

# MAINLINE

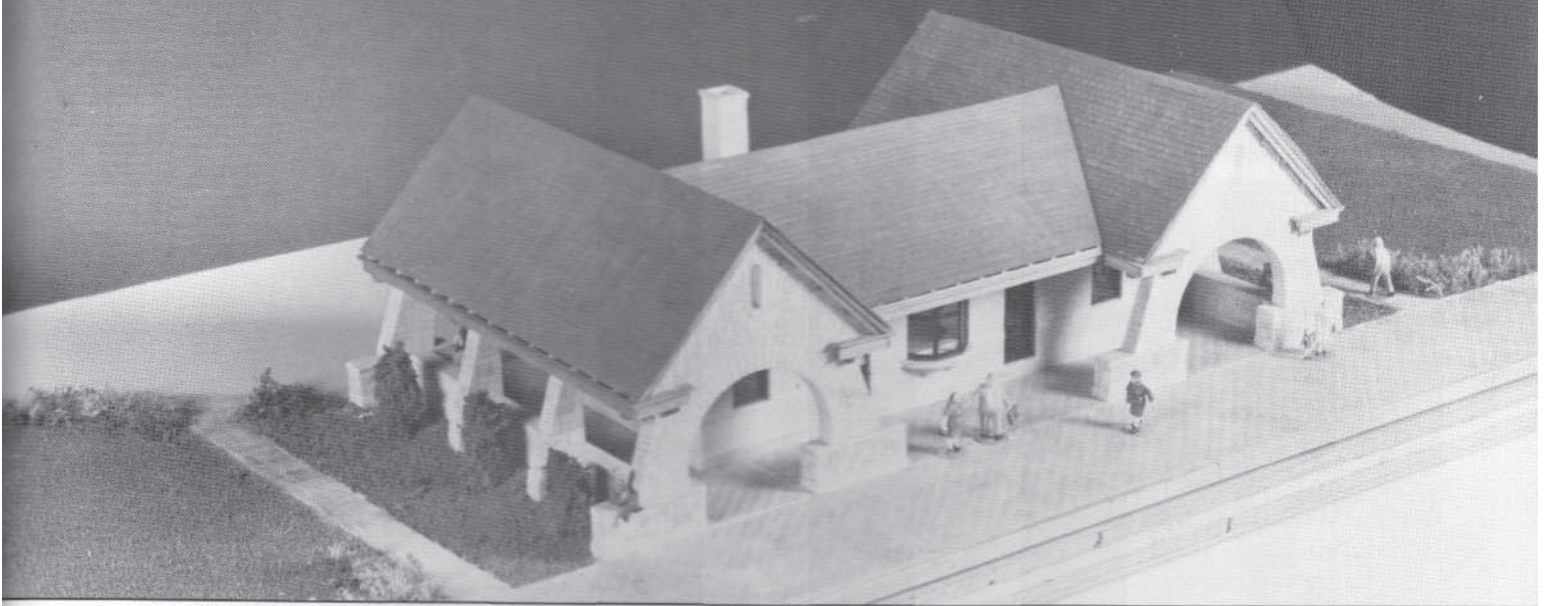
August 1984  
MODELER

Frisco 4-8-2 • ALCO RS3 • KCS Painting • Loading Ramps  
PS-1 Modifications • LaGrange Depot: Part II



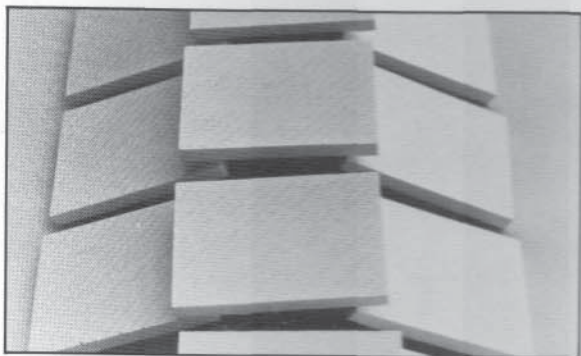
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# MODELING THE STONE AVENUE DEPOT



## Part Two: A Stonework Technique

by Clint Crow



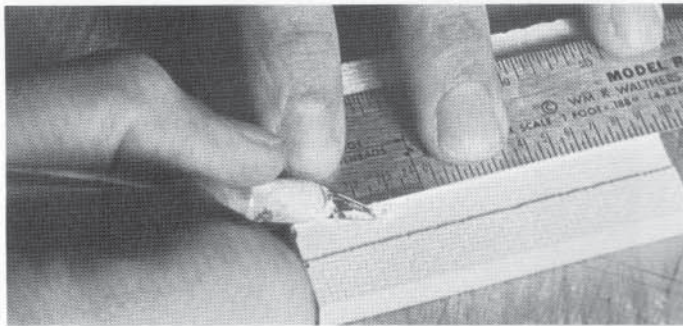
1: From the prototype photos, I determined that the walks and platforms were a herringbone patterned brick. Using T-square and triangle, a 2" x 3" panel was laid out and a mold made with 24 panels cast and used for the platform.

In the July 1984 issue of *Mainline Modeler*, pages 30–37, I described how masonry pieces were made for the LaGrange Depot. In this issue I'll assemble those pieces into the completed model.

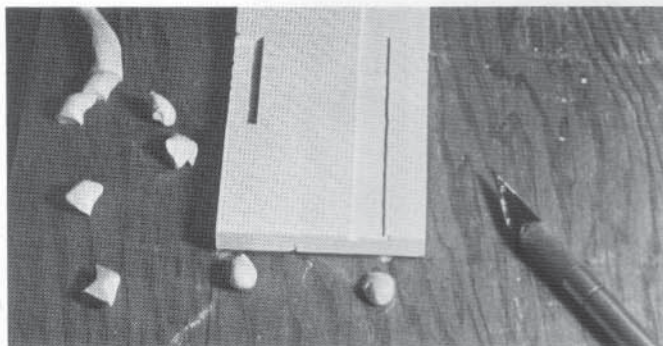
Because I like to use materials that reflect the actual qualities of what I'm modeling, I used Northeastern Scale Models basswood for framing. In the case of brick and stone, Hydrocal accomplished the job nicely. Elmer's white glue or carpenter's glue will work with Hydrocal or wood; however, when gluing these materials to either glass, metal, or styrene, one of the super glues will be required. I wanted to be able to disassemble the model and thus used brass rod pins to hold the model together. This will allow me to add lighting and additional detail, especially to the interior, in the future.

When working with wood it is wise to pre-stain the pieces prior to building. I usually use thinned Floquil, but here I left this step for the end, using oils and staining only the exposed parts. A few spots of glue resisting the stain will convince you of the merit of pre-staining. Another problem encountered was the alignment of joints between platform panels. I used 2" x 3" panels; however, if I had made them 2" x 6", this problem would have been minimized.

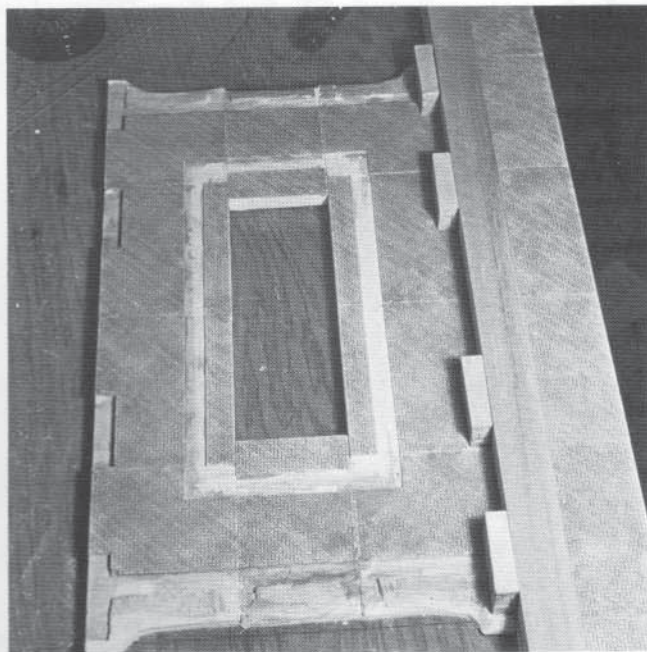
With each project I undertake, I learn a little more so that I can improve the next. Don't forget that only a year ago, my attempts at stonework and brick were crude so don't despair! You might try a tunnel portal or a simple brick shed to develop your skills or perhaps there is some structure on your favorite prototype that you'll want to build. In time it can be done. The following photos and captions should be of further inspiration as I explain the steps that I took to complete the model: the LaGrange Depot!



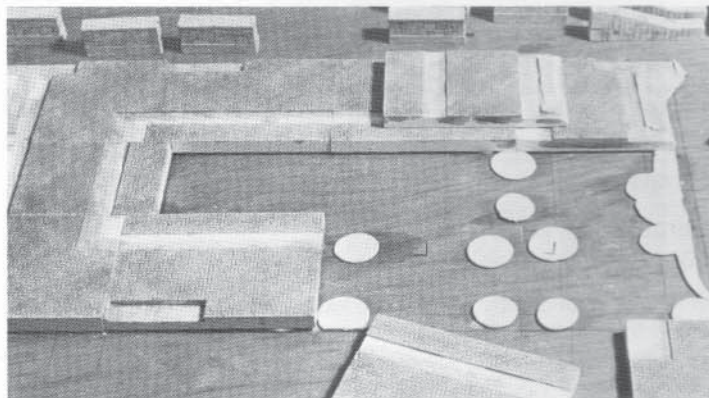
2: I recessed the walls into the platform castings and carved channels into the base using the drawings to determine the proper height.



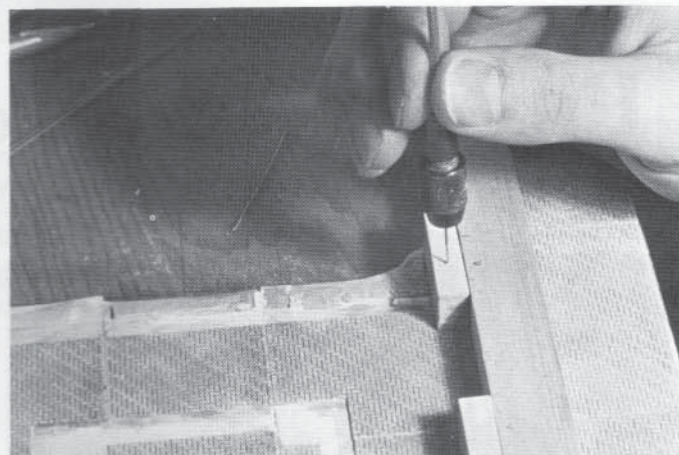
3: The panels were pushed down level on top of small balls of glazing compound.



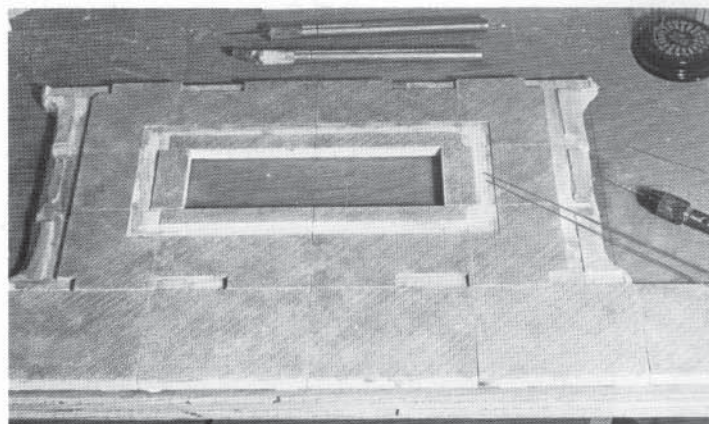
6: The bases of the arches were rechecked to be sure that they were level — 1/2" happened to be the needed height so it was simple to place a 1/2" thick stick alongside to check. Any discrepancy was adjusted either by carving deeper or shimming with glazing compound.



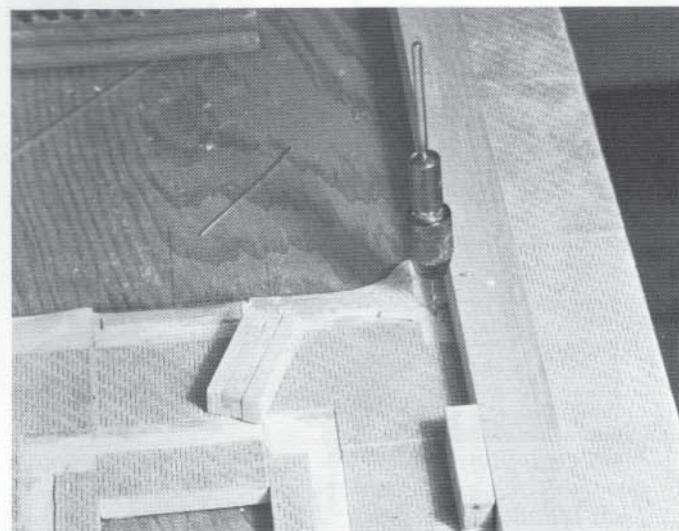
4: I used .030" brass rod to pin down the panels once leveled. The platform pieces were also stained at this point with a thin wash of artist oils. Burnt Umber was mixed with 1/4 Raw Sienna and applied to the panels with pastels used to weather lightly.



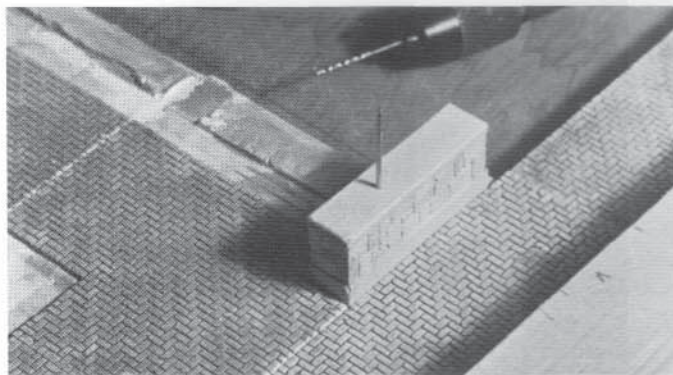
7: The walls were drilled with a #67 drill.



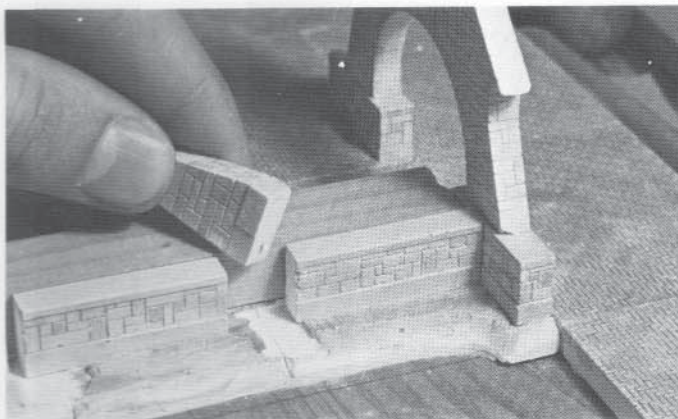
5: With the entire base set in place the next step was to pin down the walls, posts and arches.



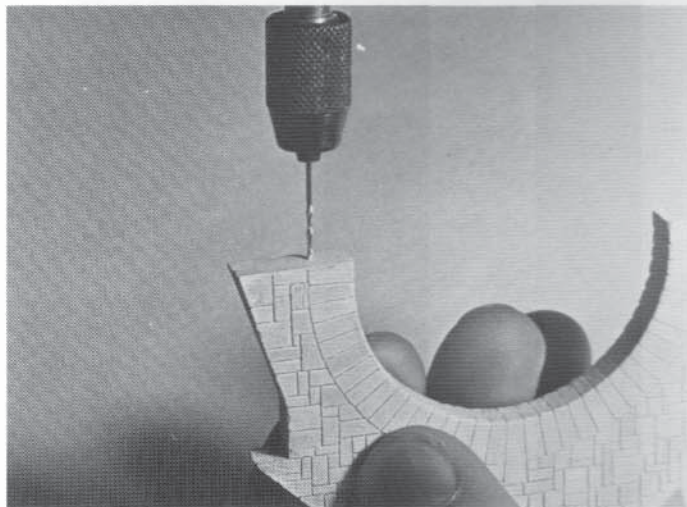
8: The hole was continued down through the platform and into the 3/4" plywood base.



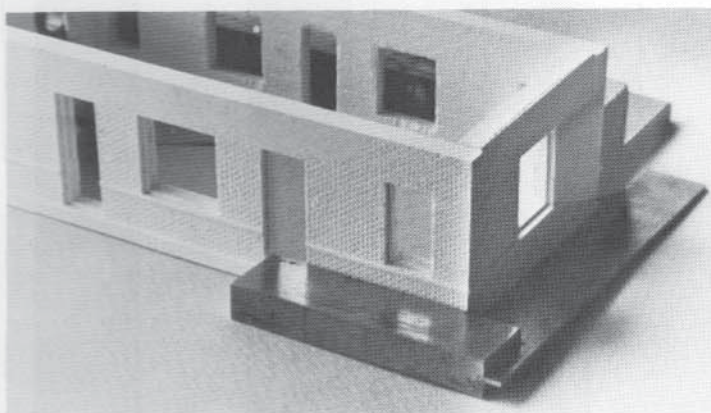
9: Pins were pushed down and tapped firmly into the plywood and then cut to the required length — a little over 1/2".



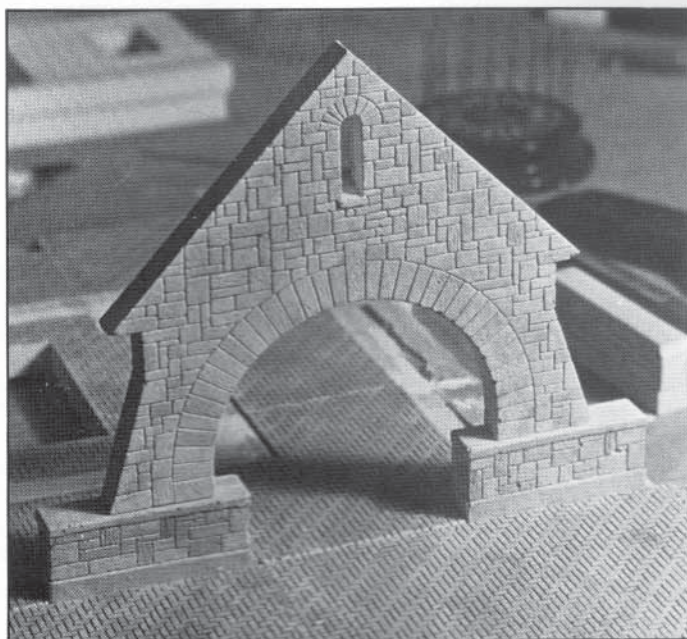
12: The short walls rested in the slots between the posts and were not fastened except by friction. The posts were pinned down in the same manner as the arches. A hole was first drilled into the bottom of the post and a short marking pin was put in the hole and used to scratch the base.



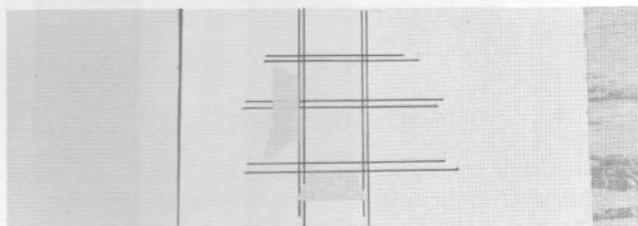
10: A short pin was temporarily placed in the hole so that it could scratch its position on the bottom of the arch piece. The hole was then drilled into the arch with care taken to assure that the spacing was proper before drilling.



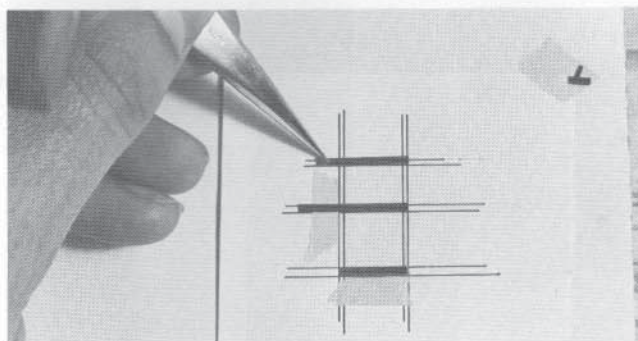
13: I pinned the walls together also, using two short pins to hold each corner. Here I am checking the squareness before the pinning operation.



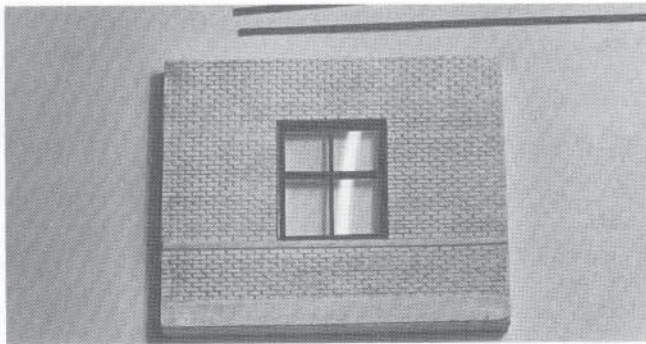
11: With arches in place, individual arches should be marked to identify position as each will have different hole spacing. Somehow, late at night, I reversed the left front arch and the better side now faces inward; Beware!



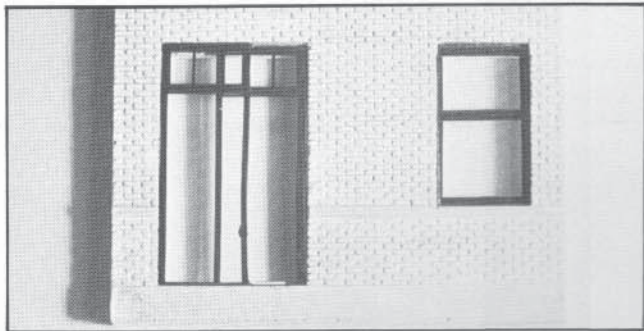
14: I drew templates for the windows with the glass held in place by two tabs of masking tape for both cutting and then taping of the sashes. Clover House .006" glass was used.



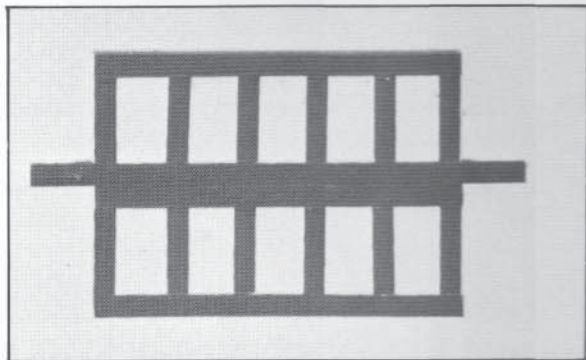
15: I used graphics art tape for the sashes, with the first piece or two also taped to the template to help hold the glass in position while the rest were taped down.



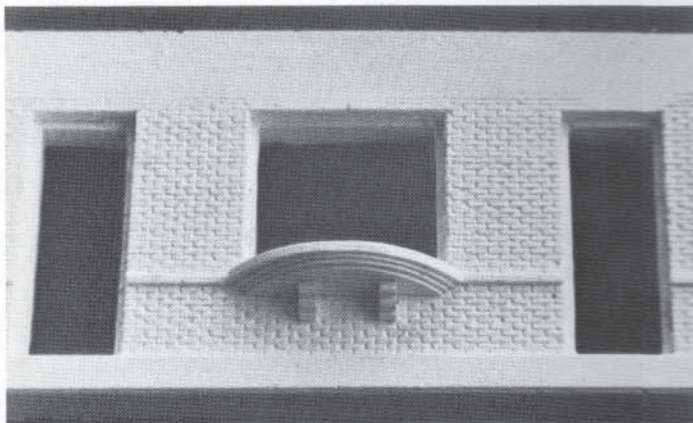
16: 1/32 x 3/32 inch stripwood, prestained with Floquil Black, was cut to fit and glued in place as frames.



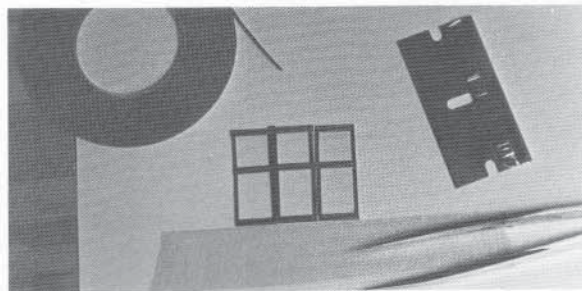
17: Two Grandt Line (#5139) door frames, cut and glued together, were used to make the baggage room door frame. For the other doors I used the same castings, a bit different than the prototype, but they looked good and fit.



18: The baggage doors themselves were made from .015" styrene and graphic tape. They were painted black and glued inside the modified frames.



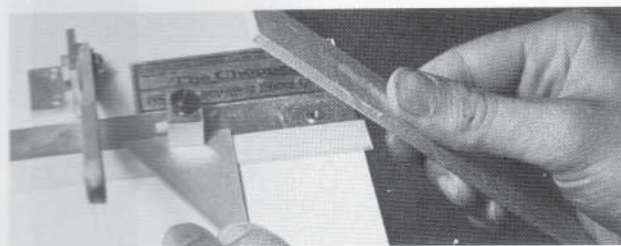
19: The base of the bay window was built up by laminating pre-cut pieces of styrene. I then glued it to the wall with a cyanoacrylate adhesive.



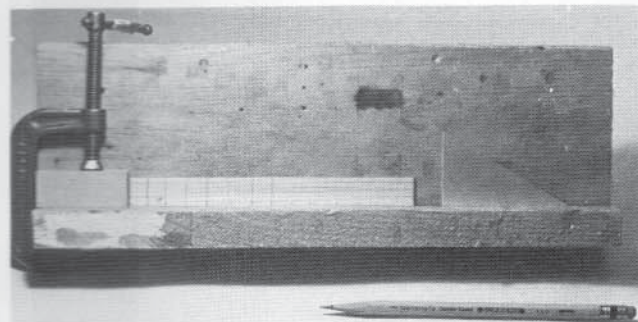
20: To make the bay window, I first cut and taped three windows on a template and then taped them together. I folded it and put it in the opening with stripwood glued to the top and bottom to hold it in place. Once all windows and doors were in place the brick structure was set on the platform.



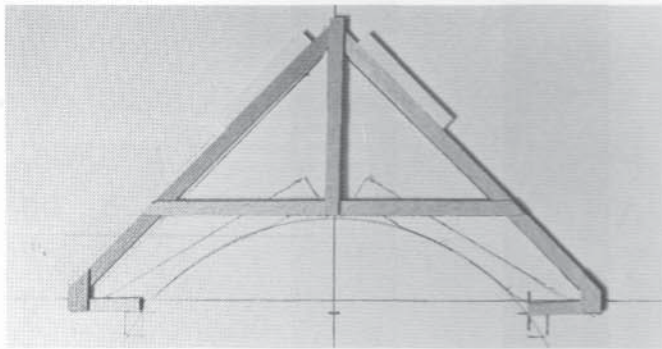
21: Purlins were cut from stripwood to start the roof framing. Each arch was carefully notched at the proper position using a diagonal notch so that the roof could be removed by lifting. The purlins were similarly notched.



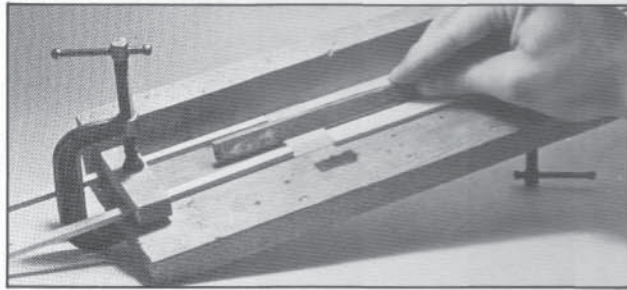
22: The purlins were held together and their ends rounded by sanding.



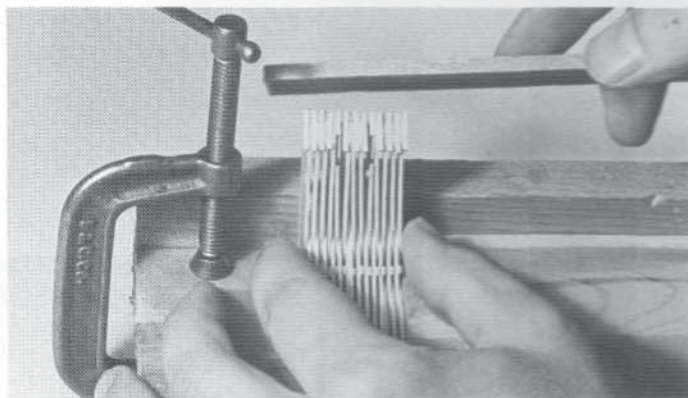
23: The purlins were held together and marked at the position of each truss.



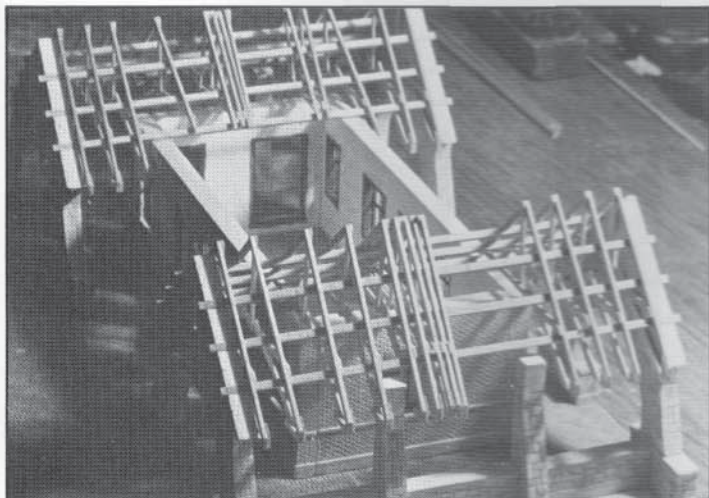
24: I made a template from styrene and placed tabs to hold the truss pieces while the glue dried. This assures uniformity.



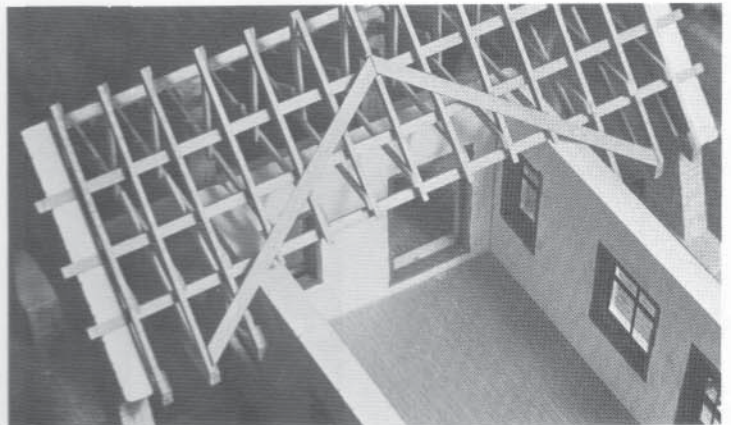
25: The curved soffit supports were held together in a jig and sanded down to the proper profile. I used small sticks with sandpaper glued to them as wood files.



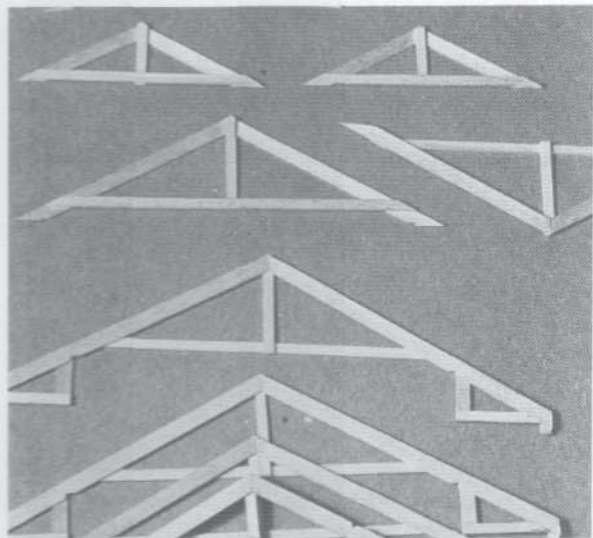
26: When all trusses were complete and the glue dry, they were then held together and sanded, again pushing for uniformity.



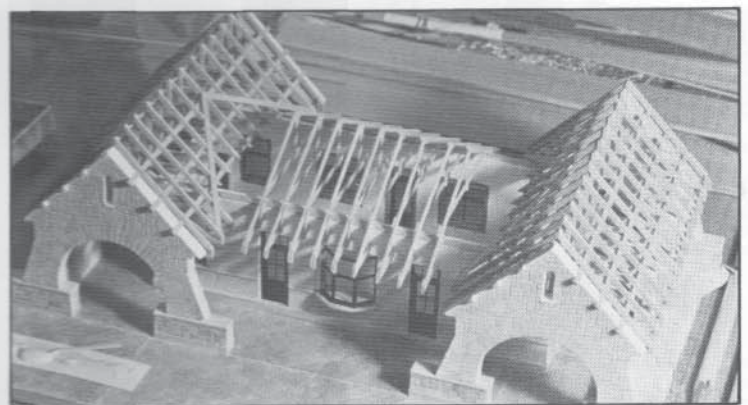
27: The purlins were threaded through the trusses and set in the notches. I then glued the trusses in place.



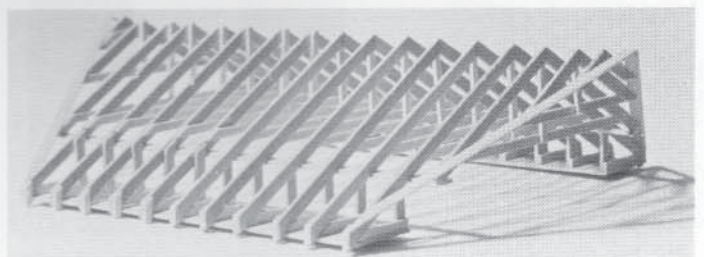
28: The trusses were notched so that a 2x12 could be placed in the valley. This was used to help support the saddle roof which would be built next.



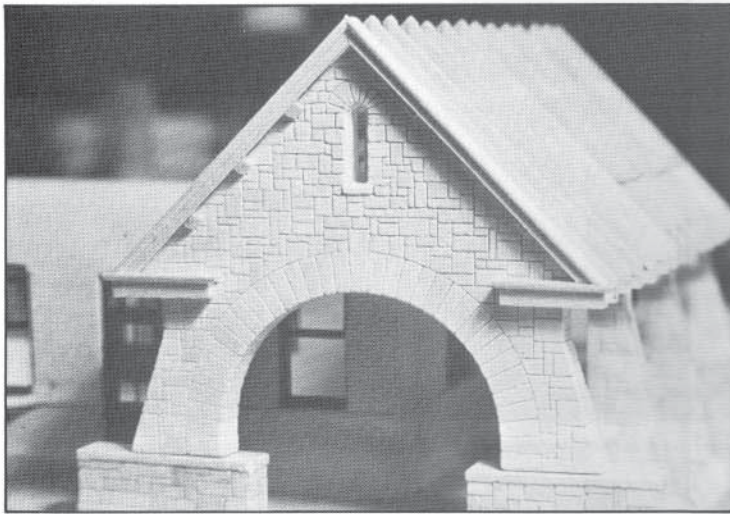
29: The saddle roof trusses, simplified somewhat from the prototype, were constructed on a template.



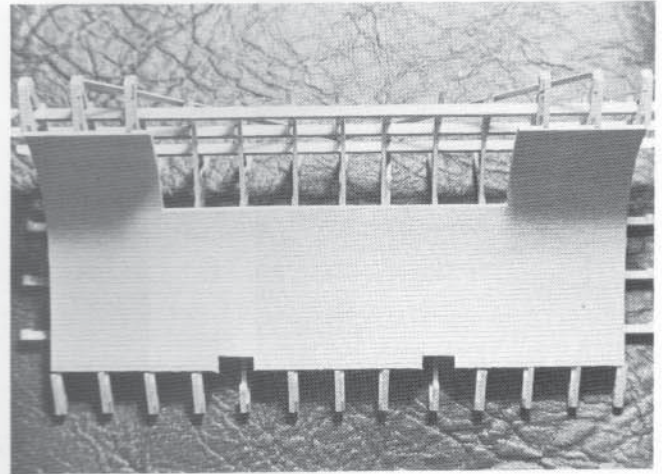
30: The trusses were glued onto plates that rested on top of the walls.



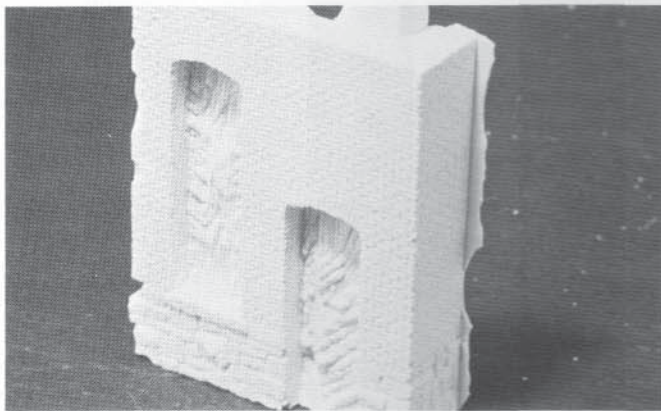
31: The completed saddle roof is removable.



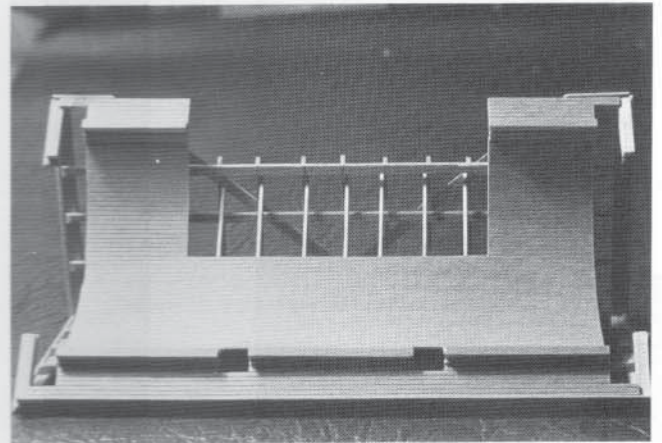
32: The eave trim was built on the template and glued to the purlins.



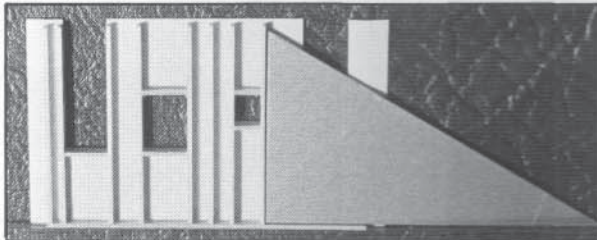
36: Soffits were cut from 1/32" scribed sheathing, and curled into place. Once a good fit was achieved, I glued them in place.



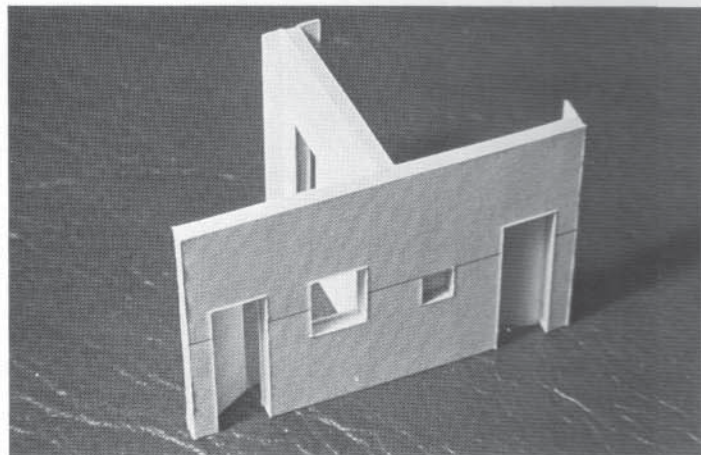
33: The corner of this reject casting will become the chimney—half the work is already done!



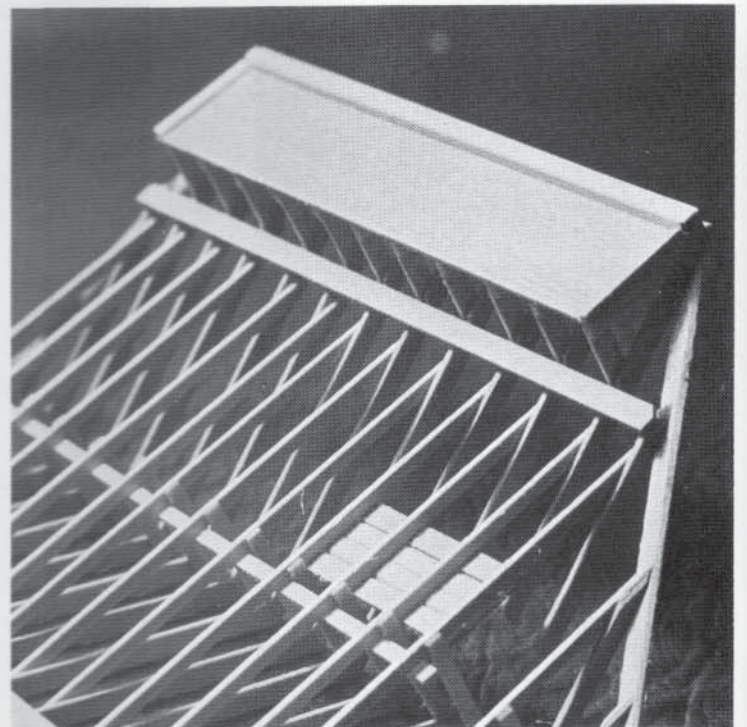
37: Trim and beams were then fit and glued in place.



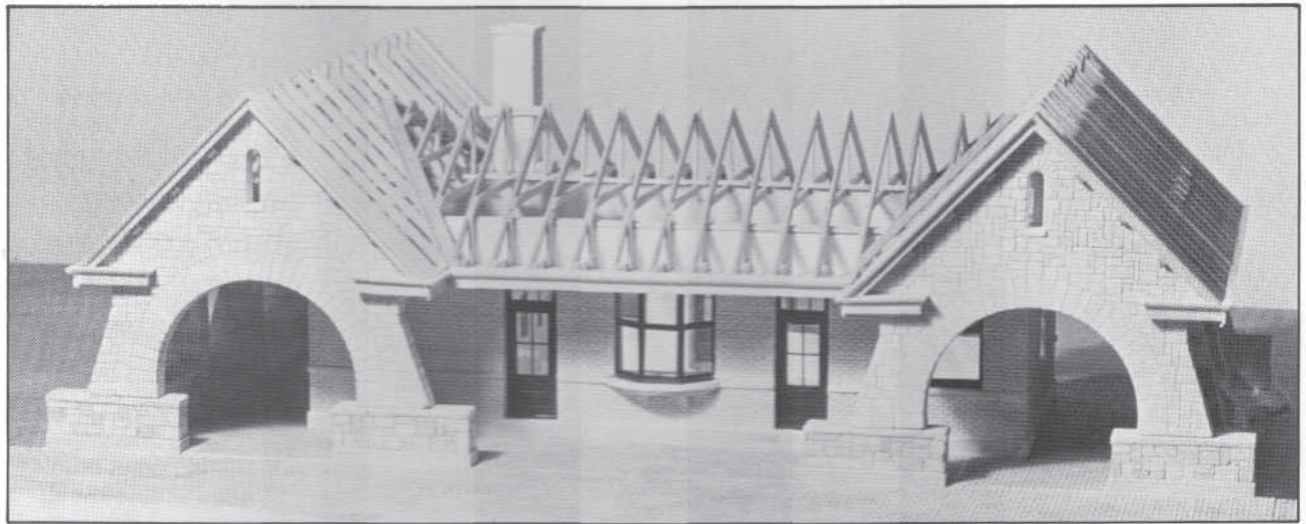
34: Partitions were made by gluing 2x4's to Bristol Board which was cut to size with door and window openings.



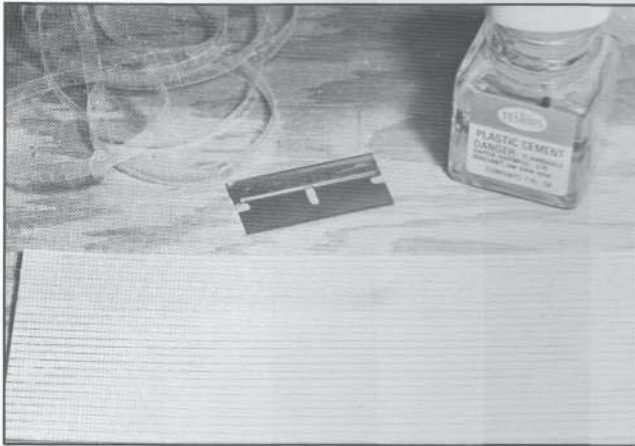
35: The completed wall assembly may receive trim and other details in the future.



38: The saddle roof was trimmed and soffits attached. I also added some bracing and built a box for the chimney to rest in.



39: The completed roof framing will be covered with shingles soon — it's a shame to cover this work, but it's retained in photos.



40: The shingles were made from .005" styrene — a tedious job! I taped the sheet down and cut notches at 12" intervals half way across the 3/16" wide strips. These were then glued down on the .015" styrene sheet with lines drawn at 3/32" as a guide.

The soffits and wood trim were painted with an oil stain. The roof was only spot glued in the corners and then painted with Floquil (1/2 Foundation and 1/2 Roof Brown). The styrene crazed somewhat but the results were pleasing. The model was then weathered with pastels.

The base was scened using the photos as a guide with the same techniques as used by Richard Xavier (see pages 32-37). I modified the layout but tried to keep close to the real thing!

