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NARROW GAUGE AND SHORT LINE GAZETTE

JANUARY/FEBRUARY 2022 VOLUME 47, NUMBER 6

SPECIAL FEATURE

FEATURES

PLANS

DEPARTMENTS

COVER

This 1/2n2 Forney is one of six built by ex-Disney craftsman, Joe Murphy. Peter Mesheau was fortunate to obtain one of these locomotives and it inspired him to build a diorama to run it on. You can read about Pete's 1/2n2 models on page 24.

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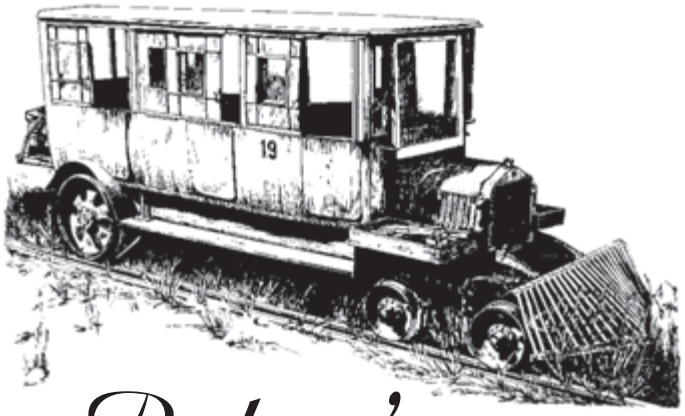

Robert's Ramblings

SATISFACTION

After completing the assembly of the Inter-Action Hobbies C.R. Lamb paddle wheeler, I reviewed in the September/October issue, I was able to get back to building the Eureka stamp mill on my Eureka Mill Railroad diorama. Building this mill was a challenge and I had three false starts. I had several 1870s photos of the prototype to guide me. It was one of some nine or so mills along the Carson River near the Comstock Lode in Nevada. The mining folks had dammed the river to create a powerful water flow through a flume down the river. The mills were water powered and some photos show large water wheels. Maybe some mills had Pelton wheels. The flume was used as a right of way for the Eureka Mill Railroad.

As usual, my biggest problem was lack of space. I only had 19-inches between the backdrop and the flume and had to squeeze my mill in between them.

I also had to make the mill tall enough to accommodate the inclined track used to haul ore to the top of the mill so gravity could do its job.

I normally do not work from plans unless someone else has drawn them. I prefer to use sketches. Since my diorama is portable, I needed a light easily removed mill, so I decided to use a Gator Board floor laid on a frame of 1x2s. I also made a foundation for the stamp battery from Gator Board and covered the floor and foundation with stripwood. The rear wall was also a piece of Gator Board with sheets of scribed basswood and an intricate framework of scale 12x12s glued onto it. I drew a full-size drawing for one side wall and glued down a framework of scale 12x12s over it. Then I laid a second framework on top of the first wall. When all was unstuck, I stained the framework

Above: This view shows the mill, annex, and shed on the front over the flume. The little gray box on the side wall is a privy for the mill workers. You can see an ore car being hauled up the inclined track. That blue thing sticking out behind the top of the mill is a slice of redwood with a Shay painting. It was done by a paraplegic subscriber holding the brush in his teeth.

Right: This view shows the partially completed interior of my mill. From top to bottom are the storage bin, grizzly, breaker, stamp battery, and Wilfley tables. Note the interior bracing on the walls. The breaker and stamp battery are by Wild West Scale Model Builders. I still need a steam engine (or maybe Pelton wheel), boiler, and belt system.

Above: My Eureka Mill Railroad, warts, and all. I have got to add a fascia. I still have to paint the track, and add the river, and foliage. From left to right you can see the ore dump and sawmill, engine shed, and stamp mill. Note how close that drawing table is.

with Hunterline Gray stain and glued on pieces of scribed sheet basswood scribed every ¼-inch. After cutting out the window holes for the Tichy windows, I stained the outside of the walls Hunterline Barn Red. This made a garish looking mill that bothered me. But since the flume and deck, ore bin, sawmill, and engine shed are all grey I wanted to add some color to my scene.

After adding interior ore bunkers, a grizzly and breaker, my stamp battery and Wilfley tables, I closed the mill with its roof. But first I made sure the front wall of the mill was pinned, so I could remove it to work on additional interior details in the future. The roof is another sheet of Gator Board with strip wood added around its edges. I added two little dormers and a sign to break up the large surface of the roof and covered it with Wild West Scale Model Builders shingles. These are excellent, easy to use and look terrific. As soon as I finished the shingling and added the roof, my mill really came together. The garish Barn Red seemed to soften, and those shingles really added some realistic texture to my model.

But what to do with the 1x2 frame that showed under the mill? I looked up sheet stone on Amazon and ordered some doll house stone sheets that did the job.

There was still about 15 inches of space to the right of my mill. The diorama is close to an antique drawing table in our office. No one can squeeze between the diorama and the drawing table, so I did not want too detailed a scene. So, I made a two-story Gator Board annex that could house a dormitory, assay office, foundry, machine shop or office. I only finished the front wall by covering it with clapboard siding and sprayed the end walls and back wall with primer. The roof is covered with Wild West shingles and the annex looks great and fills the space.

One last comment, I wanted the flume to run through the mill building like the prototype, but just could not do it. So, I made the little shed on the front of the mill. I framed it and added individual strips of 1/16 x ¼-inch stripwood, stained Barn Red. Once done, I could not tell the difference between the strip wood and that scribed wood.

When Charlie Getz first saw the mill he commented, "impressive." Every time I cross our office and see the mill, it makes me feel good. After all, that feeling of satisfaction — whether it be a model, a gab fest with friends, or a smooth switching move, is why we do this. I experience that satisfaction every time I see my Eureka Mill.

Bob Brown

OOPS...

Sharp eyed readers will have noticed that Johnny Graybeal mentioned at the end of his November/December 2021 ET&WNC article that it was his last. Not so. It seems that part 9 was eaten by our production computer. When Johnny mentioned this, I asked him to resend the article and it is in this issue. My apologies, to Johnny, and you the reader, for the confusion. Sometimes things just get out of hand!

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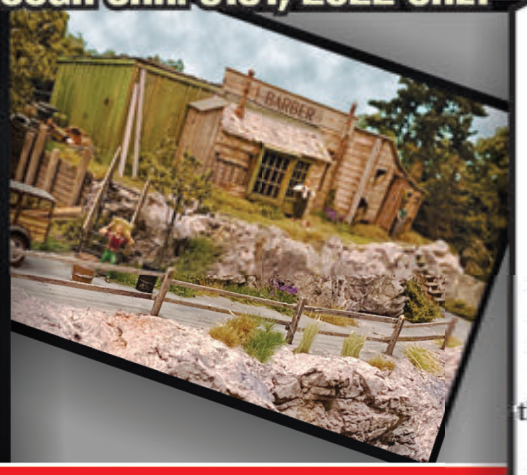

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The Pigeon Hole

Dear Bob,

I've liked Charlie Getz for 45 years and rarely disagree with him, but I'll be glad to debate him on the concept of model railroading being an art form (see Narrow Gauge Scene, November/December *GAZETTE*).

When I was in college, I had a conversation with an art professor where I said model railroading was an art form. He laughed in my face and said it couldn't be. He didn't change my opinion, and I'm sure the prof. had never seen a good model railroad.

Webster defines art as: "skill and imagination in the production of things of beauty." I think art is not only things of beauty, but things that evoke a certain mood or reaction, like the aura of loneliness in the *Nighthawks* painting. When I create model railroad scenes, I step into the role of artist creating a nostalgia painting in three dimensions.

Model railroads are like photos — every photo ever made is not a work of art, but some certainly are. It all depends on the level of skill and imagination with which we create things that play upon the senses of the viewer.

Sincerely,

Gregg Condon, MMR
Via email

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

Dear Bob,

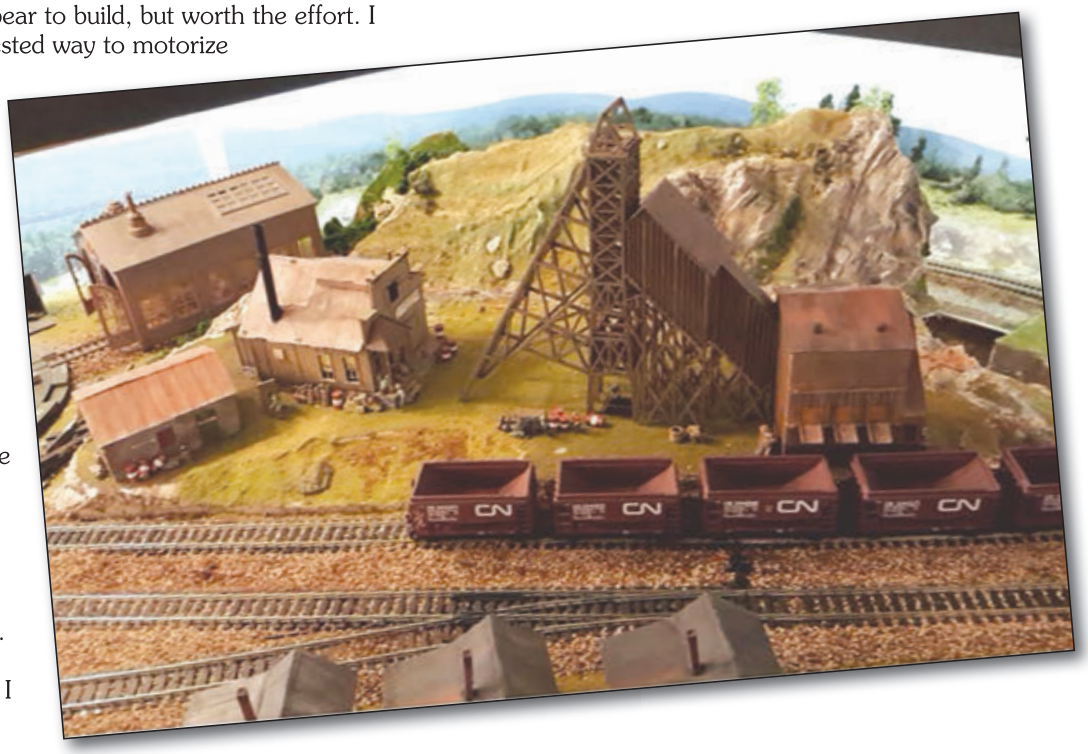
Here is a photo that should arouse the sympathies of anyone who has tried to hand-letter a model! The number plate on this Heisler was improvised with an arc welder. I took the picture during a Railfans of Indianapolis fan trip on the Algers, Winslow & Western Railway in the southwestern Indiana coal fields, Sunday, October 12, 1952, and mining operations were closed. As a feature of the trip, we had the run of the coal mine's railway yard. There was a covey of Heislers used in the strip mine, but most had no number plates. But #21, while cold, was full of fuel and ready to fire up. I have been reading the *GAZETTE* from the beginning.

Sincerely,

Martin E. Biemer
Via email

Dear Bob,

I just finished reading Charlie Getz's article about building the Master Creations Old Rose Silver Mine kit in the September/October issue and had to email to nod my head in agreement. It was a bear to build, but worth the effort. I even followed the suggested way to motorize the hoist cable, and yes it does work. My kit was built as a diorama for a friend's layout and just dropped into place, then blended into the surrounding area. When we operate the layout, everyone loves the sound, especially the "fire in the hole." The photo is from the December/January issue of *Canadian Railway Modeler* magazine in which the layout itself was the cover story. Unfortunately, half the structure was edited out. How I struggled with those poor instructions. I feel Charlie's pain.



Sincerely,

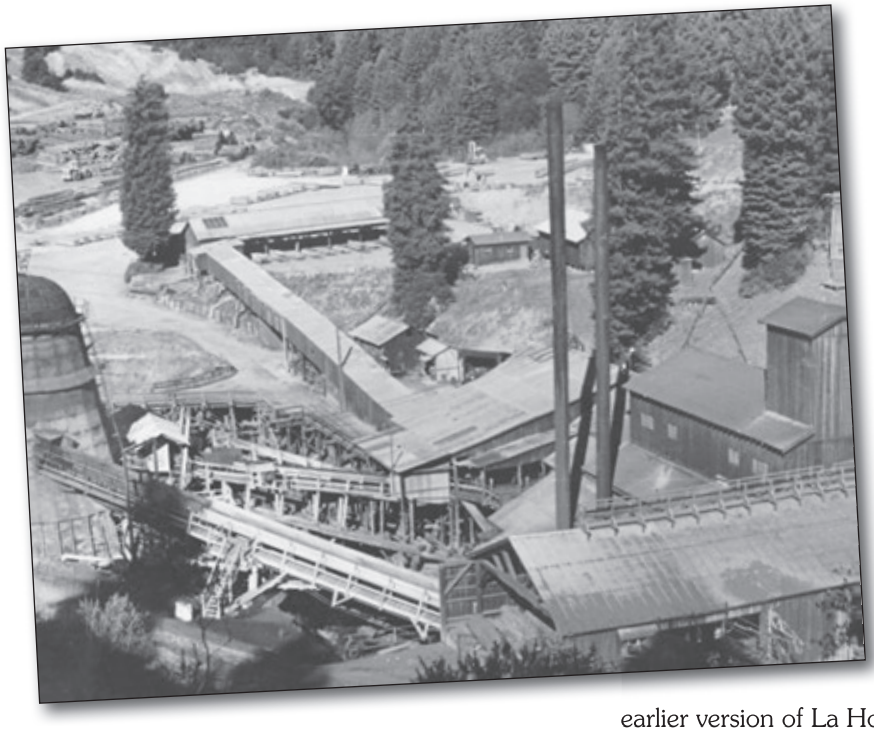
Peter Catalano
Via email

Dear Bob,

I recently attended an Sn3 Convention and saw on one of the layouts this footbridge across a creek. I immediately thought of a place on my layout for such a simple scratchbuilt project. I model the southwest desert, so flowing creeks are few, but I anticipated that in an infrequent storm the bridge would be needed.

Sincerely,

Steve Bradley
Via email



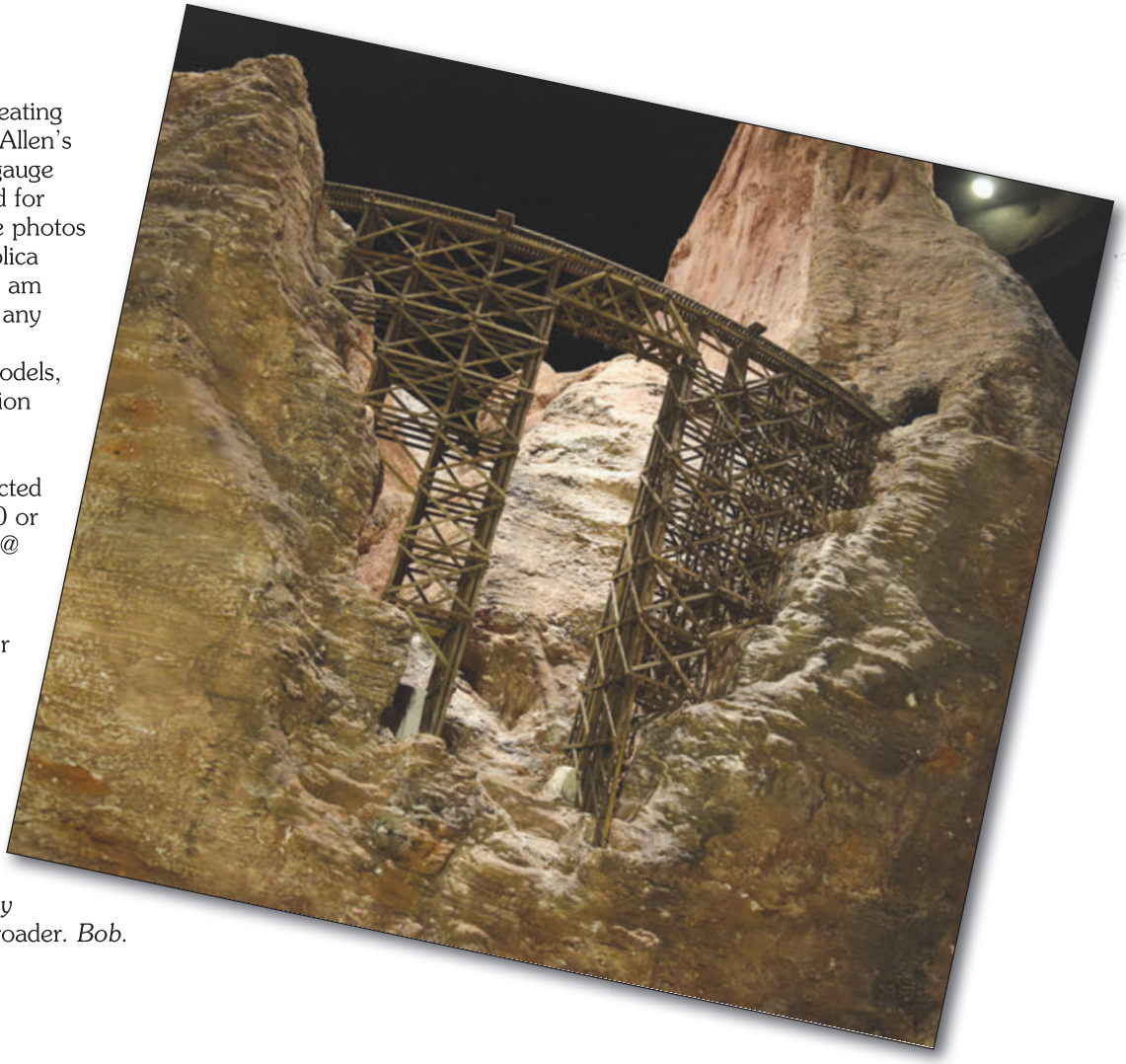
Dear Bob,

I enjoyed Peter Replinger's article on the Santa Cruz Lumber Company railroad in the September/October issue. The photograph of the airborne Shay is a classic. I visited the mill site on a field trip in 1963 and took the accompanying photo. I believe it was taken facing about 180 degrees from the mill photograph shown on page 52 of the September/October *GAZETTE*. I have the Big Basin USGS map sheets dated 1955 (photo revised 1968) and 1997. Neither shows the railroad, although the 1955 sheet shows a dirt road along Pescadero Creek, continuing the adjacent (to the north) Mindego Hill map sheet, where the railroad once ran. That road is absent from the 1997 Big Basin sheet and does not appear on the 1997 La Honda sheet (next sheet west of Mindego Hill). A visit to the USGS library to view an earlier version of La Honda might disclose the location of the railroad in that area. At eight miles long, it should show up there. The log pond is shown on the 1955 sheet. It was not deleted in the photo revisions of 1968, although my photograph clearly documents that the log pond was gone eight years earlier. The 1997 sheet shows a rearrangement of the sawmill structures, which reflects the arrangement in my 1963 photo.

The map accompanying the article depicts Pescadero Creek and the railroad 4.5 miles southwest of their actual locations.

Sincerely,

John Nicoles
Via email



Dear Bob,

I have been creating a replica of John Allen's magnificent HO gauge Gorre & Daphetid for several years. The photos show how my replica is coming along. I am anxious to obtain any notes, anecdotes, letters, photos, models, or other information on John and his layout.

I can be contacted at 518/863-9150 or at randyleedecker@gmail.com.

Sincerely,

Randy Lee Decker
Via email

See Tony Koester's Trains of Thought about Randy's replica in January 2022 Model Railroader. *Bob.*

Dear Bob,

Following up on my letter about my West Side caboose #6 in the September/October 2021 issue (see page 10), the model that most reminds me of your long years of contributions to our favorite hobby is West Side Caboose #5. Posing on my North County Narrow Gauge layout is my take on an old Hartford Products 1:20.3 scale kit with a little new help from successor, Don Niday, at Iron Creek Shops.

Like the prototype, the model has auto knuckle couplers without the knuckles—except I added one back for convenient coupling with other equipment. The West Side style link was laser cut by Steve King for Bob Poli who graciously shared it with me.

That's the missing knuckle on the end platform. The model coupler draw heads are from Precision Scale with the draft gear from Hartford. I copied the end details from a Russ Simpson photo in the collection at the Tuolumne County Historical Society.

Now, if I could get a scale model of you standing in one of the doorways…

Sincerely,

Rob Teates
Via email

New in Review

Leadville Designs, 5 Stapledon Cr., Ottawa ON, K2H 9L1, Canada, www.leadvilledesigns.com offers two new freight cars in HOn3, Sn3 and On3. In the November/December issue, I reviewed the Type 1 RGS/C&S Stock Car, and in this issue, I review their new D&RGW MOW Bunk Car 04965, available at $44.95. This car was a rebuild from an early 4000 series boxcar and used most often as part of the Rotary OM outfit train.

The kit is composed primarily of laser-cut wood and MDF, styrene and 3D printed details, acetate, wire, custom decals, and full instructions. Trucks and couplers are not provided. As with the stock car kit, the detail is very complete and assembly, delicate. Again, you have a choice to assemble this as a super detailed model or as layout quality by omitting some brake detail or grab iron NBW detail. Leadville Designs is to be commended for offering a choice. My sample was built to the latter level, and I encountered no problems. I was able to add Kadee 714 couplers and Grandt Line trucks without problem. However, if you use the Kadee coupler box, the provided end beam will not fit. So, if you are building the kit as a super detailed version, you will have to modify the Kadee box. The trucks are at the correct height with the etched brass bolster washer provided. I substituted a similar thickness Kadee fiber version for insulation purposes.

I added weight to the car to meet NMRA recommendations and used commercial grab irons which fit the premarked holes perfectly. I appreciated the custom decals for the car which I applied over a gloss finish, then dulled. Note they only require dipping in water and easily slide off the backing and are very thin so be careful. I messed up one of the decals for the "Section Men Bunk Car" sign and used the provided alternative larger sized lettering. Oh well! Also note a few detail items do not have extras so be careful. I had to dip into my scrap box for an extra queen post after one launched into space, never to be seen again. Despite these small problems, assembly was enjoyable over a week of evenings and all parts fit well.

I am glad Leadville Designs continues to produce interesting prototypes. An AC&F 30-foot truss rod boxcar, as used by the C&S/RGS and NCNG should be available in HOn3 by the time this review is printed. *Charlie Getz.*

Outland Models, www.outlandmodels.com located in Guangzhou, China, is a 3D printer and fabricator of parts in primarily S, HO and N scales. They are representative of obscure specialty manufacturers out there, but I was interested because Outland also represents the emerging model railroad hobby in China. I was also interested because their offerings are well done overall and incredibly affordable. For example, a 3D printed collection of 16 HO Old West figures is $3.99 U.S. I ordered a few sets from the on-line catalog, and they were delivered within a few weeks. Overall, the quality is not super-fine but quite acceptable. The figures take paint well. A few of the printed vehicles are generic 1940s style automobiles and most are useable. Only one of the three I tried was a bit small for HO. Sets are offered in a wide range of American types from farm workers to service station attendants as well as wagons, animals, and interior details. Even entire buildings are listed though I did not try those. Many new items are added regularly. As with most 3D printed details, they come attached to sprues which must be removed, and they need painting. Individual layer lines can be seen on the larger parts, but they can be sanded to lessen their visibility. For background and general detail usage, this line is hard to beat at the price. And I found Outland a safe source from which to order. Check them out and see if you do not agree that this line deserves a look. *Charlie Getz.*

Berkshire Valley Models, 438 Morgan Woods Dr., Fenton, MO 63026, www.berkshirevalleymodels.com has released two more HO wagon kits, versions of earlier released O scale wagons. The Buggy (Kit #2108, $11.95) and Photographer's wagon (Kit #2110, $12.95) are similar in quality to earlier releases and assemble into lovely models. The Photographers wagon uses the same construction as earlier kits with laser-cut wood parts, cast metal axles and wheels, instructions, color signs/decals and acetate. Assembly is straightforward and easily accomplished in one session. I especially appreciated the decals for "William Jackson," photographer, an homage to William H. Jackson of Colorado pioneer fame, who extensively photographed the early narrow gauge lines. Available separately and shown is an HO photographer figure with old-time camera, #2184, for $2.50, so you could stage your own William H. Jackson moment with these items.

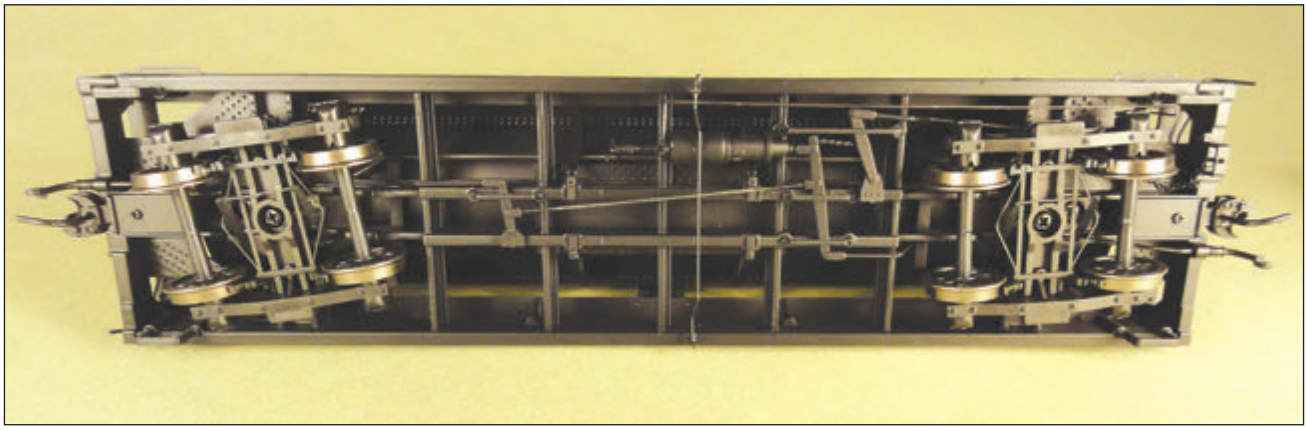
The Buggy is a delicate and tiny model with all laser-cut components, pre-cut tissue for the roof, and instructions. While a challenge, the kit is impressive when built and is within your capabilities. It is important you review and understand the instructions completely. Take your time, use powerful magnification, and appreciate the extra parts included should you mess up. Two tissue roof coverings are included and extra hubcaps. Fortunately, I did not need the extras. Note the wide part of the roof covering goes toward the front. I loved the result, adding thread reins to both wagons and using a horse for each from set #2161, the Standing Team at $6.00. Drivers are also available, though the buggy really needs Doc from Gunsmoke! I enjoyed building these wagons and look forward to new releases in the series. *Charlie Getz.*

San Juan Model Company, 8141 N.I-70 Frontage Road, Aurora, CO, www.sanjuanmodel.com has their long-awaited Tall Dome CONOCO tank cars available — and they were worth the wait. The cars come in On3/ On30 or HOn3 lettered and painted for four eras, with nine car numbers in each era. So, you can really go crazy and have a real big fleet of new tank cars on your layout. The cars come neatly packed in a double plastic sleeve with tissue paper in a nice box. They are ready to run and cost $109.95 each in On3/On30 and $89.95 each in HOn3. The On3/On30 cars come with On3 wheel sets in the trucks and a set of On30 wheels to replace the On3 wheels if you need to. The cars are cast plastic and are appealing with their tall dome and heavy girder frames. They are available lettered in two different fonts for Continental Oil Co. for the 1927-1930s era. You can also get a car with a silver tank and large green CONOCO lettering perfect for the 1930s, or lastly a black tank with large white CONOCO letters for the 1940s. The cars ran for several years and crossed into each-others era, but the era designations will help you make sure your railroad has tank cars based accurately for your period.

The tank cars are accurately detailed with separate handrails and brackets, wood grained walkways, full rivet detail, automatic knuckle couplers, and detailed tall domes with hand grabs, valves, and a hatch. The detailed unsprung trucks have plastic wheels complete with cooling ribs and metal tires. The underframe has a brake cylinder,

brake rods, pipes and levers, along with brake beams and brake shoes on each truck. The brake system does not actually connect to the trucks, so they are free to swivel, making the cars free rolling and forgiving on the track. The lettering is crisp and cleanly applied and there are even four tiny hazard warning plackards.

These tank cars are beautiful. They are accurate, detailed, stunningly lettered and free rolling. Well done, San Juan Model Company. *Bob Brown*.



Miniprints, 114 Grenadier Road, Toronto, ON M6R 1R4, Canada. miniprint.ca sells 3D printed birds, other animals, people, and oddities. These figures were created by a model railroader for model railroads and list some 27 birds such as chickens and flamingos. The 60 animals available include elephants and rattle snakes. There are some 36 people including many train crew members, and a forensic team. The oddities include some neat skeletons, a plague doctor, and a flying pig. New figures are being added all the time and you can subscribe to a newsletter to keep up to date.

I understand Miniprints will print to your scale and you can order custom 3D figures. You will need to contact them about this. I decided to try some figures and ordered a pair of bird watchers with binoculars, and a set of Canada geese, both in O scale. The pair of bird watchers was $15.60 and the geese $23.40. Shipping was $8.15 for a total of $47.16. The service was quick, the figures came packed in bubble wrap in a nice plastic box. There is a guarantee of satisfaction, replacement of broken parts, or replacement if you break something (you pay postage). A quick look at Miniprint's web site will show you the many unique people and animals available. Now where can I use those skeletons? *Bob Brown.*

SUNRISE AT DAY'S CROSSING

A 1/2n2 SCENE ON THE MEZZANINE

by Pete Mesheau
Photos by the author

It's an early summer morning in the hinterlands of Northern Maine. The sun is just clearing the stand of old growth pines across the line from the Day's Crossing lilliputian station.

An early riser, the little 2-foot gauge railway has been up for a couple of hours and the hamlet in the woods is now buzzing with activity.

Last year, like many of you, I found extra modeling time at hand. There's an upside to every challenge. Over the past six or seven years most of my modeling time and effort has been spent building a O gauge Down East short line. The pike is loosely based on the Belfast & Moosehead Lake Railroad. With the extra time, and a desire to take a break from the big layout, I thought I would do something I've been itching to do for years. It was time to build a scene in ½-inch 2-foot gauge (1/2n2). Since the early 1980s I had built and collaborated on creating several larger scale Maine 2-foot models. My first ½-inch scale models were from assembling kits offered by Ted Stintson of Wiscasset, Maine. Ted eventually dropped the ½-inch scale line in favor of G scale, a scale that was gaining traction in North America by the late 1980s.

A few years later I was lucky to acquire a scratchbuilt Sandy River & Rangeley Lakes #1 by Joe Murphy. Around the same time, I tracked down and made the acquaintance of Herman Mitchell living not far from the Old Sandy River right of way in New Vineyard, Maine. "Mitch" a pattern maker by trade was a true craftsman. Along with his HOn30 & On2 work for a number of clients, he developed a series of patterns for 1/2n2. It was this line that enabled me to really move forward with my 1/2n models.

I've always had a soft spot for funky little rail cars (in any scale!) and the short utilitarian rolling stock of the 2-foot gauge Monson Railroad. With the help of Mark Hall, Brian Love and more recently, James Hilton, I've been able to assemble a modest fleet of 1/2n2 Monson models. After 35 years, it was time to put them all together into a scene.

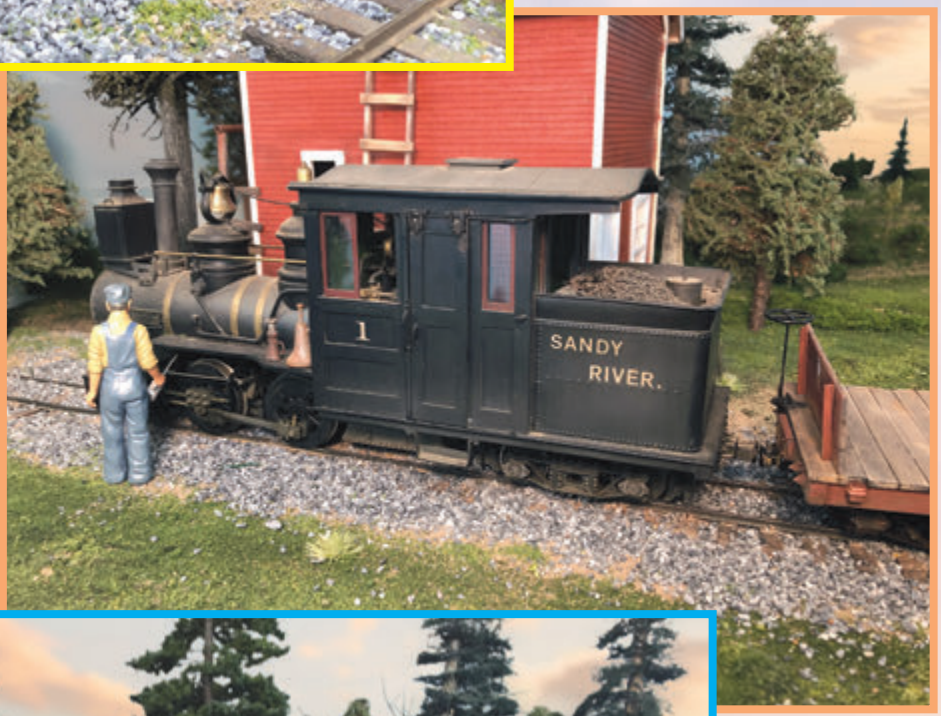
Now with time on hand, I had a serious dilemma. Where would I find room to build a large scene? I had pretty well maxed out my available space with the O gauge layout. What to do? After considerable pondering, and measuring, I decided to create a 10½ x 3½-foot "mezzanine level" above one end of the O gauge layout. This added level would hold the ½-inch scene. Because I had built the existing layout at a height of 47-inches, the height of the new mezzanine level was going to put the new scene up in the nosebleed section. After hitting the "go button," my first purchase was a good step ladder.

Construction was straight forward. After installing the frame, I laid and glued 2-inch-thick rigid foam to wood slats. The track was hand laid using stained sugar pine ties followed by spiking down Code 100 rail. The stub turnout, like those used on the Monson, was hand built. Once the rail sections were installed, I cut 9½-inch foam scenic sections to fit in between the track. These sections were 90 percent landscaped prior to being installed.

Additional scenery and trees were installed after the scenery sections were placed. All the sections including the track, are floating on the 2-inch rigid foam. Structures were scratchbuilt and are very close to prototypes once found on the Monson Railroad. Details and SLM figures were hand painted. The photos in this article were simple point & shoot, captured with my iPhone. To enhance the photos, my son Graeme laid in a few early morning skies. The mezzanine layout will play host to the ½-inch scene for another year or two, but already I've started building components for an On3 logging line. This backwoods outfit will feed the hungry mills on the O gauge layout and the mezzanine level will provide a good place to let that change take place. As a wise man once said, the only thing that is permanent is change.

Left: This little locomotive was built by James Hilton in England. It uses both 3D as well as laser-cut parts.

Below: Locomotive #1 was one of six scratchbuilt by ex-Disney Craftsmen Joe Murphy.



Title photo opposite top: The author's 1/2n2 layout sits above his O gauge short line across one end of his layout room. Note the O scale sawmill on the lower left and the Belfast & Moosehead Diesel on the lower right.

Below: Abner Beal, the unofficial mayor of Day's Crossing had the boys spot the MicMac tank car next to the roadway. Almost weekly the freshly refined oil is downloaded into the company's only truck for local delivery. The tank car is close to Bridgeton & Harrison #22, though the tank sits on a 25-foot Monson flatcar.

Right: This is a model of SR&RL Superintendent's Vose's railcar. The model was built in 1980 by Ted Stintson. It has yet to be narrowed from 30-inch to 24-inch gauge. The car is powered by a NWSL drive.

Below: Here's a typical mixed freight arriving from the Junction. The flatcars were built by Mark Hall, and I did the detailing, painting, and weathering. The velocipede started life as a 3-foot gauge kit, and was narrowed to 2-foot gauge.

Left: Mr. & Mrs. J.L Jackson from Boston's Back Bay have just arrived at the tiny Day's depot for their annual Maine retreat. After a summer of walks, fishing and entertaining, they will take the little railway back to the interchange and catch a standard gauge Pullman home.

Right: The Monson Railroad had one railcar. The prototype was built in the late 1920's by a railroad employee. The model's wheels were made from measurements taken of the prototype at the Boothbay Railway Museum. The wrinkled tarps are made from foil found on margarine tubs. The motor for the unit is in the trailer under the wrap.

Left: Bus #3 is arriving at Day's flag stop from the wharf. I had originally finished the wood and plastic model as SR&RL #4. After a decade, I decided to give it a B&H look. The model is a compilation of how the bus evolved over the years. It's powered by a Bull Ant power truck located in the trailer.

Left: This gangly little railcar was a fun build. The B&H had quite the gaggle of unusual railcars. The model is powered by a Bull Ant located in the trailer. The driver, Jimmy Jones, is trying to wipe the bug bits off the windscreen while underway.

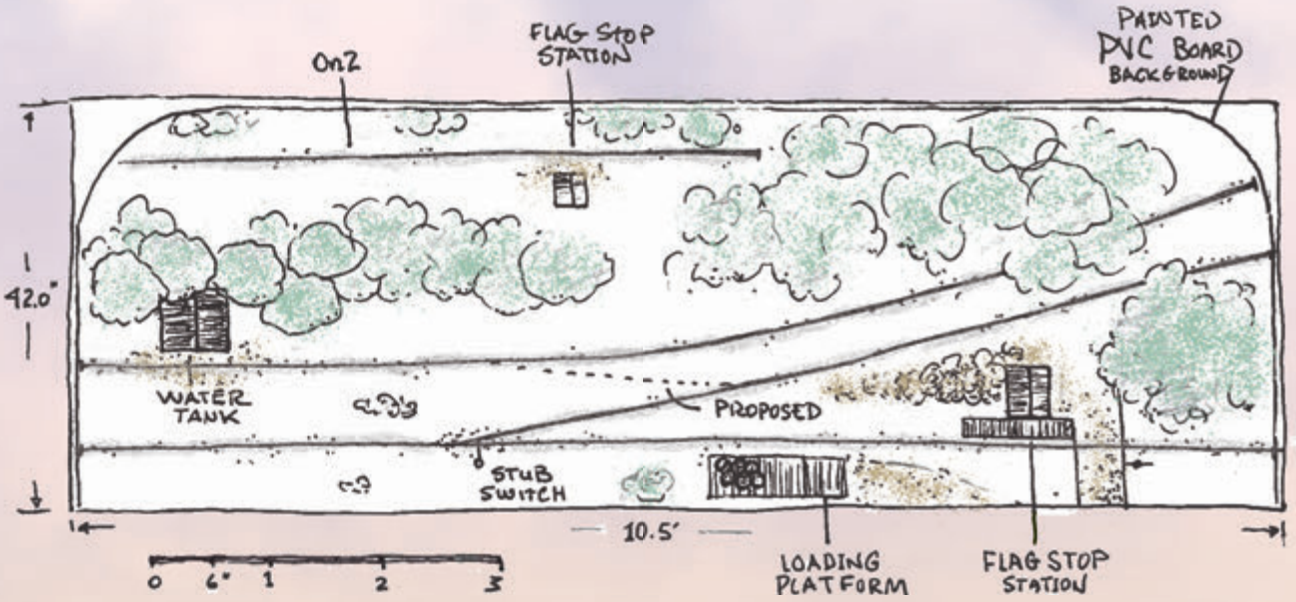
Below: This Wiscasset Waterville & Farmington combine was built from an early Ted Stintson kit. No lasers were used here, everything had to be hand cut. The car contains a complete interior, and the roof is removable.

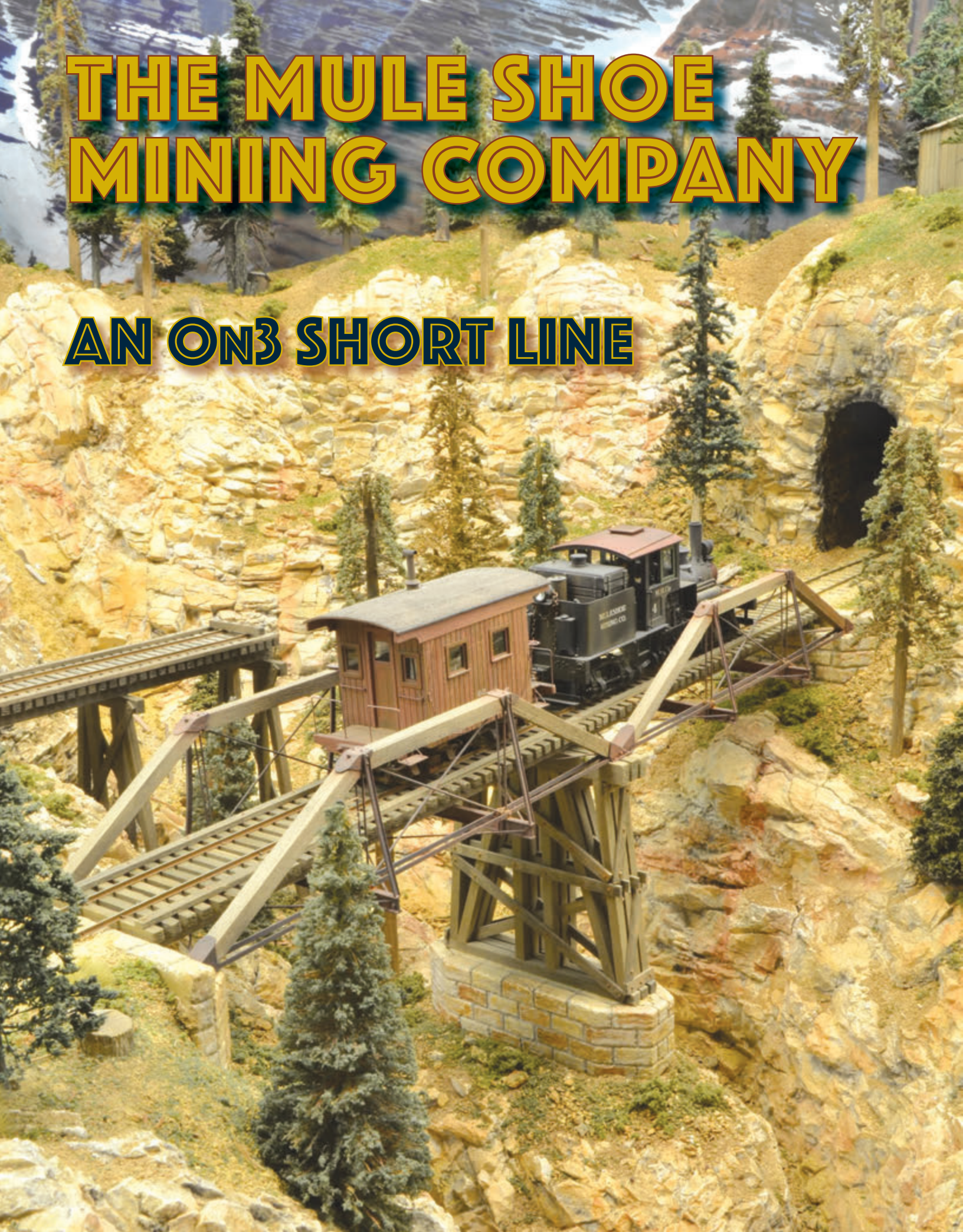
Left: The four-wheel track workers car shows the amount of detail possible in ½-inch scale and just how nicely it stands out.

Left: The Monson combine is one of two pieces of passenger stock on the line. The autos and figures are available commercially. Scenery materials are a blend of locally gathered and locally purchased.

THE 1/2n2 "DAY'S CROSSING" MEZZANINE LAYOUT

DRAWN BY THE AUTHOR
NOT TO SCALE




THE MULE SHOE
MINING COMPANY
AN On3 SHORT LINE

by Ray Sadler
Photos by Ralph Scally

Title photo opposite:
A Mule Shoe Mining Company Shay eases across a trestle trailing a caboose.

The Mule Shoe is a small, short line freelanced railroad that could have once run in Colorado or California Gold Country in the early 1900s. It was owned by a tight-fisted old gold seeker who had struck it rich in the gold fields. This is my second model railroad as I had one in California. When I moved to Arizona, I started again in a smaller space. The 10x22-foot room, gave me enough space for the layout on one side of the room, and a roll top desk, couch and book case on the other side. The layout is 40-inches wide at the window end and widens out to 6-feet 10-inches at the door end. Since I wanted a clear area under the layout, my friend Ralph Scally and I devised a cantilevered platform for the layout fastened to the studs in the wall. We used ½-inch plywood for triangles with a ¾-inch plywood 4-inches wide for a flange to screw into the studs. We used 1x4-inch frames the width of the layout for the track support. One triangle every 36-inches worked well. This method kept the area under the layout clear for storage and drawers. The height of the layout is 42-inches rising to 60-inches at the switchback mining area.

I used flex track and built turnouts using Fast Track #4 turnout jigs. Since I run only geared locomotives, #4s worked great. After all the roadbed was in, I painted the ties brown and the rails rust. The tunnel was made using a mold I made of the track, then used it to pour a tunnel out of plaster. When it was dry, I stained the inside and made sure I had clearance, then glued it to the plywood. I used Switch Masters stall motors for turnout control. A Rix throttle and a PFM Mini Sound II controls the locomotives. The mine end of the layout features a switch back up the mountain with a scratchbuilt mine on a lift out at the top. The layout has a mixture of scratchbuilt and kit buildings. The train loadout was scratchbuilt using the Buffalo train building outside Silverton, Colorado, as inspiration. The mines are a Colorado Leaverite Mine and a JV Models Burnt River kit that I modified by shortening the head frame. The hoist house and supply buildings were scratchbuilt. The Rattlesnake Mine kit was a tad small, so I scratchbuilt a larger building.

The town buildings are kits, some modified and some built as is. The Grand Central Mine has a full interior along with the Green Mining Supply building that started out as a coffin works by Wild West models. The Engine House is a Stony Creek kit that I lengthened. Both water tanks were scratchbuilt. The burnt storage building was modified from a Sierra West Tool Shed. Ground cover is decomposed granite and mine tailings that I picked up on my many trips to Colorado. I used the tried and true method of hard shell to make the mountains and gorge. I made molds for the bridge abutments and center support that look like cut stone. The mountain backdrops were painted

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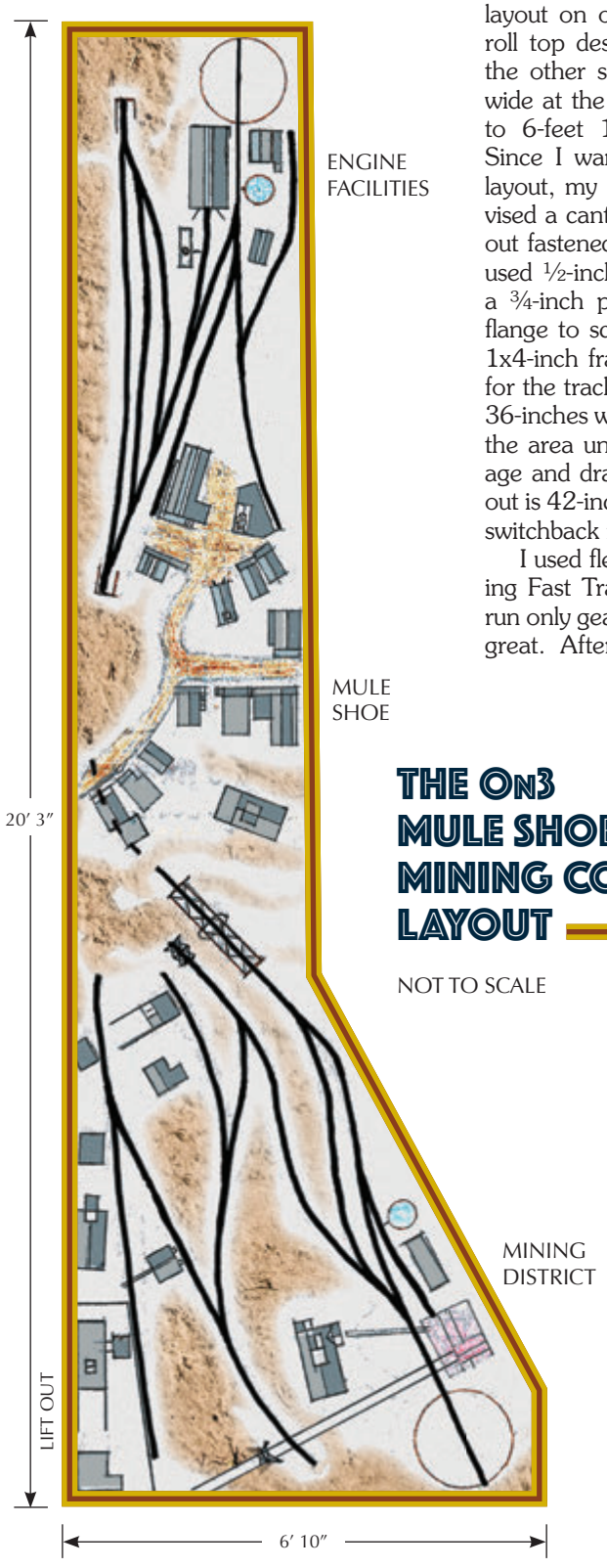
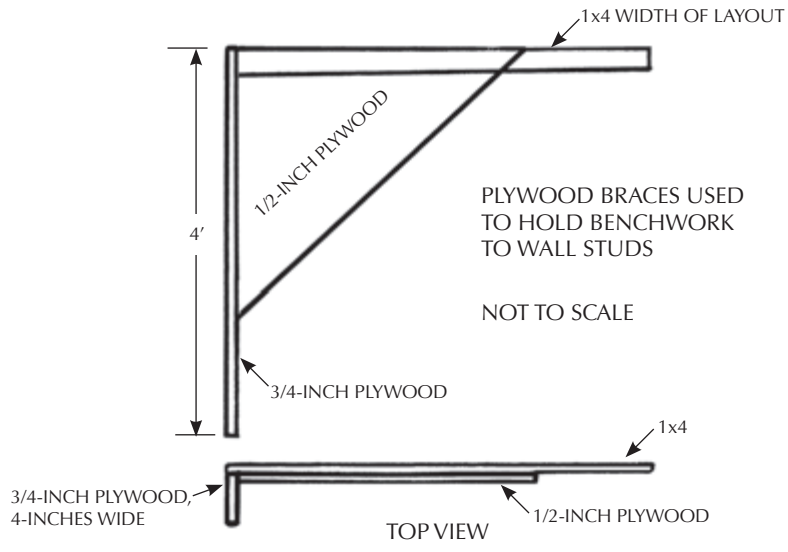
THE On3 MULE SHOE MINING COMPANY LAYOUT

NOT TO SCALE





Above: Number 4 is being used to hold an ore car during loading.

Above: The General Grant Mine sits at the edge of Mule Shoe.

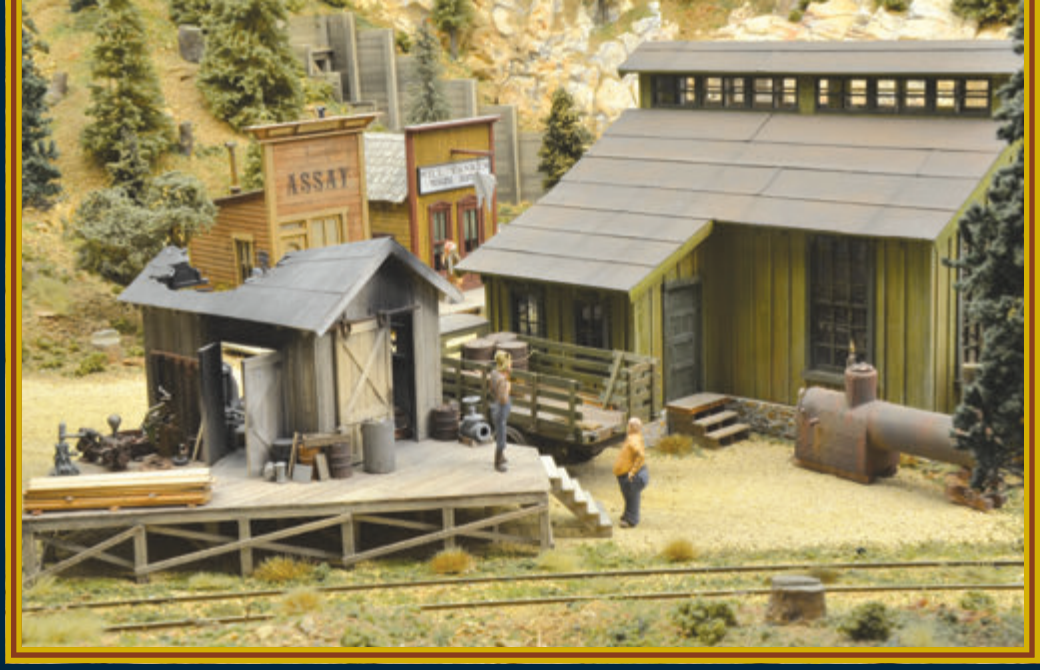
Right: Looking up Main Street in Mule Shoe.

Above: **The layout from the window end showing the engine facilities and turntable. Note the handrails on the fascia.**

Right: **This tram house serves both the tram way and Rattlesnake Mine.**

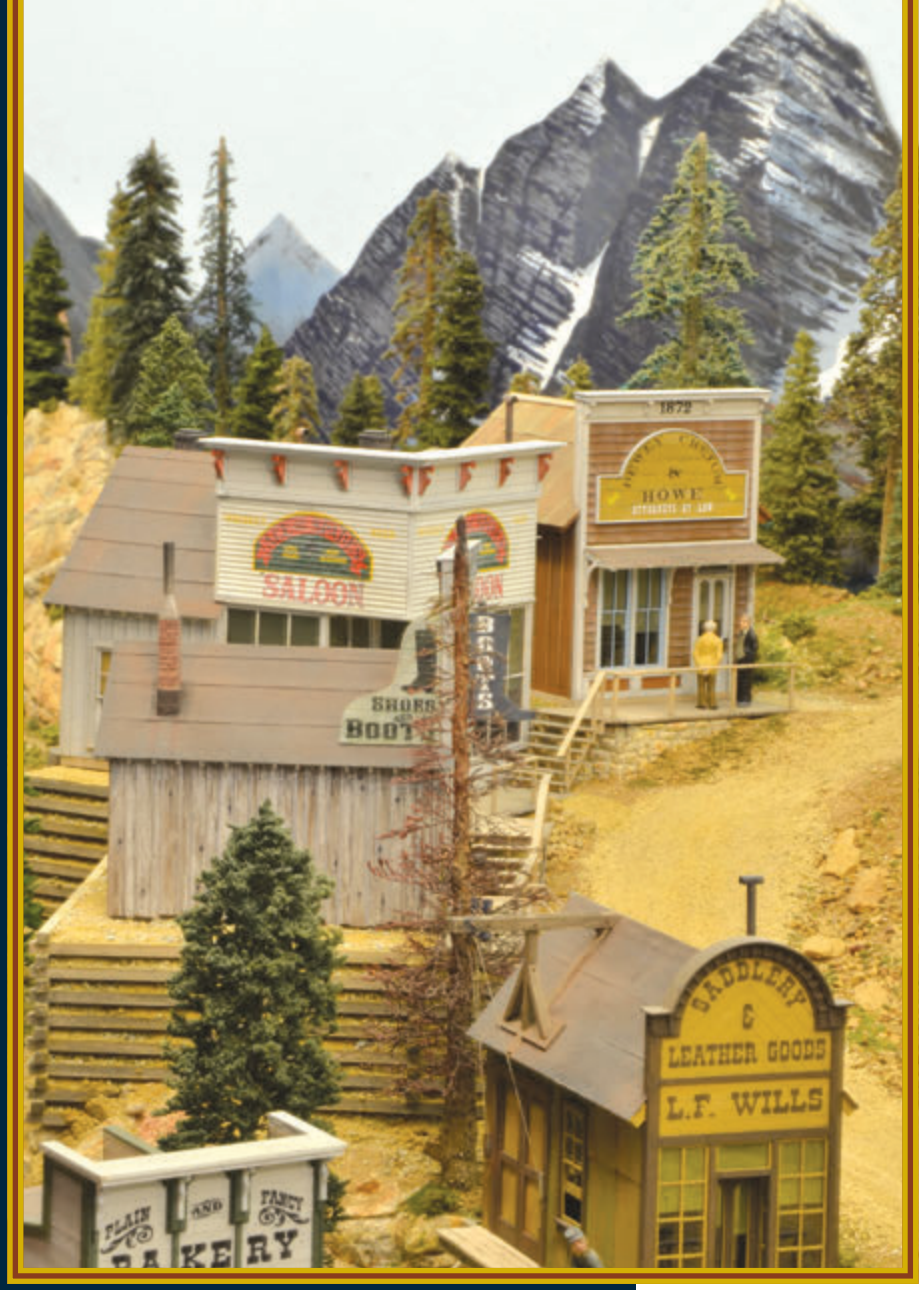
Below: **An overall view of the mining district.**

Below: Ezekial Potts taking the sun. From the looks of the new box, he must have a customer.



Above: Slim and Bill discussing recent fire at the mining supply shed.

Below: Overall view of the mining district.



Above: **Mule Shoe really crawls up the hill.**

(text continued from page 31)

on cut out masonite and held with velcro so they can be removed during construction. I have used the same backdrops on both layouts. When it came time to color the rocks, my friend Doug Ramos helped me get the color application right. I have over 300 trees on the layout. My friends Ralph and Doug made a lot for me and the rest were bought already made. I used lots of stumps to show that was the second growth due to the mining use of timber.

I run my Shay most of the time, but occasionally get out the Climax and Heisler. Since it is a small layout, I don't have a lot of rolling stock. I have Torres Products Wood Ore Cars built for the layout. When Art and Ralph saw what I was doing, they wanted some built too. I ended up building about 30 Ore Cars. After a few, I decided to build jigs to speed construction. I have several Russian River Boxcars and Flats that I have built. I've added loads to all the flatcars. One of the boxcars was built with the doors open and loaded with boxes and barrels in the doorway.

My mini sound unit was modified with a walk around unit that lets me operate both ends of the layout with ease.

The layout took Ralph and I about 4 years to reach the stage it is in now. I am always adding clutter and details and have built many display structures for Taurus and Western Scale Models. I have also built lots of various models in many scales for people all over the United States. I have been in this hobby for many years and have met some great people.

Right: **The author developed Mule Shoe into a major scenic section on his layout.**

DIRTING-IN STRUCTURES

by Ray Sadler
Photos by the author

During construction of my layout, I wanted to be able to remove the buildings to get them out of the way and prevent damage to them. I normally use blue foam board for structure bases. I do all the hard shell first, then cut out areas for the structures and glue in blue foam. This gives me a nice, flat, level area ready for the structure.

I came up with a method that is easy and fool proof. When the structure is finished, I glue scale 2x6 or wider strips inside the bottom edge of the building. Then I cut 2 scale 4x8s the length of the building. I hold them up to the 2x6s and drill a small hole in one end through both strips. I do the same at the other side but drill the hole on the other end of the 4x8. I find drilling and fitting the strips one at a time makes their line-up more accurate. I then cut ¼-inch lengths of brass wire and glue them into the holes. When the glue is dry, I place the 4x8s, one side at a time, over the pieces of brass wire and glue the 4x8s to the foam foundation. I then remove the building and glue the other 2x6 with its 4x8 down to the foam. When that is done, I usually paint the area and the boards just to waterproof them. You can then dirt in around the area. The brass pins that have been glued into the bottom of the structure, will orient the structure perfectly when placed.

I have used this system on all my structures and find it works well for repairs and additions. It has also saved destroying a structure that is hard to reach.

ON THE WAY TO THE WEST COAST

TWO WESTERN BUILDINGS

by Gilbert Gribi
Photos and drawings by the author

I am a French model railroader and for more than seventeen years worked on a European On30 layout. After completing it, I decided to build some dioramas for my pleasure and for exhibitions. Since I like western United States wood buildings from the early 1900s, and had built and described my Old Bear Meadows diorama in the March/April 2017 *GAZETTE* I decided to share some techniques I used to build the grocery and general store shown here. In my imagination, these buildings are located along Road 02 in the mountains of North Dakota.

The buildings were drawn with a 2D software to 1:45 scale and cut and engraved with my laser. I used Samba wood for walls and roofs, Kappler strip wood, and cardboard for window frames, and paper for shingles. I did use Grandt Line windows for the General Store. I chose 1/43 to be able to use the figures available in that scale.

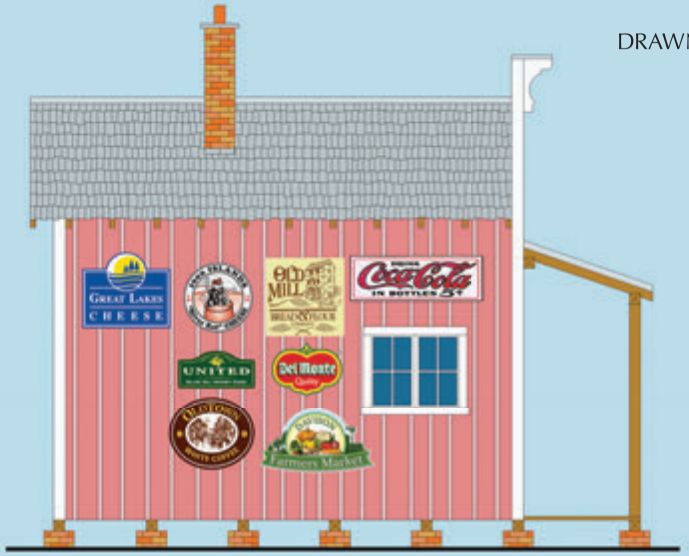
The walls of the General Store were painted with a coat of gray oil paint. Once this paint dried for several weeks, I applied white oil paint with a small flat brush. I used another method for the Grocery. After a layer of gray, I applied red and a few days later I used an eraser to re-

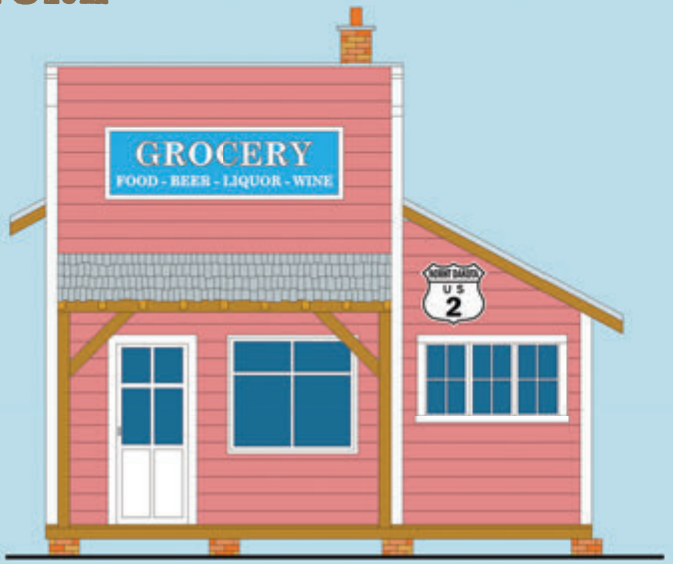
(text continued on page 40)

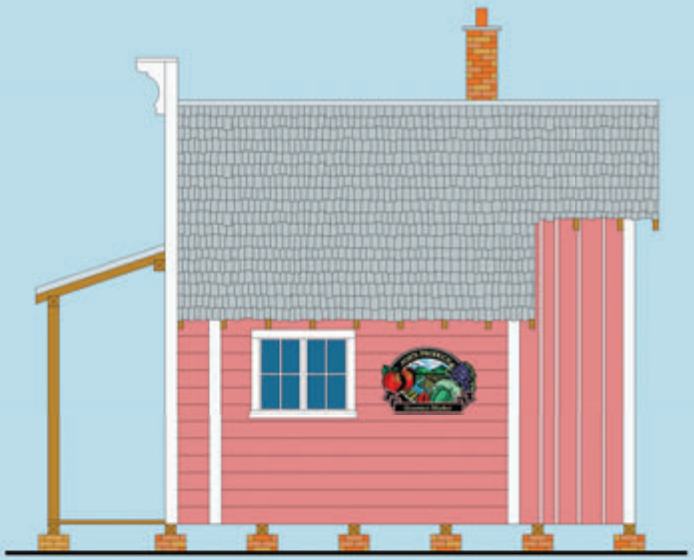
Above and left: Here are the two western buildings described by the author. Note the use of details to bring them to life.

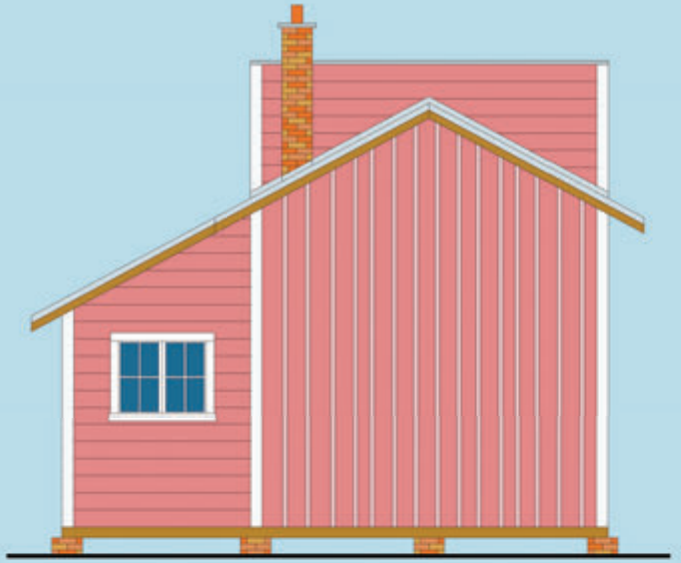
THE GROCERY STORE

DRAWN BY GILBERT GRIBI
HO SCALE





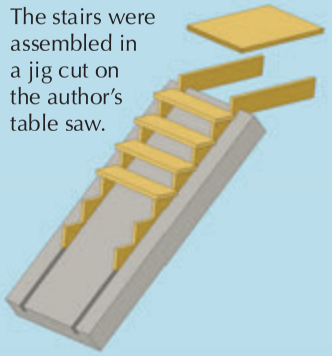




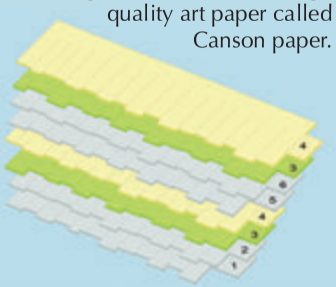
THE GENERAL STORE

DRAWN BY GILBERT GRIBI
HO SCALE

The stairs were assembled in a jig cut on the author's table saw.



The shingles were cut from a high quality art paper called Canson paper.



The windows were cut from cardboard with a neat way to attach the "glass."

NOT TO SCALE

(text continued from page 37)

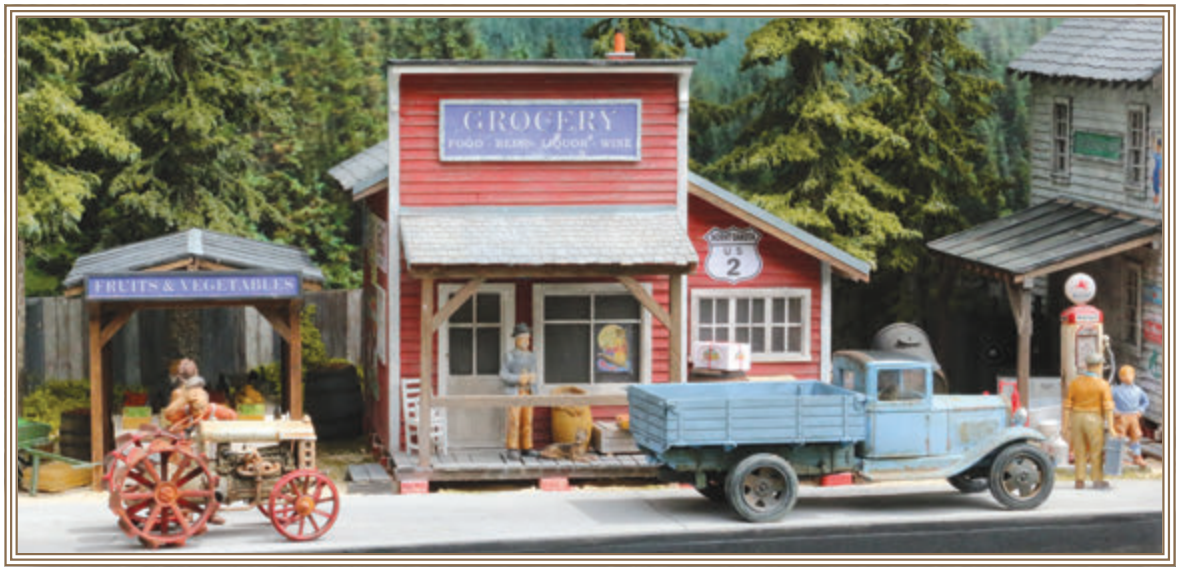
move some of the red to reveal the gray, and make the surface appear weathered.

The shingle roofs were made from strips of 180-gram Canson paper. They were painted in light gray oil. The bitumen strips of the shed were painted black and covered with decorative powder to mitigate the black.

The window frames were cut from 0.5 mm cardboard previously covered on the back with a 3M double sided adhesive. On this ultra-thin adhesive, I glued 0.5 mm plexiglass serving as glass.

I used a template for the stairs. Using my Proxxon circular saw, I countersunk two grooves into a small board. The two grooves must not be too deep. The surfaces receiving the steps must be outside of the template.

Above: The author grouped his little people realistically. They seem to be chatting.



Right: The tractor and truck date this scene.

Below: The tree trunks were made from clay patterns and cast in urethane.

I made clay patterns for the trees and cast them in resin. The foliage is Limonium Caspia from California. They were spray painted with an olive color and covered in Woodland Scenics light green Coarse Turf. Along the fences, these trees ease the transition between the scenery and the backdrop.

The advertisements on the walls come from the internet. They have been improved with my Affinity software (a wonderful creative professional software and very inexpensive).

Some details such as piles of boards, cartons, boxes, and figurines give a little more life to my buildings. I cast some of the details such as cans and watering cans in white metal. I 3D printed others with my nice Form 2 Formalb.

I hope some of the methods described here will be of use to *GAZETTE* readers.

The East Tennessee & Western North Carolina Railroad And Its Locomotives

Part 9: The Ultimate Ten Wheelers, ET&WNC Numbers 10–14

by Johnny Graybeal

As I mentioned in the last issue, the management of the East Tennessee & Western North Carolina Railroad turned to Baldwin Locomotive Works in 1911 to design a locomotive for their specific needs. ET&WNC #9 was so successful that they went back to Baldwin in 1915 with a desire for an even larger engine. Baldwin responded with a scaled-up version of #9, that was a little longer, wider, and taller than the previous design. This design became drawing 61 of Baldwin Class 10-26D.

ET&WNC #10 had many modern features, but it retained the basic design traits that had defined most narrow gauge locomotives for 40 years. It used saturated steam running through slide valves to the cylinders rather than superheaters and piston valves currently in vogue on standard gauge lines. The Ten Wheeler design used a pony truck to help guide the engine into curves, but no trailing truck was used to increase the size of the firebox, meaning that #10 had a long, narrow firebox between the drivers. Forward and reverse was still controlled by a Johnson Bar instead of the new-fangled power reverse mechanism. Even with these limitations, it can be argued that the ET&WNC Ten Wheelers were the ultimate narrow gauge Ten Wheelers in American use. They certainly became that railroad's trademark.

Engine Numbers 10 and 11 were ordered at the same time but built one month apart. Number 10 had a date of trial (first firing of the boiler) on January 5, 1916, and #11 was tested exactly one month later. They were delivered at a time of great expansion, with the Linville River Ry being extended to Shulls Mills, and a great deal of construction material was needed at the "front." The new engines allowed the smaller Consolidations to concentrate on the construction trains while they handled the large quantities of iron ore being forwarded to Johnson City from the Cranberry mines, and the lumber flowing from the sawmills along the railroad.

The railroad to Shulls Mills was completed by the end of 1916, but there was still a need for more power on the railroad. A copy of #10 was ordered, and #12 was test fired on February 9, 1917. Identical in every way to the two earlier engines, #12 was still 2,800 lbs. heavier, bringing the total weight of the engine to 98,800 lbs., or near 50 tons. The increase could have been the result of heavier duty steel in the axles or frame, or lesser quality steel being used as the U.S. came closer to being dragged into WWI. One final example was ordered in 1919 and delivered in September. Number 14 was distinctive in that the boiler check valves were located on top of the boiler near the bell instead of down on the side

Title Photo: The ultimate expression of ET&WNC motive power is shown here in the builder's photo of #10. Baldwin Locomotive Works had created the perfect balance between pulling power and speed in this class of locomotive, able to take both sharp curves and steep grades in stride but yet make good time. *H.L. Broadbelt Collection.*

Above: Number 14 and crew pose at the Newland depot in 1919, when the engine was brand new. The railroad is near its zenith and there is plenty of freight to be hauled. Depot Agent Nat Fletcher's Model T is in the background, the snake in this railroad Garden of Eden. *Libby Watson Collection*.

Below: During the early years of the Great Depression, the new rayon plants at Elizabethton kept the narrow gauge busy, and profitable. The fire hazard was high there, so the locomotives had their trademark cap stacks removed and replaced with a straight one that had a flip up spark arrestor attached. The cowcatchers were removed as well, to aid switching so many standard gauge freight cars. *Wayne Arnold Collection*.

of the boiler near the running boards. This allowed cold water to warm as it fell through the steam before hitting the rest of the water in the boiler, which in theory helped maintain boiler pressure. Number 14 also had a smaller diameter handrail on the front of the smokebox, making her easily identifiable in photos. Number 14 turned out to be the last new locomotive the ET&WNC purchased.

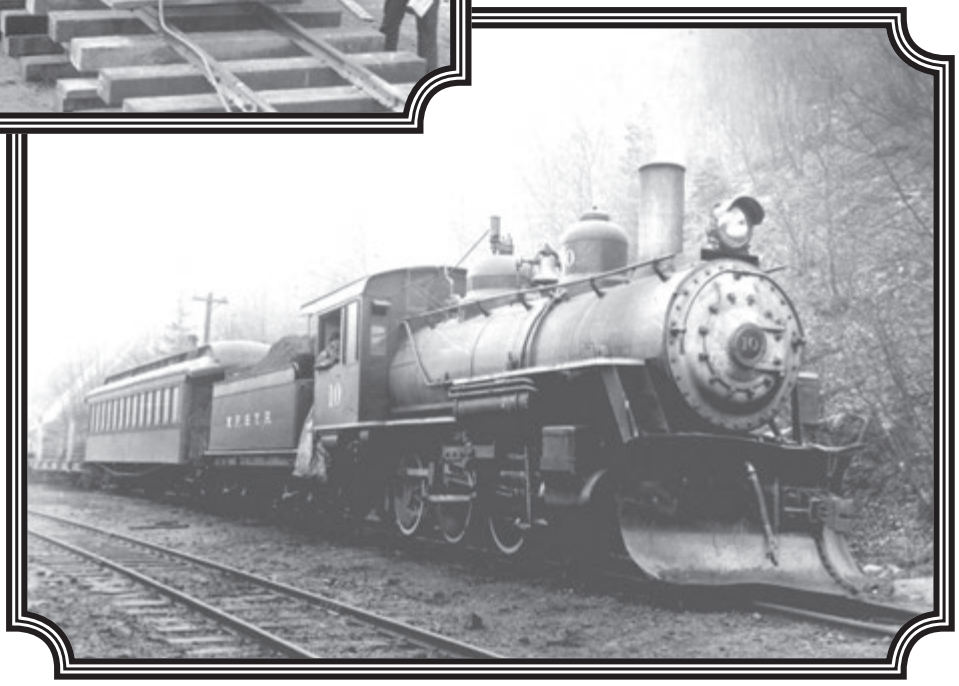
Above: Number 12 sits at the water standpipe in Johnson City in 1936, the year that most of the newer engines received green paint and elaborate gold leaf lettering and striping on the cab and tender. This was the ET&WNC version of the passenger scheme on Southern Railway engines. *Mike Dowdy Collection*.

The story of these four locomotives is the story of the ET&WNC's glory days and all of the years thereafter. They went to work during the busiest years of the railroad when the future looked extremely bright. For the first few years, revenues increased with each passing year. Passenger income peaked in early 1924, when over 205,000 people rode the narrow gauge rails, bringing in $74,741 in the fiscal year ending June 30, 1924. Freight tonnage was just as impressive, with figures totaling over 325,627 tons in fiscal 1923. Some of this was standard gauge traffic but it was all pulled by narrow gauge motive power. It was rumored that Henry Ford was going to buy the ET&WNC because it was so profitable. Of course, the rumors weren't true, but it made good press.

The Ten Wheelers were the railroad's main motive power and ended up in their share of derailments and accidents. Number 10 derailed shortly after she was delivered on light rail at Newland, North Carolina. She later ran too far up onto a tipple there and almost fell through it. The worst accident of all occurred on March 5, 1925, in Johnson City. Number 12 had just returned from the passenger run to Pineola and was headed to the engine house. The fireman and another employee were waving to the lovely wife of the fireman when they hit some boxcars being moved in the yard by the switcher.

Below: Number 12 is showing her "tender behind" in this view at the Johnson City engine house around 1940. The gold leaf lettering was prone to fading so after a couple of years, it was all but illegible. Note the backup light in the right corner of the tender, where it would most benefit the engineer. *Ken Marsh Collection*.

Left: Former ET&WNC numbers 10 & 14 served for a year on the White Pass & Yukon before they were sent back south for major modifications at the Tacoma Shops of the Northern Pacific. A shop foreman commented in a publication at the time that they "jacked up the bell and put a new locomotive under it." *Seattle Post-Intelligencer Collection, Museum of History & Industry, Seattle Washington.*



Right: WP&YR #10 shows off her modifications after returning to Alaska in the fall of 1943. The U.S. War Department had purchased the engine, but it was lettered for the White Pass. Number 10 does look like a brand-new engine, or at least a very different engine, from the one sent to Tacoma in the spring. *Railroads in Alaska & Yukon Collection, Univ. of Alaska, Anchorage, AK HMC-0265.*

Below: Number 11 at the Cranberry water tank with an Executive Special in September 1948. This is the WWII paint scheme for both the engine and the combination car, though it has been several years since either was painted. *D. B. Marion Photo.*

Number 12 was heavily damaged, essentially destroying the smokebox and causing damage to the frame. The brass number plate was almost completely broken in two, but Andy Kern was able to heat it and get it back together. The shop crew rushed repairs and the engine was back in service in only two weeks. Crews said she rode rough after the accident and was not a popular engine with them. The issues with the frame were not completely repaired until a full overhaul was performed in 1999, nearly 75 years later.

Unfortunately, the ET&WNC's future was not as bright as everyone had expected. The automobile and newly constructed roads took a hefty bite out

(text continued on page 46)

Above: Number 12 takes water at the Cranberry water tank in the late Forties. She and #11 received boiler tube pilots near the end of WWII. Weeds overtook the right of way as expenses were cut to the bone. *William T. Miller Collection*.

Above: The Shenandoah Central tourist line was short lived, operating only two seasons, but it was the vital link that preserved Number 12 for future generations. Here the engine is shown at the picnic grove on the SC in the summer of 1954. *Caleb Reeves Collection*.

Right: Tweetsie Railroad opened to the public in July 1957. Former ET&WNC Number 12, combination car 15, excursion car 11 and former EBT coach 5 were the original rolling stock, shown here crossing a high wooden trestle, something that never happened on the ET&WNC. *Caleb Reeves Collection*.

(text continued from page 44)

of passenger revenues. After the 1924 peak, numbers dropped off drastically with each passing year. The railroad continued to do well financially due to the construction of rayon plants along the dual gauge section in Elizabethton, Tennessee, in 1926. This brought a great deal of standard gauge business to the railroad. The fire hazard at these plants was so high that the Ten Wheelers lost their trademark capped stacks in favor of a straight stack with a flip up spark arrestor. The plants purchased their own standard gauge fireless switcher from Porter in 1935, allowing the engines to return to their normal configuration.

As more roads were built in the mountains, the passenger business continued to decline. In 1932, the railroad began running excursion trains to bring in tourist dollars. The ET&WNC/LR system had some beautiful scenery along the tracks, some of it completely isolated from any roads. Throughout the 1930's excursion trains ran every other Sunday from June into October. These trains were four cars long and were usually packed, while the daily except Sunday Mixed train usually carried less than 12 people. It was during the Great Depression that the ET&WNC acquired a nickname... "the Tweetsie." A coach at Appalachian State Teachers College coined the phrase, and by 1937 the word had become common usage. The name was not applied to any one locomotive but to the railroad as a whole. A Universal Film short, titled *Tennessee Tweetsie* appeared in theaters in 1939, and a legend was born.

The Great Depression was gradually coming to an end when a major hurricane hit the area in August 1940 and washed out the Linville River Railway. That part of the system had not made money in several years so permission from the ICC to abandon it was received in 1941. The narrow gauge section of the ET&WNC was now a very unprofitable branch, supported by the standard gauge business between Johnson City and Elizabethton. The retirement of Switcher #7 in 1938 had brought standard gauge engines to the railroad, so more room was needed in the engine house. The railroad started major overhauls of the Ten Wheelers, with #14 passing through the shop in 1941 and #10 in late 1941 and early 1942. Once all four of the larger engines were shopped, the plan was to retire #9.

WWII intervened. In May 1942, the U.S. War Department wanted to purchase the two best engines for the war effort. Numbers 10 and 14 left that month, headed for far off Alaska for service on the White Pass & Yukon Route. Once in the great white north, the engines received some modifications to their running boards and were put into service as switchers, one in Skagway and the other in Whitehorse, Yukon Territory. In the spring of 1943, they were shipped back to Tacoma, Washinton, for major modifications. They came out of the shop with their cabs set back about one foot, making them open cabs; insulated smoke boxes, snowplow pilots, and other small changes. They returned to the Yukon and were both assigned as switchers in Whitehorse. They were in the engine house on Christmas Day, 1943, when fire gutted the facility. Both engines were irreparable and were eventually sent back south in 1946 for scrapping.

Below: Tweetsie Railroad celebrated Number 12's 75th birthday in style in June 1992, giving the engine a new paint job and recreating the 1938 ET&WNC lettering scheme. By this point, the engine had served at the theme park longer than it did on the original railroad. *Curtis Brookshire Photo.*

Above: The Bachmann Big Hauler was based on the ET&WNC Ten Wheelers. This large scale locomotive has been offered in over a dozen different road names over the last 30+ years, but in most of the important measurements, it is spot on for the unique ET&WNC engines.

Numbers 11 and 12 served throughout WWII on the ET&WNC with #9, pulling the commuter trains that served the rayon plants three shifts per day, seven days a week. Two of the engines were necessary to cover these commuter runs, leaving only one to cover freight trains. One fireman was quoted as saying that "he worked nine days and nights without ever taking his shoes off." His sleep came in the cab between runs. Near the end of the war, both locomotives had their original cowcatchers replaced with smaller ones made from boiler flue tubes.

Just before the war ended the commuter trains stopped running and business dropped off sharply on the narrow gauge. In the summer of 1946, the segment between Johnson City and the rayon plants received 112 lb. replacement rails. Rather than replace all three rails, the narrow-gauge equipment was moved to a newly constructed yard just east of downtown Elizabethton. For the next four years the narrow gauge ran on borrowed time while the railroad generated the documentation to justify abandonment. Number 12 did not run after October 1949 and sat in a newly constructed engine shed in the yard, while #11 pulled the dwindling freight tonnage.

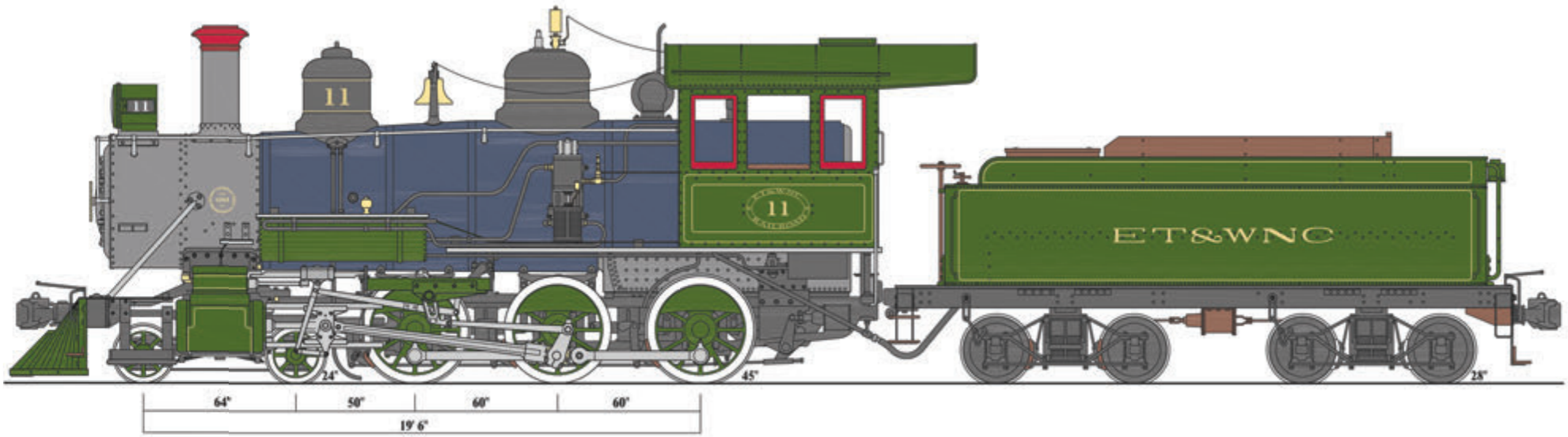
The last run of the narrow gauge ET&WNC came on October 16, 1950, when #11 made one more run to Cranberry and back to Elizabethton. Number 11 was cut up for scrap in 1951, but the story was not yet over for #12. She sat in the shed while not one, but two groups worked to purchase her for an operating narrow gauge museum. Three railfans succeeded in buying the engine and two cars in December 1952 to form the Shenandoah Central tourist line. With this equipment and a coach from the East Broad Top, they operated for two summers, carrying tourists on a one mile stretch of track near Harrisonburg, Virginia. Hurricane Hazel damaged this line in October 1954 and the equipment was again put up for sale. Cowboy legend Gene Autry had an option to purchase, but ultimately sold the train to Grover Robbins Jr., who brought it back to North Carolina to form the Tweetsie Railroad in 1957. At 104 years old, now Tweetsie Railroad #12 is still running up four percent grades and around steep curves as she carries smiling tourists on Wild West adventures. A fitting end to a very successful story of this class of locomotives.

The 10-26D Class was the ultimate development of the Ten Wheeler on American narrow gauges. Ten Wheelers were usually built for speed, something rarely needed on spindly narrow gauge lines. The ET&WNC found them to be perfect for their needs, and never seriously considered larger power. That one of them has not only survived, but thrived for over 100 years is a testimony to that achievement. Number 12 at Tweetsie Railroad is a fine testimony to narrow gauge railroading in the southeastern United States, and deserves its place in narrow gauge fandom.

This class of Ten Wheeler has the distinction of being produced in three model railroad scales. Bachmann Industries first offered its Bachmann Big Hauler in 1988, using measurements of #12 provided to them. It was offered in ET&WNC lettering in 1994. An On30 version was released by Bachmann in 2009. Train & Trooper imported a run of brass engines in 2009, faithfully recreating engine details and four distinct paint/lettering schemes.

Number 14 may have been the last new locomotive purchased by the ET&WNC, but the story of their locomotive roster does not stop here. There were a couple of used engines purchased over the years, and their story will be told in future issues of the *GAZETTE*.

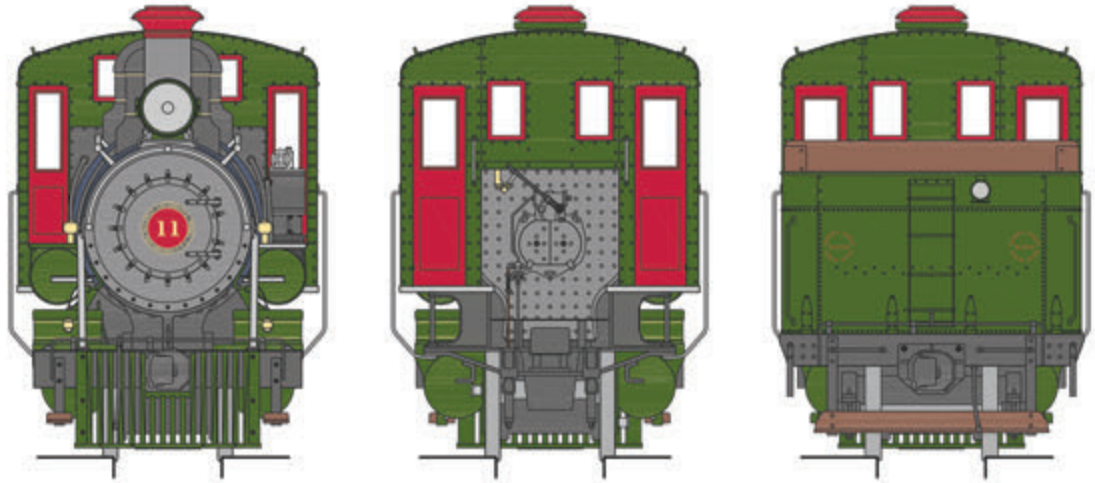
I want to thank Johnny Graybeal for his series on the ET&WNC and its locomotives, and David Fletcher for his beautiful "Tweetsie" locomotive drawings. Articles like these make the GAZETTE *what it is and I appreciate their efforts.* Bob Brown



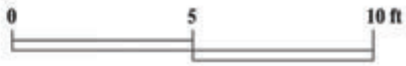
EAST TENNESSEE & WESTERN NORTH CAROLINA R.R. Co. No. 10, 11, 12, 14.
ET&WNC GREEN AND GOLD LIVERY - 1938 - 1942

BALDWIN CLASS 10-26D 329, 330, 332, 333 , DRAWING 61
CONSTR No. 42766, 42862 - 1916, 45069 - 1917, 52406 - 1919
TENDER - 8 WHEEL, TENDER FRAME 824, BILL 3238 3000 GALS
36" GAUGE

DRAWING RECONSTRUCTED FROM ORIGNAL BALDWIN DRAWING -
ERECTION CARD #8676, JANUARY 1916, PRIVATE COLLECTION
FRAME CARD #4663 (MODIFIED), PRIVATE COLLECTION
TANK CARD #611, PRIVATE COLLECTION

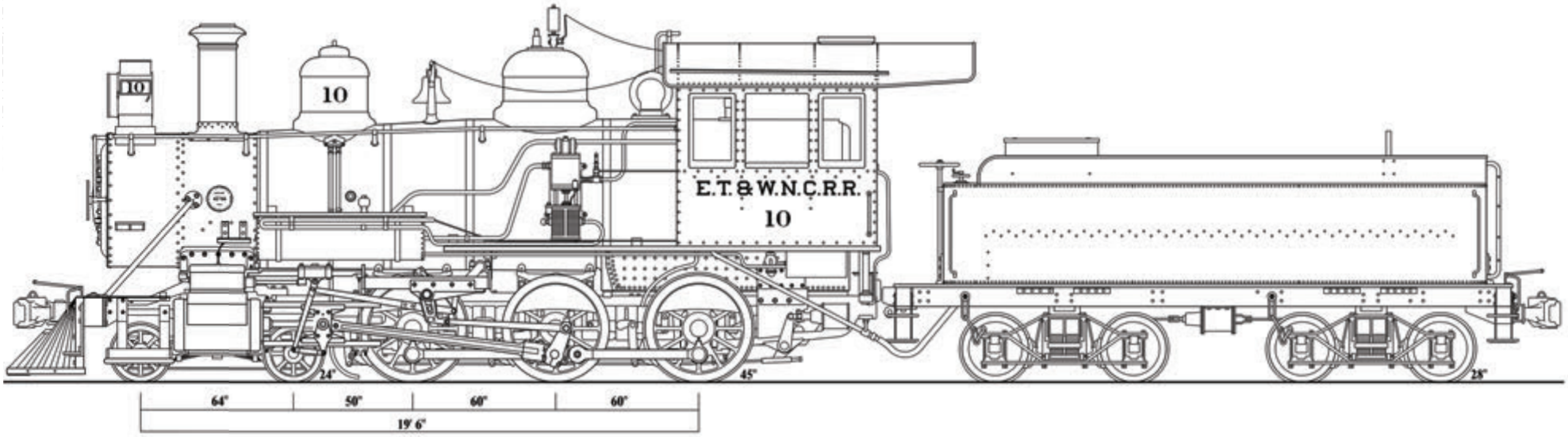


DRAWN BY DAVID FLETCHER
SCALE: 3/16 INCH = 1 FOOT



SPECIAL THANKS TO RICHARD WICKETT AND JOHNNY GRAYBEAL FOR DATA ASSISTANCE

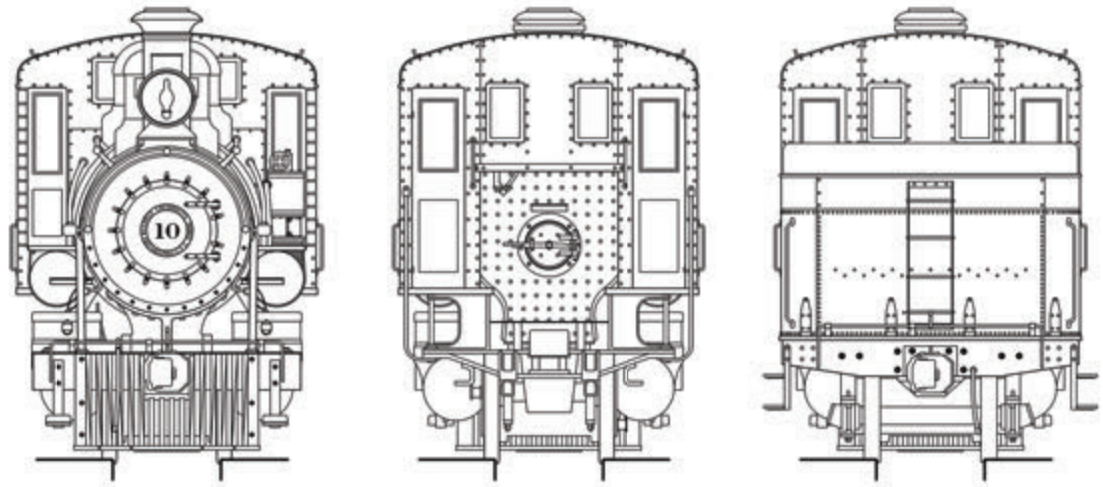
DAVID FLETCHER 2020



EAST TENNESSEE & WESTERN NORTH CAROLINA R.R. Co. No. 10, 11, 12, 14.

BALDWIN CLASS 10-26D 329, 330, 332, 333 , DRAWING 61
CONSTR No. 42766, 42862 - 1916, 45069 - 1917, 52406 - 1919
TENDER - 8 WHEEL, TENDER FRAME 824, BILL 3238 3000 GALS
36" GAUGE
LIVERY - OLIVE GREEN & GOLD, NO LINING

DRAWING RECONSTRUCTED FROM ORIGNAL BALDWIN DRAWING -
ERECTION CARD #8676, JANUARY 1916, PRIVATE COLLECTION
FRAME CARD #4663 (MODIFIED), PRIVATE COLLECTION
TANK CARD #611, PRIVATE COLLECTION



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

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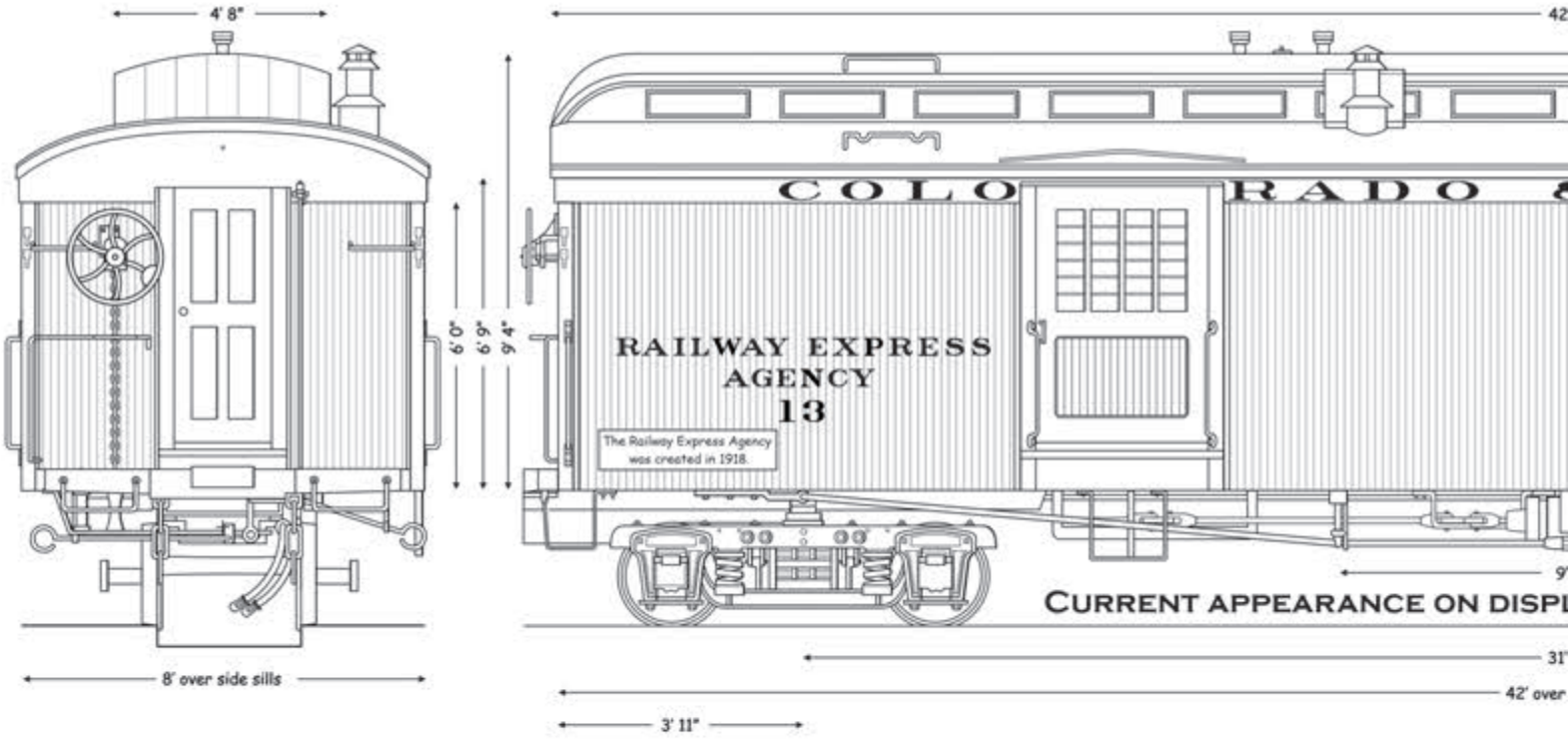
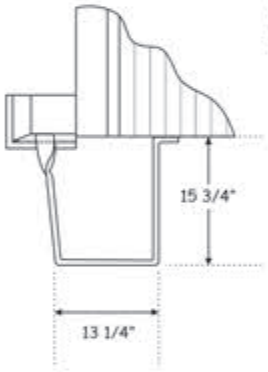
DAVID FLETCHER 2020

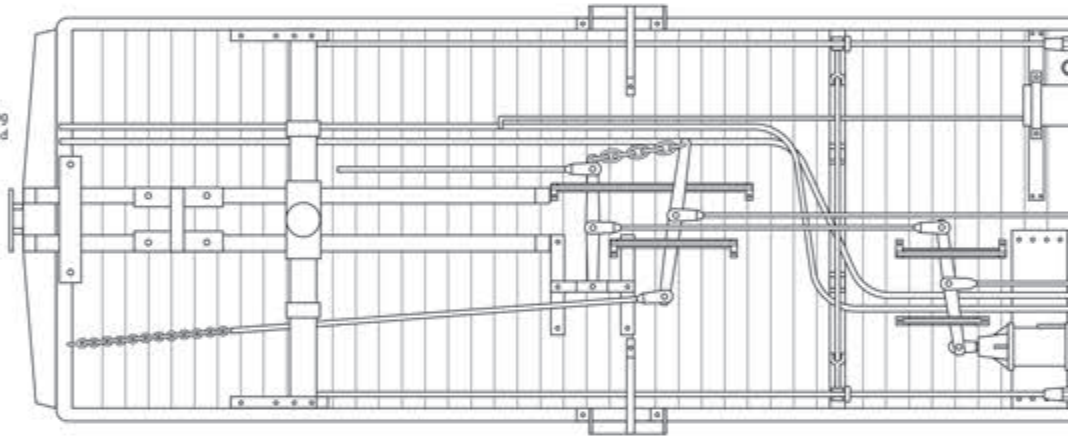


CURRENT APPEARANCE ON DISPL

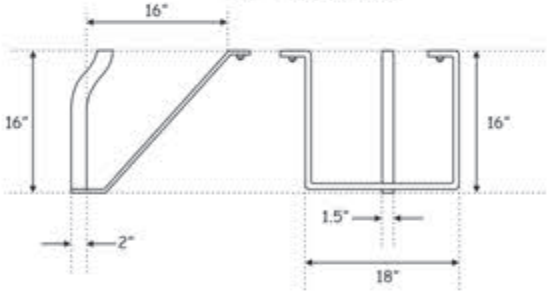
End Step
1/2" = 1 ft. scale



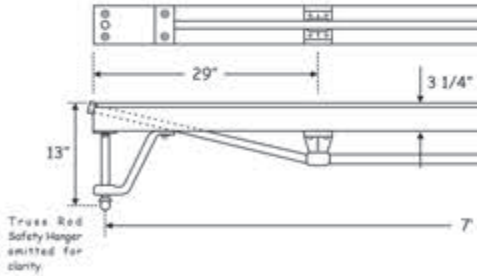
Coupler Centering Device omitted for clarity.



Baggage Door Step
1/2" = 1 ft. scale



Needle
1/2" = 1



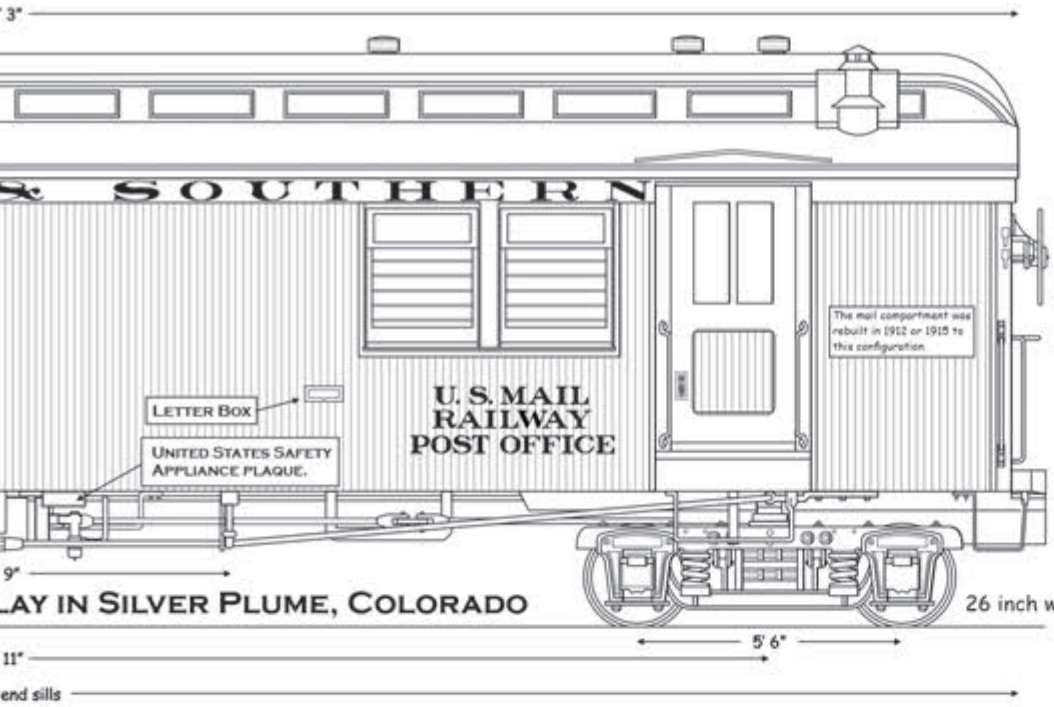
UNITED STATES
SAFETY APPLIANCES

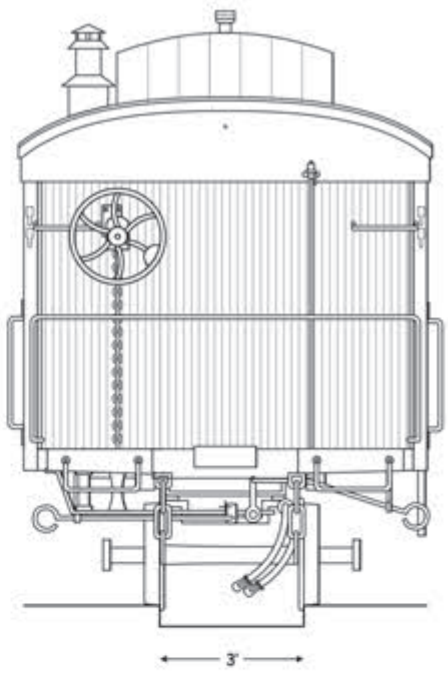
U.S. Safety Plaque
2" = 1 ft. scale

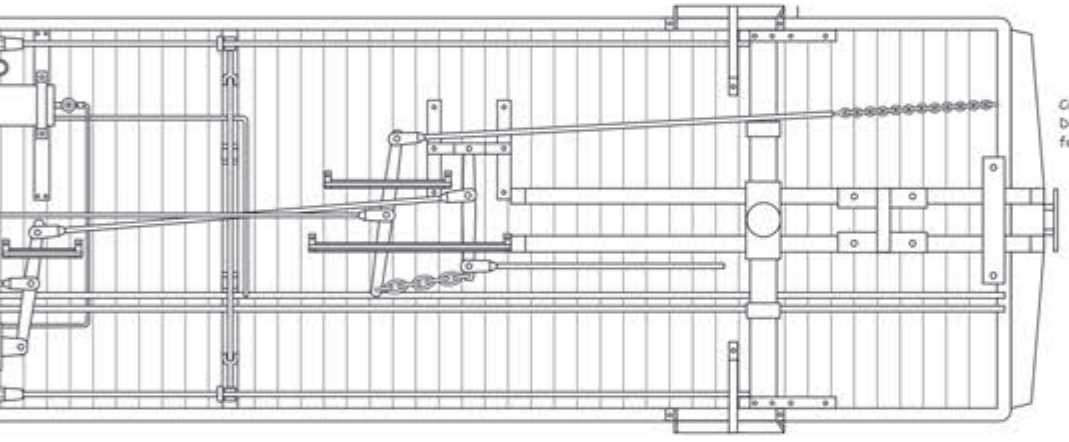
COLORADO & SOUTHERN RY.
NARROW GAUGE BAGGAGE/R.P.O. CAR #13
PART 3

10 FEET 1/4 INCH = 1 FOOT (except where noted)

Brake Wheel & Bracket
(identical on both ends)
1/2" = 1 ft. scale

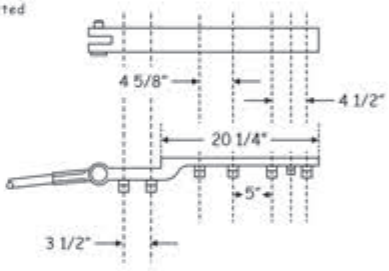




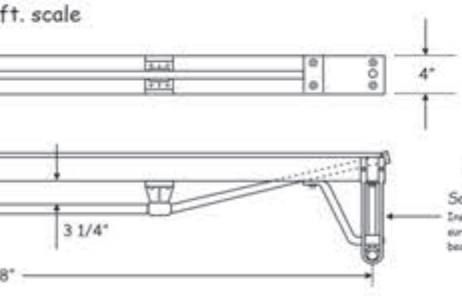


Coupler Centering Device omitted for clarity.

Truss Rod Anchor
1/2" = 1 ft. scale

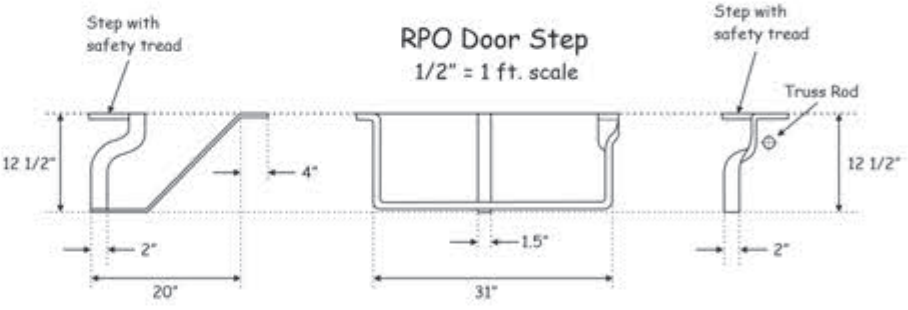


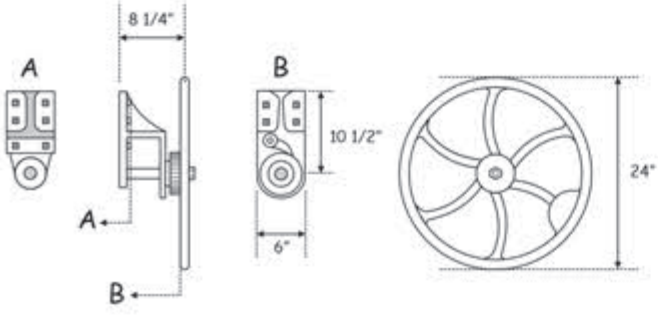
e Beam
ft. scale

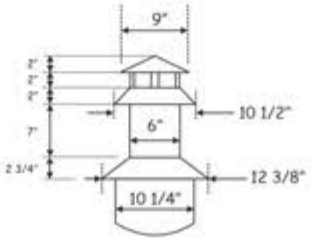


Truss Rod Safety Hanger
Installed on the inner surface of the needle beams.

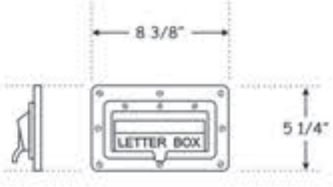
RPO Door Step
1/2" = 1 ft. scale







C&S Smoke Jack
1/2" = 1 ft. scale



LETTER BOX SCALE
1" = 1 Foot

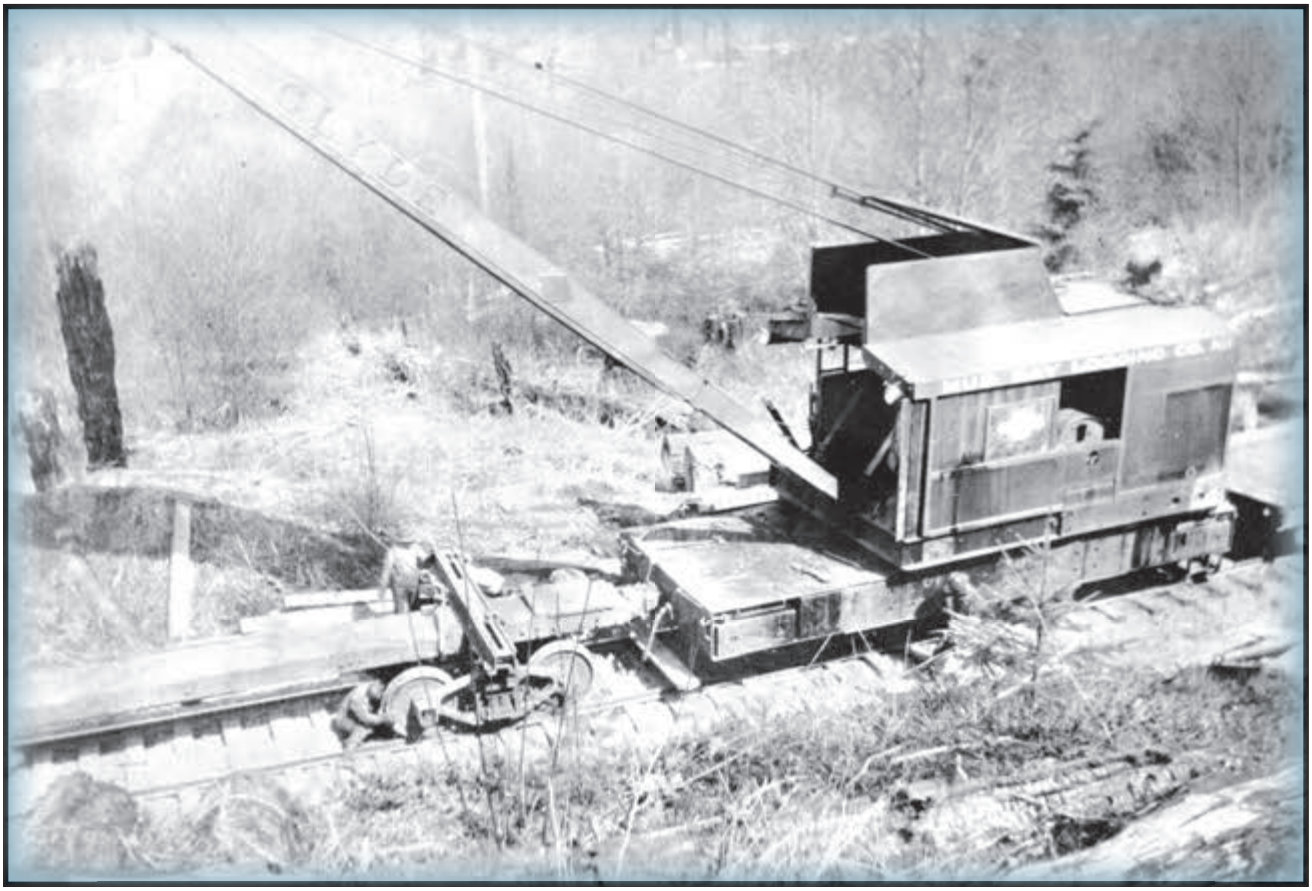
CLYDE IRON WORKS LOGGERS SPECIAL GASOLINE LOCOMOTIVE CRANE

"YOU'LL TAKE PRIDE IN YOUR CLYDE"

by Peter J. Replinger

In 1828, the Clyde Iron Works of Duluth, Minnesota, introduced what they claimed was the first gasoline powered loggers locomotive crane on the market. Clyde, already known for pioneering the gasoline yarder as well as its equipment line of track laying machines, McGiffert log loaders, skidders and donkey engines, introduced this machine at a time in the Northwest logging industry where conditions necessitated lower logging costs. As compared to steam, the new gasoline powered machine had the advantage of eliminating fire hazard, had no problems associated with taking on water and had a considerably reduced crew and fuel expenses. First introduced at the Pacific Logging Congress at Portland, Oregon,

Below: One of two Clyde cranes purchased by Mason County Logging Company of Bordeaux, Washington, loading logs. *Photo by C. Kinsey.*



Above: The first Clyde Crane built was in 1928 for the Mud Bay Logging Company of Olympia, Washington. It is shown here when new working out in the woods.

in October of 1928, it won instant appeal with several Washington State logging concerns, namely: the Crown Willamette Paper Company of Neah Bay, the Mason County Logging Company of Bordeaux, the Mud Bay Logging Company of Olympia, the Ozette Timber Company of Lake Ozette, the Puget Sound Pulp and Timber Company of Everett and the Simpson Logging Company of Shelton. They were so well liked by Mason County and Simpson that these companies purchased second units. The many uses of the crane advertised by Clyde included loading logs, switching and wrecker service, as well as bridge building, clearing landings and clamshell work.

George Draham, president of Mud Bay Logging Company, attended the Pacific Logging Congress in Portland where the prototype "Loggers Special" was displayed. He ended up taking it home, making Mud Bay the first to purchase one, and by January 1929, they had already reported they were operating it successfully, with only one man, while consuming just 30 gallons of gasoline, one gallon of oil and a minimum amount of water per day.

Simpson Logging Company had taken delivery of their first Clyde crane about this time and had already found the

Below: A Simpson Timber Company Clyde doing some ditching on the line to Camp Govey.

Above and *right:*
Two detailed photos of Weyerhaeuser's #10 in Washington.

machine useful. It was especially efficient in loading out right-of-way timber in advance of felling operations, and at times logged an additional strip at the same time. By April of 1930, it was announced in the local Shelton newspaper that they had set their own in-house record with the Clyde. A four-man crew yarded and loaded 21 loads of logs, or 150,000 board feet, in less than six hours work.

By November 1931, Mason County Logging Company had already installed their second Clyde crane, and had this success story to report to the trade magazines: In 22 days in February, one of them had yarded and loaded 143 cars of logs, in 26 days in March it got 230 loads, 18 days in April it loaded 105 cars, and in 27 days in May it got 192 cars. The loads averaged 6,500 board feet for this period. A crew of four men were employed, and 35 gallons of gas was consumed per day. The maximum yarding distance was 600 feet from a cold deck. When yarding from alongside the track, the machine covered a range of 250 to 300 feet. Two methods of loading are employed: if the logs are short, they were heeled; but if extra long, were loaded with tongs or slings. A back haul attachment saved much labor and expedited the work of the machine and a guy line was carried for use when needed. The crane did its own switching, built landings and cleaned them up, moved rigging, loaded piling plus a great variety of other jobs. It has

(text continued on page 57)

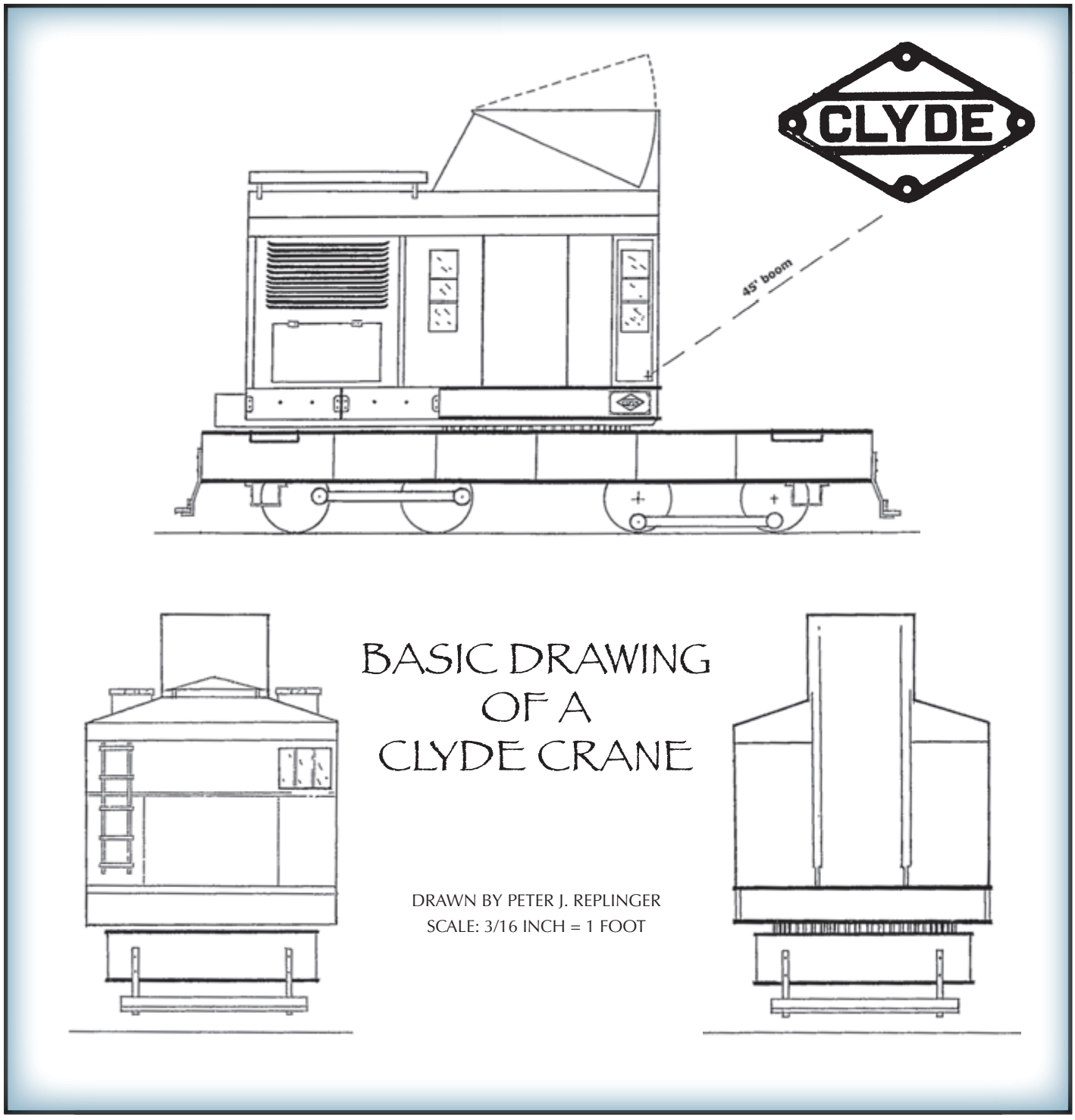
Above: Baxter Pole Company's Clyde at their pole yard near Morton, Washington.

Below: Rayonier's Clyde at Sekiu, Washington.

Typical Specifications of the Clyde Crane

Lifting capacity	30 tins, without out riggers
Total weight, without ballast	143,340 pounds
Total weight with ballast	173,000 pounds
Length of car body	25 feet, 6 inches
Length of boom, box girder type	45 feet (standard), 50 feet (optional)
Extreme height	16 feet, 7 inches with boom down
Extreme width	11 feet, 3.75 inches
Power unit	LeRoi 6.75 x 7 gas motor, 200 horsepower
Horsepower optional	LeRoi 8 cylinder, 223? horsepower
Top speed of travel	6 MPH
Trucks	inboard babbitt bearing type
Journals, size	6.5- x 10-inches
Wheels, diameter	8, 33-inches
Sanders	equipped, both ends
Axles powered	4 – by means of gears and side rods
Out riggers	2 – 1 each located on each side
Air brakes	both automatic and straight air

Below: Backend of a Clyde owned by Weyerhaeuser at Enumclaw, Washington.



(text continued from page 54)

been found that it can yard out of a cold deck 600 feet from the track just as effectively as a steam rig. It was stated that the crane was getting out the cheapest logs of the entire operation.

Even though access to the Clyde records is limited, it has been determined that there were just eight of these machines built between 1928 and 1940. As different Clyde owners closed down their operations in the early 1940s, due to the lack of timber to be logged, the Clydes found their way to used equipment dealers, but didn't stay there very long. Those ending up with used Clydes were: Baxter Pole Company, Kosmos Timber Company, Rayonier Incorporated, and Weyerhaeuser, which ended up with three of them. Eventually both Rayonier and Simpson converted theirs to Diesel power but they were still slow and cumbersome. As a result of this, the Clydes which were still operating into the 1970s, were replaced with diesel-electric locomotive cranes that could be operated at more reasonable travel speeds, even when operated on their own without the assistance of a locomotive.

Today, one of the Clydes, the first one built, still exists and is preserved at the Mount Rainier Scenic Railroad in Washington State. It still has the original LeRoi gas engine as built.

The Gilpin Tram in On30

Senior Citizens Dream

by Tim Murphy and the crew
Photos by Ron Poinsett

Introduction

Most home layouts are built by individuals. We have taken a different route. We are a group of senior men and women, ages 70-90+, living in the senior community of Wind Crest about 20 miles south of Denver, Colorado.

Our experience ranges from total novices, to one NMRA Master Model Railroader. Each member has different talents and interests which gives us a great range of options. A couple of examples are the backdrops and weathering which were done by one of our members interested in art. Many of the wood structures were done by a woodworking member. All the wiring, including the Digitrax setup, was done by an electrical engineer.

We started this model railroad in 2013, and essentially completed it in 2018, working 2 hours a day, 2 days a week. It is in a 22½ x 17-foot room with the layout taking up 14½ x 17-feet, allowing for an 8- x 17-foot workspace. There were usually 4 to 8 members at any given day working on the layout. We chose to model in On30 due to our aging eyes and dexterity.

Concept

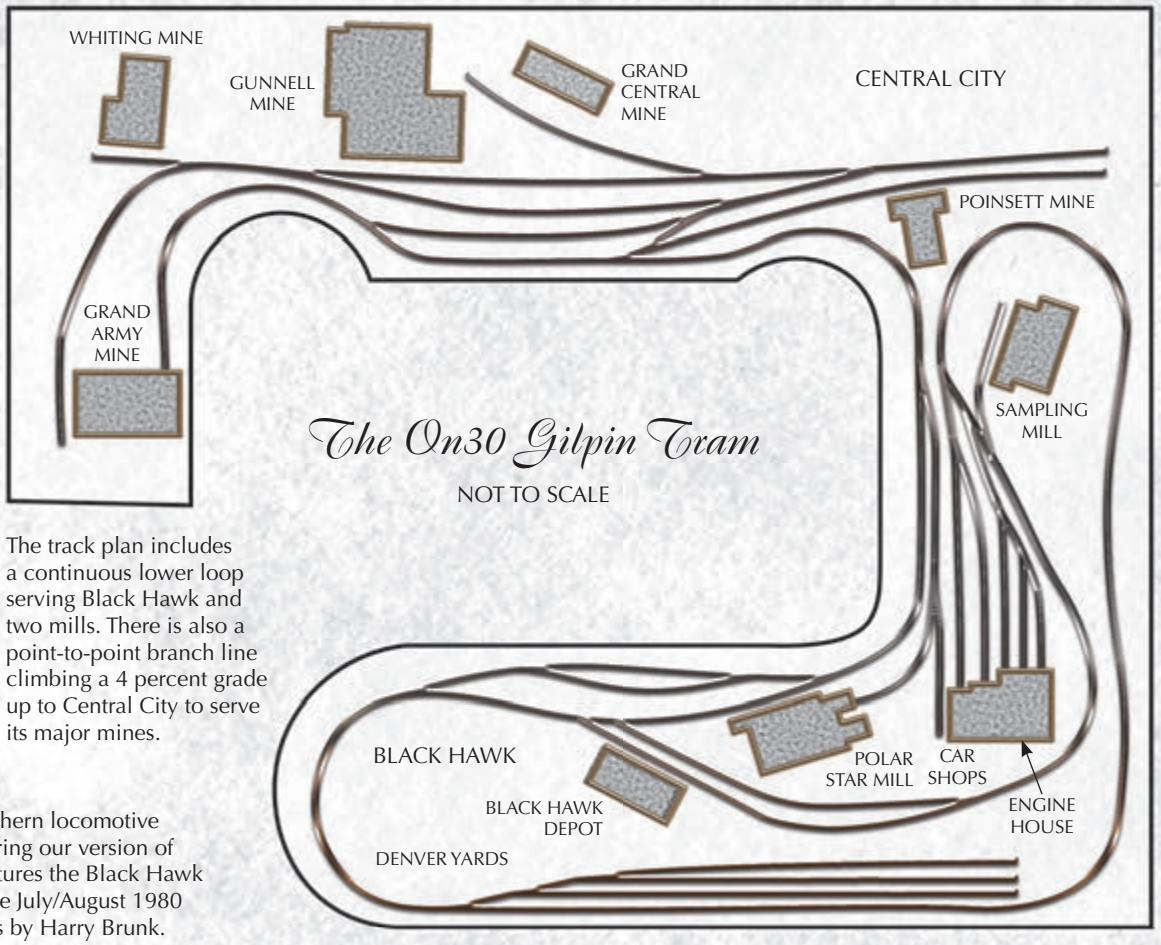
Our concept was to build our version of the 2-foot gauge Gilpin Tram, showing Colorado's rich mining history as it existed in the early 1900s, but in On30. We chose to model the area between Black Hawk and its mills, and the Mining district above Central City. However, this is strictly a freelance layout where we have included interesting structures from other areas of Colorado.

Track Plan

The track plan includes a staging area we called Denver, at 45-inches above the floor. It has a continuous loop that goes through our version of Black Hawk. This includes passing the Black Hawk depot, Polar Star Mill, and the engine facilities, and then back to Denver. In Black Hawk, we have a branch line that climbs a 4 percent grade up to Central City, which is at a 52-inch height. The railroad ser-

(text continued on page 62)

Title photo opposite: An overall photo showing the layout as you enter the layout room. This is where the trains would first appear as they leave the staging area from Denver.



The track plan includes a continuous lower loop serving Black Hawk and two mills. There is also a point-to-point branch line climbing a 4 percent grade up to Central City to serve its major mines.

Below: A Colorado & Southern locomotive hauling passengers is entering our version of Black Hawk. The town features the Black Hawk depot, scratchbuilt from the July/August 1980 *GAZETTE* article and plans by Harry Brunk.

Above: The Polar Star Mill has a covered trestle to help keep the ore from freezing.

(text continued from page 58)

vices the mining district that includes the Grand Central, Gunnell, and Whiting Mines, and ends at the Grand Army Mine.

Construction And Scenery

The benchwork is traditional 2x2-inch legs supporting a 1x4-inch open grid frame with 2-inch-thick sheets of white bead board foam to build the height. The roadbed is ½-inch Homasote glued to the foam base. We used Micro Engineering Code 70 and 83 flextrack and turnouts glued to the Homasote. The turnouts are controlled with Caboose Industries ground throws. All the ballast and dirt came from the Central City area where we made a field trip and brought it home in 5-gallon buckets. Once home, we spent many hours straining it through 5 different size meshes to get it to the proper scale. It was stored in clear plastic containers and numbered by grit size. This made it easy to use as needed.

(text continued on page 63)

Below: The engine servicing area shows the Gilpin Tram's Engine House. This area was built according to Keith Pashina's September/October 1999 *GAZETTE* article. It is early morning, and you can see two shays fueling up for a busy day's work ahead of them.

Left: The next stop is Central City with its miners' cabins and well detailed downtown area.

Below: You are looking at the Gunnell Mine. It was scratchbuilt using plans from Mike Blazek. Shay #1 is unloading coal to the boiler house which keeps the engines running.

Right: This retaining wall is Hydrocal poured in a Bragdon mold and carefully colored with Woodland Scenics earth toned stains.

Below: Two ore cars have been picked up from the Grand Army Mine for their trip to the mill in Black Hawk trailing Shay #1. The ore car construction follows the Mallory Hope Ferrell article and plans in the September/October 1998 *GAZETTE*.

Above: Most structures are carefully weathered and have both detailed interiors and have lights.

(text continued from page 60)

Many of the structures are scratchbuilt using plans from either Mike Blazek or the *GAZETTE*. Included are the Black Hawk depot, the Engine House, the Polar Star Mill, the Sampling Mill from Idaho Springs, and the Grand Central, Gunnell, Whiting and Grand Army Mines in Central City. We also have a scratchbuilt operating mine in Central City.

The rock-walled buildings including the Black Hawk depot, Polar Star Mill, Gunnell, Whiting and Grand Army Mines were made by pouring Hydrocal into Bragdon Rock Wall rubber molds. When the Hydrocal cured, we cut the door and window openings with homemade shaped hacksaw blades being careful not to break the walls. We then colored them with various liquid stains. The doors and windows are both plastic Grandt Line and laser-cut Wild West Scale Model Builders products. Wild West corrugated material was also used.

The kit-built structures are from many different manufacturers and are mostly kit-bashed to change their appearance and adapt them to their site. Many of the structures have both detailed interiors and lighting.

All our terrain was shaped using the white 2-inch-thick foam, stacked to the desired height, and glued with Liquid Nails which will not attack the foam. The foam was then carved with a hot-wire knife to obtain the desired contours. We then covered it with a layer of Sculptamold and painted it with a variety of earth-colored acrylics. This process worked very well and makes inserting the trees easy.

The landscape, including rocks, ground cover and trees, were either commercial or hand made. Wagons and buggies (no motor vehicles) were from GME. The many figures are mostly hand painted. All the additional accessories are commercial products.

All the backdrops are curved at the corners and were hand painted by one of our members using acrylic paint.

Locomotives And Rolling Stock

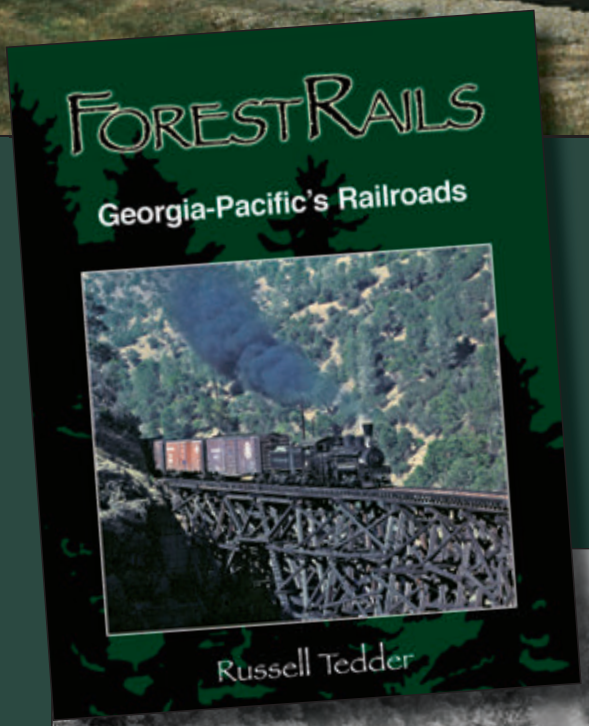
All our motive power is Bachmann geared and rod locomotives. Our rolling stock is also Bachmann except for the Grandt Line ore cars that were constructed following a September/October 1998 *GAZETTE* article by Mallory Hope Ferrell. All these items have been carefully weathered by one of our members using Bragdon Enterprise Powdered Chalks and Stoney Creek Designs Pan Pastels.

Operation

Our operating system is Digitrax DCC with sound decoders installed in all motive power. Now that the construction process is completed, we are in the process of developing an operating system that works best for our members.

The Future

I know I can speak for our entire group by saying "Yes, we are all proud of our finished project, but the very best part of this endeavor was the friendship and camaraderie we now have and will always maintain as we go on to future projects." And we hold open houses periodically to share our gift with the residents and staff here at the Wind Crest Retirement Living Community.



Railroads played a large role in the growth of forest products company Georgia-Pacific. Sixteen short lines made up the G-P family from coast to coast, moving timber and freight year-round. Author Russell Tedder provides an inside look at the diverse operations, illustrated with beautiful images from legendary photographers. From the Coast Range to the Appalachians, from California to Mississippi to the Carolinas, from steam to diesel, **ForestRails** *is your essential guide to G-P railroading.*

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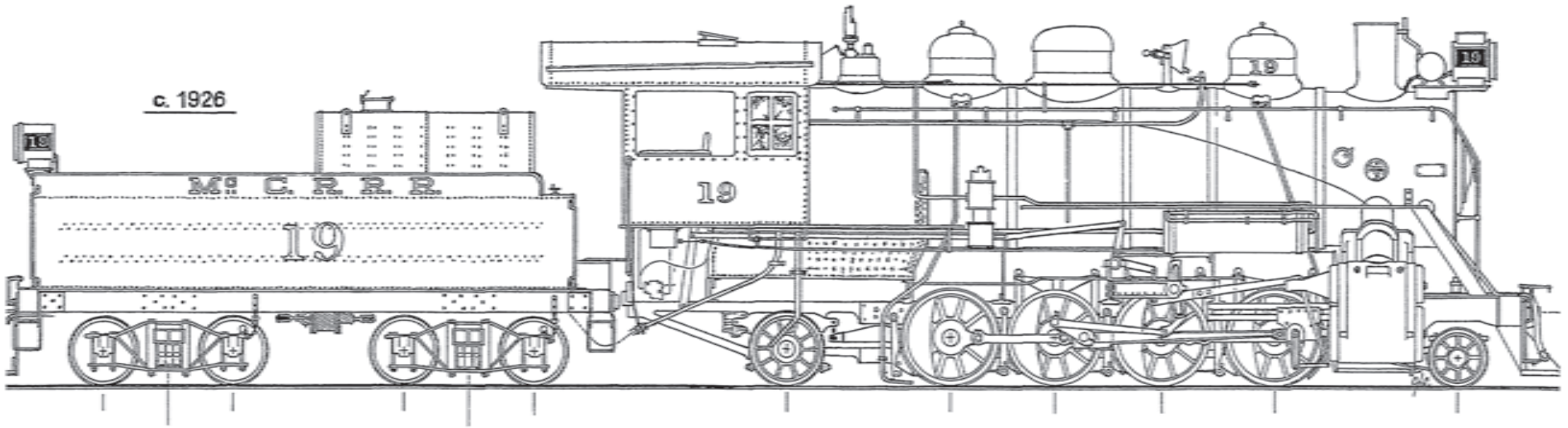
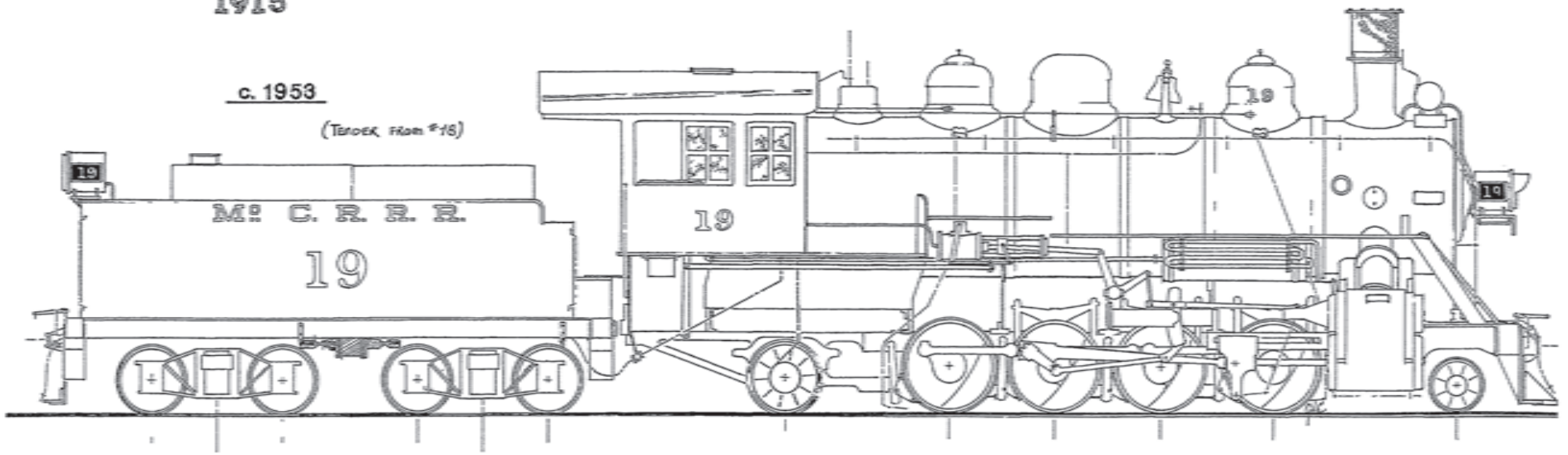


McCloud River Railroad
engine 19

Baldwin Locomotive Works
1915

0 1 2 3 4 5 6 7 8 9 10

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

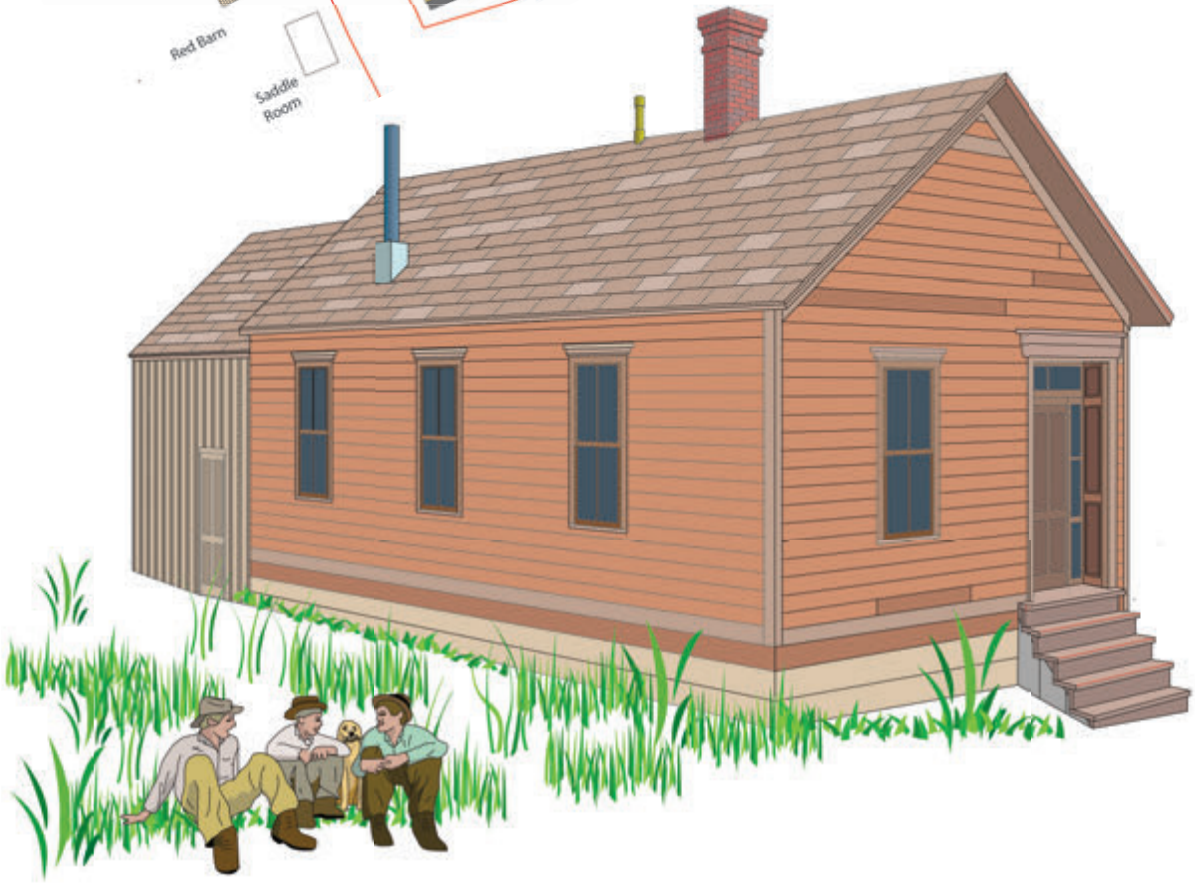


THE TOM MILLER HOUSE
BODIE, CALIFORNIA

DRAWN BY NEIL A. PFAFMAN
HO SCALE

Tom Miller worked for the Mono Lake Railway & Lumber Company (formaly the Bodie & Benton Railroad) at Mono Mills. Tom also owned the ice house in Bodie.

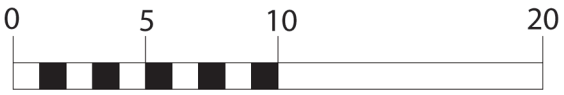
I have drawn the windows as 2/2 as they are, but I suspect they were 6/6 when the house was occupied. The house did have electricity that was changed from time to time because there are at least three entry points for power lines.

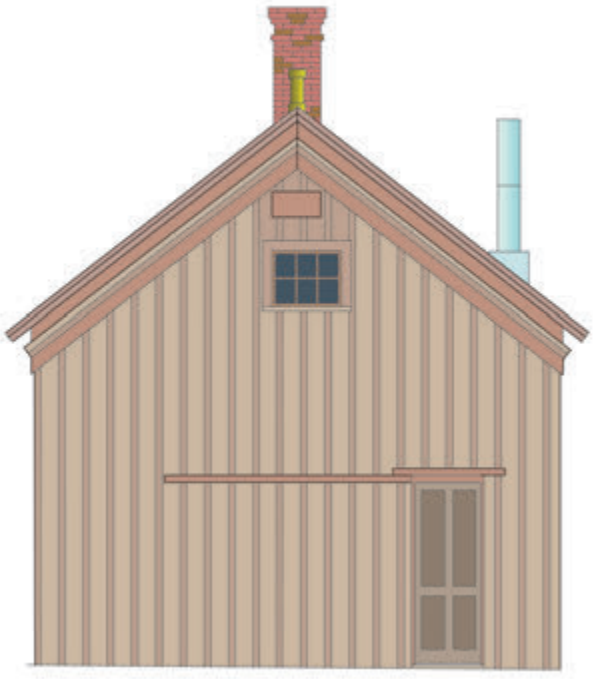


THE TOM MILLER HOUSE

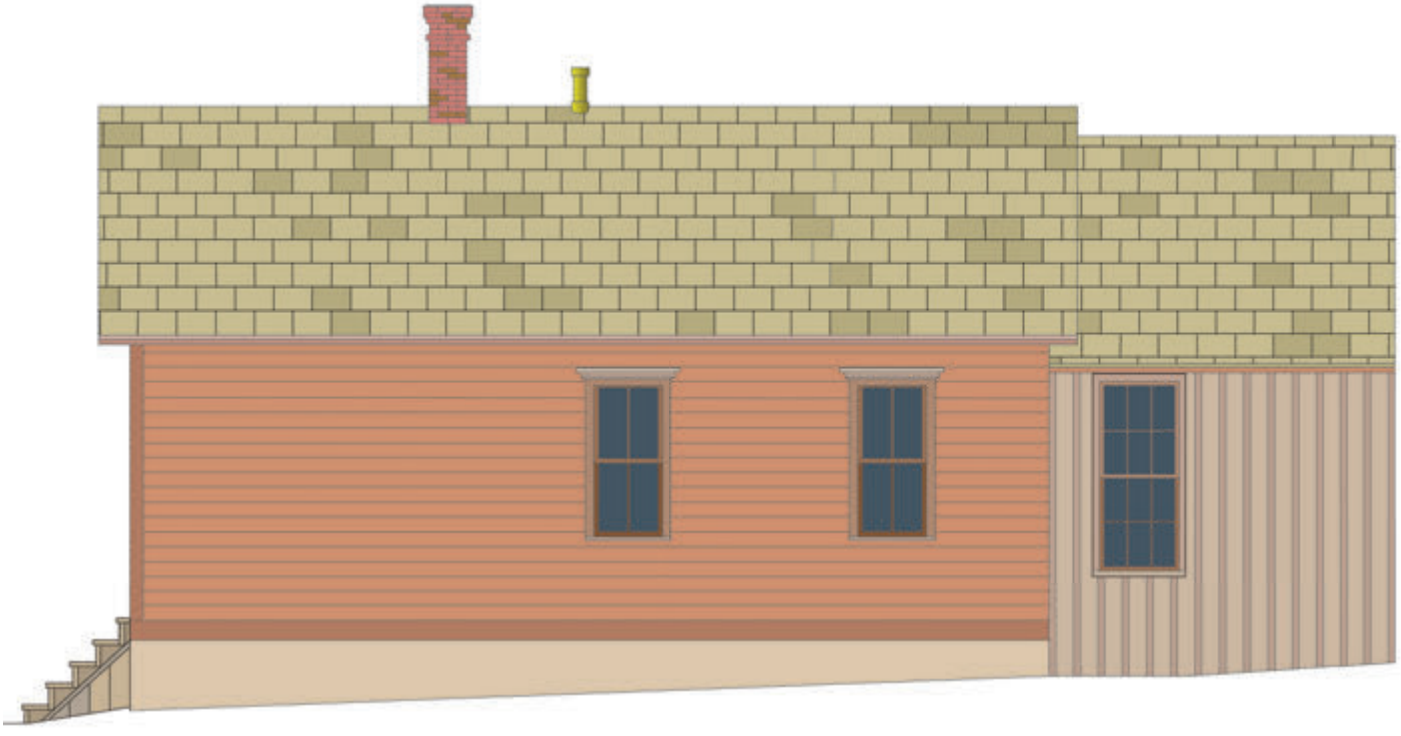
BODIE, CALIFORNIA

DRAWN BY NEIL A. PFAFMAN
HO SCALE

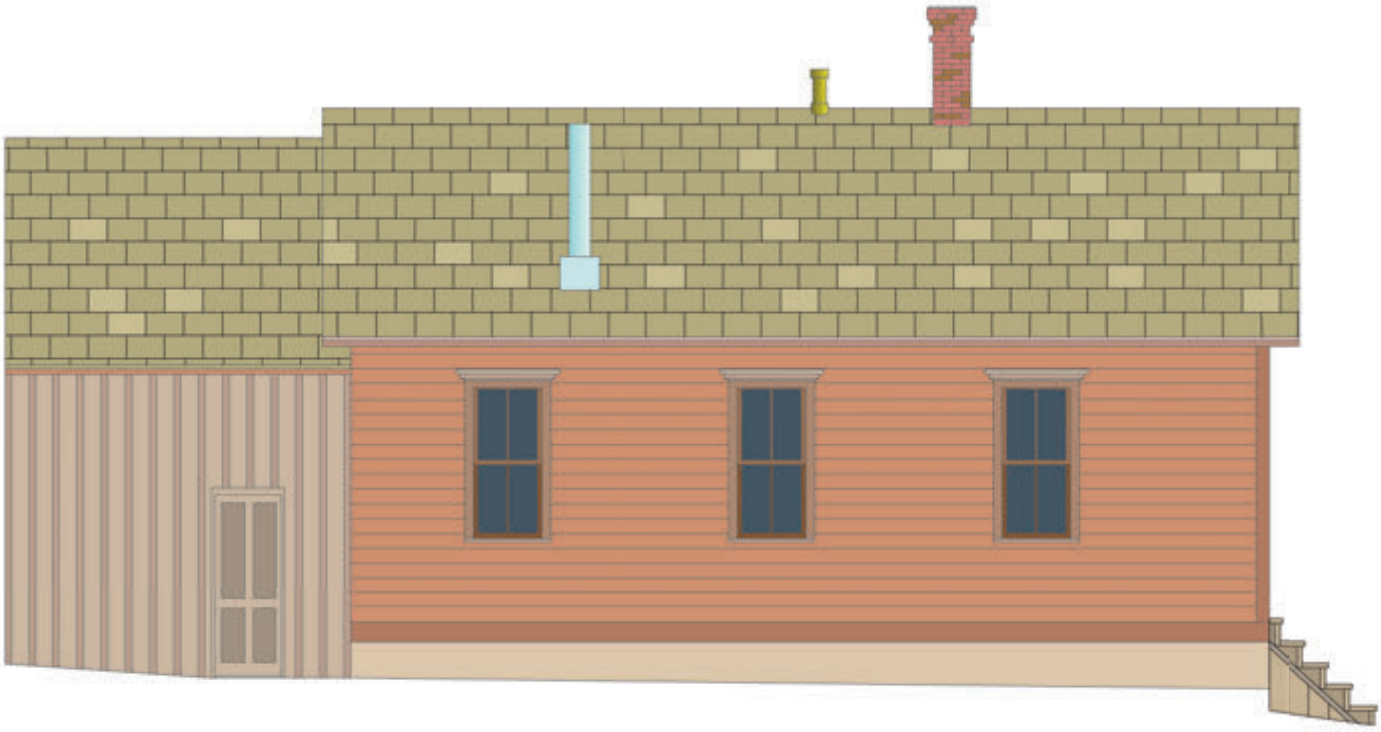




NORTH ELEVATION



EAST ELEVATION

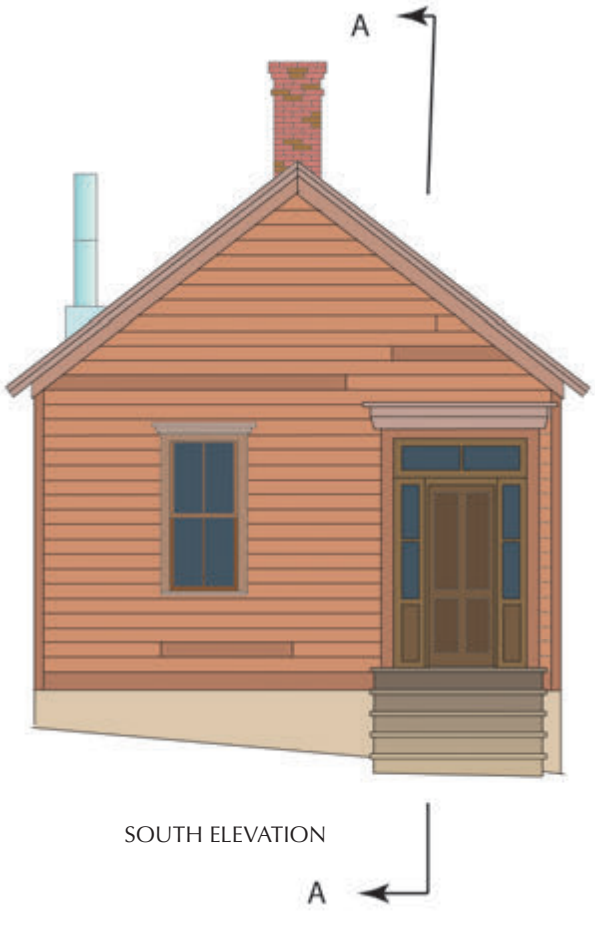


WEST ELEVATION

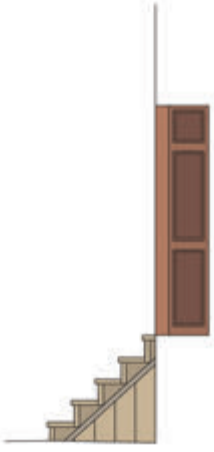
THE TOM MILLER HOUSE

BODIE, CALIFORNIA

DRAWN BY NEIL A. PFAFMAN
HO SCALE



SOUTH ELEVATION



SECTION A–A

LAYOUT REFINEMENTS

ADD ROCK RETAINING WALLS

by Dr. Gregg Condon, MMR
Photos by the author

If you were to compile a short list of iconic man-made surface features of mountain mining regions, you'd likely very quickly think of pack trails, water flumes, timber cribbing, and rock retaining walls. Here is how I add rock retaining walls to my layout.

The title photo shows a freight train working hard on the three percent grade of the High Line up to Lizard Head on my HOn3 Rio Grande Southern layout. The train obscures much of the rock cut it is in, but does show the excavated slope is loose material. This isn't terrible modeling; the prototype RGS had features much like this. Photos of Burns Canyon amaze me that such tall and steep slopes could be comprised of loose material.

But consider viewer expectations. While a railroad cut through loose dirt and rock may be based on prototype fact, it lacks realism if the visitor thinks it's illogical. The more one models the rare and unusual, the less realistic the modeling seems. Viewer expectations are fulfilled when we model what's normal, usual, and typical.

RETAINING WALLS ARE COOL

Rock retaining walls are to be found all over Colorado's narrow gauge country. Drive I-70 today and you will see miles of rock retaining walls along the former C&S grade beside Clear Creek. Ride the Georgetown Loop Railroad and you will see more of it, most spectacularly in the deep mountainside cut near the boulder field. So, rock retaining walls are typical in the region I'm portraying. I have found the sheets of rock retaining walls by Chooch Enterprises are first-rate. However, note that the Chooch Enterprises line has been sold to Walthers. Chooch's first flexible rock retaining wall material from a decade or so ago represented smaller fitted rocks. I have used much of this material for retaining walls, structure foundations, and entire walls of stone buildings (I had an article on building stone structures for Placerville in the September 2012 *Railroad Model Craftsman*).

Chooch also has a flexible Sea Wall product. It portrays walls of larger stones using non-mortar construction. I loved this stuff at first sight! I will continue to use the original Chooch retaining wall material for structures, but will employ the Sea Wall for retaining walls from now on.

Title photo: Dennis Eggert runs the helper on a freight struggling up the three percent grade to Lizard Head. The sides of the railroad cut were originally an unremarkable mixture of loose dirt and small stones.

RETAINING WALL IN THE RAILROAD CUT

This project was sheer simplicity. The improvement in layout scenery was a big bang for the buck.

First, I placed a strip of the Sea Wall in the railroad cut and marked it with a pencil to indicate its final shape. Then I cut it to shape with scissors and placed it in the cut again to confirm its shape. Naturally, I cut along the joint lines between rocks and didn't cut through any rocks. A hobby knife was used in executing some of the finer zigs and zags.

Next, I used a putty knife to apply some construction adhesive to the surface where the rock wall would go. I keep a bucket of such adhesive on hand because I use a lot of it; adhesive from a caulk-gun tube would have worked equally well. The glue was laid on rather thick as I wanted it to bridge any gaps in the irregular base surface. Then I pressed the Sea Wall material in place. I thought maybe excess glue would squeeze out and I would need to wipe it away with paper towel, but I had guessed right on the amount.

(text continued on page 75)

Above: This is the construction adhesive, water sprayer, and diluted glue dispenser used in completing this project.

Below: A close-up view of the loose dirt and stone in the railroad cut shows that the scene is tolerable, but not magazine-cover amazing.

Above: Goose #7 runs past the new rock retaining wall, and the passengers are marveling at the skill of the construction crew who built it.

Below: A new rock retaining wall supports Colorado 145 on its perilous 1947 routing.

(text continued from page 73)

The Sea Wall material would probably have adhered satisfactorily without further effort, but I wanted to make sure it had a snug fit with the base surface, so I held it in place with about a dozen T-pins. I inserted the pins in the crevices between the rocks so the holes wouldn't show later. After the glue had dried for a day, I removed the pins and filled the gaps around the edges of the Sea Wall with dirt and small stones. In this case I used real mine tailing material from along the prototype RGS, but any kind of dirt or crushed rock will do. This loose material was sprayed with wet water from a hair-spray bottle, and then soaked with diluted white glue in a 50/50 mix with a drop of liquid soap. After that, I cleaned the track and was back in the railroad business.

RETAINING WALL FOR THE HIGHWAY

Similarly, I improved the rock retaining wall in a section of cliff-hanging Highway 145. My first retaining wall here was the original Chooch material. I thought the new Sea Wall would look even better. The height of this wall was taller than the Chooch material, so with scissors I easily cut material and pieced it together.

I repeated the process I used with the railroad cut—applying construction adhesive and pinning the flexible rock material to it. I applied the adhesive to a broader area than the rock wall would cover and applied Woodland Scenics large clump ground foam around the rock wall. To make the clumps adhere better and to make them cover the base scenery more evenly, I cut each clump in half with scissors and pressed the flat side of the clump into the adhesive. This is an excellent way to apply large clump foliage to any steep slope.

CONCLUSION

Making rock retaining walls with the Chooch Sea Wall material was sheer simplicity. The process was relaxing and enjoyable—and even modestly creative. The results were far greater than the effort, and I count this project as a significant improvement to a layout that was already at photo-finish.

THE ROMLEY TURNTABLE ON MY On3 COLORADO CENTRAL & SOUTHERN

PART 1: THE BRIDGE

by Dan Windolph
Model photos by the author

The unusual lattice construction of the Romley, Colorado, turntable has fascinated me since the first time I saw a photo on page 303 in *The Mineral Belt Vol. 2*, by David Digerness. So, I decided I wanted to build a model of this unique structure and made a drawing using the photo as a guide.

The only dimension I had was that the turntable was 50-feet long, everything else was guesswork.

I constructed a pit by cutting a 50-foot circle in ¾-inch-thick plywood and installed it on my layout. I found some 5/16-inch diameter oil filled bronze bearings and located one in the center of the pit. I roughed in plaster around the pit and then lost interest in the whole project. I'm not sure why this happened, but I don't do well with angles, and I guess the thought of all those angles in the lattice made me lose interest. The pit is 69-inches above the floor, and I need to stand on a ladder to work on it, so out of sight, out of mind.

I did the bridge drawing in 1999, and not wanting to rush into anything, I finally built the bridge in 2021.

I have a good supply of K & S brass angle, and after trying various sizes, decided that 3/16 x 3/16-inch looked right and would be sturdy enough for the bridge. The 12-inch length of the K & S angle was perfect for a scale 50-foot-long turntable, with no splice necessary on the top girder.

The most difficult part of constructing the side frames was soldering the angled butt joint on the bottom girders. When those were finished, I soldered the bottom girder to the top girder, soldering small end caps at each end. I started the interior bracing with the vertical center

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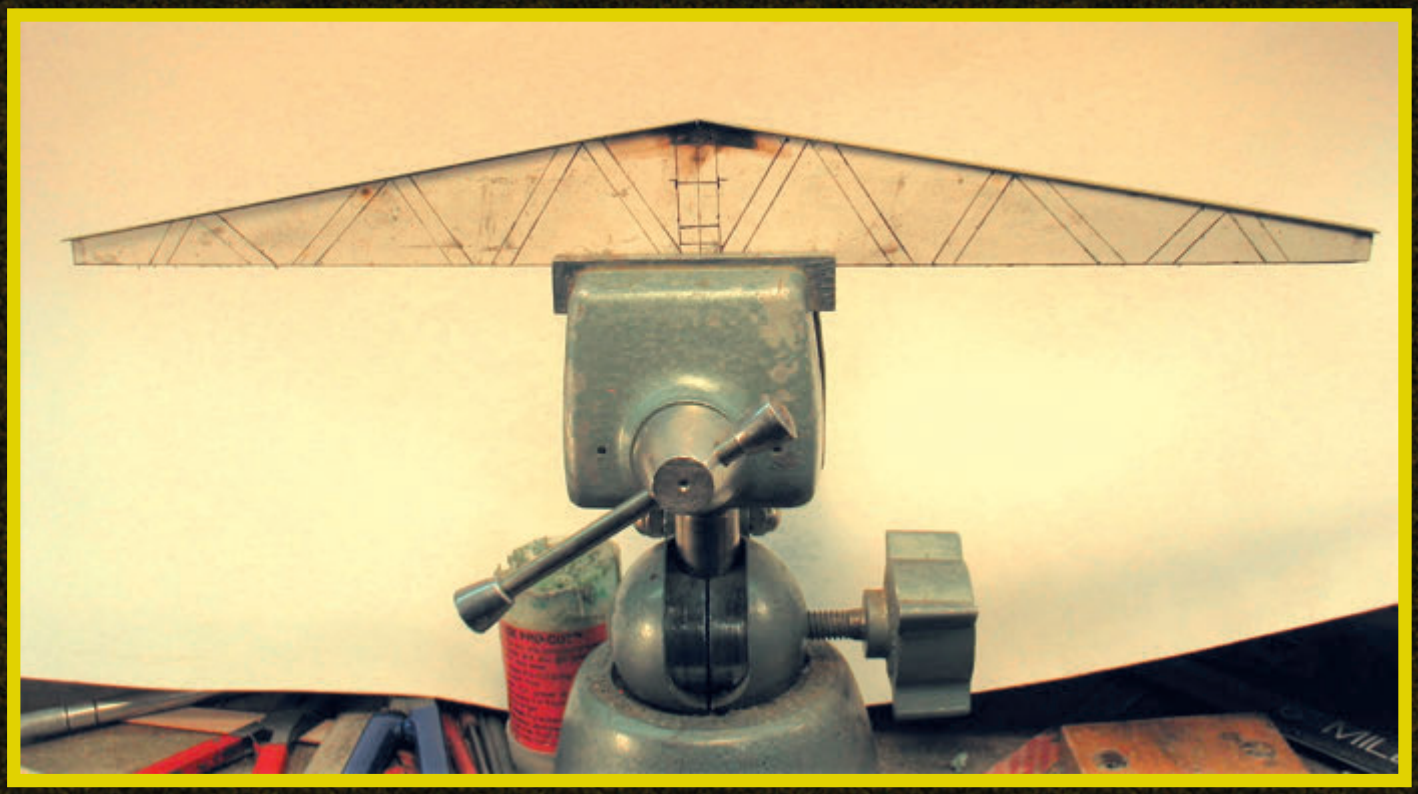
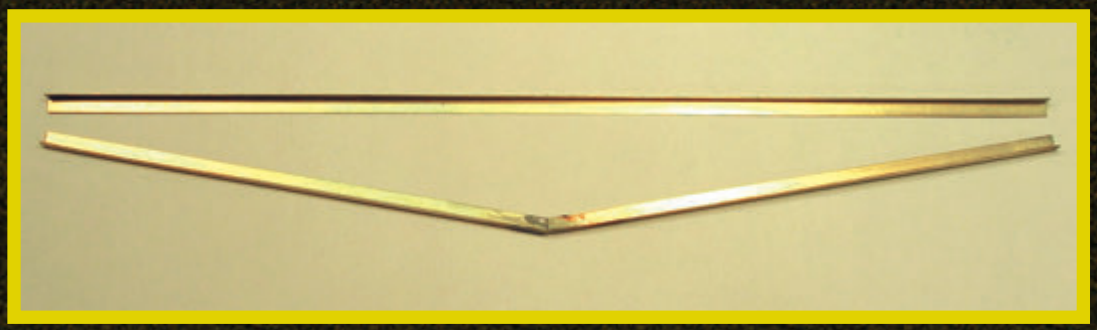


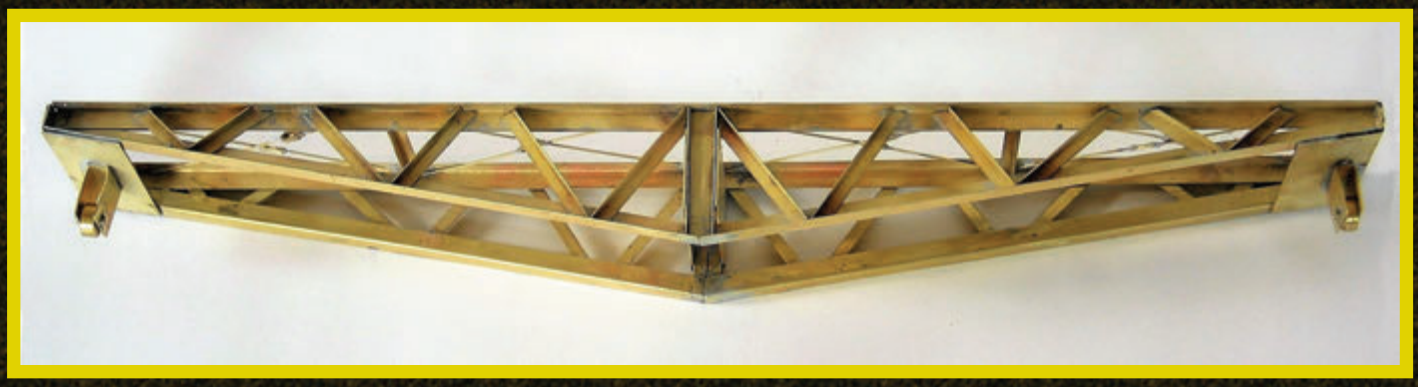
Title photo opposite: This photo illustrates the perilous location of the Romley turntable on the mountainside. Photo taken by Jackson Thode on June 9, 1940. *Collection of Tom Klinger.*

Above: The bridge drawing has been glued to stiff cardboard and is used as a pattern for soldering the bottom girders at the correct angle.



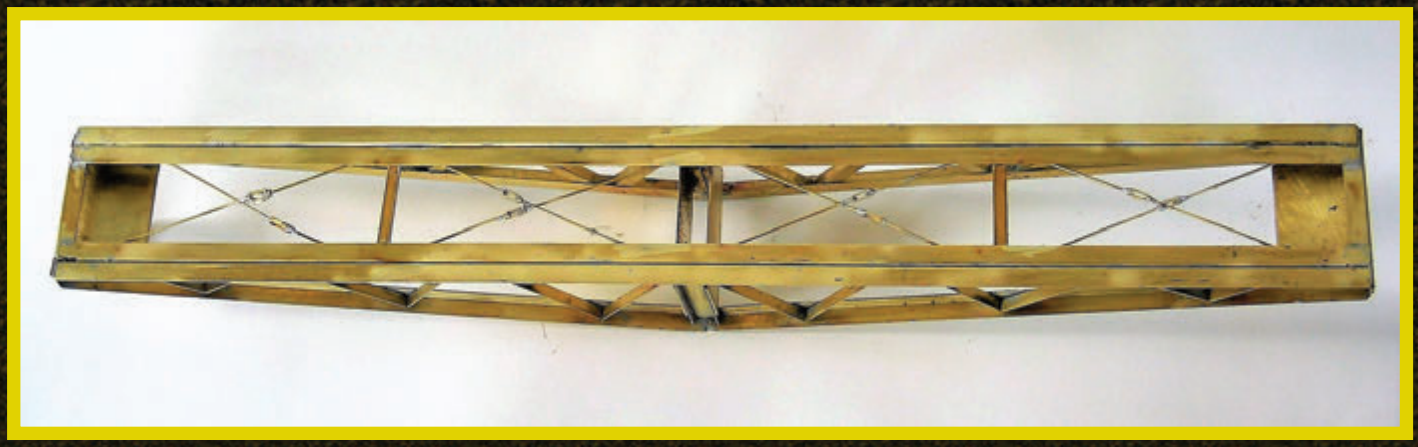
Left: Top and bottom angles ready to be soldered together to start the side frames.

Below: Finished side frames. Note the end caps and the additional angles soldered to the backs of the top girders.



Above: **The completed bridge is ready for the center pivot to be located and soldered in place.**

Below: **Top view shows truss rods and cross braces. The center pivot rod will be soldered between the center cross braces.**



(text continued from page 78)

brace, then worked out from that with the angle braces. Each separate piece was a different length and angle, so any sort of mass production wasn't possible. I placed the side frame over the drawing and used it to position each brass angle piece as I cut it to fit. I cut the pieces with a small shear, which distorted the brass. I snipped each flat side of the angle, which left a small center strip which I removed by bending the angle back and forth until it broke. I left extra length so I could straighten the brass with a jewelers' flat nose pliers, then grind it to exact length on a disc sander. This was a cut-and-fit process and so tedious I only did a few each work session. It didn't help that the grinding instantly heated the brass, burning my fingers.

Soldering the angle braces in place was easy because I used solder paste for everything. I used a toothpick to place a small amount of solder on each end of the angle and quickly soldered it in position.

When both sides were complete, I soldered another full-length angle on the back of each top girder. This strengthened it and gave the appearance of a full, T-shaped girder.

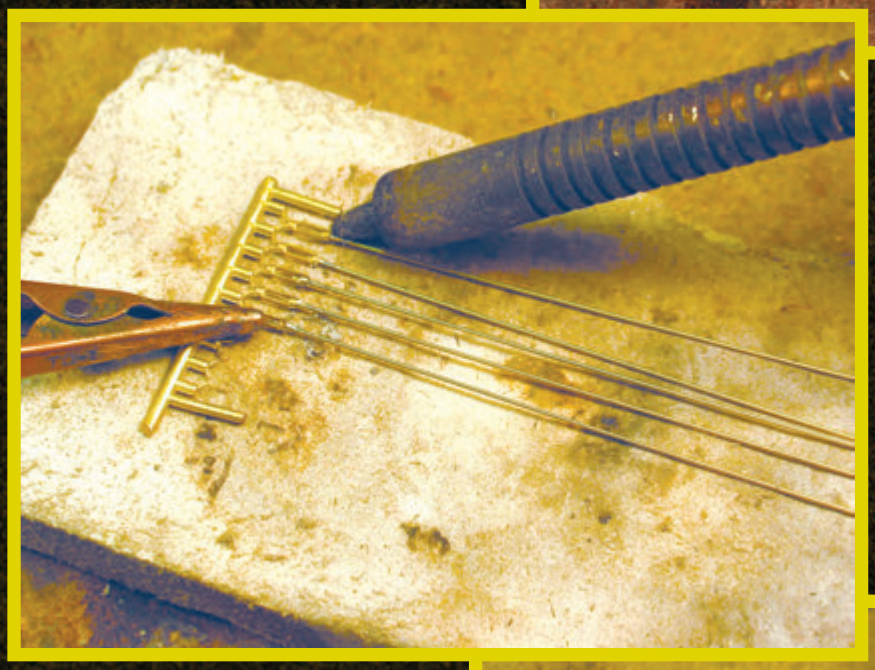
The next step was to assemble the sides into the bridge unit. I soldered angles and brass strips across the ends as spacers, being careful to make sure everything was level and straight. When I was satisfied with the fit, I soldered strips on each side of the center braces. The center post would later be soldered between these two cross pieces.

I was surprised by how few cross braces there were, but the Jack Thode photo from Tom Klinger clearly shows truss rods with turnbuckles between the sections. I made these the same way I make truss rods for all my freight and passenger cars, by soldering wire into turnbuckle castings. I use a miniature version of a production line process by leaving the castings on the sprue, as shown in the photos. After soldering the wire into one end, I clipped the turnbuckle from the sprue and did the other end. I like having open turnbuckles and this is an easy way to get them. I use long pieces of wire and cut them to length as needed.

The next step before locating the center pivot was fabricating the support wheels which ride on the ring rail. I turned the wheels from brass rod and used smaller rod for the axles. I bent .016-inch brass sheet to hold the wheels and soldered these on the ends of the bridge. Even though these actually work, they are just cosmetic, as I'll explain in Part 2.

In the next issue, I'll discuss finishing the bridge and installing it in the pit.

Right: As described in the text, solder paste has been applied to the turnbuckle castings with a straight pin.



Left: The soldering machine probe and ground clip are used to solder brass wire into one end of the turnbuckle. A soldering iron could also be used.

Right: Previously soldered turnbuckle castings have been removed from the sprue and solder paste is applied to the remaining end. The paste is placed at the end of the casting and the heat will cause the solder to flow around the wire, resulting in an open turnbuckle.

A FLATCAR CAM
MY 50TH ANNIVERSARY

by Craig Symington, MMR
Photos by the author except as noted

Title photo: **An HO scale film maker is taking the Flatcar Cam for a ride around the Ophir Loop to document the scenery from the perspective of a conductor in the cupola of a caboose.**

This issue marks my 50th article in a row. (*Many thanks Craig!* Bob.) It's been a long journey since I sent *GAZETTE* editor, Bob Brown, a handful of articles nearly 9 years ago. Back then, I couldn't have imagined that it would result in becoming a *GAZETTE* columnist, but here we are. Through the years it's fun, challenging, rewarding and at times stressful keeping up to the relentless bi-monthly deadlines. I've enjoyed strengthening friendships with fellow *GAZETTE* authors, Bob Brown, and other friends who have helped provide information and inspiration for my articles. For those of you that have read my articles over the years, I thank you. And to those of you that have been inspired by my articles and have even written to Bob, I've been truly touched. At this time, I'm not sure if I can make it through another 50 articles, but I still have plenty of ideas for projects that I'd like to do. For this issue it would seem fitting to either take a retrospective tour of my past articles or take a photo tour of my layout, but since writing about projects is more my style, I'm going to combine the two subjects. This time I'm going to write about taking a video of

Above: My original Flatcar Cam was a Polaroid POLXS100 video camera mounted on a Micro Trains flatcar using double stick foam tape.

Below: The new Flatcar Cam is a Polaroid Cube camera. The metal plate that came with the camera is attached to the Micro Trains flatcar using double stick foam tape. The camera has a magnetic mount that sticks to the metal plate.

my layout using what I call the Flatcar Cam.

About a decade ago my parents gave me a small Polaroid video camera that was designed for filming action sports. I think they intended for me to use it while riding my dirt bike. But after watching endless motorcycle crash videos on YouTube, I felt that would be bad luck! Instead, I discovered that this camera was the perfect size to fit on an HOn3 flatcar. I pushed this car from one end of my layout to the other and the Flatcar Cam was born. I edited and posted this video on YouTube and it was popular enough to gain over 20,000 views. Most importantly, it really showed my layout in a whole new perspective. I could see the layout from the view of a scale engineer. Much of the scenery was breath taking, but on other parts of the layout I discovered blemishes that I never knew existed. In the end, it really created a whole new exciting facet to my hobby.

About a year ago, with a lot of new scenery completed on my model of Ophir, Colorado, I wanted to create an updated video. To my disappointment, after sitting in the closet for years, I

couldn't get my old camera to work. This started a search for a replacement. The Polaroid Cube camera was getting a lot of good reviews in the modeling press, but they were getting impossible to find as Polaroid was discontinuing them. I continued searching online where I found all sorts of options for dash cams, nanny cams and other small cameras. The angle of view, wifi ability, shapes and sizes seems to differentiate the options. The always popular GoPro was way too big for HOn3. I quickly learned that finding the perfect camera could be a hobby that I wasn't interested in participating in, so I tried one of the knock off Polaroid Cube cameras that were plentiful on Amazon.

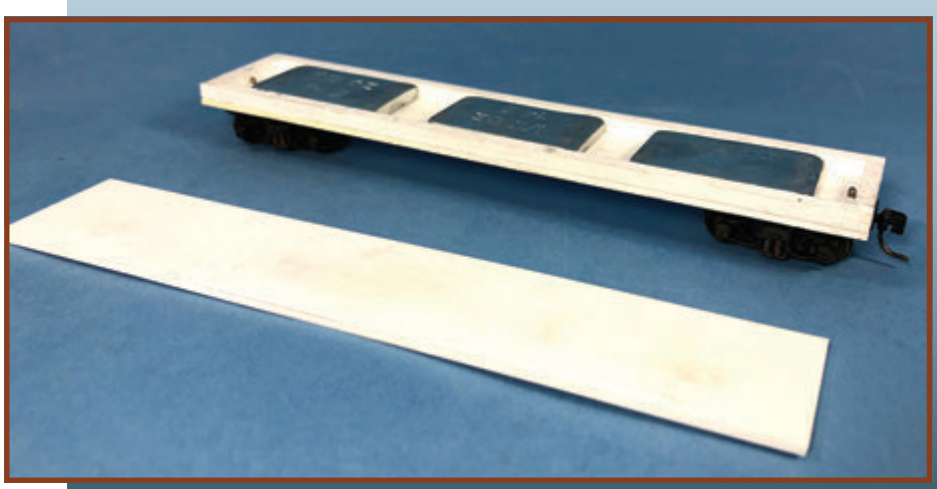
Above: Jason Baxter took this photo of a cardboard mask and a Digital SLR camera he uses for taking engineer views on his HO scale Canadian National layout. His photographs inspired me to try making masks for videos of my HOn3 Rio Grande Southern RR layout.

Left: Jason Baxter took this cab view on his layout. He used a cardboard mask and a few detail parts like the windshield wiper to take this photo.

Below: I use styrene to create a purpose-built camera car for taking videos on my layout. I wanted to have plenty of flexibility for adding masks and positioning the camera. Lots of weight was buried inside the frame, and flexible trucks were used to smooth out the ride.

It was a dismal failure with very poor results. Luckily with more searching I stumbled into an online retailer with new old stock Polaroid Cube cameras, so I bought one.

When my new camara arrived, I quickly mounted it on the same Micro Trains C&S flatcar that I had used for the original video. This car is very heavy, so it tracked well when pushed. This new camera also worked well, and I was happy. For anyone wanting to try creating their own video, you can simply look online for a suitably sized and priced option that fits your requirements. There are LOTS of choices!



Above: **Before committing to the new camera car design, I took it for a test ride on my layout. It was setup like the Micro Trains flatcar. In this photo, I was experimenting with weight and stability. The top of the car isn't yet glued in place, and I've hung weights under the car. I thought the lower center of gravity might help stabilize the car but, in the end, it didn't make any difference, so I only used the weights buried inside the car.**

With the camera situation settled, I started thinking about other ways that I could create videos of my layout. My original test runs showed that the perspective of the camera was from someone standing on the pilot of a moving train. This isn't very realistic, especially when making long runs down the mainline of my layout. I started thinking about putting the camera in the train to give the perspective of the crew in the caboose. I also wondered how I could create that front end view from the perspective of the engineer. I then remembered that local modeler and friend, Jason Baxter, was using masks to take stunning photos of his HO scale Canadian National, Caramat subdivision themed layout. I wanted to try filming with masks too! If you want to see more of Jason's photos, check out the Canadian Railway Modelers Facebook group where he regularly posts new photos.

I quickly realized that my original flatcar was going to limit my options for creating a removable mask, so I decided to build a purpose-built flatcar for taking video photography. I made it a scale forty feet long to provide plenty of room for masks and camera mounting options. I made a frame from .125-inch-square styrene with a .040 sheet of styrene for the underside of the frame. I then used various bits of styrene to create a pair of bolsters. I'm fortunate that I have a large selection of HOn3 trucks in my parts bins, and after looking through the options, I decided on a pair of sprung Central Valley trucks. I picked them because it looked like the springs would help smooth out any undulations in the track. With the trucks installed, I set about installing Kadee #714 couplers on each end. I really wanted the car to be stable, so I added three ounces of tire weights inside the frame. A second sheet of .040-inch styrene was added to the top of the frame sealing the weights inside. The result was a stable platform for my camera.

I wasn't sure how I'd create a mask for the camera, but I decided I would try creating one from the perspective of a crew member sitting in the cupola of a caboose. I used business cards to mockup my options and quickly discovered that a scale sized window was way too small. I tried a series of mocked up masks with ever increasingly larger window openings. The wide-angle lens and camera's ability to focus close up became a real challenge. The bigger the window, the farther away the camera could be from the mask and the better it was in focus. However, when I finally found what would work reasonably, the mask was so big that it couldn't be run down the track without hitting all the scenery. So back to the drawing board I went.

My failed attempts at creating a mask showed that I really needed to start with the maximum dimensions of the NMRA standards gauge and make a window that would fit with enough space around it to block the entire view of the camera. Measuring a model caboose, I found that the opening in a cupola window was about 21 inches wide by 18 inches tall. Using that ratio, I cut out a window that was 7 HO feet wide by 6 HO feet tall in another business card. After some test shots, I found that this seemed to work. To give some perspective, I wanted the window to have divided glass with mullions impairing the view. I experimented with various bits of styrene and found that .015-inch brass wire subtly created the right affect without annoyingly impairing

the view. With the windows sorted out, I then used another business card to experiment with trying to get some of the caboose roof into the view through the window. This roof had to be wide enough to fill the camera frame but also not be wider than the NMRA gauge. With the roof sorted out, I then added shims under the camera to experiment with different camera heights to get the right perspective. Once I was satisfied with the overall setup, I used all these bits of business cards and wire as a template to create a permanent mask.

Using the mocked-up mask as a guide, I created a permanent one in styrene. All the sheets are .020-inch material with various other dimensional sizes for structural blocking and details. The wall and roof were straight forward, but all the finer details had to be about three times larger than HO scale to look right. For example, I used HO 2x8s to simulate the ¾- x 2¾-inch window trim. The partial roof walk was created with suitably large materials too. It was almost like I was building this HO mask in O scale. With the new styrene mask made, I took some more test shots on the layout to make sure it would work. The results were decent, but I was getting a lot of artificial curvature to the image due to limitations with the lens. Unfortunately, I was going to have to live with this shortcoming because the only solution was to go back to a much larger mask that I made in my first attempt.

Above: I made many mockup masks using business cars, styrene, and wire. Layers of paper were also used to shim the components and work out the correct heights for the camera and mask. The mockup in this photo is the final one that I used as a pattern for the cupola view mask.

Left: Using the video camera's still photo option, I verified that the view through the mask would work. This is the view from the final mockup that I used as a template for creating the cupola view mask.

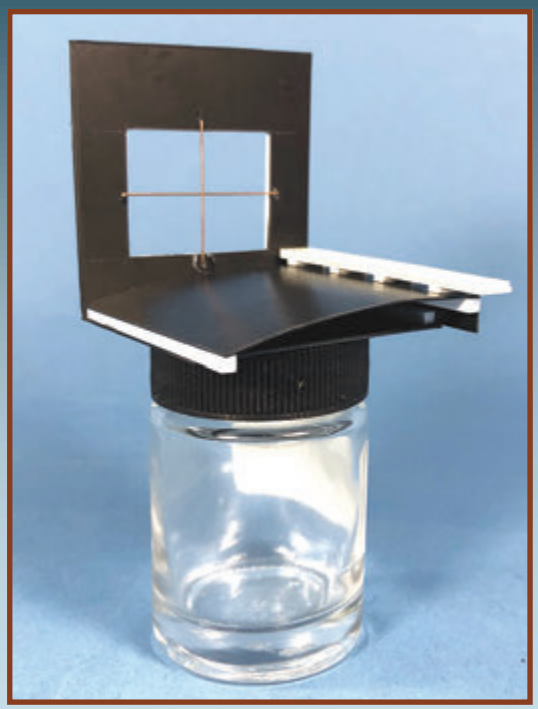
As I was building this new camera car, I kept thinking about how I was going to create a mount for the camera and the mask. I really wanted both to be highly adjustable so I could change the relationship between the two, and ultimately the view of the camera. I also wanted the ability to use different masks and use the camara car without a mask so I could push the car or add it mid train to create an even different perspective. Finally, I wanted to be able to change the masks and eventually create one that is from an engineer's perspective looking down the boiler of the locomotive. I may even create another from the perspective of the videographer riding in an open gondola. Luckily for me, I stumbled into the solution. The Polaroid Cube camera has a magnetic mount, and it turns out the wheel weights I buried inside the camera car are steel. Voila! The solution was already there. I just needed to find a thin magnet to bury inside the fake roof of my caboose mask and I would have a complete solution.

I gave the styrene mask a test and it was working well, so I decided to paint it as if it were a complete model. The inside walls are apple green. The outside is boxcar red with a weathered black roof. I even lightly weathered the mask so it wouldn't appear too stark in the videos.

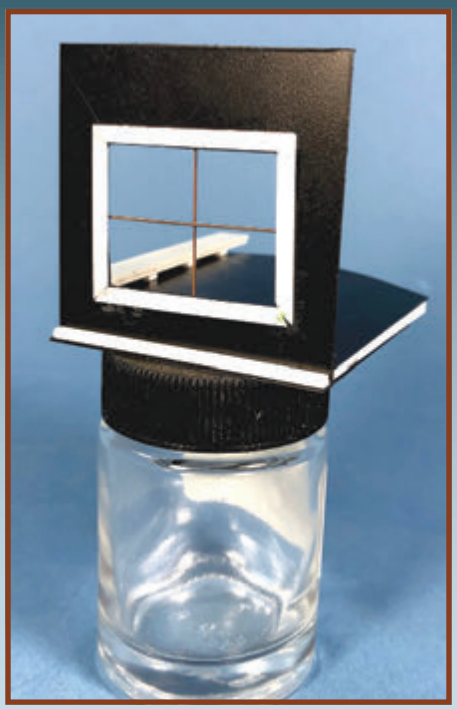
With the mask painted, I ran a train up and down my layout. It took some adjustment and a few attempts to get right. Even though I was careful about keeping the mask inside the NMRA recommended dimensions, it was still catching on scenery, structures, and rock cuts. I ended up trimming it down in size and adjusting some scenery. The distance between the mask and camera lens required some experimenting too. I finally found that a gap of .350 to .400-inches kept the mask inside the camera view and worked as well as it could.

When I was done tinkering, I ended up with what I think is a reasonable solution. The limitations of the size of the mask and the ability of the camera makes for an image with curved edges which

(text continued on page 88)



Above: This is the front view of a permanent mask. It is meant to simulate the roof of a caboose with part of the roof walk showing. The brass wires in the window are meant to simulate the mullions in the cupola window. All the details here are what the camera would see in the foreground as it looks through the window.



Right: This is the back view of the mask and the side that the camera would look through. The window is framed as though there is trim around it. The mullions, roof walk and roof can be seen through the window. These are details that the camera will also pickup in the foreground of the video.

Right: Before painting, I took the camera car and mask for a test run on my layout to confirm that it would all work.

Below: By taking still shots with the camera, I could test to see what the image would look like through a new mask.

(text continued from page 86)

isn't overly realistic. But looking beyond that, the view through the window and outcome is interesting and unique. My home-built camera car is a complete success, and I will no longer be using the Micro Trains flatcar for any videography. The mask wasn't a total success, but I'm happy with the results and inspired to try making different masks. Through this project I've ended up with some decent footage that I intend to edit and share. Mission accomplished!

To compile and edit these videos, I use the iMovie software on my Mac computer. It came free with my Mac, and I find it easy to use. To share my videos, I upload them to YouTube since it is free and readily available to anyone. If you decide to use this service and are concerned about privacy, there is the option to make your videos private so you can limit who sees them. If you'd like to see the videos I've made, including the ones from this article, please go to https://www.youtube.com/c/CraigSymington.

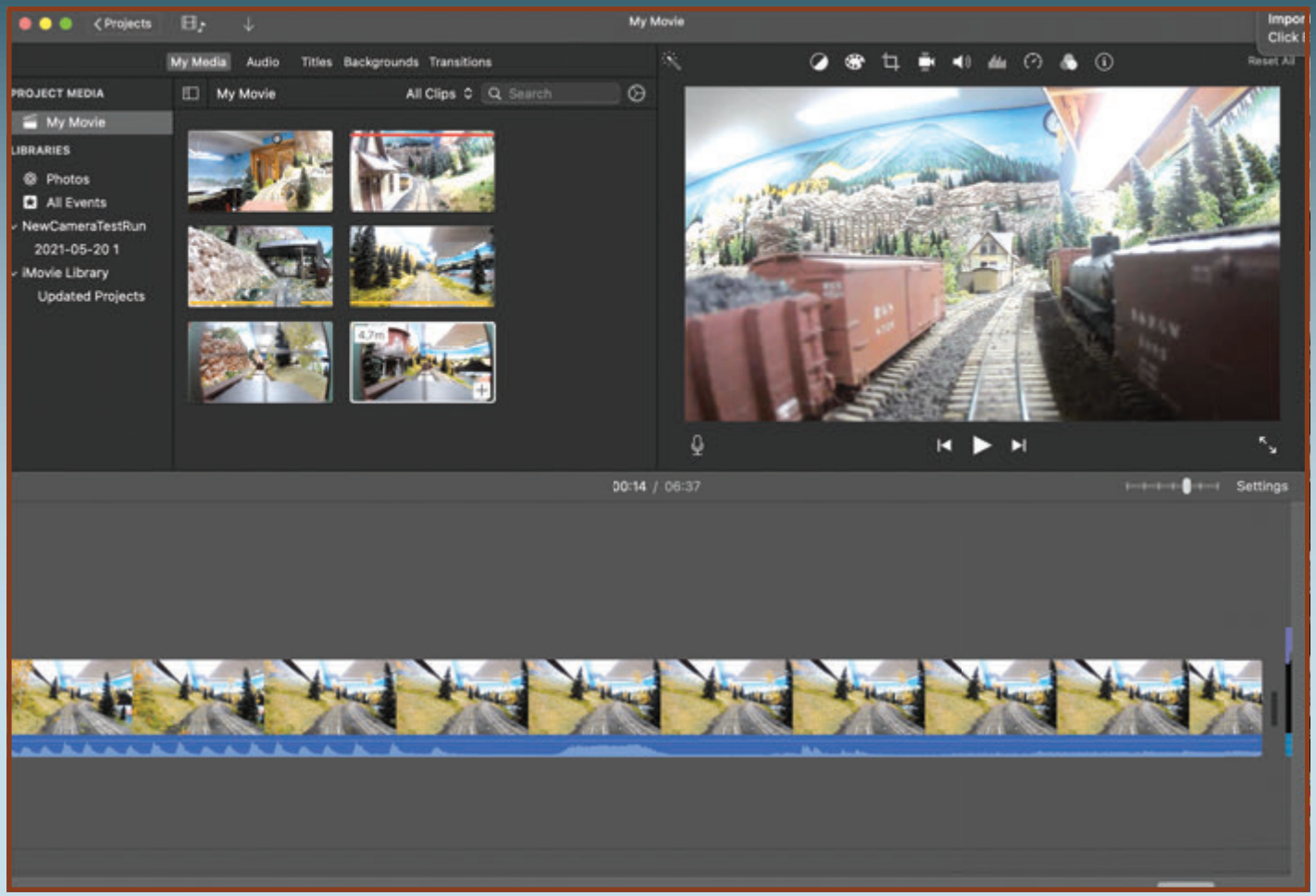
Above: With the camera car painted black and the mask painted in caboose colors, I made up a train to see if everything would come together. I positioned a pair of flatcars in front of the Flatcar Cam to allow for the largest view. It would be interesting to try adding different car types and obscuring the conductor's view in more realistic scenarios.

Left: This is a screenshot of a video I made with my new Flatcar Cam. The train is crossing bridge 51-A on my layout. The curving of the window frame is a side effect of the wide-angle lens on the camera, but the roof of the caboose and mullions creates an interesting affect to the view. This is one view of my layout that can't be seen any other way.

Below: This is another shot from a video of a train starting the climb to Ophir, Colorado, on my layout.

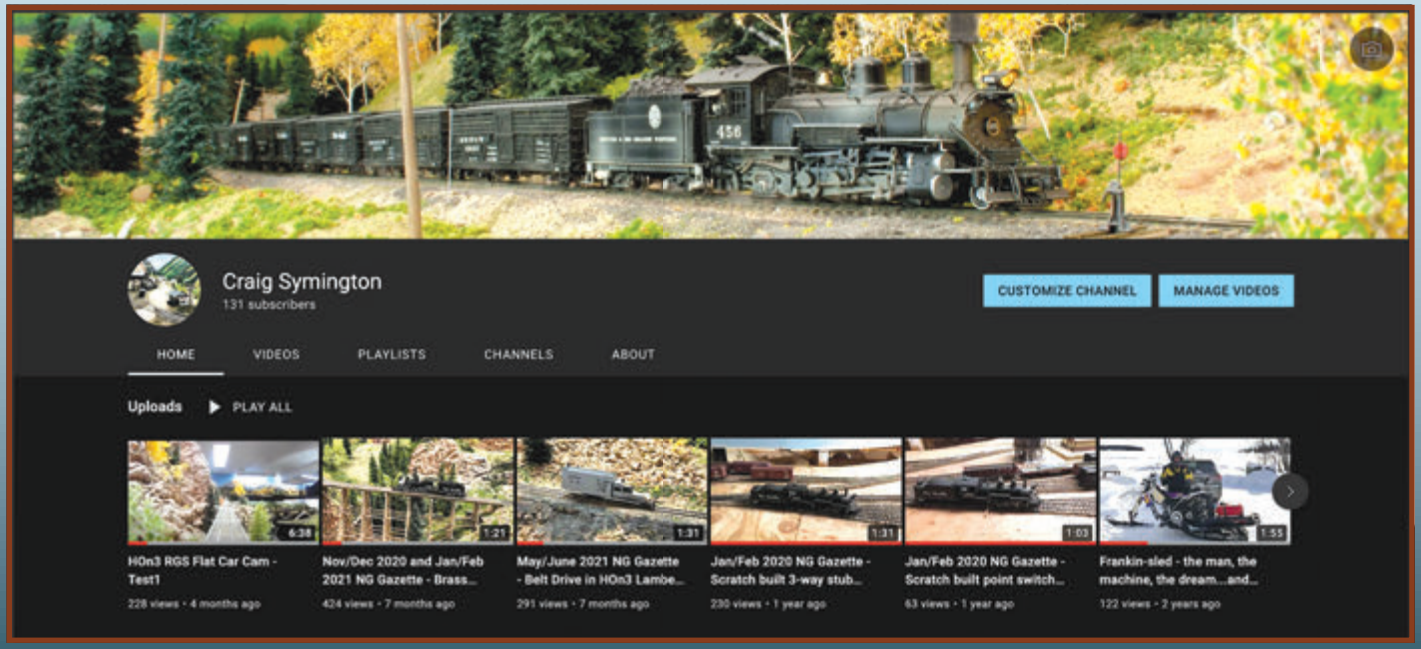
If you'd like to be notified when I post new videos, please subscribe to my channel.

The journey through these 50 articles has encouraged me to keep working on my layout and achieving my goals. I keep wondering how long the ride will last. Luckily, my layout still offers up many more projects for me to write about. Adding more scenery is high on my project list, and would create more opportunities to play with this flatcar cam. I hope this flatcar cam project has inspired you to take a whole new look at your layout too. I'll see you next time, for article 51.



Above: I used the iMovie software on my Mac computer to edit all the videos from my Flatcar Cam. It has many options for creating a professional presentation. You can easily edit footage, add music, titles, fades and all sorts of other effects.

Below: I publish a lot of these videos on my YouTube channel. Please check it out if you'd like to see the videos I've made with my old and new Flatcar Cams.



by Charlie Getz **Photos by the author**

TERMINAL THOUGHTS
CREATING A NARROW GAUGE TERMINAL STATION, PART 1

Given our collective age, I use the word "terminal" with some care. I refer to the railroad definition for the end point on a rail line, not a stage in life. By definition, all rail lines have terminal points, even narrow gauge lines. And surprisingly, some of these points were not minor towns in the middle of nowhere. For example, both the Colorado & Southern and Rio Grande narrow gauge lines once began/ended in Denver, hardly a remote municipality. Indeed, the C&S narrow gauge lines operated from Denver until the late 1930s. The D&RGW's narrow gauge lines from Denver were standard-gauged decades earlier, but originally used Denver as the starting point. There was once narrow gauge in Boston and in the San Francisco Bay Area. And even Los Angeles had a narrow gauge transit line. Therefore, the quaint notion of narrow gauge as a rural or frontier phenomenon is somewhat misleading. While true in large part, the busy cityscape was not unknown to the narrow gauge world. So, if you, like me, enjoy urban modeling, the concept of a narrow gauge line in a city setting is not anachronistic.

Secondly, and obviously, if you are modeling a specific narrow gauge line, it would have to be one of the few that did operate in an urban setting and in an era when that occurred. For Colorado, you could model the late 19th century with the D&RG operating into Denver, or the mid-1930s for the C&S narrow gauge operating into Denver's Union Station. But if you model the East Broad Top for example, neither Orbisonia nor Mt. Union, Pennsylvania, would qualify as a major urban setting. If you decide to free-lance, the world is your oyster as they say. You can add that city/urban station to your narrow gauge line if you wish.

Thirdly, a major urban station would probably be a "Union Station," i.e., one serving more than a single railroad. Again, this was not uncommon with narrow gauge lines. Even the Rio Grande Southern, as isolated as it was, ended at two "Union Stations" in Ridgway and Durango, each sharing station space with the D&RGW. The C&S narrow gauge did so in Denver's Union Station. Therefore, both the concept of a narrow gauge line operating out of an urban area and utilizing a Union Station are supported by prototypes. Of course, the advantage of including a Union Station serving more than one railroad is the opportunity to include a standard gauge line for contrast and interchange.

My long-planned free-lance HO/HOn3 layout will feature such an urban Union Station serving both narrow and standard

Right: This photo of Milwaukee's Everett Street Station shows how cathedral-like railroad depots can be. *Photo courtesy of OldMilwaukee.net*

Above: A model of Denver's Union Station. *Courtesy of TrainDame.com.*

gauge lines. I love urban modeling and hope to put to use my fifty years of built structures to create a major urban center. Over the years through numerous review kits and assembly for my own use, I have accumulated numerous city-style buildings with more kits awaiting their turn. I suspect I am not alone in my interest in the urban scene. I have visited so many wonderful free-lance narrow gauge layouts over the years and have been inspired by a number of excellent big city representations. In addition, I have seen how effective narrow gauge/standard gauge interchange can be. Shinohara's 3-rail HO/HOn3 track and turnouts opened possibilities for such operations and adding that feature to a big city scene is irresistible. Such a large city, served by both standard and narrow gauge lines, would justify a major urban Union Station. And as with Denver, odds are the narrow gauge line would terminate there.

Now, most Union Stations are massive municipal structures generally of two architectural styles. One was Beaux Arts, defined by Wikipedia as the academic style taught at the Ecole des Beaux Arts in Paris from approximately the 1830s to the early 1900s. It had a strong influence upon architecture in the U.S., especially large municipal buildings such as libraries, government buildings and train stations well into the mid-20th century. Beaux Arts stations generally feature stone construction with large windows, columns, arched and pedimented doors and decorative features such as statues or bas relief classical elements. A variation of this style is referred to as Romanesque, where arches are most prominent. Examples of such architecture can be found in the Denver Union Station or Grand Central Station in New York City. The Grand Central is a "terminal style" station as passenger trains literally dead-end there, whereas Denver is a through station with trains passing through in each direction.

The second common style of station architecture is the Victorian style, which covers a wide variety of materials including wood or brick. This style is characteristically replete with fancy gingerbread or brick decorative features. Major brick stations were common with notable examples being the Point of Rocks station in Maryland or the Everett Street Station in Milwaukee, Wisconsin. These stations

Left: The Los Angeles Union Passenger Terminal. *Courtesy of Wikipedia.*

could be constructed of stone, but more likely were made of brick, often with details of wood or stone. They could be very elaborate, appearing indistinguishable from European buildings, with steep gables and slate roofs. I am no expert on architecture, but suspect the majority of urban terminal stations would fall somewhere within these two categories. One notable exception? The Los Angeles Union Passenger Terminal (LAUPT), made from stucco in a quasi-Spanish style so common in Southern California.

From Chicago to Cincinnati to Portland, most major urban centers featured an impressive station serving multiple railroads. So, if you conclude like me that an impressive narrow gauge urban terminal station would be desirable, what station to choose? This is a matter of personal preference for the free-lancer. You could scratchbuild one of your own design or copy a prototype. You could also use a commercial kit. Possibilities include Walthers Cornerstone series Union Station in HO or N and the Bachmann/Plasticville's Union Station in either HO or S/O. Custom Model Railroads also offers an impressive acrylic kit for a major urban station in HO. These represent the Beaux Arts or Romanesque style. Walthers also offers other Beaux Arts urban kits that could be combined or kit bashed with their Union Station for an even more impressive station. Walthers even once produced a model of the LAUPT.

Victorian brick/stone urban depot kits are also plentiful and some of my favorites include SS Ltd.'s aptly named "Victorian Station" and Oregon Rail Supply's "Menomonee Falls" station (out of production). Walthers also sells the very impressive, limited run Milwaukee Road "Everett Street Station with Train Shed" in HO. I have always admired this ornate and massive kit. At two feet long in HO with an impressively tall clock tower, Walthers' distinctive Victorian style model with accompanying four-foot-long train shed makes a statement as a big city terminal. Now technically, this station is not a terminal design, i.e., with trains ending in a stub end yard. Rather it is a through station with trains passing through from either direction. So do not think New York City's Grand Central Station, but rather Denver Union Station. From that perspective, it is better suited for model railroad purposes.

I decided that the Walthers kit would serve my purpose of having a centerpiece impressive urban station. However, as I am sure many of you would agree, it is always a problem to use a very distinctive kit easily recognizable on a layout. Not only is it recognizable as a kit, but the Milwaukee Road prototype limits its use even on a free-lance road. Having visited many model railroads over the years, I am always mildly bothered by recognizing kits, or anachronistic buildings that seem out of place. My good friend, Don Meeker, scratchbuilt a beautiful rendition of Denver's Union Station for his HO layout. His free-lance road was set in Colorado and although he was not modeling Denver, the station looked entirely at home in his free-lance big city setting. However, were he modeling Pennsylvania, that same station would look out of place. I realize however that custom building or scratchbuilding everything is not practical, especially a major terminal station. So, the question becomes how to modify an otherwise recognizable kit so as to make it both plausible and disguise its origins.

In my case, the question was how to modify the Walthers Everett Street kit to disguise its heritage, at least to the extent practical, while retaining all of its architectural charm. That will be the subject of my next column. Understand that in so doing, I do not suggest you necessarily follow my lead but consider the possibilities of modifying any of the many commercial kits to make your own version of a major urban narrow gauge terminal station. It is also my hope that you will consider the advantages of incorporating an urban scene into your narrow gauge world. So, until next time, write, if the mood strikes.

BOOK REVIEWS

Railways, a History in Drawings, by Christopher Valkoinen, 2021. Thames & Hudson, availability list at https://www.thamesandhudsonusa.com/books/railways-hardcover (try Amazon, Barnes and Noble). Hardbound, illus., 10x13-inches, 306 pages, $75.00.

According to this book, the National Railway Museum in York, England, has some one million railway plans or drawings on file and the author is involved in digitizing them. The book has some 300 illustrations, 108 are replicas of actual plans. It is organized into seven categories such as Two Centuries of Locomotives, The Railway Passenger, Freight on the Railways, Railway Workers, The Railway Workshop of the World, Railways at War, and Building the Railways.

After a detailed timeline beginning in 1560 and ending in 2008, the book contains text, photos and reproductions of prototype plans and drawings of mostly English railways.

The first section on locomotives begins with a drawing of a Stockton & Darlington Horse Dandy where a horse, walking on a treadmill, powered the locomotive. This is followed by drawings of the first steam locomotive built by Richard Trevithick way back in 1804. This is followed by more drawings of early cars and locomotives including Stephenson's Rocket and drawings showing the development of steam, electric and Diesel locomotives in England.

Railway Passenger Cars follows, including a Blackpool tram car, and a hearse carriage once used on a railway that ran to a cemetery. All it hauled was coffins and mourners. Freight on the Railways has some early Festiniog 2-foot slate car plans and drawings for a dog car and a horse car. Railway Workers has plans for signal cabins, workers trollies and a detailed plan for an artificial leg (just in case). The Railway Workshop of the World has plans of the John Bull that came to America and plans for locomotives and cars sent to other foreign railways.

Railways at War is interesting for the drawing of a modified Ford Model T converted into a rail car, an ambulance train car, an armored train, a Euston Station war memorial, a proposed air raid shelter under Waterloo Station and a landing barge.

Building the Railways has a wonderful selection of decorated survey maps of early railways and later passenger terminals such as Waterloo. There is also a Glossary, list of further reading, picture credits, acknowledgements, and an Index. A book of this scope is hard to summarize. It is full of facts, a readable text, photos, and all those wonderful plans and drawings. I am amazed at how detailed these drawings were. Every pipe and rivet are shown. But my favorite railway, one that never took hold, is on page 38. It seems that Mr. Yorath Lewis invented and built a demonstration railway called the Never-Stop Railway at the 1924 British Empire Expedition. There is a plan for one of this railway's carriages. It was propelled by a long screw that drew the cars along. At stations the screw slowed the train so passengers could just step off and on. It ran faster between stations. No crews or signals, just that electrically powered screw. But alas it never caught on. Such are the many stories of locomotive and rolling stock history covered in this monumental book. *Bob Brown.*

Ron's Books, P.O. Box 714, Harrison, NY 10528, 914/967-7541, ronsbooks@aol.com, www.ronsbooks.com continues to sell reprints if prototype a catalogs by Silver Lake Images, LLC. In their Manufacturer's Catalog Archive. Each catalog sells for $35.00.

H.K. Porter Locomotives was the most exciting to me. It is 100 pages long and full of Porter fireless locomotives. They came in all shapes and sizes. After an introduction about the virtues of Porter fireless locomotives they are shown at work and in catalog pages with illustrations and specifications. There seem to be hundreds of them and you should have no problem finding inspiration.

Browning Locomotive Cranes Volume 2: 1920, is 54 pages long and includes several plans for four-wheel and eight-wheel cars. There are dozens of photos showing cranes at work in industrial situations. The first chapter has several photos of the various parts of a locomotive crane and will help you build one.

Pressed Steel Car Company Volume 1: Freight Cars, is 57 pages long. This catalog concentrates on standard gauge gondolas, and hopper cars. There are two steel narrow gauge side unloading gondolas shown, and a few foreign four wheel gondolas. Great information for standard gauge freight car modelers.

Railway Electrification Volume 1: New Haven, is 34 pages long and describes heavy electric overhead wiring along with heavy electric locomotives. Full of electrical diagrams and photos of the New Haven's electric lines and equipment including power generating plants, and right of way.

All four catalogs are printed on high quality paper with excellent photo and drawing reproductions. Not all of them will appeal to everyone but having them available is very valuable to railfans and model builders. *Bob* Brown.

The Shay Locomotive, An Illustrated History by Richard A. Henderson, John C. Benson, George R. Kadelak and Steve Hauff, 2021. White River Productions, 877-787-2467, info@WhiteRiverProductions.com.shop. WhiteRiverProductions.com. Hardcover, 11⅜ inches tall by 9⅞ inches wide, 640 pages, approximately 5½ pounds, $99.95 plus shipping. Nine hundred eighty-four B/W photos and 82 color photos with captions, 101 drawings, 109 illustrations, 16 lists, and 2 paintings. In addition to text, there are 156 pages of data by shop number, 49 pages of owner/operator data, 35 pages of locomotive location by geography and 10 pages of Bibliography.

This is a massive railroad book. It is organized in three parts with photos, illustrations, and drawings throughout.

Part One has nine Chapters with Chapter 1 covering Ephraim Shay, the man and his work, Chapter 2 presenting the history and evolution of the Lima Machine Works as affected Shay production, Chapter 3 is the basics of the Shay locomotive, Chapter 4 highlights interesting ideas that were concepts, one-off builds, conversions, rotary snowplows, and the Pacific Coast models among other things. Chapter 6 describes how Shays were marketed, sold, and serviced. These five chapters provide a great context for better appreciating the photos and illustrations in the book.

Chapter 5 is titled "Mishaps: This Isn't How We Had It Planned" and it contains stories and many photos of wrecks, a number of which show Shay underside detail which is normally hard to view. Chapter 7 titled "Alien Shays: Copies and Conversions" briefly cover Shays manufactured by anyone other than Lima, including several more Shays built by Ephraim Shay for his use. It is noted Ephrain never owned a Shay built by Lima. Chapter 8 contains 45 pages of photos with captions of Shay locomotives surviving into the 21st Century, while Chapter 9 has 126 pages of people, machine and industry photos with captions placing Shay locomotives in their natural habitats.

Part Two has 3 Lists. First is a Lima Shop Numbers List, the second is an Owners/Operators List, and the third is a Geographical List.

The Shop Numbers List starts with an explanation of where the information in the list came from and why is it not possible to assemble a perfect list, the types of data the authors chose to include in the list, the evolution of Lima's numbering system. For this table the authors chose to use the term Shop Number (S/N). Shop numbers in the list run from No. 6 (7-20-1880) to No. 3354 (5-14-1945) with some gaps which are addressed in three tables at the front of the List. Of the 2,767 (or 2,768 depending on data source) Shay locomotives built, the authors were able to include one or more photos of 701 of those Shop Numbers. The photos cover a wide S/N range from No. 6 (7-20-1880) to 3354 (5-14-1945) providing a good sampling of what Shay locomotives looked like and how they evolved over time. For those S/Ns in the List for which there is one or more photos in the book, the page number(s) where the photo(s) is located is included in that S/N line item. Conversely, the S/N is included in the captions of all the Shay locomotive images (except those used as part of chapter title pages) making it easy to look up particulars on the locomotive in the Shop Number List. This is really convenient.

The Shays by Owner/Operator List is an alphabetical list with each entry being paired with one or more Shop Numbers. Those S/Ns allow one to look up the entry in the S/N List and see if there is a photo that might be of interest. There are two columns of Owner – S/N data per page on 49 pages. The range of names is amazing, and if I were in need of the company or railroad name for a modeling project I was working on, this list would definitely be consulted. At the end of this list are a page and one half of Shay photos with captions describing how Shays were transported and delivered to their owners, or perhaps new owners.

The last list is Shays by Geography. This list is again alphabetical, by Country, then State or Territory. The United States and Territories account for the majority of the entries, followed by 27 other countries who received Shay locomotives from the Lima factory. Each page contains three columns for Location — S/N pairing, with the location column containing the city or town. It appears the country, state or territory names are those in use at the time when the locomotives were delivered. As in other lists, the S/N allows one to look up the S/N list for more information and the existence of any related photos in the book.

Part Three is Technical Detail presented in the form of three Appendices. The first, Appendix A, is about Patents, how Lima used them, and short introductions to twelve men who filed a number of patents related to the Shay locomotive. This brief text is followed by 14 pages of captioned Patent Illustrations, which contain the inventor's name. The captions explain what the invention was and if it was used in the construction of a locomotive. This material is interesting to read through and may leave one wishing a few more pages of patents could have been included.

Appendix B contains a brief introduction to the drawings Lima used to build Shays. The authors state that between 300 and 400 hundred drawings were used for each Shay, and that roughly 20,000 of the original 30,000 plus drawings still exist. The following 29 pages contain unretouched images of original drawings to give the reader a taste of what this documentation is like.

Appendix C presents statistical and technical information in the form of charts. The first is Shay Class Number Systems as listed in Lima's catalogs issued by date with each year broken down by major class such as Class A, Class B, Class C and Class D and number of cylinders and cylinder size presented as a line item with an associated class number. This data is reported for years 1882 to 1929 with a big jump to 1945. Another chart presents the same type of information for Shay classes not used in catalogs. This is followed by a small chart of proposed Shay designs which were not built and a chart of mechanical designs (internal combustion engines) that were built. A four-page chart called First, Last, Largest, Smallest includes categories of General; Weight; Boiler; Cabs; Domes & Headlights; Trucks & Line Shaft; Engine; Valves & Cylinders; Frame and End Beams; and lastly, Plates. Each of these has sub-categories. This chart is fun to read and really shows up changes and trends over the years. Another page is a listing of interesting factoids under the headings of general information and some unusual Shays. The last Chart in Appendix C presents the First, Last and Total Number of Locomotives by Class, and the last page in this appendix is a reproduction of information presented to Baldwin Locomotive Works salesmen about costs and efficiency, that Lima got a hold of and ran their own calculations of what it would take to match Baldwin.

A ten-page Bibliography is followed by a one-page Epilogue, and the last numbered page is a look at S/N 122, 1884, the oldest known survivor — Michigan-California Lumber Company No. 2.

There is no doubt this book was a labor of love for the four authors, and White River Productions did a wonderful job with the publication. Our ability to retain railroad history is better off because of their efforts. If you are a Shay enthusiast, you will want to add this book to your library even if you have the previously published books on Shays (and those of similar machines). If you have a passing interest in Shays, or just want to know more about them, this would be a great first book to obtain. The title *The Shay Locomotive, An Illustrated History* is definitely appropriate. *Dave Adams.*

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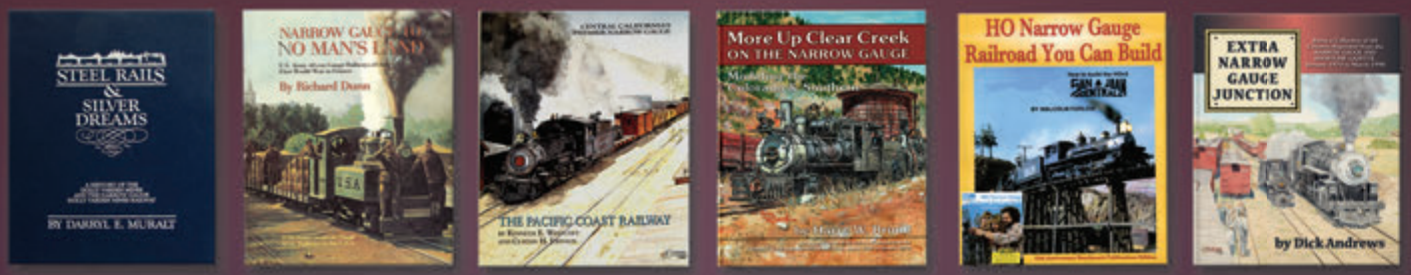

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