

# **The Potomac Flyer**

**June-July 2021**

**The Newsletter of the Potomac Division, MER, NMRA**



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**-PD Members Describe Their Model Railroad Layouts**

**-Board Election Results, Track Making, Hobby Barn Events  
and More...All Inside!**

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### The Potomac Flyer

#### Submission Deadlines – Issue

**Oct. 15 for Dec.-Jan.      Feb.15 for April-May**  
**June 15 for Aug.-Sept.    Dec. 15 for Feb.-Mar.**  
**April 15 for June-July    Aug. 15 for Oct.-Nov.**



## **Potomac Division Board of Directors Election Results**

by Jerry Stanley, Paymaster & Election Chair



We have concluded the election for the Board of Directors with the results tabulated below by individual candidate and by Virginia, Maryland, and DC. First, I would like to thank Bill Lyders and Mark Gionet for their assistance in this election. I would also like to thank Ernie Little for providing mailing labels and envelopes, stuffing them with ballots and mailing them to members. We all need to say a special thank you to Martin Brechbiel who paid with his own money for the cost of ballots and mailing. Although the turnout was not the greatest, I want to thank all members who took the time to vote. Thank you!!!

When Martin "voluntold" me to be the election chair I was very apprehensive. I determined in my mind that this would be a fair election without any hint of inappropriate behavior or questionable activity. To that end, I studied first the National rules, then the Potomac Division rules and set about developing protocols, schedules etc. which were presented to the Board of Directors and then adjusted per their comments.

### **The results:**

Martin Brechbiel	52 Votes
Alex Belida	49 votes
Nicholas Kalis	40 votes
Andrew Dodge	37 Votes
Bill Lyders	33 Votes

Virginia	47 Votes
Maryland	19 Votes
Washington DC	3 Votes
No return address	6 Votes
Total votes	75

Finally, I want to thank Bill Lyders who threw his hat in the ring and helped with the election and did great job in helping all of us. We also owe Andrew a huge thank you for his past service. He has worked tirelessly behind the scenes supporting our division. Being on the Board of Directors takes a considerable amount of time and frequently Directors pay for a lot of needed division activities and supplies with their own money. So please remember say thank you to all of those who volunteer. It helps spur us on in our service to the division.

## From the Business Car: Change is Upon Us...

by Martin Brechbiel, MMR, Potomac Division Superintendent



We're closing in on the end of April, which makes it a year plus that we've been impacted by the pandemic. There is good cause for being optimistic because of vaccines, but we're still very clearly not out of the woods by any measure. Sadly, I have to report for those that have not read or heard the news that Jerome "Jerry" Skeim, Superintendent of the South Mountain Division (SMD), passed away on 8 April 2021. The rest of 2021 still looks like something we're all going to have to discover as it unfolds, taking little for granted.

I was briefly optimistic about the change in seasons, too. I was able to go outside and paint several (many?) cars; and then it turned dreary, damp, and too cold to paint again. May will be here soon, so hopefully we'll all be able to get outside and enjoy being out of our houses. There is something about a warm, sunny day making a positive impact. Looks like I'll get my wish for warm weather soon!

Meeting in person remains limited to whatever restrictions are in force day to day. Train shows seem to be making an effort to take place. The Timonium show was held, albeit in a different location with advance tickets and controlled attendance, but I have yet to hear any news about how that worked from anyone who attended. I made it to the O scale show in Strasburg in April, which was very well-attended and characterized by low prices and high sales. Meeting in person for the Division, however, also remains complicated by the lack of suitable and affordable venues. We're still in search of such a venue and look to our members for any viable suggestions. We are planning tentatively on another joint meet with the James River Division in the late Fall at Battlefield Baptist again. Stay tuned to this newsletter and to our e-mails for more information as that develops. Hopes for holding a MiniCon in 2022 are a distant thought right now. The cost to the Division at St. Matts were consequential in 2020, and it's unclear what they might be in 2022, or whether it is even a possible venue. Meeting venues are tacking the costs of cleaning crews onto the bill for their spaces now, and it's unclear if we will be confronted with such a charge, and whether that is realistically within our budget. Again, this is a work in progress that we'll keep you informed about when we know more.

As I write this, our elections for 2021 are ongoing. There will be a Board meeting in May to settle who is in what position on the Board, as we executed this election under the old bylaws. We held the required elections meeting via Zoom on April 18. Yes, the elections are not settled—but holding the meeting met a requirement for the year, since we did not have the capability to do so last year. Somehow this meeting is

required, but an actual Annual Meeting is not; yet a report from the Annual Meeting is due to be in *The Flyer*. We'll get that in the near future, as, oddly enough, there's no requirement for when that report is due. But here's where things change. We advertised this meeting well in advance to consider passing our updated bylaws, and since we had a quorum, these were passed with one abstention. Now the Division is in good compliance with both the MER and National until further notice from either. And—one other change—the Board is very seriously investigating incorporation of the Division as a registered non-profit.

We have lots of members steadily working towards their MMR; so staying busy and building those models and layouts is paying off! Let's see more of your layouts and models!

### **New Board of Directors Position Assignments**

During an organizational meeting of the new Board of Directors on Monday, May 10th, 2021, the following position assignments were adopted:

**Superintendent: Martin Brechbiel**  
**Senior Assistant Superintendent: Alex Belida**  
**Assistant Superintendent: Ernie Little**  
**Clerk: Nicholas Kalis**  
**Paymaster: Jerry Stanley**



## **MOUNT CLARE JUNCTION** MER 2021 - BALTIMORE, MD

**Thursday through Sunday, 21 – 24 October, 2021**

**Registration is OPEN!**

It's a go! Registration for the 2021 Mid-Eastern Region *Mount Clare Junction* model railroad convention is now Live! [Click here](#) to be taken directly to the convention website to register.



# Potomac Division Member Layouts

When we sent around a questionnaire earlier this year asking members to describe their layouts by answering a few basic questions (instead of writing an article), we weren't quite sure what to expect.



***Lincoln Lumber Company Shay  
#6 on the Flyer Editor's layout***

**But the response has been really inspiring – so much so that we're forced to split the layout submissions between this issue and the next!**

On the following pages you will get a glimpse of a variety of layouts, from fully scenicked to partially or wholly under construction, from room-fillers to modest shelf sizes.

We hope this effort by members to showcase their layouts will inspire others to tell us about theirs – and that it will whet appetites for in-person layout tours when those are again possible. And perhaps it will boost attendance, too.

As one member told us when he sent in his response: *“When you think that no one ever sees most of the layouts in the Division, you realize how special this will be.”*

So settle back and enjoy this different kind of a layout tour. Thanks to all the members of the Potomac Division who sent in submissions. And thanks to the Susquehanna Division's *Sidetracks* newsletter for creating a questionnaire that inspired this effort by *The Flyer*.

And remember, there will be **more layouts in the next issue (August-September)**. We may even ask members to send in items for a new topic and make it a contest! Stay tuned for details!

**Alex Belida**  
*Flyer* Editor

## Ron King's Misty Creek Junction



*Eastbound number 342 is crossing the  
"new" steel bridge over Misty Creek*

- 1. What is the name of your layout?** The Misty Creek Junction, a fictional branch line of the D&RGW railroad.
- 2. What scale is your layout?** HOn3 - HO scale, 3-foot narrow gauge
- 3. Does your layout have a specific era and/or location?** Southwestern Colorado, Era - 1939 to 1950
- 4. What are the overall dimensions of your layout?** 18 feet x 11 feet. It is an L-shaped folded dog bone with two reversing loops and a terminal yard off to the side.
- 5. How do you control your layout?** Digitrax DCC
- 6. When did you start making your layout?** The layout was started in February, 2013 as an HO standard gauge eastern truck line with a double track main. The first three sections were built and operated very well for a couple of years. (A photo tour of the standard gauge Misty Creek Junction was published in the Spring 2016 issue of the Potomac Flyer.) Then I realized that I did not have the time, money, energy, or desire



*Westbound number 342 is passing through the “Devil’s Rock” formation. Vertical scenery with great rock formations is one of the features of narrow gauge modeling. All of these rocks were cast in place one at a time using Hydrocal in my original molds.*



to recreate a major Class 1 railroad in my basement, so I went back to my first love - narrow gauge in the Rockies. I always loved smaller trains, pulled by small tea-kettle locomotives running through rocky terrain. So in late 2019, I ripped out the double track and replaced it with a single track main. Then I moved the basic scenery to the west by removing several hundred deciduous trees and replacing them with evergreens, junipers, and aspen.



**7. Do you host operating sessions or would you consider doing so?** The Misty Creek Junction operates as an out and back system. Local trains will originate at the interchange yard in Sandy Spring and service the on line customers at Misty Creek and points west. My layout is small and while it could host a small operating crew when it is fully functional, I still have to recover my health and build the yard before I could consider hosting anything.

**8. What type of track (sectional, flex track or hand laid) and switches are on your layout and what is its code?** There are a few short pieces of Code 70 flex track on

the layout and most of the switches are modified Micro Engineering units. But the bulk of the track is hand laid Code 70 rail on hand cut scale ties and my favorite switches are my own hand-built units. Even though Code 70 is somewhat big for HOn3, my personal experience has shown that it simply works better than smaller rail.

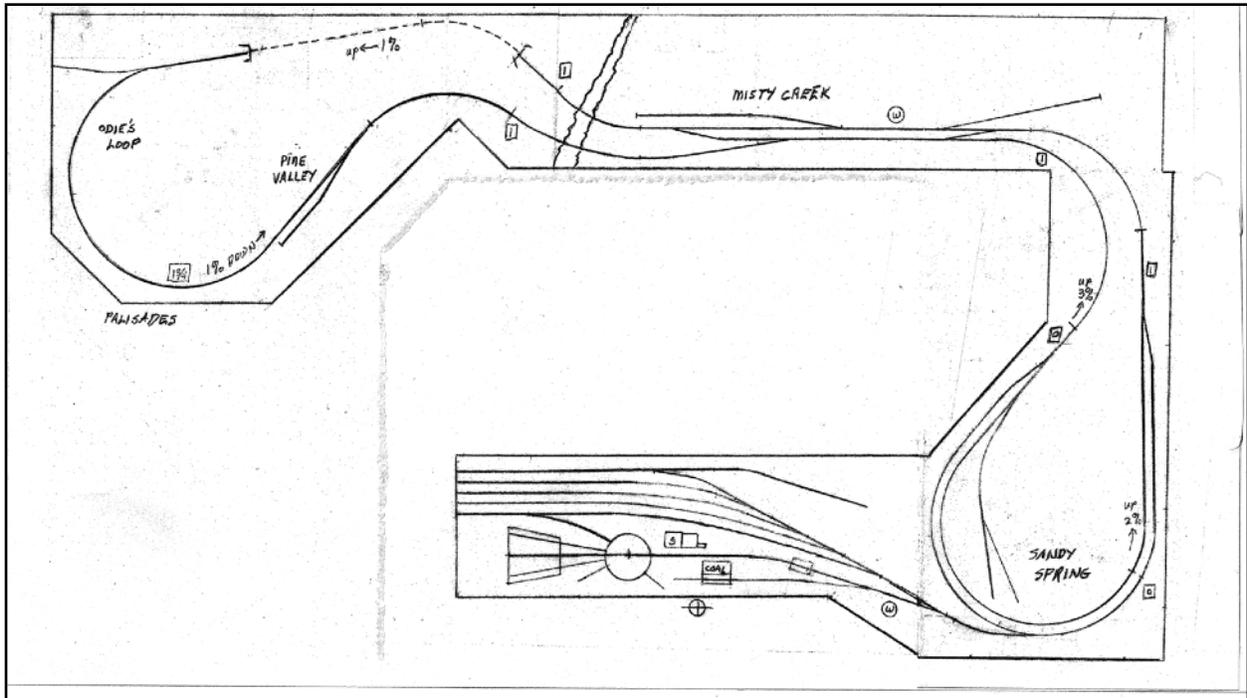


**9. If you were to brag about your layout what would you describe as**

*Proof that no layout is ever finished*

its **outstanding feature(s)** I have been doing rock castings for almost 50 years and think they look pretty good. I also think my finished scenery looks pretty good. I have also been doing my own trackwork for well over 50 years and am pleased with how it operates.

## The Misty Creek Track Plan



# Martin Brechbiel's South Mountain Branch of the Cumberland Valley Railroad



*An overview of the area around Doyle's and the road around the back of the pickle plant.*

**1. What is the name of your layout?** My layout is rather small and has not seen the light of day in many years for various reasons. Name of the layout, well, the name of the lines that are freely interpreted through the layout might be the Cumberland Valley Railroad (CVRR), specifically the South Mountain Branch line of that parent.

I also liberally borrow the name Chambersburg, Greencastle, and Waynesboro (the Come, Go and Wait) for my trolley and traction line modeling.

**2. What scale is your layout?** The scale is O scale.

**3. Does your layout have a specific era and/or location?** Specific era is mainly pre-1920 as the CVRR was absorbed by the PRR after 1919; however, anachronisms and time travel do seem to take place.

**4. What are the overall dimensions of your layout?** Overall, the layout room is ~11' x 15' so the dimensions are small for the scale and the space is tight.



**5. How do you control your layout?** Control of the layout is simple block DC control; however, some might claim that the layout might control me.

*Coming back around from passing the pickle plant on the return loop back to Lemasters and then the yard in Marion. The coaling platform was built by Noll Horan, MMR.*

**6. Do you host operating sessions or would you consider doing so?** Operations were never considered in the design of the layout which was really far more about being a test bed of the models that I build as well as serving more as a very large visual display module with a train running through it.

**7. What type of track (sectional, flex track or hand laid) and switches are on your layout and what is its code?** All track is hand laid code 125 and all of the switches are hand laid in place on ties that were hand cut (band saw).

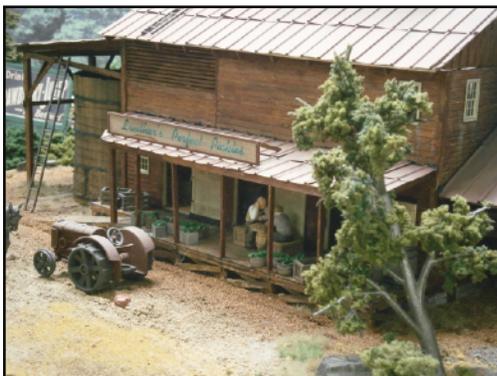
**8. If you were to brag about your layout what would you describe as its outstanding feature(s)** Outstanding features might include what is a host of scratchbuilt structures many with Merit Awards and/or featured in publications scattered about within the kit built structures, all arrayed in scenery set to replicate that same branch of the CVRR. The feature that is evident regarding my layout is that it is effectively completed. I periodically putter with adding some details into scenes, but only rarely now. I do, however, have plans to create a totally different scene in the large lift out... someday. The photos are just a small sampling of a few scenes on the layout.



*Doyle's Ice where if Old Man Doyle hasn't got it, you don't need it, and if you don't want it, Doyle will take it off your hands. All scratchbuilt along with the corn crib full of corn.*



*Two wagon loads of cucumbers coming into Lauther's pickle plant passing by the milk station across the tracks from the back of the plant.*



*Must be a slow day at the pickle plant, but there're cuke's to be processed and more in route.*



*A view down one side of the main street of Lemasters. Yes, there was such a business and the building is all scratchbuilt.*



# Bernie Halloran's New York Kittatinny and Western



1. What is the name of your layout? New York Kittatinny and Western
2. What scale is your layout? HO
3. Does your layout have a specific era and/or location? 1967
4. What are the overall dimensions of your layout? 1,000 Sq Feet, 40% done
5. How do you control your layout? DCC
6. When did you start making your layout? Begun 10 years ago, paused for four years.
7. Do you host operating sessions or would you consider doing so? No ops sessions so far.

8. What type of track (sectional, flex track or hand laid) and switches are on your layout and what is its code? Track is all flex. Mostly code 83.

9. If you were to brag about your layout what would you describe as its

**outstanding feature(s)** All rolling stock weathered and upgraded with wire gabs, roof walks replaced. I like decals! Use several custom decals for rolling stock and locomotives. Layout features scenes from Susquehanna but not completed, attempt to replicate specific northern NJ scenes. Lighting on 20 amp circuit, all lights 6000k. Walls are all coved, no 90 degree stuff.



Illness has interrupted progress. Original NYK&W in Alexandria was completed and abandoned. Featured in October 2006 MR. Paul Dolkos photographed it superbly.



# John Paganoni's Central Vermont



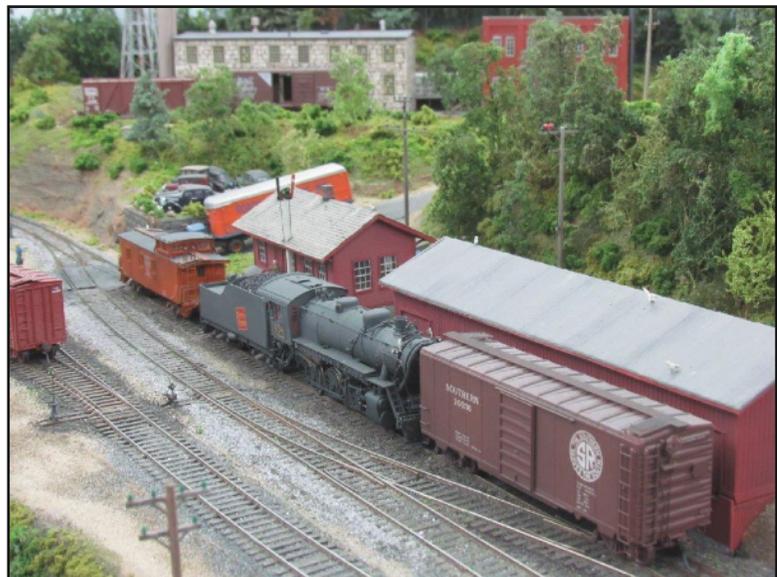
1. **Layout name:** Central Vermont - East New London yards and the Palmertown Branch in Montville, Connecticut
2. **Scale:** HO
3. **Era:** My layout is focused on a specific location and the era is late 1940's to early 1950's - the steam era.
4. **Overall dimensions:** 12' 6" x 13' 6"
5. **Layout Control:** The portion I have "complete" is DCC. My new small area will be lumber/saw mill and it will be DC.



**6. Start Date:** March 2016

**7. Operating Sessions:** My layout is not suitable for operations sessions.

**8. Track:** Code 70 and 55, mostly flex track. There are only 2 commercial switches; the rest are scratch built, mostly curved.



**9. Outstanding Features:** My layout focuses on the area where I grew up in the steam era, and I have tried to get as close as I could (with significant compression) to prototype track layout and structures. Most of the structures had to be scratch built to capture the essence of the New London yards and Montville, Connecticut in the era I model.



# Nicholas Kalis' Oahu Sugar Company



1. What is the name of your layout? Oahu Sugar Company

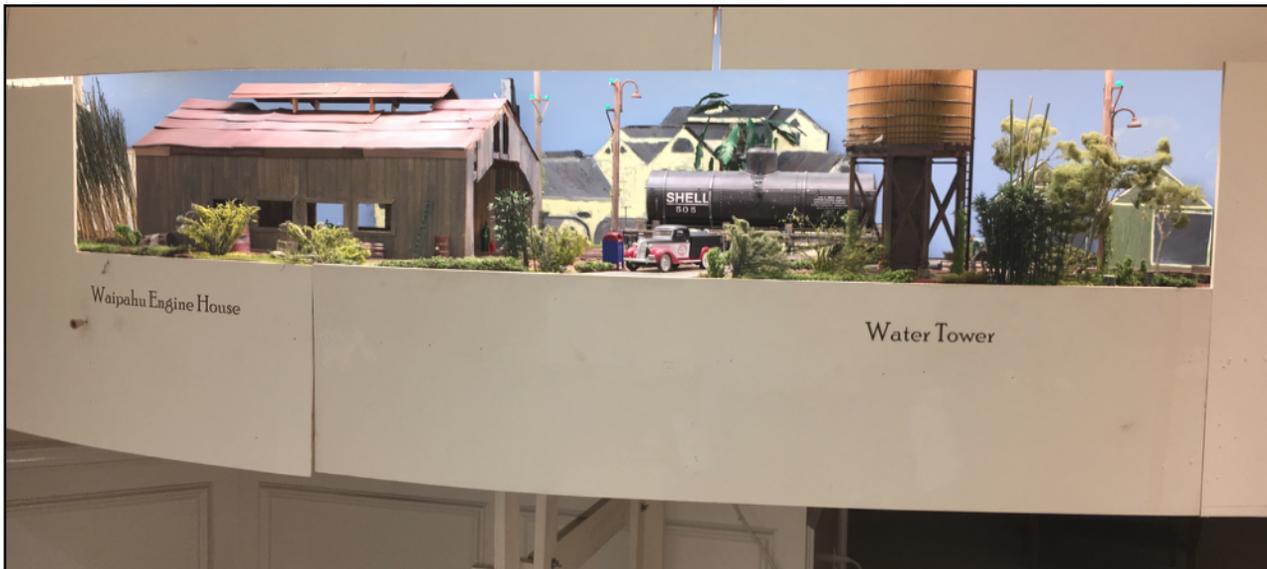
2. What scale is your layout? Fn3 (1:20.3)

3. Does your layout have a specific era and/or location? Era - 1944; Location - Waipahu, Island of Oahu, Hawaii

4. What are the overall dimensions of your layout? 10 x 18 feet approx.



**5. How do you control your layout? Remote control battery**



**6. When did you start making your layout? 1995 or so.**

**7. Do you host operating sessions or would you consider doing so? No operating sessions; Yes, I would consider operating session in the future.**

**8. What type of track (sectional, flex track or hand laid) and switches are on your layout and what is its code? Llagas Creek Flex track Code 215; no ballast visible to follow the prototype.**



**9. If you were to brag about your layout what would you describe as its outstanding feature(s) Scenery, backdrops. I have scratch built most of the major structures on my layout.**

## Al Pugliese's Pugsburg Railroad



1. What is the name of your layout?  
Pugsburg Railroad
2. What scale is your layout? HO
3. Does your layout have a specific era and/or location? Town of Cass West Virginia modeled with a large Sellios-like fiction city. 1950s transition free lance West VA, Appalachia.
4. What are the overall dimensions of your layout? 24'x32' Floor to Ceiling in Many Spots.





5. How do you control your layout? NCE controlled

6. When did you start making your layout? 1987

7. What type of track (sectional, flex track or hand laid) and switches are on your layout and what is its code? Code 83 Flex track



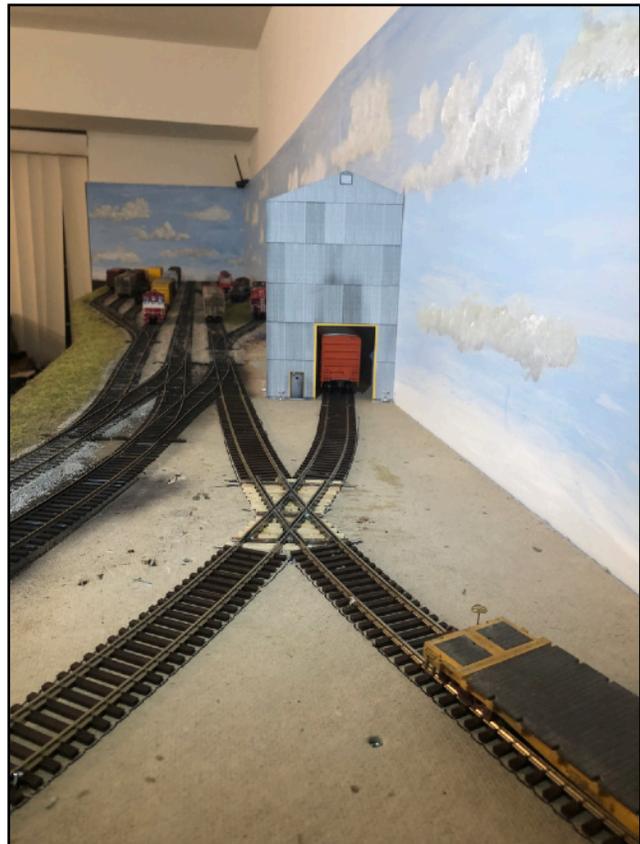
8. If you were to brag about your layout what would you describe as its outstanding feature(s)

Thousands of hand made trees dozens of scratch built and craftsman kit buildings Mentors the late Harry Clark , George Sellios and Howard Zane.

# Tom Potthast's Frisco St. Louis Terminal



1. What is the name of your layout?  
Frisco St Louis Terminal
2. What scale is your layout? S scale
3. Does your layout have a specific era and/or location? St Louis MO 1980
4. What are the overall dimensions of your layout? There are two sections connected by a 40" bridge. One 18" shelf is 17' long by 4' and the other is 12' x 2'.
5. How do you control your layout?  
NCE DCC with a ProtoThrottle
6. When did you start making your layout? Two sections were started 6 years ago but were totally rebuilt since April 2020. All other sections were constructed new since April 2020.



**7. Do you host operating sessions or would you consider doing so?** Yes in the near future. I hope to have two two-man crews – one working in Lindenwood Yard and the other working industrial sidings at Knox Ave. and Cheltenham.



**8. What type of track (sectional, flex track or hand laid) and switches are on your layout and what is its code?** Most track is code 138 from Fox Valley flex and #5s. One #8 crossover and a curved crossing was handlaid.

**9. If you were to brag about your layout what would you describe as its outstanding feature(s)?** It is a very simple layout but it should allow two crews two hours of work. I wanted a familiar place to me in an era that I remember and have an attachment to.

# Alex Belida's Eureka and South Pass Railroad



*The Service Yard in Eureka*

1. What is the name of your layout? The Eureka and South Pass Railroad
2. What scale is your layout? HO
3. Does your layout have a specific era and/or location? Nevada, late 1890s
4. What are the overall dimensions of your layout?

It runs along three sides of a 10'x12' bedroom with two 6' long arms joined by a 10' section, all 2' wide. Mianne Benchwork with 1/2" plywood and 1"-4" foam insulation.

5. How do you control your layout? Bachmann E-Z Command DCC
6. When did you start making your layout? 2017

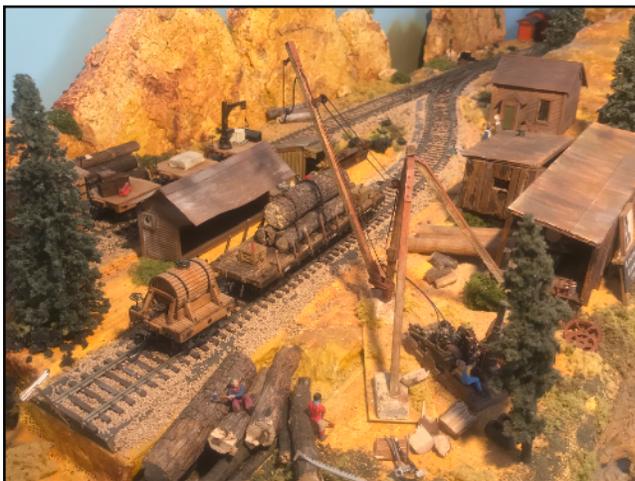


7. Do you host operating sessions or would you consider doing so? No

8. What type of track (sectional, flex track or hand laid) and switches are on your layout and what is its code?

Code 83 flex track with Atlas #5 switches manually controlled.

*The Parker's Peak Mine*



9. If you were to brag about your layout what would you describe as its outstanding feature(s)

I've always love making scenery and structures and would say these are the highlight of the layout, along with some of my scratchbuilt rolling stock.

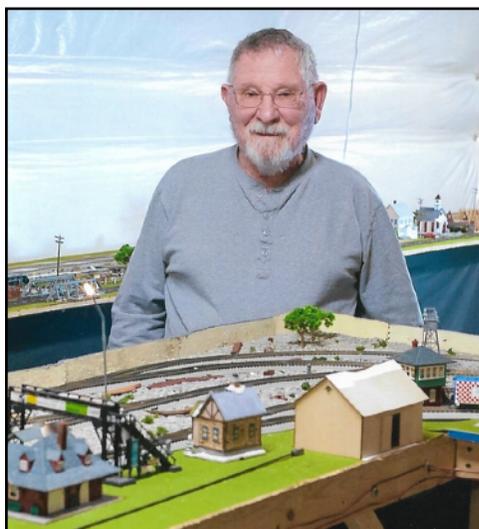
While it's currently a point-to-point operation, I hope someday to construct an addition to enable round-and-round running.

*The Lincoln Lumber Co. Sawmill*



*Eureka Town and Yard*

# Robert Prosser's Pennsylvania Railroad



1. What is the name of your layout? My PRR
2. What scale is your layout? HO
3. Does your layout have a specific era and/or location? Transition era with both steam and diesel engines, running both passenger and freight.
4. What are the overall dimensions of your layout? Dogbone 14'x28' with some double and triple track.
5. How do you control your layout? NCE Power Cab DCC
6. When did you start making your layout? 2010 (and it will never end). I did it all by myself with some help with wiring. My grandson helped with

set up.

7. Do you host operating sessions or would you consider doing so? We had a club here [Bob, who is 89, lives in a gated 55+ community in Virginia] but the interest went away. The other members used it as a social club and it was no fun.

8. If you were to brag about your layout what would you describe as its outstanding feature(s) It's lots of fun.



## Improve your modeling with a few sheets of paper.

That's just what happens when you join the National Model Railroad Association and take part in the Achievement Program.

No, it's not a bunch of contests. It's modelers helping modelers become better modelers, to get the most out of their hobby. It's a way to hone your skills and become the modeler you've always wanted to be.

And it's just one of many benefits of NMRA membership.

It's never too late to start improving your modeling skills. And your hobby.



We make it more fun.  
[www.nmra.org](http://www.nmra.org)



# Andrew Dodge's Colorado Midland



1. What is the name of your layout and its era? My current layout is a prototype model of the Colorado Midland in late September-early October 1897. The Midland operated with two districts: the first from Colorado Springs to Leadville, and the second district from Leadville to Grand Junction. Other than staging, my layout depicts the operations from Leadville over Hagerman Pass/Busk-Ivanhoe Tunnel to Basalt. While freeing itself from the control of the Santa Fe Railway, the Midland still moves a large amount of Santa Fe equipment as well as other carries in an evolving transcontinental transportation system.

2. What scale is your layout and what are the overall dimensions? The layout occupies one large room, which is 28'x28', and a smaller, adjoining room that is 18'x14', plus a double deck, shelf staging yard in



the furnace room. Because the layout depicts the Midland in Proto48 (fine scale O Scale), everything other than the figures are scratch built.

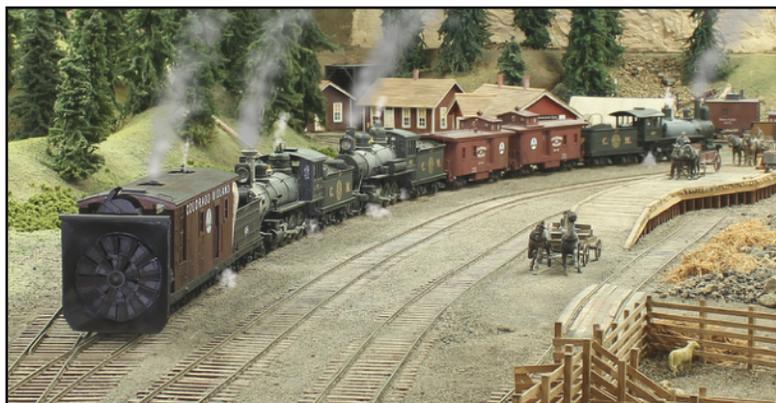
### 3. When did you start making your layout and what type of track do you use?

Construction of the project began in 2010 with the building of 13 brass locomotives before starting the layout itself in January 2013. All the track is hand laid on my own ties using Code 100 rail, which is the closest size available in O Scale to the Midland's 60 pound rail.



### 4. Operations and control?

Operating crews would follow the Midland's modified timetable in three segmented sessions beginning in the very early morning and completing the third slot in the late evening. Because of the type of equipment available at the time and following the prototype, almost all



trains operating over the continental divide require helpers. This type of operation is easily, and effectively accomplished through the use of my NCE radio-controlled locomotives.



**5. Future Plans:** Due to a number of issues including the forlorn hope of finishing my last op session on the Midland, I have had to delay the conversion of my layout from a Colorado setting to one on the coast of Maine in the area near Belfast and Deer Island. The track plans are completed as well as my O scale Side-Wheeler and car float and its tug. The ships are mounted on dollies and will sail with the tide between ports.



The new railroad will be a prototype-free-lanced called the Central Maine Railway and will retain the same scale and time period as the Midland.

# Rick Wright's CONUS Lines



**What is the name of your layout?** CONUS Lines, CONUS being the Navy's acronym for "Continental United States." Growing up in Cincinnati (7 Class I railroads) and in my decades long naval career I lived in East and West coast ports plus Washington DC. I model what I have seen and photographed, so the name is relevant to my life.

**What is the scale of your layout?** O Scale, 3-Rail. While I have from my childhood days and my family growing up traditional Lionel tinplate, on CONUS Lines I operate only scale motive power and freight and passenger cars. All cars have Kadee couplers and Atlas track allow me to run O Scale wheelsets when desired.

**Does your layout have a specific era and/or location?** I run what I have seen and photographed in six specific US locales and two Canadian between 1929 and 2019. I change locales twice a year. Right now (Apr. '21) it is Nickel Plate, Erie and New York Central 1948-55 in northern Indiana. In the autumn of '21 it will shift to Illinois Central, Illinois Terminal and Peoria and Eastern in central Illinois 1970-1989.



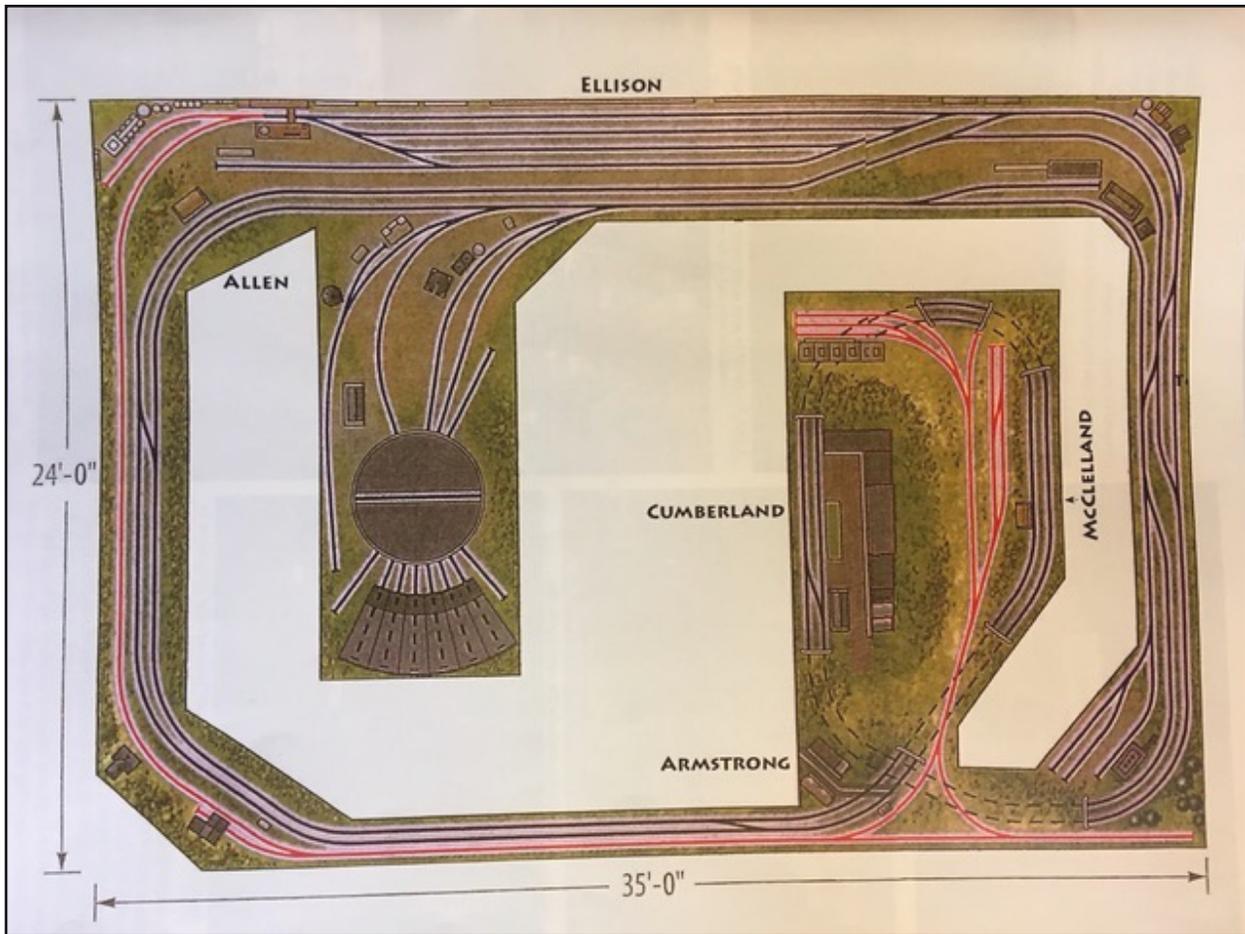
**What are the overall dimensions of your layout?**  
A three-level layout, 24' x 35' with two 7' x 14' peninsulas. Layout is based on a John Armstrong plan "Big Trains You Can Live With" with a double-track "continuous run," and single-track "out and back" and "point to point" operations possible depending on number of operators

**How do you control your layout?** MTH Digital Control System (DCS), three Z4000s, three TIUs, four Controllers.

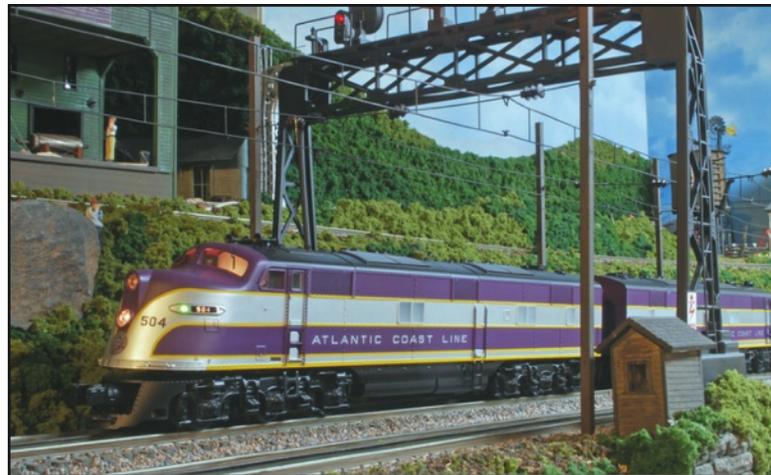
**When did you start making your layout?** My late wife and I dismantled the modular layout that had made four transcontinental moves in 16 years of Navy life and began the current CONUS Lines layout in the summer of 2004 after my retirement from the sea service.

**What type of track and switches are on your layout and what is its code?** All Atlas, Code 100 flex track, minimum radius O-72, with turnouts. With eight exceptions due to their remoteness, all turnouts are manually thrown; I like to "walk around" with my trains. All track is ballasted and "weathered" with a goal of making the black center rail "fade" from consideration.





If you were to brag about your layout what would you describe as its outstanding features? More than 800 hand painted figures in 27 different vignettes from roundhouse and turntable (48" above the floor) to a mountain resort hotel, coal mine and produce warehouse (71" off the floor). All the vignettes and many of the buildings reflect events from our family's life together and were built by everyone. Model railroading for us was truly a family affair and it brings back fond memories as I continue to work on it today.



# Jerry Stanley's Hobby Barn "YGW"



1. What is the name of your layout? YGW (You gotta wanna)
2. What scale is your layout? HO
3. Does your layout have a specific era and/or location? Transition era based loosely on the N&W.
4. What are the overall dimensions of your layout? Room is 24' x 24'
5. How do you control your layout? DCC
6. When did you start making your layout? 2019
7. Do you host operating sessions or would you consider doing so? Will when it is built
8. What type of track (sectional, flex track or hand laid) and switches are on your layout and what is its code? Haven't decided, leaning toward scratch built
9. If you were to brag about your layout what would you describe as its outstanding feature(s) The RR was not built to fit the room. The building was built just for the RR.



## Bill Lyders' Whitewater and Virginia



1. What is the name of your layout? Whitewater and Virginia (W&V)
2. What scale is your layout? HO
3. Does your layout have a specific era and/or location? Transition Era, 1950s, centralized in the area of Lynchburg, VA where the C&O, N&W, SOU, and VGN all pass thru VA.
4. What are the overall dimensions of your layout? 20'x25'
5. How do you control your layout? DCC Digitrax
6. When did you start making your layout? I moved my old W&V mostly intact to my new home in November 2017 and had it running in 6 months.
7. Do you host operating sessions or would you consider doing so? I had operated 3 Ops sessions on my old layout and had had 33 NMRA Open Houses there. I regularly do

remote Ops now on someone else's layout. I want to have my own Ops after COVID is over for my new layout.



**8. What type of track (sectional, flex track or hand laid) and switches are on your layout and what is its code? NS code 100 flex track with one section of scratchbuilt turnouts for my Civil AP section.**

**9. If you were to brag about your layout what would you describe as its outstanding feature(s) The large amount of water on it in the form of lakes, waterfalls, and rivers.**

## Do you want a chance to showcase your layout? It's never too late!

If so, there's no need to struggle over writing an article. All you have to do is look at the questions below, answer as many or as few as you want and send us three to five photos. (And no, it doesn't have to be a finished layout. We'd love to see your work in progress if that's what you have.)

Your submission will go into a future issue of *The Flyer* and we'll showcase it on our website.

Please keep your answers brief. If you have a track plan you want to share, please send it along with your photos.

1. What is the name of your layout?
2. What scale is your layout?
3. Does your layout have a specific era and/or location?
4. What are the overall dimensions of your layout?
5. How do you control your layout?
6. When did you start making your layout?
7. Do you host operating sessions or would you consider doing so?
8. What type of track (sectional, flex track or hand laid) and switches are on your layout and what is its code?
9. If you were to brag about your layout what would you describe as its outstanding feature(s)

Send your submissions to: [Potomac-Flyer@potomac-nmra.org](mailto:Potomac-Flyer@potomac-nmra.org) It's that simple.



## Part 3. Building Track: Tools and Supplies

by Nigel Phillips

Scratchbuilding track, especially turnouts, as originally described by the NMRA, assumed the modeler would be using rail, files, and solder, and very little else! Looking at the instructions in an old EM gauge “point kit” from Scaleway (which is at least 30 years old), the required tools are in two sections—Essential and Desirable:

### Essential:

- Electric soldering iron with a Pyramid or fine chisel bit.
- Good quality hand drill.
- Side cutting pliers. (“Lindstrom” make is excellent).
- A good file (the Oberg metal cutting file is best).
- Fine-nosed pliers.
- Square-ended pliers.
- Eclipse backsaw (modified to leave a cutting portion of ~1.5”).

### Desirable:

- Portable vise.
- Piercing saw.
- Suede brush.
- Fine and paper.
- Fluxite (the solder supplied with the kit is flux-cored).
- Tweezers.

Supplied with the kit are rails, copper-clad ties (PC board ties), solder, and a small tool (a piece of thin rectangular aluminum) for gauging the track and the clearance between the closure wing and guard rails. The kit is built on a supplied paper template onto which the ties are placed and the rails held in place using tacks while soldering. Frog and switchblade tapers are made on the bench with the file. I’ve built this kit following the instructions; it works. Oberg no longer makes files. The files had a distinctive wavy cut pattern and are now available from Bahco or Sandvic. I suspect that the above tools (or their equivalent) will be found in everybody’s toolbox.

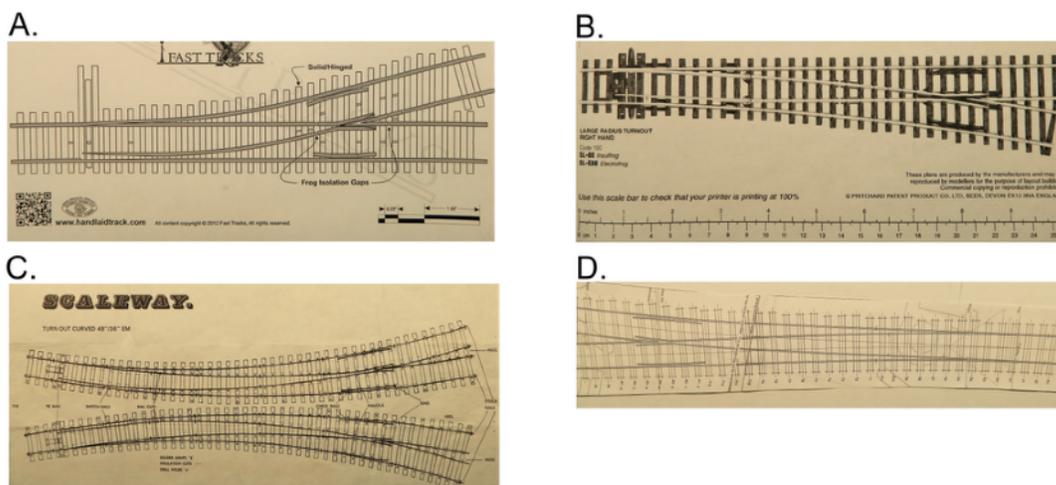
Scratchbuilt frogs are pretty forgiving, as solder fills in the gaps, as long as they are held or clamped to the required angle. I’ve also seen frogs made by simply bending nicked rail to the required angle. That’s fine with code 70 rail—just don’t try it with code 100. To illustrate how times have changed, have a look at the comprehensive set of tools and jigs available from Fast Tracks ([handlaidtrack.com](http://handlaidtrack.com)) that ensure track meets NMRA standards. There is even an excellent series of videos available for free

on their website that shows the building process. Proto:87 Shops (proto87.com) also has some excellent building aids and literature.

If you are building just a few turnouts (as for the Achievement Program) then you can either use the basic toolset along with a few tools and jigs (home-made or commercial, I use both) or invest in the complete range. For a large layout or a club, it makes sense to invest.

Building tangent or curved track is pretty straightforward. Essentially, something to keep the track in gauge when fixing it to the ties is required. Turnouts are a bit different. The NMRA is a veritable mine of information. Its website has standards and recommended practices for scratchbuilding turnouts and provides data for HO Proto 87 and fine-scale standards. It does, unfortunately, take some digging through the website to get to the information (it's not in one place). One tool you will need for the Achievement Program is the NMRA Track Gauge for your scale, as it has all the dimensions required to achieve conformity.

## FIGURE 1. TURNOUT TEMPLATES



A. Fast Tracks template for a #4 turnout in HO scale, code 70 FB rail, used for track planning. Same dimensions as the jig for track assembly. Wood and copper-clad ties. Downloadable (free).

B. Peco template for a large radius turnout in OO scale, code 100 FB rail, used for track planning. Same dimensions as the commercial product. Downloadable (free).

C. Scaleway template for a large radius curved turnout in OO scale, EM gauge, code 75 BH rail, used for track construction. Copper-clad, wood or plastic ties. Comes with the kit.

D. Templot template for custom track OO scale, EM gauge, code 75 BH rail, used for track construction. User-designed using the Templot website. Downloadable

If the turnout being modeled is not standard (for example, the UK railway branch-line I am modeling in EM, which has a gauge of 18.2mm, had catch points located within turnouts) then the recommendation is to follow prototype values using a precision caliper/micrometer.

**Templates.** Printable turnout templates are available from several sources, even if you are using commercial track products such as those from Atlas or Peco. They are very useful in planning the track layout. I have shown some examples that I have used in the past in [Figure 1 \(previous page\)](#). An online search will identify others, such as Central Valley Model Works (cvmw.com), Fast Tracks, Oak Hill (ohrtracksupply.com), or Proto:87 Stores for example. My go-to templates are those that I design in Templot (templot.com), which are intended to be used in building the turnout. These are essential if you are building something out of the ordinary that is not covered by commercial suppliers. There are a very wide range of options and gauges, and almost everything is adjustable. Those from Fast Tracks are intended to be used as track design tools, although they are accurate enough for building turnouts. I know one modeler who has successfully built O-gauge turnouts using Peco Templates.

**Tangent or Curved Track.** Commercial products (basically long pieces in wood or metal) keep flex track straight or to the required curve. If you have a table saw, cut your own from some scrap wood. I use a 36"-long steel ruler held against the ties for tangent track. Working with handlaid track requires a bit more. Tie bases (wood or plastic) and jigs (metal or wood) of various lengths are available with various tie spacings (Fast Tracks or Proto:87, for example). Templot paper templates allow the spacing of individual ties, which allows tangent or curved track to be laid to prototype standards. These templates can also be made more economically than commercial offerings using scrap wood. Mark the centerline where the track is going, space and glue the ties, and attach the rails using 3-point rail spacers appropriate for the rail code to ensure the correct gauge.

**Turnouts.** Modelers at this point need to make a decision whether they are going to use wood, a combination of wood/copper-clad, or copper-clad ties. Mixed wood/copper clad or all copper-clad ties have the advantage of locking rails in the correct position; any wood ties are cosmetic. The following basic tools and supplies are what I currently use when building turnouts, and are intended to be a guide, not absolute requirements. They work for me. Work with what works best for you. Expect to pay around \$200-\$250 for a basic set of tools and jigs, \$70-\$100 per frog angle if you don't bother with a milled metal template but use paper ones. [Figure 2 \(next page\)](#) shows some of the tools I currently use in building track and turnouts.

*Controlled temperature soldering iron.* I use an inexpensive temperature-controlled pencil-type one from sources such as eBay or Amazon. They will last two-three years and they usually come with a variety of tips. They are cost-effective when compared with replacing tips in a deluxe iron such as a Weller. Solder rail to copper-clad with

care; too much heat or repeat soldering will delaminate the copper from the fiberglass core.

**Solder and flux.** I still use regular lead/tin solder, usually with a rosin core. It is easier to work with compared to the “safe” solders (I am not sure that the cadmium or beryllium found in “safe” solders are any safer, and in my experience, the remelt temperature is a lot higher than the initial melt). A “no residue electronic” solder makes cleanup a bit easier. I have used solders from Carr’s in the past, which are expensive and difficult to find (only one supplier in the US that I am aware of - [interhobmodels.com](http://interhobmodels.com)), but if you need different melting temperatures, they are excellent. I also use a solder clean-up copper braid wick to remove any excess.

**Rail cutters.** Xuron or similar. I have a cutter dedicated to rail, another one for cutting phosphor bronze wire, cutting thin brass, or cutting copper-clad strips.

**Files.** A decent one for filing point and switchblades (an Oberg design for example), a set of Swiss-type files for removing solder, and another set for making small

adjustments to rail. Solder tends to mess up files; it can be removed using a Dremel with a round brass brush or the soldering iron and copper wick braid.

**Pencils.** Some 2B or 4B lead pencils are useful for marking copper-clad ties or rail where you do not want the solder to go. Soft pencils have a higher wax content, this stops solder from adhering.

**Copper-clad and wood ties.** There are several suppliers of wood and copper-clad ties out there, your choice. I get my copper-clad strips from Clover House (<http://cloverhouse.com>) and simply cut them to the

length required. Make sure copper-clad is clean and grease-free before soldering. I use #400 wet/dry paper to remove any oxidation and provide some keying, followed by several wipes with 75% isopropyl alcohol (IPA). Do not be tempted to use rubbing



alcohol; it contains organic compounds that will affect soldering. Keep fingers away from clean copper-clad; the grease on them can affect soldering. Copper-clad is usually thinner than wood ties, or slightly thicker than the plastic ones (such as the ones I use for my EM work), so be prepared for some shimming as required. Fast Tracks, Proto:87 Stores, and Northeastern Scale Lumber ([northeasternscalelumber.com](http://northeasternscalelumber.com)) also supply wood ties or dimensional lumber. There are others out there. Buy in strips and cut to size rather than as individual ties, as turnout timbers are longer than those in tangent track. A bit of variation can also be introduced.

*Rail.* Code 70, 83, or 100 (for HO, N-scale builders will need code 55) is available from several suppliers. Your choice. I use Micro Engineering rail in 18" lengths (cheaper on postage than 36" lengths). For a couple of turnouts, it is often cheaper just to use a section of flex track and strip off the ties. Rail, whether loose or with ties, often has a residue of oil from the extrusion process. I scrub them with hot water and washing-up liquid, followed by rinsing them with hot water. I also key the foot of the rail with #400 wet/dry paper, followed by a wipe with IPA. Nickel silver rail (which is an alloy of copper, tin, and zinc, and does not contain any silver) will slowly oxidize to a yellow tint with age. Using #400 wet/dry paper gets rid of any oxidation.

I have a selection of Fast Track "Point Forms" of various frog angles (#4-#8), suitable for code 70-100 rail. These enable the filing of frog blades at one end, point blades at the other. I have lots of other tools as well, but the Point Forms ensure accurate and reproducible angles. If you use the Point Form, frogs can also be soldered at the correct angle. Commercially available premade frogs and point blades are available. If you fancy having a go at a turnout kit, try Oak Hill, Central Valley Model Works, or Proto:87 Stores. They are cost-effective when compared to commercial offerings, and usually better detailed.

*Turnout templates.* Metal templates for building turnouts are available from Oak Hill, Fast Tracks, or Proto:87. They ensure accurate placement of ties and rail to NMRA standards. I simply use paper templates drawn up using Templot. Ties are attached using double-sided tape (the removable type), and the rails are then fixed to the ties. Mixed wood/copper-clad turnouts only need 5-8 copper-clad ties to maintain the structure and geometry. After that the wood (or plastic) ties can then be added.

*Gauging tools.* Laying track from scratch needs a tool to maintain the gauge. The most common type is a 3-point track gauge that is used on both curved/tangent tracks and turnouts. This fits on the railhead and is usually code-specific. Also useful are roller gauges that are used to set the distances between the stock rails and wing or guard rails. A back-to-back gauge is also useful to make sure stock will run properly on what are in essence fine-scale turnouts. What rolled through those old Peco or Atlas code 100 turnouts may have a few problems with a turnout built to fine-scale (or Proto:87) standards.

*Measuring device.* A precision caliper/micrometer that reads to at least two decimal places is an essential tool. However, if you use some of the track-laying tools available (from Fast Tracks, Oak Hill or Proto:87 for example) it's all done for you. If you are in the Achievement Program you will also need the NMRA Track Gauge, as this has all the spacings required for establishing conformity with the standards.

*Cut-off tool.* I use a Dremel with a thin cut-off disk for making insulating air gaps in the rail, making nicks in the rail before bending or curving, or removing one side of the stock rail foot for the point blades. A saw or jigsaw with a metal-cutting blade will do the job, but a Dremel with a 90° head attachment is a lot faster.

**Frogs.** Hand-built turnouts (including kits) usually have dead frogs. Modern model locomotives with a wheelbase longer than the frog and with both sides wired will go through without any wiring of the frog, especially if the frog is made as short as possible. Older locomotives (especially B-B or C-C diesels) that are wired with only one side live will not go through. Either wire both sides, or power the frog to resolve this.

**Resources.** Use the NMRA website for standards for and recommended practices, Fast Tracks for tools, jigs, free printable templates and the excellent series of tutorials, Proto:87 Stores for templates and fine-scale detailing supplies, Clover House for copper-clad and wood ties (also Fast Tracks, Proto:87 Stores, and for wood ties Northeastern Scale Lumber), Amazon for soldering supplies (fast delivery if a Prime member), Micro Engineering for rail (also supplied through Fast Tracks and Proto:87 Stores). Online searches will identify others; these are just the ones I use.

In Part 4 (the last installment) I'll be describing some track and turnouts I'm building. Keep in mind that modifying RTR track and turnouts is quite easy and a good place to start if you are new to soldering and working with metal. On my get-around-to-it list: modifying a Shinohara power-routed three-way turnout, building a catch/trap turnout, and having a look at a turnout kit from Oak Hill. I was tempted to start some HO/HOn3 dual track, but the cost of a locomotive to run on it is rather off-putting (\$500+), so maybe a scale weigh station instead (no frogs, just switch blades).



**Nigel Phillips** is a retired biomedical researcher, professor, and biopharmaceutical company executive. His modeling interests are currently the Great Northern Railway, HO, and the Great Western Railway, 4mm scale, EM gauge.

# Hobby Barn Airbrushing Clinic

by Jerry Stanley

A few months ago, while searching through the Potomac Division website for a clinic on airbrushing, I came across one by Clint Hyde. Unfortunately for Clint, he left his phone number in the clinic document! Ah ha! I knew I had found my guy to conduct a hands-on clinic for a future Hobby Barn event! I prayed the phone number was still good. The next day I placed a call, and, lo and behold, someone answered! After a short discussion, Clint agreed to conduct a hands-on airbrush clinic. Fantastic. I knew this was going to be great.

Fast forward a few months, and on the 13<sup>th</sup> of March the day arrived. Clint showed up with a box of airbrush stuff that included paints, an airbrush, N scale cars, instruction sheets, and more. A short time later we had the laptop plugged into the flat screen TV, the lesson loaded, the paper lesson handed out, and we were off to another exciting model railroad hobby day.



Clint is an animated and very interesting clinician to listen to, and he made the time pass quickly. **(Photo left: Clint starting the airbrush clinic)** We learned about the different types of airbrushes, different paint manufacturers, how temperature and humidity affect painting, and, most importantly, how to clean the airbrush.

Finishing the indoor portion of the clinic around lunch, my wife made us Hoagie sandwiches

that disappeared quickly. Rejuvenated by this delicious lunch, we headed outside – blessed with an extraordinary, beautiful Saturday for mid-March with low wind conditions, warm temperatures, and beautiful blue skies.

Clint decided to try a Spanish paint he had purchased a few years ago called "Vallejo" **(Photo right: paint colors used for weathering)** which worked out pretty well. This being a



hands-on clinic, Clint first demonstrated different techniques showing us how far away to hold the airbrush, various angles to hold while spraying and how to spray across the model railroad car. **(Photo right: Clint demonstrating use of the airbrush)**



With the demonstration complete we each took turns attempting to spray the "cheap" model cars we brought to experiment on. **(Photo left: members spraying cars they brought to the clinic)** I

am very glad we all were able to try our hand at airbrushing, because it quickly became apparent why Clint suggested we try spraying a cheap car first. Like any skill, it will take a little time to develop hand-eye coordination and techniques for spraying. But even with our rudimentary attempts, it was quickly evident that by following Clint's

instructions we too, with some practice, would be able to turn out polished professional-looking models.

Several times during the clinic Clint stressed the need for cleaning and keeping clean the airbrush. **(Photo right: Clint demonstrating how to clean the airbrush)** With the Vallejo paint, we were able to clean the airbrush with just water. Using a bucket with a few inches of water, we dipped the airbrush and then sprayed the water out until only water left the airbrush.

Next, he disassembled the airbrush, being very careful not to bend the needle. He wiped down the tip, blew air through the nozzle, and with this and a few other steps, soon the airbrush sprayer was clean and ready for the next use. It cannot be stressed too heavily that the airbrush must be cleaned immediately after you are finished. Otherwise, the airbrush will not spray, and it will have to be sent back to the manufacturer to fix.



I cannot thank enough Clint and all of the clinicians before him who have donated their time and their resources to enrich others in the hobby. Volunteers are why this is the greatest hobby in the world.

## Hobby Barn Clinic: Backdrop Painting 101

by Ken Wilson



Normally Jerry Stanley, the Division Paymaster and creator of “The Hobby Barn,” would be writing this article summarizing the clinic that took place on the 10<sup>th</sup> of March. Instead, he asked me to write something up. I’m learning it’s hard to say “no” to Jerry, just like when he asked me to develop the clinic in the first place. Jerry is a nice guy, a hard worker, but extremely hard to say “no” to!

First, a little background on why I offered (more accurately, was “voluntold”) to present a workshop on backdrop painting. For the last three decades I’ve worked as a Safety Specialist for Fairfax County Public Schools. I was hired not for my specific knowledge of OSHA law or safety engineering, but because of my years of experience working in theatre. The school system was looking for someone who understood the production of lighting, rigging, scenery, and special effects, along with knowledge about the hazards and peculiarities of theatre spaces. When I worked in theatre, my usual position was “Technical Director” overseeing all the operations for a production. However, the “fun” jobs were designing lighting or scenery. My training and experience in painting scenery was what Jerry wanted me to tap into.

So... forgetting the fact that I haven’t painted any scenery in the last 30+ years, I agreed with Jerry that teaching painting techniques would be easy. (See first paragraph about persuasive powers!) Thankfully, I fell back into my comfort zone of Technical Director and went about assembling the information and materials to teach this workshop. My goal was to take the mystery out of painting, and to encourage successful model builders who might feel unqualified to paint scenery to have a go at creating backdrops for their railroads. That’s why I titled this workshop “*Backdrop Painting 101 - Paint without Pain.*”

Jerry had his Hobby Barn “COVID-19 ready” as usual. Jerry, his wife, and their three daughters put in countless hours preparing the room for each of these clinics. Everything is thoroughly sanitized, homemade morning snacks are individually wrapped, and plenty of coffee and water are ready to go. Jerry’s girls met every guest at the door, took his or her temperature, dispensed a shot of hand sanitizer, and



provided a name tag. Following that, the next order of business was completing the NMRA health questionnaire.



I provided each participant with a 2'x4' piece of 1/8" Masonite tempered hardboard. I applied primer to these boards a week before the workshop. **(Photo left)** Each person was given a variety of containers for water and for mixing paint. (I had been diverting used milk cartons, yogurt jars, and Panera Bread salad containers from my recycling bin for more than a month.) I filled a box for each person with additional supplies, including vinyl

gloves, several large house painting brushes, three different artist brushes, an old cloth rag, wooden coffee stir sticks, and a small piece of natural sponge. **(Photo right)**



I created a PowerPoint show that had 44 slides, **(Photo left)** many with two photographs each. Since I wanted to stress the importance of looking at actual nature, I tried to keep the photos large so that the details we discussed were easy to see.

I started the presentation with a short discussion on alternatives to painting backdrops. I mentioned Brian Sheron's creation of a waterfront backdrop seamlessly combining large photographs of New York City skyline. I also spoke about the late Marshall Abrams, who blended small photographs of structures into his painted backdrop. While preparing for this workshop, Bill Lyders sent me some great photographs of various photographic and painted backdrops, along with building flats that he has used with very impressive results. Those photos were greatly appreciated and incorporated into my presentation.

After a brief overview of the purpose of the various brushes, we jumped right in on putting paint down on those big blank boards. I needed to have everyone establish a

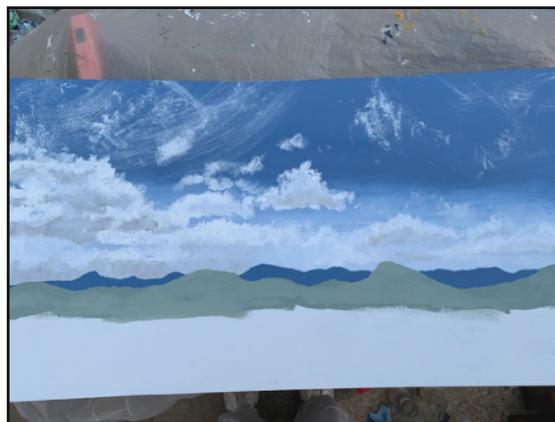
basic empty sky early in the workshop so that the paint would be dry later for the addition of clouds and some mountains. I also knew that the longer we put off dipping brushes in paint, the scarier it might be for anyone feeling a little squeamish about painting.



Each person was provided two colors of blue, one rather saturated and dark, while the other was close to white. A wide band of dark blue was painted across the top of the board immediately followed by a band of light blue below, leaving the bottom of the board for painting terrain. While the two shades of blue were wet, brushes and a cloth rag were used to wet blend the two colors where they joined. **(Photo left)** The results look a little odd by itself, but the addition of clouds and terrain make it all look realistic.

While the blended blue skies dried, we looked at numerous photographs of clouds, starting with the wispy cirrus type, moving on to cumulus, and then cumulonimbus storm clouds. While this was a workshop about painting, it was more about *observing*. As a former lighting designer, I often look at things analyzing why they look the way they do. The same object can present so many “looks” depending on how it is lit. This applies to clouds, mountains, trees, and water too.

We started with painting cirrus clouds since those occur at high altitudes. Painting them was a lesson in having a light touch and not using much paint. Several brushes were experimented with, followed by a light scrub with a cloth rag and some dabbing with a natural sponge. Everyone did a great job, and I sensed confidence was setting in! Out came the artist brushes to “stab” some white blobs to create the beginnings of cumulus clouds that overlapped some of the “higher altitude” cirrus clouds. **(Photo right)** They look rather silly with only white paint; but adding gray to the bottoms gave them a three-dimensional form. (If we had more time, the addition of a third and even fourth shade of gray would greatly enhance the effect.)



While the clouds dried, we looked at photographs of mountains and trees. A series of mountain ranges have “perspective” that manifest themselves by the saturation of their color. Mountains in the distance will usually appear to be lighter in color, while those closer to the viewer will be darker. We applied the dark blue used for the upper

part of the sky to establish the first (and most distant) row of mountains. Next came some mountains painted with a mix of gray and light green, followed by more with a darker green. **(Photo right)** For the closest mountains, brush strokes for the top edge were feathered to suggest that the nearby mountains were not a hard edge, but the clustering of numerous trees with many branches. Additional lighter green was added to the slopes of these nearby mountains using a fan brush.



We were running out of time, but I explained how I had depicted a body of water on the board I painted prior to the workshop. Where we had used a dryer application for the mountains and tree details, water is best painted rather wet. (No surprise!) I showed several photographs of water where the colors changed depending on what the water was reflecting. Clouds cast shadows on water, which are not sharp reflections, but subtle changes in color. Again, I stressed the importance of *really LOOKING* at nature, either in person or using photographs. (Mark Gionet **(Photo right)** knew this already, and brought a photograph of a specific scene that he used as his guide for painting clouds.)



Nobody broke down in tears, which to me meant the workshop was a success! Jerry had a non-modeler friend attend who, I was told only minutes before his arrival, *hated painting*. Jerry confessed that he “forgot” to mention to his friend what the workshop was about!

(Gee—no pressure on me!) While he didn’t dare touch a brush the entire time, he was riveted watching Jerry and stayed until the end.



Doug McNulty brought his wife, Mary Ann, **(Photo left)** who apparently will be pressed into painting Doug’s backdrops. She was the first to jump in with blending the blue colors for the sky. Her reaction to seeing how the colors blended was so positive, I darn near ended the workshop immediately, declared victory, and sent everyone on their way. But then everyone

would have missed the real highlight of any Hobby Barn clinic, which is the fantastic lunch that Jerry's wife prepares!

As a footnote, I had to get over a bit of panic while preparing to do this workshop. Not because of putting together a PowerPoint presentation, nor standing up in front of people trying to keep things entertaining, but I realized painting my practice board was a bit different than a 16' high by 35' wide backdrop. I had to greatly modify my painting techniques to scale it down to model railroad size. In theatre, we always remind each other to not fuss much, and that whatever we are working on will look fine from the fifth audience row. For model railroads, a higher standard is necessary because our audience is only inches away! At the conclusion of the workshop, I had not finished packing up before Jerry was encouraging me to do a follow-up "201: The Next Level" painting workshop next year. As I explained at the beginning, it's hard to refuse Jerry!

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**Ken Wilson**, a school safety specialist and former theater technical director, has enjoyed model railroading since his youth. He currently does not have a model railroad, but is planning on a fictitious joint line of the Santa Fe and the Weary River Northern (which was his father's) located in California during World War II. Ken's interest in modeling is proto-freelance for the Santa Fe's rolling stock and a variety of foreign road equipment for the private road. Ken has a particular fondness for the scenic environment that model trains operate in. His favorite model railroads are the ones that can hold a visitor's attention even when a train isn't running by.

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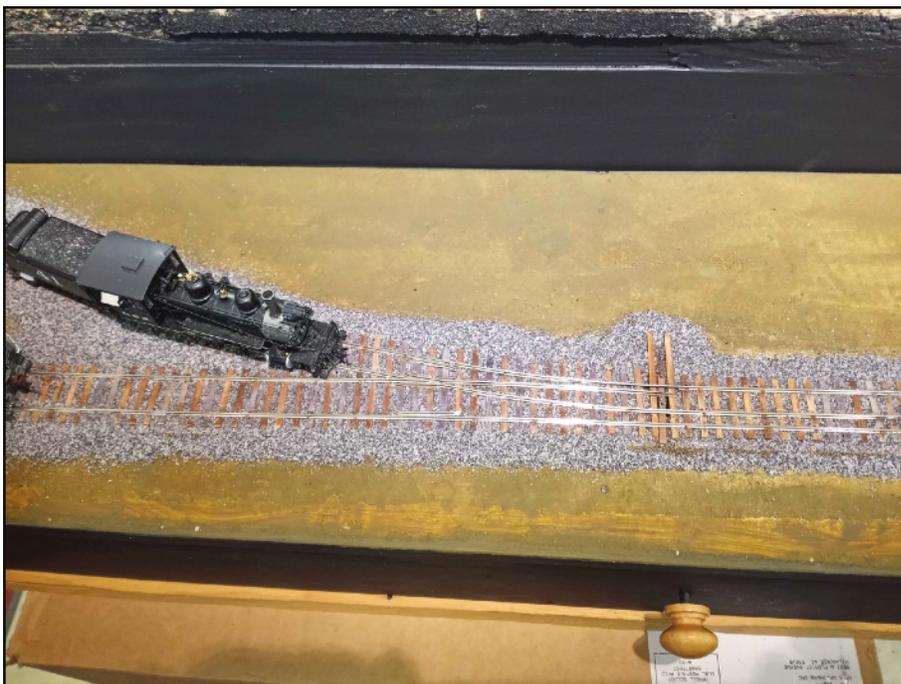
# Achievement Program Report

by Mat Thompson MMR



First up for recent Achievement Program evaluations is Ron King. You can see his layout elsewhere in this issue of the Flyer. All I can add is that the layout runs just as good as it looks.

For his Civil Award, Ron demonstrated a crossover, a stub switch (that's it in the [photo right](#) in front of Ron), and a gauge-separation switch. Each performed flawlessly. Ron even built from brass the switch stand that throws his stub switch.



The gauge separation switch ([photo left](#)) was new to me. Look closely: the diverting track side of the turnout is narrow gauge; the normal track side is standard gauge. As trains from either side roll over the frog, they are on dual gauge track.



Rich Steinmann has been building his Erie Lackawanna Railroad for several years, and it has matured to a level where he was ready for evaluations in the Civil,

Electrical, and Scenery categories. The work for all three was fully acceptable. Rich has been holding ops sessions on his layout for years, and hand laid most of his track fixtures as he built the layout, so other than completing the AP paperwork, he had long ago met the AP requirements.

You can see Rich ([photo above](#)) demonstrating one of several crossovers on the layout. The other track items he asked to have evaluated were a turnout – again, one of several on the layout – and a crossing. All worked fine.

Rich’s modeling captures the feel of Morristown, New Jersey, where he grew up. He told us he vividly remembers as a boy going to the Morristown Pharmacy and buying Hershey Bars for a nickel. ([photo left](#)) The local business signs, typical buildings, and the unobtrusive backdrop all contribute to a pleasing view of small-town life in the 60s.



**[Editor’s Note:** Mat gave a video clinic on his own *Oregon Coast Railroad*. If you missed it, you can watch it here: <https://www.youtube.com/watch?v=W9sliBa2h30> ]

# Potomac Division Calendar of Events

**Saturday June 5th, 2021 Make & Take clinic 10am**

In Person - Jerry Stanley - Carpentry techniques to build a module **Jerry Stanley's Hobby barn**, Hume Va.

**Sunday June 20th, 2021 Virtual clinic**

Virtual Paul Dolkos - Sooner rather than later

**July 4-10, 2021 NMRA National Convention**

Santa Clara, California - CANCELLED -

**Sunday July 18th, 2021 Virtual clinic 3pm**

Virtual Rod Vance Introductory Guide to Making Model Railroad Videos

**Saturday August 7th, 2021 Make and take clinic 10 am**

In Person - Shannon Crabtree - weathering techniques using an airbrush **Jerry Stanley's Hobby barn**, Hume Va.

**Sunday August 22th, 2021 Virtual clinic 3pm**

Virtual TBD Bernie Kempinski Bernie Kempinski will discuss layout updates on his USMR Aquia-Falmonth Line.

**Saturday Sept 18th, 2021 Make and Take clinic 10am**

In Person - Nicholas Kalis - Design Secrets **Jerry Stanley's Hobby Barn** Hume Va.

**Sunday Sept 19th, 2021 Virtual clinic** Jack Burgess "Going Beyond Prototype Freight Cars"

[October 21 - 24 MER "Mount Claire Junction" Convention](#)  
[Delta Marriott Hunt Valley, MD - Chesapeake Division](#)

**Saturday, Nov 6, 2021 Potomac/James River MiniCon, Warrenton, Va.**

**Sunday Nov 21st, 2021 NMRAX convention**

**Sunday Dec 19th, 2021 Virtual clinic**

Virtual TBD

[August 14 - 21, 2022 NMRA National Convention](#)  
[Birmingham UK](#)

**The Potomac Division, Mid-Eastern Region, National Model Railroad Association includes the District of Columbia; Calvert, Charles, Montgomery, Prince George's and St Mary's Counties in Maryland; Arlington, Fairfax, Fauquier, Loudoun, Prince William, and Rappahannock Counties in Virginia, as well as all area independent cities.**

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## The Division Crew:

**Superintendent Martin Brechbiel, MMR 703-309-3082**

[Superintendent@potomac-nmra.org](mailto:Superintendent@potomac-nmra.org)

**Sr-Asst-Super Alex Belida 301-424-8164**

[Sr-Asst-Super@potomac-nmra.org](mailto:Sr-Asst-Super@potomac-nmra.org)

**Assistant Superintendent Ernie Little, MMR 571-383-7316**

[Asst-Super@potomac-nmra.org](mailto:Asst-Super@potomac-nmra.org)

**Paymaster Jerry Stanley 540-364-1815**

[Paymaster@potomac-nmra.org](mailto:Paymaster@potomac-nmra.org)

**Clerk & Layout Tours Nick Kalis 703-585-0100**

[Clerk@potomac-nmra.org](mailto:Clerk@potomac-nmra.org)

**Achievement Program Coordinator Mat Thompson, MMR 703-743-1895**

[Achievement-Program@potomac-nmra.org](mailto:Achievement-Program@potomac-nmra.org)

**Webmaster Ernie Little 571-383-7316**

[Webmaster@potomac-nmra.org](mailto:Webmaster@potomac-nmra.org)

**Potomac Flyer Editor & Publisher Alex Belida 301-424-8164**

[Potomac-Flyer@potomac-nmra.org](mailto:Potomac-Flyer@potomac-nmra.org)

**Flyer Proofreaders: Dan Ebert, Bob Sprague**

(Who deserve our collective thanks)

# Paymaster's Report

Figures as of 5/01/2021

1. Checking account	\$5727.25
2. Cash on Hand	\$170.00
3. Total assets as of 1/31/2021	<u>\$5727.25</u>
4. Deposits by date	
a) 3/18/21 \$255	
b) 3/ / 21 \$123.58	
c) 4/02/21 \$121.50	
5. Total Deposits	<u>\$500.58</u>
6. Individual Deposits	
a) 3/18/21 Hobby barn clinic \$255	
b) 3/ / 21 NMRA Deposit \$123.58	
c) 4/02/21 NMRA Deposit \$121.50	
7. Total Deposits	<u>\$500.58</u>
8. Total payouts	
a) Martin \$60	
b) Todd Herman \$150. (Supplies Hobby barn clinic)	
c) Jamie Stanley \$137.87 (Food Hobby barn clinics)	
d) Martin Brechbiel \$216.00 (Ionos)	
9. Total Payouts	<u>\$563.87</u>
10. Checking account balance as of 3/14/2021 (Lines [1+5]-9) =	\$5,723.96
11. Total Cash on hand 1/31/2021	170.00
12. Total Assets (lines 10+11)	<b>\$5833.96</b>

**Jerry Stanley**

Paymaster

Fax - 703 506 9294

[jerry@madisonhomesinc.com](mailto:jerry@madisonhomesinc.com)

## **The Potomac Flyer Members Only Personal Ads**

*The Potomac Flyer* will publish brief “for sale” ads from members of the Potomac Division selling items from their personal model railroad layouts or collections at no charge. These will be limited to three lines only, no photographs will be allowed and those using the service must provide a contact email (or phone number) for prospective buyers to contact sellers for full details.

*The Flyer* and the Potomac Division will accept no responsibility for the contents of these ads or any transactions. If you want to post an add, please send your ad text to [Potomac-Flyer@potomac-nmra.org](mailto:Potomac-Flyer@potomac-nmra.org) (Please note that any ad texts that exceed the line limit will be subject to editing.)

For Sale:

Maryland Junction HO/DCC railroad; lock, stock, and barrel or modules only with or w/o craftsman structures and/or railroad equipment. 16x20 space minimum.  
See: <https://bit.ly/3e6olAi> Contact: [febenenati@gmail.com](mailto:febenenati@gmail.com)

**This space is reserved for other members who want to take advantage of this service. Remember: This is only for members of the Potomac Division and is not to be used for any commercial ventures, only for model materials from personal layouts that are for sale.**



# Hobby Shop Business Cards:

Warrenton Hobby Shoppe



540.347.9212  
warrentonhobby@gmail.com  
Find us on Facebook  
www.warrentonhobby.com

**Blue Mountain Trains**  
Model Train Sales, Custom Model Railroads & Consulting

**Patrick Bentz**  
Conductor

7708 Battery Bend Way  
Montgomery Village,  
MD 20886



bluemttrains@gmail.com  
stores.ebay.com/bluemountaintrains  
541-792-0411

**Toy Trains & Collectibles**



7216 New Market Court  
Manassas VA 20109  
toytrainsandcollectibles.com  
571-379-5497

**Hope & Dan Danielson**  
dandhtrains@comcast.net

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ken@enginehousehobbies.net  
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**Train Depot**  
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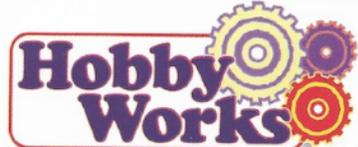
Trains Bought & Sold  
New & Used Trains

13944 Willard Rd.  
Suite I  
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EBAY STORE: traindepotonline



703-953-3767

**Hobby Works**



www.HobbyWorks.com  
info@hobbyworks.com

**Hobby Works**  
**Federal Plaza**  
12274 G Rockville Pike  
Rockville, MD 20852  
(301) 468-6330



**End of the line**