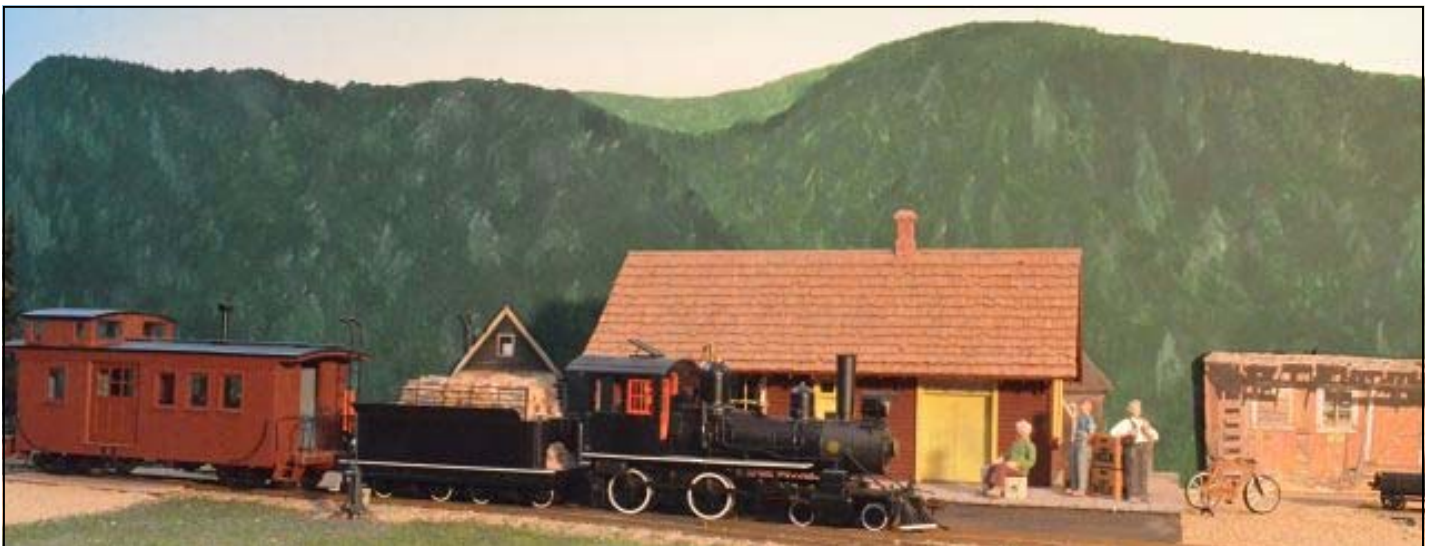


**PHOTO ABOVE:** Terry tinkers with modifying vehicles as well as locomotives and rolling stock. Here a stock stake truck has had a crane attached to its flat bed. The truck is near the engine house and repair track at Lost Channel. The inspiration for this vehicle came from a photo in an issue of the Narrow Gauge and Shortline Gazette. The truck started as an old Mack truck model. The load was removed and the remaining body was sand-blasted to remove the glossy red paint. The crane was salvaged from a British flatcar and painted with rust colour to simulate an old, uncared for piece of equipment. The truck still needs to be treated with a fresh coat of "weathered and worn" paint to give it a well-used appearance in keeping with the backwoods nature of this operation.



**PHOTO ABOVE:** This low flying bird's eye view of a portion of the Lost Channel yard reveals much to the image interpreter. Adjacent to the hand painted scenery divider are several low relief commercial buildings. Each is a photograph affixed to foam core board with edges painted dull black to provide a sense of depth to the structures. On the dirt road are several vehicles including a fire truck driven by the Department's captain and crew, both being the same. The rail yard contains many cars this day creating congestion for the out of sight switcher. Two men on the gravel loading platform adjust a crate while two side dumping ore cars rest on the lead to the platform.

**PHOTO BELOW:** Normally a placid scene, today much hustle and bustle exists at Lost Channel station. On the station platform is the station agent and perhaps two passengers, this trio awaiting arrival of the west bound train from the mill. Finally, patience has rewarded those at the station. The engineer of the KVR's almost antique 4-4-0 is in no hurry to provide an express service to the patrons of 'his' line. 'Express' and freight forwarding provide far more revenue to the company than does the occasional paying passenger. Note the neatly piled cord wood in the tender: wood provides a cheap source of fuel for this wood burner.

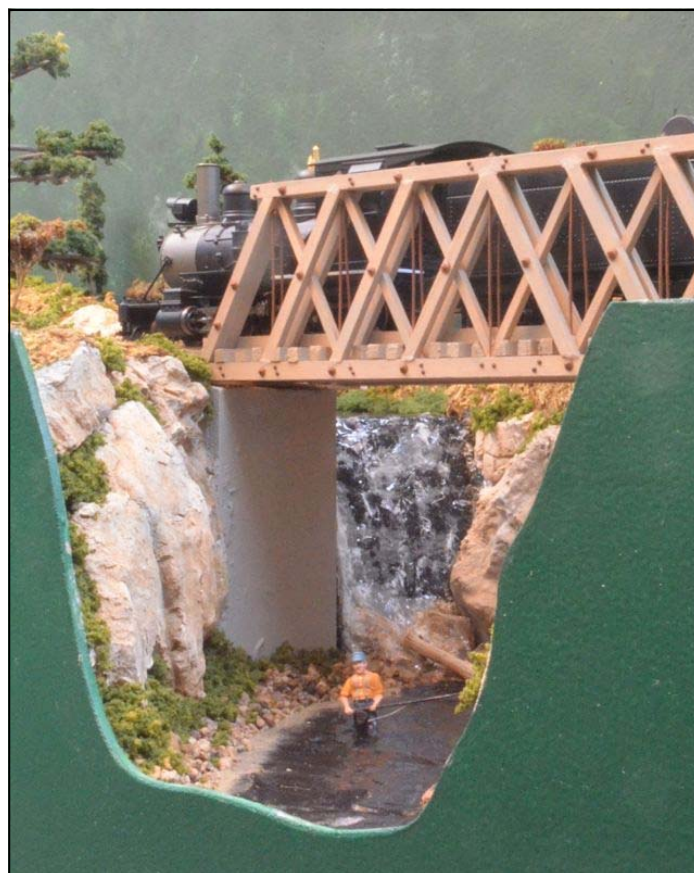


**Photo Right: Beaver Pond (image by Terry Ashcroft)**  
 The Key Valley passes through a landscape of scores of beaver created ponds. Here the rodents have created a den on one side of the tracks and on the other side have built their mud and stick dam. These national symbol pests have raised the level of the water to a worrisome height for the railway as observed by the nearly submerged bridge and water nearly lapping the rails as a KVR slowly passes by this beaver made swamp.



**PHOTO ABOVE (in colour on back cover):** Terry's Central City Mine diorama creates a footprint of 142 square inches, marginally less than one square foot (144 inches). On the upper level a yellow On15 electric tram shuttles ore dump cars between the mine and the mill. An On30 Porter locomotive operates on the middle level where it shunts ore concentrate cars from a staging track to the dump track. An O gauge hopper car on the bottom level will receive concentrate from the dump track. A hidden sector plate staging area allows the Porter to be routed to any track. The diorama is proof that even in a limited space one can achieve formidable railway modelling action.

**PHOTO BELOW (in colour on back cover):** This waterfall scene was constructed using a Woodland Scenics product called "Water Effects" following the directions from their website. This involves squeezing ribbons of this white caulking-like material onto waxed paper and blending the ribbons together with a toothpick. Once dry (24 hours later) the thin sheet of now clear "water" can be lifted off the paper and highlighted with white acrylic paint before being positioned on the waterfall and blended in with glossy Modge Podge. The locomotive clattering across the pony truss bridge interrupts the fisherman from casting his line. No doubt the fish are wary of both man and iron horse.





# PUBLICATION SCHEDULE FOR *THE CANADIAN*

*The Canadian* is published four times per year.  
Submission by authors or Chapters should be submitted  
by the following dates.

Spring Issue: February 1      Summer Issue: May 1  
Fall Issue: August 1      Winter Issue: November 1

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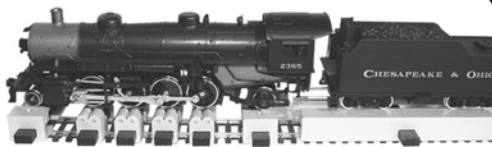
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# A PHOTO TOUR OF JOHN SPRING'S HO SCALE TH&B LAYOUT

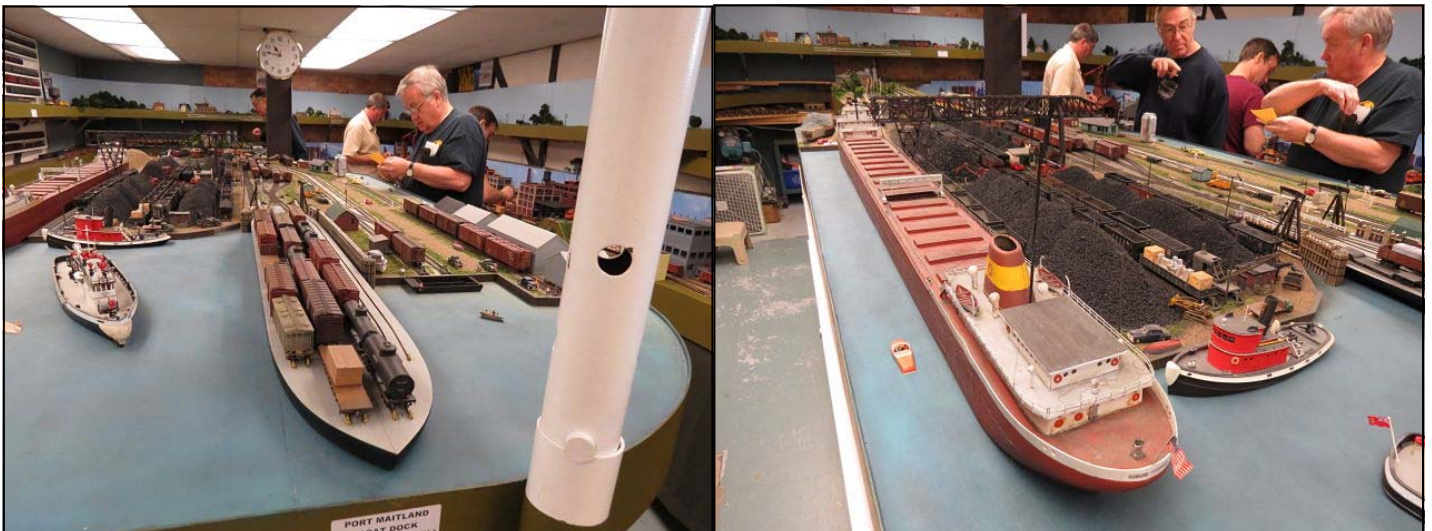
PHOTOS BY JOHN JOHNSTON



**PHOTO ABOVE:** Overview of the Port Maitland docks. On the left is the boat yard, and on the right we see a Great Lakes freighter unloading coal at the coal docks. This is one of two rooms that the layout occupies.

**PHOTO BELOW LEFT:** In this photo we can see the barge which represents the TH&B's ferry Maitland #1. On the right we can see boxcars along the sheds where fresh fish is brought in by trawlers from Lake Erie.

**PHOTO BELOW RIGHT:** Another view of the lake freighter and the coal yard.





**PHOTO ABOVE:** Staging yards on John's layout. The yard on the top represents Buffalo, NY, while the yard on the bottom represents Toronto.

**PHOTO BELOW LEFT AND BELOW RIGHT:** In these two photos we see the Belt Line which ran down to Hamilton's industrial area and steel companies. In the background we can just see the blast furnaces. The track in the middle level is the mainline from Toronto to Hamilton, while the track on top is the mainline from Buffalo to Hamilton.

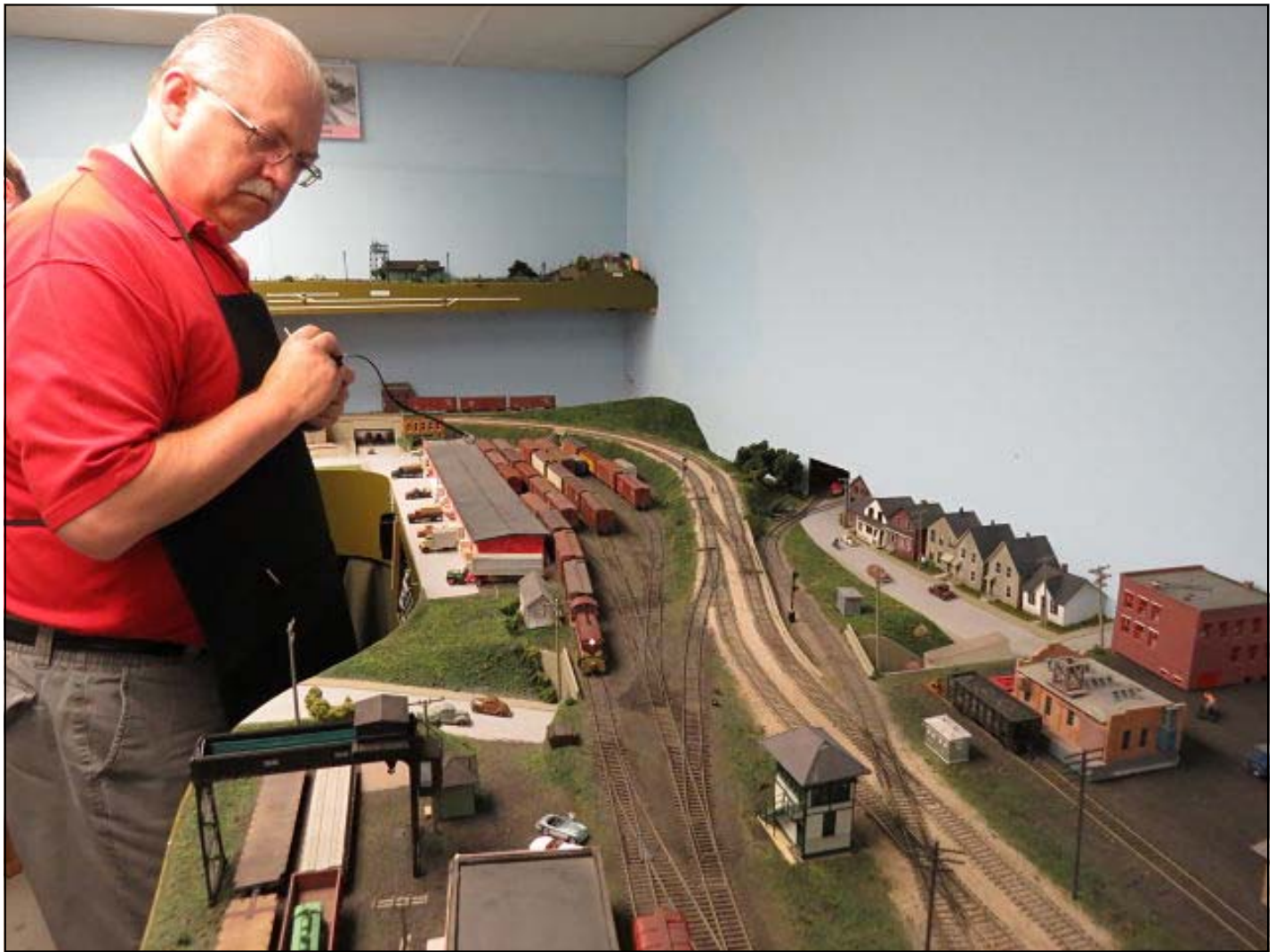




**PHOTO ABOVE:** In this view of the second room we can see Hamilton Station on the left and in the distance the Forest Avenue Yard and Freight House. On the top level we can see the station at Grassie as the line prepares to come down the Escarpment. Layout owner John Spring watches as a Royal Hudson departs Hunter St. Station. Ken Layland switches at Forest St.

**PHOTO BELOW:** Close up view of the TH&B's Hunter St. Station.





**PHOTO ABOVE: Ken Layland is intent as he switches the Forest St. Freighthouse with a TH&B NW2.**

**PHOTO BELOW LEFT: TH&B Local crossing the bridge over Aberdeen Avenue.**

**PHOTO BELOW RIGHT: Chatham St. Roundhouse under construction.**





**PHOTOS ABOVE AND BELOW:** Close up views of Aberdeen Yard. In the photo above we can also see Kinnear Yard on the left hand side of the aisle. In the foreground is the distinctive TH&B Chatham St. coaling tower. Dave Patterson is the yardmaster this day. On the wall in the center we can see the TV screen which shows the helix between levels 1 & 2.





# TRAIN SHOWS

**Saturday, September 10, 2016. London and Ontario Chapter of CARM hosting a Presentation Day Event: 10:00 am to 3:00 pm at Centralia United Church, 197 Victoria Drive, Centralia, Ontario. Cost \$25 including a soup and sandwich lunch. Four (4) clinics and two (2) layouts. Mail registration and a cheque for \$25 to Bruce Harmer, 7190 Outer Drive, Port Franks, ON. N0M 2L0. (see ad on page 11)**

Muskoka Rails 2016", Muskoka Train Show: Saturday, August 6 10am to 4pm, Sunday, August 7 10am to 4pm Bracebridge Fairgrounds, J D Lang Activity Park, 331, Fraserburg Road, Bracebridge, Ontario. Sponsored by the Muskoka Model Railway Club. Saturday until 5 pm. Adults \$6, Seniors \$5 Ages 5-12 \$3, under 5 free. Barbecue. Info: Vendors Ed: 705.645.7923 Layouts: Colin: 705.681.0784 [www.muskokamodelrailwayclub.org/](http://www.muskokamodelrailwayclub.org/)

Toronto Model Railroad Flea Market Saturday, September 10, 10 AM to 3 PM, Apostle's Continuation Church, 10 Belfield Road, Toronto, Ontario. Off Kipling Ave just north of Hwy 401. Sponsored by the Lakeshore Model Railroaders' Association. At the former Etobicoke Hydro warehouse, now a church. Admission \$7 Youths \$3, under 6 free. Info: Steve McCoy at cell 416.817.4015 or [supertraindude@yahoo.ca](mailto:supertraindude@yahoo.ca) <http://www.lmra.ca/>

Picton Model Railroaders 28th Annual Model Train & Hobby Show: Saturday, September 17, 10 am to 4 pm. Sunday, September 18, 10 am to 4 pm. Prince Edward Curling Club, Picton Fair Grounds, Main Street East, Picton, Ontario. Adults \$5.00 Children (under 12) \$1.00 Operating train layouts; radio controlled boats; displays of model aircraft, farm machinery, model cars; hobby vendors; slot car racing; flight simulators. For further information call Frank (613) 476.4503

Saturday, September 24th and Sunday, September 25th, Montreal Model Train Exposition, Sun Youth Centre, 4251 St. Urbain Street, Montreal, Quebec. Hours: 10:00 a.m. to 5:00 p.m. (both days). Admission: \$8.00 for adults; \$6.00 for Children. Free parking available at Home Depot, 100 Beaubien St. West, with free shuttle bus to the show. For more information contact Ivan Dow. Home: 514-636-9665. Cell: 514-918-1501 Email: [i.dow@videotron.ca](mailto:i.dow@videotron.ca)

Show Website: [www.montrealtrainexposition.com](http://www.montrealtrainexposition.com)

19th Brampton Model Railway Show: Saturday, October 1 10 am to 4 pm. Sunday, October 2, 10 am to 4 pm. Brampton Fairgrounds, 12942 Heart Lake Road, Caledon, Ontario. North of Mayfield Road/South of King

Side Road at Old School Road. Operating layouts in different scales. Food service. Free parking. Handicap accessible. Adults \$7, NMRA members \$6, Seniors and students \$5, Children 6- 12 \$3, under 6 free. Free re-admission Sunday. [www.bramptonmodelrailwayshow.com](http://www.bramptonmodelrailwayshow.com) GPS co-ord Lat: 43.77124 Long: 79.82852 Sponsored by the Credit Valley Free-Mo Group

30th Annual Model Railroad Show, Soper Valley Model Railroad Association. Saturday, October 15, 10am to 4pm. Sunday, October 16, 10am to 4pm. Clarington Central Secondary School, 200 Clarington Blvd., Bowmanville, Ontario. Adults: \$6, Seniors: \$5, Family: \$12. Sponsored by the Soper Valley Model Railroad Association, Newcastle, Website [www.svmra.ca](http://www.svmra.ca) Contact email: [sopervalley@gmail.com](mailto:sopervalley@gmail.com)

Sunday, October 16th, 2016: Woodstock Model Train Show And Sale. Featuring vendors selling Model Trains and Railroad Memorabilia: plus several Operating Layouts Oxford Auditorium and the Mutual/Market Building, on the Woodstock Fairgrounds, 875 Nellis Street. Hours: 10 a.m. to 3 p.m. Admission: \$5.00 per person. For more information call Ian at 519-426-8875 or email: [toyshow@kwic.com](mailto:toyshow@kwic.com) Show Website: [www.woodstocktrainshow.blogspot.com](http://www.woodstocktrainshow.blogspot.com)

October 29, 2016: Annual "BOOMERS" Auction of model railroad equipment and materials at the Harriston Community Centre, Harriston, ON. Admission \$5.00 (includes door prize draws). Tables available at 8:00am. Auction starts at 10:00 am. For additional information contact Harold G. Jones, 16 Conroy Cres, Guelph, ON N1G 2V6, Canada. 519-821-2454. Email: [hgjones@execulink.com](mailto:hgjones@execulink.com)

Sunday, November 6th, 2016: Kitchener Model Train Show And Sale. Featuring vendors selling Model Trains and Railroad Memorabilia: plus several Operating Layouts. Bingemans Conference Centre (Marshall Hall), 425 Bingemans Centre Drive Hours: 10 a.m. to 3 p.m. Admission: \$5.00 per person. For more information call Ian at 519-426-8875 or email: [toyshow@kwic.com](mailto:toyshow@kwic.com) Show Website: [www.kitchenertrainshow.blogspot.com](http://www.kitchenertrainshow.blogspot.com)

Sunday, November 27th, 2016: Brantford Model Train Show. Featuring vendors selling Model Trains and Railroad Memorabilia; plus an operating Layout. Best Western Brant Park Inn, 19 Holiday Drive, Hours: 10:00 a.m. to 3:00 p.m. Admission \$5.00. For more information call Ian at 519-426-8875 or email [toyshow@kwic.com](mailto:toyshow@kwic.com) Show Website: [www.brantfordtrainshow.blogspot.com](http://www.brantfordtrainshow.blogspot.com)

# TERRY ASHCROFT'S KEY VALLEY RAILROAD

