



The Interchange

Our 47th Year
Ottawa Valley Associated Railroaders — OVAR

May 2007

Issue 415

The ultimate in graffiti

by Colin Churcher
photos by the author

Grffiti is an unfortunate part of the current railway scene. Although some decals are available, few modellers choose to replicate this despicable form of vandalism on their models. While making a flying visit to one of my favourite narrow gauge railways in France recently, I came across an extreme example of graffiti.

The chemin de fer du Blanc à Argent runs from Salbris via Romorantin, Gievres and Valençay to Luçay le Mal. I took an early train from Paris (Austerlitz) and by changing at Les Aubrais I was able to catch the train at Salbris. The SNCF ticket system won't issue a ticket on this routing, pointing to a bus connection, but it is possible to fool



A complete graffiti job. This is the unit that was heavily damaged in a highway accident, the damage is all on the other, non-graffiti, side.

the computer while the railway ticket agents are more flexible.

At Salbris I walked out of the main line station and into the goods yard where I found the double section, articulated train waiting. It is painted SNCF blue but with "Blanc à Argent", the name of the independent railway, painted on the side. The municipality

purchased five of these purpose-built metre gauge trains a few years ago at a cost of about C\$20 million. They have all the latest SNCF gadgets such as TV cameras at each end on both sides so the driver can observe the station stops. They are also fitted with a standard SNCF toilet, a first for the BA.

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Those Damn Vandals

by John Chambers

With the increase in security at rail yards since 9/11, I thought the incidents of rail graffiti would diminish.

With the recent "tagging" of the CANADIAN, a recent fatality of a graffiti "artist" in a New York rail yard and the plethora of graffiti present on brand-new CP & CN box cars, I have been proven wrong. As modelers and railfans, I thought it may be of interest to explore this phenomenon. As summer approaches you can be sure those "damn vandals" will be out in the rail yards on those hot moonlit nights.

The Evolution of Graffiti

Since the beginning of civilization, early cave-dwelling graffiti artists left the earliest examples of their "art" carved into cave walls. One can imagine, that these ancient artists were too young to hunt, and absorbing the stories that were told around a fire, pictorially depicted the story that their elders

had told them on the cave walls. Perhaps, their elders admonished them to stop wasting their time drawing on walls and get out there and make themselves useful. Through the ages, I am sure parents have faced the same problem with budding graffiti artists.

In the late 1800s, vagrants and beggars used special marks on houses, trees, and fences to indicate places of danger or perhaps good places to ask for a handout. In the depression years, railroad hobos used the same practice to guide others in the same manner.

Washroom graffiti is another example of "writing" on walls. Anthropologists and sociologists have explanations for this phenomenon with respect to the impulse to write on washroom walls, but we need not trouble the reader with theory other than to say it is an expression of the writer.

Legitimate graffiti has appeared in the form of the "car tonks" marks on the trucks to signify the truck has been checked or other marks for bad order cars requiring main-

tenance. These were generally chalk marks but technology in the form of pressurized paint cans and paint markers gave graffiti artists the tools to really go to work.

In the 1970s antiwar slogans dominated the scene in the United States and angry statements appeared on walls illustrating the "writer's" utter frustration with life in the ghettos. A new art form was born. Then some unknown group "bombed" (to paint a surface with graffiti) a freight car and that was it. As more and more graffiti-laden freight cars traveled the country others took

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plus much more

The ultimate in Graffiti

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The stationmistress came out and gave us the right of way by waving a short stick to which was attached a green metal circle.

We passed over the SNCF electrified main line to Le Ferté Imbault where we were met by the stationmistress. The local stations are a distinctive design and most are staffed even though there are very few passengers. At Selles St. Denis we met another train and there was a short delay while the stationmistress flirted with both drivers before sending them both on their way.

The railway has spent some money replacing many switches and rail on curves. The worn rail on the straightaways gave a lively ride while the transition rail joint bars to accommodate significant differences in rail section had to be seen to be believed.

Romorantin is the centre of the line from an operations and maintenance point of view. I walked around the town and enjoyed the Christmas decorations – there were a large number of red clad Santas climbing up



A side benefit of the non-availability of the modern units is that I was able to ride one of the older units on to Valençay. Train time at Romorantin, train to Valençay on right, train to Salbris in centre and train from Gievres on left.

ropes over balconies and into the windows of the houses.

Back at the station, I had time to wander around the yard and see that several of the older railcars were still around and in service. Turning a corner I found out the reason why. Two of the almost new articulated sets are out of service. One had obviously been in a serious crossing accident and it will take

a lot of work to get it back in running condition again. Going around to the other side I was surprised to see the extent to which it had been covered in graffiti.

They say there is a prototype example for everything, so if graffiti is your thing you can cover the entire side of a train knowing that there is a precedent for this in twelve inches to the foot.

Craig Library Report

by Dave Knowles

The Carrel this month is a little thin as Val and I have just returned from a tour on Dutch and Belgium canals. One of the interesting features was that while we lived aboard a large canal tour boat (300 feet long and 30 feet wide), we never seemed to be far from a railway the whole time. If we were not tied up at a dock near a station or railway line we were waiting for a bridge to be raised so we could continue our trip. The Dutch trains in particular in their vivid yellow and blue livery were very visible as they raced across the flat fields. Unfortunately they always seemed to be just beyond camera range.

We arrived back in Ottawa in time for Ottawa Central's open house. Despite the light rain and drizzle it was very well attended. The OCR had managed to assemble an interesting collection of vehicles for inspection by visitors including a two-car VIA train with locomotive and an O-Train unit. The Bytown Railway Society was out in force with its CV steam crane in operation, and TNVR #10, a CP caboose, and Car #27 in attendance. The latter celebrates its centenary this year and is one of the more interesting survivors. BRANCHLINE last month had an article on its history and to see it "in

the flesh" so to speak was a real treat. I have done a browse through the literature and there are several articles about the cars available. Way back in 1956 Jack Work wrote an interesting two-part article in MODEL RAILROADER on how to build a model, and RMC had an article recently. Work's final comment was that if you did it his way you would have produced some 600 pieces. Westwood manufactured some 1,902 kits for the car, which while difficult to build, worked up to an acceptable model, and Van Hobbies produced some brass models. I can produce a bibliography if anyone is interested. Most out-of-print articles can be found at the CRCML.

Railway construction was one of the major economic activities in the late 1890s and early 1900s. There were both winners and losers among the players and one of the biggest winners was Harry F. McLean of Merrickville and his Dominion Construction Company which were active for four decades between 1905 and 1945. Teresa Charland has just published a biography of McLean, entitled BUILDING AN EMPIRE: "BIG PANTS HARRY F. MCLEAN AND HIS SONS OF MARTHA". Watch for it in the bookstores, it promises to be interesting reading.

TIMETABLE

Upcoming events of particular interest to OVAR members

May 17-21: VICTORIA, B.C. – CARM 4th Annual National Convention & 75th Anniversary of the CRHA, Co-sponsored by Victoria Model Railroad Club and Mid Island Railway Club, U. of Victoria. Info: www.caorm.org

May 26: OTTAWA – St. Lawrence Division Meet, NMRA, Emmanuel United Church. Info: www3.sympatico.ca/gd.knowles/sld/sld_meets.htm

May 31: OTTAWA – Ottawa National Capital Civil War Round Table, Ed Reed presents "Rails to Oblivion – The Decline of the Confederate Railroads during the Civil War". Army Officers' Mess, 149 Somerset Street West. 7:00 p.m. RSVP required: (613) 443-2018, email: mverdier@295.ca

July 21-22: SMITHS FALLS – 6th Annual Chocolate, Railway & Music Festival, Smiths Falls Railway Museum. Featuring Dominic D'Arcy, Tom Wilson and Border Bluegrass and John Cullen (613) 283-5696, or:

sfrmed.ca

The Interchange

Pat Brennan sends the following on future plans for his CPR Waltham sub layout:

A first for Pat Brennan — a model railway of CPR's Waltham sub. I have been living beside the Waltham subdivision of the CPR in Aylmer my whole life. Unfortunately the railroad has been "railless" since early 1992 but I want to bring some of it back to life. In the fall of 2006 Reg Redknap had a garage sale of most of his RMB model railway equipment and I managed to pick up a few items that are models of what would have run on the Waltham sub in the 1960s. A couple of gondolas and an RS-3 are just an example.

This is still in the planning stages, but once complete I look forward to displaying the layout to fellow members of OVAR.

Colin Churcher reports on the Valentine's Day Massacre on the late Ken Healy's St. Francis Valley:

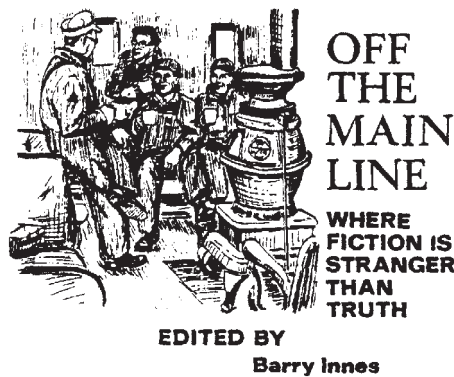
February 14th saw an unprecedented reduction in the crew available to work the St. Francis Valley Railway. Three people marked off leaving only four operators instead of the normal seven, including a dispatcher. The reasons given were health, the weather and attending a course — at least there was no evidence of marital pressure to book off.

However, the experienced crew knuckled down and by doubling up the duties, were able to run the trains very well. The two through passenger trains ran to time as did the two through freight trains. One pair of local passenger trains were delayed because of exceptionally heavy traffic out of Windsor for Richmond. The Windsor turn was so long that it would not fit into the siding at Windsor and had to run ahead of the passenger all the way to Richmond. Apart from this, all trains ran as scheduled.

There was only one casualty. The steam excursion special for the railfans (the POUTINE SPECIAL or GRAVY TRAIN) was cancelled. It was felt the weather was so bad that nobody would want to ride it.

Ron Newby sends the following article on his new On30 layout:

Welcome to the Clearwater Valley Railway Co. Those who know me know I modelled the Ottawa, Arnprior & Parry Sound Railway in N scale. Well I'm sad to say that the layout is no more. I was never really happy with the plan so the layout is now a part of a landfill site. This will not be the end of the project as I have negotiated a new area in the basement for a new and improved ver-



sion of the OAPS Rwy. Unfortunately the new area is currently used for storage and is unfinished and until we figure out what to do with the junk — I mean stuff that is stored there — and the room gets finished, the railway will have to wait.

This recent turn of events has led me to go in another direction and I've started modeling in On30 and the Clearwater Valley Railway Co. was born. This layout will be built in three phases and Phase 1 is currently being built. Construction on the CVR started at the beginning of November 2006 and to date the benchwork, roadbed and trackage, except for a curved turnout in Clearwater has been built.

If you would like to see and read more about the Clearwater Valley Co. visit my website at:

www.oapsry.com/cvr

Mike Hamer sends the following comments on his complete Boston & Maine layout:

As for updates on my layout... that's a tough one as the model railroad has been complete for some time now. But, as we all know, a layout is never finished... for there's always something little to add or some sort of tinkering to be done. While I can't say I have the opportunity to experience the tremendous excitement that goes along with new territory being developed... feelings I felt during construction some ten years back, but there are still moments of extreme joy that hit me when a new freight car arrives on property or when I purchase the latest additions of all those Classic Mini-Metals car and trucks suitable to my era! Two little surprises have recently brought great joy... the inclusion of a beautifully weathered tractor I purchased from Gary Baillargeon's wife at the flea market (she did the weathering that morning) and an HO scale "Smart Car" Yes, I know what you are saying... a Smart Car can't possibly fit into my late '50s era... but it's my layout... and yes, it acts as a great

conversation piece for visitors! You can't argue with the motto, "Model Railroading is Fun!"

Scenery has slowed on the Bourget Cornwall (Barry Innes) as engineering teams have drawn a blank on how to scenic the area around the trestle between Bourget and Dunvegan. Several suggestions have been put forward by members of the TCOG (Thomas-Craig Railroad Group), but none have been accepted yet by management although all are under review. A comment was made to the BCR's CEO by Eric Smith that the BCR was losing its title of the largest unscenic railroad in OVAR and that his layout would soon assume that title!!

So there you have it for this time. Remember to send your news to me at:

innes3@sympatico.ca

or give it to me at an OVAR meeting. A brief paragraph is all that is required on the latest project or happenings on your layout. Let's hear what your railroad is doing!!!

Check out OVAR's Web Site
www.ovar.ca

THE INTERCHANGE
wants to know what you're doing
on your model railroad
— or what your favourite
prototype is doing!
Don't be shy — write!

For the Record

April Meeting:

145

Current membership:

195

If you know of an event
that may be of interest to
OVAR members contact
THE INTERCHANGE with
the details — see page 2
for your guide to model
railroad happenings

Those Damn Vandals

continued from page 1

up the challenge to “decorate” freight cars.

Rolling graffiti was no longer confined to New York ghettos and subway cars, but has spread across North America, Europe and even Australia. It is no longer an expression of the underprivileged to voice their views, now many of those involved come from the suburbs down to the train yards of the nation to add their input to the cacophony of color crossing the country.

By the 1980s, techniques and styles evolved to the extent that graffiti became a recognized art form. By the 1990s, artists who were former teenage vandals became adults who had honed their skills to the extent that “legal” presentations of their work now appeared on T-shirts and walls legally set aside for graffiti.

Crews

Although there are lone graffiti artists, most operate in a group called “crews” of up to ten people. Surprisingly the better graffiti artists are not teenagers, although they may have honed their skills as underage vandals. Generally, a “crew” has a name and undertakes the work with lead artists and others, who may even be teenagers who act as look-outs. Most members of a “crew” are male but sometimes are joined by female “fans” or “groupies”.

A “crew” can stake out a territory or particular siding as their special place to conduct their operations and this can lead to confrontations with other crews. A “bash-dude crew” stake out a territory and are known to beat up any rival crew in their territory or attack another artist who may have obliterated the crew’s “piece” (art work) or “capped” (painted over the top of a “piece”). This can be extremely dangerous for neophyte graffiti artists known as “toys” (unskilled graffiti artists) that are generally new to an area and unwittingly stray into unfamiliar territory. In most cases, these “toy” crews are from the suburbs and risk getting a pummeling from a rival crew, especially in some of the tougher industrial areas where rail yards are often located.

Only A Hundred

There are approximately 100 good graffiti “writers” in North America. There are about 35 in Canada with the remainder in the United States. Most have their own crews, but a few work alone and are known as “one’s” (writer’s not members of a crew).

Close observation of freight cars will reveal their “tags” appearing on some substantial looking “pieces”. Canadian tags frequently appear like “Take 5”, “Chrome”, “Other”, “Flow”, and “Alone” to name a few. You can often tell the place of origin because writers often add their area code. Like “Flow 514” which is the area code for Montreal, Canada. The crews have names like “Bombs Away” or “Those Damn Vandals”. Other notable tags appear like “Ember”, “BNE”, “Clear”, “COSOE”, “Smash” and many others including one woman “Lady Pink”. They communicate by internet, and in fact a few artists include their e-mail address on the car so they can be notified as to when and where their piece has been seen.

The artists are in their early to late 20s. All have worked their way up by practice to excel at vandalism art. Some have even taken courses at art school and show a talent for commercial art. Individual styles are apparent. Huge scary figures, expertly done with well defined facial features created by “Other”. Some artists include verse along with the art. Some artists just leave a signature or tags on a car like one individual who is wheelchair bound who simply draws a symbol of a wheelchair logo with railway tracks leading from it on the side of the freight car.

Output

At the rate these graffiti artists are going, you would wonder whether there will be a freight car left that doesn’t exhibit some form of graffiti. There are several broad categories such as signature artists like the wheelchair bound artist who has probably left his symbol on at least 5,000 freight cars. “The Solo Artist”, a U. S. signature artist, who supposedly has put his tag on about 100,000 cars. Most crews produce panels (a “piece” on a freight car). If the crew has been together for any length of time they probably have done about 2,000 to 5,000 cars over many years. There are some crews who like to “kill” (spray every markable surface) a whole freight car from top to bottom. These are sometimes referred to as a “T2B” job (Top to Bottom) or “end to end jobs”. However, these crews are probably only responsible for about 500 or so cars, but when you see one, they usually are standout jobs. Considering that a modern freight car is at least 50’ long and usually in the order of 15’ off the ground, one gets an appreciation of the effort and ingenuity that has gone into painting a complete freight car side in one night.

Grffiti artists have probably decorated about half a million freight cars in North

America and that represents about 25% of the rolling stock of the railroads. With numbers like that, you begin to realize why there aren’t too many cars in a train that haven’t been “bombed”. There is only one category of freight car that has not garnered much attention from graffiti artists and that is containers. Deep well container cars get some attention, but container flats and the containers themselves are generally left untouched. Everything else gets painted. Containers represent a beautiful platform for painting and considering a high percentage of these containers are “marine” containers for export traffic, it is strange that graffiti artists have not attacked this medium to get international exposure for their art. Perhaps this type of freight is generally handled in a “hot yard” (secure facilities) and moves out in a relatively prompt manner so that may account for the relative clean look of containers.

A considerable amount of vandalism art is moving around the continent and those living near railroad tracks are treated to daily art show. This is the main appeal of rail graffiti. The artist gets a rush from creating something in an “illegal” environment and what is produced is exhibited across the country free of charge. Rail graffiti has become popular since most public static space has been covered and in many cases the graffiti on overpasses has been gone over many times. In a rail yard, there is a fresh panel to work on every night supplied by the railroad. Could a graffiti artist ask for a better environment?

The Process

Usually an artist starts with tags, but many signature artists just do that and never do a panel. As “Captain Graffiti” puts it, “all graffiti writers start out tagging, it is usually ugly at first but it is an essential part of the evolution of a writer’s skills”. Tag artists are always trying to develop better “stains”. “Ink stains” (large felt pens) are used with lots of hand control to give a uniform and consistent signature. The ink originally supplied in the marker is wiped out with water and refilled with the writer’s own formula.

The writer usually prepares back up stains (pen refills). Scribbling on a wall is “toy” stuff so most good signature artists practice until they are able to execute with a flourish and produce a consistent “tag”.

To do a panel it usually takes a minimum crew of three. A fair amount of preparation goes into designing the panel. Sketches are drawn, colors are chosen and paint is purchased or racked (stolen). It can take twenty

or thirty spray cans to do a major piece so paint is procured at the rate of three cans a store and spread out over several stores so that the quantity missing is less noticeable. Theft is part of the "rush" the crews get doing something illegal and of course graffiti crews generally don't have any money anyway. Shoplifting three cans of paint is probably a minor offence if the perpetrator is caught, and the crews are comfortable with the risk. Due to graffiti problems, many communities have shopkeepers place restrictions on the sale of spray paint that may have the adverse effect upon crews to increase their efforts to "rack" paint.

Most crews wear clothing similar to a skate boarder. A hooded bulky jumper is worn to make identification difficult from surveillance cameras. Pants with lots of pockets like cargo pants are worn to conceal paint. Definitely graffiti artists do not wear pants with the crotch hanging down to their knees. There is nothing funnier than watching a "toy" trying to run with the crotch of his pants impeding every movement as rail police close in for the arrest. Signature artists who vandalize subway car interiors sometimes carry infrared pens to foil surveillance cameras. Subway or transit vandals usually operate on late runs and intimidate passengers to move to another car so they can decorate the car interior. Of course a dead giveaway is the strong odour given off by the "stains" and paint carried by the vandals.

The crew selects a freight car and the sketch is marked out. Decisions are taken as to who works which side of the panel, and then proportions are worked out. The base coat is "chucked up" (outline of the letters used to cover the panel quickly), followed by details, final outline and background to complete the job. By necessity the work must move quite quickly. On a three-person crew, one acts as a lookout, one applies the base coat and one handles the details. Generally, crewmembers are closely knit and work well together after years of practice. Of course, next day a crewmember returns to photograph the handiwork and the crew eagerly awaits the car to be picked up for "show time" to begin across the land.

Enforcement

Clearly rail authorities can not tolerate "crews" wandering about rail facilities at night.

Rail yards are dangerous places to be and risk of injury or death of unauthorized people in rail facilities is the chief concern. Consequently if graffiti artists are caught,

the policy of most railways is to prosecute. Usually, offenders are charged with defacing property and trespassing. Young offenders are usually released, but can be subjected to heavy interrogation to reveal names of other crewmembers. Since many members are adults, successful prosecution can result in heavy fines and a criminal record. Generally, first-timers get off with community service and low fines, but caught a second time, the artist can expect heavy fines and/or jail time.

Most artists keep logs of the cars they have done and of course, usually have stains and paints at their premises. Warrants producing the incriminating evidence usually lead to the detection and arrest of perpetrators. Of course, the limiting factor is that of resources for enforcement. Theft prevention of company property and cargo are higher on the list of priorities for rail police whose coverage is thin at the best of times.

Railways do not as the general rule "buff" (clean or overpaint graffiti) rail equipment, but on occasion some cars are overpainted if particularly objectionable material is on the car. Some transit authorities "buff" car interiors, but many authorities can't keep up with the vandals.

The Future of Rail Graffiti

Only time will tell if the zenith of rail graffiti has been reached. Many of the better artists are getting older and inevitably will move on to steady jobs and raising families. Most of those involved are primarily employed in part time work (there are exceptions) so lack of steady employment is contributory factor. As we maybe entering a period of slow economic activity and anti-war sentiment grows, it is possible that a revival of graffiti will take place as disaffected youth (primarily male) take out their frustrations in an illegal art form.

Since graffiti has become an acceptable art form, many artists do "legals" and in fact many use the income to pay off fines for doing "illegals". Communities with graffiti problems have set aside walls for graffiti artists to legally demonstrate their skills. Since the "legal" graffiti usually looks much better, it tends to take away the thrill of doing an "illegal" piece that has been hurriedly done and generally is looked down upon as "toy" stuff. The derogatory remarks from their peers can discourage all but the most determined vandals.

Brett from California (a graffiti artist) expressed the view, "As long as you keep it "illegal", it will be around. Legalize it, give kids space to express themselves and it will

just become another fine art. That will kill the popularity of it real quick".

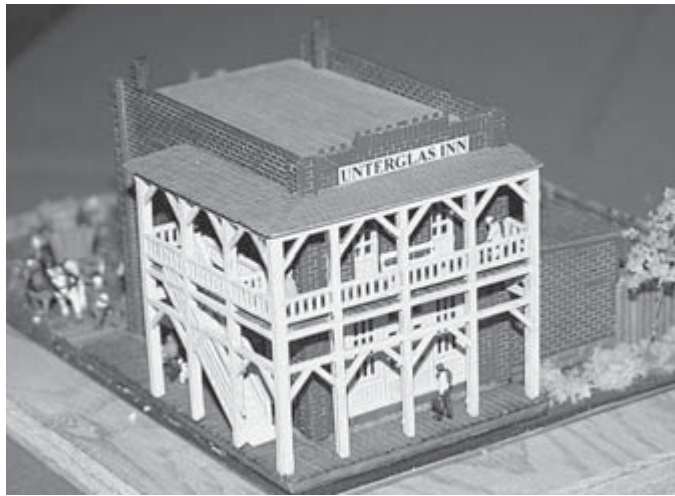
The battle lines are drawn between paint manufacturers to produce hard durable paints that produce surfaces that are easily cleaned and the graffiti artists who procure paints to deface the surface. Some companies offer special cleaners and services to remove graffiti. Clearly removal of the "piece" quickly (by next morning if possible) reduces the prime motivation for doing graffiti which is that the illicit art will be displayed for all to see and everyone recognizes the artist's tag. Although passenger and transit authorities tend to "buff" equipment such action would be too costly for the freight railways. Clearly what is needed is development of a paint/coating that would not allow the penetration of graffiti paint or stains and would eventually cause the graffiti to fade or wash off due to the action of sun and rain. Traditionally railways have required freight equipment to be painted as cheaply as possible. Perhaps it is time to revisit the issue of increasing the cost of painting freight equipment. It may be the cheaper alternative so that there would be fewer trespassers in railway facilities, decreasing the chance of injury, less enforcement and costs for prosecutions since "crews" are not going to continue to try to paint objects that won't hold paint.

Until then the approach might be taken to co-operate with municipal officials who are attempting to combat high incidents of graffiti in their areas. Usually municipalities run an educational program for youth and have set aside space for budding graffiti artists. Clearly graffiti in some form or other is here to stay and it may be that in co-operation with municipal officials, a freight car or two could be set aside for a "legal" piece. Some would argue that this only encourages the vandals, however, they forget that vandals do it because it is "illegal". Making it "legal" in a controlled environment takes away the urge to vandalize since "everyone" can do it. Clearly it would give a medium for young graffiti artists to expend their energies and creative talents instead of running around rail facilities in the dead of night. Certainly it would be one less problem for hard pressed rail security services.

Until then, the public get treated to a rapidly developing art form that moves on a daily basis past the nearest main line railway track. There is no charge and next show time is whenever the next train arrives for viewing. Probably a graffiti artist couldn't ask for a better creative use of a mobile public space. Enjoy while it lasts!



Fern Leroux scratchbuilt this spectacular model of CN's Jasper, Alberta station for use on Peter McGuire's layout.



Steve Watson displayed his Unterglas Inn, destined for a coffee table layout.

Structures focus of April display

Ian Cranstone photos

Steve Watson displayed his N scale Unterglas Inn, intended for a coffee table layout that he and his wife are building. Based on the Model Power "Railroad Hotel", Steve has added some scratchbuilt parts, with additional details, scenery and fence added. Steve's wife painted Preiser figures and chickens.

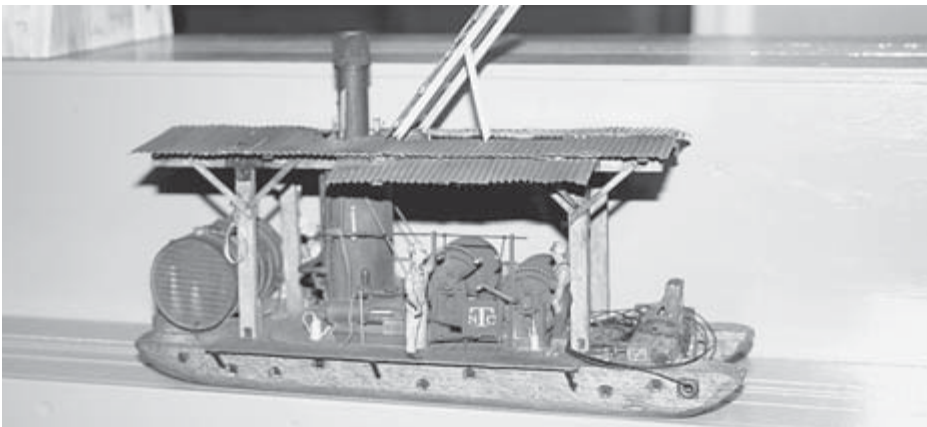
Barry Innes also modified a Model Power model, this time in HO scale, kitmingling "Burlington Mills" kits into a wedge-shaped building for his Bourget Cornwall. Barry also used the same raw material to create his Therien Plastics model.

Ron Newby worked in O scale, creating his Clearwater Saloon board by board — constructed as one would build a real building. Ron notes that this scratchbuilt building is still under construction.

Jacques Thuot also worked in O scale, creating an On30 donkey, which he notes is completely scratchbuilt except for the hoist. As always, Jacques has created an exquisite model.

By far the largest model on display however, was **Peter McGuire's** CN Jasper station, built by **Fern Leroux** from CN plans. This station will look spectacular with a string of Rapido passenger cars out in front — which in this author's mind should be black and grey!

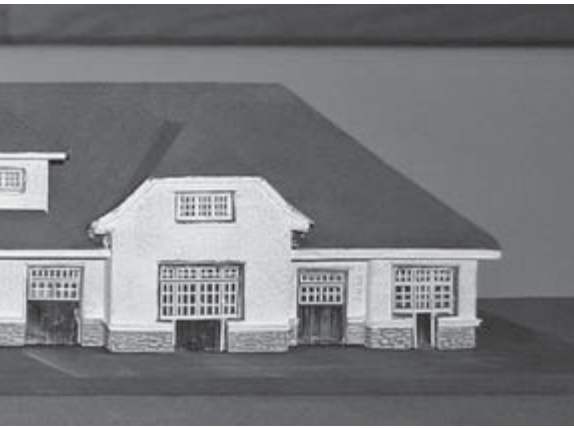
Alex Binkley ensured that S scale would be represented with four pieces of rolling stock (mostly Canada Southern) which were kitbashed or mostly scratchbuilt. His flat car



Jacques Thuot scratchbuilt this O scale donkey engine for his On30 NTC.



Alex Binkley created this S scale boxcar by kitbashing a Quality Craft kit.



was adapted from Amity Star kit instructions, his gondola was inspired by a Regal kit, a green boxcar kitbashed from a Quality Craft kit, and a brown boxcar which evolved from a Trainstuff kit.

John LeBlanc built his Thomas Coal from plans in the 1950s HO MONTHLY magazine, and named it for Dave Thomas who helped John construct his Canada Atlantic layout.

Robert Peck built a 150' D&H deck plate girder bridge from Chooch abutments and piers, Micro Engineering 50' girders and Central Valley bridge tie sections sliced for curved tracks. He added code 100 rail with



Ron Newby's O scale Clearwater Saloon is going up board by board — just like the prototype!

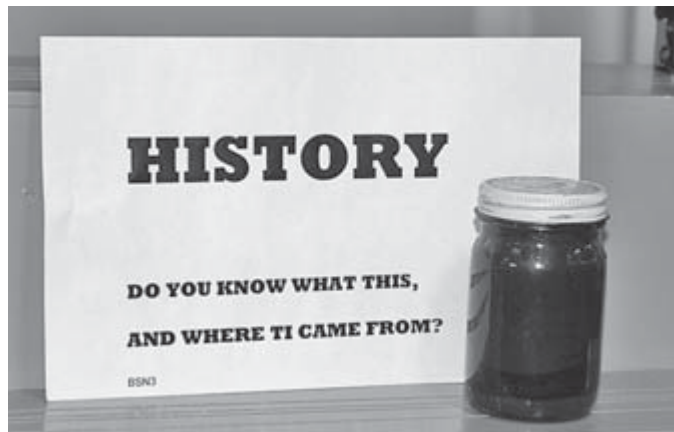


Barry Innes' wedge-shaped building detail.

code 70 guardrails after painting the bridge Brunswick Green.

Finally, **Bill Scobie** tested our remembrances of times past in the Ottawa hobby scene, with his jar of mystery liquid. After teasing us (and eliciting a response from **Dave Strong** that he knew what it was), Bill let the rest of us in on the secret. He revealed that it was a paint jar of CPR Maroon, as custom mixed for Norel Hobbies by International Paint back in the 1960s. Bill notes that

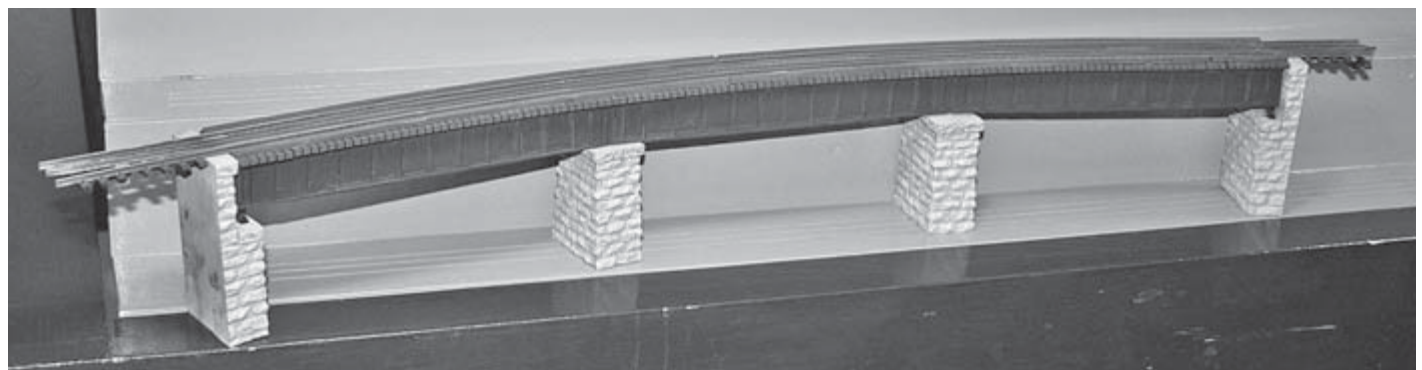
this product left a great deal to be desired as a model paint, however, as it apparently goes on rather thick!



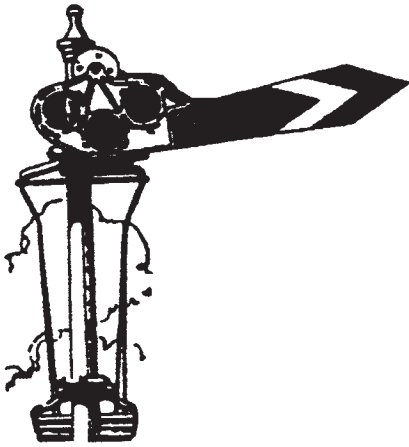
Bill Scobie posed this challenge to OVARians in April (and no, the answer isn't Bill's home-made hootch!)



John LeBlanc named his scratchbuilt coal plant for Dave Thomas.



150' long D&H bridge was created by Robert Peck from Chooch, Micro Engineering and Central Valley components.



Central Vermont Pictorial

presented by

Graham Parsons

Display

McEwen cars and/or
anything else that goes at the end of a train

Tuesday, June 12

St. Anthony Soccer Club Hall
523 St. Anthony Street, Ottawa
(just off Preston Street at the Queensway)

Doors open at 5:30 p.m.
Dinner served at 6:30 p.m.

Admission: \$20.00

Includes dinner, facilities, program expense, taxes and gratuities.
Free parking.

Please note:

If you cannot attend the meeting after saying you would, please call Fred Mills at (613) 723-1911. Thank you.



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2006-2007

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THE INTERCHANGE

May 2007 — Issue 415

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Submission of Articles:

THE INTERCHANGE welcomes your submissions that may be of interest to club members. Please send them to one of the departments listed above. Material submitted can be handwritten, typewritten, on floppy diskette, or sent via e-mail.

Copy Deadline:

June May 20

Printing and Copying:

Impression Printing,
Smiths Falls

THE INTERCHANGE is published ten times a year, September through June, by the Ottawa Valley Associated Railroaders. Opinions expressed in THE INTERCHANGE are those of the Editors or individual authors, and are not necessarily those of OVAR.