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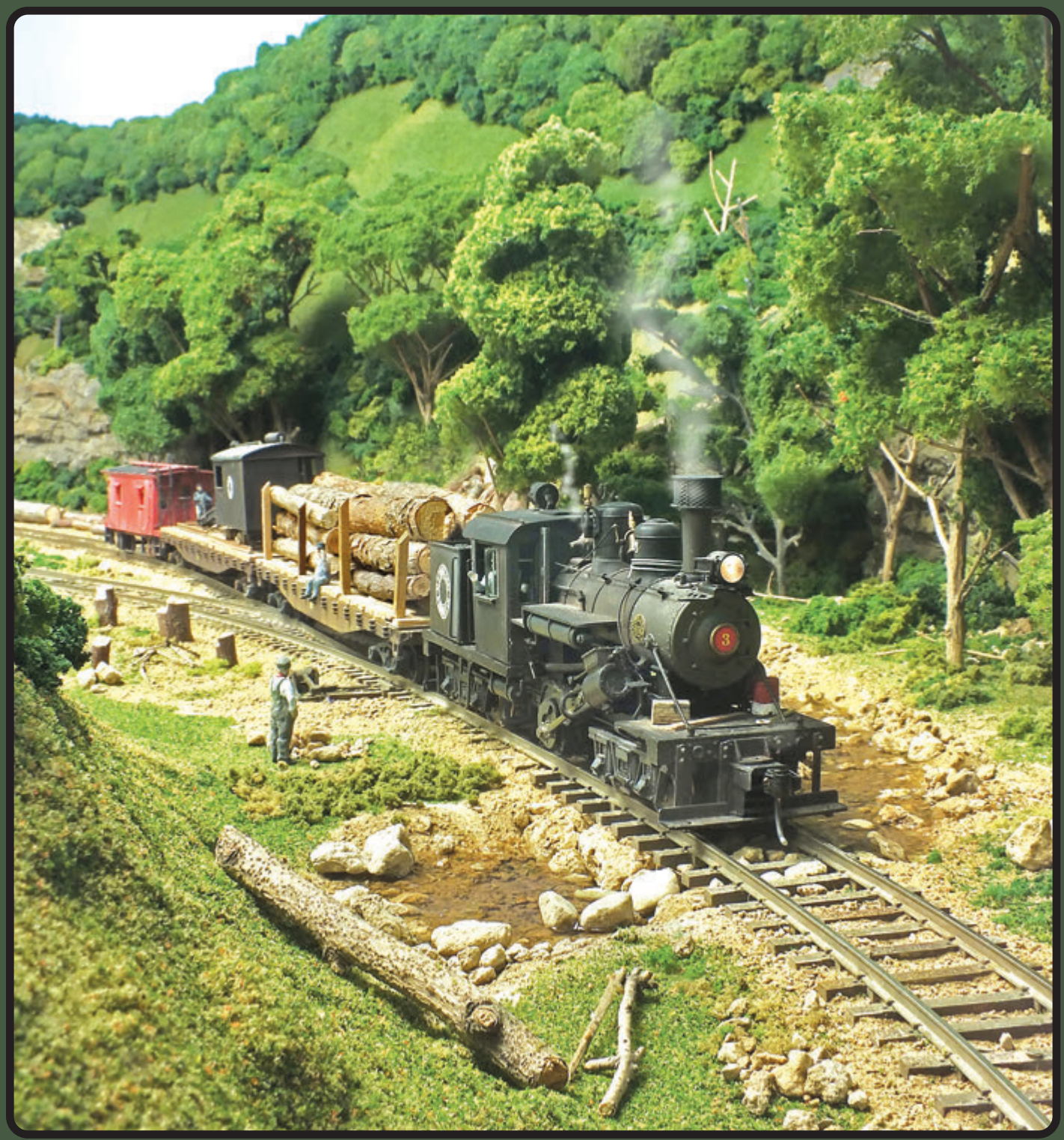

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NARROW GAUGE AND SHORT LINE GAZETTE

MAY/JUNE 2021 VOLUME 47, NUMBER 2

SPECIAL FEATURE

FEATURES

PLANS

DEPARTMENTS

COVER

The Elk River Coal & Lumber Company was known for skipping the bridge building and laying track right on the creek beds or building stone causeways across them. Here Climax #3 has a short log train in tow as it crosses one of those causeways on Brooks Stover's S gauge layout depicting the ERC&L and its sister Buffalo Creek and Gauley shortline as they were in the mid-1960s.

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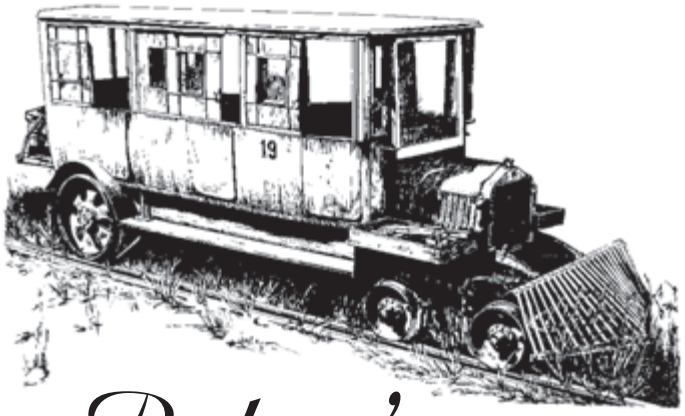

Robert's Ramblings

THE ORE BIN AS USUAL, A COMPROMISE

Photos by Bob Brown

One fun part of building my Eureka Mill layout is the research involved. There is not much recorded on the Eureka Mill and its little 30-inch gauge railroad and I would like to see more, but maybe it would just confuse me. I have found that I just do not have the room to do a realistic model in O scale. So, it has been compromise after compromise, but I am still satisfied with my scene.

As I understand it, there were several Eureka Mills. The first built in 1871 burned down, and was then rebuilt, and later improved. My problem has always been at which stage I should build my scene. Ore was originally hauled in four wheel ore cars by horses to an incline railway, and hauled up

Right: This overall photo shows the ore bin in place on the layout. Note the various materials used as roofing, and the incline railway.

Above: This sign tells viewers just what is going on with that track into the wall.

to the top of the mill to be dumped into a sorting device called a grizzly. I have photos of this line running along the top of the flume, both in horse powered days, and later by steam locomotive. In 1887, a Porter was purchased and began operating along the top of the flume until it was realized that the locomotive was too heavy, and a new right of way was built on land, and a deck, parallel to the flume. Both on the horse powered and steam powered lines, the little ore cars were hauled up to the mill on the incline railway.

Photos show the track leading to the incline alongside the engine house, and I have a photo taken looking down the incline showing the engine house and adjacent track. Later photos show the incline gone and a track running through the engine house to an ore bin. I do not know how the ore got to the top of the mill from this bin so gravity could do its work.

Since I wanted to model the engine house with the track running through it, I

Right: A close up of the ore "tub" on the railway.

Above: The ore bin beyond the engine shed. Note the incline track to the still-to-be-completed stamp mill in the background. There is still a lot to be done to bed this structure into the layout.

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also modeled the ore bin. I am also modeling the incline feeding my stamp mill, and will describe it in a later Ramblings.

At the other end of the Eureka Mill Railroad, ore was delivered from the Virginia & Truckee Railroad over a branch above the Carson River. The ore came in standard gauge four wheel ore cars designed and built in the V&T's shops in Carson City, Nevada. When the Eureka Mill Railroad needed ore cars, they ordered wore cars to be built by the V&T shops to the same design, only smaller. The ore was dumped into tubs at the top of an incline railroad. There were two parallel tracks, each with a tub. One tub was filled and its weight, as it descended down the incline, pulled the previously emptied tub on the other track up to be filled. Once filled, it was let down pulling the empty back up to be refilled. The ore went into a large ore bin where it was dumped into the Eureka Mill Railroad's ore cars as needed.

Again, space dictated my ore bin. It is located too near my engine shed. It should be a mile or so down the line in the neighbor's back yard, and it is way too small. I just did not have the width to do it justice. I found two Yorke cast paster rock walls and used them as foundations. The bin was assembled from scribed basswood and strip wood. I made a nice messy corrugated, wood planked, and tar paper roof, and added nut bolt washer castings. The wood was weathered with Hunter Line stains. The most interesting feature of my ore bin is the inclined railway. I added two standard gauge tracks, and one cast metal tub. The tub is from an old mine kit I have been robbing parts from for years. I mounted it on a wood frame with two small standard gauge wheel sets, and added a cable. Since I cannot model the V&T above my scene, I made a little label explaining where the ore comes from.

Yes, more compromises, but I still think I have the flavor of the little Eureka Mill Railroad in my On30 scene. All, as usual, great fun.

Bob Brown

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The Pigeon Hole

Dear Bob,

I have been meaning to send you these photos for a long time. In 2010 the Nevada State Railroad Museum completed the restoration of its 1910 Virginia & Truckee McKeen motorcar. I was a volunteer at the time. The restoration crew spent about 14 years working on the motorcar and did a great job. After it was retired, the body was used for a diner, then a plumbing shop. The owners gave it to the NSRRM, on the condition they would complete the restoration by 2010.

Sincerely,

Paul S. Pace, PLS
Via email

Editor's Note: *Letters chosen for publication in "The Pigeon Hole" may be edited for length and clarity.*

Dear Bob,

Hope that you are doing well, staying safe and healthy.

Attached is a photo of my CONOCO station in its final resting place. As an HO version of the Penasco CONOCO gas station is now available and was reviewed in the January/February *GAZETTE*, I'm thinking that my 1:20.3 version would be of lesser interest to your readers. Nonetheless, I figured that I would send you a "just for kicks" photo.

Sincerely,

Bob Dolci
Via email

Dear Bob,

Wow! I did not anticipate that my cover photo on the January/February *GAZETTE* would draw so much attention. I am not a professional photographer; I just take pictures of stuff to document them or show them off. For what it's worth, here is what I did. The camera is a Nikon COOLPIX L-20. It is a small 10 megapixel camera that I actually got at a garage sale a few years ago for one dollar! Apparently, everybody is using their phones to take photos these days and the former owner of this camera had no use for it anymore. It is small enough that when placed on the layout, the lens is just about eye height for a ¼-inch-scale photographer. One photo shows it in place. In addition, I made what I guess you might call a flat tripod, a sheet of metal with two adjusting screws that allows me to adjust the camera angle up or down, or level it on an uneven surface, while still retaining the low level position of the lens.

The second photo shows a different camera on my flat tripod. For the artistic effect on the cover photo, I used the "cartoon" filter setting on the Gimp Image Editor, a free picture manipulation program that came with the open-source Ubuntu operating system I am using. I hope this answers your readers' questions.

Sincerely,

Gary Bothe
Via email

Hi Bob,

Since sending you the article on my 1/2n2 boxcar, I've worked on a few logging models in On30. Here's a very rustic logging speeder spotted behind the company's sawmill. It was a long weekend project, and is powered by a NWSL Stanton drive. It has a complete interior including a Valley Car Works potbellied stove that I got from Lee Klaus many years ago.

Sincerely,

Pete Mesheau
Via email

Dear Bob,

I was interested to read the article about a 2-6-2T conversion in the March/April 2021 *GAZETTE*. I recently completed a similar conversion. My starting point was an On30 Bachmann 2-6-0. I used black ABS plumbing pipe for the saddle tank and added a trailing truck from my scrap bin. I fashioned a fuel bunker from styrene sheeting and built new pilots front and rear. The loco now works on my Key Valley Railway hauling log cars between the loading area and the mill.

I am now working on another conversion. I am modifying an HO IHC 2-8-2 into an On30 2-8-2T. I have added an On30 Forney cab and a saddle tank again from ABS pipe. This one is loosely based on an engine owned by the Port Alberni Railway on Vancouver Island. I find doing such conversions to be an interesting modelling challenge.

Sincerely,

M. Terry Ashcroft
Via email

Dear Bob,

I have been waiting for the Bodie Church drawings to appear in Neil's series, and so was pleased to see it in the March/April issue. Some additional photos of the church are available from the Bodie Foundation at www.Bodie.com. The images on that site are from the horse-and-buggy days, but do not show the small shed structure in front of the church, however, there is a railing for tethering one's mule. I was surprised that no mention was made that this church was offered as an HO scale kit by Historical Scale Miniatures. These kits still show up occasionally at train shows (hope we can have those again soon) or on eBay. I put "stained glass" windows in mine, and a photo is attached.

Sincerely,

Bill Althoff
Via email

New in Review

Berkshire Valley Models, 438 Morgan Woods Dr., Fenton, MO 63026, berkshirevalleymodels.com, has produced two ore bins in HO. Kit #2016 is the version I assembled and is designed as a truck ramp at $29.95 and Kit #2015 is the mine track version at $25.95. The latter features a length of mine track across the top of the bin; the former, a planked roadway to allow trucks to back onto the bin and dump their loads.

Colorado narrow gauges used such ore bins as many mines were either too small or too remote to justify a track spur for rail service. Further, unlike most model mines, rare was the occasion when an ore bin could conveniently be located adjacent to both a mine and a spur track. So, having ore cars or trucks service a bin makes sense.

The kit consists of laser-cut wood and card components plus a few nut-bolt-washer castings. I easily assembled it in one evening with every part fitting perfectly. But do pay attention to keeping everything square as the instructions suggest. Also note the card side gate pieces fit notch-down on the protruding front timber with card extension wrapping around afterwards. I liked the railing along the roadway, the simulated iron barred grate atop the bin and card chute extension. The latter features were painted with gunmetal, rusted and blackened to look like worn metal. The entire bin received a heavy dusting of black as it will represent a coal bin. I first imparted wood grain with a razor saw and stained the timbers as suggested. I appreciated the small retaining wall included to raise the front to standard gauge height if needed. Very thoughtful.

The result was a lovely and authentic looking source of traffic for a narrow gauge or standard gauge line. Designed for a hillside setting, the extended roadway with mid-trestle bent allows a lot of flexibility in placement. Another winner from Berkshire Valley. *Charlie Getz.*

Dart Castings, 17 Hurst Close, Staplehurst, Kent TN12 OBX, www.dartcastings.co.uk sells a huge range of OO (4mm scale) and O (7mm scale) figures and scenic accessories. Their OO scale line includes horse drawn vehicles, horses, and line side details such as signs, mailboxes, barrels, and animals including cows, squirrels, sea gulls, dogs, goats, pigs, and even a dolphin, to name a few.

There are also some 27 O scale figures sold under the Monty's Models name, and 14 sports figures just in case you have a Le Mons racetrack on your layout. I have samples of two O scale cast metal figures with separate arms or legs. The first is for a tractor or industrial locomotive driver, and was cast for the Simplex reviewed in the March/April 2021 *GAZETTE*. The second is of a worker taking a drink of water from a canteen. Each figure sells for £3.95. The minimum mail order is £5.00, so I ordered two figures.

You can pay via PayPal making things easy since PayPal will do the currency conversion. My figures arrived in about 10 days.

I have just touched the surface of the range of parts available from Dart Castings. All are British, but the horse drawn vehicles, horses, animals, and most of the figures,

and many of the scenic accessories are usable in an American scene. Well worth checking Dart Castings' web site. *Bob Brown.*

Walthers, 5601 West Florist Ave, Milwaukee, WI 53218, www.walthers.com, released its Ranch Tract House in HO and N some years back. I assembled the HO brick version (Kit #933-3777, $24.98) although it is also available as a framed version (#933-3775, $24.98). Note the N scale version is brick only. One-story ranch-style houses first appeared in the 1920s and are associated with the American West. This design worked perfectly for the rapid expansion in housing required in the 1940-50s and soon became ubiquitous around the country. I lived in a very similar house in Albuquerque as a child in 1952, and the design of the kit is very true to what I recall.

The kit is composed entirely of good quality styrene parts and a piece of acetate for glass. All of the styrene parts fit perfectly. I used Testor's plastic cement to quickly assemble the parts using the illustrated simple instruction sheet. I painted the walls a buff color with white windows and a salmon color door. Very 1940s. The shingled roof was painted a warm green and dusted with a matching weathering powder, although the house itself was not weathered. I added lead foil flashing around the chimney and painted the interior of the walls black in case I decide to light the house. I especially appreciated the inclusion of rain gutters and downspouts plus window treatments. Though not a railroad structure, this little one-day project will date your layout, provide a place for your workers to live and bring memories to your visitors. I really enjoyed assembling it. *Charlie Getz.*

Berkshire Valley Models, 438 Morgan Woods Dr., Fenton, MO 63026, berkshirevalleymodels.com, sells O scale kits of the Yankee Girl Mine for $159.95 each. The prototype was once located between Silverton and Ouray, Colorado and the ruins of the Yankee Girl Mine still stand on Red Mountain Pass. In its heyday this mine was one of the best producing properties in the Red Mountain Mining District. This vertical shaft mine worked the claim filed by John Robinson in 1882 to work a large subterranean quartz bloom. The ore was so rich it was able to bypass preliminary processing, and was shipped directly to the smelter. The mine was initially shut down in 1898 when silver prices plummeted, and the country went on the gold standard, however, it was briefly reopened up until 1914 in a last ditch effort to continue ore production. The Yankee Girl provided the focal point for the mining camp that would be called Guston, which at its height would have a population of 300.

The prototype is interesting, since it consists of a patchwork of sheathing over a frame built over the head frame. This angular structure, while eye-catching and unusual, was designed to protect the hoist frame's structure and machinery from the often harsh weather seen in the Colorado Rockies. The kit for the Yankee Girl mine is now offered by Berkshire Valley Models in both O and HO scale. The model is assembled around a laser-cut plywood core over which scribed basswood panels are laminated. A nicely laid out set of instructions, as well as a series of drawings, make building this seemingly complex model very straight forward.

As with most laser-cut kits, construction begins with the prep-work. In this case, the core pieces were sealed with sanding sealer and sanded smooth, while the exterior panels and beams were stained with a solvent based penetrating stain. Once dry, the sheathed carcass was complete in only a few hours. The doors and windows are laser cut from laser board and their framing was stained with good results. The window framing and hoist sheave were primed and painted prior to being added to the model.

The corrugated roofing is ribbed aluminum sheathing. It was cut to 8-foot lengths and pre-painted with a base coat of red oxide primer followed by an over spray of matte dark brown. Each of the roofing panels was held in place using double sided tape laid over the roofing substrate in strips. Once the roofing was complete, the entire surface was dry-brushed with a light tan acrylic craft paint.

A small, square hoist house is provided, which is assembled using the same techniques as the main structure. Once both structures were completed, they were attached to a base and connected with a cable (string provided) which runs from the spindle in the interior of the hoist house to the sheave at the top of the hoist. Overall, the fit of the parts was perfect. Among the drawings is a plate showing how the prototype structure was laid out which can be duplicated in any number of configurations.

The finished Yankee Girl Mine building has a rough footprint of 2½ x 8 inches and the hoist house measures 3 inches square. Since the prototype was served by the Silverton Northern Railroad, provisions can be made to include a railroad spur, or the mine can provide outbound ore, over the road, in wagon loads. The model in no small part due to its height, being over a foot tall in O scale, has a presence much larger than its rather modest footprint. The Yankee Girl Mine kit provides the model builder a historically accurate model of the silver rush era in Colorado which can be finished as it would have appeared when new, or in disrepair. *George Riley.*

A TALE OF TWO RAILROADS

Two Prototypes, Four Layouts And A Lifetime Of Modeling Fun

by Brooks Stover, MMR
Photos by the author unless noted

In The Beginning

I've been "into trains" since my preteen years, and a serious model railroader for over 40 years. Back in the late 1970s, I began searching for a prototype because it became clear to me from my reading that modeling an actual railroad offered a number of advantages over inventing one on my own. My childhood trains were American Flyer, and I had an affinity for the nice size of S scale trains (1:64), so I wanted to stay with S. While I had big dreams, as all modelers do when envisioning their ultimate layout, both space and funds were at a premium at that time, and so I knew I shouldn't be looking at the big Class 1 railroads. Besides, I wanted to model a railroad that was, well, different from what other guys were doing.

To make a long story short, with some help from my brother, who was living in West Virginia at the time, I discovered two railroads that were owned by the Elk River Coal & Lumber Company (ERC&L) and which were completely intertwined. You see, the ERC&L Co. operated a huge coal mine in central West Virginia, and also logged the 100,000 acres it owned around the mine. The first railroad, the Buffalo Creek and Gauley, was a standard gauge common carrier that hauled coal from the Rich Run Mine in Widen to an interchange with the B&O at Dundon, about 18 miles away.

Title photo: Even though the author's layout is not large, measuring just 20 x 12 feet, he represents both the Buffalo Creek and Gauley and the standard gauge logging operation of the Elk River Coal & Lumber Company. Here trains from both railroads cross near Cressmont, while a local truck driver pauses to take in the action.

This interchange was the only connection the BC&G had with the outside world. In the 1950s and 60s, the BC&G rostered three Consolidations, and had a hodge-podge of secondhand MOW and passenger rolling stock typical of a short

line. It was clear to me that the BC&G in this period would be a perfect railroad to model.

But the "cherry on top" resulting from selecting the BC&G as my prototype, is that the ERC&L Co. also used standard gauge geared locomotives lettered for the ERC&L to haul lumber from the woods to a big sawmill the company operated at Swandale, midway between Dundon and Widen. When I started, I had no idea how I'd model the geared engines in S scale, but I reasoned I had years to figure that out! The log trains ran from Swandale on BC&G track to a wye at Avoca, where light rail laid on hand-hewn log ties, ran 9 miles out into the woods. The complete story of the ERC&L Co. and the "two railroads for the price of one," including hundreds of prototype photos selected expressly for modelers, is available on a website I maintain at www.buffalocreekandgauley.com.

First Three Layouts

Convinced I was on to something, I started my first S scale layout around 1980. It was crude, but I had a blast researching the railroads and cobbling together representations of the coal mine, the sawmill and the equipment of the two railroads. A second layout followed as the result of a move to a new home. Then a third layout was begun in 1998 after yet another move. This one filled a 44- x 25-foot room, and included all four of the towns served by the BC&G, the coal mine, the sawmill and the logging operation as well. For a long time, I substituted light Diesels for the geared logging engines, but by this time, S Helper Service had introduced beautiful S scale Consolidations which were perfect for the BC&G.

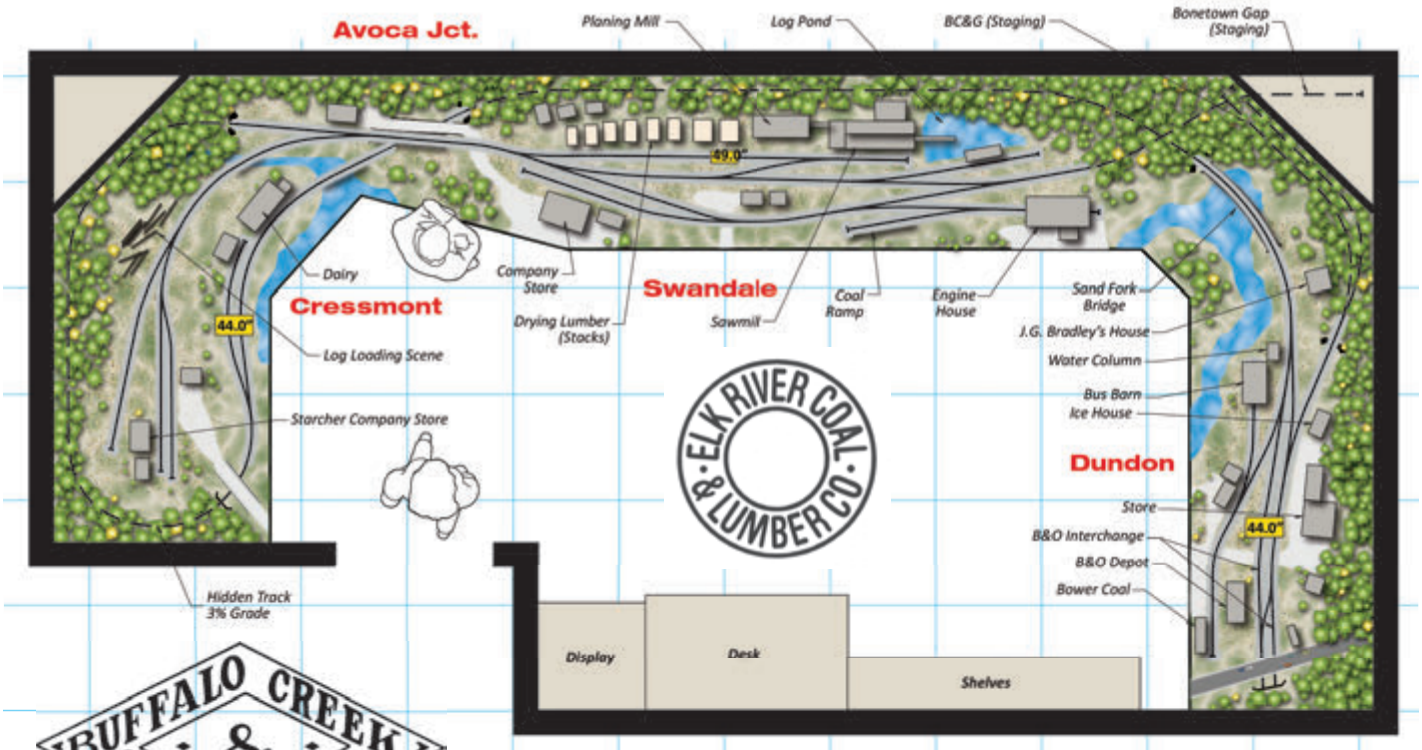
I hosted 50 operating sessions on the "big layout." Each session engaged four 2-man crews for about 4 hours, during which time coal trains and log trains traveled through rugged mountain terrain that reached above the eye level of the operators. By most measures, the layout was complete and had served me, and those who saw and operated it, very well for nearly 20 years. But life events determined that it was time to move on. This layout was dismantled in 2016 for a move to a new, smaller retirement home. The layout was featured in the January/February 2013 *GAZETTE*, and is also documented on my BC&G website.

The New Layout

At age 70, I had some decisions to make about my involvement in the hobby. The relocation move presented a great opportunity to try something new on my fourth layout, and hopefully, do some things better. I thought through some options, but it didn't take long to conclude that the most logical thing to do was to continue modeling the BC&G and ERC&L logging operation, and to do it in S scale. I simply had too much time and money invested to start over with a different prototype, or in a different scale. I was fortunate enough to be able

(text continued on page 27)

THE S SCALE BUFFALO CREEK & GAULEY AND ELK RIVER COAL & LUMBER COMPANY LAYOUT



DRAWN BY STEPHEN M. PRIEST, MMR
USED WITH PERMISSION FROM FEBURARY 2021 *RAILROAD MODEL CRAFTSMAN*
NOT TO SCALE

Above: Consolidation #13 is going about the work of switching the busy sawmill at Swandale, the center of operations on the layout. The structure above the locomotive is the planing mill. The model was recently built from photos of the prototype taken in 1963-64. The sawmill in the distance was featured in the May/June 2020 *GAZETTE*, but since then has been modified to include the covered open-air storage area revealed in some newly discovered photos.

Left: John Phillips captured this classic logging railroad scene of ERC&L Shay #19 getting some much needed attention at the Swandale engine house in 1961. Cody Burdette, who helped tend to the engine, says that the broken wheel in the foreground is from a lumber wagon used at the sawmill, and the long shaft is a driveshaft from Shay #18, an ex-Cherry River Boom & Lumber locomotive used for parts.

Right: The author recreated the John Phillips photo using his model of Climax #4 as a stand-in for the Shay. The broken wheel, driveshaft and orange welding tank in the original photo were included in this reenactment. The engine house was featured in the July/August 2020 *GAZETTE*.

(text continued from page 25)

to design a small layout room in our new home, but it was clear that something was going to have to be eliminated from the "big layout," as the new space measured just 12 x 25 feet.

As it turns out, all I had to do was do what the prototype did, cut the railroad in half! After operating for fifty years, in December 1963, the Rich Run Mine closed. BC&G trains then needed to run only the 9 miles to Swandale, the site of the sawmill. The eastern-most 9 miles of track was no longer used. The geared logging engines continued to run along BC&G track, and then head off into the woods at Avoca. I developed a track plan on two levels with as long a mainline run as was practical in the space available. The focus of the layout is the switching operations at the Dundon interchange, the sawmill at Swandale, and at the log loading site out in the woods. The time period is the summer of 1964, the last summer of steam operations on the BC&G.

Below: Climax #3 has paused where the logging branch meets the BC&G mainline at Avoca Jct. A crewman has gotten down to use the call box on the pole to get clearance to proceed to Swandale. Behind the office building is a company cemetery. A small amount was deducted from each employees' monthly pay for a burial fund. The ERC&L Company took care of every need.

Layout Design Objectives

Four primary and inter-related objectives drove the design of the new layout:

Overall Visual Impact — The environment a layout is in can make or break it. I wanted the new layout to fit comfortably in the new space and for it to present a level of "visual drama." More layout could have been put in the room, but I opted for plenty of open space for viewers and operators. The layout shares the room with a desk, shelves and bookcases so that my collection of memorabilia and reference material is close at hand.

Prototype Fidelity — After researching and modeling the BC&G and ERC&L logging activities for 40 years, I had lots of information about the railroads, the structures and the geography. I wanted to have the new layout be as representative of the prototype as it could be, given its compact size. I knew that significant compromises would be required, but I wanted to include as many prototype-inspired mini-scenes and details as I could. Every structure on the layout was scratchbuilt and represents a prototype structure. Equally important, was to have an operating scheme in which all the trains would be representative of trains that at one time or another ran on the real railroad.

Operating Fun — The track plan and operating scheme were developed simultaneously. This ensured that the locations and sizes of sidings, staging, and run around tracks would accommodate the trains I planned to run. While trains are shorter than on the large layout, and they travel less distance between work sites, operations are fun. Trains on the schedule include the Mack Railbus, the BC&G trains running between the interchange at Dundon and the sawmill, the log trains between Swandale and the log camp at Starcher, and the Climax-powered "steel train" moving supplies for the loggers. At the end of an operating session, time leaps ahead a few years and the Diesel powered coal trains that ran on BC&G trackage when the line reopened under new ownership in 1971 are run.

Photographic Opportunities — Sharing my modeling efforts with others through published photos has long been an enjoyable part of the hobby for me. I plan to continue to share the new layout in this way, and so as I laid out the track plan and scenery, I was sensitive to where the good "photo ops" would be. The layout room is brightly lit to facilitate taking photos without the need for auxiliary lighting.

Construction Techniques And Features

Because we had our new home built to our specifications, I was able to optimize the configuration of the layout room. I had the builder install wall outlets where I wanted and specified one

(text continued on page 29)

Above: While there are no photos showing the complete locomotive, records show that at one point a 3-truck Climax #4 was rostered on the ERC&L. The author built this model of the engine by modifying a Bachmann On30 locomotive. It is shown here with a string of loaded log flats ready to depart for the sawmill at Swandale.

Left: Three truck Shays were the primary engines used on the ERC&L log trains, but a 3-truck Climax was used for this duty on the author's layout. Here Climax #4 has a couple of loaded log cars and the line's ancient American log loader coupled up with one of the two 4-wheel log cabooses on the end. The train will soon depart for the Swandale sawmill crossing the creek on one of the causeway-style crossings.

(text continued from page 27)

circuit on a wall switch which now shuts off power to the layout. I had the builder hang florescent light fixtures to brightly light the layout, carpet the floor and even paint the walls sky blue. I then added the stenciled clouds before starting benchwork construction.

Building a new layout from scratch offered the opportunity to try some of the new materials and techniques that have become available since I started my prior layout 20 years earlier. But I also used some old tech. For starters, I recycled much of the benchwork lumber from the prior layout. Because I had the new layout design well along before tearing down the old one, I was able to cut some of the lumber to length at the old house. This sped up construction of the new layout and allowed me to use superior fully-seasoned older lumber for much of the new supporting benchwork. The Masonite sliding doors installed below the layout, were also moved from the prior layout, as were the hillside profiles attached to the walls. I installed 110-volt power outlets at several locations on the fascia to minimize the need for extension cords during construction and maintenance.

For the sub-roadbed and scenery, I went new tech. For the flat areas, I used

(text continued on page 32)

Right: In the summer of 1964, Mark Metz captured this view of BC&G #13 running tender-first on the return trip to Dundon with just two cars and the caboose leading the way. After the mine closed in December 1963, there was no way to turn the engines, so they ran tender-first half the time.

Below: The author recreated Mark Metz's image on his layout. By sheer luck, the car number on his B&O chip hopper is exactly the same number as the car in Mark's photo, 829117. All of the foliage on the layout is from Woodland Scenics. The dirt road is sifted real dirt. Rock castings were made in aluminum foil molds.

Above: Even though the space for the layout was limited, not every square inch was filled with track, so that the effect of the railroad being dwarfed by the wooded hillside would be reinforced. Here, a worker is busy under the shade of the trees, while the crew of BC&G #14 goes about the job of making up a train for the trip to Swandale. The engine is a modified S Helper Service Consolidation, and the wagon top boxcar was built from a Leigh Valley kit.

Below: In 1971, the Majestic Mining Co. opened a small coal mining operation in Bone Town Gap just west of Widen where the original Rich Run Mine was located. The first locomotive the company used was a 65-ton Whitcomb center cab lettered for the BC&G. The author scratchbuilt the body from styrene, and it is shown here making up a train of empties at the B&O interchange in Dundon, in front of the company store. The caboose was an ex-PM unit.

Right: Because it was easily accessible by a paved county road, the little dairy at Cressmont was one of the most photographed spots on the BC&G. While the Mack railbus known as Motor "A" ceased regular passenger service in the mid-1950s, the author runs his scratchbuilt model of the bus on his mid-1960s era layout. Here the bus has paused to drop off a few parcels and pick up a few cans of milk for delivery to Swandale. The model was built in the early 1990s, but it was recently upgraded with a Tsunami2 decoder and an interior.

Left: Around 1960, the first Diesel arrived on ERC&L property. The 45-ton Plymouth #20 was initially used as a replacement for the Shay on the logging branch, but when the BC&G ceased running Consolidations in 1965, wood chips and finished lumber were hauled to the B&O interchange at Dundon behind the little locomotive. This scene shows the Plymouth crossing the Sand Fork bridge with a short train.

Right: One of the joys the author has had is corresponding with folks who actually worked for the ERC&L Company. Cody Burdette, a Swandale resident and son of an engineer, owned a 1-ton 1941 Dodge flatbed which he used to deliver coal to locals. The author built a model of a similar truck and put it in this scene that includes both Cody and his dog, Chum, at Bower Coal in Dundon. The BC&G hopper was made by S Helper Service.

Above: This view of the layout room was taken from the access in the corner looking over the mountains. The desk and shelves contain models, reference material and prototype memorabilia. The room is brightly lit with ceiling mounted fluorescent lights. The painted sky extends to the ceiling around the entire layout and the floor is carpeted.

(text continued from page 29)

1½-inch extruded foam on top of a lattice of 1- x 2-inch clear pine supported on risers. After some experimentation, I found the noise levels excessive, and so added ½-inch-thick Homasote on top of the foam. I used Woodland Scenics foam risers for the grade between the two levels of the layout. I laid Fox Valley Models' new code .138 S track and turnouts on cork roadbed, laid on the Homasote. I was extremely happy with NCE's wireless DCC on the prior layout, and so simply upgraded my system for the new one.

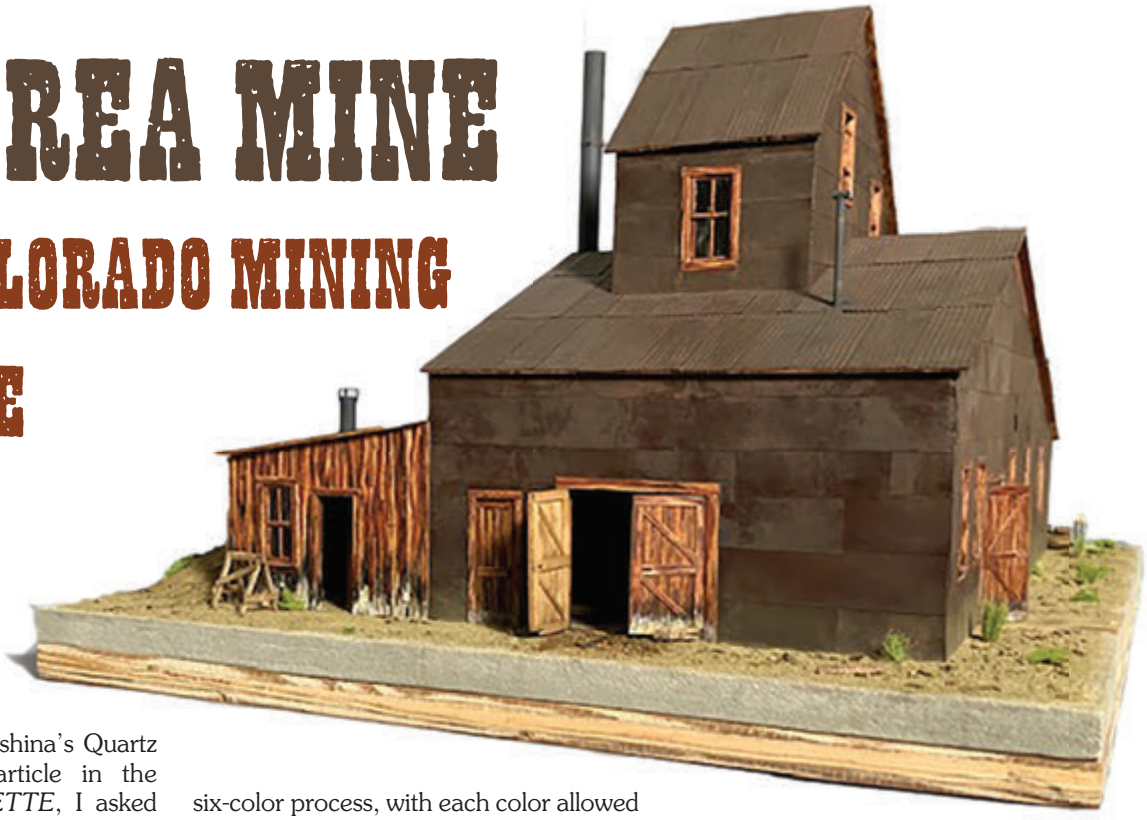
For the steep hillsides, I developed a no-plaster, mess-free technique for creating hard shell. Using hot melt glue, I attached plastic sun-shade screening material to profiles made of ½-inch-thick foam. I then applied a thick layer of Homax brand texture paint that when dried created a surface to which rock castings and a forest canopy were attached. All of the rock castings, polyfiber trees, and clump foliage, and all of the foreground trees were reused from the prior layout.

Conclusion

Forty years ago, I had no way of knowing that a mere 18 miles of railroad plus a logging branch would provide me so many hours, over so many years, of thoroughly satisfying model railroading. Soon I will have been modeling the BC&G for as many years that the prototype operated. So far, my fourth layout has met or exceeded my expectations. I'm so glad the BC&G downsized in 1963, and that I decided to model the shortened BC&G and ERC&L railroads and model them in S scale. While I've made great progress, I have a list of projects that will keep me busy for many more years. What more could I ask of a couple of little railroads?

THE CREA MINE

EARLY COLORADO MINING IN O SCALE



by Lind Wickersham
Photos by the author

After reading Keith Pashina's Quartz Hill Mining Company article in the March/April 2007 *GAZETTE*, I asked Keith and Joe Crea if they had taken measurements of the mine, prior to its collapse. Fortunately, Joe had the detailed information that allowed me to build my O scale model of the Quartz Hill Mine that I call the Crea Mine.

I began by making a building shell from aircraft plywood stained dark brown to darken the interior when viewed through the windows and doors. Before installing the roof, the flooring was modeled where it was going to be visible through the open doors. The floor is board-by-board scale lumber that was distressed by drawing a fine-tooth razor saw at an angle across the boards, and by notching the edges of random boards to show additional wear. I then brushed on Raw Umber acrylic paint, and wiped it prior to drying. Then I followed up with a light coat of Grey acrylic that was also wiped prior to drying. After the floor distressing and painting were completed, the boards were installed using random board lengths.

Before installing the building's metal cladding, the window and door materials were cut and framed using sanded scale lumber, colored prior to assembly and placement on the model. All the windows and doors are made of individual boards, and the doors have doorknobs, face plates, or hand holes for opening the door. Some of the windows were modeled as partially open, and a couple of windowpanes are broken and covered over. The weathered wood is an acrylic six-color process, with each color allowed to dry overnight, prior to applying the next color. The only exception was the final color. Each color was thinly brushed on using quite a bit of water. I started with Titanium White, so the wood didn't show through. The second color was transparent Raw Sienna applied to not completely obscure the white. The third color, Neutral 5, was applied even lighter, allowing much of the transparent Raw Sienna to show through. Burnt Sienna was the fourth color applied, still allowing areas to remain where the previous colors could be seen. The first four colors were applied using a sable #1 brush. The final two colors were applied with very little water, using a Shaper #1/0 brush to cut in sharp edges between the existing colors. The fifth color applied, was Burnt Umber. The final color was Ivory Black and was applied very sparingly.

Kodak Kodalith Ortho 4x5 sheet film was used for window glazing, but unfortunately, the film is no longer available, but an Ortho Litho sheet film manufactured by Vesta is available as a substitute. The boiler and stove stacks were made from Evergreen Styrene tube, with pipe joints scored into the stacks with a fine-toothed razor saw.

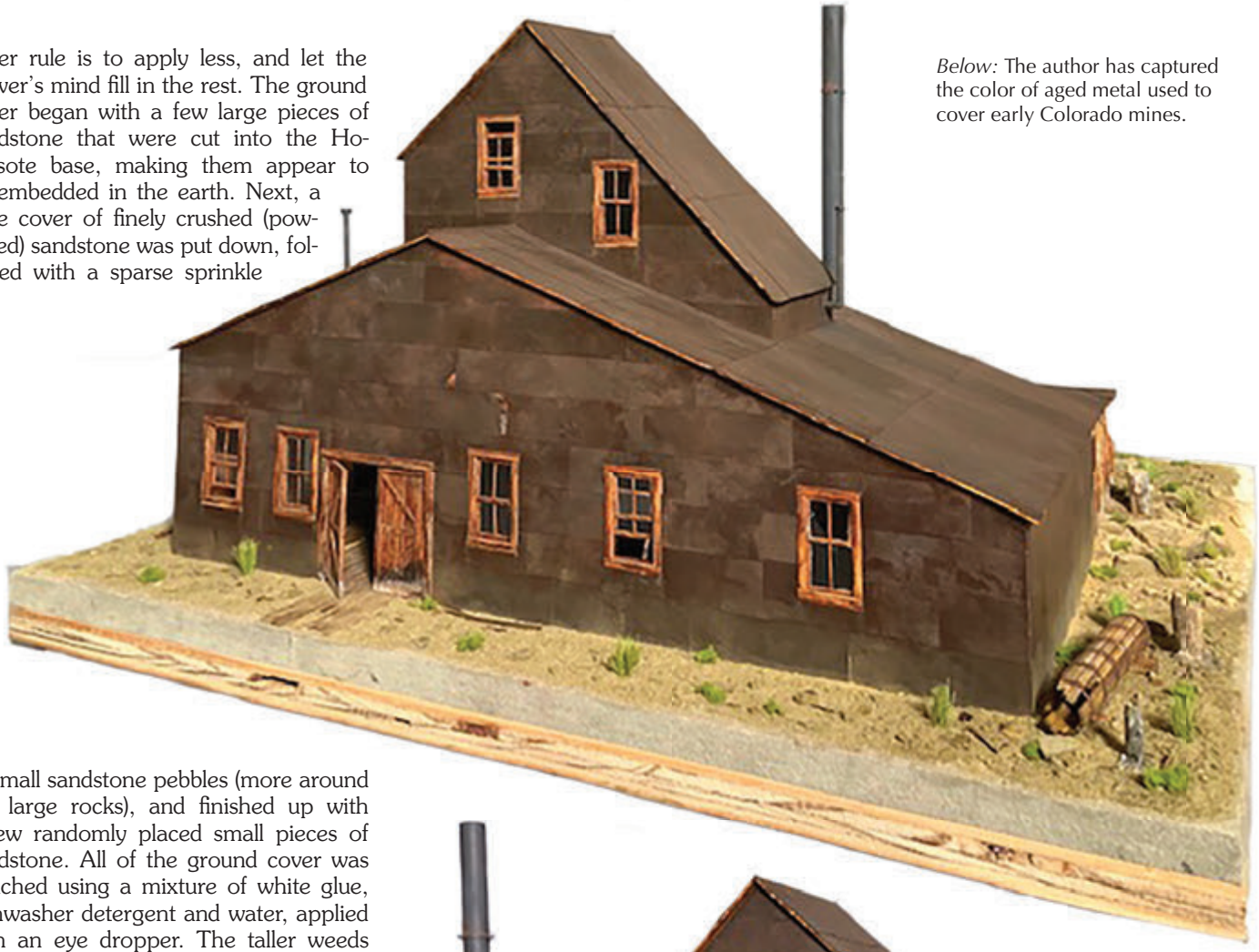
Builders in Scale plain foil was cut into scale 30-inch-wide x 72-inch-long strips for the metal wall cladding, and 30-inch-wide x 96-inch-long corrugated strips for the roof. I first used full strength PC board etchant to remove the sheen from the foil and to provide tooth for the paint. As soon as the metal started to foam in the etchant, it was removed with tweezers and placed in water to stop the etching. After etching, the foil pieces were rinsed in water for 30 minutes. The sheathing was allowed to completely air dry on paper towels, and then wiped on both sides to remove the film left from the etching. Next, I lightly sprayed Rust-Oleum Espresso to one side of the sheathing and allowed it to thoroughly dry. At this point, the sheathing had a slight greyish tint showing through in areas, with the Espresso color providing the majority of the color.

Walthers Goo was used to attach the individual wall sheathing, starting at the lowest part of the wall, and working up to the roofline. The corrugated roof foil was attached in the same manner. I carefully staggered and overlapped the wall panels, and overlapped the roof panels, as in the prototype.

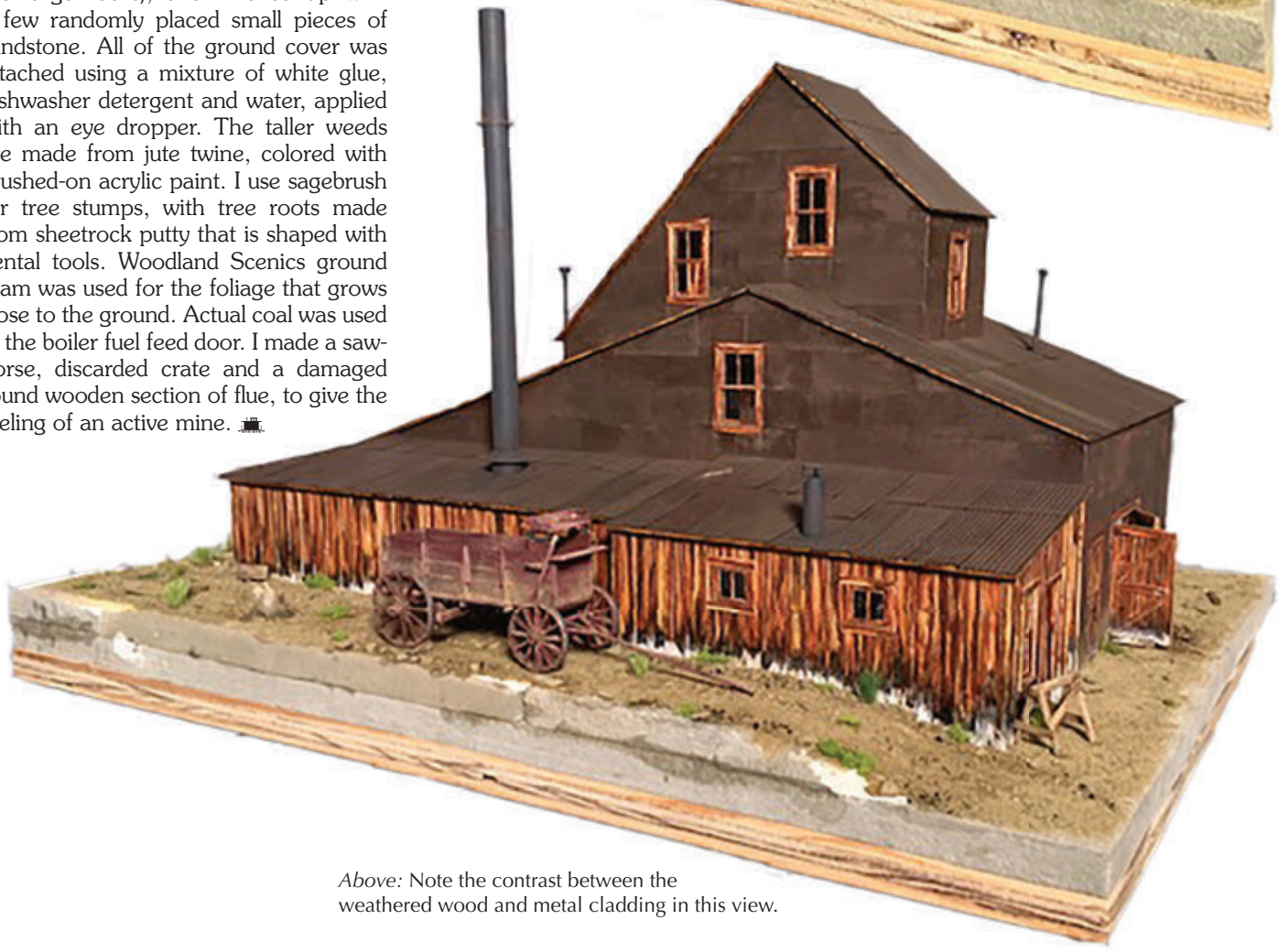
Bragdon Enterprises Dark Rust, Soot and Ash powders were used to complete the iron oxide purple color often seen in Colorado. I didn't apply a fixative or dull coat finish to my model, as it visually erases the subtle chalk coloring. The lower wall sheathing was chalked with a shade matching the ground color, being careful to apply the heavier weathering near the ground level.

First, I try and arrange scenery and ground cover by studying what actually occurs in nature. My second ground

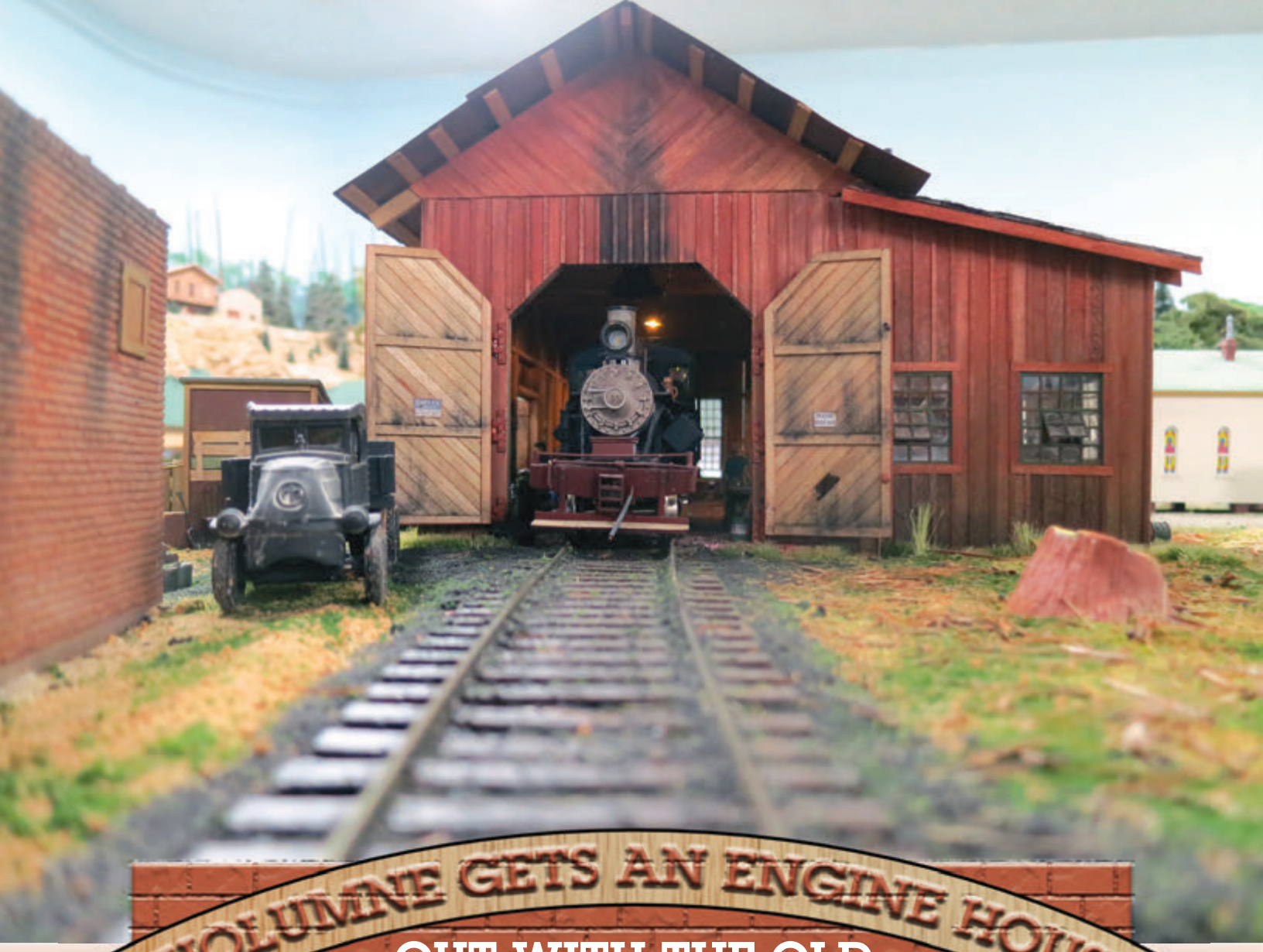
cover rule is to apply less, and let the viewer's mind fill in the rest. The ground cover began with a few large pieces of sandstone that were cut into the Homosote base, making them appear to be embedded in the earth. Next, a base cover of finely crushed (powdered) sandstone was put down, followed with a sparse sprinkle of small sandstone pebbles (more around the large rocks), and finished up with a few randomly placed small pieces of sandstone. All of the ground cover was attached using a mixture of white glue, dishwasher detergent and water, applied with an eye dropper. The taller weeds are made from jute twine, colored with brushed-on acrylic paint. I use sagebrush for tree stumps, with tree roots made from sheetrock putty that is shaped with dental tools. Woodland Scenics ground foam was used for the foliage that grows close to the ground. Actual coal was used at the boiler fuel feed door. I made a sawhorse, discarded crate and a damaged round wooden section of flue, to give the feeling of an active mine.



Below: The author has captured the color of aged metal used to cover early Colorado mines.



Above: Note the contrast between the weathered wood and metal cladding in this view.



TUOLUMNE GETS AN ENGINE HOUSE

OUT WITH THE OLD

by Chuck Lind, MMR
Photos by the author

When I started building my O scale layout, I laid out the Town of Tuolumne with its major buildings, including the sawmill, planer mill, company store, offices and dispatcher offices, along with several company houses. I planned an engine house for my On3 line and figured I had room to add an engine house for my standard gauge section. I located a kit at a train show, built and installed it on the railroad. So far so good. Then I took on the project of building my O scale sawmill which was published in the September/October 2018 *GAZETTE*. When the mill was installed in the town, suddenly the standard gauge engine house didn't look so great anymore.

I removed the old engine house and cut out the Homasote so I would have the track location and a pattern for the area I had to work with. I transferred the outline to a piece of Gator Board. I am not real big on drawing up a full set of plans. Why draw when I can build? Since the sawmill across the pond was of timber frame construction, I decided to build the engine house the same. I figured I could use the jig I made for the layout of the sawmill framing and just adjust the height and length. After figuring its length, I cut a batch of scale 12- x 12-inch scale wood. Then I wire brushed and then stained it. At this point I knew the length, but not the width of my engine house, so by temporarily bracing the sides, I played with them on my base until I got what looked to be the right proportions. I saw that I even had room for a shop area and separate blacksmith area.

I looked at several ideas for the floor and decided on a brick floor. I experimented with some laser-cut bricks, but just couldn't get the look I wanted. I had purchased a mold for making 1:48 bricks from a military modeling site. They were for German bricks but looked like regular bricks to me. I had used the mold for several smaller projects, but nothing like this. I started mixing molding plaster and adding paint to the mix so the bricks in each batch would have a slightly different

Title photo. The standard gauge Tuolumne engine house at "work" on the author's O scale layout.

Above: This mold, designed for military modelers, was used to cast individual brick for the engine house floor. The bricks were cast in colored casting plaster.

Below: The bricks being installed one at a time on the engine house floor.

shade. I laid my track and used some 1/8-inch plywood as the base for my bricks. This would allow the top of the bricks to be level with the top of the track. I drew out the location of the timber frame posts so there would be no bricks in that area. Then the fun began, installing the bricks one by one with my tweezers. Just shy of 7,500 bricks later, the floor was finished, and I still had my sanity. I weathered the floor with various Pan Pastel colors. When satisfied with the results, I sealed it.

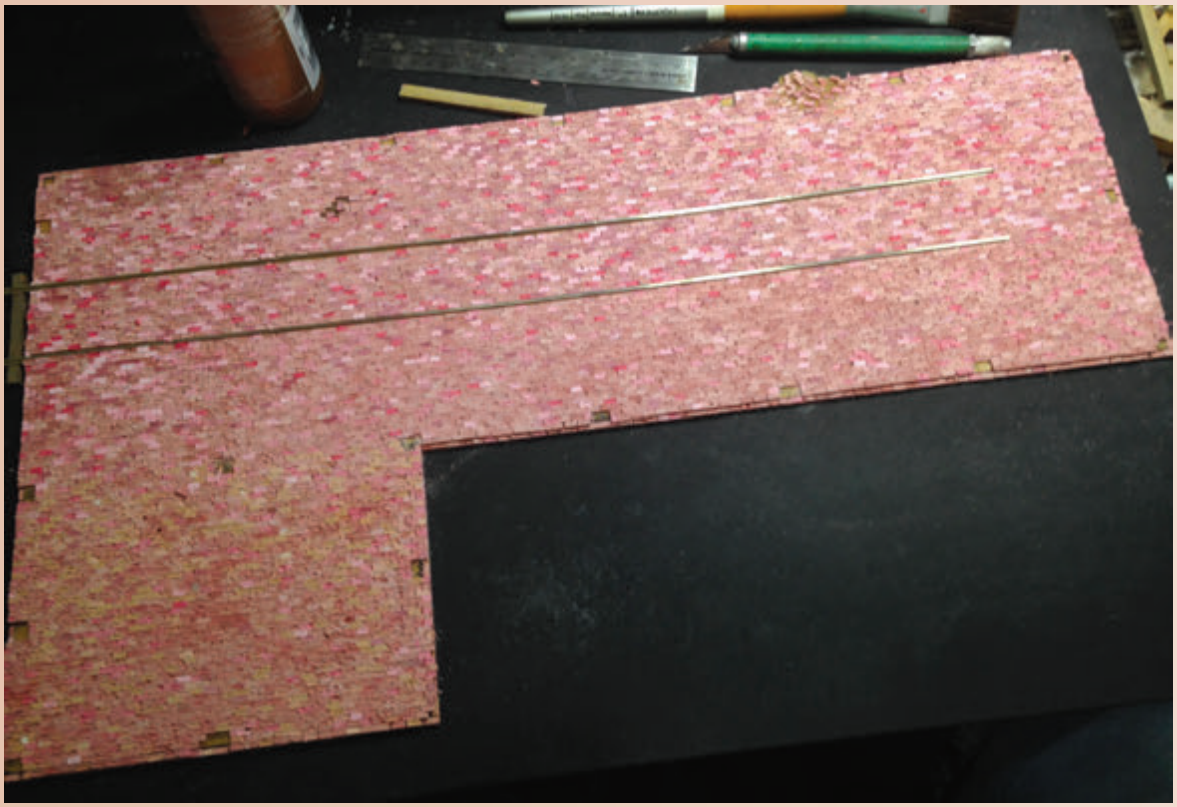
Using my sawmill wall jig, I glued up the scale 12- x 12-inch wood and added the braces. After removing the wall frame from the jig, I decided on using Grandt Line roundhouse windows, then added scale 6- x 12-inch framing for the windows. My decision was to use board and batten for the siding. I cut and distressed scale 1- x 12-inch strips for the boards, and scale 1- x 3-inch strips for the battens. They were stained, and when dry, the boards were laid out and the outside colored with Pan Pastels. At this point the boards were randomly applied to the timber framing. The window trim was added, then the battens were applied. While the walls were still flat, I started using gray and black Pan Pastels to weather the bottom sections of the walls giving them a well-weathered look. I also used the gray and black colors on the upper portion of the inside walls to give the look of smoke built up over the years.

As I stated, I used the Grandt Line roundhouse windows. I wanted some of the windows open, so I figured it would take 2 window castings for each window, but I was wrong. With the open windows you could see the backside of the windows, so now it was 3 windows needed to make each finished window. I didn't want the look of clean windows, so I used chalk on the windows swirling it with a brush dipped in alcohol which gave me the desired effect.

The walls were now glued to the base allowing me to start detailing the interior. I decided to make the area I had planned for a machine shop into a storage area. I had assembled a couple of CHB machine shop kits, but they just didn't show up well enough for all the work put into assembling them. I found a Sierra West casting of an old disused lathe and placed it under one, then I just started going through all my extra castings, painting, weathering and placing them to fill the space.

Wiring was run through one of the wall posts to supply wiring to the inside (using 3-volt LEDs installed in Grandt Line shop lights). I started playing with

(text continued on page 40)



Left: All 7500 bricks in place.

Below: The interior walls were built up with scale 12- x 12-inch beams covered with scale 1- x 12-inch planks. They were colored with Pan Pastels. Then details were added along each wall.

Above: This interior view captures the subtle weathering of the author's model.

Left: The hearth for the open air blacksmith shop is protected by a beat up canvas (tissue paper) tarp.

Above: The author robbed his scrap box to find enough clutter to strew around his engine house.

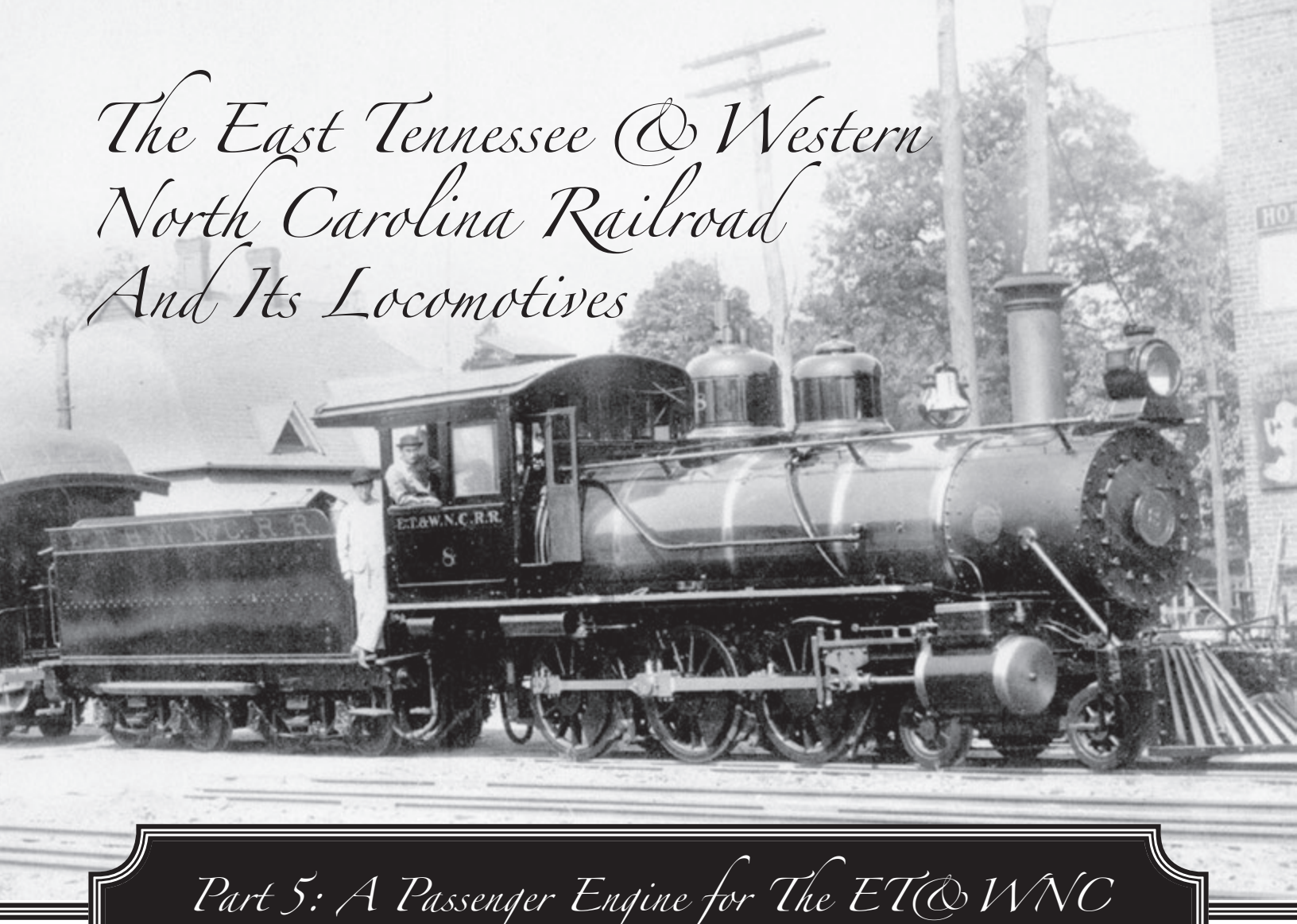
(text continued from page 37)

some angles for the roof and then made trusses for the roof support. The roof was covered with Stoney Creek corrugated roofing, painted and weathered.

The next part of the engine house would be the blacksmith shop. It was going to be an open-air structure, open on 4 sides, with an old weather-beaten tarp hanging to protect the hearth fire from the wind. I built the framework of the structure and glued it in position. Scenery was added along with lots of detail parts, adding life to the area. From there I worked my way around the building, adding the scenery to plant the building into the scene. A pipe rack was built and covered with an old (tissue paper) tarp, weathered and torn showing its years exposed to the weather. At this point my engine house was basically finished. There is a group of us that share our works in progress by emailing photos for comments. A couple answered back — "looks too clean around the outside." They were correct, in looking at old photos, and in books, the engine houses had old parts and clutter everywhere. After talking with some old timers in Long Leaf, Louisiana, they told me that they needed to look in the junk pile for what they needed before they spent money. So, each evening for the next couple of weeks, I would search my detail parts, then paint, weather and place additional details around the outside.

With the 2019 Narrow Gauge Convention in Sacramento, California, coming closer, I needed to figure out how to get my engine house there for the contest. A group of narrow gaugers from Texas decided we would ride the California Zephyr out to the convention. The plan was to make it to Denver and catch the train where the good scenery starts. I constructed a box to hold the model, added handles and anchored the model in place. I should have installed larger handles. I didn't realize that when you arrive in Sacramento, the train drops you off on what seemed to be the main line, a very long walk to the station. My traveling companion (Don Formanek) and I carried the box changing hands often, wishing I had put on larger handles. Another friend, David Fritsche, met us at the station with a very nice cold bottle of water. Winning Third Place Dioramas in the contest made it all worthwhile.

The East Tennessee & Western North Carolina Railroad And Its Locomotives



Part 5: A Passenger Engine for The ET&WNC

by Johnny Graybeal

Title photo: This is as close as we get to a builder's photo for #8. It was not the first of a new design, and the ET&WNC did not elect to have a factory photo taken. Number 8 was called the "Little 8" by the crews, as she was smaller than the later Ten Wheelers. *Photo, collection of Ed Bond.*

The East Tennessee & Western North Carolina Railroad was experiencing a boom in the first decade of the Twentieth Century. After 20 years of very mediocre operations, the stars were finally aligning for the little narrow gauge railroad into the heart of the Blue Ridge Mountains. The freight business was booming, and it seemed that every month there was a new business wanting service from the railroad. With more industry came more people needing to travel back and forth over the line. The automobile was still a novelty in the major cities, so the train was the only reliable way to get around. Railroads nationally were in a Golden Age of service, and the ET&WNC wanted to join in that boom.

It had begun with the purchase of some surplus passenger cars from the Carolina & North-Western and Lancaster & Chester, both narrow gauge lines which had standard gauged by 1902. Five cars were purchased in 1903, which became ET&WNC combine 6, coaches 3, 4, and 7, plus a parlor car called ETHEL. This one purchase almost tripled the ET&WNC passenger car fleet, finally providing enough seats for large groups of tourists who were discovering the scenic beauty of the Blue Ridge Mountains for the first time. In order to provide quick service between Johnson City, Tennessee, and Cranberry, North Carolina, the railroad turned to their main locomotive supplier, Baldwin Locomotive Works, for a dedicated passenger engine. Baldwin promptly offered them a copy of a proven design that had been done for the Nevada-California-Oregon Railroad, drawing number 13 of Baldwin classification 10-24D. This drawing was used to provide locomotives for several companies on both sides of the Rio Grande, with a total of 18 engines being delivered between 1903 and 1925.

The ET&WNC was only 34 miles long. So, #8 with those high (for narrow gauge) 45-inch-diameter drivers could make good time, and the higher boiler pressure (180 lbs.) gave the #8 good acceleration as well. It was found that the locomotive could move a train over the line in less than two hours. Instead of two train sets making their way over the railroad and meeting in the middle,

Above: ET&WNC Vice President George Hardin was very proud of the railroad he managed. He is standing here (left) with #8 very early in her career. The locomotive looks immaculate, a sign of company pride that would be carried on by the employees for decades to come. *Photo, collection of Mary Hardin Cowen.*

Below: Number 8 sits at the Johnson City depot, waiting to pull the fast passenger train to Cranberry around 1908. Passengers stepped off the Southern on the other side of the depot, crossed the platform, and boarded the Narrow Gauge for the mountain resorts. *Photo, collection of Ed Bond.*

#8 was able to run back and forth and make up to two round trips per day with only one crew. This made the passenger timetables look full and busy, but it was really just one train set making multiple runs per day.

The ET&WNC settled into a pattern that lasted for several years. Trains left Cranberry first thing in the morning for Johnson City, and returned almost immediately. The pattern was repeated again in the afternoon, creating an almost commuter train like pattern along the entire railroad. It was very popular with people wanting to do business in one town and then return home in less than a day. The Linville River Railway was running by this time, and they used their Shay to make the 12 mile run out from Pineola to Cranberry twice per day, mostly for the tourist traffic. Newspaper accounts from that time suggest that the LR train was often tardy in getting to Cranberry, but there was always another train to Johnson City a few hours later to make a connection.

Above: Number 8 derailed her tender at the Cranberry wye in December 1912. ET&WNC engineer Chester Ford had just gotten married and he and his wife Corrie were leaving on their honeymoon. He helped re-rail the tender while she took the photo. She was an avid photographer. *Photo, collection of Cy Crumley.*

Right: Number 8 leads a passenger train westbound down the Doe River Gorge between 1915 and 1917. This is one of the few photos looking down on a train, and the vastness of the Gorge makes the train look like a model. *Photo, collection Tweetsie Railroad.*

This pattern continued even after the Linville River Railway was purchased by Cranberry Iron & Coal in April 1913. Track gangs spent the next few years re-building this common carrier logging line to the higher standards of the ET&WNC. A tourist enclave existed at Pineola and another resort was at Linville, just two miles by track from Montezuma. Well to do tourists enjoyed riding in the parlor car AZALEA, which was purchased in 1912 after the ETHEL was destroyed in a coach shed fire in 1907. Beginning in late 1915, the LR began an extension to Shulls Mills in Watauga County, to serve a sawmill there. This new construction

took over a year to be fully completed, and while that was underway, First Class run through passenger service began to Pineola in 1917. Adding 12 more miles to the trip reduced the number of trips that could be made per day, but it was a great improvement over the slow LR mixed train. First Class service would be extended to Shulls Mills in the spring of 1918.

This put the combined ET&WNC/LR passenger train running 56 miles each way, a far cry from the 34-mile-long ET&WNC. An entire day was required to make the round trip. Add to this the fact that the new line crossed the Eastern Continental Divide not once, but twice, between Montezuma and Shulls Mills, incorporating several miles of 4 percent grade, and it becomes clear why the train was taking much longer to make the trip over the whole railroad system. The ET&WNC purchased a three car set of new enclosed vestibule passenger cars from American Car & Foundry's Jackson & Sharpe plant in November 1917. Built to visually match the AZALEA, these cars brought true First Class service to the mountains. They were significantly heavier than a typical narrow gauge passenger car, incorporating steel frame construction with wood sheathing over the frame. There are photos of #8 pulling the new train set but it must have been a strain on the locomotive, as newer larger Ten Wheelers were assigned the long distance trains.

The Linville River Railway completed its final extension in early 1919 to Boone, North Carolina. This became the eastern end of the narrow gauge system. Boone

(text continued on page 47)

East Tennessee and Western North Carolina Railroad Company

TIME TABLE No. 74

In Effect 7:30 a. m., Friday, October 1st 1915

CENTRAL STANDARD TIME

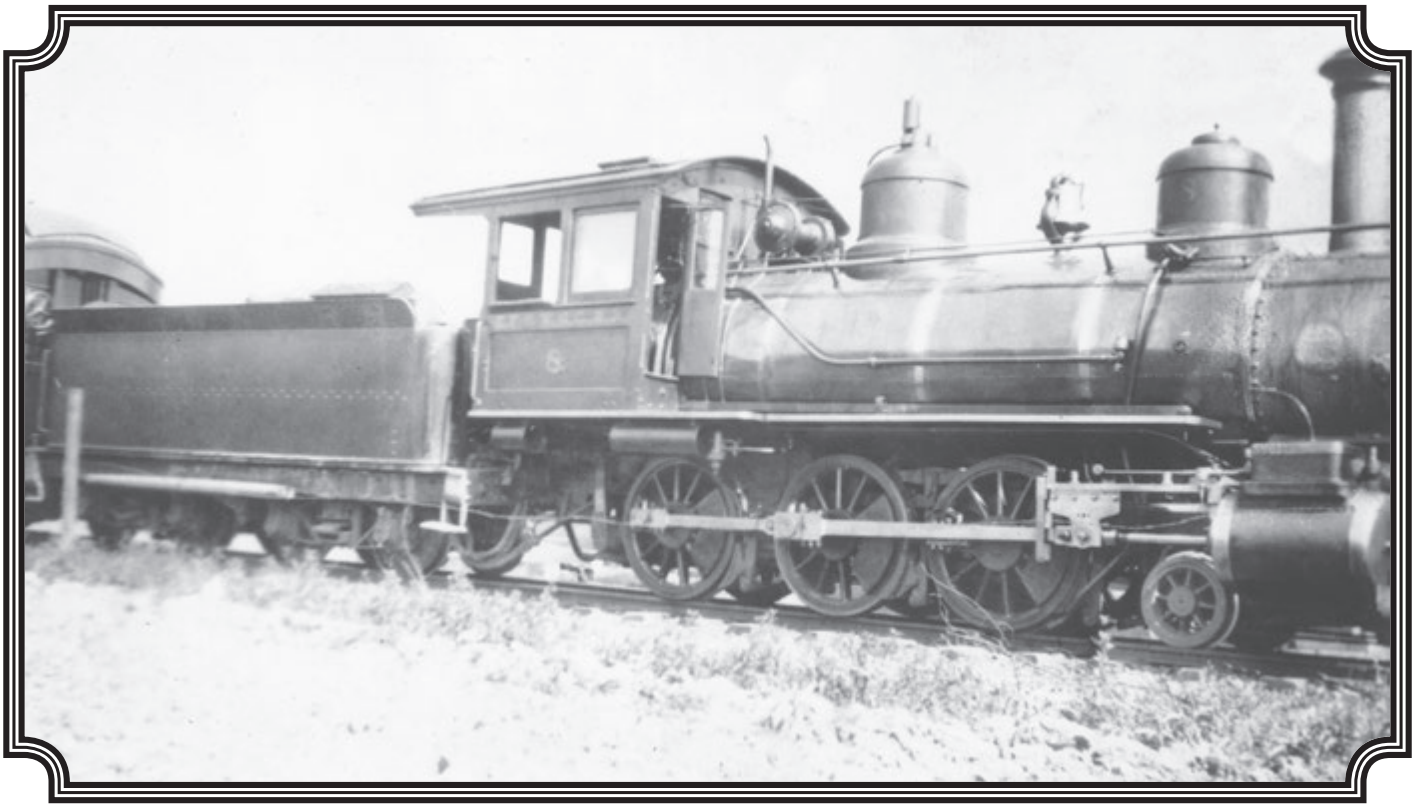
EASTWARD			STATIONS		WESTWARD		
SECOND CLASS	FIRST CLASS				FIRST CLASS		SECOND CLASS
No. 6	No. 4.	No. 2			No. 1	No. 3	No. 7
A. M.	P. M.	A. M.	Lve.	Johnson City Arr.	A. M.	P. M.	P. M.
7.30	3.15	10.30		Milligan College f	9.20	3.00	6.45
7.50	3.30	10.45		Watauga Point f	9.02	2.42	4.25
7.56	3.35	10.50		Sycamore Shoals f	8.55	2.35	4.15
8.00	3.38	10.53		**Elizabethton**	8.51	2.31	4.10
8.45	3.45	11.00		Coal Chute	8.45	2.25	3.45
9.00	3.50	11.05		Valley Forge f	8.40	2.20	3.30
9.10	3.53	11.08		Hampton	8.34	2.14	3.20
9.25	4.00	11.15		Pardee Point f	8.30	2.10	3.10
9.35	4.10	11.25		Blevins	8.23	2.03	2.55
10.00	4.20	11.35		White Rock f	8.15	1.55	2.45
10.06	4.25	11.40		Crabtree f	8.11	1.51	2.30
10.16	4.32	11.47		Roan Mountain	8.05	1.45	2.22
10.35	4.38	11.53		Shell Creek	8.00	1.40	2.15
10.48	4.43	11.58		Elk Park	7.54	1.34	2.00
11.30	5.05	12.20		Cranberry Lve.	7.40	1.20	1.40
11.50	5.15	12.30	Arr.		7.30	1.10	1.20
A. M.	P. M.	P. M.			A. M.	P. M.	P. M.

F—Flag Station.
First Class trains run daily.
Second Class trains run daily except **Sundays.**
Trains 6 and 7 carry passengers, but are slow, mixed trains.
Trains 6 and 7 carry **Explosives** on Thursdays.
No Train Must Leave a Station Following Another Train Closer Than 5 Minutes.
West bound trains have right of track over trains of same or inferior class.
No train must exceed a speed of 5 miles an hour between Y and water tank at Cranberry.
No train with freight cars must exdeed a speed of 25 miles an hour, anywhere on line, or 15 miles an hour in Gorge or on State Line Hill
If schedule seems too fast in bad weather use your own judgment as to speed.
Safety First in All Cases.

GEO. W. HARDIN, V.-P. and Supt.

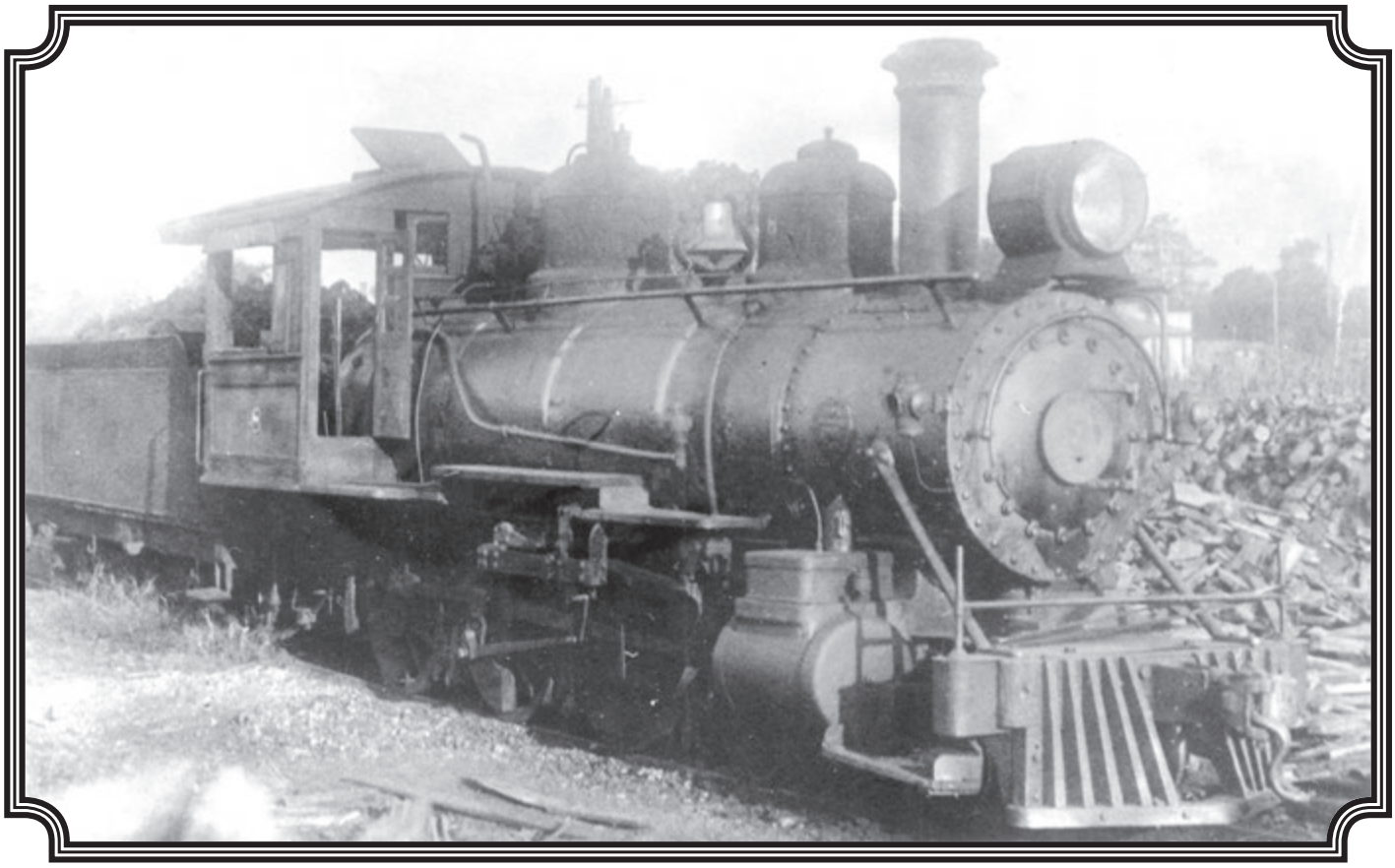
Right: This timetable from 1915 is typical for the first decade of service for ET&WNC #8. Two round trips were run each between Cranberry, North Carolina, and Johnson City, Tennessee. This averaged out to about 18 mph, counting station stops, between the two points, meaning the engineer had to work hard to make good time over the railroad, in good weather and in bad.

Left: Number 8 and a short passenger train sit at Newland, North Carolina, on the Linville River Railway part of the system around 1917. Crews were proud of their work and never hesitated to pose for a photo with their equipment. *Photo, collection Gerald Ledford.*



Above: Number 8 is shown here after the bell and sand dome were switched around in 1915. The drivers appear to be fairly light weight, indicating that the locomotive was well balanced and built for speed, not pulling power. The jacket bands and cylinder heads were polished brass. *Photo, collection Mike Dowdy.*

Below: The ET&WNC purchased an all vestibule passenger car set from AC&F in November 1917. The full set plus #8 and the AZALEA parlor car sit on the coach shed track around 1918. These heavy cars proved to be too much for the small Ten Wheeler. *Photo, Mike Hardin Collection.*



Above: Former ET&WNC #8 underwent several modifications during her years at Gray Lumber Company in Waverly, Virginia. The running boards were changed to allow for installation of the Walschaerts Valve Gear, replacing the Stephenson originally installed. Marker lights on the smokebox were added, a one-of-a-kind homemade 3-chime whistle, as well as a very unique front coupler. *Photo, collection Doug Walker.*

(text continued from page 45)

had been trying to get rail service for 40 years and was excited about all the business that would come to the town via the train. The original schedule had the train leaving Boone first thing in the morning heading to Johnson City, returning late in the afternoon. In June, a second train was added, leaving Johnson City in the morning running to Boone and returning late in the day. Number 8 was assigned to this second shorter train, which was usually just a combine and a coach. Unfortunately, the Town of Boone at that time could not support a second train and it was dropped after only a few months. For the first time in 13 years, #8 was out of a job.

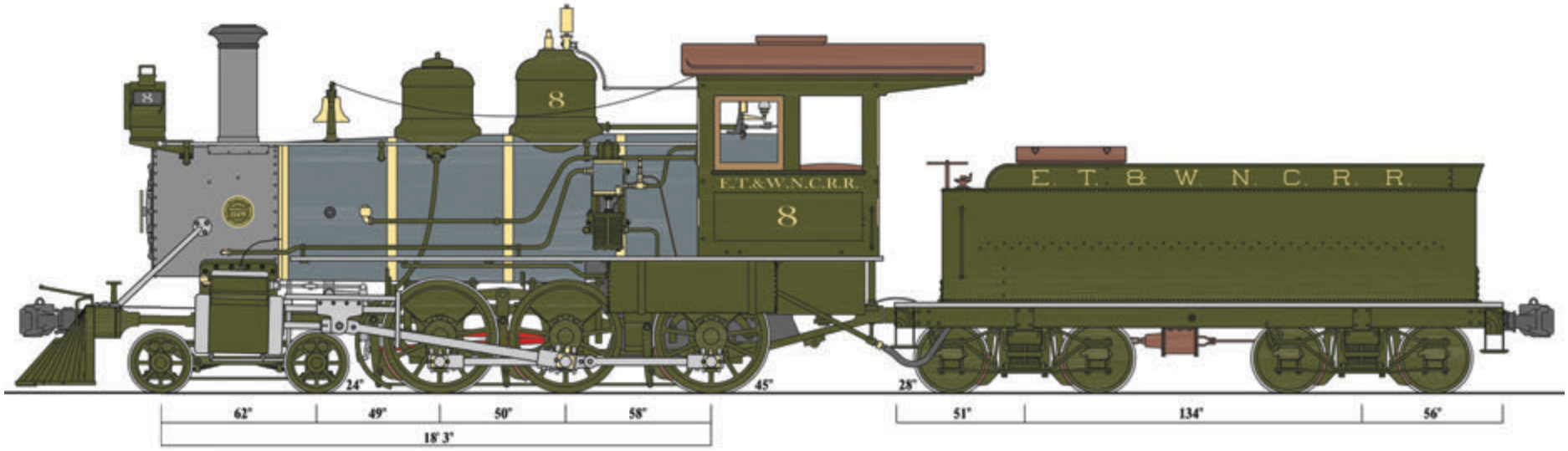
The ET&WNC had a dedicated coaling facility called Coal Chute just east of Elizabethton. ET&WNC coal chute records after 1919 still exist and are available for study. Those monthly reports show how much coal each locomotive received each day as it passed by. Number 8 is shown as taking coal only three times in the entire year of 1920 and does not take coal again until 1924. It is possible that the locomotive worked on the Linville River side of the system but that is doubtful, as all of the LR mileage during this time was mixed train mileage, which #8 was not designed to handle. During this time someone built a homemade whistle for #8, consisting of three metal tubes, which undoubtedly made a unique sound when blown. The ET&WNC initiated a commuter service between Johnson City and Elizabethton in July 1924. A gasoline powered jitney coach was to be the main power for this run, but a locomotive and train often filled in due to breakdowns or high demand. Number 8 did pull a few of these trains, but even before the service ended in January 1925 due to the opening of a competing paved highway, #8 had been sold.

The ET&WNC sold #8 in October 1924 to Gray Lumber Company in Waverly, Virginia. At first glance that seems odd, but Gray Lumber owned other Ten Wheelers so #8 fit right in. The purchasers even sent after the unique whistle, which the crews had kept in Tennessee. Number 8 served in obscurity in Virginia for the next three decades. It is not known exactly when she went out of service, but she was still around in the mid-Fifties, when railroad fan Doug Walker was able to save the throttle before the locomotive was scrapped. The number plate was preserved as well by H. Reid and is now in a private collection.

The "Little 8" had a profound impact on the ET&WNC. The locomotive gave the company the ability to cater to passengers in a timely and efficient manner. The 4-6-0 wheel arrangement proved to be a perfect match for the grades and speeds of the ET&WNC, and all of their new purchases in the years to come would be Ten Wheelers. She was the last ET engine to be sold to another company for further use as long as the narrow gauge ran. Considering that she lasted until the 1950s, it is a testimony to the strength and "spirit" of a locomotive. The ET&WNC old timers remembered her fondly.

East Tennessee & Western North Carolina #8

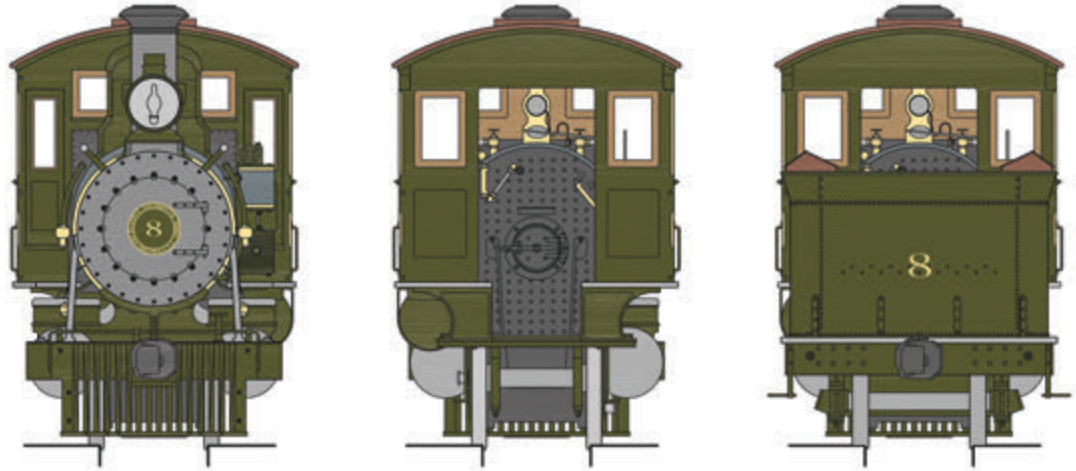
DRAWN BY DAVID FLETCHER
SCALE: 3/16 INCH = 1 FOOT

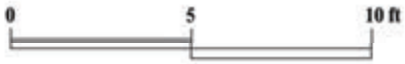


EAST TENNESSEE & WESTERN NORTH CAROLINA R.R. Co. No. 8

BALDWIN CLASS 10-24D 54, DRAWING 13
CONSTR No. 31479 - 1907
TENDER - 8 WHEEL, TENDER FRAME 290, BILL 811 2500 GALS
36" GAUGE
LIVERY - OLIVE GREEN & GOLD, NO LINING

DRAWING RECONSTRUCTED FROM ORIGNAL BALDWIN DRAWING -
ERECTION CARD #5975, MAY 1906, ED BOND COLLECTION
TANK CARD #2091, PRIVATE COLLECTION



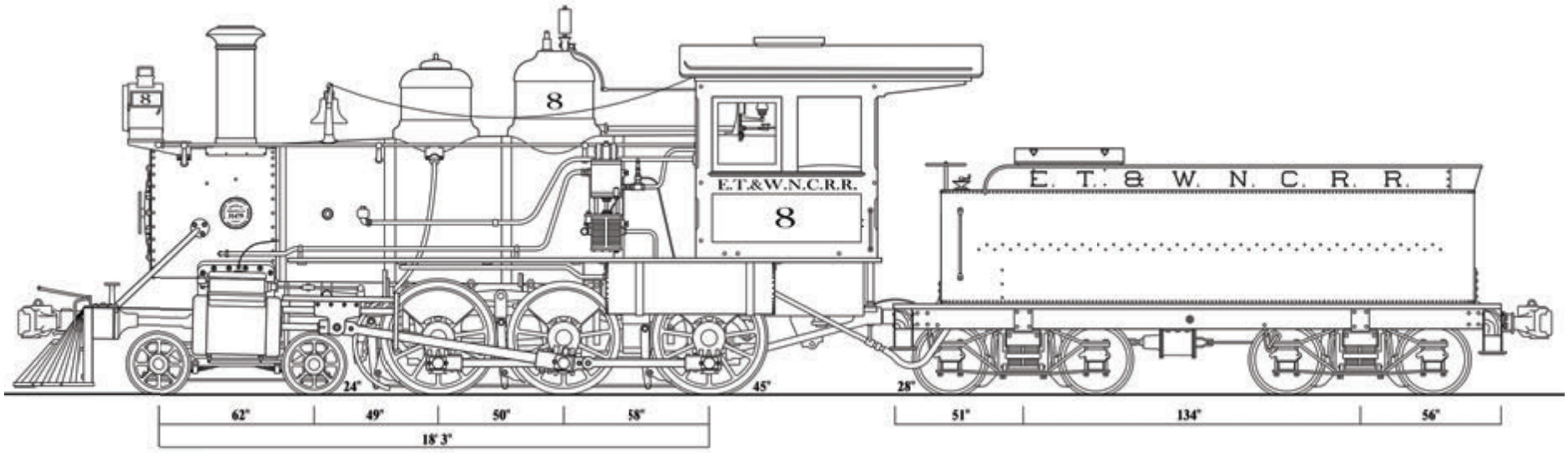


SPECIAL THANKS TO RICHARD WICKETT AND JOHNNY GRAYBEAL FOR DATA ASSISTANCE

DAVID FLETCHER 2020

East Tennessee & Western North Carolina #8

DRAWN BY DAVID FLETCHER
SCALE: 3/16 INCH = 1 FOOT



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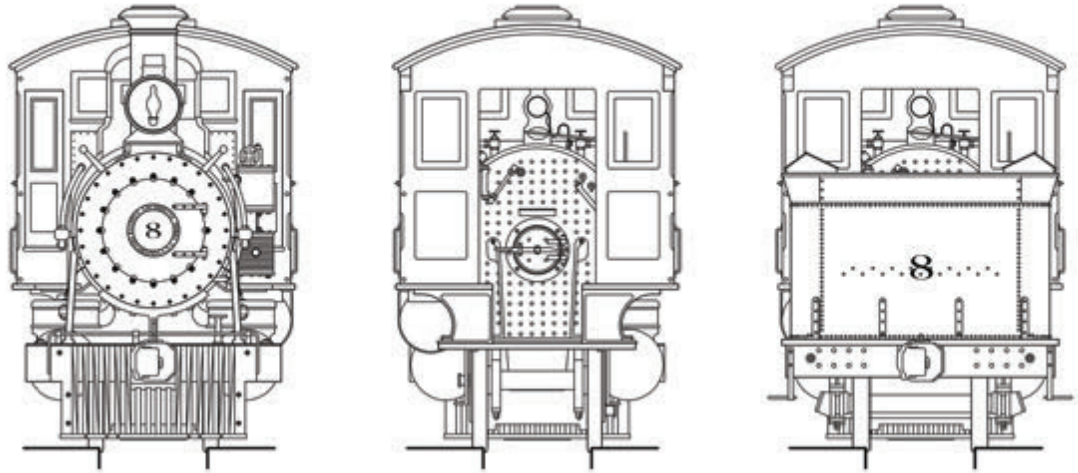

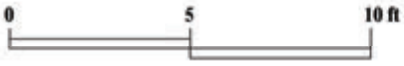

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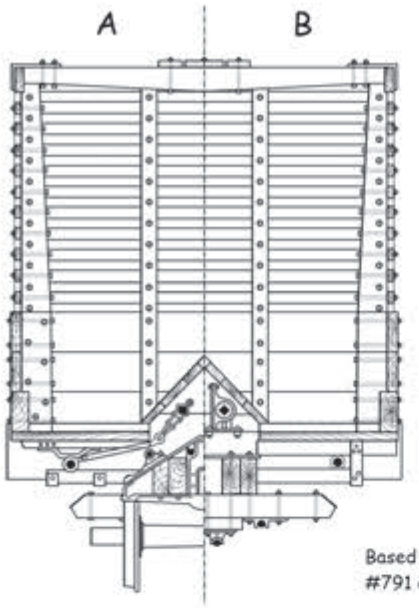
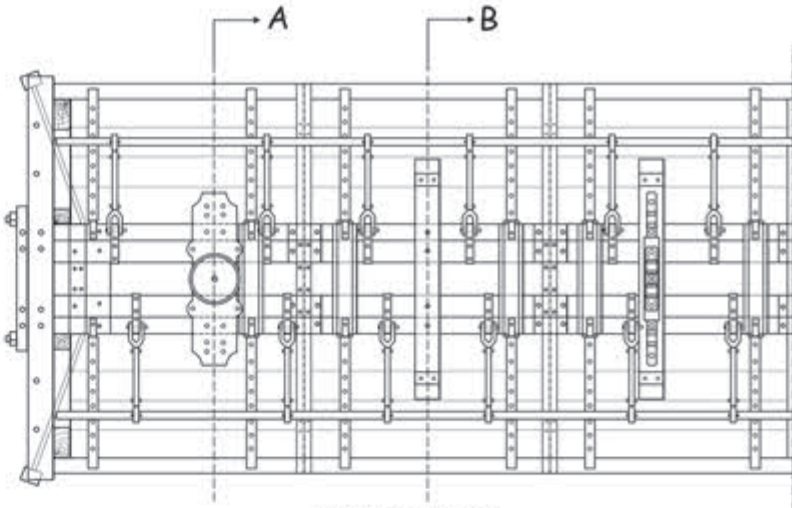


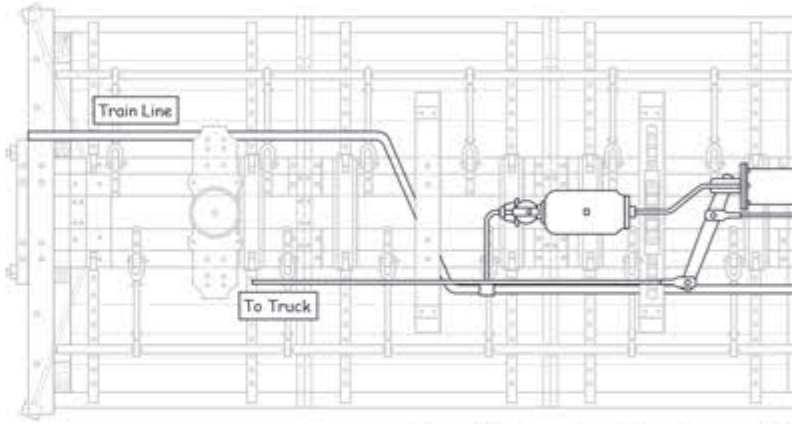
Based upon D&RG shop drawing #791 drawer 10 of 12/21/1905.



Bottom Up View

Painted Prince's Mineral brown with exposed metal parts painted black and lead white lettering.

10 FEET 1/4 INCH = 1 FOOT



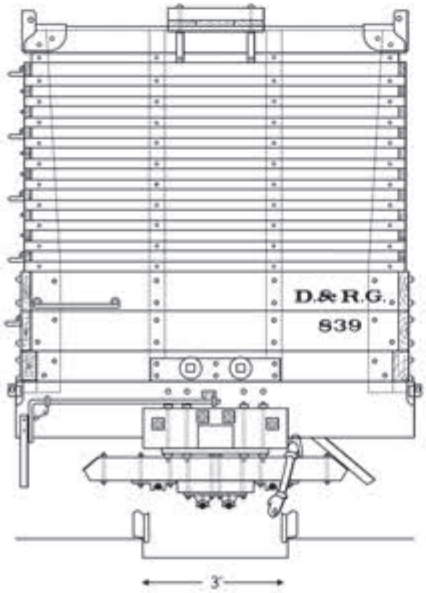
Hypothesized split valve combi

DRAWINGS BY ROBERT STEARS © 2021 SAN JUAN MODEL CO.

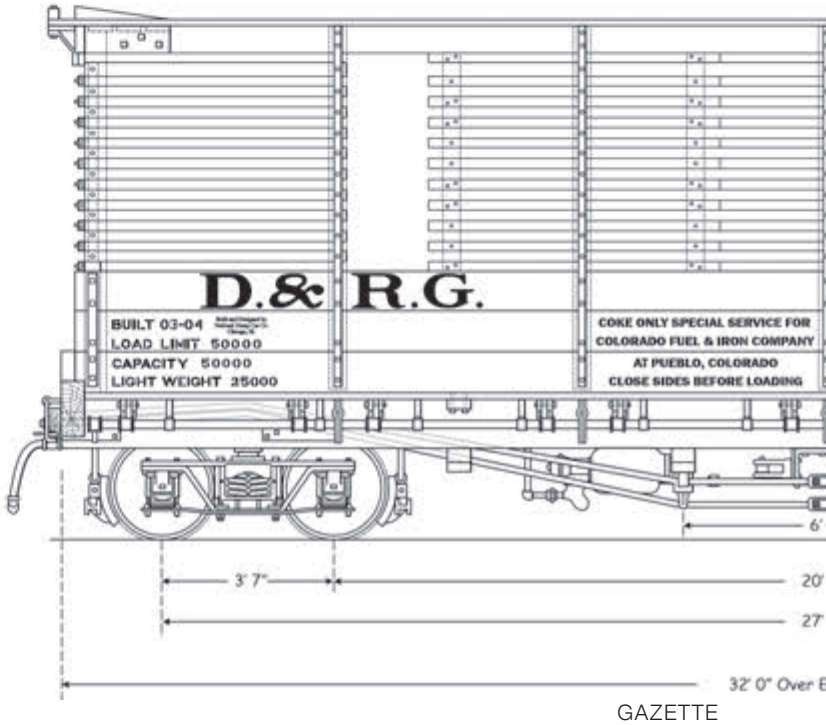
Coke is a gray, hard and light porous fuel with high carbon content and few impurities produced by heating coal or oil in the absence of air (a destructive distillation process).

Coal is heated in a closed oven until the low temperature gases and water are removed. Coke "Beehive Ovens" were a common sight along the D&RG system and a critical product used in iron smelting and in the blast furnaces of The Colorado Fuel & Iron Company in Pueblo, Colorado.

Coke is a bulky but light product which was large enough in unit size not to fall through the slatted sides of the coke racks.



A End

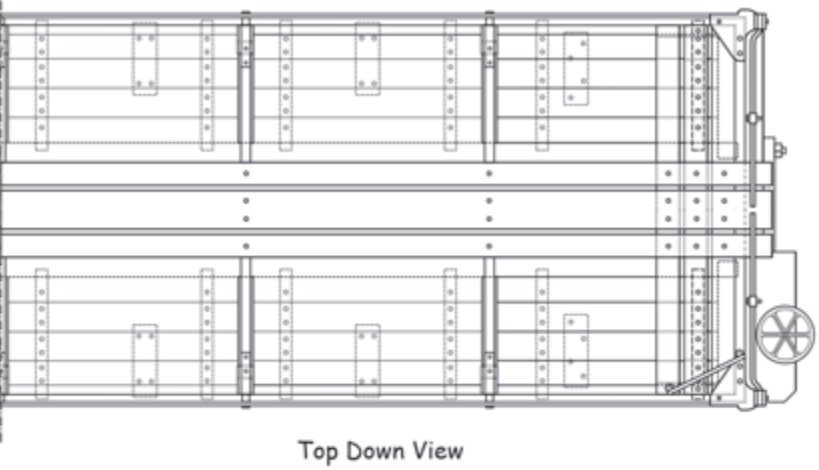


Denver & Rio Grande
Narrow Gauge Drop Bottom Dump/Coke Car #839

In March 1904 the D&RG received 100 drop bottom dump cars with end and side coke racks. The coke racks raised the sides of the cars up to the height of a narrow gauge box car. Since the cars were loaded from above, there was no roof. A roof walk allowed brakemen to cross between cars. Sliding side panels also allowed the cars to be loaded from the side as required.

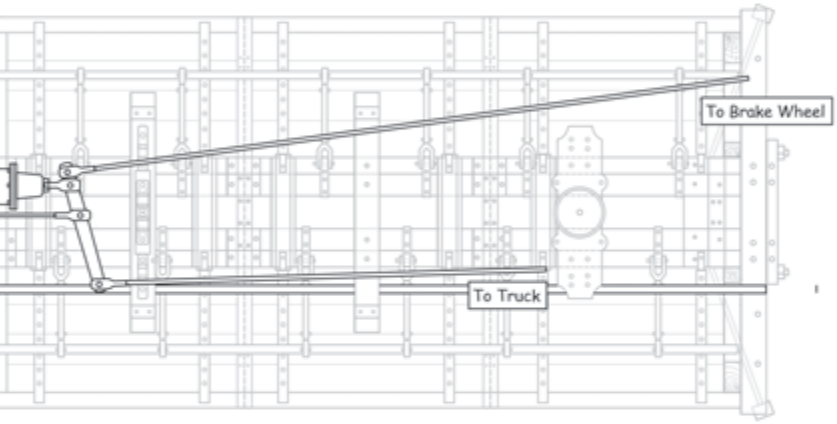
The drop bottom doors were operated by a very complicated system of five linked levers. The doors were hinged at the center of the car with the operating mechanism located centrally within an angled recess. Operating handles were at the B end of the cars with long extension rods which could be operated from the roof walk. Moving each of large B end handles would turn a 2 inch square shaft running the length of the car, which moved a complicated roller along a cam attached to the bottom of the car. Rotating the shaft moved the cam outward and raised the door. The door was held up by a rachet mounted on the B end of the car. The dump doors were opened by pulling up on a pair of handles on wires attached to the pawl of the rachet. Releasing the pawl by pulling up on the end wires allowed the doors to open by gravity. The opening of the dump doors was stopped by wood beams attached to the underframe.

Beginning in 1918 the coke racks were removed, extra side and end boards added and the opening mechanisms simplified and moved to the outside.



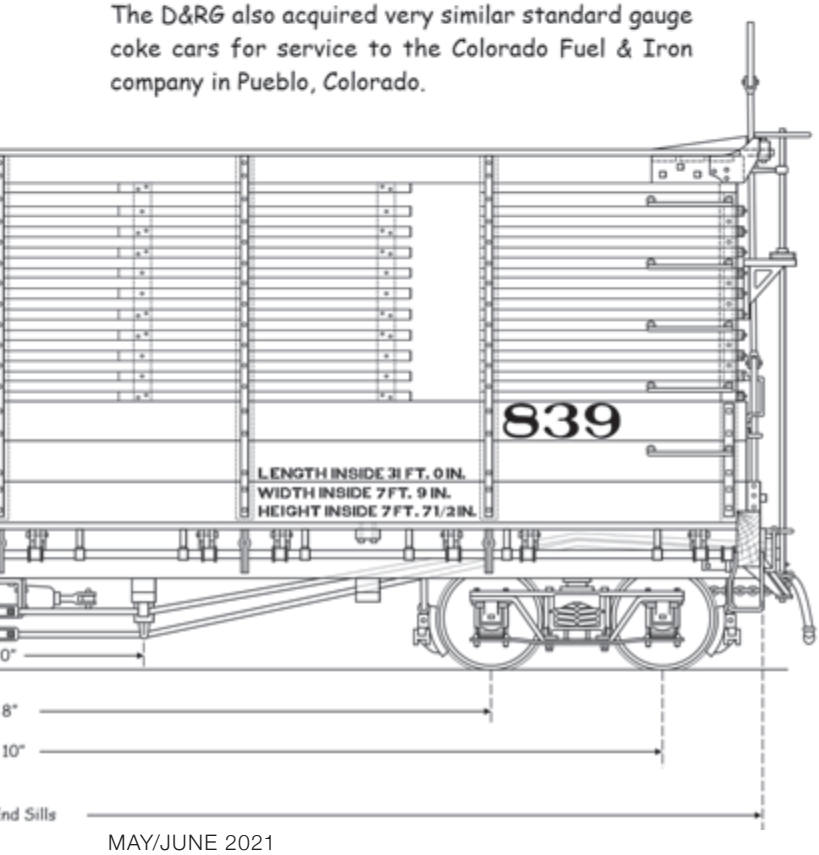
Top Down View

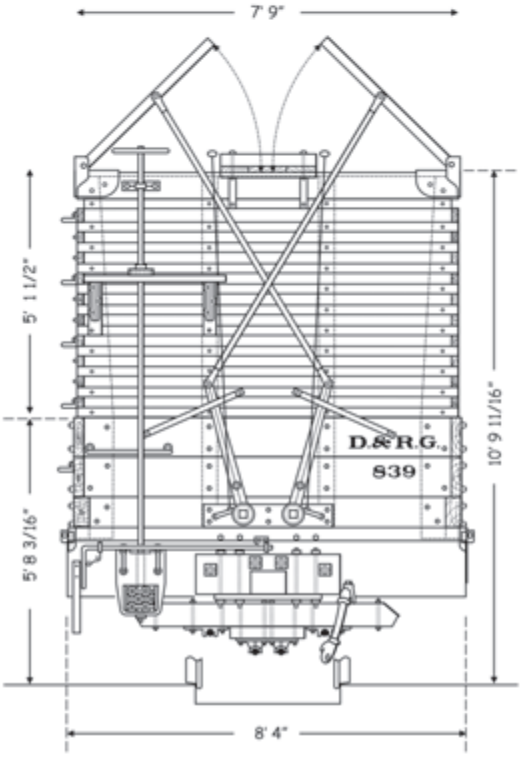
The D&RG acquired 100 narrow gauge coke cars numbered 800-899 in March 1904 from The National Dump Car Co. of Chicago, Ill.



nation air brakes arrangement

The D&RG also acquired very similar standard gauge coke cars for service to the Colorado Fuel & Iron company in Pueblo, Colorado.





B End

GIBSON LOGGING SPEEDERS

"BUILT FOR LOGGER'S USE — TO STAND LOGGER'S ABUSE"

by Peter J. Replinger
Photos from the author's collection

In 1933, Harry Gibson formed the Gibson Manufacturing Company in Seattle, Washington, to build large speeders capable of hauling large crews of loggers out into the woods. Previously he had worked as master mechanic for Weyerhaeuser Timber Company at their large logging operation at Vail, Washington, where he had seen the value of large fast crew speeders. He knew that he could build a better product than those currently being offered at the time, primarily the M.A.C. (Motor Appliance Corporation) and speeders built by Skagit Steel and Iron Works of Sedro-Wooley, Washington, starting in the 1920s. Even though it was in the midst of the Great Depresstion, he knew that logging companies at this time were looking at ways to cut costs. Previous to the design of his new machines, logging outfits had to haul men going out of camp to the logging sites in either coaches, a "mulligan" car, or even on flat cars pulled by a locomotive.

Initially, Gibson offered a 12-foot long, 30 man, a 14-foot long, 40 man, and an 18-foot long, 55 man speeder. The 18 footer was also fitted with an arc welder and air, and marketed as a portable machine shop. The 12- and 14-foot models came equipped with a 55 horsepower Ford 4 cylinder engine, and the 18-foot model came with an 85 horsepower V-8.

To compliment the speeders, Gibson also produced trailers of identical construction to double the seating capacity. Some of the sales literature claims a sale of a 100 man speeder, while what was actually sold was a 50 man speeder and a matching trailer. The speeders and trailers both came equipped with air, as well as hand brakes.

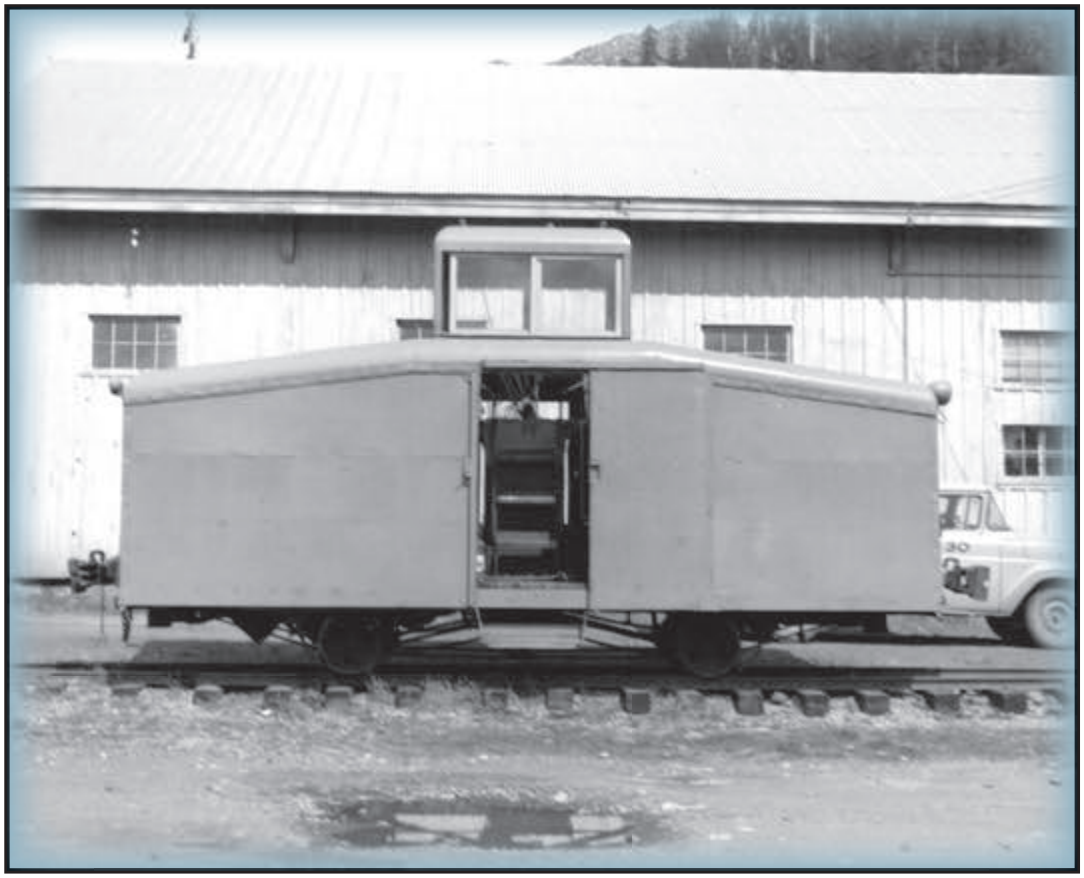
(text continued on page 57)

Below: Until the advent of large speeders, loggers were transported into the site in coaches or "mulligan" cars. This photo was taken in the 1920s and shows a crew getting ready to travel to a logging site on the Simpson Logging Company. *Photo by Clark Kinsey.*

Above: A new Gibson speeder and trailer on the Weyerhaeuser's Vail operation. *Photo, Weyerhaeuser Archives.*

Left: A short version of a Gibson speeder on the Weyerhaeuser's Longview operation.

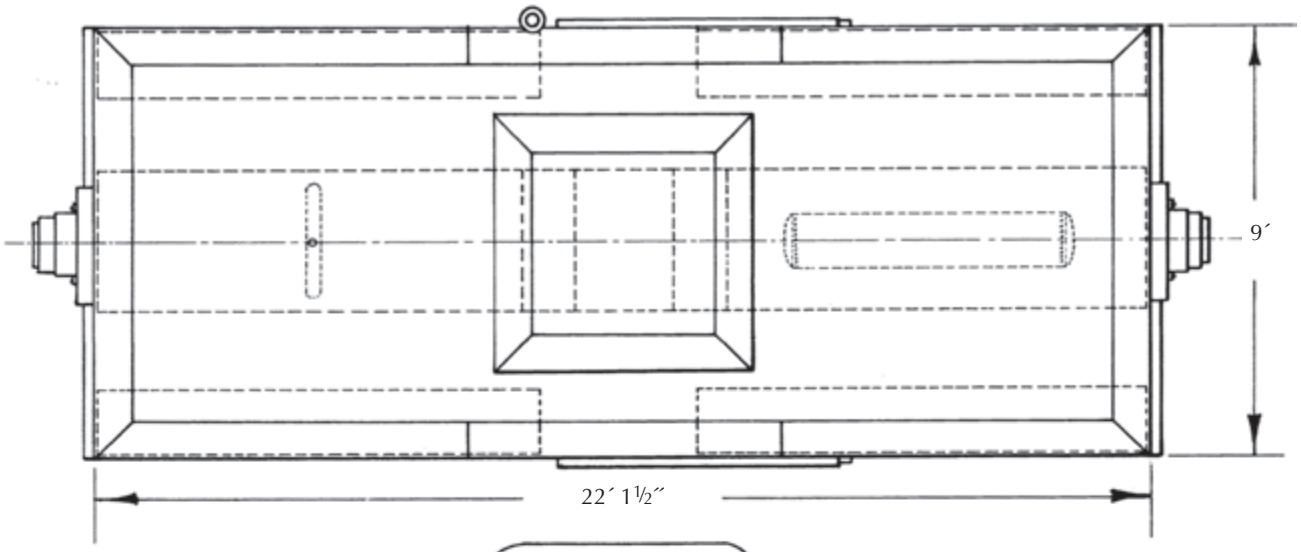
Above: A cupola model Gibson on the St. Paul and Tacoma Lumber Company near Lake Kapowsin, Washington, in 1947.

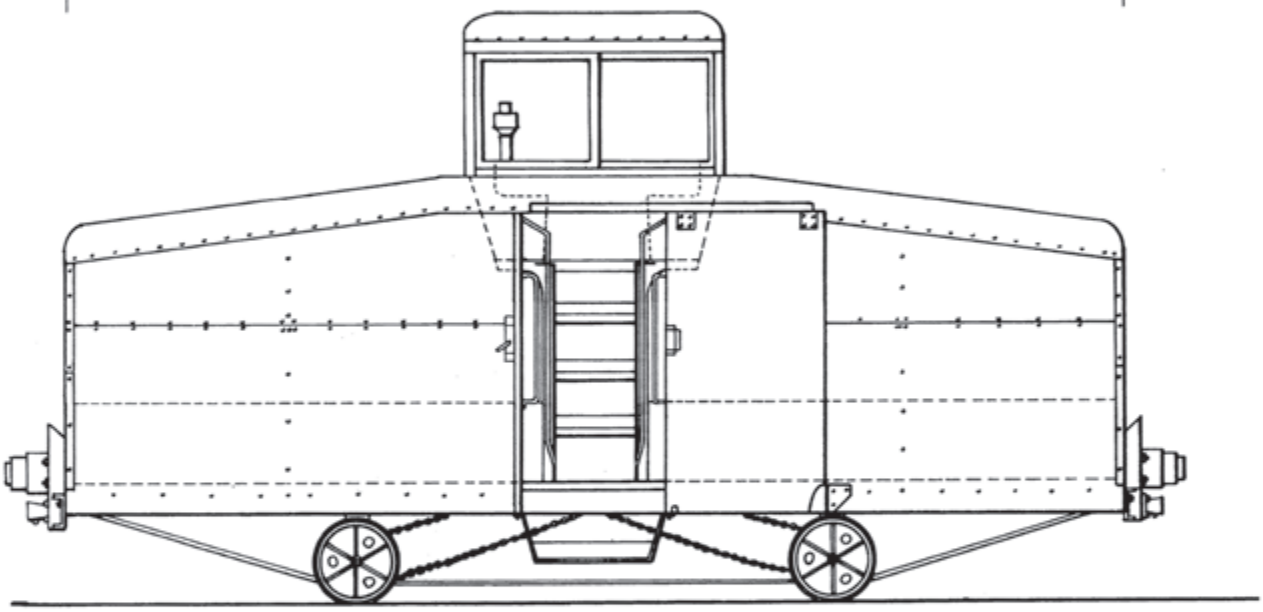


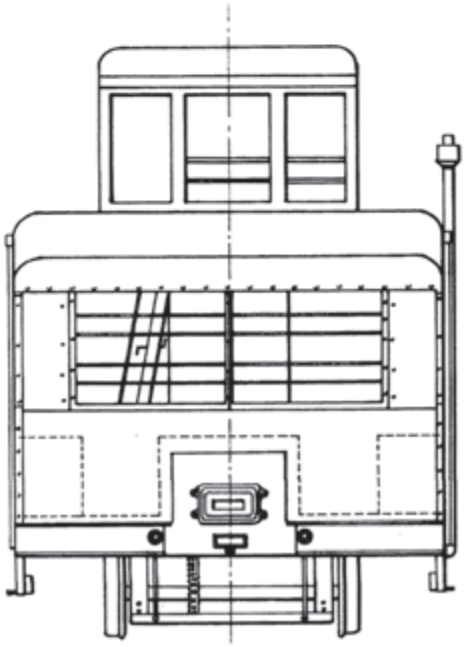
Right: This Simpson cupola type Gibson was photographed at Camp Grisdale in 1963. It served as the Grisdale switch engine until 1985.

Above: This Simpson cupola type speeder had a head on collision with a gravel train in 1948. *Photo, Simpson Archives.*

Below: This Gibson speeder was built for Canadian Forest Products in 1946, and was considered the Cadillac of all Gibson speeders.

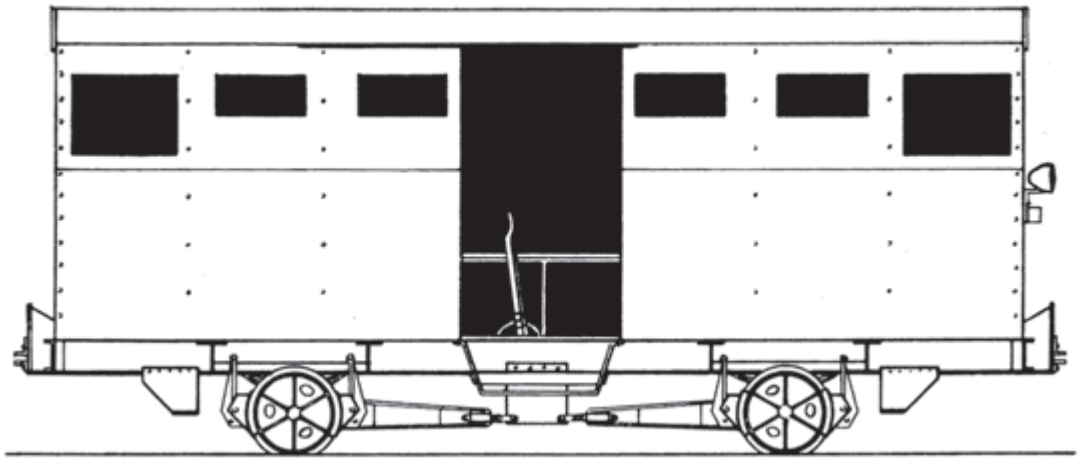


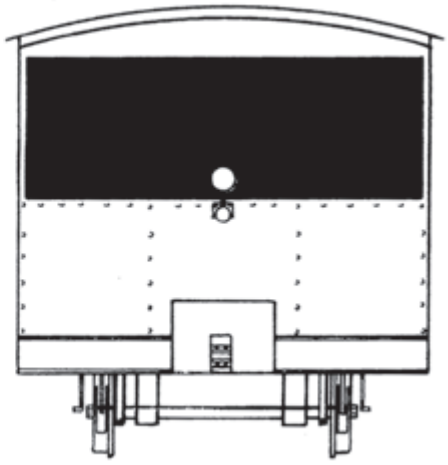




SIMPSON GIBSON SPEEDER #117

DRAWN BY THE LATE GEORGE CUMMINGS
SCALE: ¼ INCH = 1 FOOT





GIBSON SPEEDER TRAILER

DRAWN BY THE LATE GEORGE CUMMINGS
SCALE: ¼ INCH = 1 FOOT

The drawing of a Washington Iron Works Log Unloader on page 55 in the January/February 2021 *GAZETTE* was drawn by the late George Cummings, not John Cummings.

(text continued from page 52)

Most of these speeders were equipped with side doors, but a few had end doors instead. Most had the operator's controls in the middle of the speeder, but a few were constructed with controls at each end.

By 1938, Gibson built an elongated version with eight wheels (two-trucks) and powered with a Diesel. It served Weyerhaeuser's Longview, Washington, operation as a daily distributor of food supplies between Longview and all the logging camps.

In the early 1940s, Gibson built a cupola model that put the operator on top for better visibility. Users of this model were the Saint Paul and Tacoma Lumber Company, Simpson Logging, and the Weyerhaeuser Timber Company, all in Washington State.

Gibson also developed an elongated model of the cupola design with two trucks. This was used on Vancouver Island in Canada by the Canadian Forest Products, Merrill Ring Wilson Ltd., and Salmon River Logging Company, Ltd. It wasn't until 1946 that Gibson built the "Cadillac" of all logging speeders for Canadian Forest Products. Gibson built the frame and running gear, and Hayes Manufacturing Company of Vancouver, British Columbia, built the body. This beast was 40-feet long, seated 90 loggers, and could zip along at 40 MPH. It was powered by a Chrysler V-8 engine and survived into the 1970s before being scrapped.

A few crew cars and or trailers still exist at the Roots of Motive Power at Willits, California, and the Oregon Coast Scenic Railroad near Tillamook, Oregon. None of the cupola designs exist, except the ex-Simpson one. It is operated occasionally by the Simpson Tourist Group near Shelton, Washington, but was rebuilt and totally reconfigured by the Simpson shops in 1986. You would hardly recognize it today.

My thanks to John Taubeneck for much of this information.

A CLYDE PUFFER

FROM OO TO O SCALE

by Bruce Treloar
Photos by the author

Model railroaders seem to be attracted to harbors and like to model the interchange between ships and railroads. The thing with harbors and boats is that they tend to be large and can dominate even the largest layout. In my case, I had already built a timber stern wheeler. But my harbor still had some water waiting to be filled and I was always on the lookout for another boat of some sort. I'm one of those modelers who reads every model railroad magazine I can get my hands on including magazines from the United Kingdom. In one UK magazine, I came across an ad for Scalescenes (scalescenes.com) featuring a number of boats. On closer inspection I found they had a OO (4mm) scale kit for a small coastal freighter called a Clyde Puffer. But Scalescene kits are paper. So how would a paper kit do? But the Clyde Puffer was just what I was looking for my harbor — a small freighter that would fit in perfectly.

My layout is On30, so how could I take a OO scale paper kit and turn it into an O scale model? I decided to try, and ordered a Clyde Puffer. It cost all of £5.00. When you order a kit, you are given the procedure to download two PDF files that contain all the patterns and a full set of clear instructions. It's simply a matter of printing out the PDFs and following the instructions. But remember it's a OO scale kit. So, I had to do some calculations to get an O scale kit.

When printing a PDF, you are given File/Print. In the File/Print popup window you have a number of print size options. You need to use the Custom option. (Here's a handy scale conversion site that may help — https://www.3dk.ca/re-size). So, as an example, to go from your 100 percent, OO scale, to O scale you need to put in 1.583 (check if your system needs the decimal point). But in my case, I found 1.583 was just a wee bit too big. So, I scaled back and used 1.5 to give me a slightly smaller boat. Be careful if you do this. You need to keep in mind the size of doors, and other details on your boat. It's just a case of printing in your scale from that point. I also found the mast too high and tended to dominate the scene. So, my Puffer must have encountered heavy weather and the mast is broken. Scales smaller than S scale should be able to get a print on any printer that can print A3+ sizes. If you haven't got a suitable printer, then I'm sure there is a nearby office supply store that you can get to print your plans. Just make sure they know the percentage to use. In my case, I have an A3+ printer, but even that wasn't big enough for an O scale set of plans. But I fiddled around and printed the pages in sections. This can be fiddly but for me it worked. It basically gave me 2 sets of plans. When you have the PDFs, Scalescenes allows you to print as many times as you need. I also printed onto plain paper because it gives a nice dull/mat finish which suits a working boat. The first time I printed the plans I used just black ink thinking I would paint the boat. But this wasn't a good idea because the paper didn't like being painted. So, print in color. The plain paper in color gives a nice result. Remember if you make a mistake not all is lost. You simply print off the replacement parts you need. If you are using a professional printer, just get a few extra prints.

If you are thinking how does a flimsy paper boat last? Then don't worry. Your paper parts need to be glued to various thicknesses of card stock. The instructions tell what thickness of card stock is needed for each part, such as heavy, medium or light. Each page will tell you what card stock weight you need to use. Simply cut out the part you need. Glue it to the card and then cut the card following the paper outline. I used Bostik, Blu Stik to glue the paper to the card.

So, £5.00 will get you two PDFs from Scalescenes containing 12 pages of instructions and 7 pages of parts.

I live in the sub tropics. It gets very hot and humid. After a number of years, there have been no issues with my Clyde Puffer. Folks looking at it are amazed that it's made of paper. I added a few extra details from my scrap box, and my Puffer has timber for the hold covers rather than canvas. But those are details that you can change to suit your requirements.

The Scalescenes web site has the following information and a list of scale reductions. I have only listed the more common scales.

As long as your printer has the ability to scale pages up or down, there is no reason why you can't build any of the kits in other scales. Your printer's "Scaling" options is usually found in the "Advanced," "Properties" or "Page Setup" section of your Adobe Reader print window. Please consult your printer's "Help Index" for more details.

If you are modelling in HO (1:87) or N (International 1:160), all products on Scalescenes.com can be resized down using the table below:

N scale (International 1:160) — reduce Scalescenes N to 93%

HO scale (1:87) — reduce Scalescenes OO to 87%

S scale (1:64) — enlarge Scalescenes OO to 118%

O scale (British 1:43) — enlarge Scalescenes OO to 176%

O scale (International 1:48) — enlarge Scalescenes OO to 158%


The Pamela

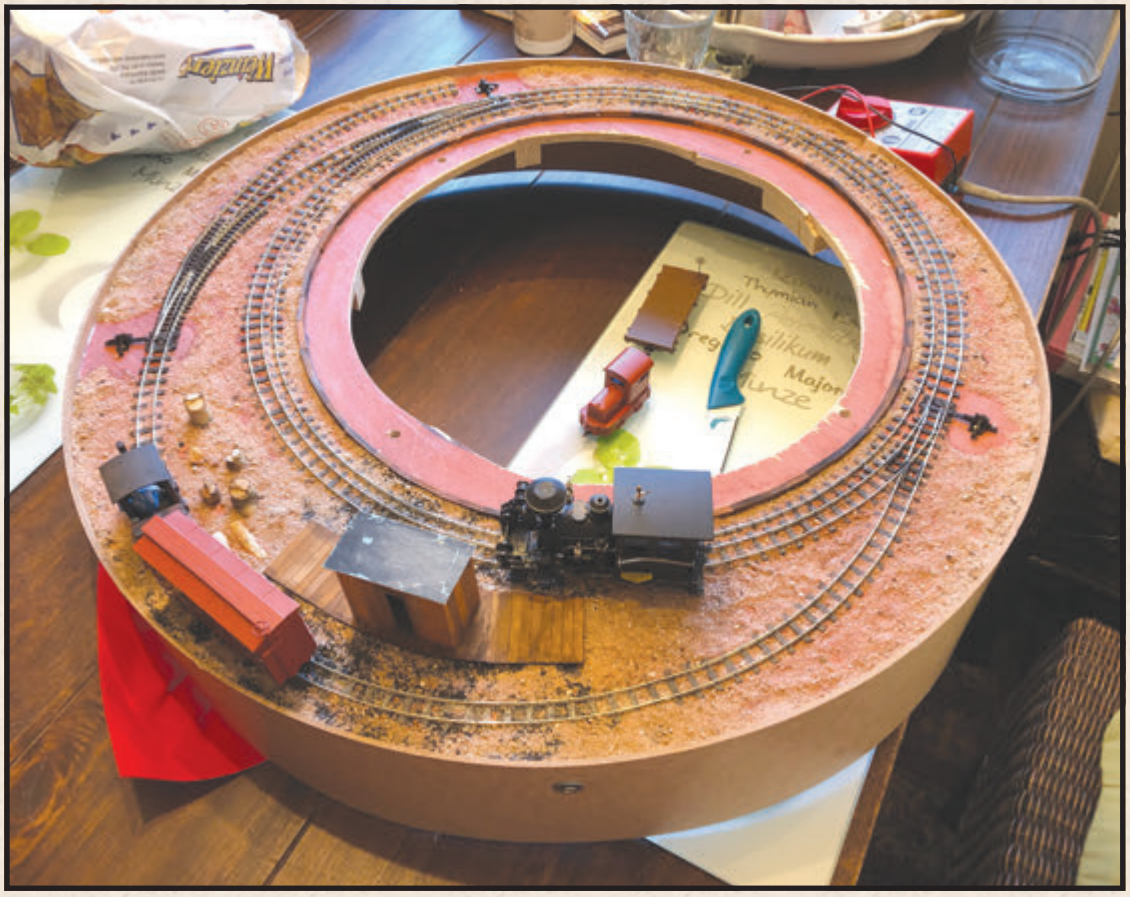
THE GUSTON PIZZA

NO ROOM FOR A LAYOUT?

Title photo opposite: A nice view showing the completed layout.

Right: The author with his mining empire.

Below: The lower level showing the pizza layout's track plan. The mine is on a disc that sits on the ring behind the locomotive.



by Karl Schmid
Photos by the author

I have been reading the *GAZETTE* since its very beginning and am also a multi-scaler. The idea of a pizza layout started when fiddling around with Shapeways On18 Shay bodies and Tenshodo drive units. Space is always scarce because I am modelling in my office. It is entered through the door of my wife's shoe cabinet. The door is only 17 inches wide limiting the height of any layout being built in my office. With that limitation my pizza layout was built in two parts — the base and the mine — that could be assembled after being moved out of the room.

The base is a 24-inch plywood disk with PECO 009 flex track with three turnouts that are manually thrown. The inner radius is 9 inches plus a third rail added for On30 track.

I had a Classic Miniatures Grand Central Gold Mining Company kit, with a Wiseman Models interior kit. They had sat on the shelf for quite a while, so I decided to assemble them for my pizza layout.

Assembling the mine was straight forward following the directions closely, and it is on a Styrofoam disc that fits into the base of the layout.

One advantage of a pizza layout is that you can actually finish it. I am turning 80 in 2021 and hate to leave incomplete work.

I took my pizza layout to the Narrow Gauge show at Bolzano / Klobenstein in Italy in 2019 where it was a big hit. It shows what can be done in a small space, is manageable, and can be built on a limited budget.

I am still modelling a 7- x 15-foot 1:20.3 layout, two British file box layouts, and a 2- x 3-foot O and On3 layout.

The interior of the Grand Central Mine.

South Pacific Coast Railroad

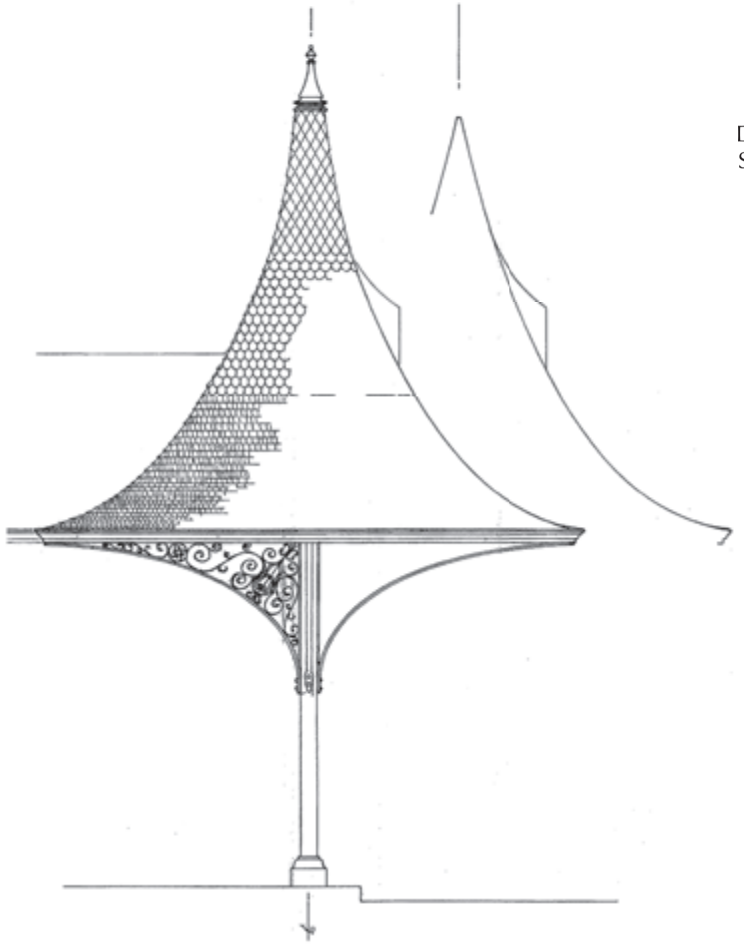
Passenger Shelter

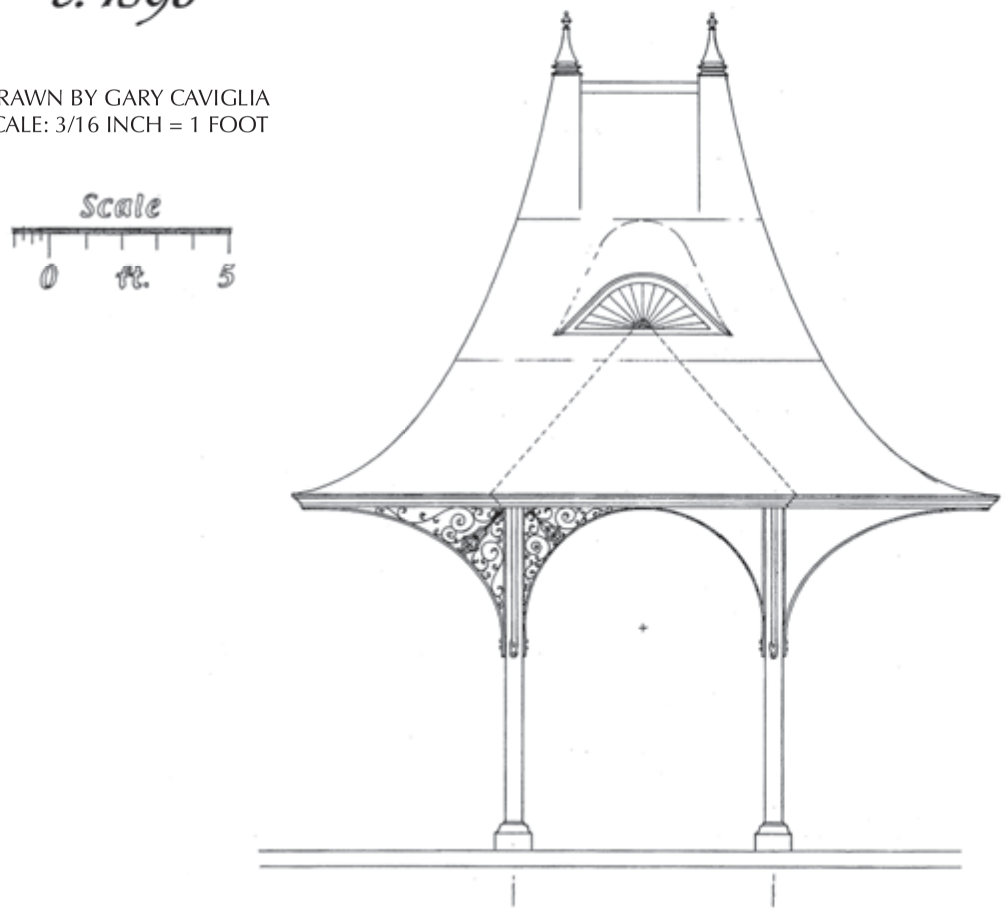
based on

Chestnut Street Station, Alameda

c. 1896

DRAWN BY GARY CAVIGLIA
SCALE: 3/16 INCH = 1 FOOT

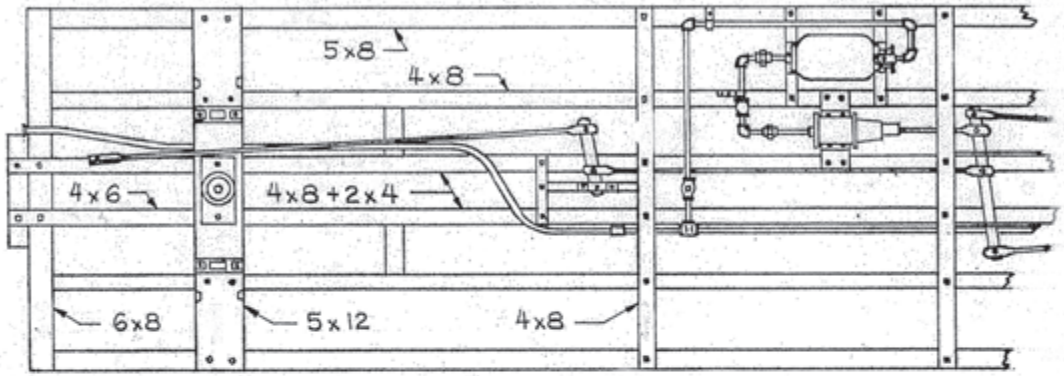




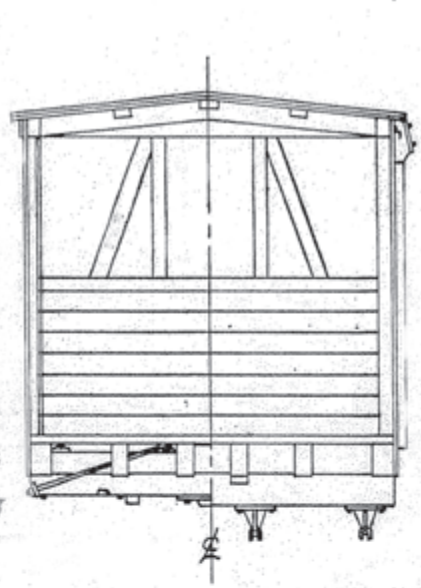
Silverton Northern Box Car No. 2006

Scale: 1/4"= 1'-0" Drn. by: Herman H. Darr 2-9-76 ©

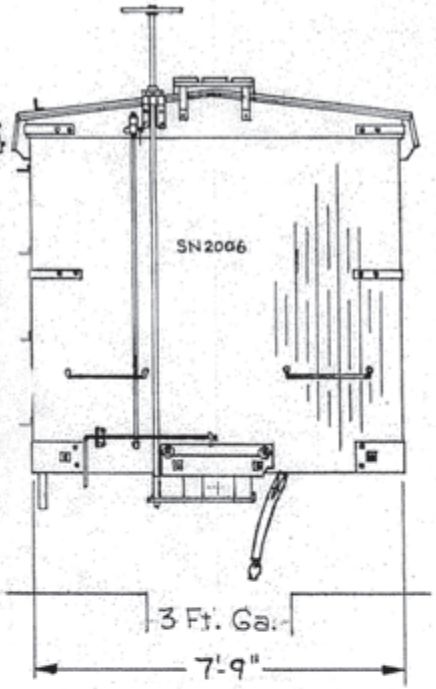
Ex Silverton, Gladstone & Northerly No.1006 (series nos. 1000 to 1009). SN series 2000 to 2009. Built by American Car & Foundry Co., 1899. Capacity 40000 lbs Lt. Wt 22800 lbs., Air brakes: Westinghouse 6"x8" type K

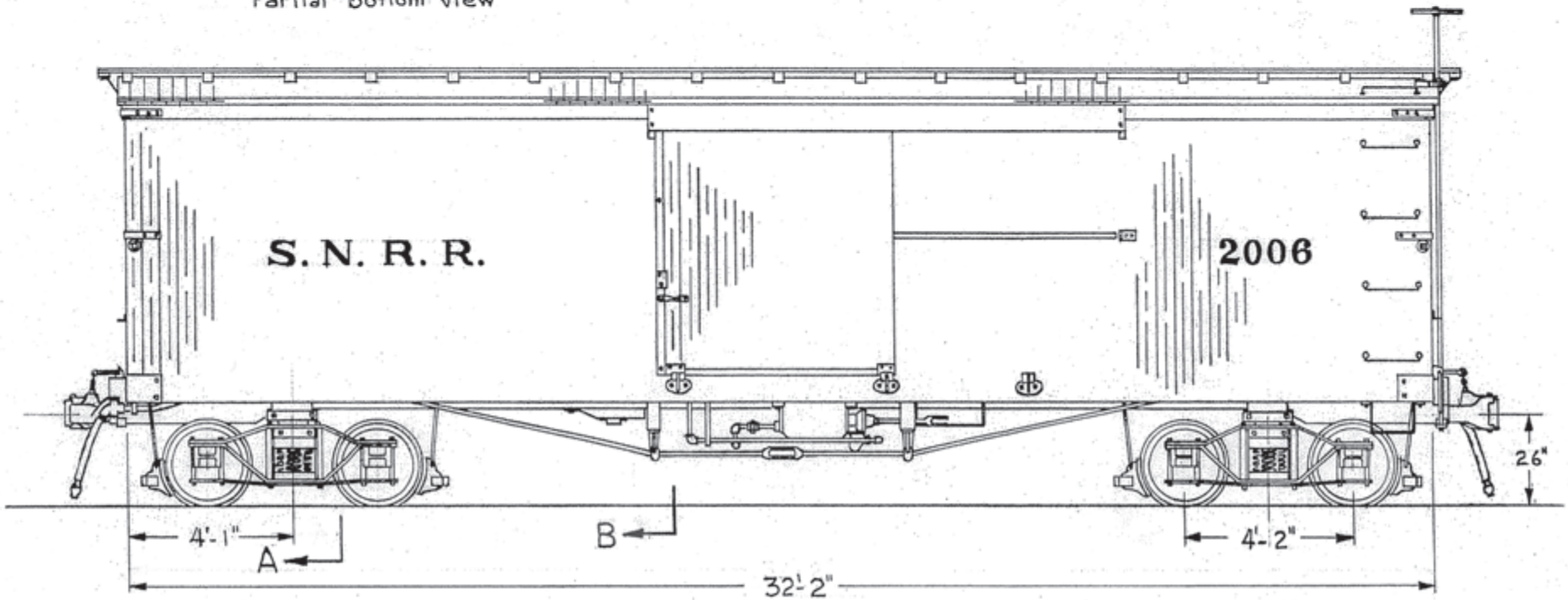


Partial bottom view



Section A Section B

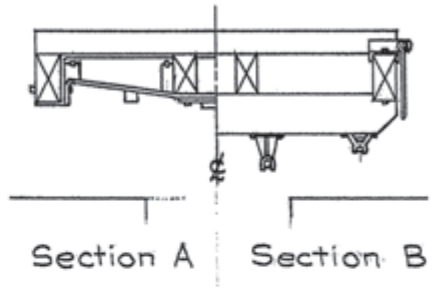


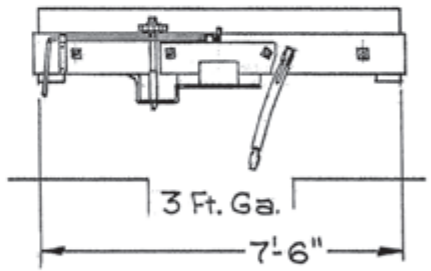


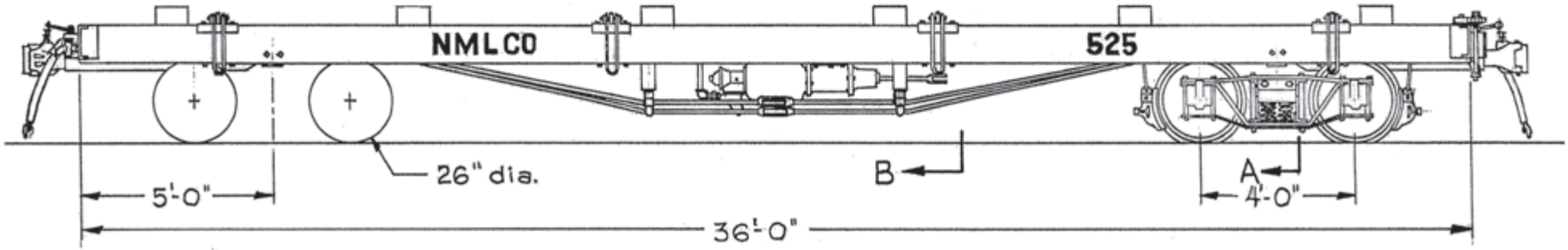
The New Mexico Lumber Co.
Log Car no. 526

Scale: 1/4"=1'-0" Drn. by: Herman H. Darr© 3 Aug. 1979

526 was one of a series of log cars built in late 1920's from C&S car components. It was still in mill yard service at McPhee, Colo. in the early 1940's. for The Montezuma Lumber Co.
Paint: Box car red, white lettering



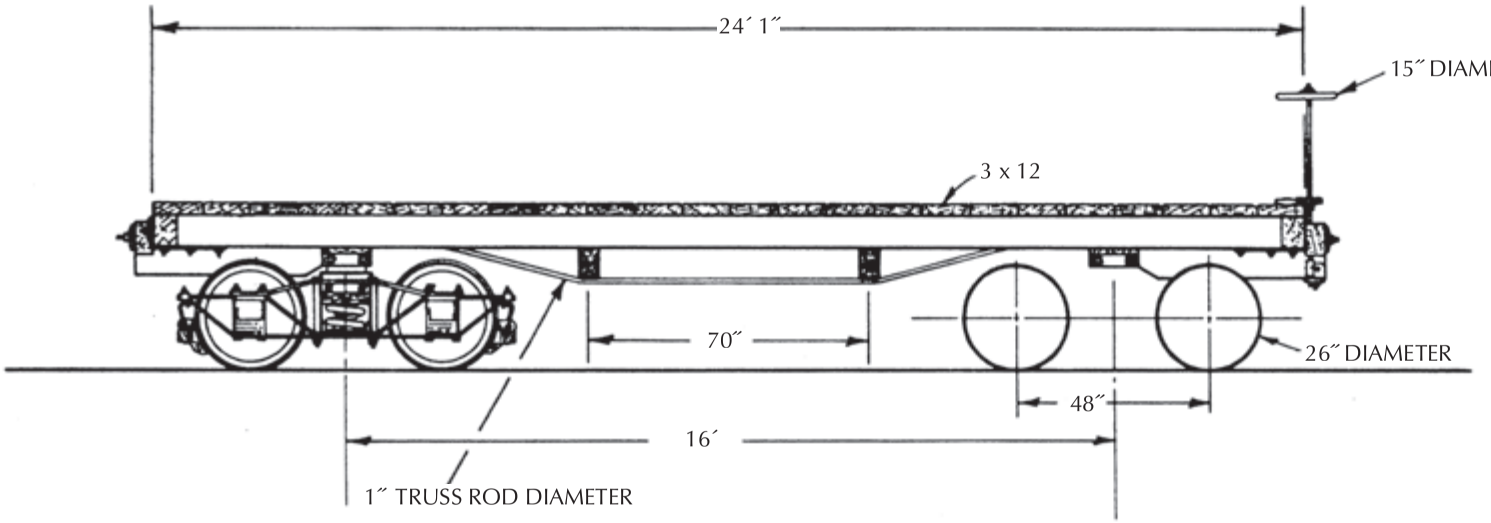


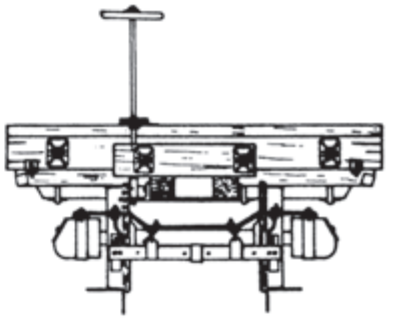


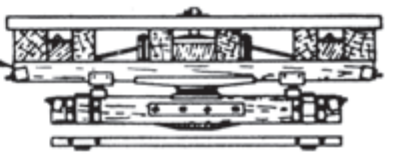
WEST SIDE LUMBER COMPANY

BASIC FLAT CAR

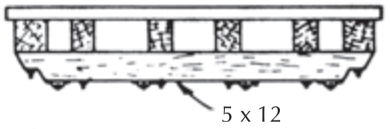
DRAWN BY L. E. KLAUS
SCALE: 1/4 INCH = 1 FOOT



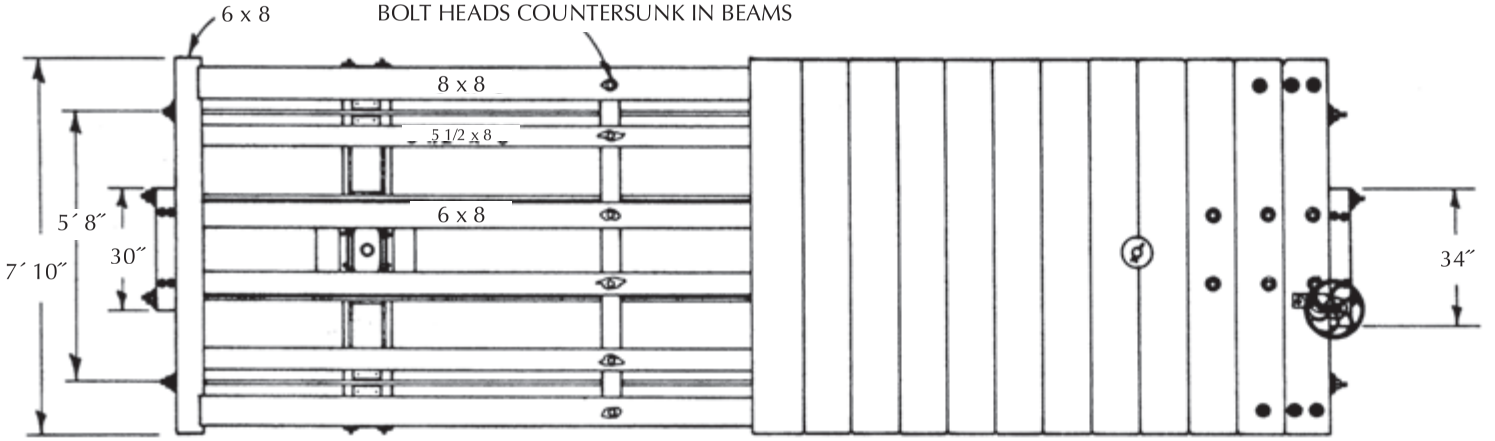




SECTION AT BOLSTER



SECTION AT QUEEN POST BEAM



WEST SIDE LUMBER COMPANY

FLAT CAR VARIATIONS AND DETAIL

DRAWN BY L. E. KLAUS
SCALE: 1/4 INCH = 1 FOOT

NOTES:

COUPLERS: All cars are equipped with link and pin couplers when built. Small (2/3 size) knuckle couplers on many cars in 1963. A split knuckle for mating with link and pin couplers used on most cars.

BRAKE GEAR: Hand brakes only on many of these cars. Most of the cars without air brakes equipped with air lines, angle cocks and glad hands. Some of the cars had the small single unit air brake system shown below, most had the retainer valve as the cylinder.

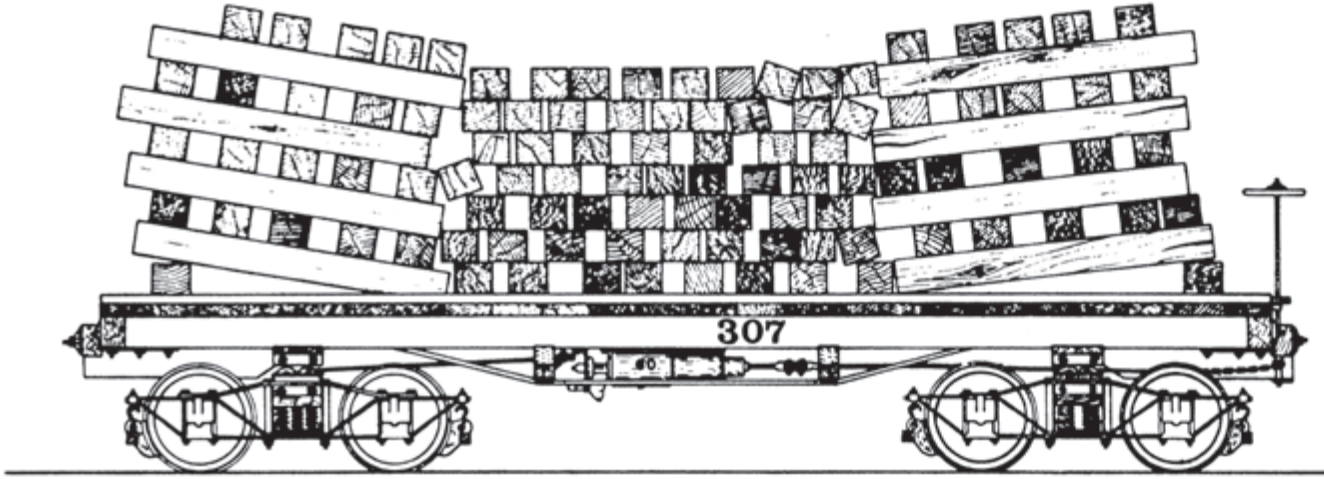
COLOR: At one time these cars were red, but very little color was left by 1963.

LETTERING: Numbers only.

STEPS, GRAB IRONS & TURNBUCKLES: None.

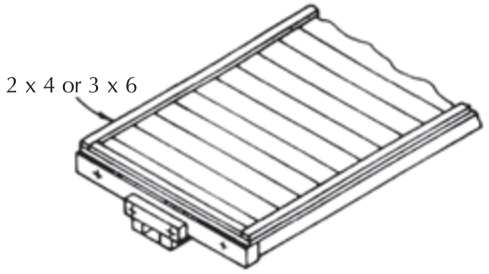
TRUCKS: 48″ wheel base, 26″ diameter wheels. Several different variations of springs.

TYPICAL LOAD OF TIES STACKED FOR DRYING

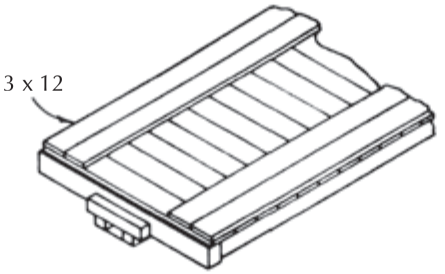


TYPICAL TRUCKS SHOWN: SAME TYPE OF TRUCK USED ON BOTH ENDS OF EACH CAR

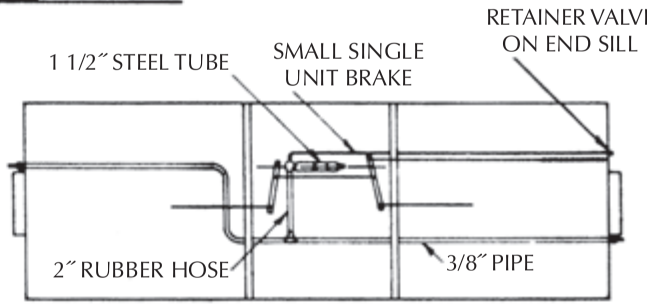
ALTERNATE BODY BOLSTER



TIES AND LIGHT WEIGHT EQUIPMENT



HEAVY EQUIPMENT, TRUCKS AND CARS



BOTTOM VIEW OF BRAKE RIGGING

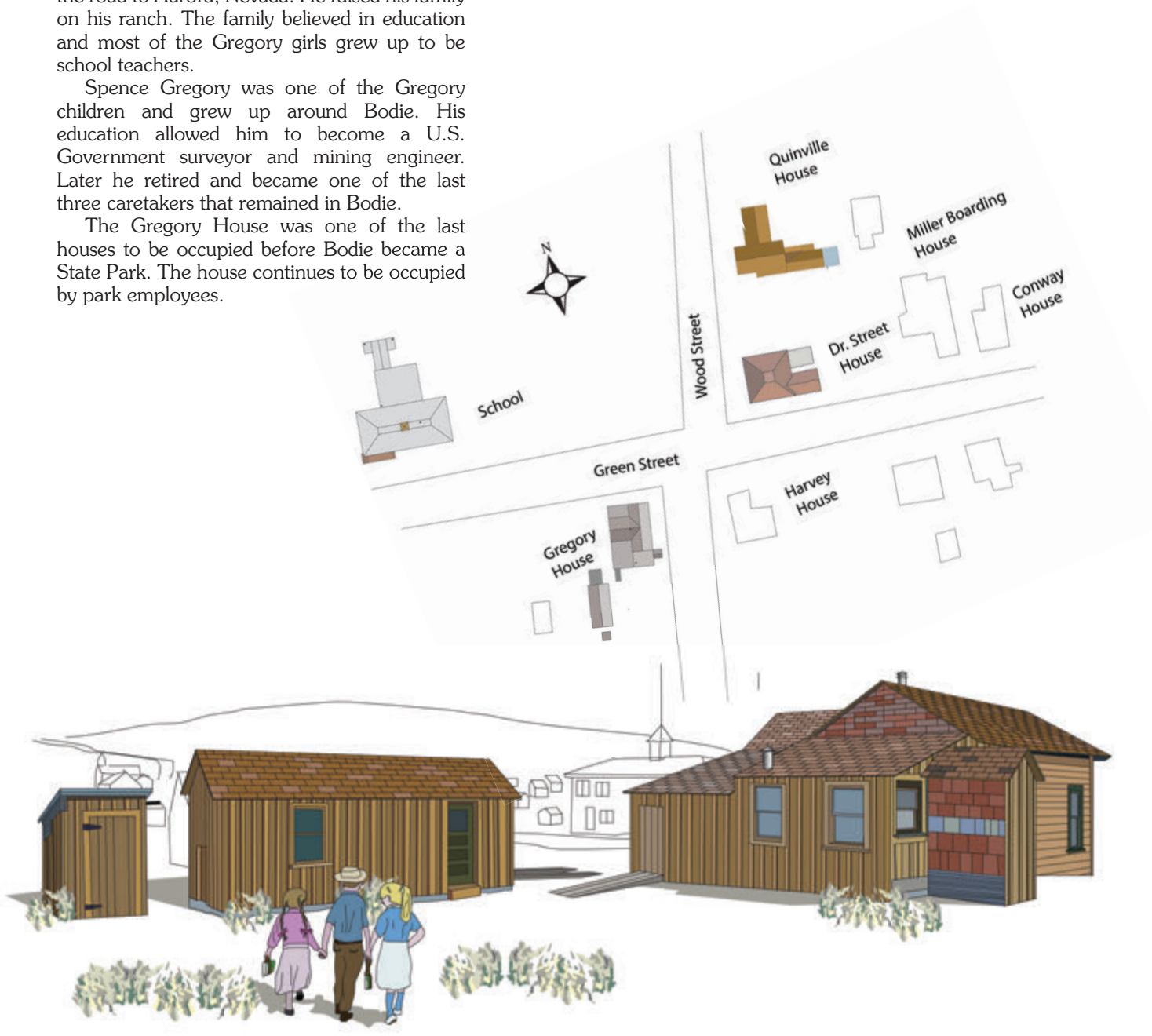
THE GREGORY HOUSE - BODIE, CALIFORNIA

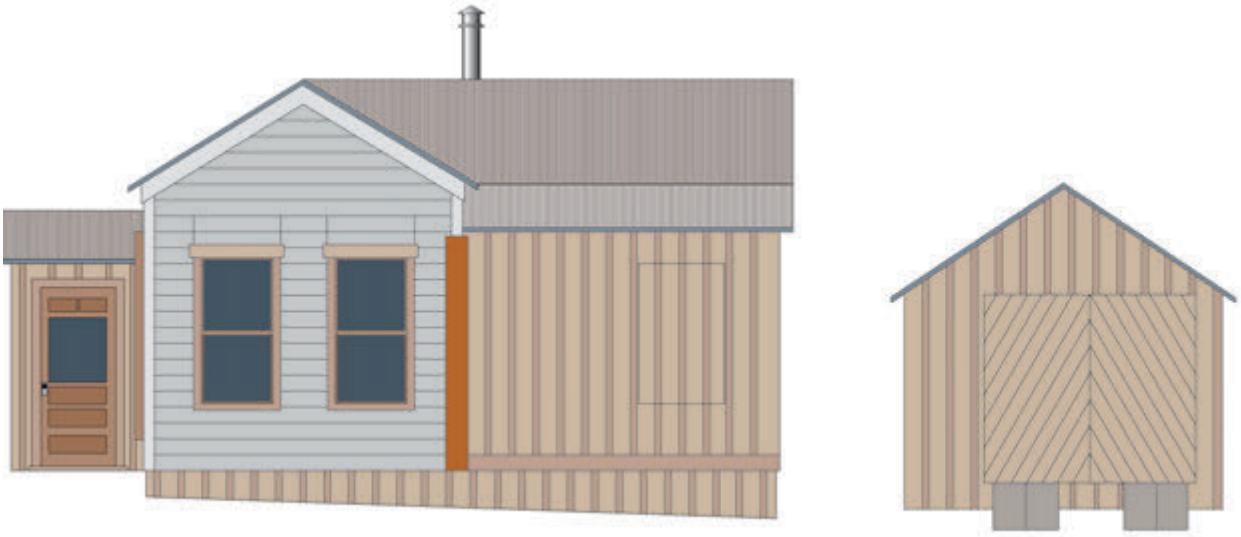
DRAWN BY NEIL A. PFAFMAN
HO SCALE

Sometime before 1900 Nathan Gregory ran a cattle ranch about four miles east of Bodie on the road to Aurora, Nevada. He raised his family on his ranch. The family believed in education and most of the Gregory girls grew up to be school teachers.

Spence Gregory was one of the Gregory children and grew up around Bodie. His education allowed him to become a U.S. Government surveyor and mining engineer. Later he retired and became one of the last three caretakers that remained in Bodie.

The Gregory House was one of the last houses to be occupied before Bodie became a State Park. The house continues to be occupied by park employees.

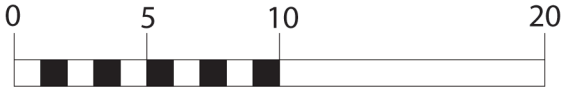


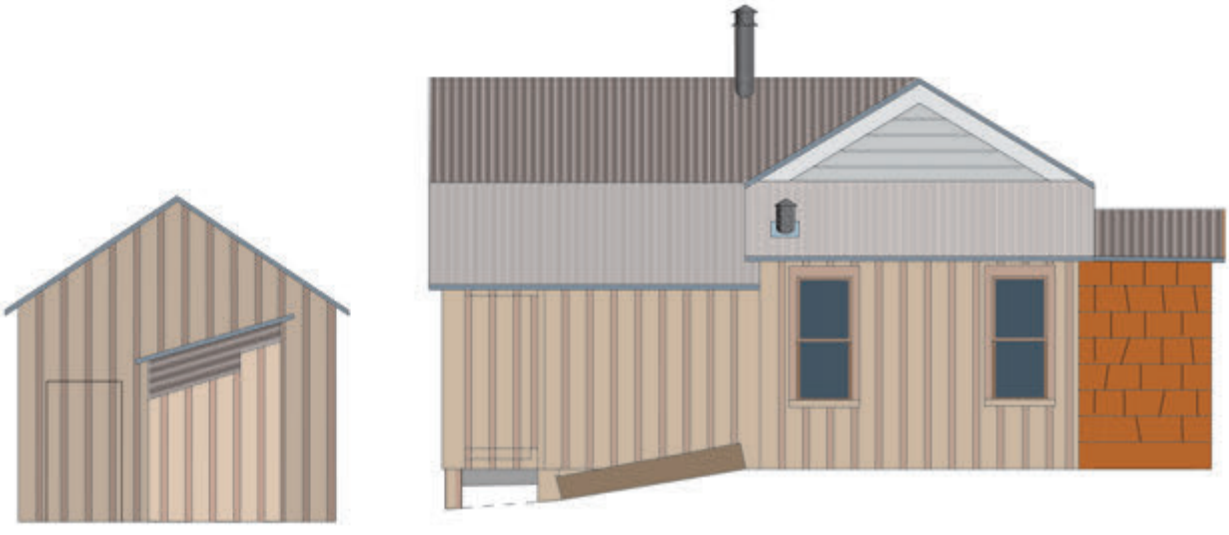


NORTH ELEVATION

THE GREGORY HOUSE • BODIE, CALIFORNIA

DRAWN BY NEIL A. PFAFMAN
HO SCALE





SOUTH ELEVATION

EAST ELEVATION

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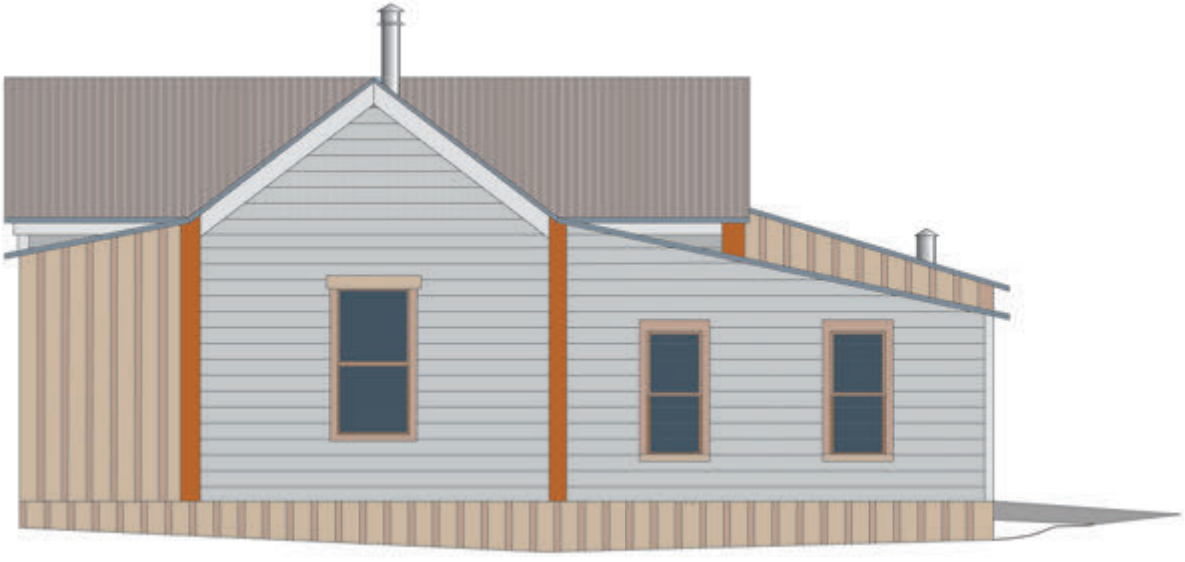
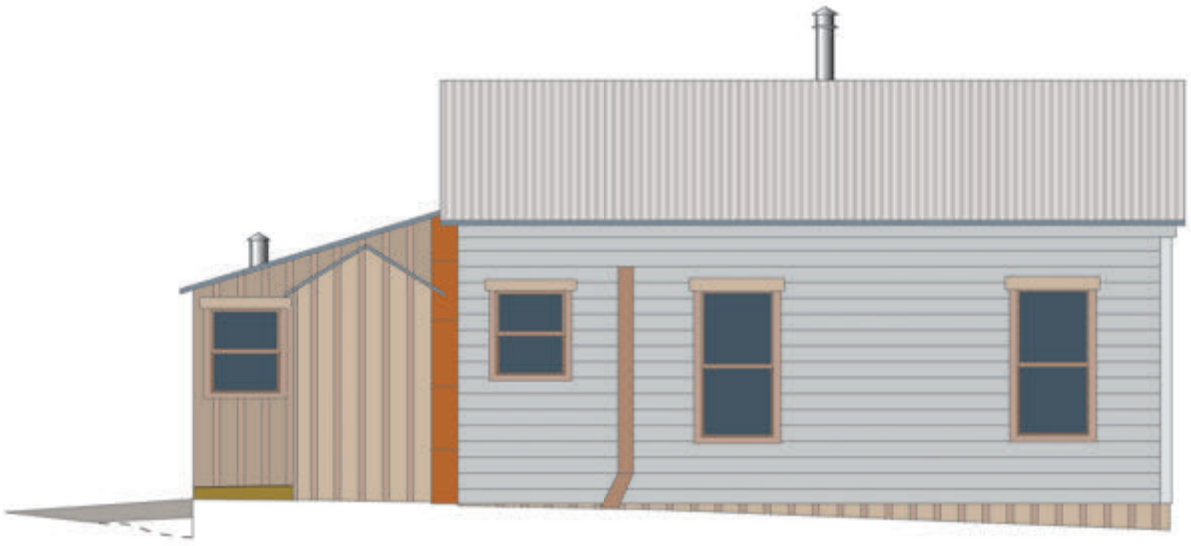


WEST ELEVATION



EAST ELEVATION

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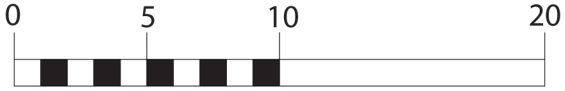
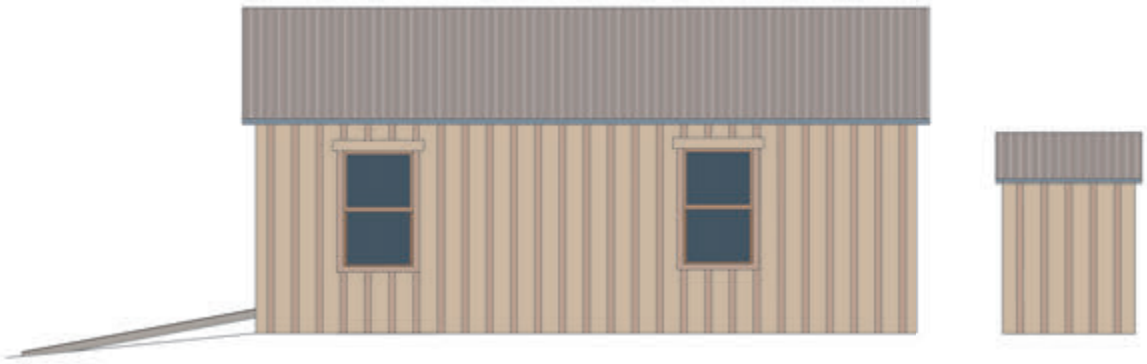




WEST ELEVATION

TREES DO NOT A FOREST MAKE!

by Dr. Gregg Condon, MMR
Photos by the author

There is more to a forest than trees. Forests have ground cover of many types of soil and rocks. Much dead foliage lies on the ground, including entire dead trees. Frequently there are tree stumps. There are grasses and small plants in profuse variety. Bushes and young trees at many stages of growth are present. This is called the "under story." And yes, on top of it all there are trees.

There are a couple ways to portray a forest on a model railroad layout. For vast expanses of forest where only the canopy is visible, puff-ball trees look very convincing. I have used this technique many times. For small woodlots and highly visible edges of forests, a detailed woods is in order.

I build a forest from the ground up, literally, proceeding from smallest details to largest. An awl or nail can be used to make pilot holes for upright vegetation. I use a spray of wet water (a drop of detergent in it) to break surface tension of dry scenic components prior to applying glue. I glue everything together with a 50/50 mix of white glue and water (a drop of detergent makes them mix).

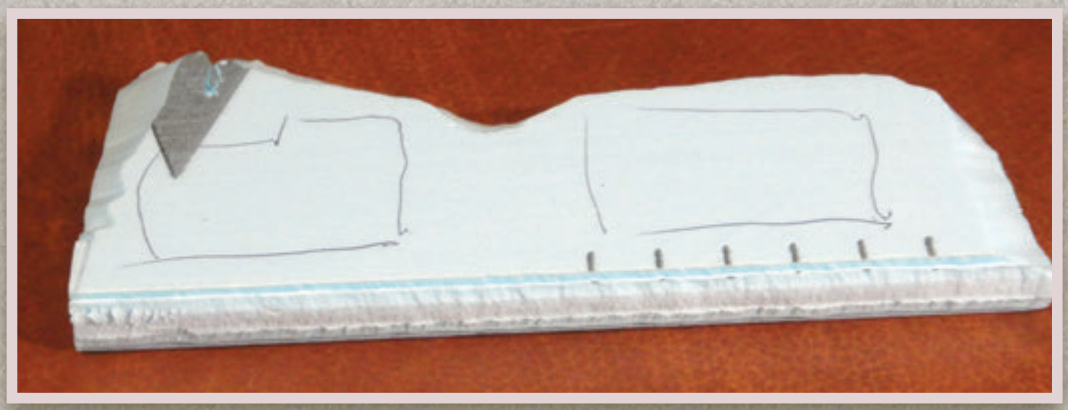
I am a great proponent of "workbench scenes." If I have the choice of building something on the workbench or on the layout, I build it on the workbench every time. On my HOn3 Rio Grande Southern layout, about 90 percent of the hills and mountains were built at a dedicated scenery workbench. Finished scenic components were placed on the layout and blended together with scenic materials.

The sample scene illustrated in this article is typical of the workbench scenes that I place on the layout, but I have built "workbench scenery" in pieces up to eight feet long. Sometimes I build a small scene such as this and place it in the middle of a lake as an island prior to pouring the Envirotex "water."

A forest is a model, too; and just as with our trains and structures, detail is important. Have fun playing with the artform of scenery; you can't go wrong — it doesn't have to actually do anything; it just sits there looking good!

Here is my sequence in photos of constructing a woods.

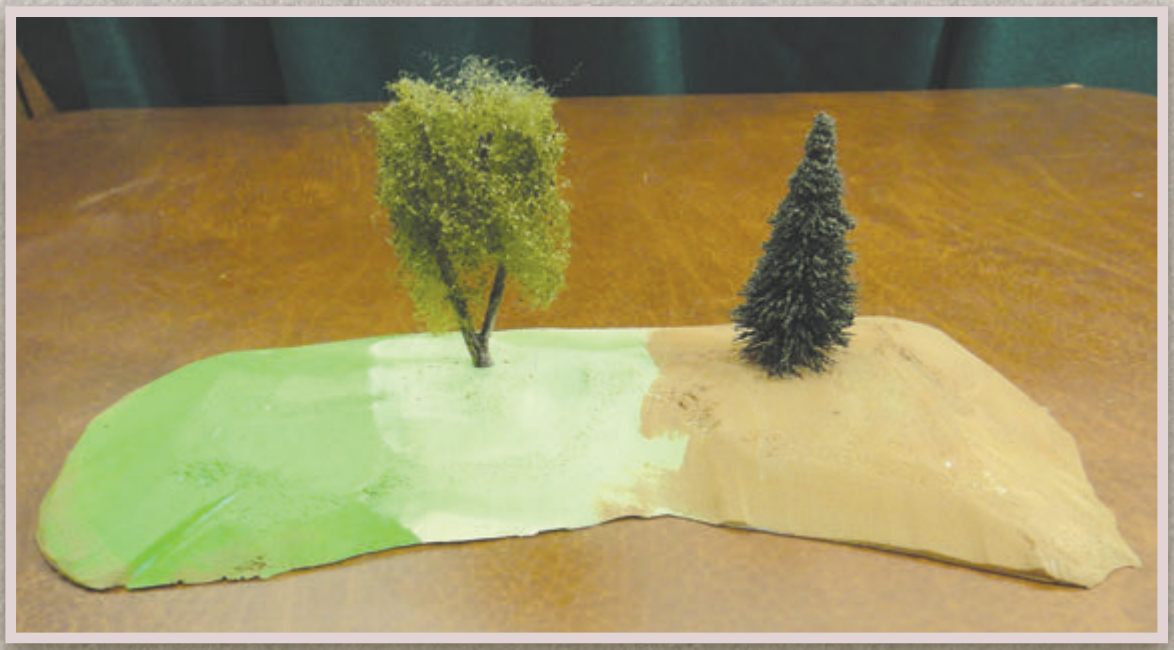
Below: My scenery begins as sheets of insulation foam.



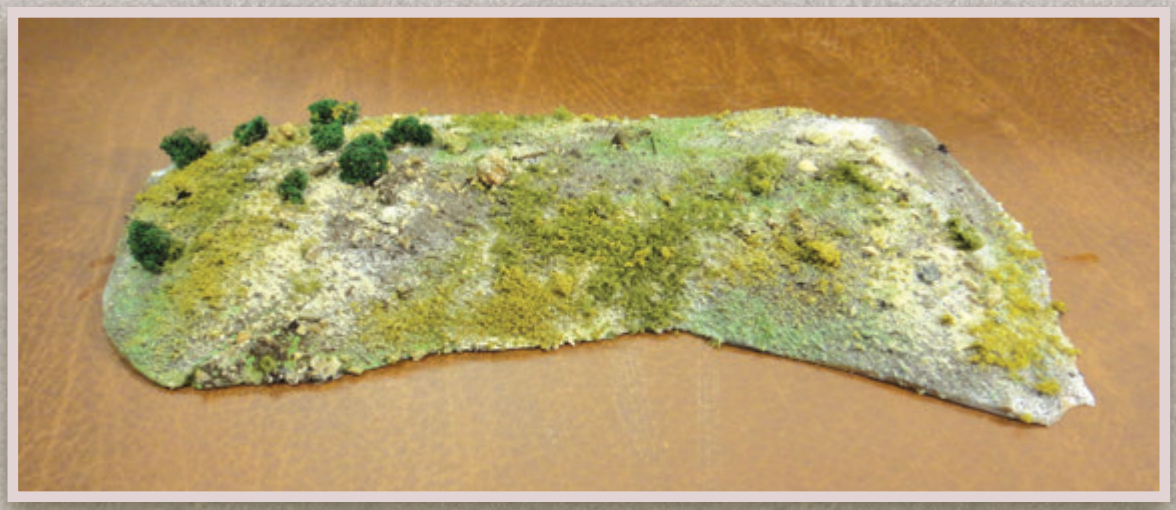
Below: The foam takes on the form of a hill.

Left: Foam has been painted a ridiculous combination of colors to illustrate that paint doesn't matter much, it will be covered by numerous subsequent layers of texture.

Below: Trees have been added — and it doesn't look like a forest!



Below: No trees yet, just added earth and rocks.

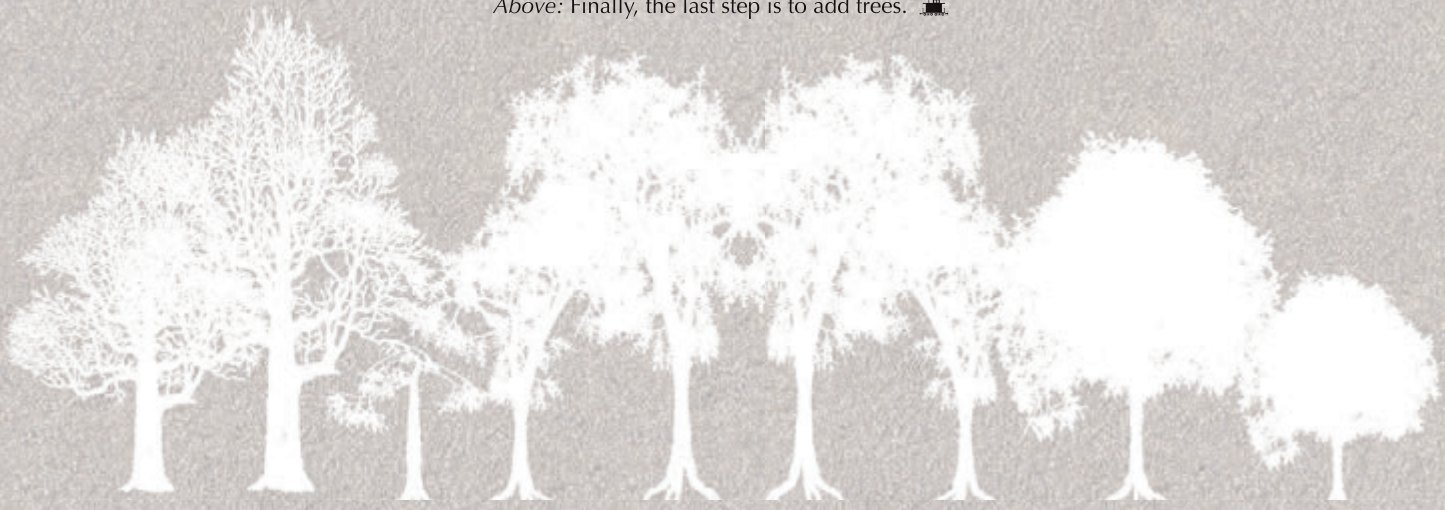


Left: Several shades and textures of ground foam have been applied.

Below: Small bits of tree limbs and stumps have been added.

Below: Small bushes form the forest "under story."

Above: Finally, the last step is to add trees.



SCRATCHBUILDING COLORADO CENTRAL #10 FOR MY On3 COLORADO CENTRAL & SOUTHERN

PART 9: THE DETAILS

by Dan Windolph
Photos by the author

This is the final installment in my series on building Colorado Central #10. I have tried to highlight the major steps in its construction and here I will discuss her details, along with final thoughts on the whole project.

As I said at the beginning of my series, this isn't necessarily the best — or only way to build a locomotive, but it has worked for me. My intent was to present a method for building a locomotive in brass, showing an approach covering the main components, without going into too much detail on the small parts.

With any project this complex, there are things I might have done differently. This was my first attempt at doing a wagon top boiler, and even though it turned out OK, it was certainly a learning process.

In addition to the smaller details, one last important step to discuss is extending the frame. The original Kemtron main frame castings are for an 0-6-0 tank locomotive which are too short for CC#10. This meant extending the frame to position the cab correctly. The cab sides had to be extended downward and a floor fabricated. I soldered brass bar stock to the frame castings to extend them and to provide support for the cab floor. CC#10 is now ready for painting, with the exception of the water lines going to the tender.

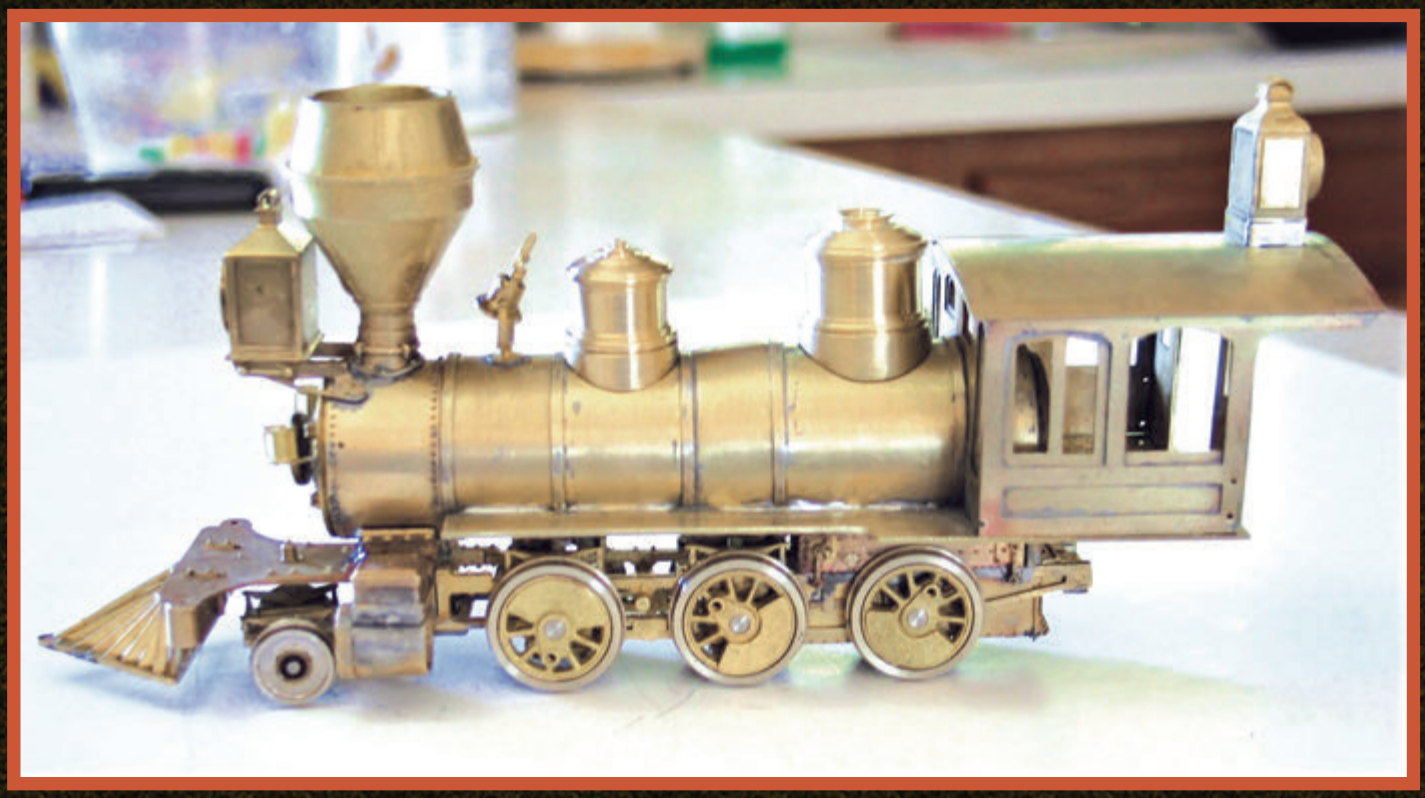
Even though building CC#10 was a complicated project, it was interesting and fun, resulting in a unique locomotive, not available commercially.

Working in brass is my favorite part of the hobby, but I realize it tends to intimidate many modelers, especially the soldering. I suggest that an easy way to learn the basics is to get a few pieces of K&S brass strip and practice soldering them together before starting a more involved brass kit. Unsoldering, cleaning and resoldering the strips will be a good way to learn basic soldering techniques.

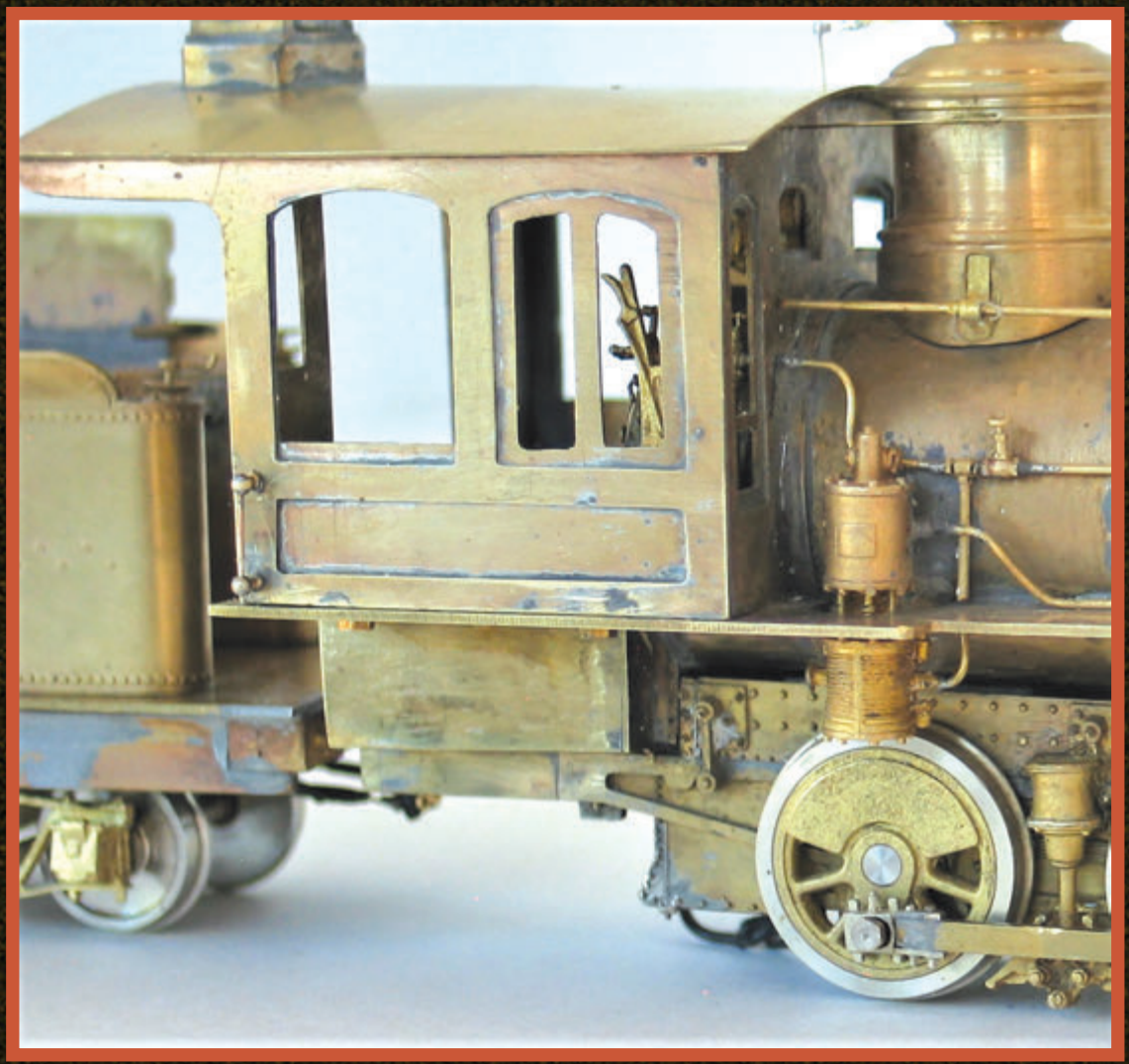
My next brass project presents some real challenges, and I'll share them in my next series about building an On3 model of a Jull Centrifugal Snow Excavator — one of the most unusual pieces of maintenance-of-way equipment on rails.

Above: Right side view shows all major and minor details discussed in the series, in position on the finished locomotive.

Below: Left side still needs to have the pipe from the injector to the tender installed.

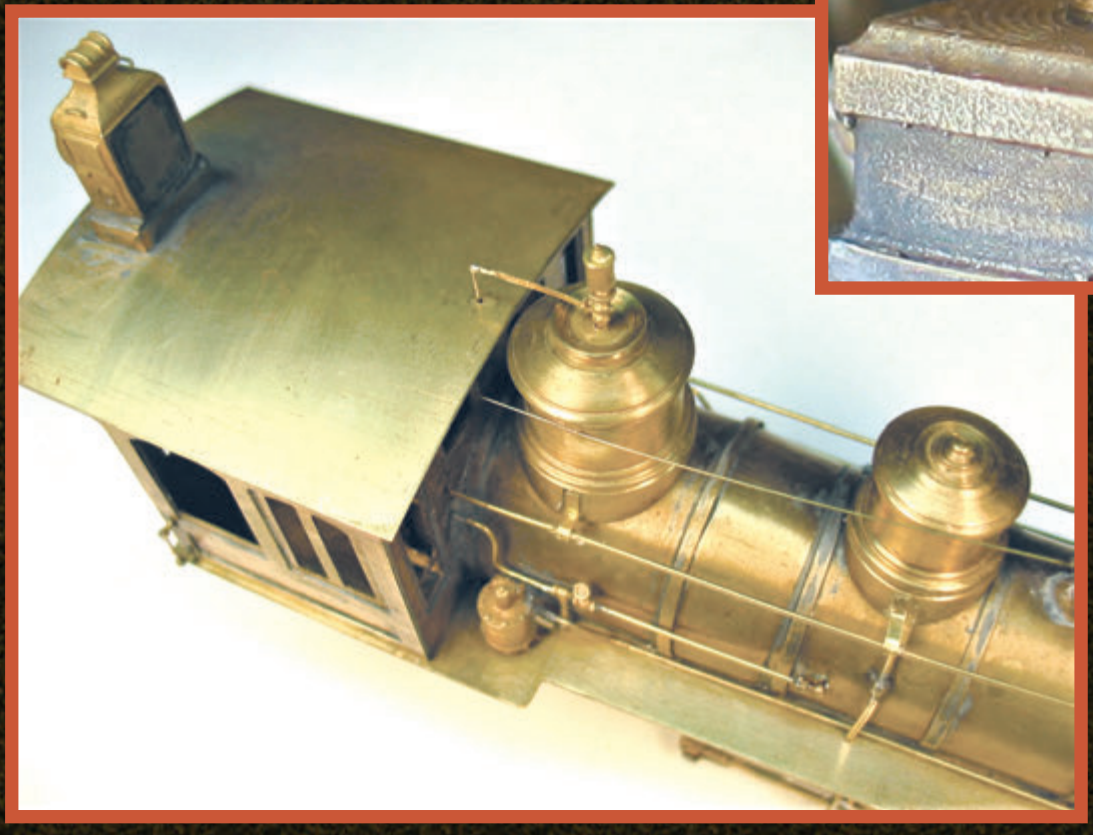


Above: This early construction photo shows drivers, boiler and cab temporarily positioned on the frame to measure for frame extensions and lower cab sides.



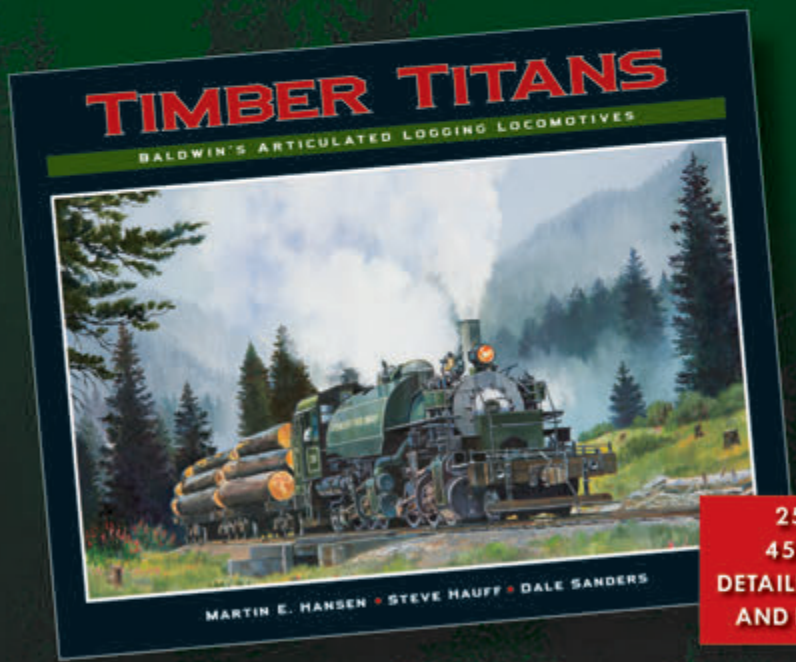
Right: Frame extensions and lower cab sides have been added. Note the position of the air pump through the running board.

Right: Cylinder relief valve was turned from brass rod. Drilling the small hole accurately for the horizontal rod was a challenge.



Left: Small details like the whistle cord through the roof into the cab add interest. This is also a different view of the turned domes.

TIMBER TITANS



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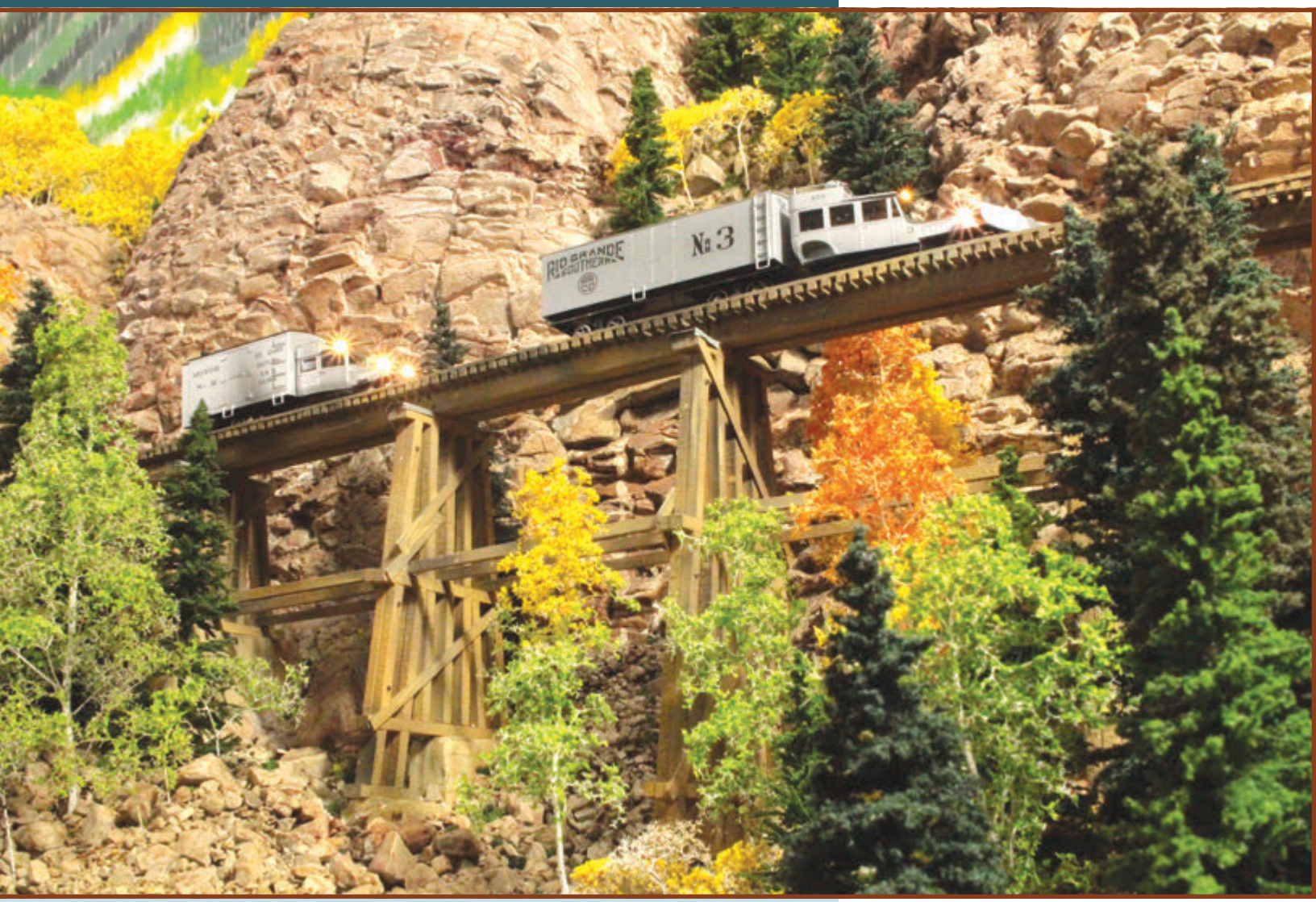


HOn3 LAMBERT GOOSE IMPROVEMENTS

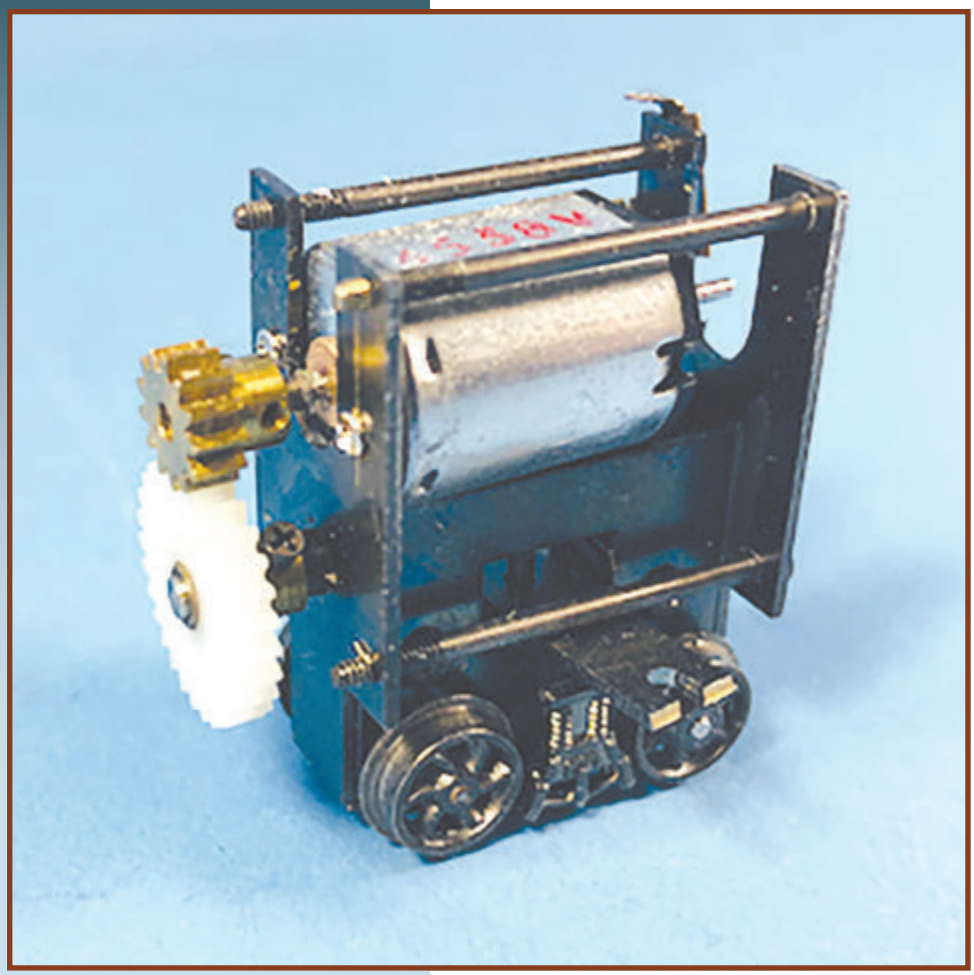
SMOOTHING THEM OUT

by Craig Symington, MMR
Photos by the author

Title photo. Members of the Rocky Mountain Railroad Club have chartered Rio Grande Southern galloping geese numbers 2 and 3 for an excursion to Lizard Head pass. After an early morning start from Telluride, they have made a quick stop for sunrise photographs from the famed trestles on the Ophir Loop.

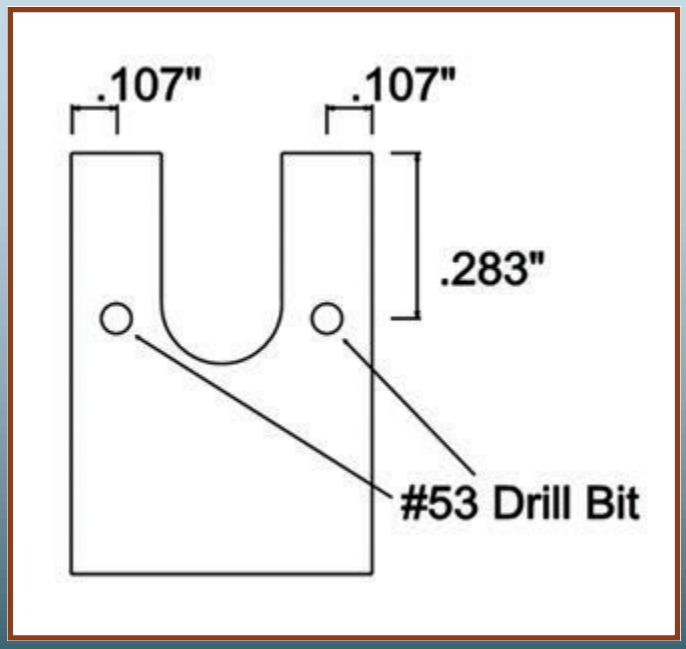
The inspiration for this project came from an email exchange with Mark Kasprowicz. Mark recommended a really good system of using pullies and belts for improving the drives on Lambert Associates HOn3 Galloping Geese. He credits Mick Moignard for coming up with the idea. While I was making these drive improvements, I decided to make other improvements to my geese and that's the subject of this article.

In the May/June and July/August 2016 *GAZETTE*s, I wrote about improving the drives and adding lights to my HOn3 Lambert Galloping Geese numbers 2 and 3. At the time, I used the best methods I had available. The end results ran and looked good, but I wasn't completely satisfied with the results. Since then, I've discovered Mark's drive improvements, Keep Alive capacitor packs, and improvements in LED technology. Follow along with me as I rework these geese and make them the best that they can be.



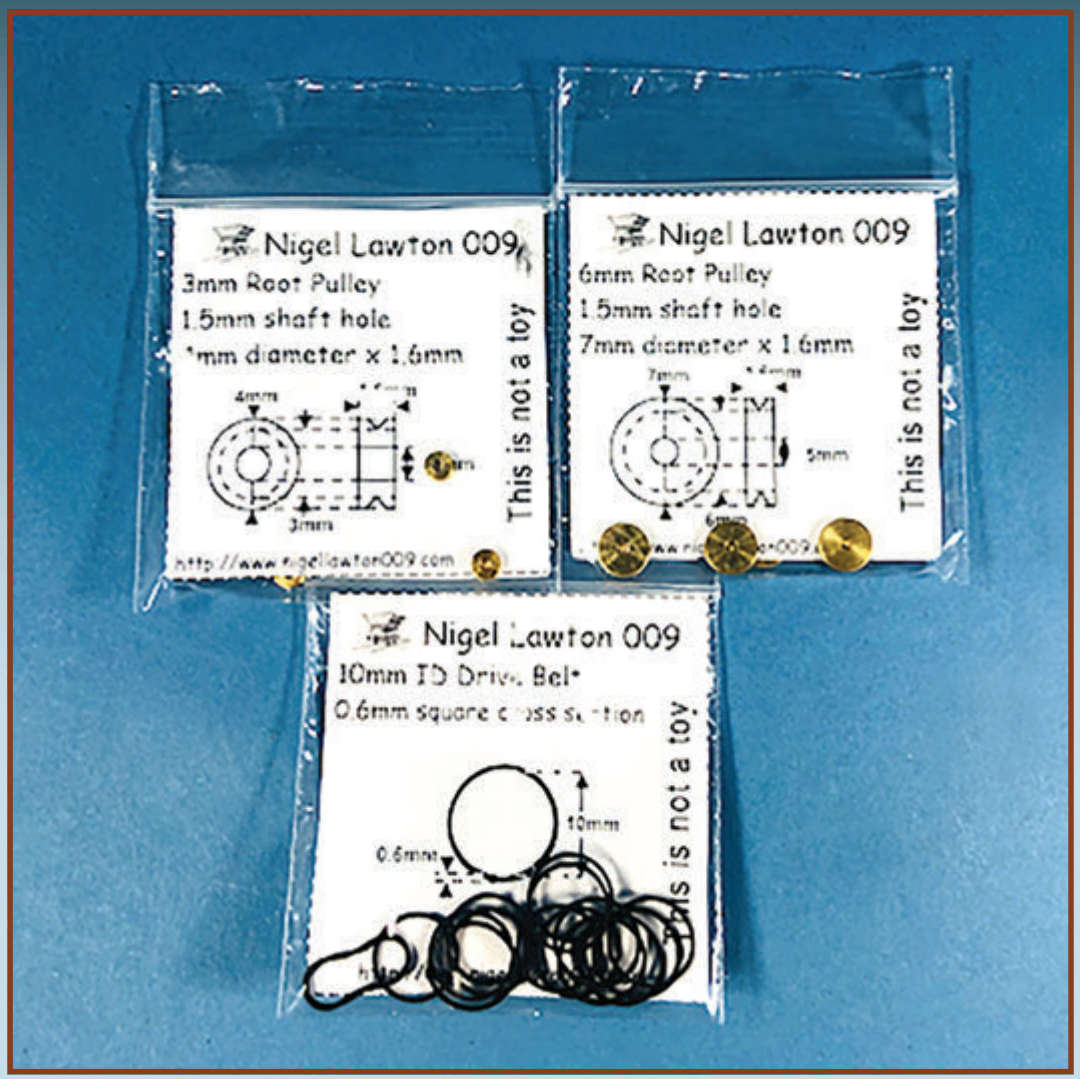
Right: In the May/June 2016 *GAZETTE*, I described how I modified the stock Lambert Drive by replacing the motor with a NWSL #1215D-9 resulting in my first generation of the modified drive.

Below: Reproduced here from the original article is the diagram showing where to drill two holes to mount the replacement motor on the stock Lambert Drive system. It's a simple modification. The new motor simply screws in place with a pair of 1.4mm by 2.0mm-long screws. The motor shaft will also need to be brought out to 1.5mm in diameter using a NWSL #10170-8 1.0mm to 1.5mm adaptor. With the belt drive, gear alignment is no longer an issue.



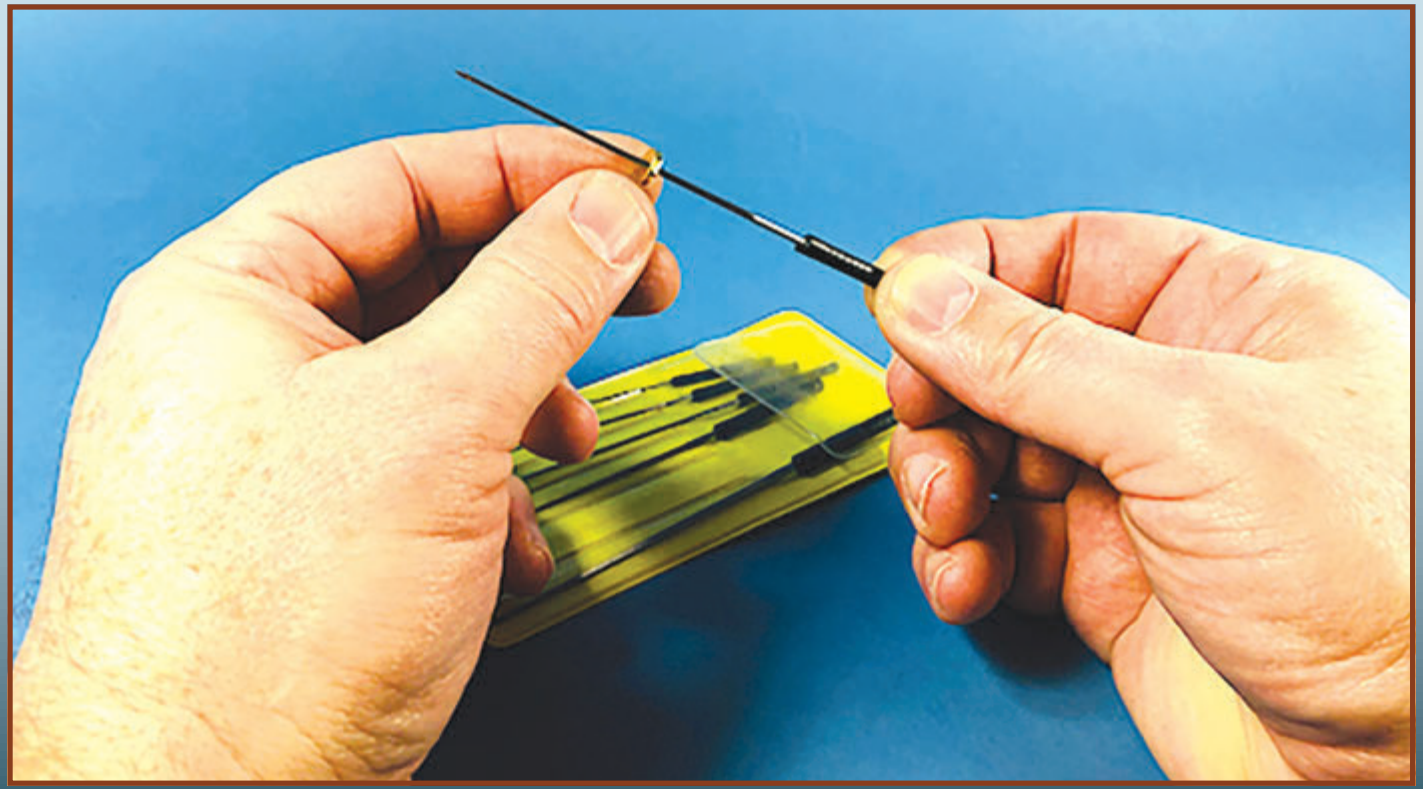
The NWSL #1215D-9 motors that I used in the earlier articles are still available as of the publication date of this article. Replacing the stock low-quality "slot car" motor with these smooth running can motors made a huge improvement to the running quality of these geese. However, the open gears between the motor and the main drive shaft still created a lot of noise. To quiet the open gears, Mark suggested using pulleys and belts that are available from Nigel Lawton in the United Kingdom (http://www.nigellawton009.com/). Each drive requires a 3mm and 6mm pulley, with a 10mm belt to drive them. Through the website, I ordered enough of these parts to retrofit my entire fleet of geese. Within a month the parts arrived in Canada. The stock gears are easily removed with set screws. The smaller pulley slipped on to the motor shaft that I had already shimmed out to 1.5mm with a NWSL #10170-9 1.mm to 1.5mm adaptor bushing. Some Loctite secured the pulley in place. The stock drive shaft is 2.0mm in diameter and the pulley centers are 1.5mm. I used my reaming tools to enlarge the hole in

(text continued on page 85)



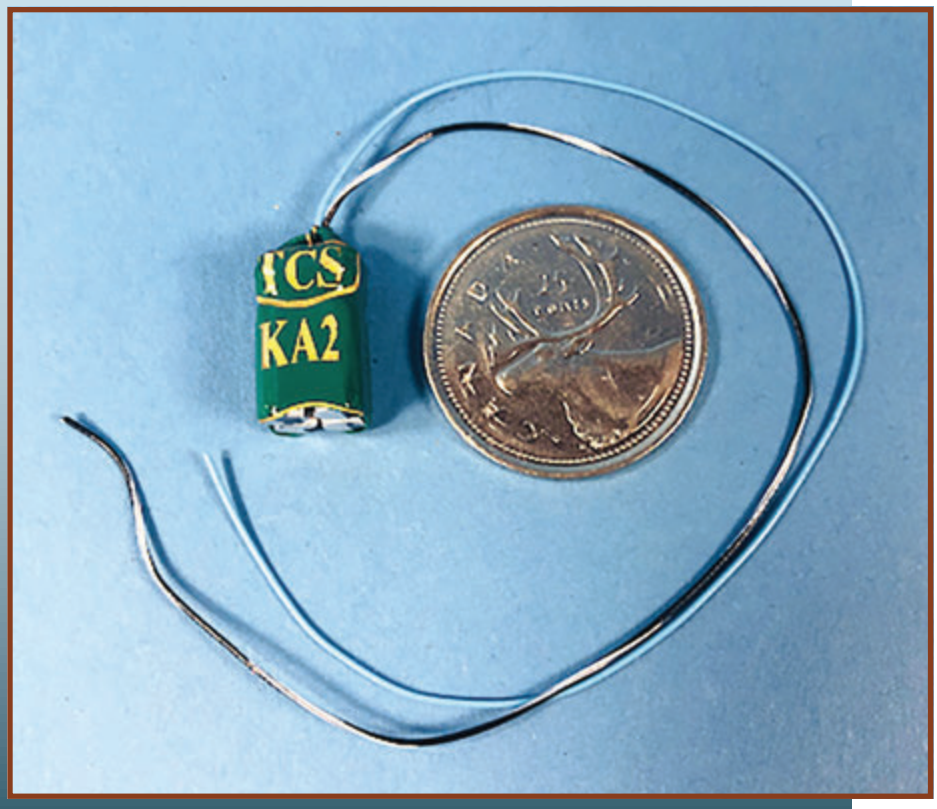
Right: These are the 3mm and 6mm pulleys, as well as the 10mm belts used in the drive conversion. They were ordered from Nigel Lawton through his website (http://www.nigellawton009.com/).

Below: The larger pulley needed its center hole enlarged from 1.5mm to 2.0mm. I carefully used some reaming tools to enlarge the hole.



Right: The is the second and hopefully final generation of the Lambert drive with the new pulleys and belt installed. Replacing the stock gears with the belt made a remarkable reduction in noise. The drive is nearly silent now.

Below: Train Control Systems offers some outstanding Keep Alive capacitor packs. The really small KA2 model is excellent for HOn3. I used a KA2 in Goose 2 to replace the stock capacitor that came with the Soundtraxx Tsunami decoder that was already installed in it. In Goose 3, I used the larger KA3 Keep Alive to replace the first generation Soundtraxx Current Keeper.



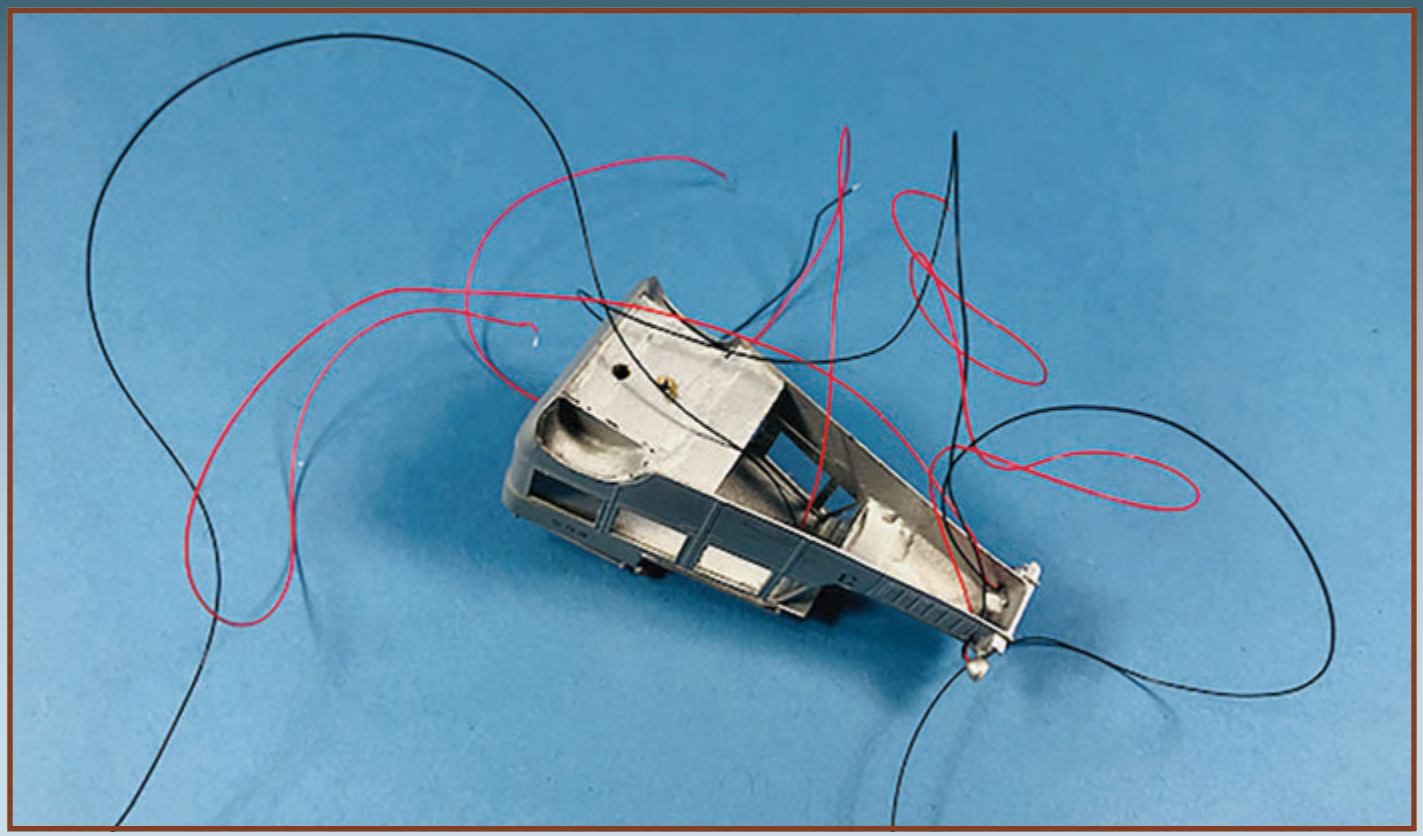
(text continued from page 83)

the 6mm pulley. Once it was a slip fit on the drive shaft, it was secured in place with Loctite while I carefully aligned it with the smaller pulley.

After waiting overnight for the Loctite to set, I installed the rubber belt between the pullies. Using a DC power pack, I tested the performance of the newly upgraded drive. I was astonished at how smoothly and quietly the drives had become! This was the first time I have ever used a belt drive in my modelling, and it certainly won't be the last. We North American modelers are often guilty of overlooking tools and techniques the overseas modelers use. This project goes to show how much better off we'd be if we keep an open mind to these "foreign" techniques.

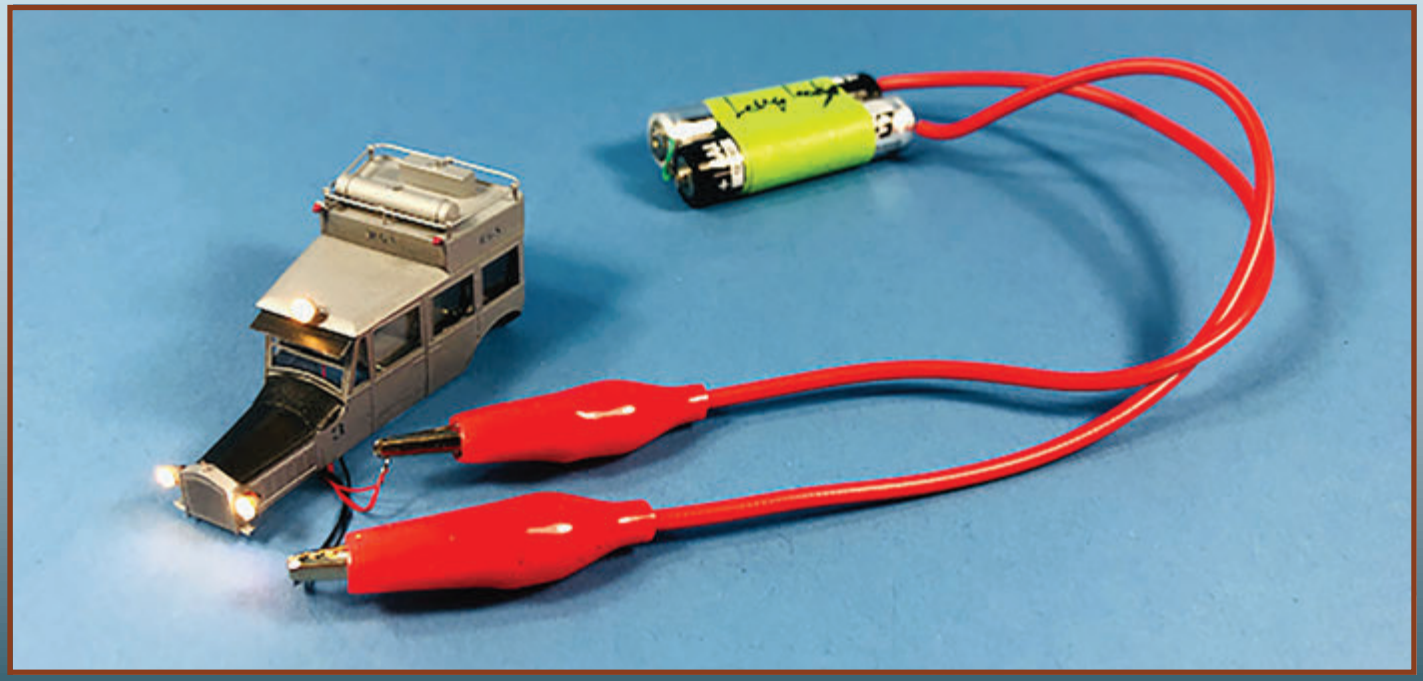
When I originally worked on my geese, there wasn't the variety of DCC Keep Alive capacity packs available like we have now. At the time, the only power backup option for the Tsunami decoders I used was the first generation Soundtraxx Current Keeper. These units were too

(text continued on page 87)



Above: Before I install small LEDs, I dip them in clear canopy cement. Once dry, this clear coating over the LED helps prevent the wiring from shorting to the brass model. When I'm threading all those LED wires though the brass headlight castings, I'm very careful not to pull the LED too far into the casting to cause a short. I'm also taking care not to chaff the wires as I pull them through the tight #75 drill holes. Once all the wires are threaded, I use my multimeter to check for continuity between each lead and the brass body. If there is no continuity, then there probably isn't a short.

Below: I made my own LED tester by soldering a pair of AAA batteries in series with a pair of clips on the end. On the tape holding the batteries together, I have marked that the red LED wire, or long wire for magnet wire LEDs, goes to the blue DCC decoder wire. It also reminds me which way to clip the LEDs since they are polarity sensitive. If you try making your own tester like this, make sure you don't apply too much heat to the battery when soldering; it could explode. In this photo, I'm giving the three headlight LEDS on Goose 3 one final test before I wire it up to the decoder. Typically, I'll check the LEDs many times during installation.



Above: This is a photo from the original Goose 2 article. At the time, the only LEDS small enough were ones that I imported from Australia. They had a yellow/green hue to them that was much more apparent in person. I've included this photo for comparison to the new white LEDs in the photo below.

Below: This photo shows Goose 3 with the new 0402 white headlights installed. They are much more realistic looking than the original LEDS that I used in the earlier articles.

(text continued from page 85)

big for my model of Goose 2, so it always lacked a capacitor, and was subject to temporary power losses. Over the last couple of years, Train Control Systems (TCS) has come out with a nice variety of high capacity Keep Alive packs. The small size of their KA2 pack is an excellent option for HOn3. It's almost exactly the same size as the stock capacitor that comes with Soundtraxx Tsunami decoders. The stock Tsunami capacitor doesn't compensate for power loss but can be replaced with a Keep Alive capacitor to serve that purpose. For my Goose 2, it was a simple capacitor swap and it finally had protection against temporary power loss. In my Goose 3, I replaced the older Soundtraxx Current Keeper with a more modern TCS KA3 unit. This Keep Alive upgrade made another dramatic improvement to my goose performance.

With the drive and capacitor upgrades on my geese complete, I set about test running them on my layout. The improvements were truly remarkable. All of the improvements I did made very smooth, quiet and reliable running geese. My geese were running near perfectly, and there was no comparison to the jerky, coffee grinder sounding, stock models that I started with. I'm very satisfied with the results!

Test running my geese revealed one last thing from the original upgrade that I wasn't completely happy with. The LEDs I used in those original articles have a yellow/green hue. At the time, these were the smallest LEDs available and the only ones that would fit in the goose headlight castings. Since then, there have been great advances in LED technology. I decided to replace those early LEDs with newer 0402 LEDs that cast a proper white light.

I'm really glad that I had this conversation with Mark which inspired me to revisit my goose fleet. Because of their temperamental nature, I've rarely run my geese over the years. Geese 2 and 3 are not perfect, but compared to how they ran before, they now run great. I'm looking forward to upgrading my remaining Lambert Geese, and running the entire fleet during a future operating session. Thanks Mark and Mick!

If you'd like to see before and after videos of my geese, check out my YouTube channel at https://www.youtube.com/channel/UC6E9HLgnS3P95u6iosB4gQ.

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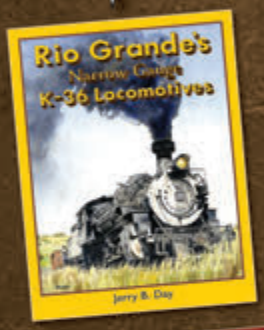

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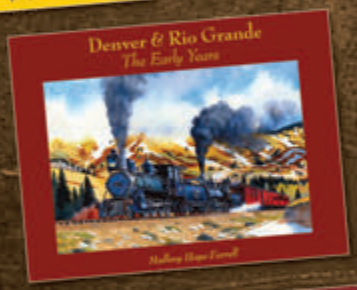

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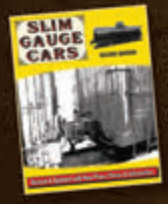

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by Charlie Getz **Photos by the author**

FROM BOATWORKS TO WHATEVER WORKS

It is no secret that I am a fan of Inter-Action Hobbies and the kits they produce. Inter-Action Hobbies, P.O. Box 1021, Chase, British Columbia, V0E 1M0, Canada, 1-888-850-1742, www.interactionhobbies.com, produces some innovative and frankly challenging kits. From N to O scale, vehicles to ships, to structures, Darryl and Joanna Jacobs have something of interest for you. If you try one of their more complex kits, I guarantee there will be a step in the assembly when you will look at what is next to do and say to yourself, "Oh heck no!" Not that it cannot be done — but it will be a detail so fine, no one will ever notice it!! Believe me, this is not a dig or complaint: just a statement of fact. From itty-bitty knobs on roll-top desk drawers to some minute soon-to-be hidden detail, you will conclude it is just not worth the angst to even try.

Well, sometimes that feeling applies wrongly to the entire kit. Kit #15002, the HO Seabiscuits Boatworks is a lovely, beautifully done boat repair and fabrication facility, sitting on pilings complete with an exquisite cabin cruiser and marine railway ramp to the water. Designed for a harbor-side setting on a slope, this two level facility features an interior, aforementioned cabin cruiser, dock and even a dingy with detailed 3-D printed outboard motor. I salivated over the ads as the sawtooth building is an excellent representation of a factory suitable for the 1940s to the present. The facility also looks complicated with all of the pilings, boat ramp and components. That is unfair as the superb fully illustrated instructions make any Inter-Action kit approachable. However, for a Colorado-oriented narrow gauge modeler, a boatworks makes little sense. For some modelers, that would end the discussion.

My friend Tony Koester gives a great clinic on kit-bashing, starting with the observation that a certain manufacturer had placed a kit for a passenger station in a box labeled "warehouse." He meant of course that one should not be dissuaded by the title of the kit but look beyond to its potential. With that excellent advice in mind, I looked again at Seabiscuits with new eyes. I ordered one with the optional detail kit and began sketching modifications. Designed to be built on two levels, I elected to modify it for a one-level factory with annex, using as much of the dock timber as possible to create a wrap-around loading dock for rail and truck service, and viola! Darryl's Widgets was born!

Now I freely admit that far more creativity could have been used to repurpose this kit. Truth be told, I am no Art Curren, the fabled kit-basher who could turn a few inexpensive plastic kits into a complex major industrial masterpiece. How folks like Art can envision such creative leaps is beyond me. So, my rather modest "adjustment" really did nothing more than keep 90 percent of the original design and "flat-land" it. Surely a better eye could have retained the split-level design with one level served by rail and the other by truck.

However, I was pleased with the overall look of the boat works design including that sawtooth roof, the corner office with full interior and the shipping annex. A screen mesh storage porch was a nice touch as well. These features were just fine as is, so I decided to retain them. Any modification of a complex kit begins with sketching the proposed new design and deciding how to reconfigure the elements of the kit to fit that design. Using the walls as a pattern, I determined what worked best where and how, as well as what modifications might be needed. Truly it is an exercise in creativity, but backed with a little pragmatic knowledge of engineering. Now, I am no Tony Koester, but I can see the wisdom of not being controlled by the label on a kit. So, lesson #1 is to look at each kit as a series of components and ask how those components might be converted to another more useful design. As a bonus, you end up with a model not to be seen on anyone else's layout.

Once you have doodled the new design, the next step is to review and annotate the instructions. Obviously, there are steps and materials for a boatworks of little use in building a widget factory. And what is a logical progression of assembly for the boatworks may not be so logical for the widget factory. Modifying a kit is not unlike scratchbuilding in that sense.

My good friend Bob Brown and I go round and round on the issue of scratchbuilding. Bob is a superb contest-winning scratchbuilder. His prowess is legendary, and results, impeccable. I tend to build kits, admittedly for the double duty of review and eventual use on my own long-planned model railroad. I occasionally have scratchbuilt, but here is where Bob and I part ways. For me, scratchbuilding is nothing more than assembling your own kit. Yes, you design it (unless you are copying a prototype) and yes, you create

your own, often internal, instructions. But beyond that, I submit the process is similar to kit building. After the design is created, you assemble the materials. Then you begin construction.

With a kit, the design has been done for you (except for modifications such as described here). So have the instructions. The materials have been gathered. But once you open the box, your job is very similar to the scratchbuilder. You build a model using mostly the same skills for weathering and construction whether scratch or kit. Actually, I maintain that building a complex kit is harder than scratchbuilding because you are interpreting someone else's vision and instructions instead of your own. That means often you will need to deviate from the instructions, which you rarely do in scratchbuilding. Well, as with how many angels fit on the head of a pin, this is one debate never to be resolved.

With Darryl's Widgets, I spent quite a lot of time thinking about and sketching the alterations needed, then determined which sections of the instructions I could ignore, and which needed adjustment. Similarly, I examined the components to determine what could be used as supplied and what could be repurposed or recycled for a future project. These extra steps are crucial to a successful outcome. Only then could construction begin. I annotated the instructions heavily, often noting a step many pages later be done earlier, or reserving an earlier step for later. I also gathered any additional items needed to create my own "custom kit."

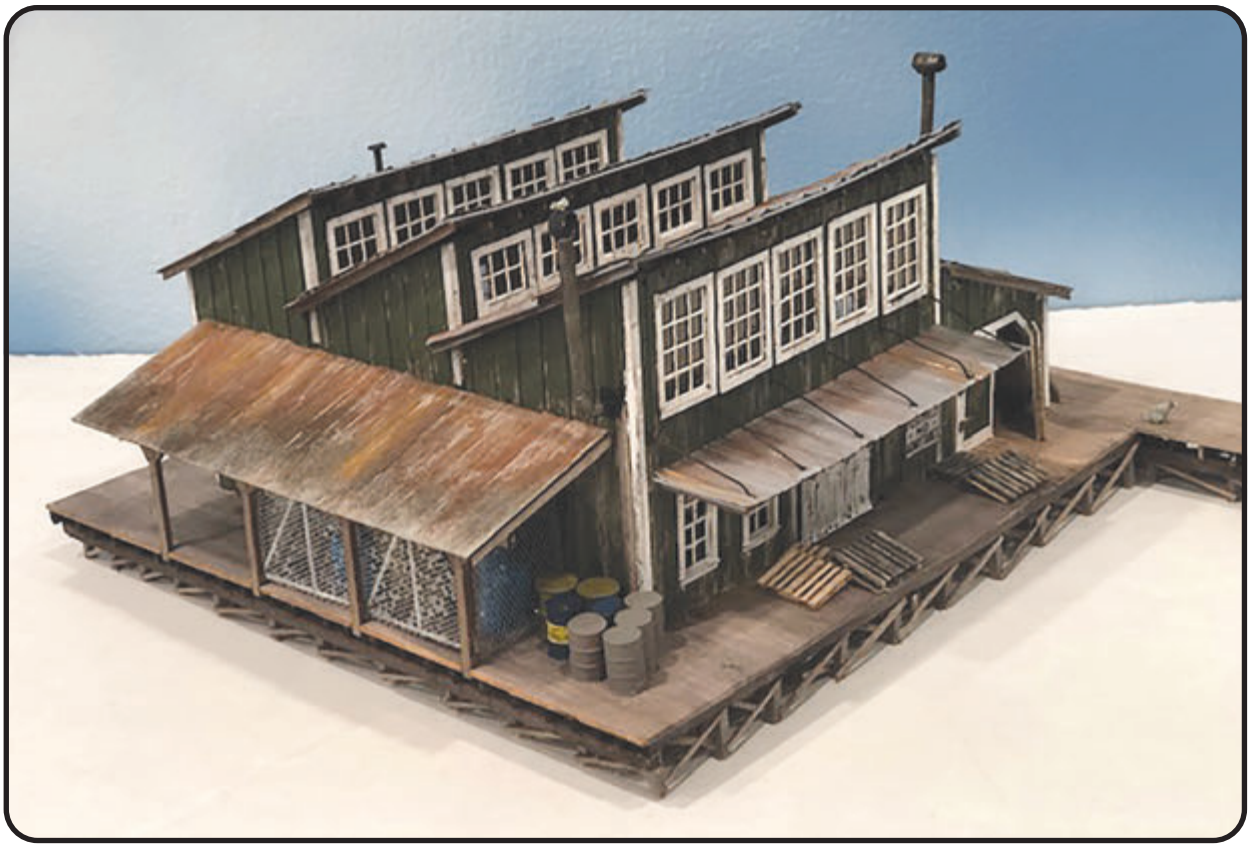
Construction proved straightforward because of this pre-planning. There were some hiccups. The large engine house-sized doors on the two-story annex looked awfully small when cut down to single story size. Yet in the end, they worked just fine. I spilled some black paint on the new loading dock on the annex side and hid that by placing an oil barrel on its side as if it "leaked." In fact, I increased the size of the black stain. Bob Brown jokes he hides his mistakes with a "bucket" but this mistake was too big for a bucket.

I eliminated the lovely full-width folding doors on one end and created a new lower end wall with two windows and a freight door from my large scrapbox, to fit the space. I also modified the sidewall on the "annex" by shortening it and replacing the middle window with a venerable double door found in my door detail drawer from an old Tru-Scale General Store kit to service the new loading dock. As an example of little tweaks, you can make the interior workbenches use two boards to create L shape legs. I substituted an L wood shape from Northeastern. Just being lazy. By the way, my "impossible" step was on page 20 when Darryl suggests adding microscopic wood drawer pulls to a shelf/drawer unit. Nope, and the lack does not show. For a contest entry, please do add those pulls.

I also added additional interior details, although the kit has more interior items than space, and I happily will add the extras to my growing collection of spare parts. I did add some machinery "necessary" for a widget factory instead of some of the details provided. The office interior fittings and wall clocks are superb, so I installed even more lighting to that pro-

(text continued on page 93)

Below: The side of the annex showing the new door and oil spill.



Above: This screened-in porch and extra smoke stack for a new stove set off this side of Darryl's Widgets.

Below: This front view shows the new freight door and windows, the loading door, and cut-down annex door.

(text continued from page 91)

vided in the kit. Also superb are the gas and electric meters, available separately I believe. I changed the signs since the provided ones are nautical. I will add a roof mounted Darryl's Widgets sign in the future.

Another modification was to substitute CC Crow, ex-BIS, standing seam roofing instead of making my own from materials provided per the instructions. Again, nothing wrong with the do-it-yourself roofing; just being lazy. Converting the dock and materials into a loading dock was mostly successful, but some of the timber is quite large for a loading dock. A created extension allows the right-hand side to be dedicated to rail service with the "front" for trucks. I used an NMRA clearance gauge to determine the proper height and will insure when installed, the proper clearance is provided for the rail spur. Given the Colorado location, I also added more stoves and stacks to the interior. Anything not used, and there is quite a bit, goes into that growing pile for future use. A tip: I photocopy those parts of the instructions for each saved detail to pack with it in a baggie. By the way, as a "bonus" there is a 1911 Ford Model T closed cab truck included in the detail kit as well as a Tichy Jib Crane.

It took me three weeks of enjoyable planning and construction to finish the kit. Adding the extra details and modifications made the kit all that more rewarding. One example is adding lead foil shields (from old Dental X-Ray film) behind and under the stoves to protect the woodwork. The same material makes great roof flashing. Frankly, there were no challenges or unexpected complications from the modifications I made. Adding two more smokestacks to a sawtooth roof did require some head scratching, but that was about it. Although it is recognizable as Seabiscuits Boatworks for those in the know, I submit, Darryl's Widgets will remain unique unless you decide to build your own.

And I encourage you to do so, or better yet, modify another of their fine kits. If you do, please share the results with us. Those with far more imagination always inspire me and it is always fun to see what such modelers can do with a kit. These ideas also are not limited to Inter-Action. Those with a collection of Fine Scale or South River Model Works kits might look at those as well. Even those venerable AHM plastic kits so near and dear to the late Art Curren work. Above all, enjoy yourself and let the creativity flow.

For those expecting a column this issue on things to do in Hickory for the (hopefully) upcoming National Narrow Gauge Convention, apologies. Blame the recent pandemic, as uncertainty at press time as to how long closures and restrictions would last make prognostications very difficult. I hope we can all soon get back to normal, which for narrow gaugers is hard to define. Until then, model on, and perhaps next year will be different.

Well, that's all for now; until next time — write, if the mood strikes.

Charlie

BOOK REVIEWS

Sinking Underwater, A Ghost Town's Amazing Legacy, by Anita Goldwasser, and Cecilia D. Craig, Ph.D., 2017. San Francisco Bay Wildlife Society, P.O. Box 234, Newark, CA 94560, http://sfbws,com/, soft cover, 6 x 9 inches, 113 pages, $22.90.

In the late 1870s, the 3-foot gauge South Pacific Coast Railroad built a line from Alameda, just across the bay from San Francisco, down the east shore of San Francisco Bay across the marshes at the end of the bay, through San Jose, Los Gatos, and through the Coast Range to Santa Cruz. A slough had to be kept open in the marshes of the south end of the bay for sailing ships bringing passengers and freight to Alviso. So, the SPC built a draw bridge over the slough, and a bridge tender's cabin. The SPC called the spot Station, but later it was named Drawbridge and a small community sprang up. It had no sidewalks, sewer system, stores, fire nor police departments, and no church. Water came from deep wells. The nearest store and school were 3 miles down the track in Alviso. But the hardy souls who lived in Drawbridge loved its isolation. Some commuted to jobs in Oakland or San Jose.

During the 1920s, Drawbridge became popular for its duck hunting, fishing, and boating. It was also known for its "wine, women and songs." Prohibition was ignored, and two small hotels were built to handle the crowds. As many as 500 people over a weekend were reported to have enjoyed Drawbridge's pleasures.

However, as time passed, the towns and salt ponds surrounding Drawbridge began polluting the areas and taking ground water. The water level fell by 18 feet and the buildings on pilings had to be constantly raised. The polluted water drove away the food ducks relied on, the fish left, and swimming and boating became less fun. The last regular inhabitants left in 1978 and the town fell to the vandals.

Soon the area became part of the Don Edwards, Federal Wildlife Refuge and access was limited. I live some 10-12 miles from Drawbridge but have never visited the town. There are still a few buildings left and a van tour to an overlook was available prior to Covid-19, but Drawbridge remains a ghost town at the southern end of San Francisco Bay.

I enjoyed this book. It gives an overview of the history of Drawbridge and the people who once lived there. There are maps and small photos showing the town and surrounding area. Proceeds go to maintaining the Wildlife Refuge. *Bob Brown.*

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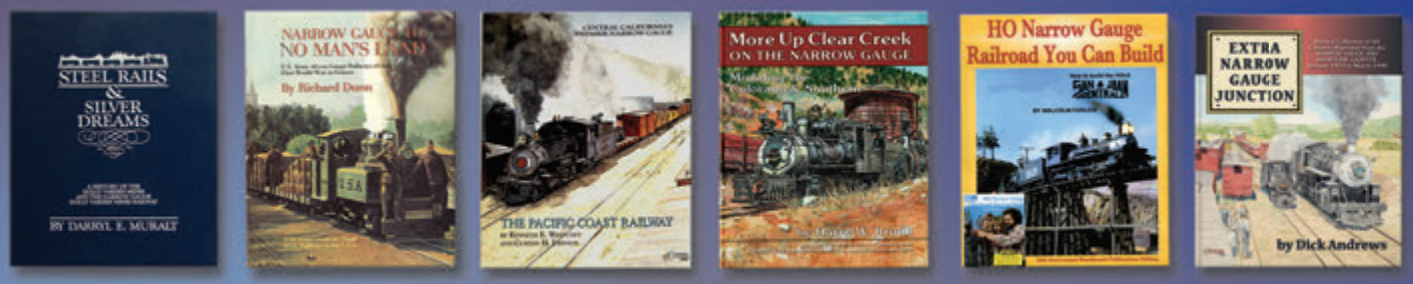

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by Mike Engler, with Dave Revelia, Richard Smith, Frank Palmer and Jim Hopes

Modeling an On30 (2-foot Gauge) Boxcar With History and Character
by Pete Leach, MMR

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