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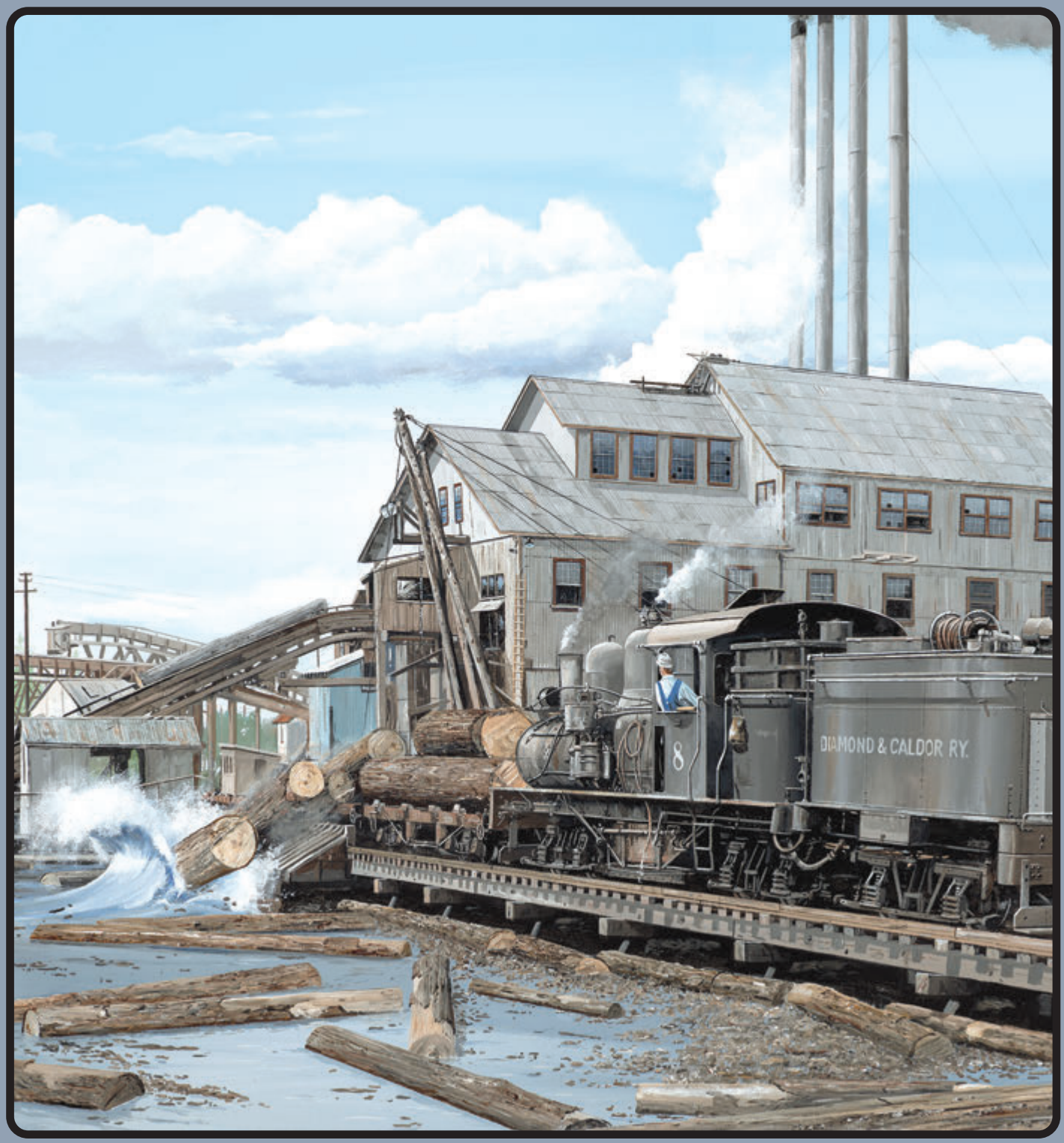

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NARROW GAUGE AND SHORT LINE GAZETTE

JULY/AUGUST 2022 VOLUME 48, NUMBER 3

SPECIAL FEATURE

FEATURES

PLANS

DEPARTMENTS

COVER

Larry Fisher painted this beautiful image of Diamond & Caldor #8 Shay switching the log dump at the mill in Diamond Springs, California. You can see other paintings and railroad prints by Larry at www.heritagearteditions.com and purchases can be placed at 888-365-5467 toll free.

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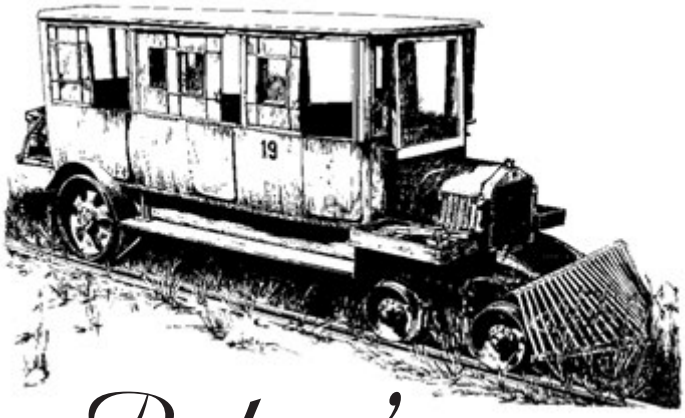

Robert's Ramblings

INTEREST...
CHALLENGE...
RESEARCH...
BUILDING...
SATISFACTION

THE DOG FACE GEORGE HOUSE

When I saw the name of the Bodie, California, building Neil Pfafman had drawn for the May/June *GAZETTE* I was immediately interested. Who wouldn't be? Dog Face George, what a name. I was attracted to the challenge of recreating the look of weathered flattened tin cans, planks, and tar paper held in place with battens, not to mention the squashed down roof covered with flattened tin cans and wood shakes. Quite a challenge. I looked at several articles on trying to achieve the color of rusted tin, and checked with Neil about the wood shakes, but my research yielded little on Dog Face George. I did locate a photo on the Internet of the building as it looks today.

After scaling Neil's HO scale plans up to O scale, I cut out inner walls from 1/16-inch-thick sheet basswood, being careful to get the dimensions right so the roof would sag correctly. I decided to cut outer walls from manila file folders and scribe them to represent tin sheets. I colored them with MicroLux Rust and Engine Black, by simply daubing on the colors by dipping the brush in the rust, then the black and swabbing them on. About every three inches I wiped the paint off with a

Below: The front of the Dog Face George model. If I were to do it again, I would make the scribes for the tin pieces smaller. Notice the effect of wiping the paint off the walls and the "tin" roofing rolled over the edge on the right.

Left: The rear of the building with the tar paper and batten walls. Note the buckboard and clutter scattered around.

Below: This close-up shows the privy and wall with boards, tar paper, and tin pieces. Yes, the privy has an interior. The tin roofing also shows.

soft cloth giving me a nice affect. The doors and windows were either built-up or from my scrap box.

The tar paper is colored paper with thin strips of basswood for battens. I was concerned about the roof and laid the building down on some thin cardboard, tracing around the edge and cutting out the roof. Amazingly it all fit, and I glued it down and left it overnight under weights.

The next day I added Wild West Scale Model Builders shakes to half the roof, and sheets of paper "tin" for the other half. I colored a piece of quality bond paper with MicroLux Rust and Engine Black just like I had on the walls, but went heavy on the Black. I also used my wiping techniques to spread the paint. Then I cut the paper into scale 2- x 3-foot pieces and glued them in place. I was even able to fold the "tin" sheets over at the edges of the roof.

The little rear wall has a privy that I built up from strip wood. Then I glued down some Woodland Scenics ground foam to a base of Gatorfoam and glued my Dog Face George building in place. I detailed the building with old tires, garbage cans, oil drums and a Berkshire Valley Buckboard.

I am really satisfied with my model. I think I captured the look of the prototype and it inspired me to build the Bodie Jail (November/December 2017 *GAZETTE*) and U.S. Bakery (May/June 2022 issue) from Neil Pfafman's excellent plans. After all, isn't that what they are for?

Bob Brown

GAZETTE Index compiler wanted

Maynard Van Roekel has been compiling and selling indexes for the *GAZETTE* for many, many years. Unfortunately Maynard needs someone to take over doing the Index due to poor health. You would also need to find a website to host the index. Please contact Maynard at maynardvr@aol.com for a copy of the current *GAZETTE* Index or for more information. *Bob Brown.*

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The Pigeon Hole

Dear Bob,

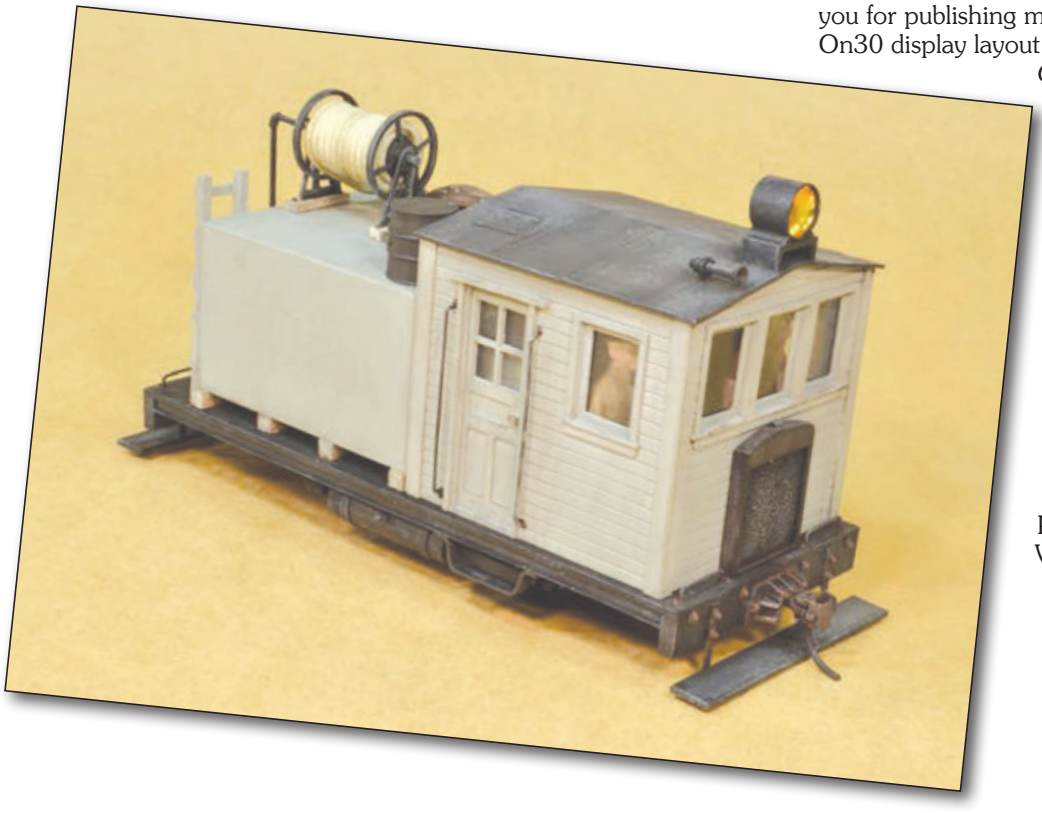
For shame! It's about the center photo on page 6 of the May/June issue. Gypsies, the Romanies, never herded sheep while living in small trailers. It was the BASQUE people, many of whom clustered round Bakersfield, California.

Basque food was served family style with plenty of jug wine.

Apologies accepted! Excuse me, but I couldn't resist the opportunity to take a poke in good fun!

Sincerely,

Bill Jolitz
Via email



Dear Bob,

I wanted to write a quick note to thank you for publishing my article on the On30 display layout in the March/April *GAZETTE*. You and your team did an awesome job on the article and the sidebar feature of my crew speeder.

On the subject of speeders, I have attached a couple photos of a recent build using the same mechanism. Thought your readers may enjoy them.

Sincerely,

Phil Holden
Via email

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

Narrow Gauge Preservation

Jeff Taylor Photo

What We Do:

The foundation supports the efforts of Narrow Gauge Preservation projects throughout the United States. We create interactive exhibits with interactive video presentations and models as well as dioramas, photographs and other graphics to explain the significance of the Narrow Gauge railroading experience. In addition, we preserve prominent narrow gauge model collections, books and important art pieces depicting narrow gauge scenes.

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New in Review

Deerfield River Laser, 92 Parkview St., Ludlow, MA 01056, 413/610-0488, www.deerfieldriverlaser.com. Located in Lincoln, New Hampshire, Clark's Depot is an attraction that is part of Clark's Trading Post. The Depot serves the White Mountain Central Railroad, which is a tourist line that hosts a roster of geared steam locomotives. While the providence of the structure cannot be firmly established, it is finished in a Victorian style with a wealth of gingerbread trim. The O scale Deerfield River Laser Clark's Depot kit is inspired by this eye-catching prototype and sells for $96.00.

To capture the intricate trim of the structure, each wall is laminated from three layers of laser-cut thin plywood. These include the inner wall, the outer wall with scribed planks and the last layer of trim. I pre-painted each of the parts in their appropriate color as recommended by the manufacturer. Following the prototype, this included light yellow walls and windows with dark Hunter green trim. The clock face on the front wall was painted white first, then masked off before the other colors were applied.

While laminating the wall components is straight forward, attention should be paid to making sure that each corner is properly aligned. This will assure tight corners on the finished model. Each wall was assembled and clamped to a board so that they would lay flat while the glue dried.

The provided floor was used to build up the structure's carcass, assuring that each wall was assembled square to the base. The cupola on the roof was built up following similar techniques to that of the four walls. The roof consists of two plain laser-cut pieces of plywood with the roof covering left to the desires of the builder. To replicate the standing seam metal roof on the prototype, strip wood was glued every ½-inch for the raised seams. When completed, the roof was painted separately before being added to the model.

Since no glazing is provided in the kit, the builder will need to provide this item. Once the windows are glazed, the roof can be added, and the cupola fitted on its peak. The finished building has very simple lines, however, the Victorian trim really sets it off, particularly when painted in contrasting colors. While the prototype currently serves on a tourist line, the model can easily be pressed into service for a few uses. The footprint of the finished depot is six inches square. *George Riley.*

Banta Model Works, 421 Hopkins Road, Dummerston, VT 05301, 802/258-3869, www.bantamodelworks.com. Reminiscent of West Side Lumber Company's home-built cabooses with their horizontal wood cladding, Banta Model Works is offering an O scale kit designed to convert Bachmann's On30 18-foot flatcar into a caboose. The kit sells for $42.00 and follows Banta's standard practice of utilizing a laser-cut plywood base over which scribed sheeting is attached. This produces a robust model, yet still maintains the delicate details one expects from this type of kit.

A couple of frets of laser-cut laser board provide some of the finer items like the window frames and exterior trim pieces. Several lengths of wire and a bending fixture are also included in the kit so that the builder can fabricate the various end rails and grab irons.

While the kit is designed for Bachmann's On30 18-foot flatcar, other options are available to the builder ranging from scratchbuilding an underframe to fit, or in the case of my model, using the 18-foot 6-inch flatcar kit from Mount Blue Model Company (either kit #28g with trucks, couplers and weight; or kit #28h less trucks and couplers), (www.mountbluemodelworks.com). The Mount Blue underframe fit the caboose kit perfectly with the only modification needed was to leave off Banta's end sills. When using the Bachmann flatcar, the stake pockets, and brake pawl will need to be shaved off the car for a proper fit.

To get a rustic finish on the model's upperworks, each of the exterior parts was given a wash of Vetero's (www.besttrains.com) barn red stain, or in the case of the end walks, muddy brown. Likewise, the wooden underframe was given a wash of stain prior to assembly. The interior structure received a spray of sanding sealer followed by a spray of white primer. The metal grab irons and end railings received a coat of white primer while the other "metal" parts were painted with Rustoleum Dark Gray Auto primer prior to assembly.

With all the parts pre-stained or painted, assembly is quick and straight forward. The kit's design is well thought out and the laser-cut parts precise, so very little filing or sanding was needed for a perfect fit. In the kit, there is a choice of end steps, either a set of diecast ones, which were used for my model, or a set cut from laser board which is folded and glued for the steps. Either makes for an acceptable model.

The laser-cut clear glazing was installed in each of the window frames prior to adding the roof to the body. To replicate the painted canvas or tar paper roofing commonly used in the car's era, tissue paper is provided. Cut into strips, this is then glued in place and once dry, given a couple of coats of paint, either brushed or sprayed. Finished with dry brushed light tan or gray craft paint, this system yields a nicely weathered and authentic roof.

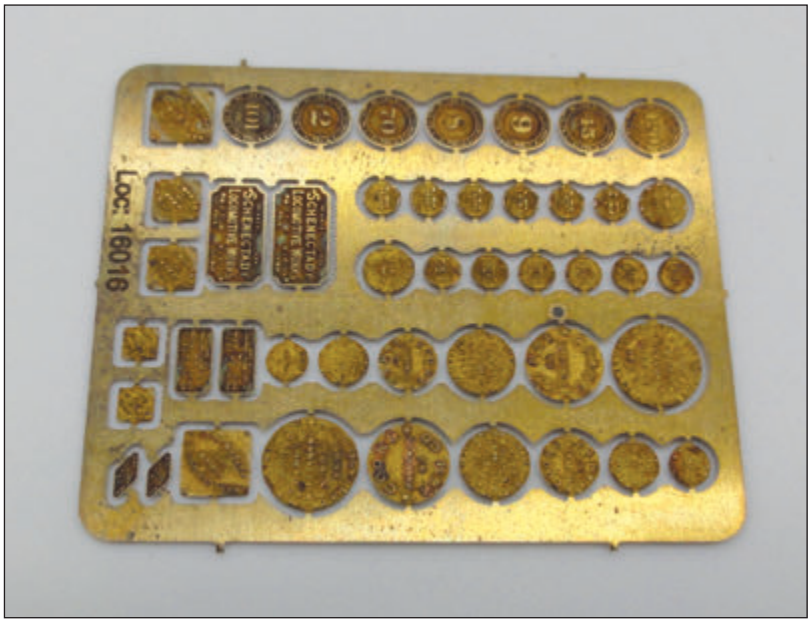
The finished superstructure was then added to the underframe which was assembled per the provided kit instructions. Once glued in place, Kadee couplers in their boxes were added to the cars along with a set of HO archbar trucks which were on hand. The completed, easily assembled caboose has that home-built, back woods feel. It readily complements the shorter rolling stock so popular with On30 models. *George Riley.*

Woodland Scenics, P.O. Box 98, Linn Creek, MO 65052, 573/376-5555, www.woodlandscenics.com, has released Smith's TV and Appliance in N and HO scales. I examined the HO version with an MSRP of $84.99. From the late 1940s through the mid 1950s, it was a common experience for people to congregate before the local Radio-TV Appliance store to watch and listen to the new medium, Television. Whether made by Dumont or RCA, the TVs of the era were small and crude, but magical to a generation used to radio dramas and comedies. The flickering black and white screens must have proven irresistible as by the mid 50s, TVs were common in households nationwide. This offering recreates such a store.

This is a contest-quality pre-weathered and highly detailed ready to operate release. Literally, you merely need place the provided lighting plug into a Woodland Scenics lighting hub, apply power and the fully decorated interior comes to life. Besides 3D refrigerators and other appliances, there are a series of flickering TV screens that look as life-like as any interior I have ever seen. Plus, the exterior is as detailed as the colorful interior with wall signs, a loading dock, dumpster, and a myriad of details. The roof is weathered tarpaper with a weathered brick finish on the walls and even faded wall signs. I am competent when it comes to constructing buildings, and I must admit, I could not do better than Woodland Scenics has done. You would have to pay a skilled craftsman many times the list price to create such a detailed result. This release is but one of many similar offerings, and I am a huge fan of what WS has accomplished. Indeed, the only additions I can envision are, of all things, a TV antenna for the roof and maybe a crowd of people watching the televisions! If you model from the late 1940s–60s, this product is for you. Your visitors will be astonished. I can't wait for the next release from this innovative company. *Charlie Getz.*

Leadville Designs, 5 Stapledon Cr., Ottawa ON, K2H 9L1, Canada, www.leadvilledesigns.com has produced a kit for an HOn3 C&S/RGS boxcar for $39.95 U.S., less trucks and couplers. LD notes it offers correct trucks for this car. As with past offerings, this car is fantastically detailed, consisting of laser-cut wood pieces, 3D printed parts, brass etchings, styrene injected parts, decals, wire, and nylon for truss rods. Full instructions are included. While I had no problems in assembling this kit, it is a demanding build, but very satisfying. Even interior detail is included, so I elected to leave one door open with a partial load inside.

As with previous releases, you can elect to build a contest-quality highly accurate rendition with full brake rigging and every detail found on the prototype, or compromise some detail for a more rugged layout-quality version. I elected for the latter, but still was challenged by the exquisite detail presented in etching and 3D printing. I was pleased by the level of detail and never felt the construction was beyond my abilities. I added Kadee #714 couplers and Grandt Line #5120 C&S/RGS Bettendorf trucks without problem, though I did modify the end beams to fit the Kadees. Different etchings are provided should you wish to build the C&S or RGS version, or even the earlier F&CC version. I did not add the legions of tiny nut-bolt castings, nor bend my own grab irons using the jigs provided. I cheated and used commercial grabs which fit perfectly. I painted the car a D&RGW red color over weathered wood, leaving the roof walk unpainted. The provided custom decals were applied over a gloss coat, then dull-coated. I also added weight to bring the car up to NMRA RP-20.1 recommendations, hidden by the load. The result was a lovely and accurate RGS boxcar to add to my fleet. *Charlie Getz.*



Leadville Designs, 5 Stapledon Cr., Ottawa ON, K2H 9L1, Canada, www.leadvilledesigns.com, has released some lovely etched-brass builder's plates in HO, S and O scale for Baldwin, Cooke, and Grant, three common locomotive builders of narrow gauge locomotives. I received a small sheet with examples of these plates and found even the smallest script readable under magnification. These Finescale Builder's Plates retail for $6.00-$8.00 per pair depending upon scale, and when added to a locomotive, will greatly increase the detail level. Check their website to order and for more information including specific prices. Also note that HO plates for Canadian Pacific locomotives are available in brass or stainless steel. *Charlie Getz.*

Mount Blue Model Co., 3 Gate Street, Carver, MA 02330, www.mountbluemodelco.com. Mount Blue Model Co. continues to add to their series of 18-foot On30 rolling stock with the addition of the 18-foot V Bottom Hopper Car kit that sells for $35.00. This freelance model follows the common car building practices of the late 19th and early 20th centuries for an early wooden bottom discharge hopper car. Constructed on a one-piece laser-cut frame from pre-cut plywood and basswood parts, the model assembles quickly into an outstanding item of narrow gauge rolling stock. Noteworthy is that the side panels and slope sheets are scribed on both sides giving the appearance of board-on-board construction, both on the interior and exterior. Injection molded detail parts, brass wire and laser-cut laser board details complete the model. While trucks and couplers are not included, either Tichy or Kadee HO scale archbar trucks will work well on this model along with Kadee couplers.

Staining all the wood parts with a solvent-based stain was the first step in the pre-assembly preparation. While these pieces dried, the plastic detail parts were painted on their sprues. Once the paint and stain had set, construction of the car's structure moved forward. Assembly was quick and easy following the nicely laid out instructions provided with the kit. While appearing complex due to the multiple angles involved in the car's geometry, the precisely cut parts made capturing the outline straight forward. When the body was assembled less the details, the interior was masked off and the exterior painted with an Oxide Red spray primer. The bodywork was finished off with the addition of the pre-painted "hardware" detail parts. This step was followed by giving the entire body an over spray of matte lacquer. Trucks and couplers in coupler boxes completed the model.

Even with the painting, the build for this model can be accomplished in an evening. Assembly required only a few tools; a hobby knife and some sandpaper along with the builder's choice of wood glue and ACC. Finished to the modeler's specifications, the hopper will go a long way to fill out an On30 rolling stock roster. *George Riley.*

Berkshire Valley Models, 438 Morgan Woods Dr., Fenton, MO 63026, www.berkshirevalleymodels.com has released HO scale King Mine kit for $99.00. According to the instructions, the King mine, also known as the Detroit mine, was located south of Silverton, Colorado, along the D&RGW's narrow gauge tracks with its ore bin served by a spur. What makes this mine and kit unusual is that the mine itself is not part of the kit nor was it directly served by the railroad. The mine tipple/shaft was dramatically located wedged into a cliff face a few hundred yards up the mountain and across the Animas River from the spur. The mine's ore bin was served by a two-bucket ore tram line from mine to an angled tram house atop the ore bin. A boiler house with attached coal

shed and water tank along with a storage building were adjacent to the ore bin on a narrow, cramped shelf along the river. From historical photos provided by BV, this row of accessory structures was positioned just as the kit shows them, in a line. A crude pipe (not included) brought water from a source above to the water tank, and what appears to be a steam pipe ran from the boiler house across the Animas apparently to the mine to operate the hoists. Loaded ore buckets dropped via gravity along a fixed line and were then hauled back to the mine by a hoist. A small footbridge crossed the Animas allowing the miners to tramp up to the mine headframe.

The kit consists of several sub-assemblies to create the complex of buildings along the Animas River shelf. There are 6 separate projects with components separately bagged, an excellent idea. The design seems very faithful to the prototype. In addition, information is provided for setting the components in place. The kit consists of good quality laser-cut wood and laser board parts, wire, tubing, acetate, decals, white metal castings and illustrated instructions. This kit is intended for the more experienced modeler and not every step is fully described. I encountered no major problems, though a few steps required a bit of dry-fitting and study to figure out what went where. The only issue needing clarification was the provided castings to detail the Tram House interior. The instructions use technical terms, for example, "Fit the cable saddle on the beam saddle…" as if we all know what that means. A quick check with Rich Rands at BV cleared up my confusion, and a photo was added to the instructions to better explain what goes where. The white metal castings represent the cable guides and are mounted to allow provided EZ line to be set over them to represent the fixed line for the ore bucket tramway. The rest of the assembly was more straightforward. Note there are two bases for the Boiler House complex, as explained in the instructions. So, unlike me, read the whole set of instructions through first. It will make the subsequent assembly a lot easier.

I built each section in instruction-sheet order adding only lights for the boiler house and storage building (the wires showing in the photo), a pipe to the water tank for a water source and coal to the coal shed. I also added some decomposed granite ore to the bin chutes. By the way, the chutes do not have a door but rather lift-out gates to regulate the ore flow. I used Hunterline stains and craft paints to color the parts. I painted the boiler house and storage building a red color with white windows/doors, typical of mines. The ore bin/tram house were left unpainted, stained a weathered wood color. Paper hinges are provided if you keep your tram doors closed; I opened mine, saving the hinges for another project. A decal for "King Mine" is provided to attach to the boiler house per the prototype. Until I determine where this complex will go, I will reserve the sign. Assembly of the water tank is innovative with pre-spaced bands and easily bent wrapper around a constructed core. Bravo! The water tank can also be built with an enclosed or open base.

This is a very nice kit, and its uses transcend the King Mine. The Boiler House complex would be a natural for a railroad yard or industrial complex where power is needed. The storage building is also perfect for several other industrial uses. And the ore bin/tram house is like others along the RGS and Rio Grande. I hope BV will consider a release of the Boiler House complex alone for that reason. Similarly, the buildings could be used as accessory buildings for an adjacent more traditional mine. Don't forget to add an outhouse! The photo shows one next to the boiler house. This is a very versatile and challenging kit well worth your consideration. I enjoyed it. *Charlie Getz.*

Sanchem Inc., 1600 S. Canal St., Chicago, IL 60616 sells an electrically conductive grease called NO-OX-ID. I was informed of this product by *GAZETTE* reader, Duane Danielson. This material has been around in industry for over 65 years and is designed to keep metal electrical connections free of rust and corrosion, you know like between the rail and wheels on a model railroad. Duane directed me to several videos about using NO-OX-ID on model railroads and after watching them, I ordered a 2-ounce jar from Amazon for $5.94. You can find these videos by Googling NO-OX-ID.

NO-OX-ID is a dark brown Vaseline-like grease that when spread on track improves operation. It is not a track cleaner; it only works on clean track. I have a 25-foot long, On3 DC spur on my layout used to run several small locomotives I do not want to destroy by trying to add decoders. The spur is modeled in a weed covered, derelict condition. I have never been able to run a locomotive to the end of track, stop it, and reverse it without having to poke the locomotive.

So, I went over the track with a Bright Boy and added NO-OX-ID to the top of the rails using my finger. It does not stain. Then I wiped the tops of the rails with a soft cloth. The first locomotive I ran went to the end of the line, stopped, and reversed without being touched. Remarkable!

This material is greasy, so be careful not to get it on scenery. But it does wipe off easily. I had some difficulty around wood planked road crossings, and my grass got a bit stuck up. But vacuuming took care of the problem. I have no idea how long my NO-OX-ID will last. It has been about four weeks and my spur is still working. I have also gone over the main line of my On3 layout with NO-OX-ID and am holding my breath. *Bob Brown.*

Silver City Models, 5 Royal Oaks Drive, Carleroi, PA 15022, 724/747-9929, silvercitymodels@comcast.net. This O scale water tank was inspired by a model by the late Boone Morrison whose tank article appeared in the pages of the *GAZETTE*. This multi-media kit is based on an actual water tank mounted on a large tree stump in the Pacific Northwest.

The kit sells for $60.00 and comes with a full set of detailed, easy to follow instructions on a compact disk included in the kit. Most of the parts consist of detailed resin castings from original molds and a stump cast from dental plaster. Ancillary to these is a coil of stranded wire, several lengths of plastic tubing and a cast valve wheel with a short section of straight wire.

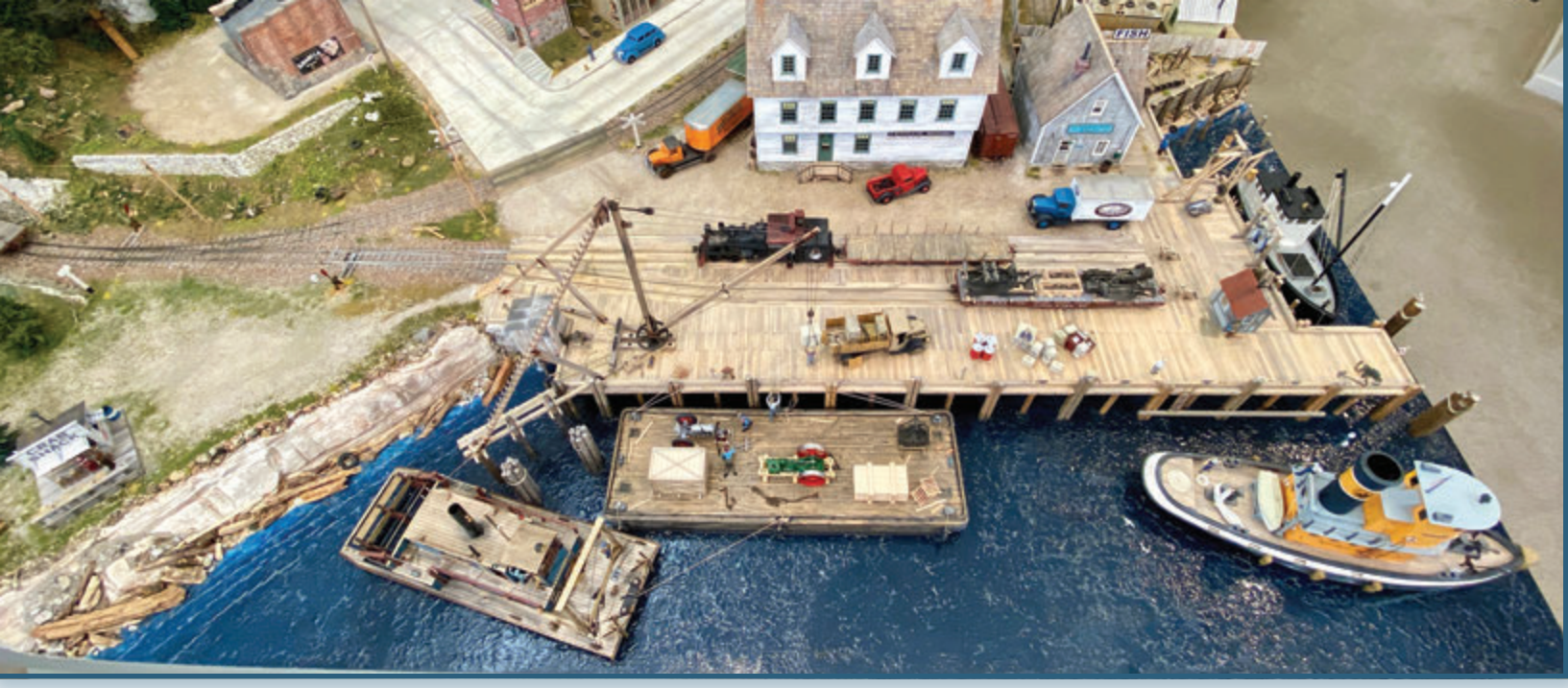
The stump is a dental resin casting. It was finished separately using Vetero Alcohol Stain from Bollinger Edgerly Models (www.besttrains.com). Once the stain was dry, an over wash of thinned burnt umber oil paint was applied to darken the crevices in the tree's bark, followed by a dry brushing of off-white craft paint for overall highlights.

Following finishing the stump, each of the cast resin parts were cleaned in an ultrasonic cleaner and primed with gray spray primer. This was followed with a light spray of flat khaki. Once the tan coat had dried hard, over a couple of days, progressive washes of burnt umber and Payne's gray artist oils thinned with naphtha were applied to the tank and its supports.

While the tank and stump were still separate, tank bands from the provided stranded wire were added to the tank and attached to the adjustment points. These were applied loosely to simulate bands that had slipped as the tank aged.

The tank supports were assembled and the NBW and mending plates were picked out with flat rust hobby paint before the entire subassembly was dry brushed with off-white craft paint. Once attached to the stump, the tank was glued in place and the various piping and spouts added to finish the model.

Only ACC Gel adhesive and a few simple tools were needed to assemble this model. The resulting model is a real eye-catcher and will be the center piece of any scene. While easily built, taking less than three hours of assembly time, discounting the time needed for the paint to dry, the completed water tank is nicely detailed with that truly rustic look common to most backwoods railroad operations. *George Riley.*



ALONG THE WATERFRONT

On the Sn3 Loon Lake Railway & Navigation Co.

Part I: Water Effects, Dock And Cargo Transfer System

by Peter Smith, MMR
Photos by the author

I find waterfront scenes fascinating. It started with John Armstrong's seaside module in the *GAZETTE* and the Thatcher's Inlet series in the *Railroad Model Craftsman*. So, when my Sn3 layout was on the drawing board, a waterfront town was the first consideration. On my layout that town is Rock Harbor. Here, the railroad earns the title "Navigation Co." with two track spurs running onto the pier and a company-owned tug working the harbor.

My waterfront scene occupies a relatively small space, 30 x 50 inches, but there's a lot of activity packed into that area. The waterfront is the signature scene on the layout and is usually the first thing a guest sees upon entering the train room.

I will describe construction of the harbor in two articles. The first part will cover how I created the water effects, dock, and the cargo transfer system for the dock complex. In the second part, I'll discuss construction of the watercraft and the industries along the wharf.

Water Effects

What to use for water? Poured EnviroTex was my first choice, but I never liked the way it tended to creep up whatever it contacted. I experimented with various coatings to stop the creep, but nothing seemed to work. A friend suggested Golden's Soft Gel (gloss) artist medium for the water. After a little experimentation I decided to go with it. The difference between EnviroTex and a gel is the resulting water surface. Instead of a smooth glass-like surface, the gel produces a surface like water agitated by a light offshore breeze. A side benefit is that it doesn't show every speck of dust that falls as is the case with a smooth surface, thus a little less maintenance. Finally, the gel has a slow cure rate, so you have a couple of hours to work it, creating waves near the shore or the bow wave from a boat.

The application is simple. My harbor has a plywood base which I painted a dark blue to represent a deep body of water. I gradually lightened the color about an inch from the shore simulating a steep drop off. I then added debris (driftwood, rusted drums, tires) along the shoreline and fixed it in place with a solution of diluted white glue. I cut out a cardboard footprint of the two boats that I had at the time and temporarily bonded the templates to the painted surface where the boats would repose. The purpose being to avoid placing gel in those areas. I then applied the Golden's Soft Gel to the entire surface of the harbor using a 1-inch-wide brush to a thickness of about ⅛-inch. It goes on white and dries clear and hard. I stippled the gel, using a ½-inch brush with an up and down motion to achieve the effect I was after. Near the shore I formed parallel, raised lines of soft gel to simulate small waves. Once satisfied with the appear-

Title photo: The Sn3 Loon Lake Railway & Navigation Company harbor scene occupies an area of about 30 x 50 inches. A boat repair facility and marine railway will eventually be built on the empty plot of ground on the left of the photo.

Left: Here the author fashions a bow wave using an artist soft gel. A cardboard template of the boat hull was temporarily fixed to the painted surface of the harbor before applying the gel. As a result, the boat will appear to be "in" the water.

Below: This photo shows how the soft gel can be worked to achieve special effects such as a bow wave. The author dry-brushed the wave with white paint to simulate foaming water at the crest.

Below: Some sea gulls were added swooping along the surface of the water. While the monofilament lines supporting the gulls are quite apparent in the photo, they are very hard to discern when viewing the layout. Water from the discharge pipe was fashioned using aquarium filter fiber and soft gel.

ance, I dropped the pier into place — no creep!

Once the soft gel had dried, I came back and added more detail to the water. The cardboard templates were removed and in most cases the boats fit snuggly into the depressions. The boats appear to be "in" the water. Where there was a gap, I placed a single sheet of plastic kitchen wrap around the hull, placed the boat back in the depression and filled the gap with more gel and let it dry. One of my boats, the steam tug, is underway pulling away from the pier. I used a small chisel-shaped brush to create a small bow wave leading back from the prow. I later dry brushed a little white paint on that bow wave to give it a frothy look. I did the same thing on waves near the shore. The beauty of the gel is that you can come back at any time and add more gel for a different effect or to correct an error. Once it dries, the addition is undetectable.

I finished off the water scene with a dozen or so sea gulls. Some are perched and others are swooping low over the

Left: The dock design is based on a Howard Fogg painting (see text). The pilings are 14-inch diameter posts. They are capped with a 13- x 13-inch-square beam. The stringers are 4 x 12s which in turn support the 3- x 10-inch decking. The guard beam on the top edge of the decking is a 10 x 10. The beam running between the pilings is a 12 x 12.

Below: A small office for the harbor master was added towards the end of the dock. The building is a crossing shanty kit once offered by The Building & Structure Co. in several scales. A couple of robust end bumpers were installed to prevent a runaway from ending up in the harbor. The bumpers were constructed from 10- x 10- and 6- x 12-inch timbers.

water. The swooping gulls are supported by a very thin, clear, monofilament line; one end in the belly of the bird and the other into a hole drilled in the water. It takes a discerning eye to detect the supporting line.

Two large pipes protrude through the stone retaining wall discharging water into the harbor. The water stream is simulated using aquarium filter fiber and soft gel. I formed the water stream on the workbench, let it dry and then placed it in the discharge pipe.

The Dock

The dock design is based on a Howard Fogg painting that appeared on a Christmas card that Jim Vail sent out many years ago. It depicted a railroad pier and ferry terminal called the "Alameda Mole" that stretched over a mile into San Francisco Bay on the South Pacific Coast Railroad. Fogg's depiction probably has no basis in reality, but the design looked right, so I used it as the basis for my pier.

The dock rises 12 feet above the water line and the 3-inch-thick decking is supported on 14-inch-diameter pilings. I pre-stained all the wood components with alcohol dye and assembled the entire structure on the workbench. I debated adding barnacles to the first few inches of the pilings by dipping them in diluted white glue and then in an appropriately colored grit. I opted not to because my scene was located on a long, river-fed estuary and the water would be fresh to brackish. Plus, it was one less thing to do and I felt hurried. It was a decision I regret, as these little crustaceans are a great detail to model, people expect to see them, and they do grow in brackish water. So, my explanation to the critics of this absent detail is that the scene represents a high tide.

Two rail spurs extend out to the end of the pier. I depressed the track so that the top of the rail is flush with the surface of the pier decking. That way vehicles can move unimpeded around the pier area.

Finally, I added some sturdy bumpers at the end of each track spur, plus a shack for the harbor master. The shack is a Building & Structure Co. kit of a crossing shanty. They produced that useful little structure in HO, S, and O scale.

Above: The derrick stands 42 feet above the dock and the boom has a 30-foot reach. Since dock space was at a premium, the derrick was positioned at the leading edge of the pier, necessitating one of the legs to extend over the water supported by pilings. To keep the rigging lines taut, the author staged a scene where the derrick is lowering a crate onto the back of a truck. The crate is filled with buckshot placing tension on the rigging lines.

The Cargo Transfer System

My next project was the design of a system to transfer cargo on and off the ships, trucks and rail cars on the dock. I figured the intra-coastal freighters would be self-sustaining, i.e., have their own lifting gear. But the port would have to service barge traffic. I toyed with various styles of gantry cranes, but they all seem a little too elaborate for my small operation. I finally settled on a stiff leg derrick which could reach both rail sidings, trucks and a barge along-side the wharf.

Unfortunately, stiff leg derricks take up lots of space because their two legs extend about 40 feet from the base of the mast. I didn't have the space nor did I want to clutter the pier with the derrick supports. The solution was to run one of the legs out over the water on a series of pilings and run the other leg off the pier along-side the inbound track. That configuration allows the derrick mast to be placed at the leading edge of the pier and leaves most of the dock free for cargo and vehicles.

Crow River Products sells a lovely stiff leg derrick, but only in HO and O scales. I borrowed the O scale plans from a friend, reduced them to S and used them as the basis for my scratchbuilt derrick. My derrick sports a 42-foot mast and a 46-foot boom, with an effective reach that extends about 30 feet from the base of the mast. The mast is a 12- x 12-inch beam, and the boom, legs and mast supports are 10 x 10s.

The pulleys were sourced from a variety of manufacturers, and some were found in my parts drawers. Some of the leads and fairing are logging hardware. The bull wheel that rotates the mast was made from two Grandt Line, O scale 34-inch-diameter sheaves. The stiffeners on the boom were constructed using 12-inch passenger car queen posts

Above: The winch is powered by an electric motor. Various items of logging hardware and pulleys from the parts box were used to model the rigging line mechanisms. The bull wheel at the base of the mast was fashioned from two Grandt Line, O-scale, head frame sheaves.

Opposite:
By extending one leg of the derrick over the water, space was saved on the dock. The leg is supported by a series of pilings. A walkway on the far side of the pilings provides access to the ladder that ascends one of the support beams of the derrick.

Inset opposite:
A platform with handrails was added to the top of the mast to accommodate personnel doing repairs. The dock hands have dubbed it the "Crow's Nest."

and monofilament line. The remaining fixtures and hardware were fashioned from styrene and brass stock.

As I was assembling the ladder that runs up one of the mast support beams, I tried to visualize some poor bloke at the very top trying to execute a repair with one hand, hanging on for dear life with the other. That prompted the construction of a platform "crow's nest" with hand grabs at the top of the mast.

Due to the space issue, I mounted the operator's shack on a pair of wooden beams cantilevered out from the pier. I envision a metal frame inside the shack on which the winches and electric motors would be mounted. Out of respect for Newton's 3rd Law of Motion, two cables are attached to that frame and extend out the back of the shack to the shore where they are anchored to a concrete deadman.

To avoid sagging lines, I staged a scene on the dock where some stevedores are loading a truck and a large crate is suspended in the air and being guided by one of the men. I filled the crate with lead shot causing the lift line and the boom line to be under tension and thus taut. There is a third line which rotates the boom. This line enters the shack where it is attached to a clear monofilament line which loops over a dowel, drops through the floor of the shack, through a hole in the water and below the bench work where it is attached to a fishing weight. The line is partially obscured by two strategically placed pilings as it runs down to the water.

The derrick added a sense of activity and purpose to the wharf and compliments the overall waterfront scene.

In the next, and final article on the waterfront, I'll discuss the watercraft and the wharf side industries.

EXPERIMENTS IN OPERATION

It Works For Me

by Gary Bothe
Photos by the author

SOME BACKGROUND

Many clubs and individual modelers have gone to great lengths over the years to faithfully duplicate the operation of prototype railroads, and while this can be a fascinating aspect of the hobby for some, the paperwork and other complications needed to accomplish it have never really appealed to me. I want to move traffic on my layout in a logical and reasonably realistic manner, but simplicity is always in the forefront of my mind. In fact, one of the reasons I finally retired after a 40-year career was the increasingly burdensome paperwork I had to deal with. If I didn't like it at work, I certainly wasn't going to go out of my way to generate it in my hobby!

As an example of simplicity in action, the article on my On30 Bear River Railway & Canal Company switching layout in the July/August 2020 *GAZETTE* outlined a very basic operating system that involved placing colored pins on cars and industries to determine how cars were to be moved around the layout. That layout is so small (35 x 64 inches) that I believe anything more sophisticated would have been pointless.

However, another On30 layout I am working on is larger, and I thought it could benefit from a more advanced operating system. The layout was designed for out-and-back operation, on two levels. Allentown, on the lower level, is the terminus from which all trains originate, and to which they all return. It has an engine servicing facility, a storage yard track, a station, a team track, and a few other industries. A major focus is the interchange track, the railroad's connection to the outside world. All of this, of course, is modeled in quarter-inch scale in a limited space, so important as it is, the interchange track takes up very little room on the layout. It is merely a spur shared with two other industries, and in fact it is an "aisle industry," with only a platform on the edge of the bench work that faces an imaginary standard gauge interchange track located off-layout in the operator's aisle.

The upper level consists of a central town (Armitage) with an oil/fuel dealer, a station, a team track, and two other more remotely located industrial areas: an ore mining operation enclosed in a loop on what I have defined as the southern end, and a forest products company plus a gravel pit operation enclosed in another loop on the northern end. Supplies coming up the hill from Allentown and the outside world support the people and activities at these upper-level locations, and products

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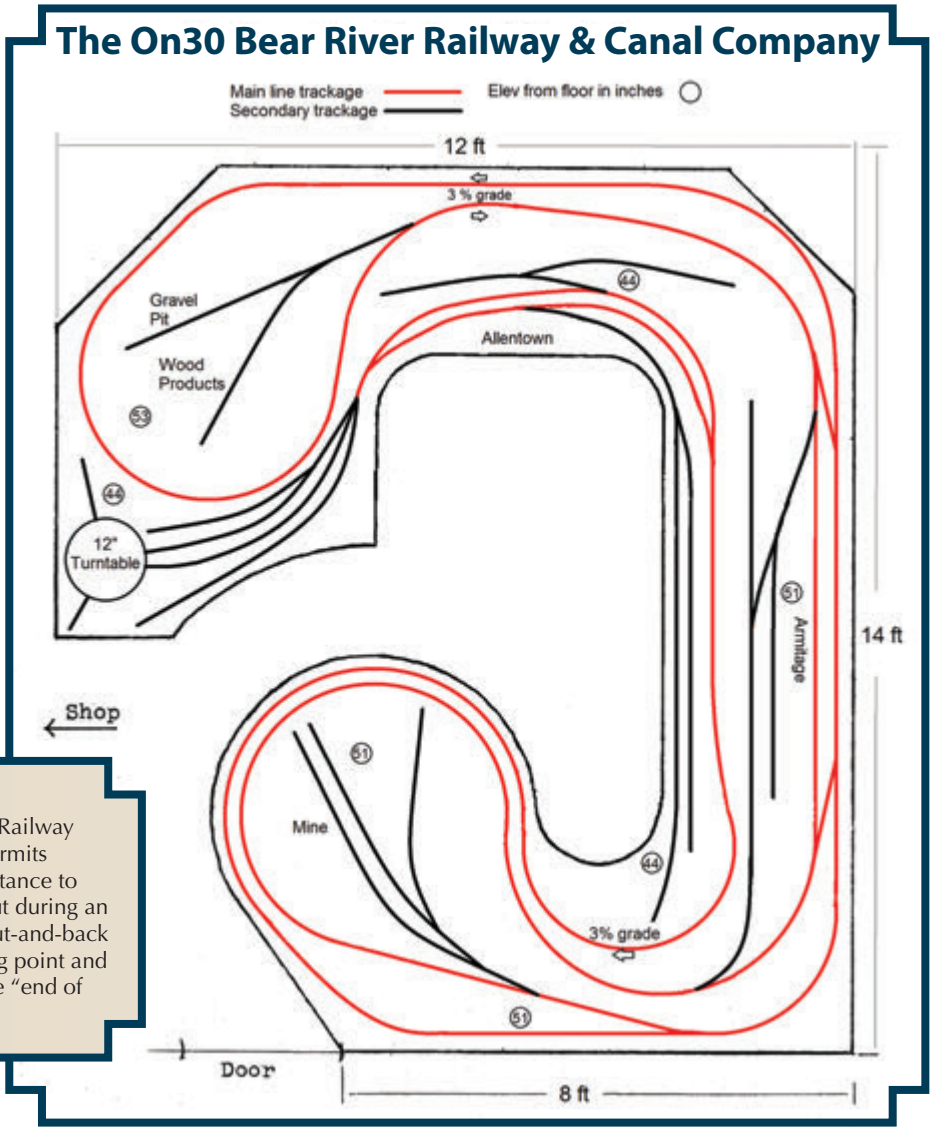
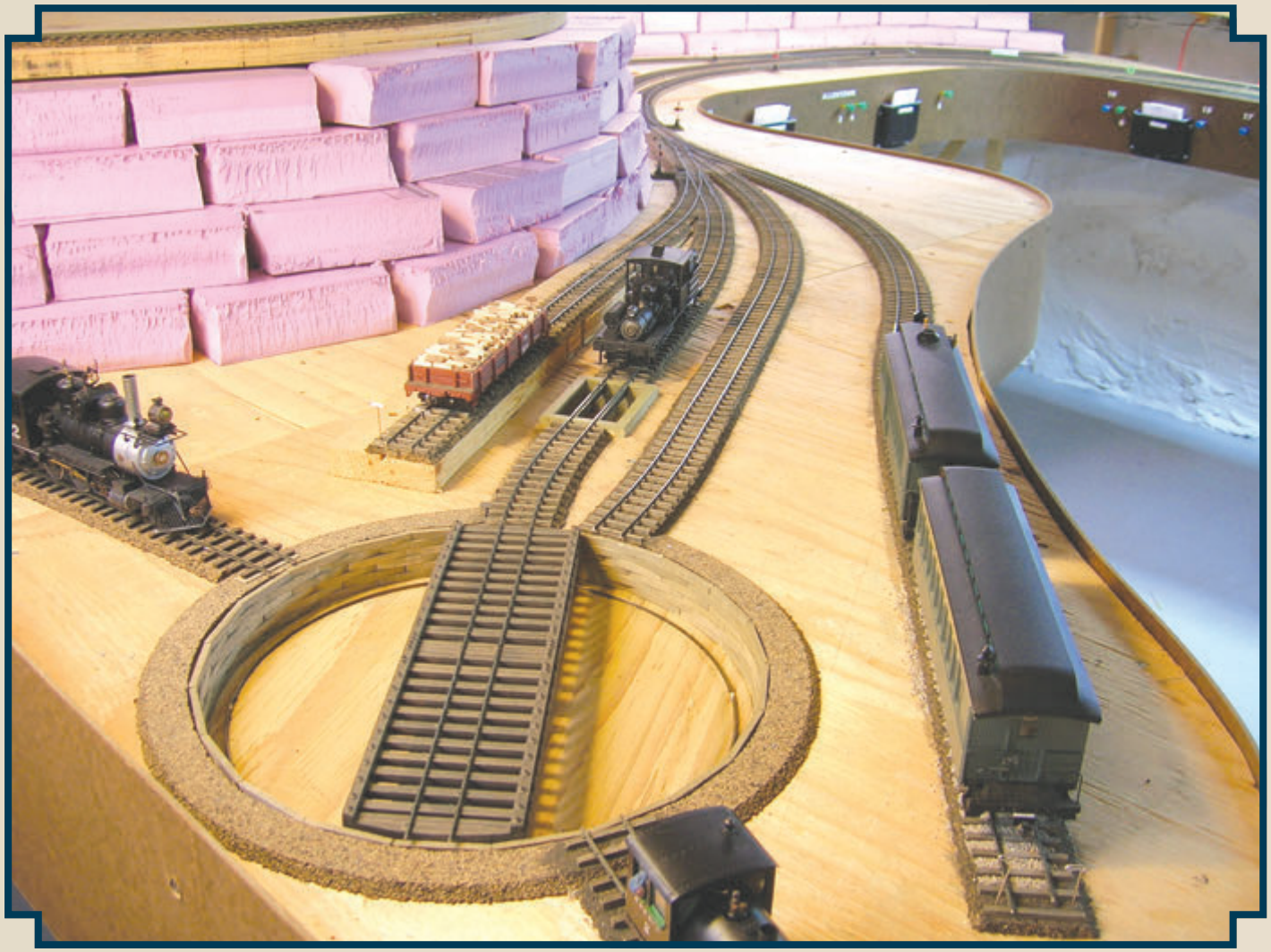
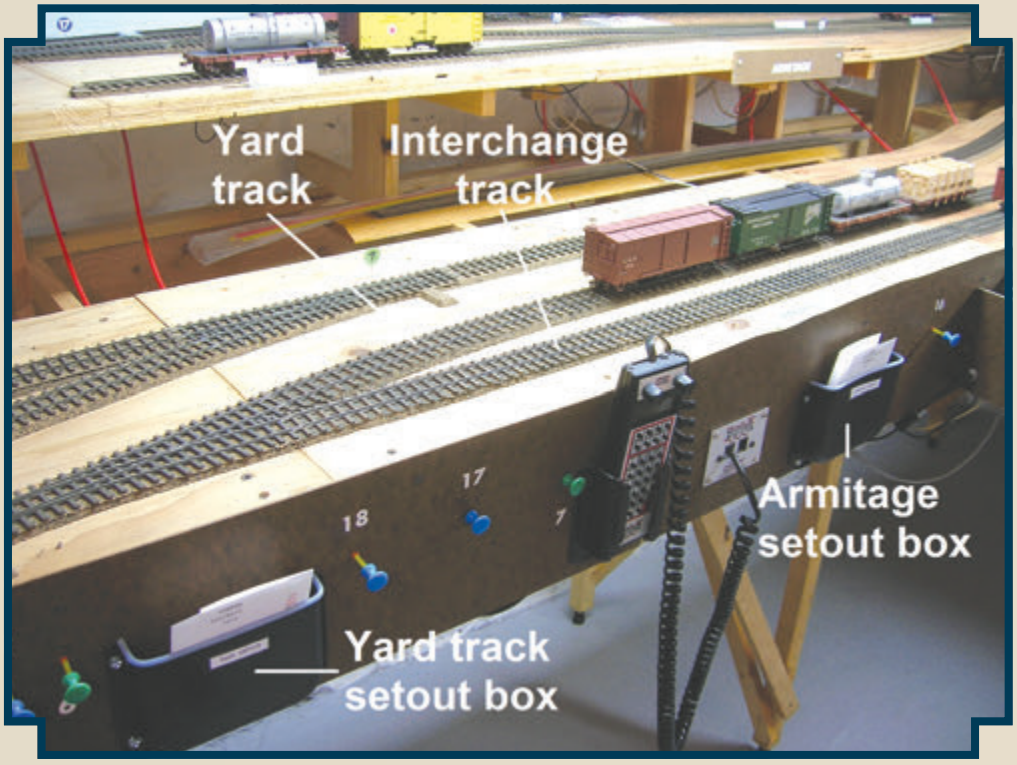


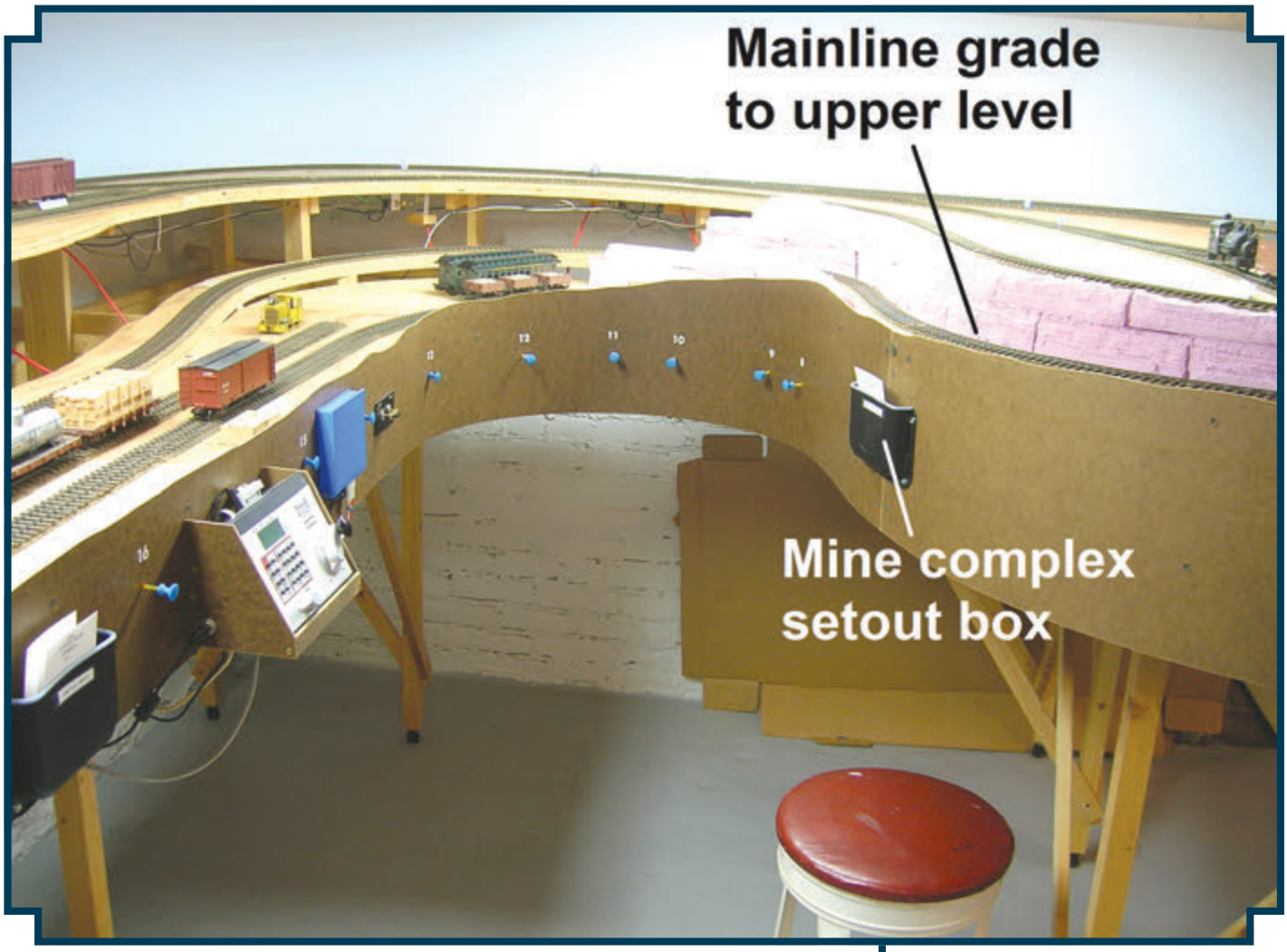
Figure 1 (right):
The larger version of the On30 Bear River Railway & Canal Company. An upper-level loop permits continuous running to extend mainline distance to allow simple train watching enjoyment, but during an operating session the layout is run as an out-and-back operation with Allentown as the originating point and the Armitage area on the upper level as the "end of the line."



Above: The engine terminal at Allentown. The fueling track above the ash pit is considered an industry; wood and coal loads are spotted there for locomotives. Empty fuel cars are spotted on the storage/departure track at right before being sent out for another load.



Left: The Allentown interchange and yard tracks. The yard track has its own setout box for cars without waybills, waiting for assignment. The interchange track on the edge of the layout runs parallel to an imaginary standard gauge interchange track located in the operator's aisle. It also continues on to serve two additional industries.



Above: A wider view of the layout showing the grade connecting the two levels. The layout is of "cookie-cutter" design, a single large sheet of plywood made up of smaller units glued and screwed together in a double layer. Note the setout box on the fascia for the mining industry enclosed in the southern part of the upper level loop.

(text continued from page 30)

from the industries there are shipped out to other places on the layout or down to the Allentown interchange and points beyond. A loop on the upper level permits continuous running to extend mainline distance, or just to allow enjoyable train watching. This loop, in combination with the arrangement of crossovers at Armitage, also allows the train to reverse direction before heading downhill again to complete the "turn." The photos here illustrate some of the locations described, as well as emphasizing the two-level construction of the layout, something that may not be clearly apparent in the track plan. As you can see from the photos, unlike my small switching layout, this layout is currently bereft of scenery, since operation and a variety of workbench projects have been my main focus up to this point.

Incidentally, at twelve by fourteen feet, this is probably one of the largest "cookie-cutter" layouts around. While working on the basic L-girder bench work, I chanced upon a large quantity of free half-inch plywood. I laid it out on the L-girder joists in a double thickness, crossing the grain and overlapping the joints between layers. As I went along, I glued and screwed the two layers together, producing what is in effect a single huge sheet of plywood one inch thick. After cutting the plywood as needed to produce the layout's final shape, I laid down a good amount of the track while everything was still flat and easy to work on. Then I jacked up the upper level a little bit at a time, adjusted the grades, and finally secured everything to bench work risers.

OPERATION

After all track was laid and operation became feasible, I began experimenting with an operating system that would generally represent prototypical operation, but still be simple enough to keep me from being frustrated by self-imposed bureaucracy. Needless to say, this particular wheel has been invented many times, in many forms, and by many people before, and anything I came up with would inevitably be built on what others had already done. In particular, what I describe here owes much to the car card and waybill system described by Malcolm Furlow in his article, Operation on the San Juan Central, in the August 1984 *Model Railroader.* (Also available from Benchmark Publications, see page 96.) If that article is available to you, I recommend it as good background information. In some respects, my variation of his system is a bit simpler, but in other places it adds a few wrinkles. I expect other modelers who choose to play with it will make their own modifications. I think it can be adapted to almost any layout possessing a capacity for mainline way freight operation and having multiple locations for switching.

As designed, my layout could accommodate three operators, representing a mainline crew running trains between the two levels and switching crews and locomotives permanently assigned to each end. Being the only model railroader in my local area, however, I reduced my system to work

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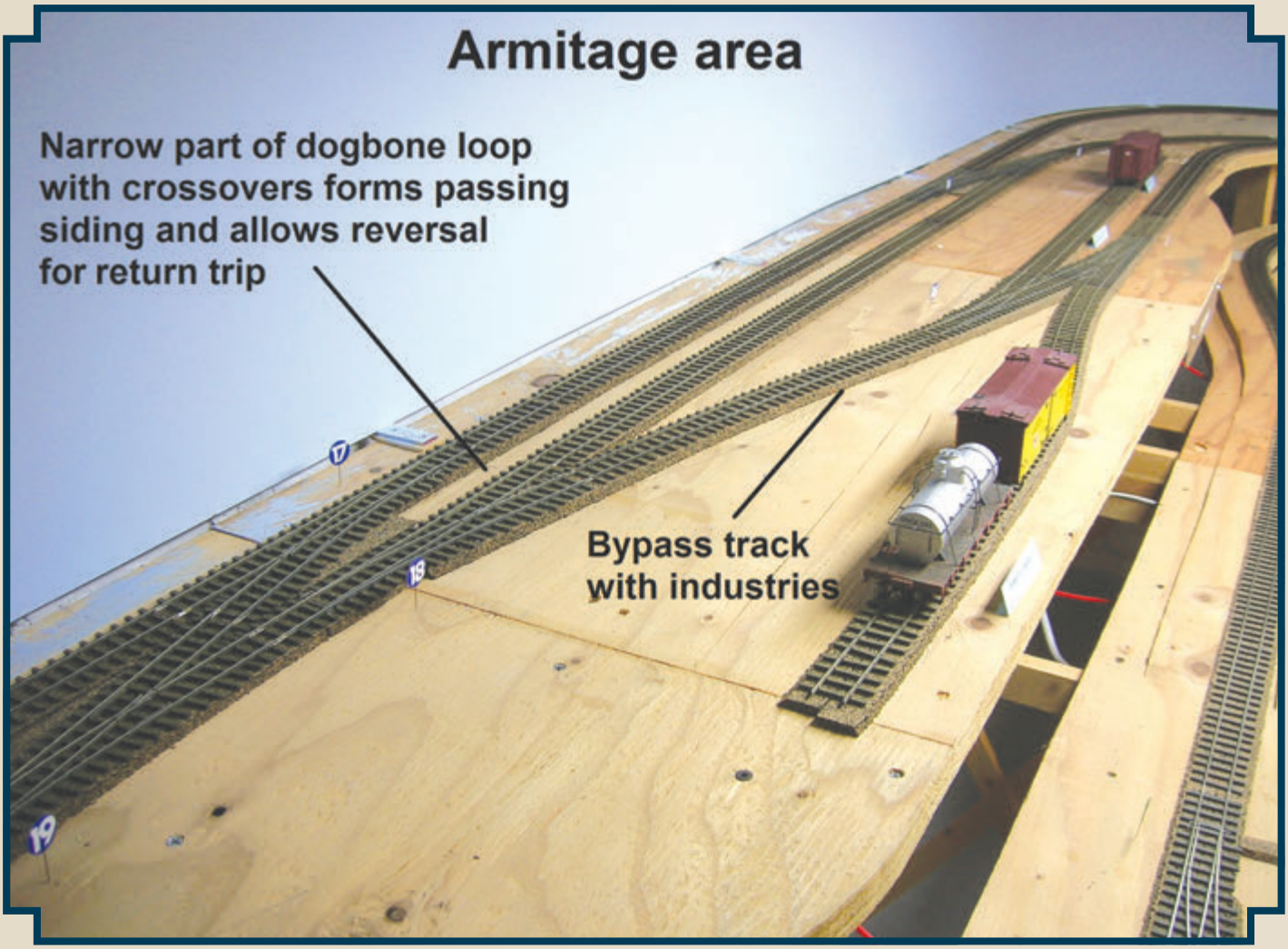


Above: The Armitage area on the upper level. The bypass track accesses industries, while crossovers on the main permit running around cars and also allow trains to reverse direction before going back downhill to Allentown.

Right: This car requires special treatment! Restrictions and special handling requirements are common on prototype roads when hazardous cargoes are carried, and for the modeler it can add interest to operations. This example is a bit extreme, but it is a great conversation starter.

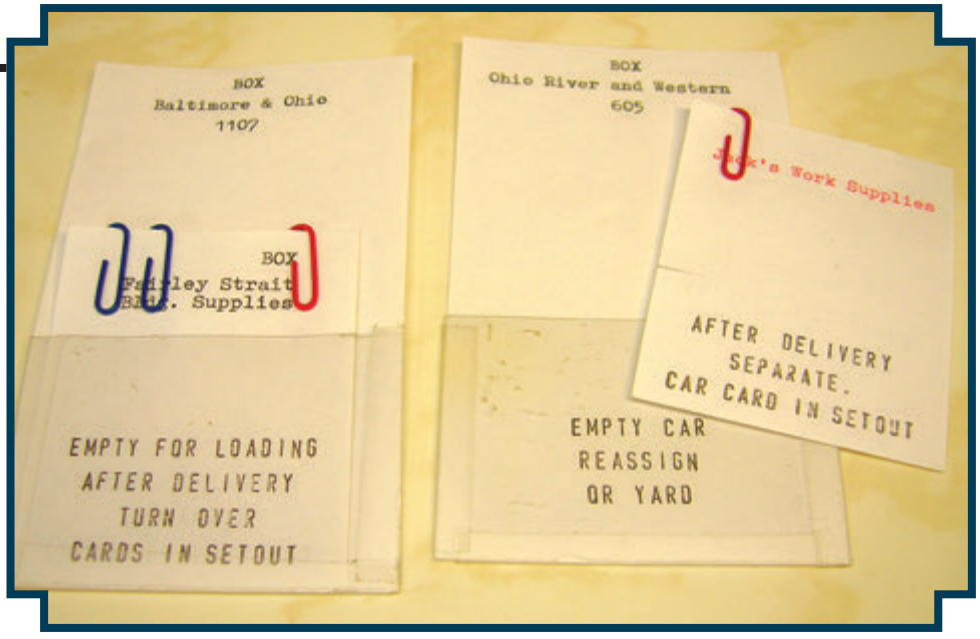
(text continued from page 32)

with a single operator and locomotive, integrating the work of the three crews into a sequence of operations spread out over a period of hours, or often, several operating sessions. A slightly more sophisticated version might retain the switching locomotives on the two ends of the layout, with the single operator running each of them in turn to accomplish their tasks. This is where the individual modeler's creativity comes into play.

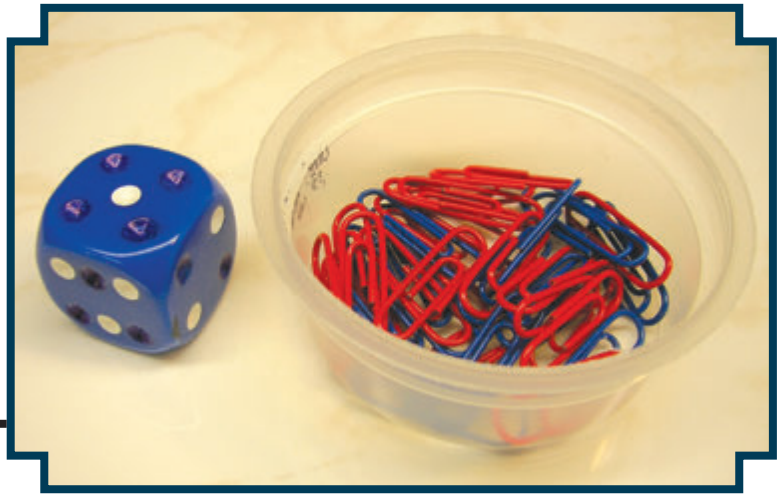
In any case, paperwork is limited to the initial creation of a car card for each car on the layout, plus an imaginative variety of waybills for the various "industries" (any place where a car can logically be spotted), including such non-revenue locations as the locomotive fueling track at the Allentown engine terminal. Obviously, team tracks and the interchange track can accommodate a wide variety of car types without raising eyebrows, but with a little imagination, even fairly narrowly focused industries can justify atypical cars once in a while. For example, a refrigerator car might occasionally be sent to the forest products company to provide ice and refreshments for the company picnic. Another interesting twist can be added by requiring certain cars to be given special treatment. This is common on the prototype when cars are carrying a variety of hazardous cargoes, although my tongue-in-cheek example here is a bit extreme (see bottom photo on page 33), even for the less-regulated early 20th century era I am modeling.

The car cards and waybills are pretty much the same as described by Furlow, but there is one major change. Since, in the real world, cars are not always moved in the next train after being delivered because industries often take more than one day to load or unload a car, I added colored paper clips to the waybills to indicate how many days (operating sessions) a car is to remain spotted in a given location. Blue clips determine the time the car spends at its first stop for loading, and red clips indicate how long the car stays at the location where it is to be unloaded. This adds interest to switching operations because the extended-stay cars have to be shuffled about and worked around as new cars are brought in, and others behind them are removed. The number of clips of each color on each waybill is determined by rolling a die that has been modified to turn up only ones, twos, or threes. There are three ones, two twos, and one three on the die, making shorter stays at an industry more likely than longer ones.

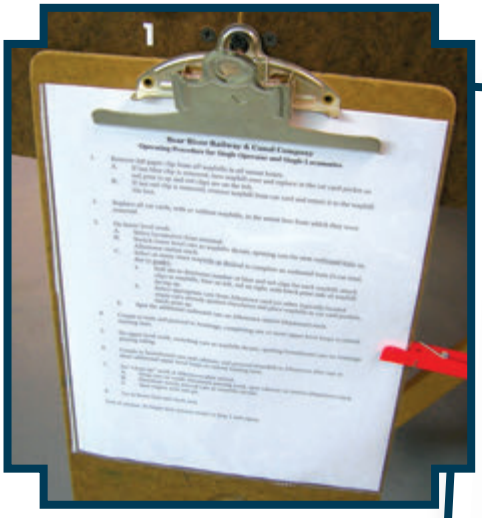
Each of the towns and switching areas has a setout box on the fascia to hold car cards and waybills for the cars currently at that location. The Allentown yard track is given its own setout box for cars without waybills, waiting to be assigned to trains. Another wrinkle I added to Furlow's basic idea was reassigning empty cars "on the fly." Furlow had cars that had been unloaded by consignees sent back to the yard before being assigned to another train. In real life, a railroad might instead send that empty car to another industry farther down the line that is in need of it, rather than putting unnecessary and unproduc-



Right: Car cards are 3 x 5-inch index cards with a clear pocket taped to the bottom half, and waybills are index cards cut in half. One side of the waybill, typed in black, shows the car type requested and the initial destination for the empty car. The other side, typed in red, shows the destination for the loaded car. Colored paper clips indicate how long cars remain spotted for loading (blue clips) and unloading (red clips). Leftmost clip is removed at the beginning of each operating session. When all blue clips are gone, the waybill is turned over and the car is delivered to the next destination. Red clips are removed in subsequent sessions until all clips are gone. The waybill is then pulled and returned to its file box. Standardized instructions were applied with a rubber stamp. For example, each side of a waybill shows the car's next move (after relevant clips are removed), and with no waybill, the car card instructs the operator to treat the car as empty/available. Most often, this means it is sent back to the yard, but the car could be reassigned immediately if another industry farther along the line can use it during the current session.



Right: The number of paper clips on a waybill indicating a car's length of stay at a given location is determined by rolling a die that has been modified to show three ones, two twos, and one three (white dots). This makes short stays at a car's destinations are more common than longer ones. A first roll determines the number of blue clips used, and a second roll determines the number of red ones.



Above: A clipboard with the operating sequence and a clothespin marker attached reminds the operator where he was when the last operating session ended.

Bear River Railway & Canal Company
Operating Procedure for Single Operator and Single Locomotive

1. Remove *left* paper clip from *all* waybills in *all* setout boxes.
   - A. If last blue clip is removed, turn waybill over and replace it in the car card pocket so red print is up and red clips are on the left.
   - B. If last red clip is removed, remove waybill from car card and return it to the waybill file box.
2. Replace all car cards, with or without waybills, in the setout box from which they were removed.
3. Do lower level work.
   - A. Select locomotive from terminal.
   - B. Switch lower level cars as waybills dictate, spotting cars for next outbound train on Allentown departure track.
   - C. Select additional waybills as needed to complete an outbound train. Selection can be random or deliberate, as desired.
     - a. Roll die to determine number of blue and red clips for each waybill; attach clips to waybills, blue on left, red on right, with black print side of waybill facing up.
     - b. Select appropriate cars from Allentown yard (*or other logically-located empty cars already spotted elsewhere)* and place waybills in car card pockets, black print up.
   - D. Spot the additional outbound cars on Allentown departure track.
4. Couple to train and proceed to Armitage, completing one or more upper level loops to extend running time.
5. Do upper level work, switching cars as waybills dictate, spotting homebound cars on Armitage passing siding.
6. Couple to homebound cars and caboose, and proceed downhill to Allentown after completing one or more additional upper level loops to extend running time.
7. Do "clean-up" work at Allentown after arrival.
   - A. Drop cars on south Allentown passing track, spot caboose on departure track.
   - B. Distribute newly arrived cars as waybills dictate.
   - C. Spot locomotive over ash pit.
8. Go to beans (eat and clock out).

End of session. To begin next session return to Step 1 and repeat.

Figure 2 (right):
Operating sequence designed for a single operator and a single locomotive. Step 3(C) is the starting point when using the procedure for the first time on a bare layout. This populates the layout with cars having properly assigned waybills. After that, the sequence is cycled through repeatedly from step one.

tive miles on it by returning it to the yard first. So, when looking for a car to send to an industry, I first look for car cards without waybills already located in setout boxes along the route the train will be taking. If an empty car of the right kind is found, and if the industry needing such a car will be encountered later as the train proceeds on it's run, the waybill will be attached to that car card and the car will be picked up and then later dropped off at the new location.

To initialize the system, all the cars on the layout were moved to the yard/storage area at Allentown. I then established an initial car distribution around the layout by beginning with step 3(C), on the operating sequence shown in Figure 2 above. I continued "priming the pump" like this as much as needed to get the layout populated with cars. I found that following this 3(C) procedure in the beginning is crucial, because except for cars in the yard, there shouldn't be any cars scattered around the layout without properly assigned waybills in their card pockets. If there are, confusion will reign. Along this same line, if I swap cars between layout and storage, I make sure that new cars are placed only in the yard, with accompanying car cards, and that old cars are taken only from the yard, and that their car cards are retired along with them.

Once this initial distribution was accomplished, actual operation proceeds by repeatedly cycling through the complete sequence starting from step one. The system is now self-perpetuating, as the addition of new cars to outbound trains in step 3(C) continuously replenishes the road's traffic as empty cars are brought back to the yard. Since the complete sequence may stretch over several operating sessions depending how much time I want to spend on it, I hang a clipboard on the layout with the operating sequence attached to it, along with a clothespin acting as a marker that can be moved down the list to remind me where I was when the last session ended.

Obviously, the procedure shown here was developed specifically for my own layout. If you choose to emulate it, locations and other details will be altered to suit your own situation, but the basic system should work in a wide range of circumstances. More importantly, my experiments may inspire you to take off in an even more creative direction. Have fun with it!

The Resurrection Of A Casey Jones

TEAM EFFORT

by Bill Busacca and Kelley Morris
Photos by the authors

Title photo: The finished Casey Jones railcar in the Rico yard on Bill's Sn3 Rio Grande Southern layout.

To the delight of railbus fans, Bob Sloan made scale HO, S and O brass etchings of the Silverton Northern's Casey Jones railbus way back in the mid-seventies. You might find a set at the Narrow Gauge Convention this September in the Tacoma Seattle area. Dan Pyzel had two sets of Bob's etchings in S scale, and Dan started asking me to help him create a model of Casey Jones. He assumed that since I had nine RGS Galloping Geese, that I might be amenable to the challenge. While I had done extensive re-motoring to make the geese run as well as our best S scale locomotives, I did not have the brass scratchbuilding skills of my friend and professional model builder, Kelley Morris, so I sent the etchings straight to him. I asked Kelley to build a Casey Jones starting with the Robert Sloan etchings.

As Kelley describes it, the etchings come as one sheet which required cutting out the parts. The rest of the railbus needed to be scratchbuilt part by part. I deviated from the instructions in two areas—I made the cowl from a solid piece of ⅛-inch-thick brass, and the roof from one piece of pre-rolled .020-inch sheet brass, cut laterally at the proper spots in two parallel cuts and then soldered. This created a more prototypical bend than a single joint would have. The frame is all scratchbuilt from one piece of brass plate, with appropriate cut-outs for the engine compartment, speaker, and motor mount areas. Holes were drilled in the window areas and a 2/0 jewelers saw was fed through the hole to do the cut-outs. The saw cuts were then filed

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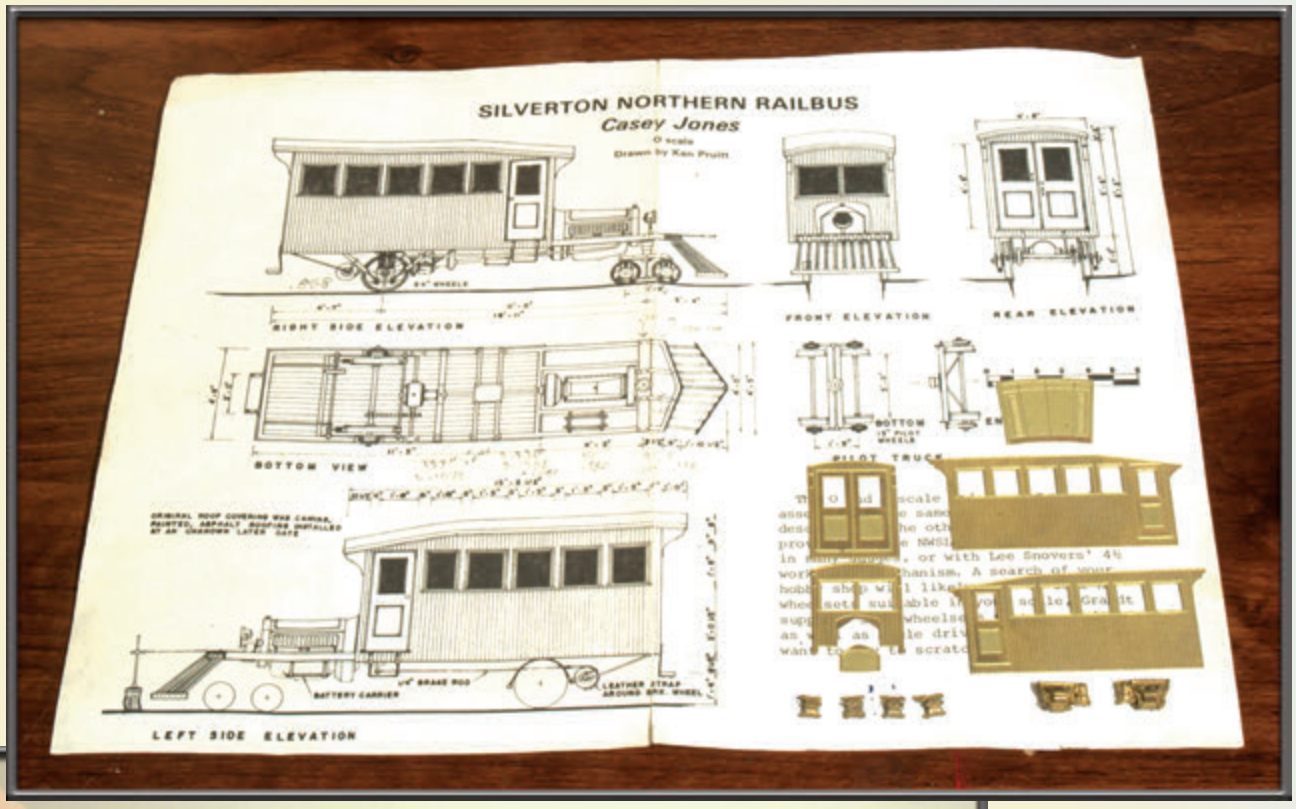
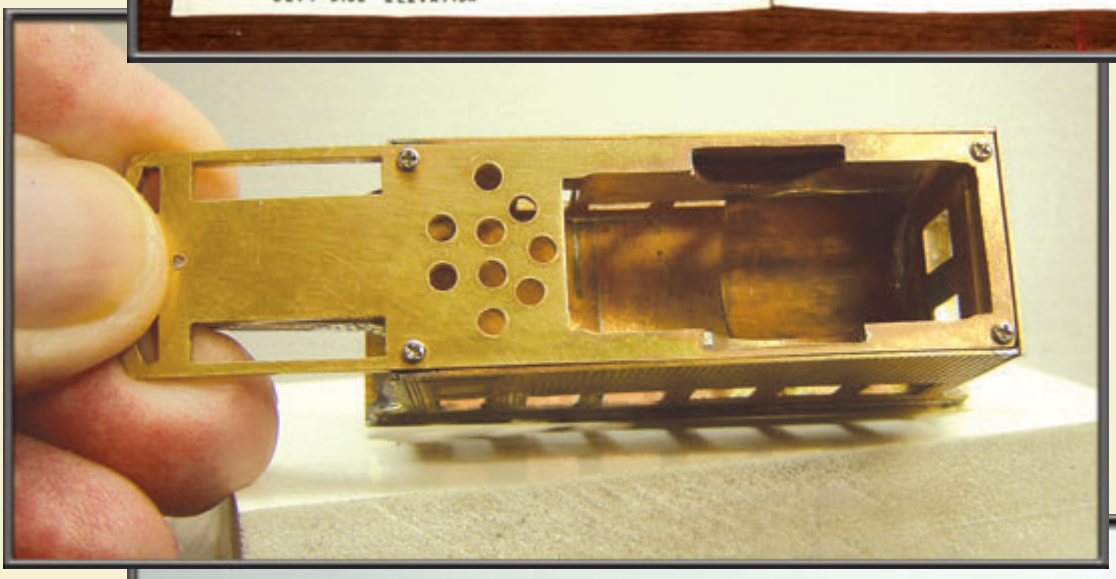
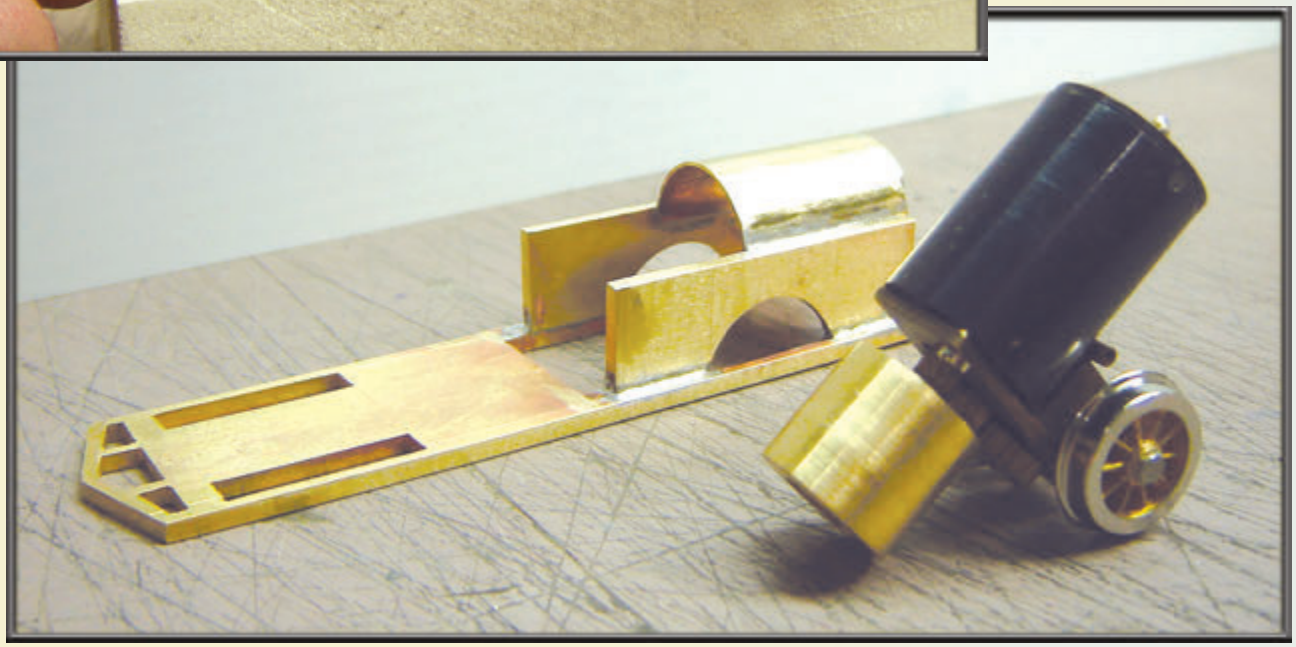


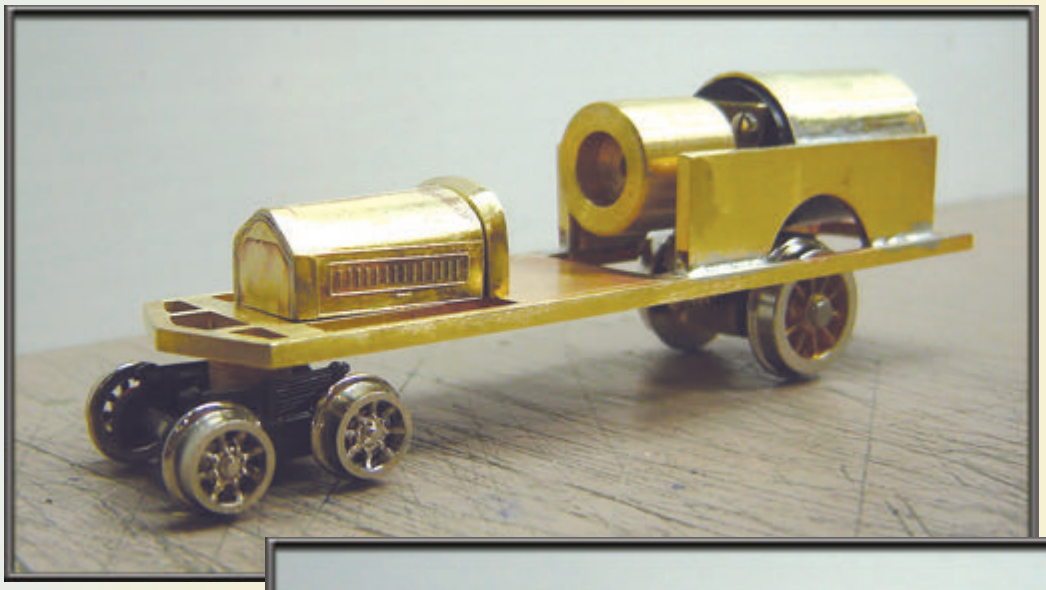


Above: Bob Sloan etchings lay atop the Ken Pruitt drawings.

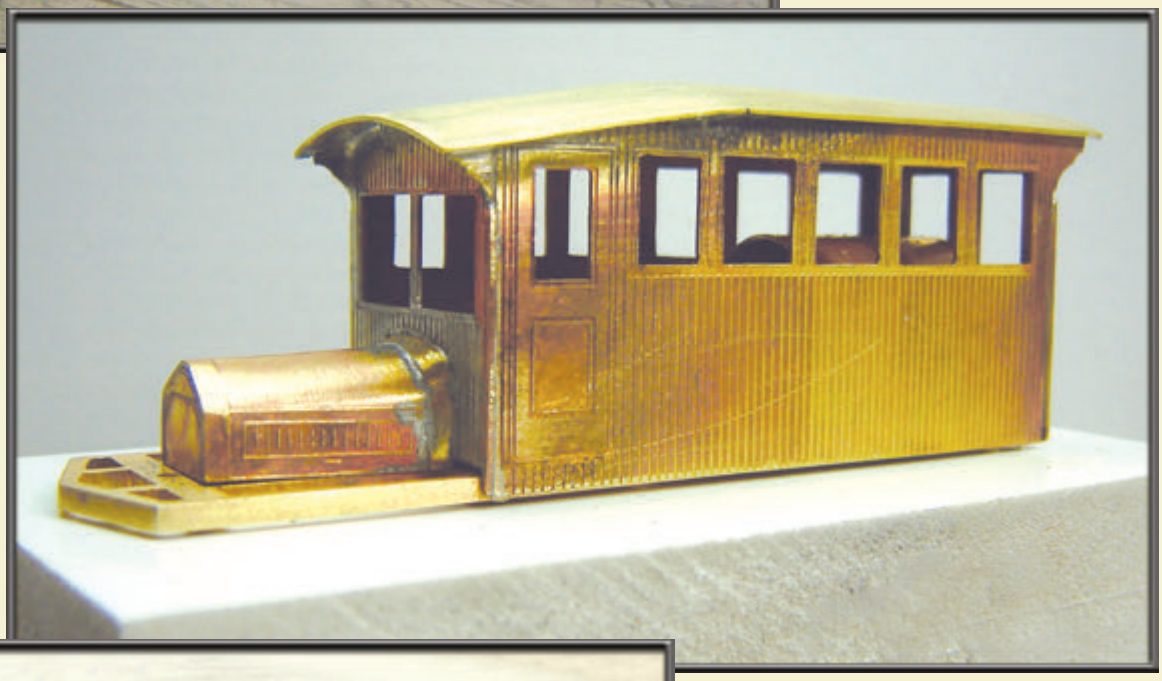
Left: Kelley Morris' custom brass frame.

Below: Casey's frame with motor mounts.

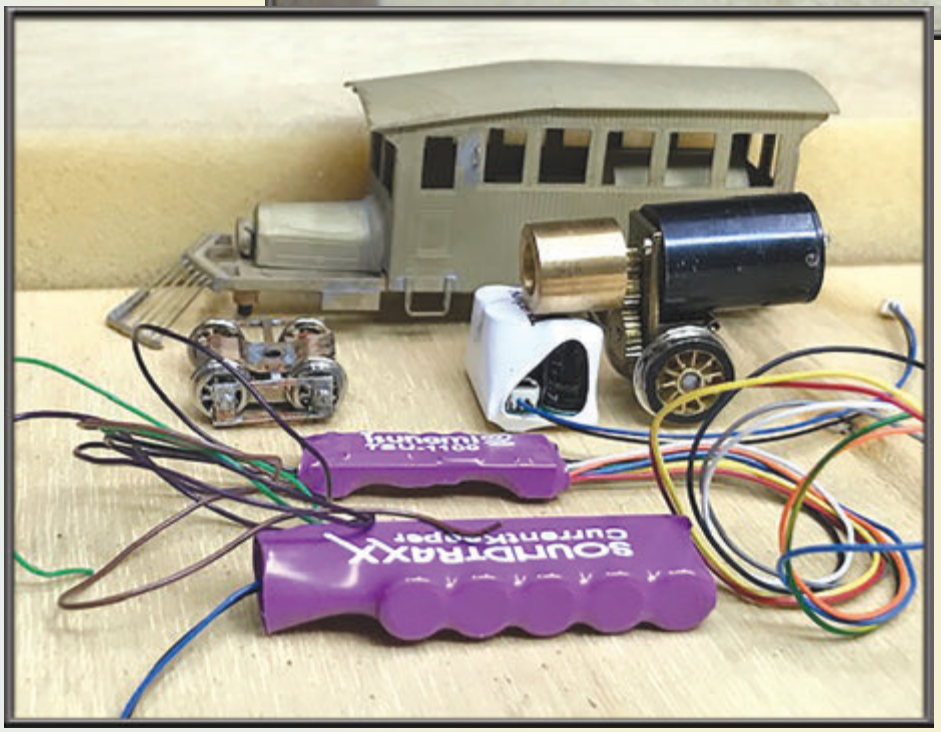




Above: Frame with motor, wheels, and engine cowl.



Right: Completed body combining the etchings with all the custom parts.



Below: Tsunami decoder, sugar cube speaker, and TCS KA1 Keep-Alive. In front all the custom Keep-Alives that wouldn't fit.

(text continued from page 36)

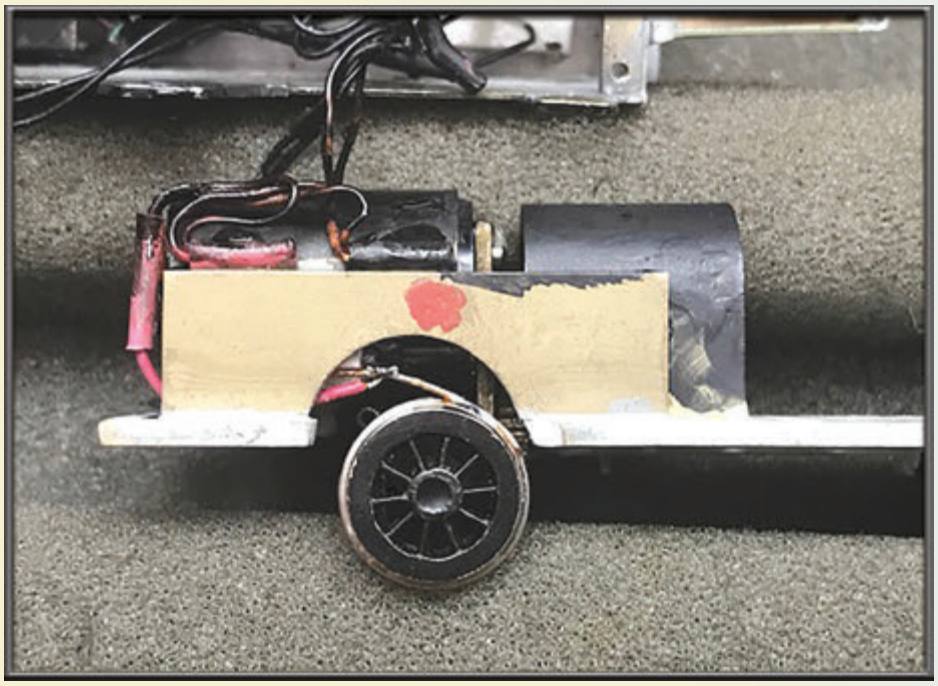
to exact shapes and dimensions with needle files. A sheet hoop was added to the motor mount strengtheners to create the motor cradle. Upon completion, a NWSL HO flea (regauged to Sn3) with flywheel was siliconed lightly into this cradle and became the entire rear suspension. The rear journals and braces were added to the outside frame strap.

The front truck started as a P-B-L piece, heavily modified with the proper outside journals and frame as seen on Casey. A cored phenolic pedestal elevates the body to the correct height, and provides insulation from the frame. Incidentally, both front and rear wheels are goose wheels as close as could be found. The hand grabs, pilot and stirrups are made from wire, angle, and strip.

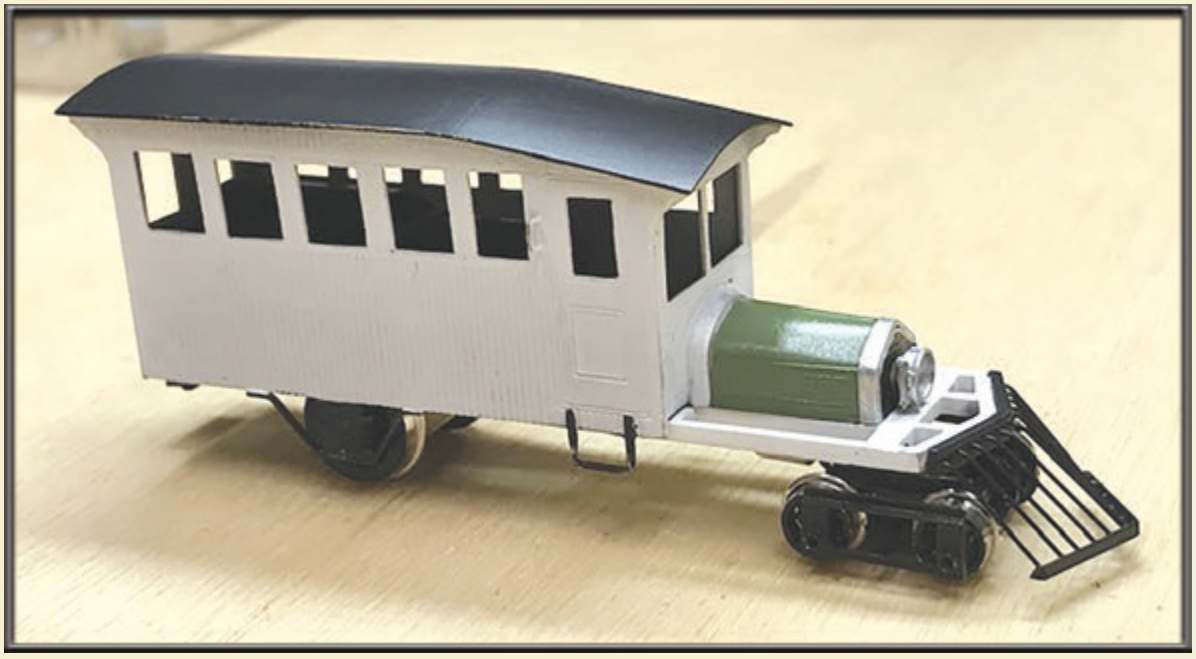
At this point, I gave the model to Bill for adding electrical parts and paint and weathering.

As Bill describes it, he painted and weathered the model and added the electrical parts. After the body was fully masked and painted, Bill wrapped the body with foam (taped on) to save the paint job from being marred by the wiring process.

Filling the inside of Casey was like stuffing 21 clowns into a Pinto. A sugar cube speaker from Larry Close helped a lot, along with the Tsunami Baldwin decoder. But the real challenge was getting enough capacitor storage in a small enough size to fit in the body. I tried custom Keep-Alives with multiple capacitors, but working around the flywheel was an additional problem. (Flywheels were used in my three truck geese as a mechanical version of a Keep-Alive). The final Keep-Alive choice, seen in the photo of the component choices was a TCS KA1. It is thin and long so it will fit next to the decoder on the inside of Casey's roof. The last hurdle was to make wipers for electrical pickup.



Above: Custom phosphor-bronze wipers on the drive wheels



Left: Completed paint job.

All my geese have some form of phosphor-bronze wipers. But that didn't end the problem, because Casey has outside frames instead of inside frames on the front truck, relegating Casey to only two pick-ups on the drive wheels. (Having front truck electrical wipers truly saved my scratchbuilt #1 goose as I described in the July/August 2015 *GAZETTE*.) As the operational abilities of Casey were being tested, a serious case of cough and buck on starting was encountered. I finally realized that Casey had to sit and idle for 30 to 45 seconds to fill up the capacitor, and then it would run well. It turns out, that all capacitors need to be filled up like gas tanks. The take-away about Keep-Alives, is that the initial stall problem is most evident in small railbuses and two truck geared locomotives. Locomotives with at least three drive axles and a tender have enough pick-ups to usually avoid this problem.

I'm not a seasoned paint master, but Green Frog masking tape saved me. And Pan Pastel weathering chalks took away the toy look for Casey.

The result is a Tsunami decoder-controlled Casey Jones with sound and a working headlight. Right now, Dan has a one-off version, but he has another set of etchings, and, we know how modelers tend to be packrats, there must be more Bob Sloan etchings out there on modelers' shelves. Now that you've seen how, somebody needs to make the second model of Casey Jones. This was a long, but satisfying project, and now Dan has his Casey Jones!

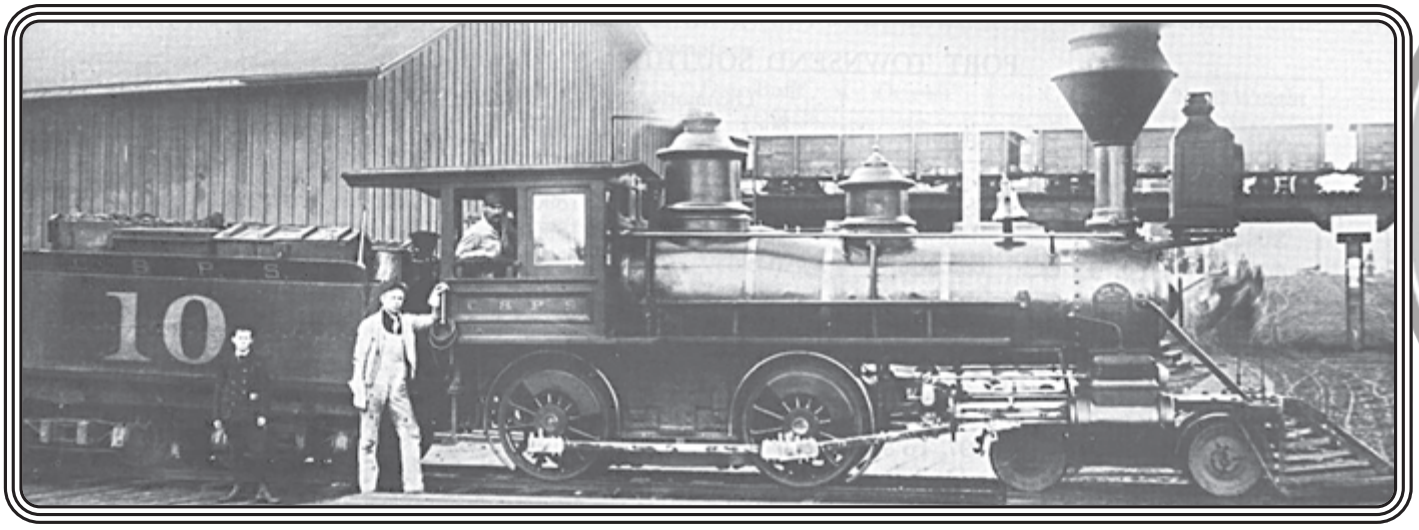
LOCOMOTIVES OF THE WHITE PASS & YUKON ROUTE

Part 3: The Oldest And The Youngest (So Far)

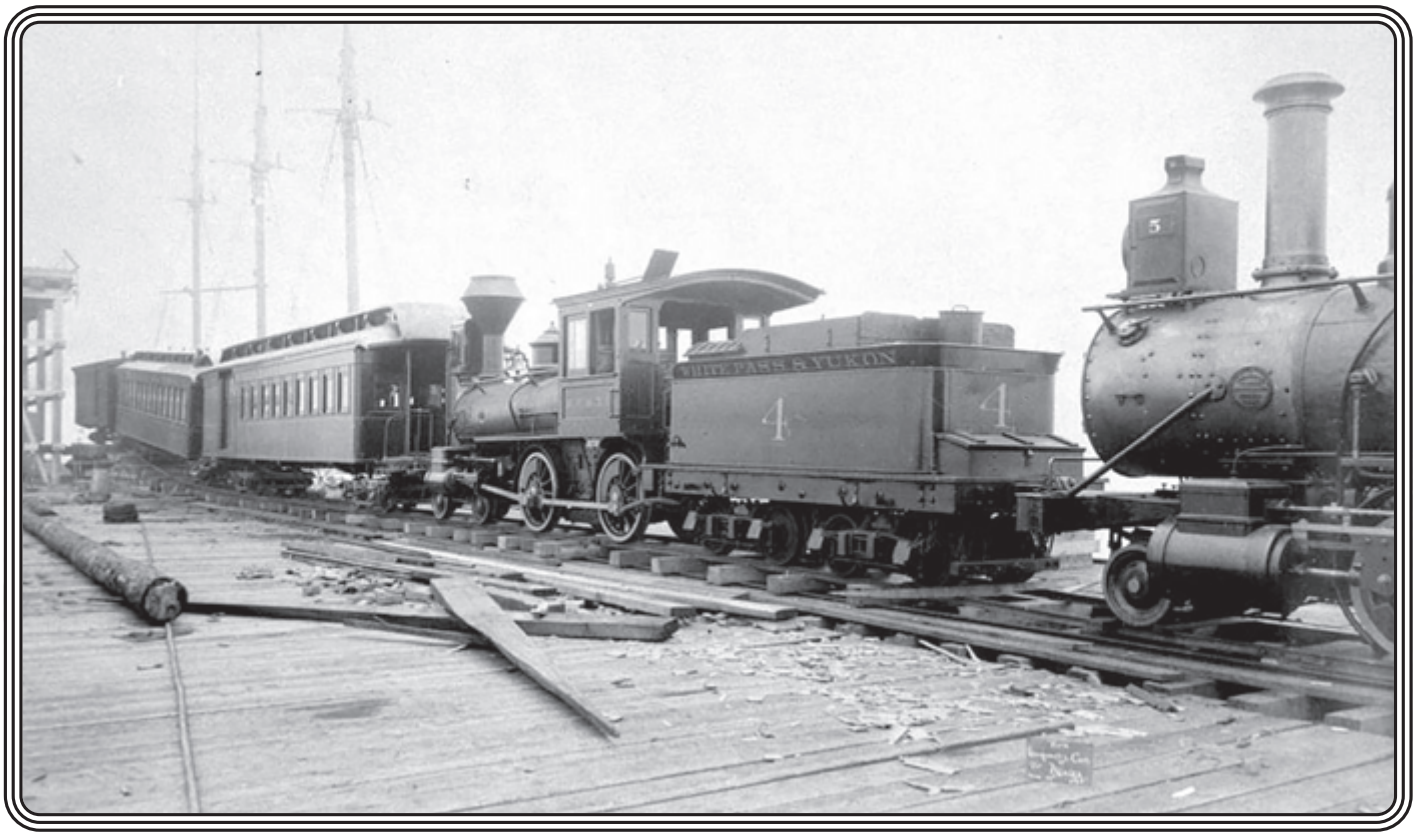
by Rob Bell

The Story of the White Pass & Yukon Route has been told many times, but the stories of its locomotives has never been put down in print, at least not in a way that one can go to find the necessary information regarding a particular locomotive of the line. Several of the early locomotives have histories with holes where conjecture fills in. Other locomotive histories were quite concise, and several of the locomotives have survived for nearly 140 years. This is the third article in my series about the early locomotives of the famed White Pass & Yukon Route. Part 1 was in the March/April issue and covered the first two locomotives of the line, one of which was the first locomotive in the Alaska territory. Part 2 was in the May/June issue and covered locomotive number 3/53 and its connection with the Denver & Rio Grande. This time I will discuss two locomotives: the oldest locomotive to ever operate on the White Pass and the youngest, or newest locomotive (at the time that it was acquired) on the railroad.

Western Washington State was trying to grow in the 1870s. In particular was Olympia, a town in Thurston County southwest of Tacoma. The town started trying to get a railroad interested in connecting them with the Northern Pacific at Tenino, Washington, yet in 1873, was not able to attract one. A prominent citizen of the town, Esdras N. Ouimette, was finally able to organize the Thurston County Railroad Construction Company in 1878. A new 3-foot gauge 4-4-0 was built to order by the Baldwin Locomotive Works of Philadelphia, Pennsylvania, in March of that year and shipped. The locomotive had 12- x 16-inch cylinders, 42-inch-diameter drivers, and produced 6,800 pounds of tractive effort. The locomotive arrived in May lettered for the Olympia & Tenino R.R. #1 and named the E. N. OUIMETTE. The line was officially opened on August 1, 1878. On that day, the locomotive pulled a train consisting of one passenger car, three flatcars, and one boxcar, carrying 350 passengers the fifteen miles from Olympia to Tenino in an hour and a half. The long travel time was due to a protester riding a horse on the tracks in front of the train. The name was changed in August 1881 to the Olympia & Chehalis Valley R.R. (O&CV). In 1887, the line came under the control of the Oregon Improvement Company (OIC) and the trim 4-4-0 was sold or transferred to the OIC's Columbia & Puget Sound R.R. (C&PS) in 1890.



Below: Columbia & Puget Sound #10 in the 1890s prior to being sold to the White Pass & Yukon Route. Number 10 would become White Pass & Yukon Route #4 in 1898, and in 1900 renumbered #54. The locomotive would end up as Alaska Railroad #50 on a narrow gauge branch out of Fairbanks, Alaska, until 1930. *Unknown photographer, Bruce Pryor collection.*



Above: White Pass & Yukon Route locomotives #4 and #5, a combine, a coach and a baggage car wait in Seattle, Washington, to be loaded for the long trip north to Skagway, Alaska, in August 1898. The two locomotives and passenger cars would arrive on September 1st, 1898. *Unknown photographer, Bruce Pryor collection.*

The C&PS renumbered the locomotive #10 and the engine worked the line until the railroad was standard gauged in 1897, and the locomotive was put up for sale.

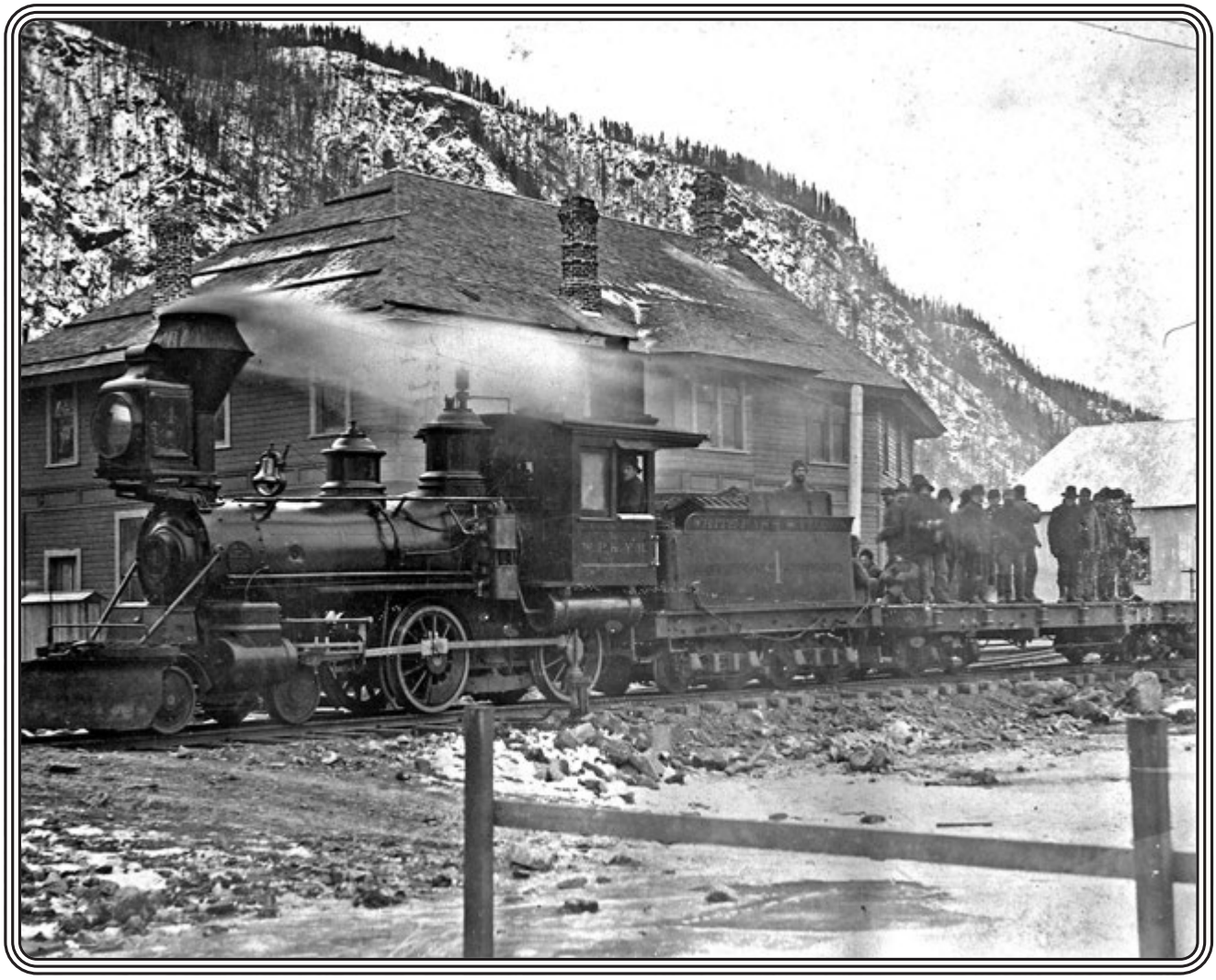
July 1898 saw the start of construction on the White Pass & Yukon Route in southeast Alaska. The Pacific Contract Company (PCC) was the construction company hired by the WP&YR to build the railway and it was looking for motive power. All rail equipment would become property of the WP&YR when the construction was completed. The PCC found several locomotives for sale a mere nine-hundred miles away in Washington State, which is relatively close by Alaskan standards. The ex-C&PS #10 arrived in Skagway, Alaska, on September 1st, 1898, now lettered WP&YR #4. The little 4-4-0 was renumbered to #54 in 1900 and doesn't appear to have changed much over the years since she was on the C&PS, except for the addition of an air pump and an air tank under the cab. She hauled short trains and was used as a helper on longer trains until 1905 when she was sold to the Tanana Mines Railroad (TMR). The 4/54 was the oldest locomotive ever to operate on the WP&YR.

The Tanana Mines R.R. was the brainchild of Falcon Joslin and his team, who were financial partners with the British firm Close Brothers, the same early financial backers of the White Pass & Yukon Route. Construction started in 1905 of the TMR to access the mines near what is now Fairbanks, Alaska. The TMR acquired WP&YR #54 that same year, renumbered her #50 and put her to work hauling freight and passengers. The TMR was reorganized and renamed the Tanana Valley R.R. (TVRR) when Close Brothers were bought out in 1907, but #50 remained #50. The TVRR had several profitable years, but that was not to last and the TVRR was bankrupt by 1917.

The Alaska Engineering Commission (AEC) had been formed to build a government owned standard gauge railroad from the coast to the interior of Alaska in 1914. The federal government bought the TVRR in 1917 and the AEC upgraded the line and operated it as a narrow gauge branch with the equipment relettered to reflect the Alaska Engineering Commission Railroad. In 1923, the railroad that had been built and operated by the AEC was considered complete, and officially became the Alaska Railroad. The narrow gauge branch was closed on August 1, 1930, and the once beautiful 4-4-0, now 52 years old, was subsequently scrapped.

The Columbia & Puget Sound (C&PS) had begun as the 3-foot gauge Seattle &

(text continued on page 43)

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Above: White Pass & Yukon Route #5 has stopped on a trestle for a portrait sometime before the 1900 renumbering, when it became #55. The shop or crew has painted an upside-down star on the smokebox front. Note the snow plow with flangers, and the flanger actuator mounted to the side of the smokebox. *Photo by E.A. Hegg, Bruce Pryor collection.*

Opposite top:
WP&YR #4 waits at the Skagway depot with at least two flatcars loaded with workers. The 4-4-0 now has an air pump, an air tank under the fireman's side of the cab, and a snow plow. The rails ran up the middle of Broadway in Skagway until the end of WWII or shortly thereafter. *Unknown photographer, National Park Service, Klondike Gold Rush National Historical Park (KLGO), Rapuzzi collection.*

Opposite bottom:
The ex-WP&YR 4/54, now the Tanana Valley R.R. #50 stops at a water tank near Fox, Alaska. The TVRR ran from the boomtown of Fairbanks, Alaska, about 40 miles to the gold fields. The Alaska Engineering Commission acquired the TVRR in 1917 and became the Alaska Railroad in 1923. The narrow gauge branch would only last another seven years before the ARR shut it down. *Unknown photographer, Bruce Pryor collection.*

(text continued from page 41)

Walla Walla R.R. & Transportation Company (S&WW) in 1873. The Oregon Improvement Company bought the S&WW in 1880, changed the name to C&PS and went about upgrading the railroad. In 1885, the C&PS received a brand new 2-8-0 locomotive from Baldwin Locomotive Works numbered 8. This locomotive was the next evolution of the famed class 60 (C-16 class) locomotives of the Denver & Rio Grande. She had 15- x 18-inch cylinders, 36½-inch-diameter drivers, and 15,100 pounds of tractive effort. The C&PS line was standard gauged twelve years later in 1897 and the locomotive was put up for sale.

As stated earlier, the White Pass was looking for motive power and bought five engines from the C&PS in 1898, the C&PS #8 being the fifth. WP&YR numbers 1 & 2 arrived in July (see Part 1 in the March/April issue), #3 arrived sometime between late July and the end of August (see Part 2), #5 arrived on September 1st, 1898, along with #4. Number 5 was the youngest, or newest, locomotive at the time and was put to work like the other four, bucking snow, hauling trains, and moving materials for the construction of the railroad. The WP&YR renumbered the 5 to 55 in 1900, and by this time had already received two brand new and bigger engines from Baldwin in 1899.

The railroad would receive four more bigger and more capable locomotives in 1900. The 5/55, which could only handle three loaded cars up the 3.9 percent grade, was consequently put up for sale, and it was sold to the Klondike Mines Railway (KMR) of Dawson City, Yukon Territory, in August of 1905, as KMR #2.

Dawson City and Klondike City are some 330 miles north of Whitehorse, Yukon Territory, and situated at the confluence of the Klondike and Yukon Rivers and were the nearest settlements to the gold fields of the Klondike, some

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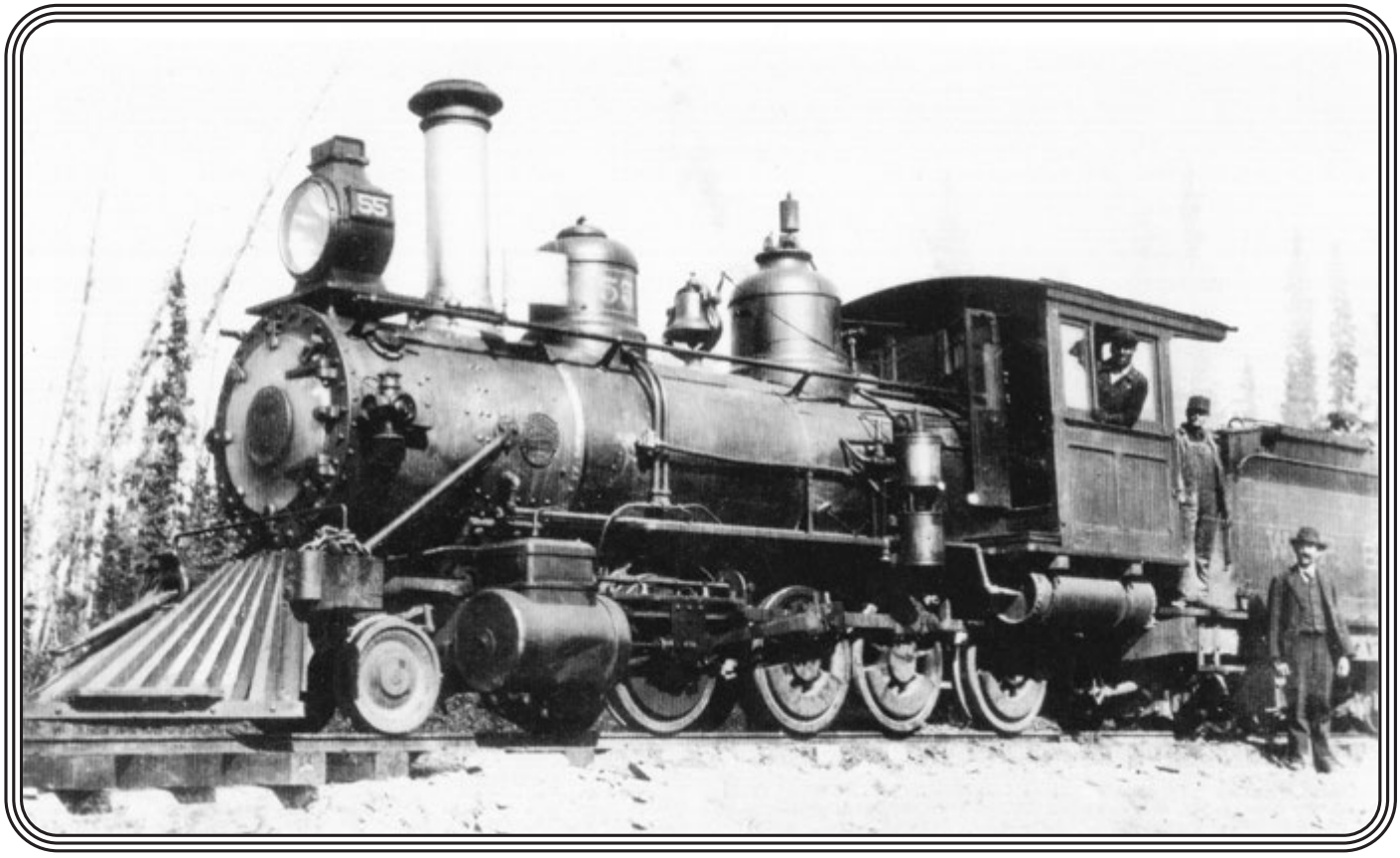
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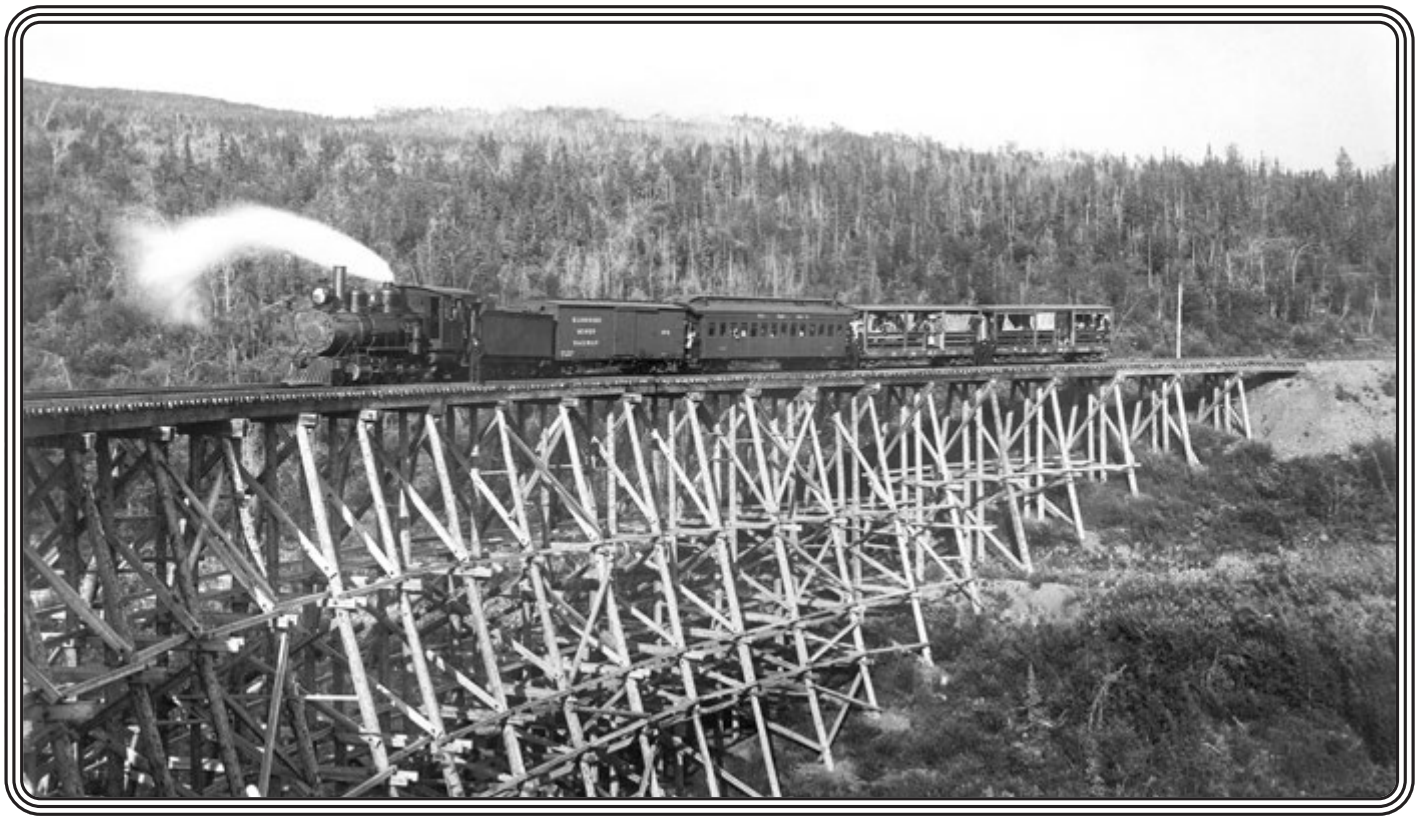


Above: The ex-WP&YR #5/55, now Klondike Mines Railway #2 hauls boxcar 104, coach 202, and flat cars 113 and 103 across Homestake Gulch trestle in the Yukon Territory. Number 2 has the larger tender from KMR #3, dating this photo to sometime between 1907 and 1910. The flat cars have been modified for use as open-air excursion cars. All of the rolling stock, including the locomotive shown here, are former White Pass & Yukon pieces. *Photo by E.O. Ellingsen, NA1466-33, Courtesy of Archives and Special Collections, University of Calgary.*

Opposite top:
WP&YR #5 pauses at the summit, 20 miles from Skagway, with a flat car and 3 coaches. This sized train was probably at the limit of what the #5 could handle up the 3.9 percent grade from Skagway. The old box headlight has been replaced. This was before 1900 when #5 was re-numbered #55. From the number of tents, this was likely during construction of the railroad. *Photo by LaRoche, Bruce Pryor collection.*

Opposite bottom:
The White Pass #55 has been renumbered dating this photograph during 1900 or shortly thereafter as she still has a link & pin front coupler. The WP&YR renumbered their early locomotives in 1900 by simply adding a 5 in front of whatever number they had been. Hence, the 5 became the 55, as seen here with extra flags and marker lights. *Unknown photographer, Rob Bell collection.*

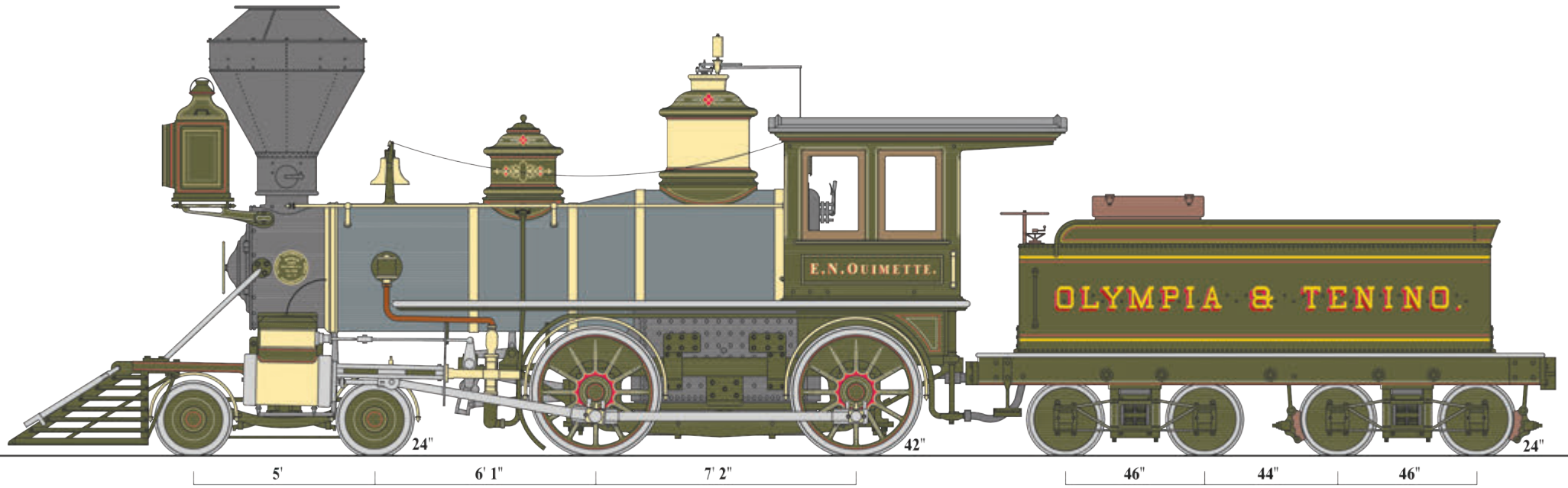
(text continued from page 43)

twenty miles away. Due to the typical transportation difficulties of the far north, a railway to the gold fields seemed the answer. The Klondike Mines Railway was chartered in 1899. Even as gold production peaked, the KMR had a rough time getting financing for the project. It took until August of 1905 before funding was available and rails laid, rolling stock and locomotive #2 purchased. KMR #2 arrived from Whitehorse, Yukon Territory, on the barge Pelly, pushed by the steamer Canadian, on August 9th. However, construction had again stalled due to various injunctions, so #2 sat through the winter unused.

May of 1906 saw KMR #2 go to work as construction of the line resumed, and by the fall of that year #2 was hauling revenue trains. Over the winter of 1906-1907, #2 was rebuilt by the shop crew and received the much larger tender from locomotive #3, (when the KMR started using #3, the tenders were swapped again). Number 2 was the most used locomotive on the KMR roster throughout the short, seasonal life of the line. The 1912 and 1913 seasons saw the KMR operate 24 hours a day hauling freight only (mostly cordwood for steam powered thawing plants). However, when the last trains pulled into Klondike City in late October of 1913, thus seeing all four of the KMR engines parked in the engine house, it would be 29 years before any of the wheels would move again. All of the assets of the KMR came under control of the Yukon Consolidated Gold Corporation (YCGC) about 1925. Forty-eight years after they were parked in the engine house in Klondike City, #2 was donated to the Dawson City Museum by YCGC in 1961 and was moved to Minto Park in Dawson City. By 1991, the locomotive and her sisters were housed under a shelter and still reside there today.

It is fitting these two locomotives that arrived together in Skagway, Alaska, are covered here. At the time of their arrival on the White Pass, the oldest and youngest had plenty of usefulness left. They worked two railroads together before going their separate ways. While neither lasted long on the White Pass, they did serve well in the far north, and one survives on display today.

Again, thank you to Boerries Burkhardt, David Fletcher, Robert Hilton, Chuck Morse, Bruce Pryor, and John Stutz for their assistance, insight, photos, and information. Without their help, the histories of these locomotives would be lost. In the next issue I will explore the histories of two unique locomotives the White Pass & Yukon Route bought new from Baldwin accompanied by another of David Fletcher's drawings.



OLYMPIA & TENINO RAILROAD No. 1 'E.N. OUIMETTE'

AQUIRED BY WHITE PASS & YUKON ROUTE IN 1898 AS WP&YR No.4

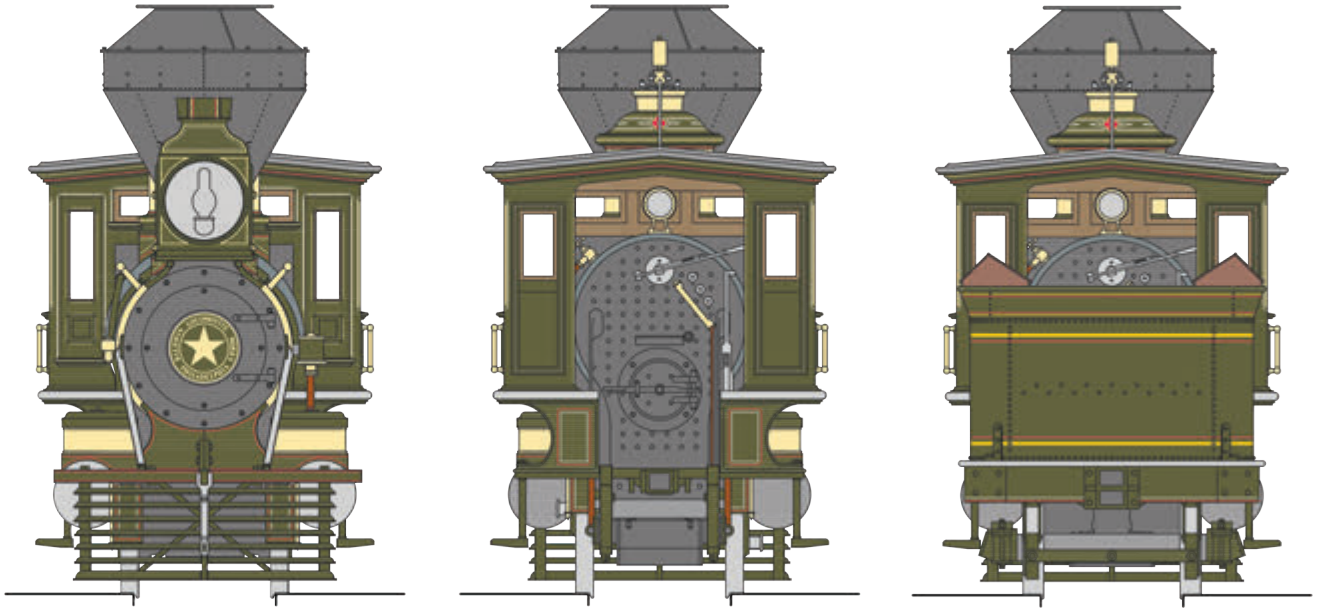
FINAL DISPOSITION: ALASKAN ENGINEERING COMMISSION No.50, 1917
(A.E.C BECAME THE ALASKA RAILROAD IN 1923)

BALDWIN CLASS 8-16C22, DRAWING 3
CONSTRUCTION No. 4294, MARCH 1878

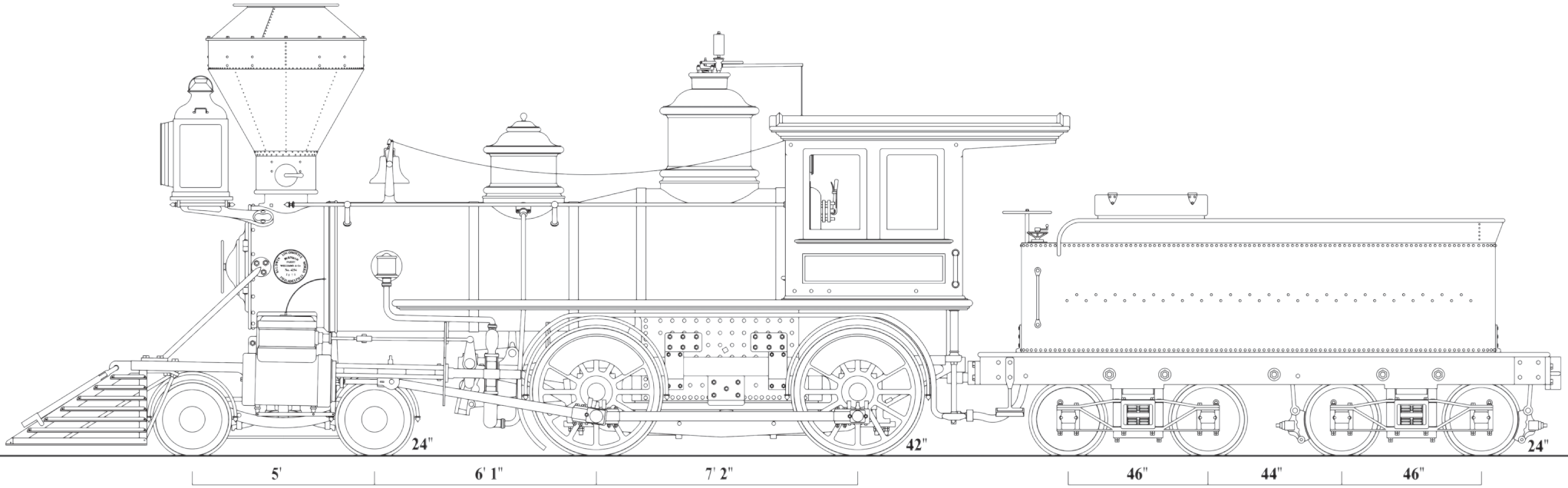
TENDER - 8 WHEEL, FRAME 116, 1000 GALS
36" GAUGE
LIVERY -
LOCOMOTIVE: OLIVE GREEN & GOLD, STYLE 49
TENDER: OLIVE GREEN & COLOR, STYLE 49

DRAWING RECONSTRUCTED FROM ERECTION DRAWINGS -
E.C. No. 74 - 8-16C DRAWING 3, WAYNE LINCOLN COLLECTION

0 5 10 ft



DRAWN BY DAVID FLETCHER
SCALE: 1/4 INCH = 1 FOOT



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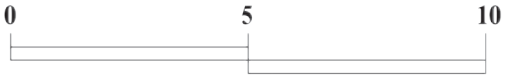
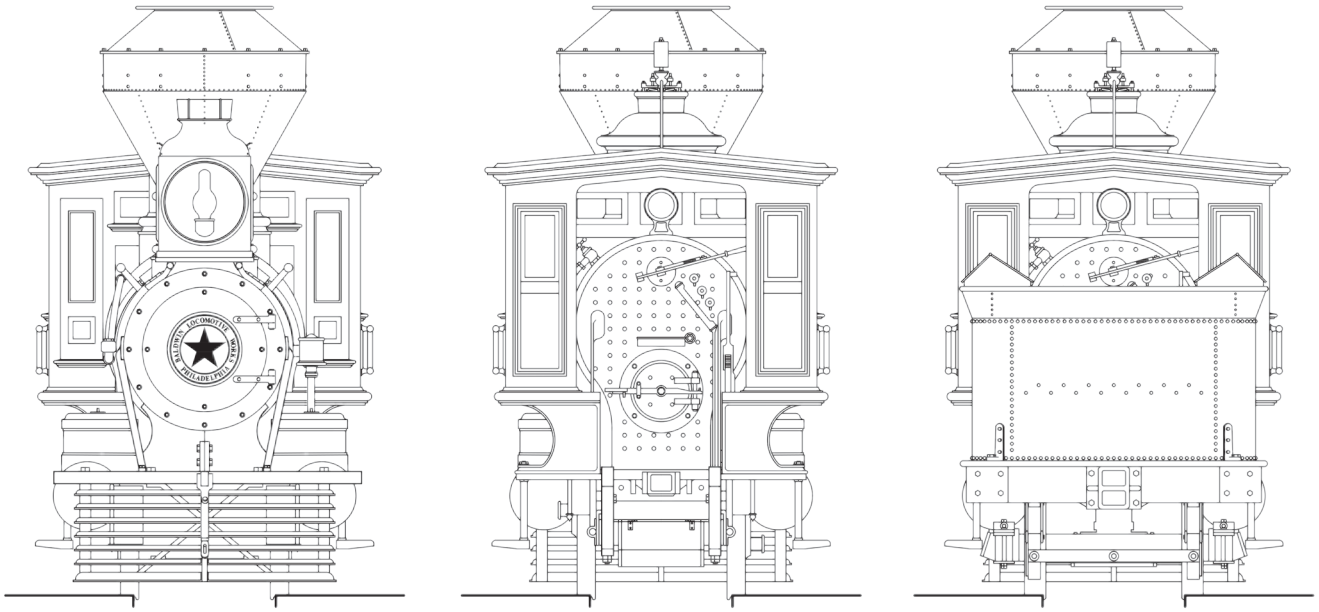
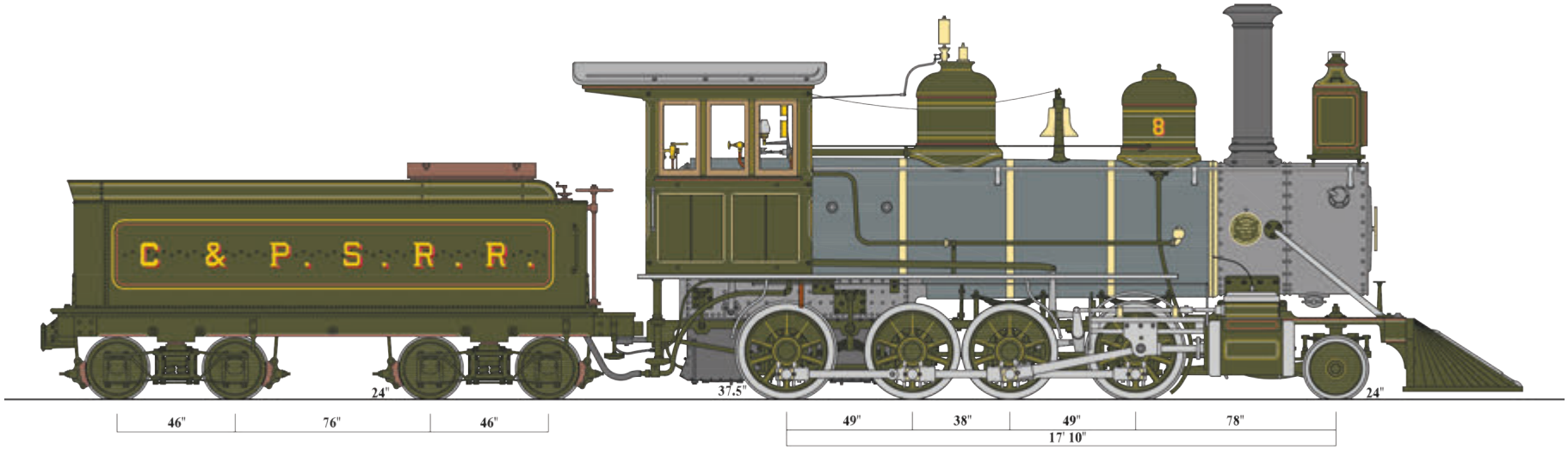




DRAWN BY DAVID FLETCHER
SCALE: 1/4 INCH = 1 FOOT

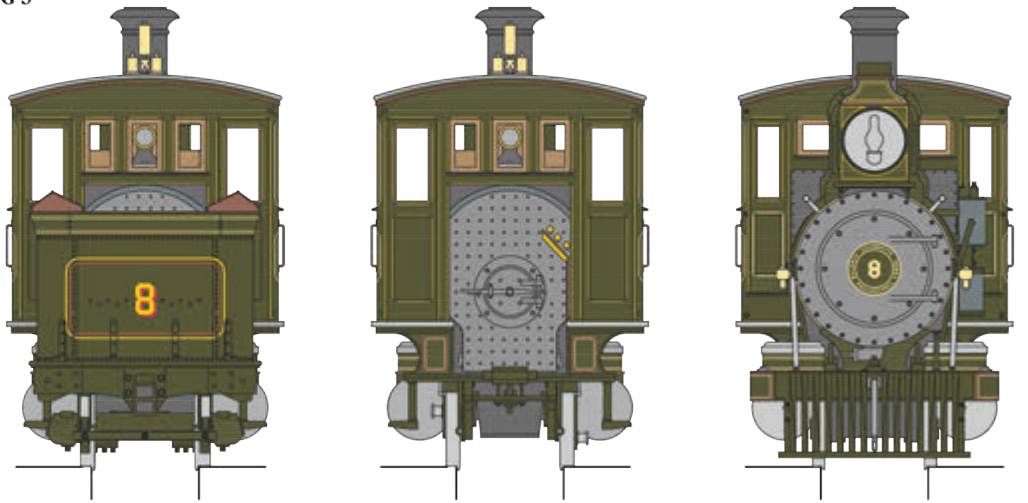


COLUMBIA & PUGET SOUND RAILROAD Co. No. 8

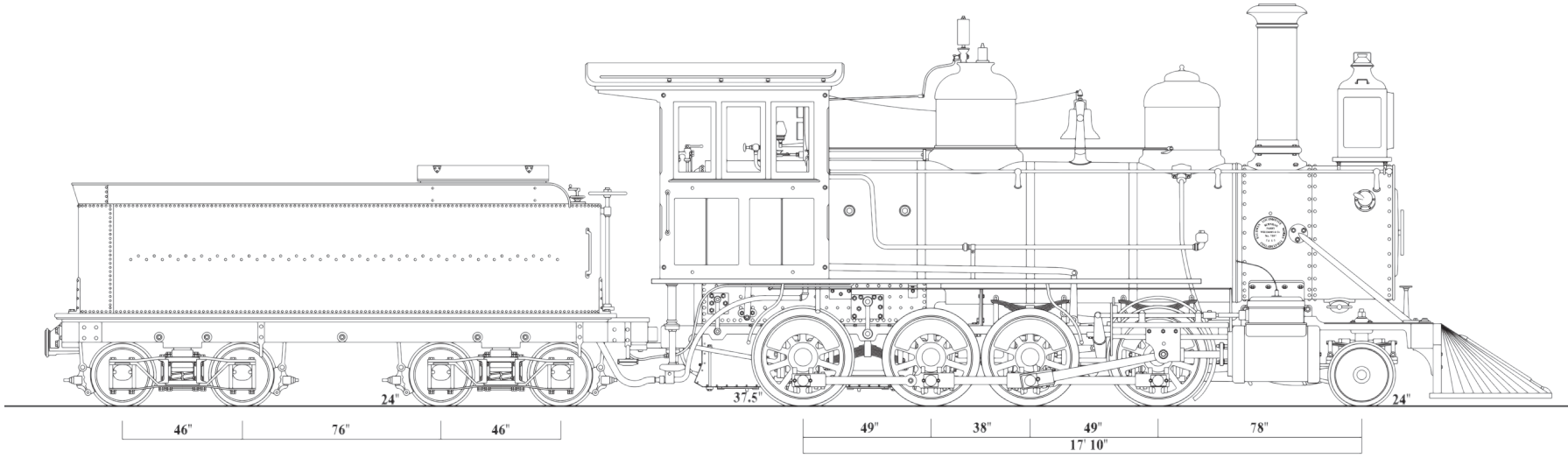
TO WP&YR No.5, 1898. RENUMBERED No. 55 IN 1900. THEN TO KLONDIKE MINES RAILWAY No.2, 1904.
TODAY PRESERVED AT DAWSON CITY, YUKON TERRITORY
BALDWIN LOCOMOTIVE WORKS CLASS 10-24 1/2E69, DRAWING 3
CONSTRUCTION No. 7597, 1885
TENDER - 8 WHEEL, FRAME 124 BILL 391, 1800 GALS
36" GAUGE
PAINTING STYLE - OLIVE GREEN & COLOR, STYLE 161

0 5 10 ft

DRAWING RECONSTRUCTED FROM ORIGNAL BALDWIN DRAWING -
ERECTION CARD #659, TRACING 768, 1883, PRIVATE COLLECTION
TANK CARD #925, 1905, PRIVATE COLLECTION



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



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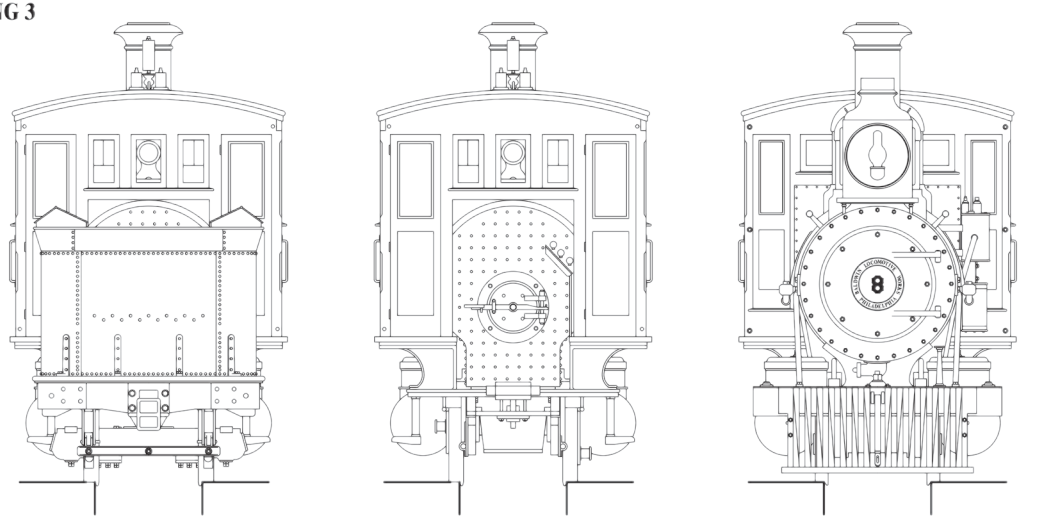
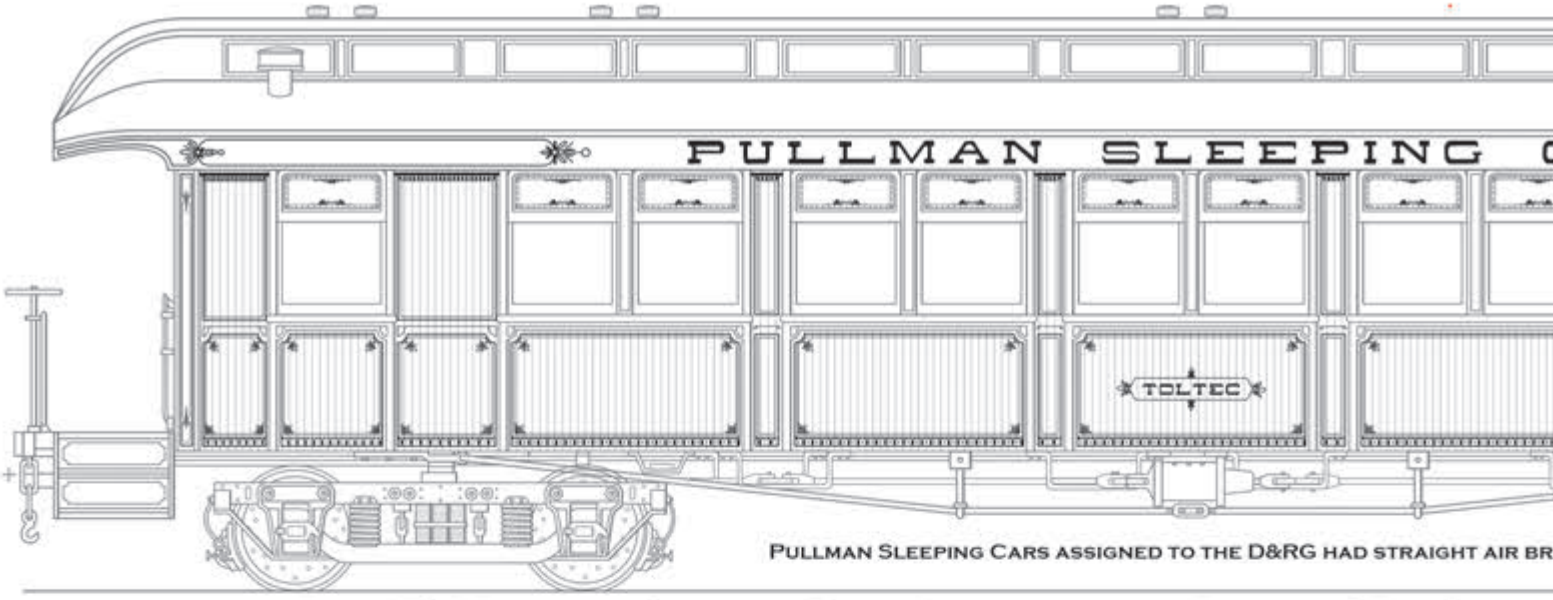


DRAWN BY DAVID FLETCHER
SCALE: 3/16 INCH = 1 FOOT



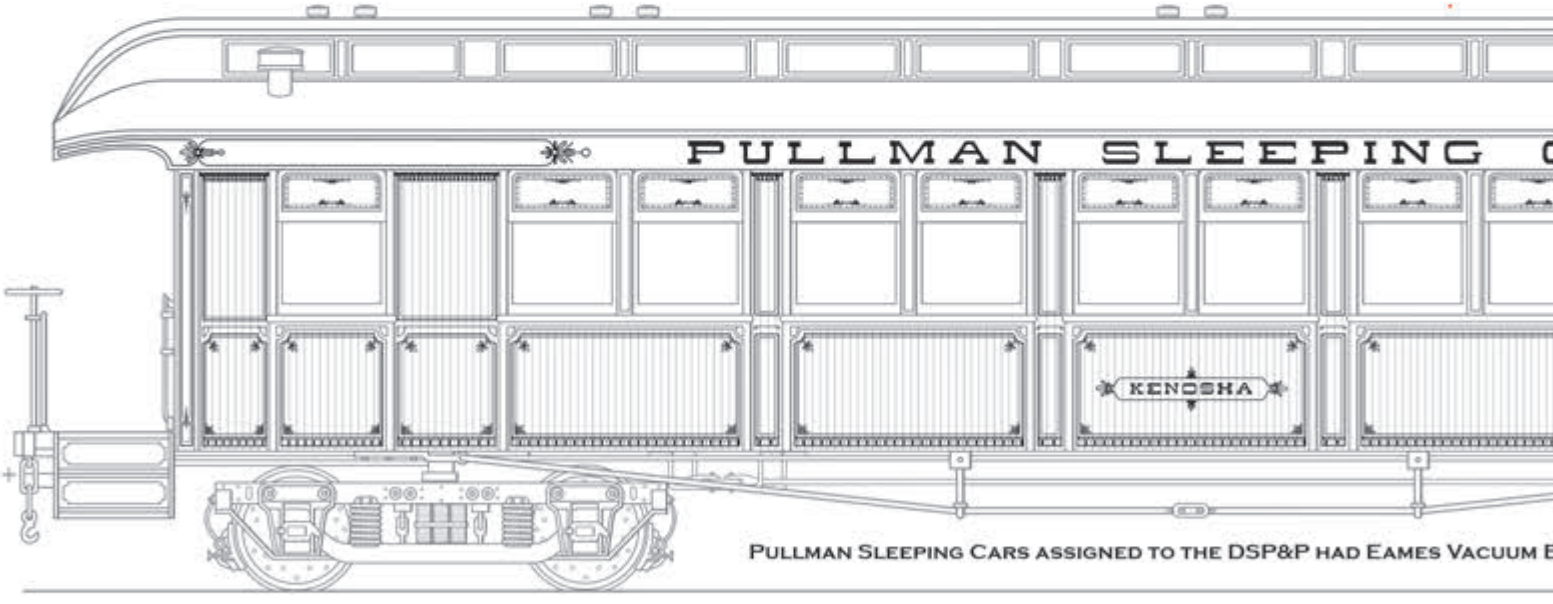
Pullman Sleeping Cars assigned to the D&RG had straight air br

Plan 73A Pullman Sleeping Cars Assigned to the Denver & Rio Grand

1880: AMERICANO, AZTEC, MEXICANO, MOQUI, NAVAJO, TOLTEC, ZU

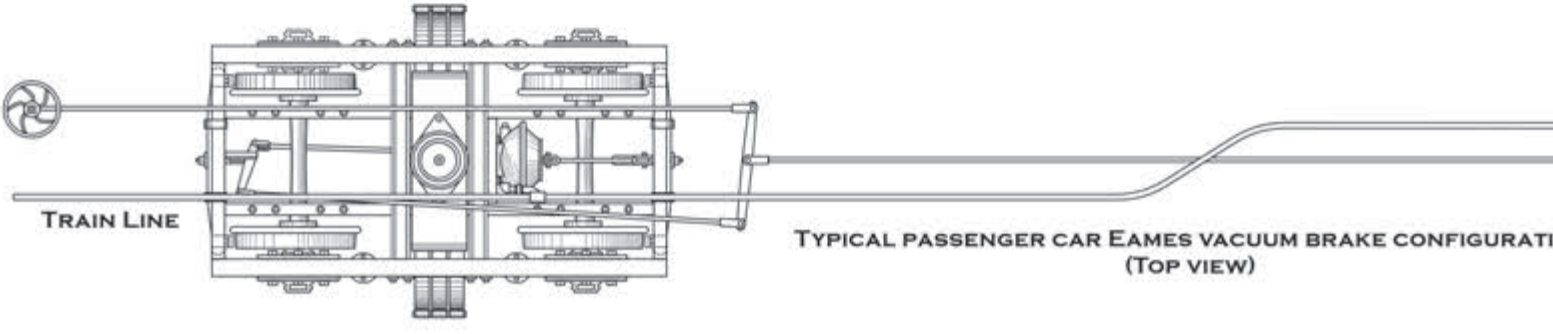
1881: ALAMOSA, ANTONITO, EL MORO, ESPANOLA, SAN CARLOS, CA

1883: CHIPPETA, LA VETA, OURAY, MANITOU.

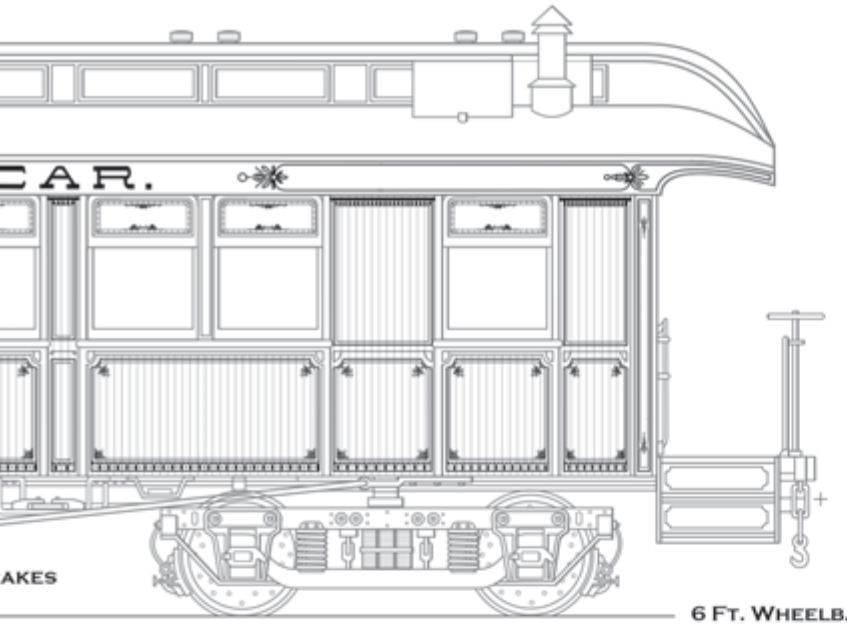


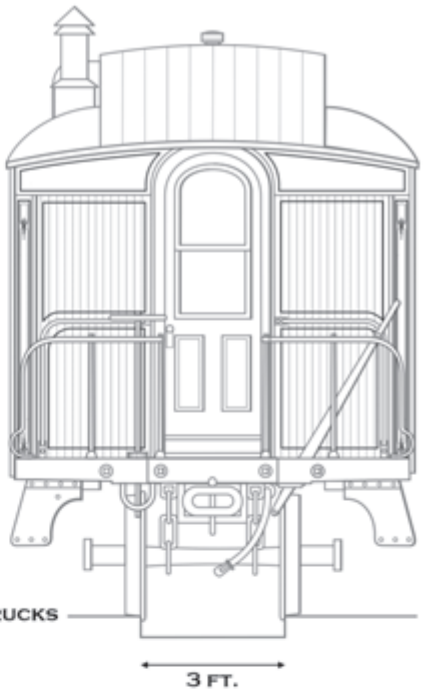
Pullman Sleeping Cars assigned to the DSP&P had Eames Vacuum B

Plan 73A Pullman Sleeping Cars KENOSHA and HORTENSE assigned to the De



Typical passenger car Eames vacuum brake configurati
(Top view)





6 FT. WHEELBASE PULLMAN TRUCKS WITH PAPER WHEELS

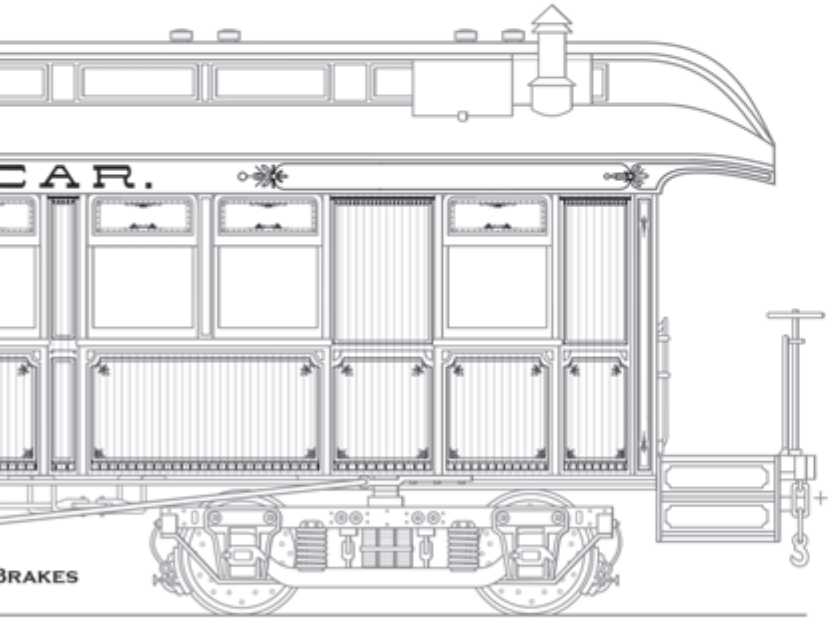
DE RY. BETWEEN 1880 AND 1883:

UNI.

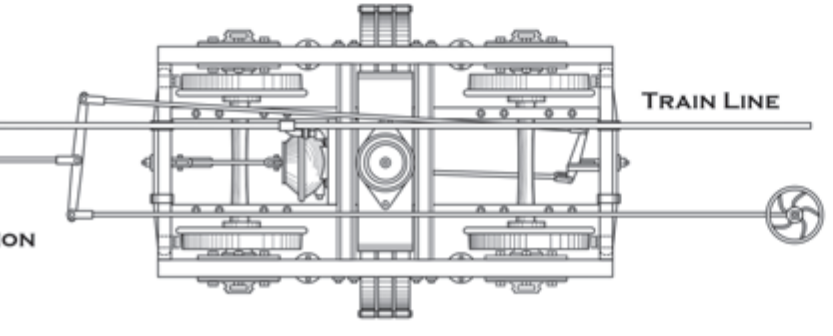
ASCADE, GUNNISON.

10 FEET

1/4 INCH = 1 FOOT



NVER, SOUTH PARK & PACIFIC R.R. IN 1882.



NARROW GAUGE PULLMAN SLEEPING CARS ASSIGNED TO THE D&RG AND DSP&P BETWEEN 1880 AND 1883.

Beginning in 1880 the narrow gauge Denver & Rio Grande Railway was assigned the first of three batches of Plan 73A ten section Pullman Sleeping Cars built and owned by the Pullman Palace Car Company. As the lucrative sleeping car business to Leadville and Gunnison increased, more Plan 73A Sleeping cars were assigned to the D&RG in 1882 and 1883.

All of these narrow gauge Pullman owned sleeping cars were painted a dark "Plumb red" with imitation gold lettering and decoration in the "Eastlake Style".

All of the D&RG Pullman Sleeping Cars were built to Plan 73A with the exception of six Pullman Plan 178 Buffet Sleeping cars.

In 1882,the Denver, South Park & Pacific was assigned two plan 73A Pullman Sleeping cars to augment it's fleet of four Plan 73 Pullman Sleeping Cars - San Juan, Leadville, South Park and Bonanza.

The Pullman Sleeping Car service was very profitable. By 1884, the railroads had forced Pullman into profit sharing "associations".

Narrow gauge sleeping car service in Colorado came to an end in the late 1880's with the remaining cars sold off to various narrow gauge lines in the United States and Mexico.

THE INMAN-POULSEN LUMBER COMPANY

42-INCH GAUGE LOGGING RAILROAD AT EUFAULA, WASHINGTON

by Peter J. Replinger

In 1889, Robert D. Inman and Johan Poulsen organized the business of Inman, Poulsen and Company and a year later incorporated it. It eventually became known as Inman-Poulsen Lumber Company. They built a sawmill in Portland, Oregon, and operated it successfully until it burned in a fire in 1896.

The two partners were undaunted by the disaster and within ninety days built a more modern plant which they had running and cutting 100,000 board feet of lumber per day. By 1903, they had the largest lumber company in Oregon with 350 employees, later peaking at 700 employees. By 1906, due to improvements made in the plant, daily capacity and output was increased to 500,000 board feet daily. Outside the local business done by the company, the output was sold to the California trade, to increasing numbers of eastern customers, as well as to the railroads and for export shipment.

Also in 1906, the company purchased the Coal Creek Railroad Company's narrow gauge railroad and 200 million board feet of timber at Eufaula about seven miles west of Kelso, Washington. The railroad was seven miles long and had an unspecified rod engine for power and had been in business since 1903. There was approximately 500 million feet tributary to the railroad for the company to log. This railroad had been in business since 1903 and was primarily designed and built to carry coal to Coal Creek Slough, four miles. In addition to transporting coal, logs were carried to tidewater. In October 1905, Mowery and West of Eufaula, became the owners of the railroad.

The Inman-Poulsen Company bought four, 42-inch gauge two-truck Shays for this operation and the length of the railroad was eventually extended to twelve miles. By February 1913, they had installed a Bucyrus Shovel-Crane.

The State of Washington Timber Workers Employment Guide of 1916 shows them with a four-side camp and railroad 18 miles up Coal Creek. The employment was steady with 160 employed in the woods and 15 on the railroad. Bunks were rough and they had a company store. Common labor was paid $2.25 per day.

By March 1917, the company was running a four-side camp with J. D. Young, manager; L. A. Young, superintendent; and W. H. Peters, foreman. They had ten miles of 42-inch gauge track laid with 56 and 60 pound rails, a 33-ton Shay, a 23-ton Shay, 37 sets of homemade trucks which were of wood and floored, and 18 donkeys. They used a high lead and insti-

(text continued on page 55)

Above: The wooden disconnected cars used by the Inman-Poulsen Lumber Company.

Below: One of the Shays with a high oil tank added. *Photo, Gordon Smith collection*.

Above: A trestle and bridge over Coal Creek to the log dump. *Photo by R. Reid, John Labbe collection.*

Below: One of the Shays, before being converted to burn oil, with a string of logs. *Photo, John Labbe collection.*

Above: Loading logs on disconnected cars at roll way landing with two steam donkeys visible. *Photo by M. Lee, John Labbe collection.*

Below: Shay locomotive with ice and snow.

(text continued from page 52)

tuted an arrangement whereby the men were paid by the thousand feet of production.

In January 1919, they were building an 1,800-foot trestle during their winter shut-down. By August of that year, the company was completing two camps in the district northwest of Kelso. One new camp had just been opened in the Scantgrease Creek district, and the other on a hill about a mile from it. The company's main logging railroad extended from Mount Solo, on Coal Creek Slough, up Coal Creek and over the divide to Scantgrease Creek. To get into the Scantgrease district, a railway was built with 1,600 feet of 30 percent grade, and the loads were hauled up and empties let down with a donkey. The railway was completed to the camps and beyond, where the company had about four years supply.

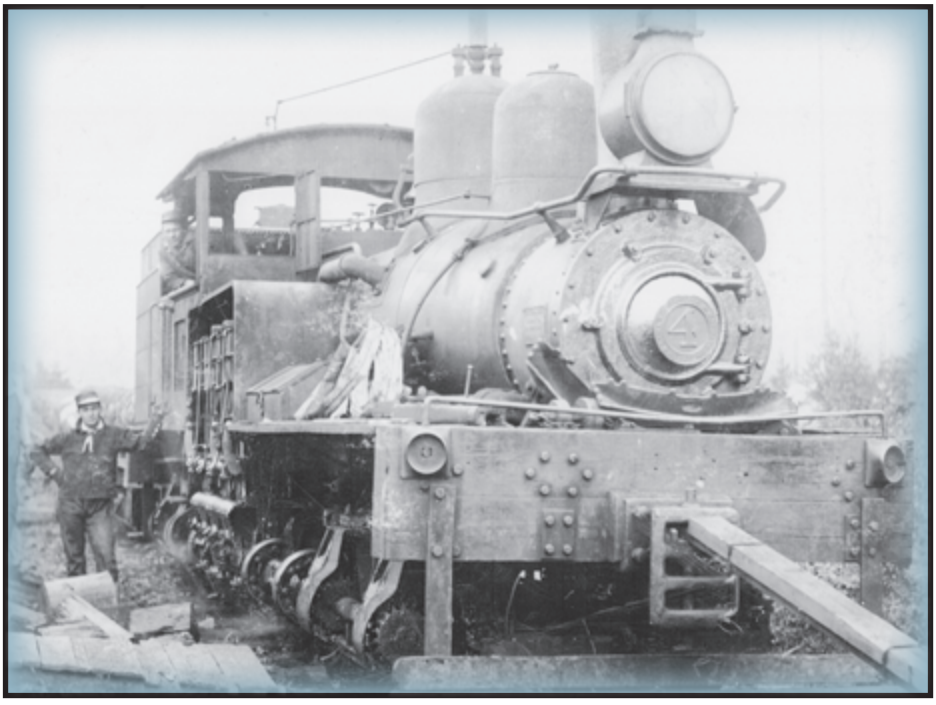
In May 1920, Robert D. Inman, the president of the company, died. He was born in Ohio, August 11, 1853, and came to the Pacific Coast in 1865.

In February 1921, the company raised the capital stock from $600,000 to $2,000,000.

The company announced, in May 1923, that they would finish logging at Mount Solo in June of that year. The equipment, which consisted of three locomotives, would be converted to standard gauge and shipped to Vernonia, Oregon, where ongoing logging operations were already going on. The equipment also consisted of 15 donkeys. Three donkeys, a locomotive and pile driver had already been shipped.

The Mount Solo camps had been in operation for twenty years.

My thanks to Phil Schnell for his help in supplying some of the photos.



Above: Shay #4. Note the wood on top of the "rooster."

Below: Shay at roll way landing using steam drums to par buckle logs aboard cars. Note: steam drum to load logs is mounted on a disconnected log car with steam supplied from the locomotive. Men can be seen with jacks to help logs on top of the first row of logs. Skid road can be seen on upper left. *Photo, Gordon Smith collection.*

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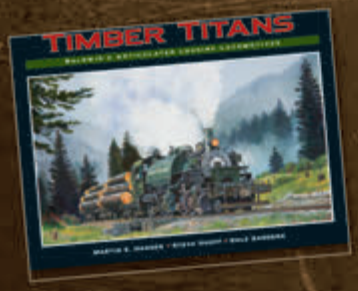

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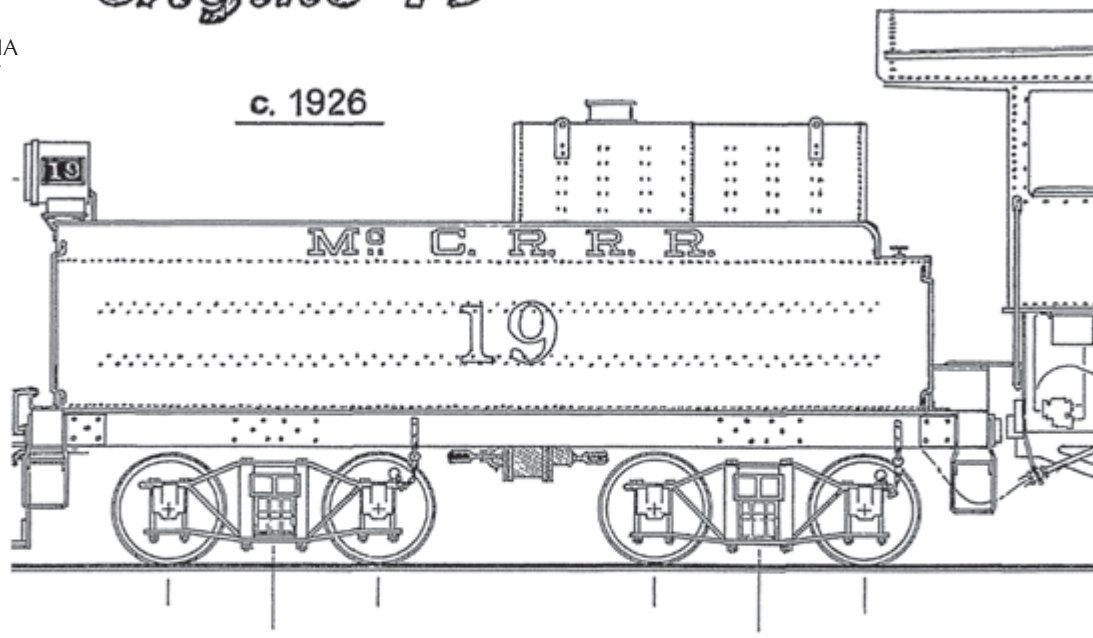
McCloud River Railroad
engine 19

DRAWN BY GARY CAVIGLIA
SCALE: 1/4 INCH = 1 FOOT

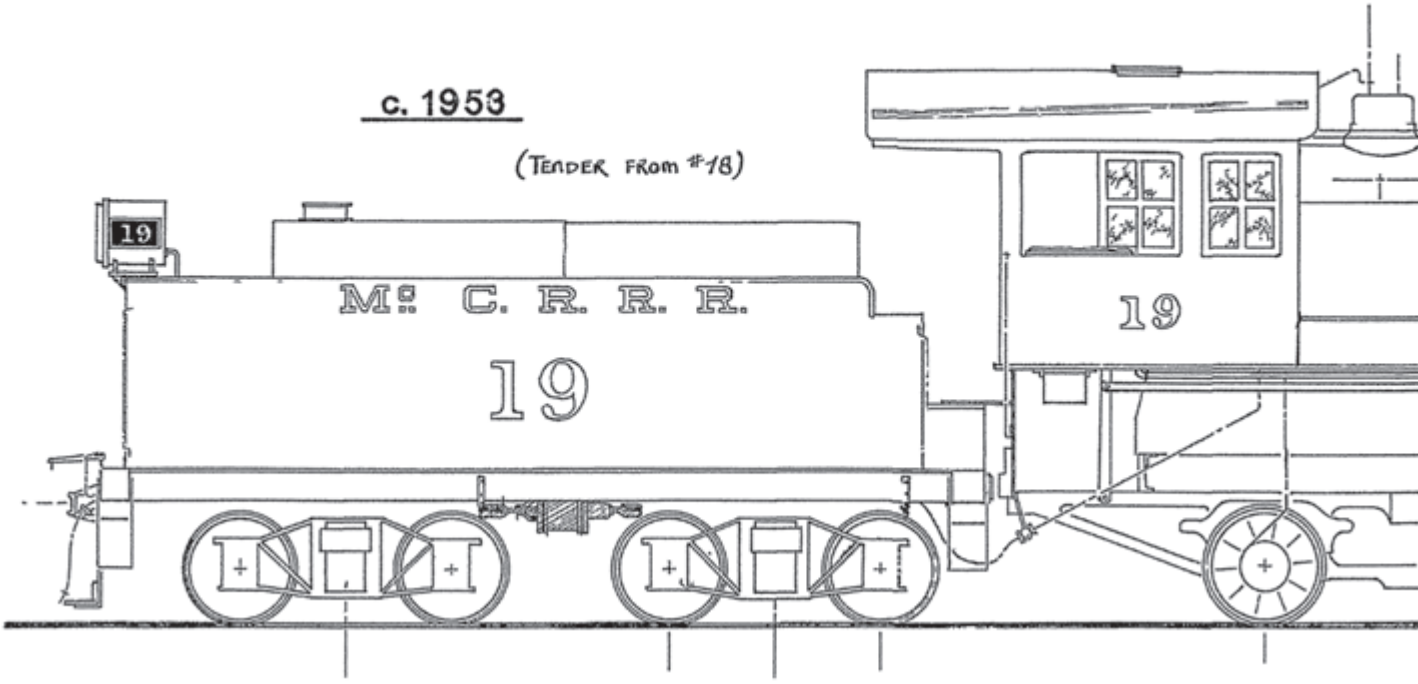
c. 1926

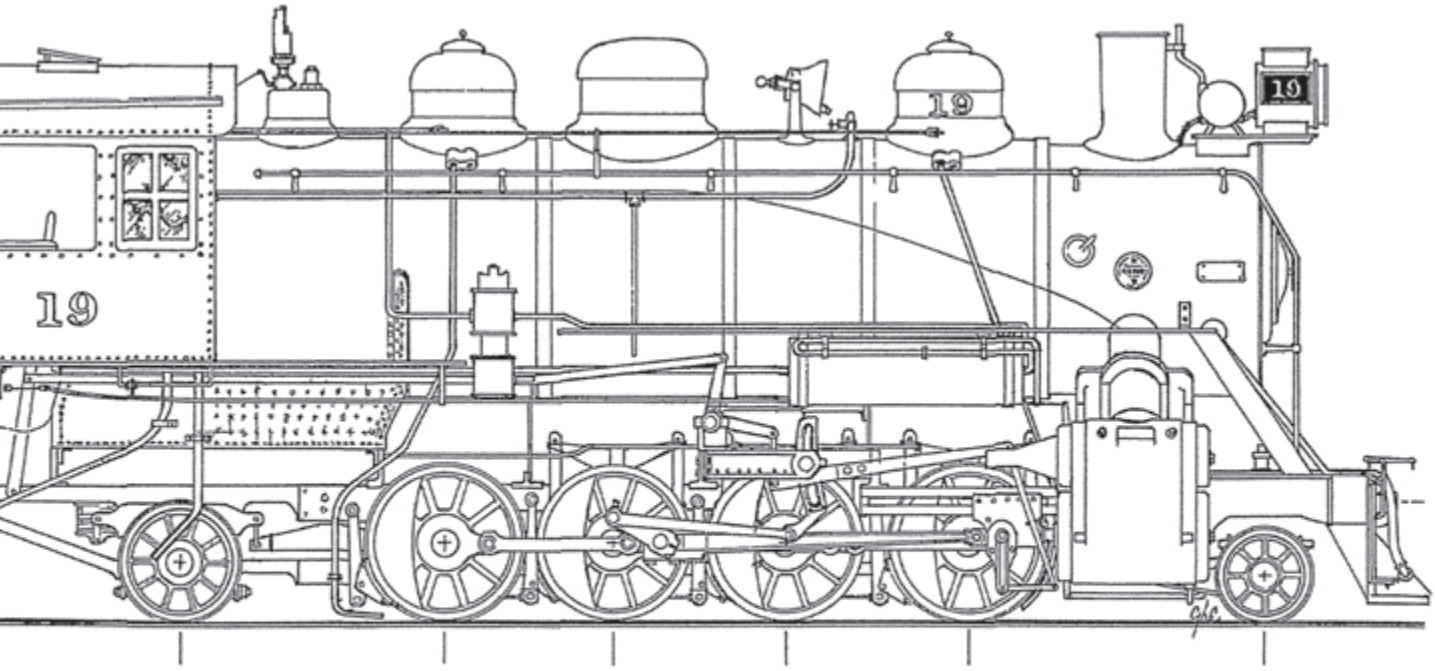


Baldwin Locomotive Works - 1915

c. 1953

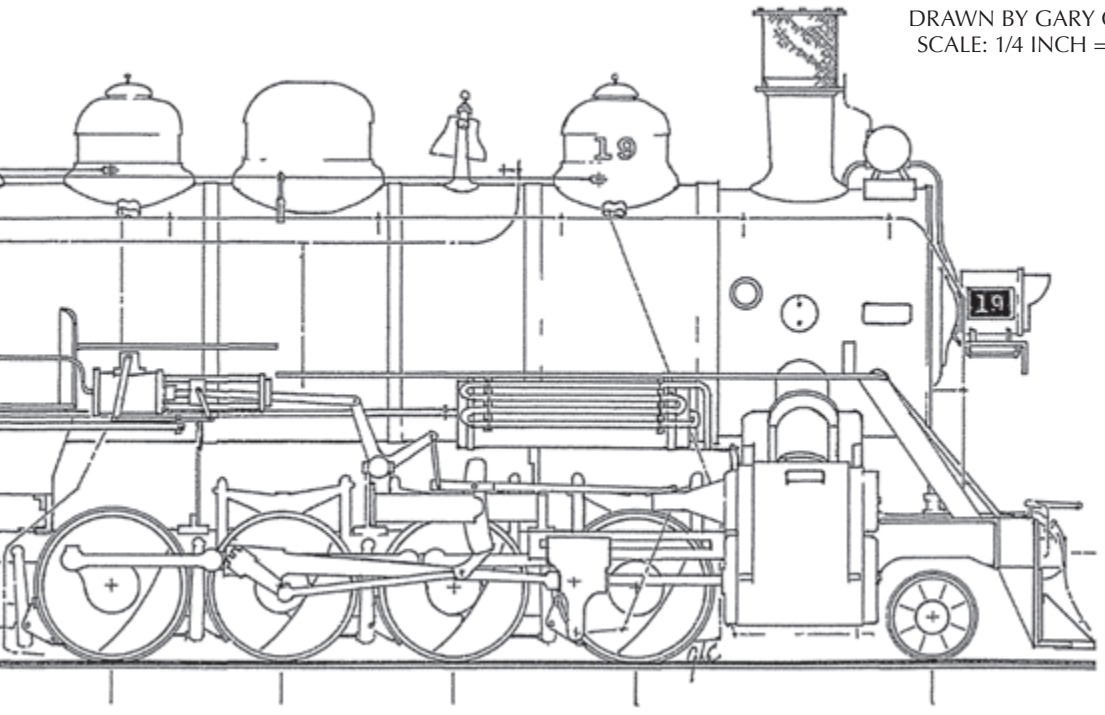
(TENDER FROM #18)





McCloud River Railroad engine 19

DRAWN BY GARY CAVIGLIA
SCALE: 1/4 INCH = 1 FOOT



THE On3 HANGMAN CREEK LUMBER COMPANY

BACK AGAIN

by Jess Dozier
Photos by the author

I described the On3 Hangman Creek Lumber Company layout in the May/June 2012 *GAZETTE*. The layout was built by a group called the Sunset Junction Modelers consisting of Stan Oxendahl, Jim Smith, Tom Jennings, and myself to be exhibited at the 2012 National Narrow Gauge Convention in Bellevue, Washington. When I heard that the 42nd National Narrow Gauge Convention was to be held near us in the Seattle/Tacoma area, we decided it was time to exhibit the layout once more. So, I reached out to Mike O'Connell and the Convention organizers and asked if I could bring the layout and share it with fellow modelers one more time.

Now comes the tricky part, the layout, though portable, is no joke to move and I am ten years older. It has 10 sections and overall is 28 x 9-feet 6-inches and weighs close to one ton. I knew that I would have to make it not only easier to move, but safer to move. The layout had been sold and stored for several years and had scenery and structure damage. After buying it back and getting over my initial shock, I decided that if I helped build it, I could fix it! Maybe even make it a bit better? After all, I am, hopefully, a better modeler then I was 10 years ago. After I conned my astonished neighbors

(text continued on page 63)

Title photo: This spectacular trestle runs across the center of the layout. Pardon the clutter, the photo was taken while the Hangman Creek Lumber Company was stored.

Above: The Hangman Creek Lumber Company in storage. Notice the large casters added to move the layout more easily.

Left: The finished interior of the machine shop is ready to be placed back into the machine shop exterior structure.

Above:
A closeup of the interior of the machine shop.

Left: Interior detail like this really adds to the realism of the Hangman Creek Lumber Company.

Above: Clutter in front of the engine house.

(text continued from page 60)

into helping me unload the layout into its snug rehabilitation single car garage, I set about making the layout moveable by one person instead of the 4 to 5 people it took to move it 10 years ago. I added telescoping legs with pneumatic casters that allows work to be done at a much lower height than its show display height, and because each section is 100 percent independent, all areas of the layout are easier to access and maintain, clean, and refresh. The layout also has a much more cushioned ride on soft rubber casters, and since the sections are all independent, assembling the layout should be much easier.

Time is the enemy of all layouts, scenery loses its luster, details break, maintenance issues sneak into the picture. Cleaning track on a layout with 1000 trees 52 to 66 inches off the floor is a recipe for disaster. My decision to have telescoping legs was not inexpensive, but well worth it. The damage is mostly superficial, and I have set to work section by section to refresh the scenery and to do some additional things to the layout that time did not permit in 2010-2012 when the layout was built. Adding some detail to some areas that were done back then, but as with any layout, it is fun to revisit areas and let your imagination go to work.

The engine house interior is a good example. The engine house has a removeable interior. One of the first things was to remove it, clean and dust everything, and then add more detail. Such as grease and oil stains along with safety signs make it a better scene. That work has carried over to the surrounding area with some reworking of the overall area and adding a spur track off the turntable to store equipment.

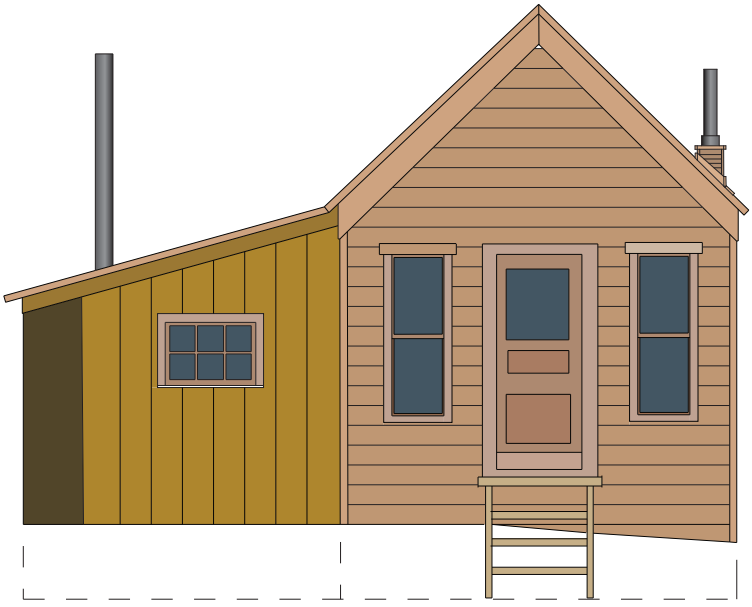
Besides the work on the layout, rolling stock is getting upgraded, making sure it all runs well. Decoders with capacitors are being added to the fleet of Shays I have acquired and are now lettered for the Hangman Creek Lumber Company. We had zero decaled Hangman Creek Lumber Company equipment back in 2012. Now both Stan Oxendahl and I have plenty to run on the layout.

Of the 5 members of the Sunset Junction crew, myself, Jim Smith, Stan Oxendahl and Brian Murphy will meet in Tacoma to show and run the layout at the convention. The layout has had, like us, a lot of history over the last 10 years. The opportunity to share the layout again is a great goal to stay motivated and on schedule. Now I must get back to working on the layout! Please come by and say hi at the convention.

THE McMILLAN (HARVEY) HOUSE
BODIE, CALIFORNIA

DRAWN BY NEIL A. PFAFMAN
HO SCALE

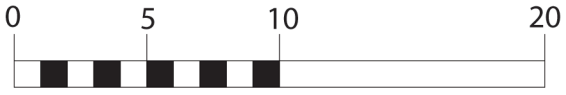
A.E. McMillan was secretary of the Bodie Miners Union in 1889. His son's name was Don who was a one-armed sheriff and manager of the Bodie baseball team around 1900. This house is also known as the Harvey House.

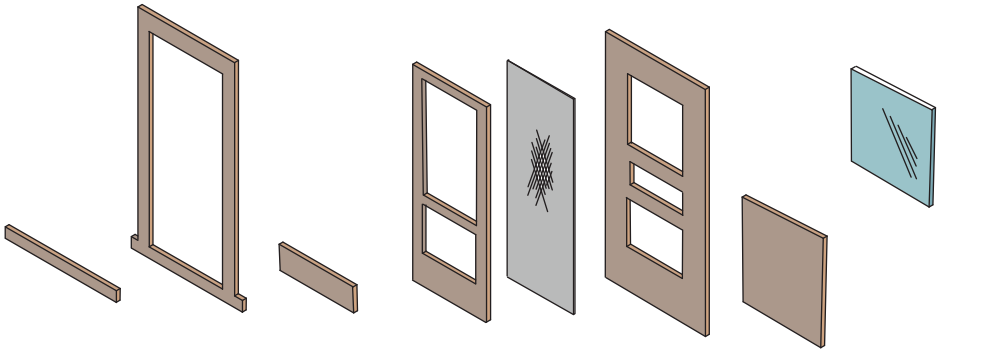


NORTH ELEVATION

THE McMILLAN (HARVEY) HOUSE
BODIE, CALIFORNIA

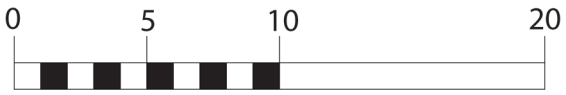
DRAWN BY NEIL A. PFAFMAN
HO SCALE



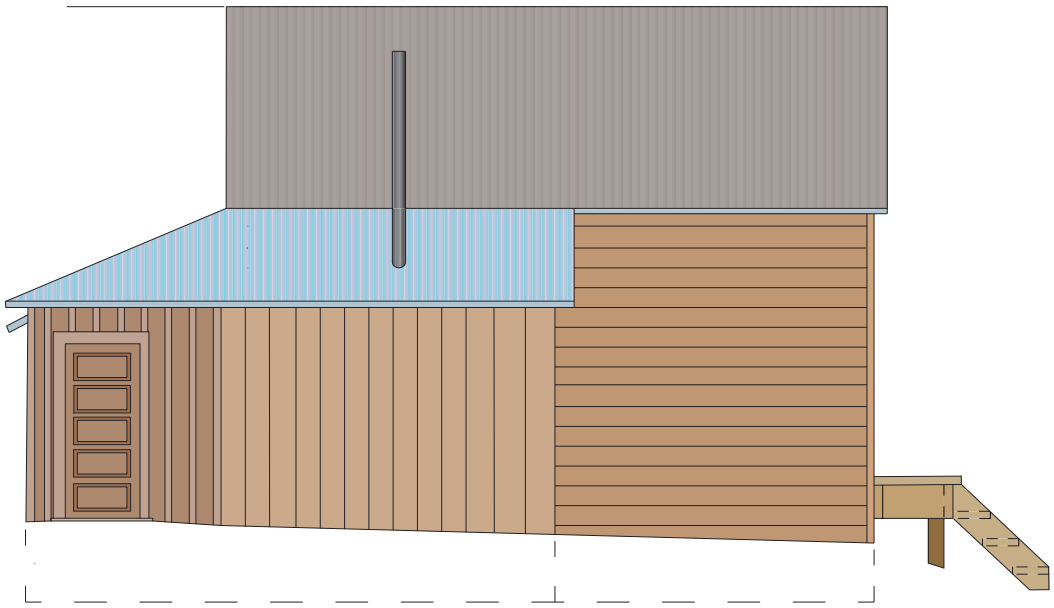


Threshold | Casting (Frame) | Kick plate | Rails (Screen Door) | Screen | Rails (Front Door) | Panel | Glass Panel

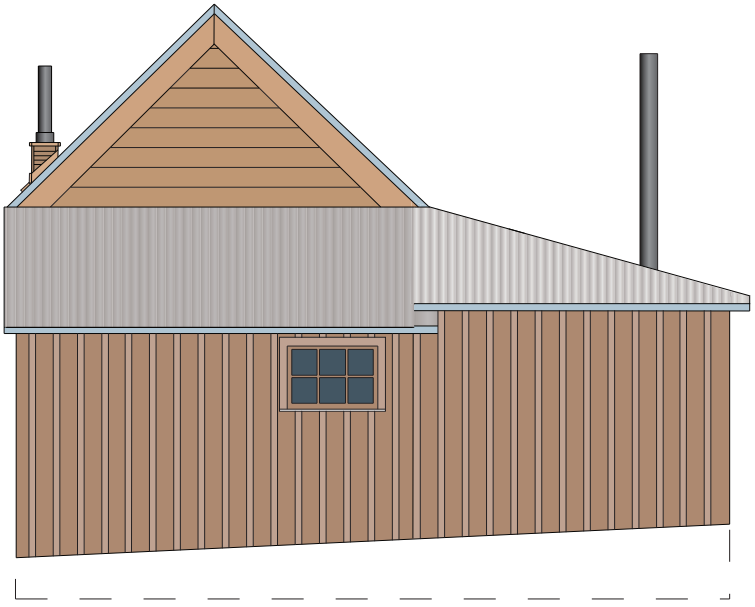
THE McMILLAN (HARVEY) HOUSE
BODIE, CALIFORNIA



DRAWN BY NEIL A. PFAFMAN
HO SCALE



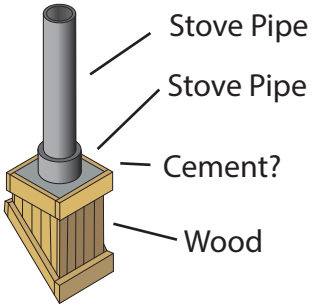
EAST ELEVATION



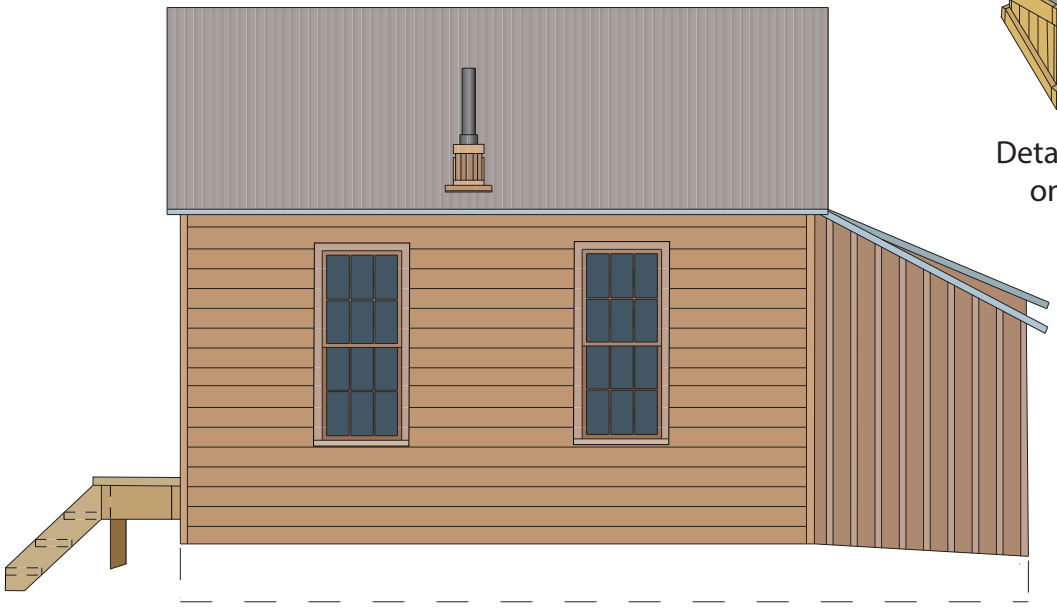
SOUTH ELEVATION

THE McMILLAN (HARVEY) HOUSE
BODIE, CALIFORNIA

DRAWN BY NEIL A. PFAFMAN
HO SCALE



Detail of the Chimney
on the West Side
Scale x 2



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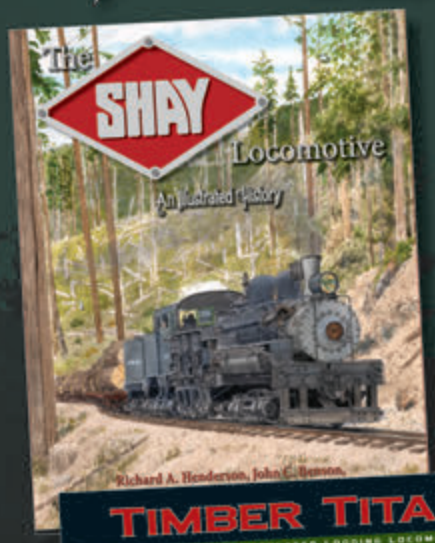

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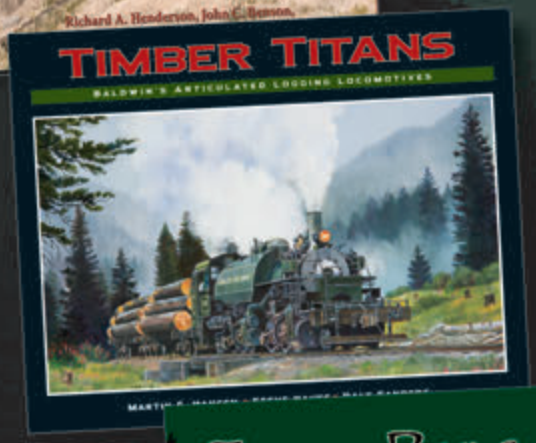

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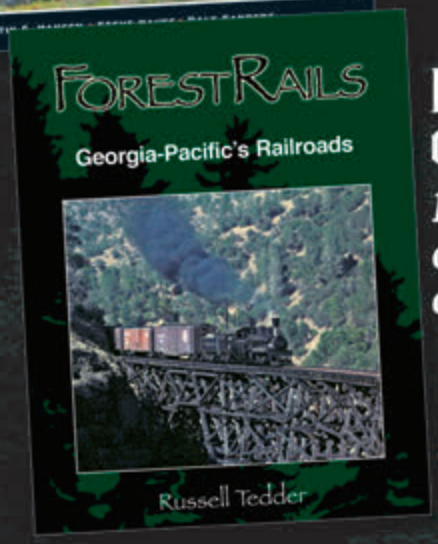

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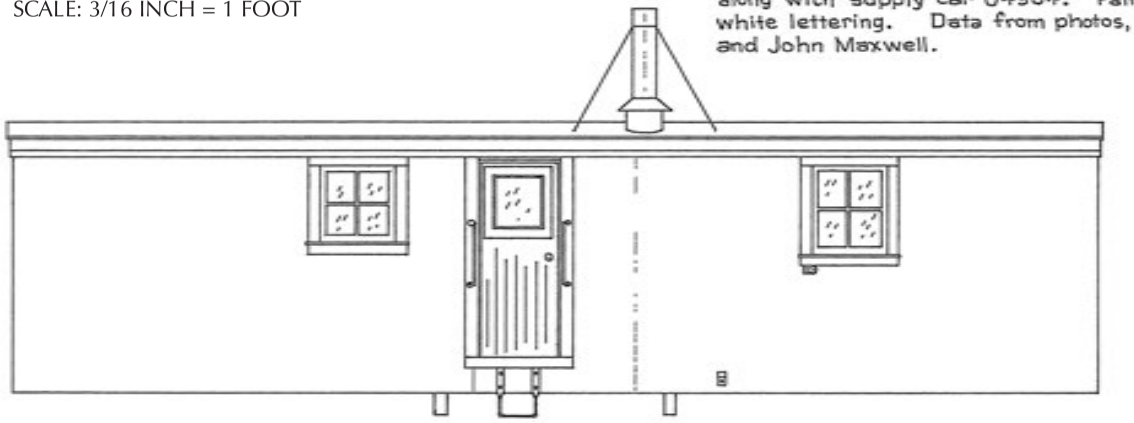
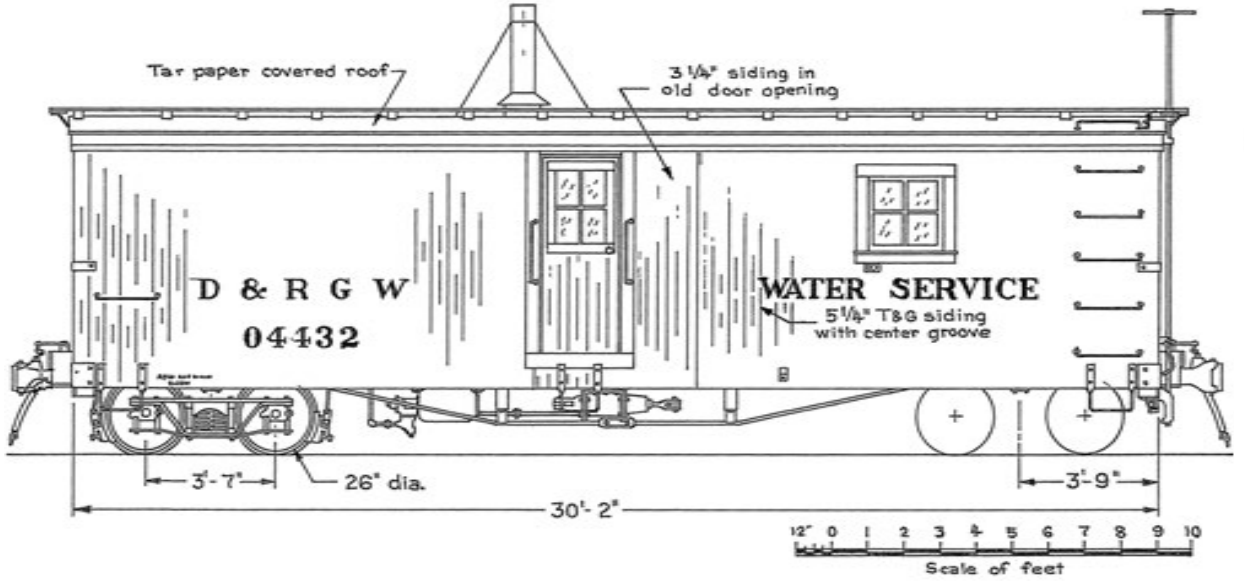
DENVER & RIO GRANDE WESTERN
WATER SERVICE OUTFIT CAR 04432

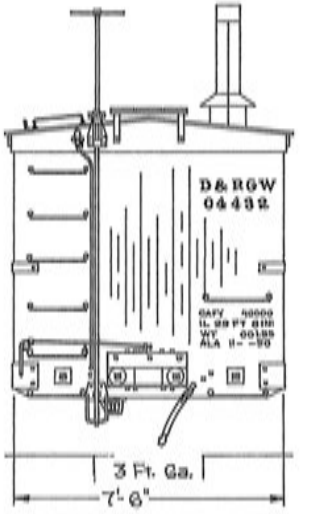
DRAWN BY HERMAN H. DARR
SCALE: 3/16 INCH = 1 FOOT

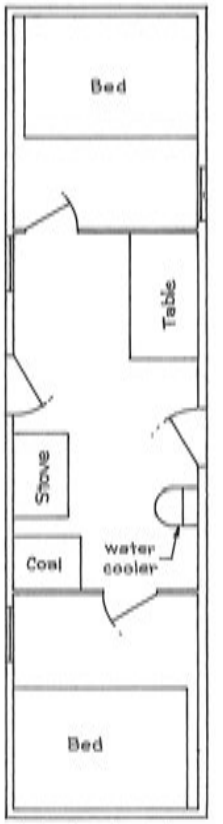
Car used by water service dept. as living quarters along with supply car 04904. Paint: box car red, white lettering. Data from photos, Jerry Hoffer and John Maxwell.



Details not shown same as other side

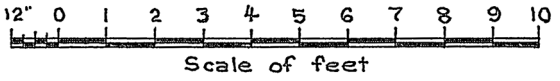






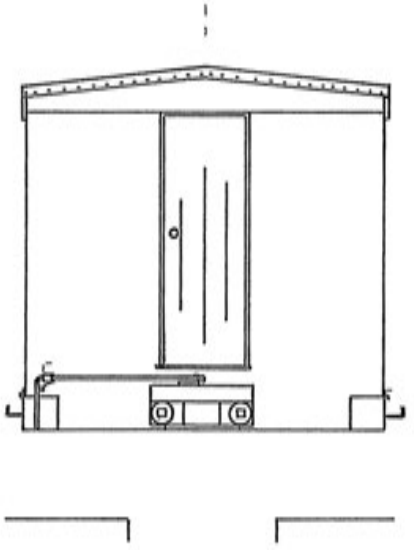
DENVER & RIO GRANDE WESTERN
KITCHEN & DINER CAR 04466

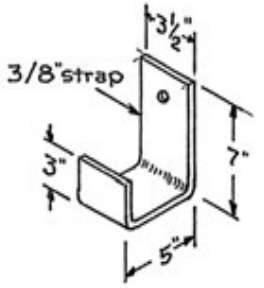
DRAWN BY HERMAN H. DARR
SCALE: 1/4 INCH = 1 FOOT



Paint: gray with black lettering, black underbody

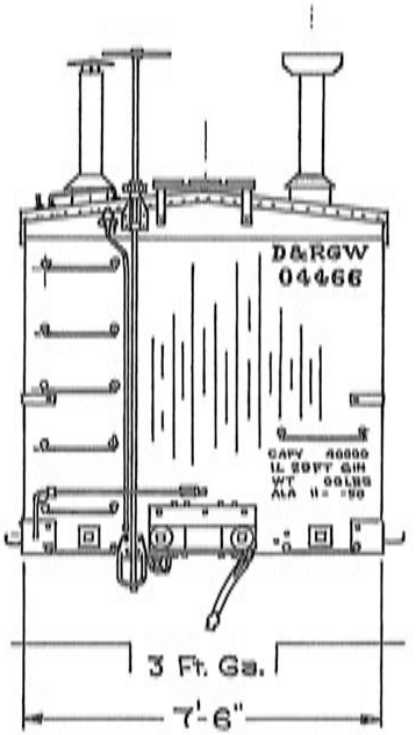
for full underframe and brake gear details, see dwg. DRG-100

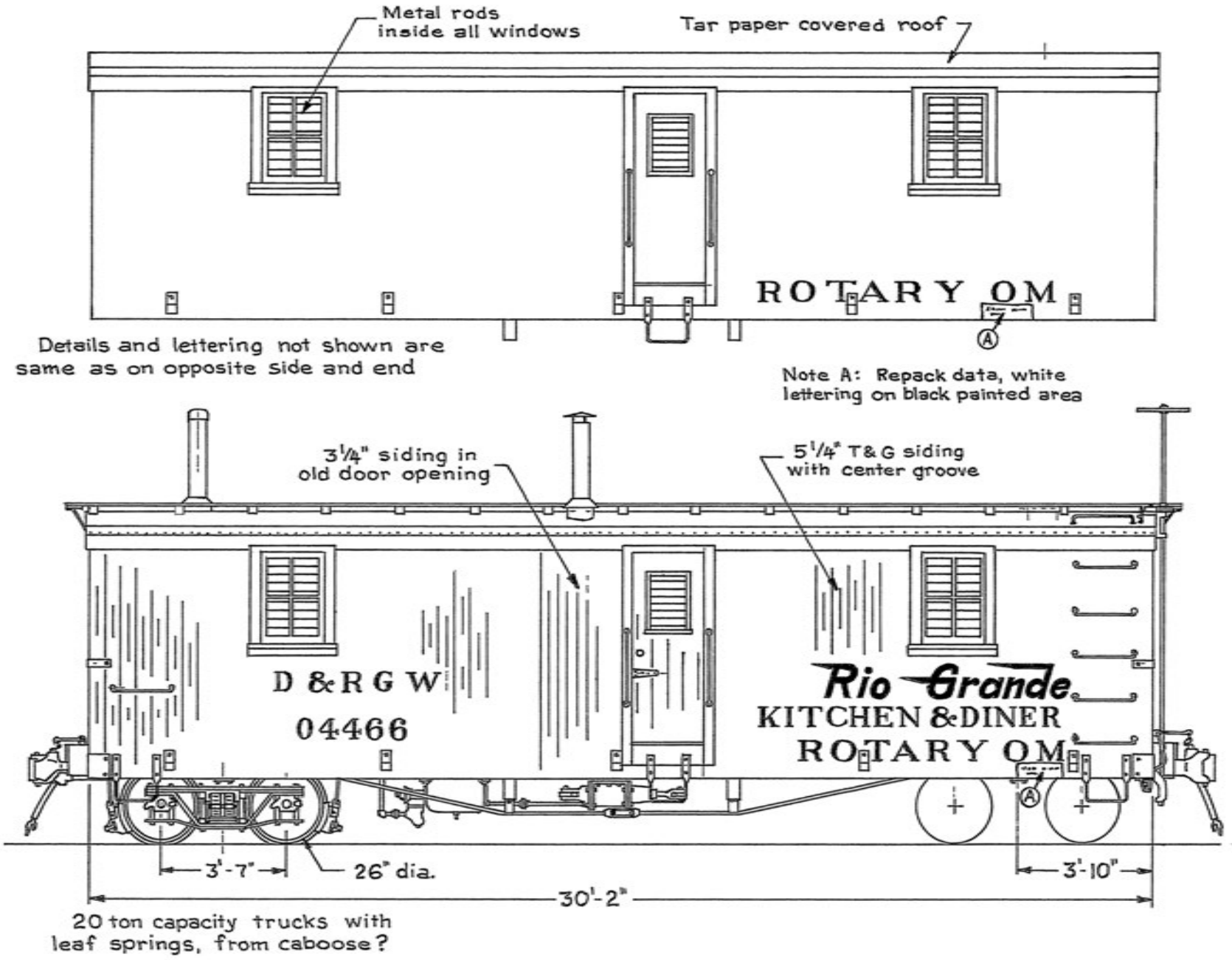




Detail of Hose hanger

NOT TO SCALE





D&RGW KITCHEN & DINER CAR 04466

DRAWN BY HERMAN H. DARR
SCALE: 1/4 INCH = 1 FOOT

LAYOUT REFINEMENTS

PAINTING WITHOUT PAINT!

by Dr. Gregg Condon, MMR
Photos by the author

OK, the title got your attention, but I bet you can't imagine what you're getting into here! I'm the clothshell scenery guy, remember? (see book reviews page 94). I build scenery without plaster or anything else that needs to be mixed up or cleaned up or that's soupy, goopy, drippy, or messy. So, it stands to reason that I might also do painting without paint.

If I don't use paint for painting, what do I do? Well, I confess that I do one layer of paint. I start by spraying the entire model with a coat of gray. Any gray will do, but the lighter the better and it must be flat. I use Model Master Flat Gull Gray or Camouflage Gray. I suppose gray primer from a hardware store would work too. And that's it for paint—one coat of gray spray paint and we're ready to paint without paint.

On top of the sprayed gray base coat, I add all my colors with weathering powders. I use Doc O'Brien's assortment, and some Bragdon colors, and any number of Pan Pastels. Good old chalk dust isn't a good choice because most of it disappears when hit with Dullcoat.

Along with the powders, I use my standard weathering solution applied with a brush. Lately I've been using Micro-Mark's Age it Easy Gray. Recently, too, I have bought some of the Vetero aging solutions. Several manufacturers offer weathering solutions and I presume they all yield basically the same results. I have also made essentially the same thing by swishing a few brushfuls of flat black and a brushful of gray into rubbing alcohol. I keep adding more alcohol or more paint until I like the looks of it on a test scrap of wood. It doesn't matter what kind of alcohol or what percent.

(text continued on page 75)

Every model in the following photos has only one color of paint—light gray that was sprayed from a spray can as the first step. The brown window frames and trim on the two RGS depots were colored with Sharpie marking pens. All other colors on all the models are weathering powders applied dry with a stiff brush along with applications of dilute-black weathering solution and a final spray of Dullcote. Mask the window glass or add it last. All the models were built of Evergreen Styrene except the Lizard Head square-log depot which is real wood (no need to start by spraying gray on wood). My paint without paint method works equally well on plastic or wood. Give it a try; it's good entertainment!


RICO CITY HALL

(text continued from page 72)

THE PROCESS

The good news about trying to remember the sequence of steps in my process is that there aren't any steps in the process. It's a matter of feeling your way as you go. I can tell you the alternative steps and what you get with each.

For a freshly-painted new appearance, brush on the chosen color of powder right on top of the gray sprayed base surface and work it in, then finally seal it with a spray of Dullcoat or other flat spray finish. This is a possibility, but I never do it. I always do at least some weathering.

For the least amount of weathering, apply the weathering solution to the gray painted surface. Let it dry. Then apply the loose powder, working it in with a small stiff brush. Different colors of powder can be blended on the surface to yield various effects. For example, you might work in some brown powder along the base of walls or around doorknobs, or you might add a trifle of black around a chimney.

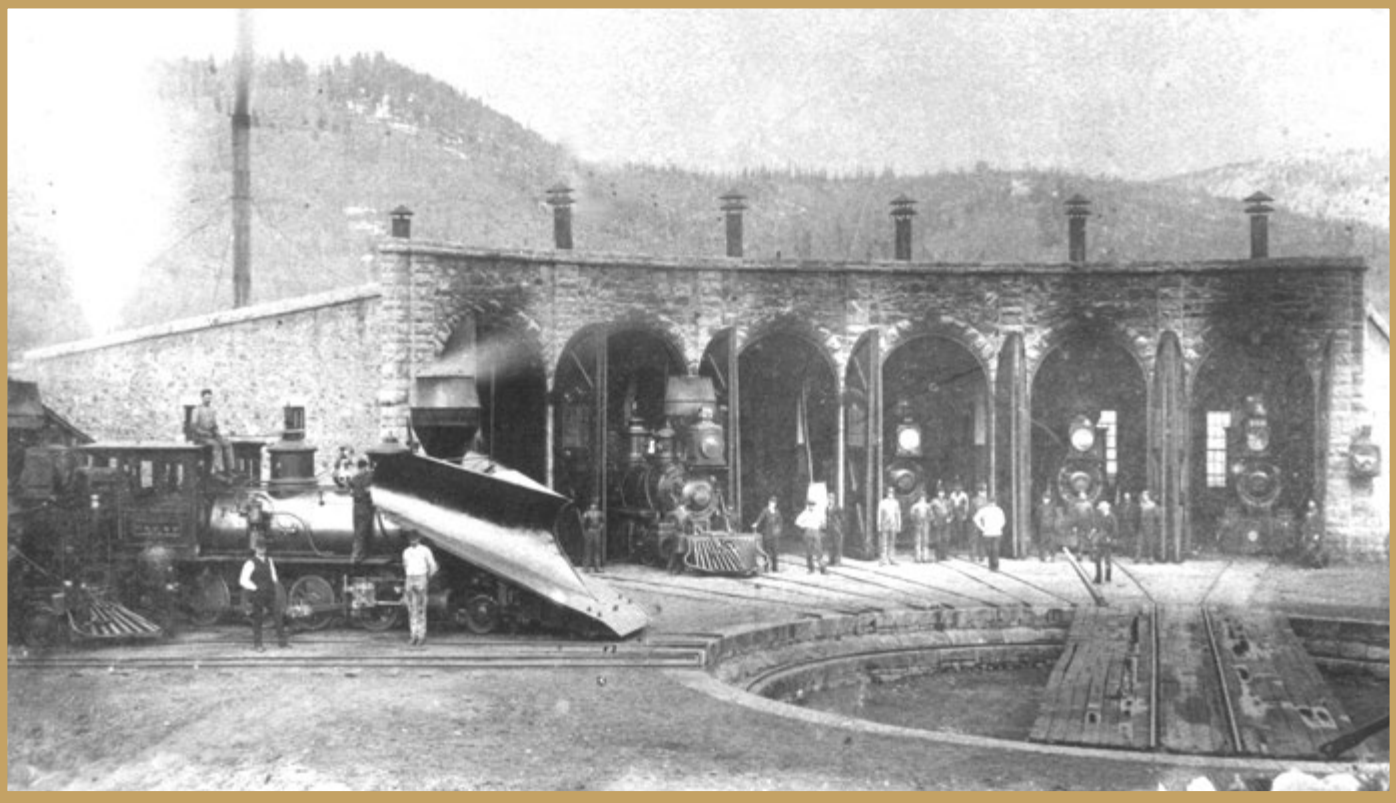
For a bit more weathered appearance, apply the dry powders while the weathering solution is still slightly damp upon the model surface.

For the most weathered appearance, apply the colored dry powders on top of the spray-painted gray base surface and then apply the weathering solution on top of that. Too much weathering? Let it dry (or maybe not) and add some more colored powders. You can't go wrong; just keep playing with it.

Do I always start with gray spray paint? Well no, sometimes I spray the model with the desired color of trim. If the colored powders get on the trim, use a damp Q-Tip for clean-up. Eventually you'll discover that a tiny damp brush can be ever-so-carefully touched to the dry powder in its container and in effect becomes a bit of paint mixed right in the brush.

In summary, what this article says is: spray the model with light gray paint, apply dry weathering powders and dilute-black liquid weathering solution in any combinations you can imagine.

THE COMO ROUNDHOUSE on my On3 COLORADO CENTRAL & SOUTHERN



by Dan Windolph
Model photos by the author

A roundhouse is the most prominent structure in a railroad yard and the Como roundhouse is no exception. The coal dock and water tank are important, but the roundhouse is certainly the focal point.

A series of moves caused my original CC&S to be dismantled, with locomotives, rolling stock and some structures boxed up and put in storage for a few years. During that time, I still bought kits which were also put in storage. One of the kits was the Como roundhouse, produced by Colorado Scale Models. The kit was nicely packed in the kit box and each plaster casting was individually wrapped, so I only looked at the instructions before storing it with my other boxes. More years passed than I anticipated before we built our Colorado retirement home, and I was able to start constructing the current version of the CC&S.

Many layouts start with the yard area and build out from that, but I did the opposite by building the Como yard last. It was the last large open area, and I used it for building benchwork for the rest of the large layout. The space was just too handy for building bench work, and I hated to give it up.

Once the bench work for the yard was finished, the roundhouse was the first structure to be located because of its size and importance.

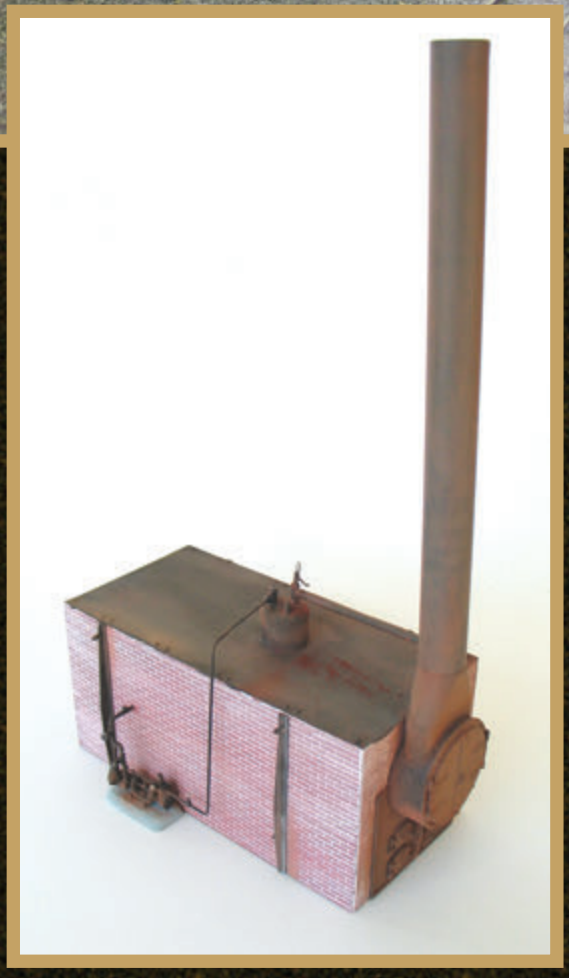
When I opened the kit, the first plaster sections I unwrapped were the arched stall door castings in the front wall, and I was impressed with the carved detail. However, when I started unwrapping the side and rear wall sections I was unhappy to discover they weren't carved stone, but just various sizes of rocks. It was obvious the master patterns were essentially a layer of gravel instead of being carved. I understood why this was done. Carving rockwork in all those walls would have been very labor intensive, but it was very disappointing. Many of the stones were oversized and protruded much too far from the walls.

When I mentally pictured enlarging those walls to life size, I realized I just couldn't live with them and resolved to find a way to fix them. The walls of the actual roundhouse are shaped, or cut stone, and are essentially flat.

I considered sanding them, but later found the set of rotary rasps shown in my

(text continued on page 78)

Above: **Left side showing the boiler house addition.**



Right: **This boiler was assembled from a CHB Models kit and is in the boiler house addition.**

Title photo opposite top: **The Como Roundhouse in the late 1880s.** ***George Mellen photo, courtesy of Denver, South Park and Pacific Historical Society.***

Above: **The right side wall clearly shows the results of grinding down the original oversized stones with rotary rasps.**

(text continued from page 76)

photo and used them in my electric drill to grind down the protruding rocks. The wall sections are cast Hydrocal, which is extremely hard, so I spent many hours working on the project. I didn't want to grind off all the rock detail, so the walls aren't quite correct, but are much closer to the look of the prototype. I assembled the walls using Titebond glue and stained them with carefully hoarded Floquil Flo-Stain colors.

The kit didn't include roof material and the instructions suggested using foam-core illustration board, but I wound up using scribed siding, with the scribed side facing inward. I assembled the roof in two sections for ease of access to the interior. I've never seen the roof of the actual roundhouse, so I patterned mine from a photo of a different roof I liked, and thought would add interest to the structure.

(text continued on page 81)

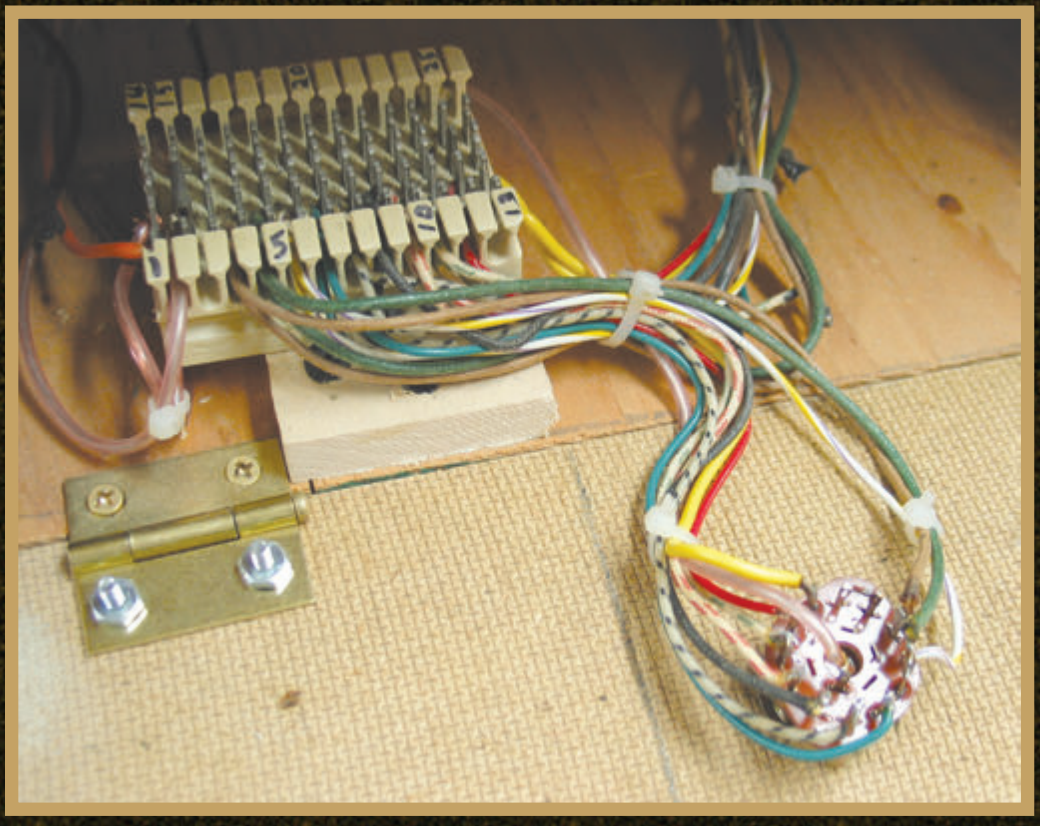
Right: **This rotary rasp set was used in an electric drill to grind down the protruding stones in the wall castings.**

Left: Rear view, with roof and smokejacks. The tarpaper treatment of the roof isn't correct, but I thought it added interest. The wooden smokejacks are later versions.

Right: Roof support beams are the only interior details. Inspection pits are implied in each stall, but don't show very well in this photo.

Below: As described in the text, strong magnets were glued in the corners of the roof beams. Corresponding magnets were glued to the underside of the roof to prevent warping.

Above: **Front view of the author's roundhouse and turntable.**



Right: **A hinged panel allows access to wiring. The switch is a single-pole, 12-position rotary switch, wired through an old telephone company terminal block.**

Above: **This simple diagram, and the selector switch make power routing to the individual stalls easy.**

(text continued from page 78)

Unfortunately, the scribed siding roof tended to warp noticeably in certain types of weather, so I had to find a way to keep this from happening. I found some inexpensive plastic refrigerator magnets with a strong magnet in the base. I pried the magnets out of the base and glued them on some of the roof support beams and on the underside of the roof. This eliminated most of the problem and made roof removal easy.

The 65-foot turntable is an old Diamond Scale HO 130-foot unit I converted to On3 by widening the bridge. Track power is fed to the bridge from a split ring rail and works very well. The bridge is turned by hand because it's so close to the aisle, and I avoided dealing with motorizing and indexing the turntable.

This was a time-consuming, long-term project, complicated by grinding the wall sections, but the completed roundhouse is the centerpiece of my Como yard.

For more information on the beautifully restored roundhouse and other restoration projects in Como, visit dspphs.org.

Below: **This wrecked Mason Bogie is being scrapped on the rip track next to the roundhouse. The early style locomotive headlights were mounted on the walls to provide light during night-time operations, but were later removed. The mounting holes for these headlights are still visible on the existing roundhouse.**

OLD PLACERVILLE PETROLEUM DISTRIBUTORS

PART 1: CONOCO DISTRIBUTOR

by Craig Symington, MMR
Photos by the author

Title photo: **The completed distributor building along with some Conoco 55-gallon barrels. The sign was made on my computer and the barrels are Grandt Line #5041. Barrels in the era I model, approximately 1941, were color coded by the company. I couldn't find any information on Conoco barrels but did find photos of old barrels matching the green that they used, so mine are painted based on an educated guess.**

The recent release by San Juan Models of their spectacular HOn3 Conoco tank cars was the inspiration for this project. I had been waiting years for these cars to become available in kit or ready-to-run form. With their delivery and integration into the operating scheme on my HOn3 Rio Grande Southern layout, it became apparent that I hadn't built a single Conoco distributor for my layout. All I had was empty spurs with no structures. With that, I decided it was time to build some structures and I decided to start at Old Placerville.

Usually, it isn't too hard to find prototype photos of facilities along the Rio Grande Southern Railroad, but when it comes to the petroleum industries along the spur at Old Placerville, I found none for when the RGS was in service. The best I could find were the later photos by Dell McCoy that are published in the *RGS Story Vol. 1* (Sundance Publications). The next best source of information were plans drawn by Mike Blazek that are available from him directly (https://blazeksplan.com/) and also found in the *RGS Story Vol.1*. These sources of information helped, but left me with a lot of questions about how the structures were oriented and there was no clear delinea-

tion of what structures were for the Conoco distributor and those for the Texaco distributor. In fact, the information makes it appear they were combined into a single facility. Knowing that some of these structures still exist, I looked to Google Earth to try to work out dimensions and locations. Unfortunately, the tree canopies and new houses in the area made it hard to determine which buildings were the remains of the petroleum distributors.

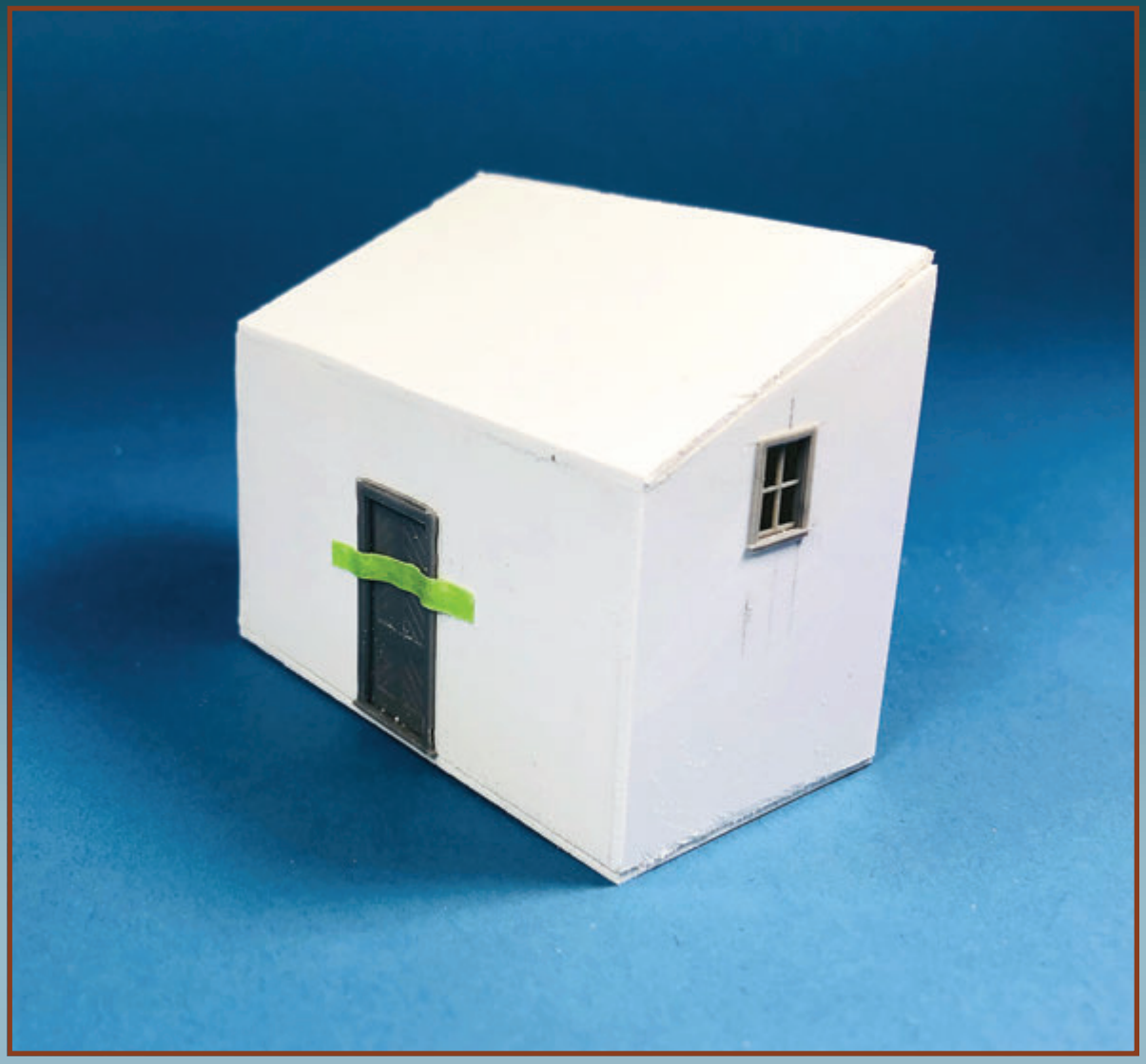
Being confused by the information I had, I reached out to my friend Tom Casper. He has travelled extensively through Colorado and recently shared some photos of the remaining structures. Tom provided me with some street view photos of the buildings that helped me match them up with the Google Earth satellite images. I had finally figured out how the buildings all related to each other.

The last question I had was whether the Continental Oil Company (Conoco) and Texaco Oil Company (Texaco) shared a distribution center at Old Placerville. It seemed odd that two competitors would combine forces. The way Mike Blazek's plans appear, there is only one customer facing distributor building with loading docks and a large warehouse behind it. After studying the Dell McCoy pictures you can see what looks like a pump house and footings for two more tanks that are beside what Blazek refers to as a warehouse. I don't know for sure, but I believe this building is probably a pumphouse and the tanks are actually for the Conoco distributor. The other building and tanks are the Texaco distributor. To me, this makes a lot more sense than a combined distributor.

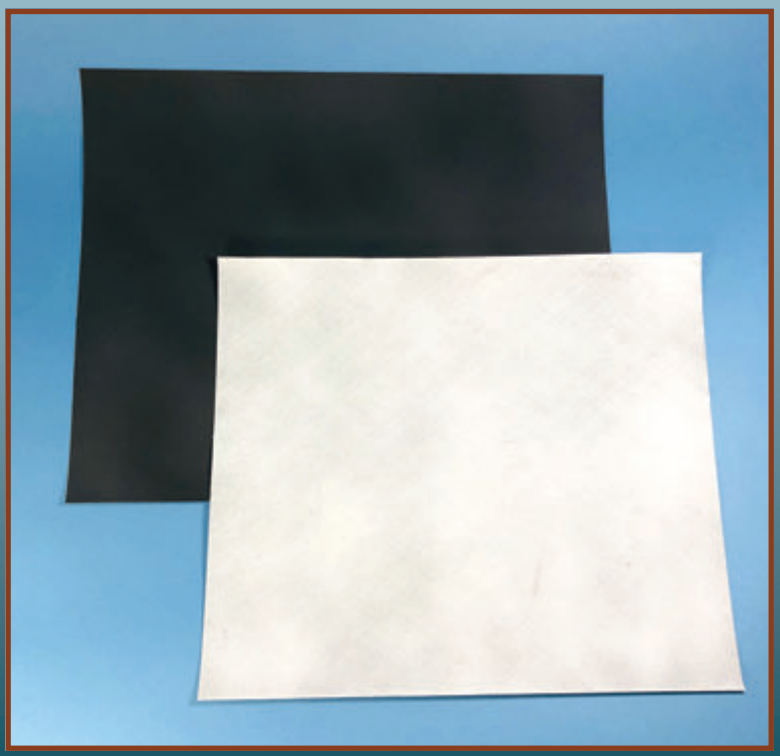
With the research complete, I set about scratchbuilding both the Conoco distributor as well as the Texaco distributor. It was a big project and will take several issues of the *GAZETTE* to tell the story. I'll start with the Conoco buildings, then move on to the Texaco buildings, and will finish with the tanks for both distributors and finishing the scene on my layout. I'd like to thank Tom Casper for helping me research this project.

I scratchbuilt the Conoco buildings using styrene, 600 grit sandpaper, some plastic detail parts and Building and Structure Company corrugated panels. Follow along with me as I walk you step by step through their construction.

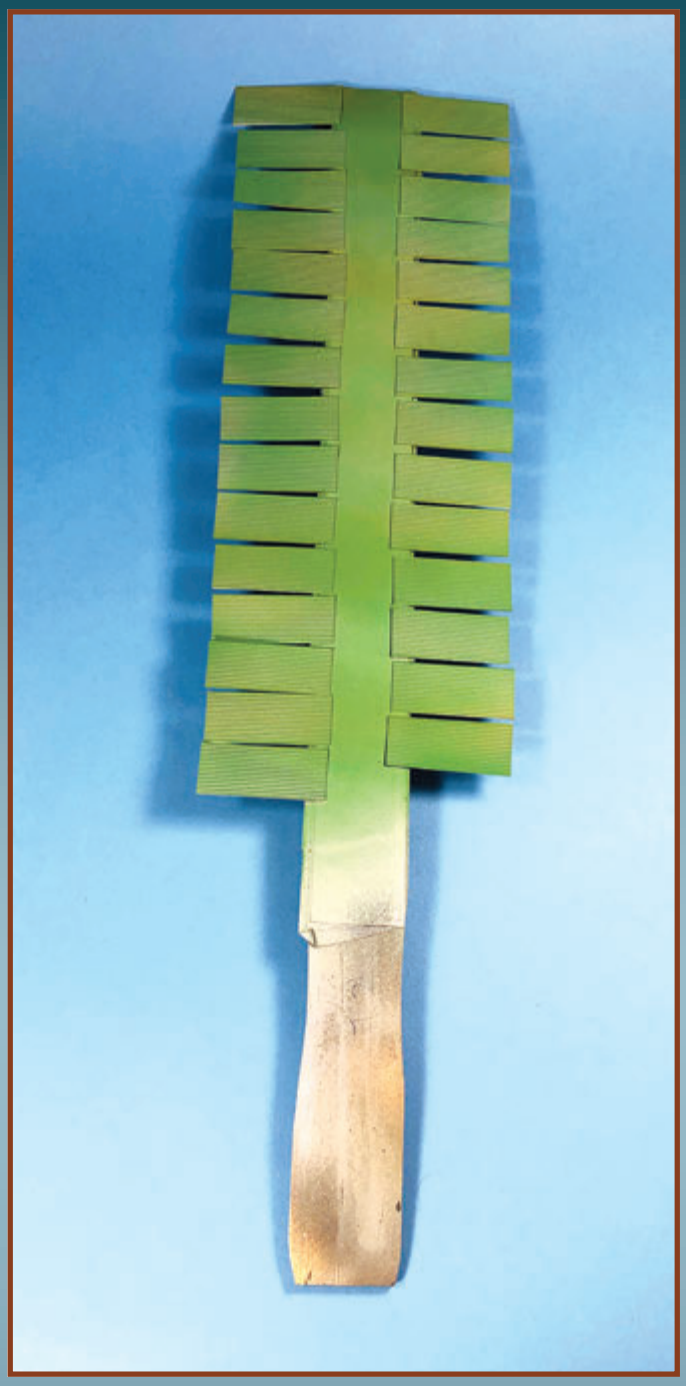
Below: **Since this Conoco warehouse didn't contain any windows, I only had to make a basic box. Using Mike Blazek's drawings as a guide, I marked out the doors and boarded up openings on .040-inch styrene and cut these openings out before assembly. The man door is a Grandt Line #5058 Station Door with the transom removed. I made the boarded-up openings by framing square pieces of styrene with 2x8 styrene strips. I set the door and boarded-up openings aside to be installed later. To turn the flat walls into a 3-dimensional structure I glued the pieces together and reinforced the corners with .100- x .100-inch-square styrene.**



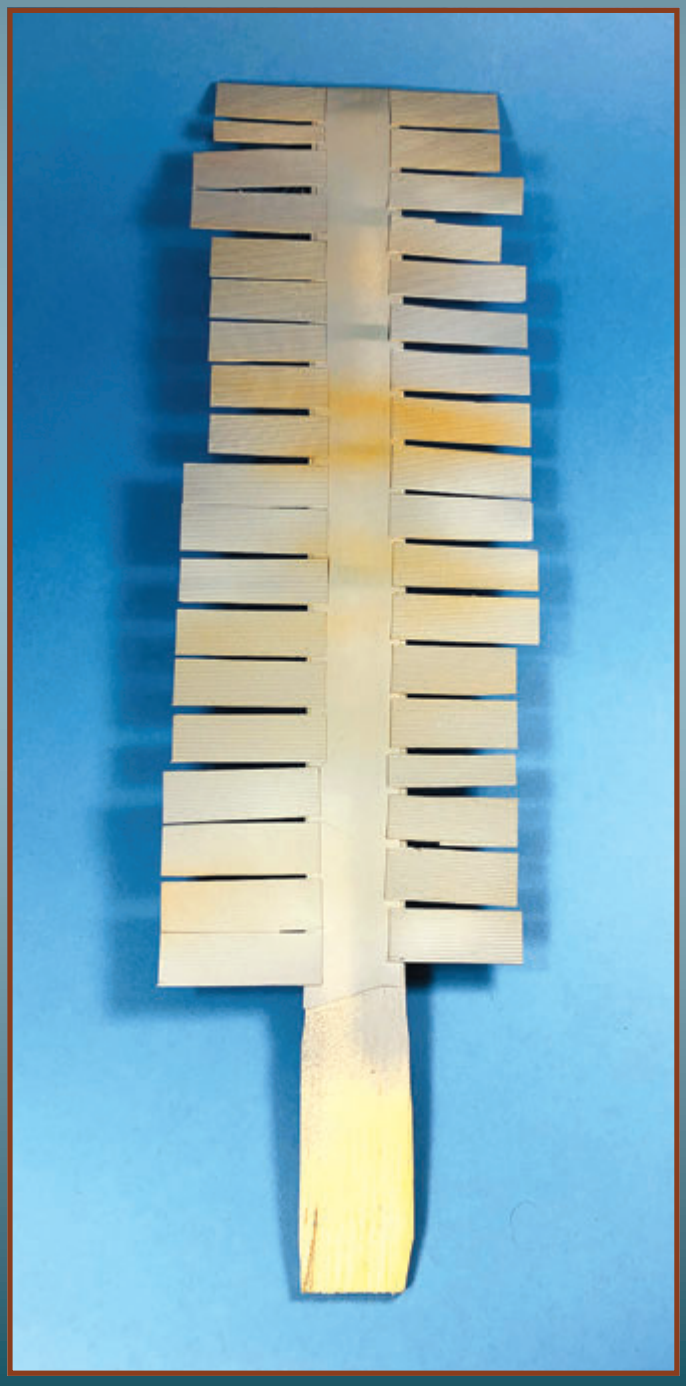
Above: I didn't have any plans for the pumphouse, so I used the other structures and some construction knowledge to come up with my own dimensions. I decided that a building 10 feet by 18 feet with a height of 10 and 14 feet scaled right so I created a styrene core for this building too. I can only see the backside and end wall of the building in the Dell McCoy photo. Grandt Line #5059 Outfit Car Windows matched the photo, so I added them to both ends. I assumed there would be a man door on the trackside, so I used a Grandt Line #5058 Station Door.



Right: Asphalt roofing is really easy to make using 600 grit sandpaper. The sandpaper I started with was a dark gray, almost black color. Using my airbrush, I misted random patterns of grimy black and flat black onto the sandpaper. This created a subtle, mottled color pattern. This photo doesn't show it well, but it's there. The warehouse building appears to be covered in sheets of an off-white asphalt material too. I took one of the sheets and randomly misted it with gray primer and white paint. The dark sandpaper in this photo became the roofing material for the Texaco buildings described in the next issue of the *GAZETTE*. The white was used on the outside of the Conoco warehouse.



Left: The McCoy photos are black and white and show a badly deteriorated warehouse building. I'd imagine that any paint that was on the roof was long gone. Doing some research on the Internet showed that early Conoco distributors sometimes had a green roof. I decided that a green roof was a reasonable assumption for the time frame I model and would also look good. I cut Buildings and Structure Company corrugated aluminum into four-foot-wide pieces and stuck the pieces to a paint stir stick using double stick tape. These pieces were sprayed with an automotive self-etching gray primer. I then lightly sprayed them with Humbrol #78 Green. This was followed with a dusting of rust colored paint. When I'm airbrushing structure parts I don't try for a solid coat because that looks too fake in model form. Dusting on coats and getting a subtle mottled appearance looks slightly weathered and more realistic. You can see the airbrush strokes in the photo, but when the panels are then randomly applied, I find that I get a very pleasing weathered look that brings out the details in the panels.



Right: I sprayed all the wall material for the pumphouse and upcoming Texaco building the same as I did with the roofing material. After the gray self-etching primer dried, I dusted it with Floquil Gray Primer and rust colored paint.

Right: When I'm building a structure, I like to prepare all the components and assemble them like they are a kit. The core of the building has had all the roof trim and soffits painted in the green paint. The boarded-up openings have been painted white. Once again, I don't put the paint on solid, but instead I dusted it on randomly to give the illusion of some weathering. The man door has been painted green. I cut the white sandpaper into 3½-foot wide strips. These strips were then cut into 7-foot-long pieces. I don't know for sure what the covering on the building is in the photos, but to me it looks like pieces of rolled roofing applied so it appears as a series of panels. All the bits and pieces in this photo were used to finish the warehouse. It's amazing how this ugly mess can look fantastic when put together.

Left: All of the pieces needed to create a pumphouse "kit" were assembled together. The door and windows were painted green. The corrugated panels were already painted and prepped.

Left: I discovered that the double stick tape that I use to attach small parts to a paint stick for airbrushing works great for applying siding. I covered the walls of the structure with this tape and incrementally removed the wax paper to reveal the adhesive as I clad each wall. The siding panels were applied in a running bond pattern. I used a sharp knife to cut the ends flush with the corners.

Right: All of the siding has been applied and the door installed. The roof is prepped for the corrugated metal by applying a covering of double stick tape.

Right: I used Pan Pastels to further weather the corrugated metal on the pumphouse to complete it. This view shows the trackside of the structure. The other side will get partly buried into the hillside on my layout.

Below: The backside of the warehouse lacks details. There were none seen in the photos or mentioned on Blazek's plans. I'd guess that there were probably at least some windows, but that information is lost in time. These walls wouldn't be seen on my layout, so I left them plain. To finish the structure, I created the sign on the roof following a photo of the Conoco distributor in Telluride. The Telluride building had a sign along the roof ridge advertising the business with small Conoco logos on each end. I created this sign on my computer using Microsoft Word and a Conoco logo that I downloaded off the internet. The sign was printed on photo paper. A layer of .010-inch styrene was sandwiched between two signs and glued to the roof peak, finishing this structure.

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GardenTrainsAnnual

by Charlie Getz **Photos courtesy Rand family**

THE FAMILY RANDS

Over the past few years, I have devoted an occasional column to the pioneer and prominent manufacturers in narrow gauge. After all, we enjoy a rich heritage of narrow gauge products developed over the years and the folks behind those products deserve recognition. In this column and at least one more, I hope to continue that practice. This column celebrates a truly generational family in the industry who has made, and continues to make significant contributions to our enjoyment of the hobby.

Our story begins with the late Bob Rands, a fixture at past National Narrow Gauge Conventions (NNGC) and founder of Micro Engineering (ME), the leading supplier of track and bridges/viaducts for both standard and narrow gauge lines. Bob was well known at NNGC, and train shows as well as for supporting the National Model Railroad Association with appearances at the National Train Show, held in conjunction with the NMRA Convention each year.

I never knew much about Bob except that he was indefatigably friendly and always upbeat. Late in life, Bob published an autobiography which he started at age 94. I am privileged to have a copy of this limited self-published work and learn more about the Rands family. Bob's great grandfather went to California during the Gold Rush, panning for gold in the Sierra foothills south of Sacramento. His grandfather homesteaded near Grand Junction, Colorado, where his son, Bob's father, Robert D. Rands Sr., helped on the farm. Fortunately, an aunt in Nebraska offered to help educate Bob's father who eventually attended the University of Nebraska and obtained a PhD. in plant pathology from the University of Wisconsin.

Bob's mother, Minnie, was an early feminist and suffragette. After marriage and working for a few years, the couple and their new daughter were sent to Java where Bob's father helped with rubber tree disease prevention. This is where Bob was born. After four years in Java, the family returned to the U.S. via a grand tour of the world including India, Egypt and Europe. In India, they rode the Darjeeling Railroad, the twisty narrow gauge that still exists. They ended up near Washington DC where Robert Sr. worked for the Department of Agriculture. Bob attended the University of Maryland where he met and married Betty, later receiving a Doctor of Chemistry degree from the University of Illinois. Over time, Bob's family grew to six kids, and they relocated to Missouri. Bob worked in the chemical industry until he retired in 1978.

Bob got into model railroading after World War II and over time, discovered narrow gauge during trips to Colorado. A stickler for scale, it bothered him that in the early 1960s, the only rail sizes available were Codes 100, 70 or 40. None of those were correct for HOn3 D&RGW narrow gauge rail. So, in 1964, Bob created Railcraft to make and sell Code 55 rail for himself and any other narrow gaugers out there who might be interested. He met Ken Hathaway, who made flextrack for Kemtron and wanted to create tooling for Railcraft. Over time, Ken created some 13 tools sold by Railcraft, although maintaining his location in San Diego, California. Bob Rands also embraced the idea of creating flextrack of various scales and rail sizes, starting in the late 1970s coinciding with his work retirement. Two of Bob's sons, Ron and Rich, bundled the rail with string and packaged products such as scale spikes or the track tools mentioned above.

Throughout the 1970s, Railcraft was busy making and selling a variety of track products. Ron and Rich were finishing their schooling, but still helped with the company. Bob was a half-partner with sons Ron and Rich in the company. In 1981, Rich created drawings of a D&RGW high side gondola with Ken Hathaway doing the tooling. Rich called his company Light Iron Models, later renamed Clear Creek Models. Originally, the gons were cast of resin in rubber molds but quality became a problem. The process could not ensure uniformity so the side lengths could vary. I remember building some of these early epoxy resin kits and they were a handful. They were also brittle, so it was difficult to drill holes or cut them. They could literally shatter. Noted traction modeler Bill Clauser, who later offered his own line of ¼-inch fine scale models, assisted Rich with the gon project and a new depot based upon the C&S depot in Silver Plume. Again,

Above: This beautiful viaduct was assembled from Micro Engineering parts.

I recall resin epoxy versions of this depot and may have an original kit sitting around somewhere. Eventually, according to Rich, the Clear Creek models were produced with Evergreen styrene components and expanded to include Colorado Central and South Park cars, including box cars and gondolas. Clear Creek also offered modified Grandt Line Gilpin ore cars regauged for HOn3, not the HOn30 gauge, closer to their prototype 2-foot gauge, as made by Grandt Line.

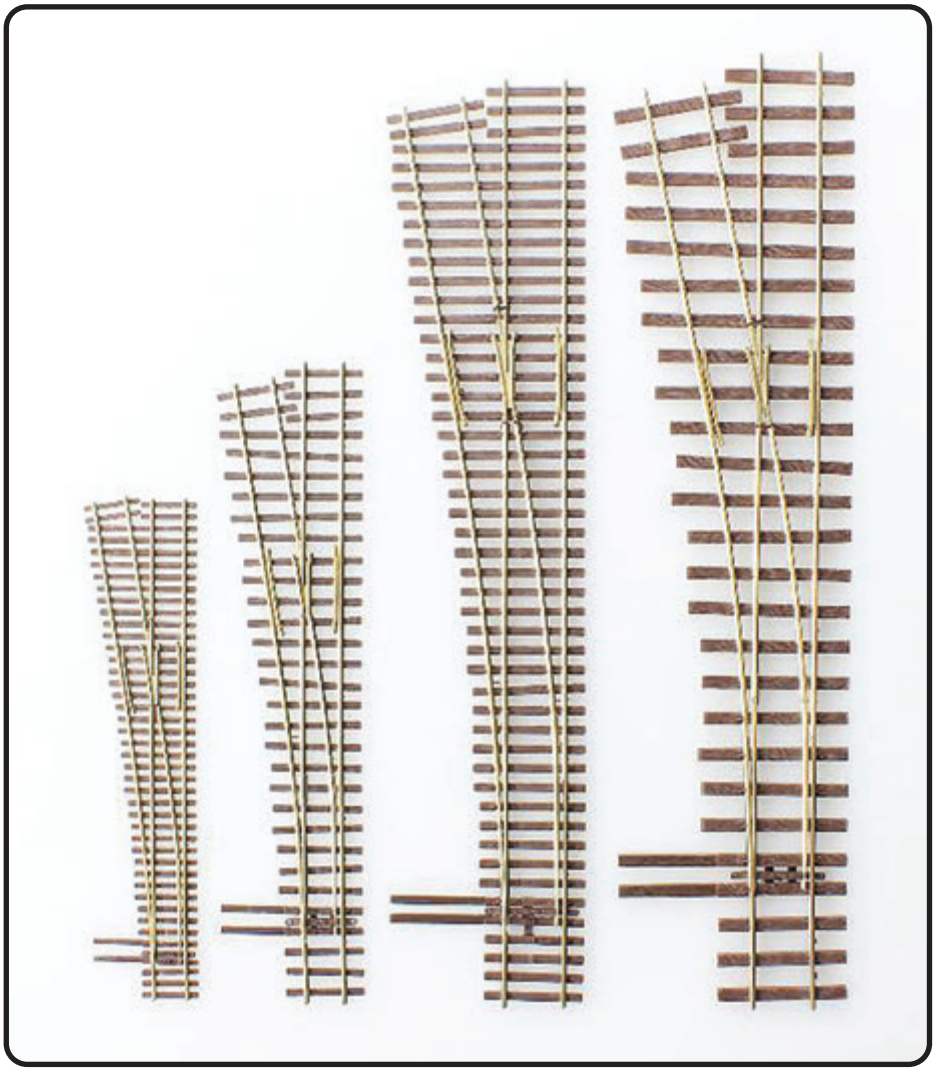
1984 was a seminal year for the family operations. Micro Engineering was created, and a new manufacturing plant was built in Fenton, Missouri. Earlier, the company operated out of rented commercial space. By this year, Ken Hathaway had retired from his business efforts and ME acquired his tooling and injection machines. Sons Ron and Rich drove the machinery and tooling from San Diego to Missouri with a stop in Chama, New Mexico. Why Chama? Because ME had also acquired Durango Press from Jim Finnell who was then located in Chama. This included the Wheel Works line of white metal vehicles. ME thus diversified into injection molded plastic products beyond track work and white metal cast products. By the end of 1984, ME consisted of Bob, sons Ron and Rich plus one employee. The line expanded to include styrene false front buildings in HO and N scale. The Wheel Works line in HO and N was added. The O scale Wheel Works products were eventually sold to Keith Wiseman and the S products to Bill Peters of P-B-L.

There were other changes during the 1980s. Bob was now a half-partner with Ron in Railcraft and with Rich in ME. Rich did the tool and die work with Ron doing the Administrative and Product Development side. In 1987, there was a merger of Railcraft and ME with Bob, Ron and Rich as one-third owners. Tooling was improved over the years, moving from aluminum or brass into the much more durable and accurate hard steel tooling. The sale of the Durango Press/Wheel Works pieces that did not fit the focus of the company enabled ME to concentrate on product expansion. The innovative and modular bridge kits were added and again, expanded over time. These bridge and viaduct kits were popular and revolutionized bridge building. By now, ME had mastered the plastic injection process and the bridges plus component parts brought a new degree in flexibility and realism for bridge builders.

In 1998, Rich left the company to work for an outside company doing tool and die work. He also helped in promoting ME product sales to other companies. In 2002, On3 flextrack was developed. Again, this was another needed and essential product as were the bridges. On30 was added as well. When Bob Brown and I requested a sample of each type of flextrack from ME for the NMRA Magic of Scale Model Railroading exhibit at the California State Railroad Museum in Sacramento, we were staggered by the large box we received full of track in different scales and configurations. From G to N, track in different sizes and configurations are offered in a bewildering variety. From concrete ties to branch-line track, just about anything is available. The ME line of turnouts is also essential, especially with the recent demise of Shinohara track products. Over the past few years, an innovative line of space-saving HO yard ladder tracks has been added to the ME line. Though Ron rue-

fully mentioned the challenges posed by manufacture of these products, the ladder tracks for yards enables modelers to create yards in a smaller space than was previously available. A check of the ME website discloses a wide range of products essential to layout construction. Ron continues to operate ME with Kim Driskall and Donna Laver (Ron's daughter) as part of the company. Recently, Ron decided to retire, and the company is being offered for sale.

In 2013, Rich and St. Louis modeler, John Kalin, obtained Berkshire Valley (BV) from the original owner, Frank Czubryt, who retired due to age. John Kalin later dropped out leaving Rich and his wife, Donna, to run the business. In 2017, BV obtained Anvil Mountain Models, formerly owned by an architect who produced highly accurate models of Colorado structures as well as O scale wagons and animals. Those kits are slowly being reintroduced to the market with the newest, an O scale version of the Walsh/Duncan Bay window house near Silverton. The HO version is also available. Though he inherited some O wagons from Anvil Mountain, Rich has expanded the line adding HO as well. As you know from past reviews, BV now produces numerous wagons in O and HO among many other products, including some O scale detail parts in white metal which I believe were originally part of the Chooch line. Other products include freight cars and false front structures. Indeed, Rich has added new products on a regular basis.



Above: Just a sample of the huge range of turnouts available from Micro Engineering. These turnouts and ME's flextrack have made it relatively easy to create a layout.

Below: Berkshire Valley has made many kits and detail parts available to the hobby. Here is a group of wagons assembled from BV kits.

During the early years of the 21st century, Bob Rands continued to work at ME every day. In 2010 he was involved in a serious automobile accident and hurt his back. When he felt up to it, he would come in occasionally to ME and never formally retired. His beloved wife passed away leaving a void. The last few months of Bob's life were spent in a nursing home before his death in June of 2017 at age 98. The company he created and more importantly, the two sons he encouraged, continue to serve model railroaders. Both Micro Engineering and Berkshire Valley offer essential models and products for narrow gaugers and indeed anyone in the hobby. Long may they continue. My thanks to Ron and Richard Rands for the information and photos used with this column.

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

BOOK REVIEWS

Clothshell Scenery, Build a Layout Without Plaster! by Gregg Condon, Ed. D, MMR, 2011. Marsh Lake Productions, www.marshlake-productions.com. Softcover, 44 pages, illus., $18.00.

Those of you who have been following Gregg Condon's series on Layout Refinements have seen Gregg's mention of clothshell scenery. Gregg published this book on his techniques back in 2011, but in case you missed it, I am reviewing the book again.

We all know from his articles that Gregg likes to work fast with as little mess as possible. He seldom works from plans, but prefers to just lay out his walls, cut them out and assemble his structures. It seems to work for him as his HOn3 RGS layout shows. Gregg's book is illustrated with color photos of a previous layout and are used to show his clothshell techniques. The book also describes Gregg's experiences in the hobby, and articles and modelers, that have influenced him.

Basically, the clothshell scenery technique is to apply small pieces of cloth attached by caulking to an understructure such as foam, screen, or cardboard strips. The cloth is then painted with latex paint and covered with scenic material. The plaster step has been eliminated, as well as the mess.

This technique is well worth trying if you are at the scenery stage on your layout. I am in the process of adding a town made up of Bodie buildings to my layout and will be using Gregg's clothshell method. *Bob Brown*.

The Dinky, C&NW Narrow Gauge in Wisconsin, by Gregg Condon, Robert Felten and James Nickoll, 1993. This reprint has not been changed except for the spiral binding making it easier to lay flat. It is available from Marsh Lake Productions at www.marshlakeproductions.com, has 81 pages, is illustrated, and sells for $20.00.

The Dinky was the name local people called a 3-foot gauge 16-mile-long remnent of a 92-mile-long railroad once owned by the mighty Chicago & North Western Railroad in Wisconsin. The little railroad hauled farmers, fisherman, salesmen, and school children, as well as the mail, milk, livestock, and general freight from 1878 to 1926.

Part 1 of this charming little book describes preserving the C&NW narrow gauge, and the history of the railroad, its operation, the big flood of 1908, a hanging, and the end of the railroad.

Part 2 discusses why narrow gauge, the route of the Dinky, and its equipment. There is a postscript about the Fennimore Railroad Historical Society. Plans include the track plan and depot at Fennimore, and the depot at Werley. There are also plans for a lovely little 2-6-0, way car, passenger coach, stock car, pedestal details, and a boxcar with details. There is also a map of the railroad. This little railroad would make an interesting model and *The Dinky* should get you on your way. *Bob Brown.*

Narrow Gauge in the Tropics, The Railways of the Dutch East Indies, 1864-1942, by Augustus J. Veenendaal, Jr., 2022. Indiana University Press, Office of Scholarly Publishing, Herman B. Wells Library, 1320 East 13th St., Bloomington, IN 47485. Hardcover, illus., 309 pages, $45.00. Available at Amazon.

This new book is a scholarly work on the railroads of a little-known area. I believe it is the only book on the railroads of the Dutch East Indies. This area encompasses Sumatra, Borneo, the Celebes, and Dutch New Guinea. If laid across the United States this archipelago would span from Oregon to the Atlantic Ocean. It is comprised of some 17,508 islands. Only some 13,466 of these islands have been registered and named and volcanic activity keeps changing the number of islands. The area is now known as the Republic of Indonesia.

In the 1860s, the Dutch began developing the area but needed a way to transport goods to ports for distribution around the world. The animal powered wagon just could not haul enough produce to make a profit, so railways were developed on many of the islands. I believe the first one was on Java. There were eventually some 7,583 km of railways, with only 266 km laid to standard gauge. Most of the narrow gauge lines were 42-inch gauge. Hence the title narrow gauge.

Most pages have a photo, but few are bigger than ½ page and all are black and white. They show mostly small foreign tank engines, but there are also photos of large standard gauge locomotives: Climaxes, a railbus and a Mallet. I was surprised to see photos of heavy electric railroads around Batavia. Some of the electric locomotives looked like they would be at home in Grand Central Station. There is also information on trolley lines of the area, and railways that ran steam dummies or trams.

There are no equipment plans, but there are several pages of maps at the rear of the book along with a Gazetteer, list of abbreviations, sources for further reading and an index.

As I mentioned, this is a scholarly book, discussing such subjects as the choice of the most suitable gauge, whether private or state railways would be best, competition, the effect of World War I, and traveling in the tropics.

The book only tells the story of the railways of Indonesia until the Japanese occupation in 1942. During World War II the railways were run down by the Japanese and damaged by the Allies. So, the author has left the story of World War II and the establishment of the Republic of Indonesia for another book.

This is not a photo book, or a light read, but it fills a hole in most of our railroad libraries. *Bob Brown.*

Ron's Books, P.O. Box 714, Harrison, NY 10528, 914/967-7541, ronsbooks@aol.com, www.ronsbooks.com continues to sell new releases of reproductions of industrial catalogs from Silver Lake Images LLC, Manufacturer's Catalog Archive. Each catalog sells for $35.00.

General Electric Diesel-Electric Locomotives contains 110 pages of industrial Diesel locomotives begging to be modeled. I was surprised by this because there is a big U.P. modern image gas-turbine on the cover, but only the last two chapters cover the G.E. U25B/U25C Diesel-electrics and Gas Turbines. All the rest of the catalog is full of ads, photos, diagrams, statistics, and details about small industrial Diesel locomotives.

Passenger Cars Volume 1: Pressed Steel Car Co. & Bethlehem Steel. Not a lot of narrow gauge or short line interest in this 76-page catalog. However, there are some nice interurban cars. But you will really have to be a fan of big standard steel passenger cars to enjoy this catalog.

Fairmont Railway Motors MOW & Work Equipment contains 77 pages of detailed information on those little four-wheel motor cars we love to model. I know I have built several and wish this catalog had been available when I built them. The first 36 pages show details of four-wheel motor or section cars, plus weed burners, a Ballast Drainage Unit, weed mowers, Ballast Discers, and Derrick Cars. This is followed by 41 pages of MOW equipment such as a Ballast Maintenance Car, Spike Puller, Rail Lifter, Tie Shear, Tie Remover, Tie Handler, Tie Inserter, Spike Driver, and so many more — all worth modeling.

Vulcan Locomotives Volume 2: Steam and Diesel Locomotives. Most of the locomotives shown in the 84 pages of this catalog were new to me. I did know that the 2-foot gauge Hinkley locomotives of the Monson Railroad had been replaced by two Vulcans. I even remember several cab rides in one of them at Edaville. And I believe there is one in steam in Portland, Maine. But I had no idea Vulcan made so many Diesel and electric locomotives. They even built some modern 4-8-2s, 2-10-0s, and 2-8-0 locomotives. The table of contents of this catalog lists these, plus Tank Locomotives, 25-, 50- and 65-ton Diesels, Modern Sugar Factory Equipment, Storage Battery Locomotives, and the Vulcan Duplex Locomotives.

The last three chapters are about the Vulcan Iron Works, Vulcan in the locomotive industry, and how their products solve hauling problems. This is my favorite catalog of the four described in this issue, because it is full of information on small Diesel, gasoline, battery, steam tank and tender locomotives, with neat photos to give you ideas for your logging, mining, or industrial railroad. *Bob Brown.*

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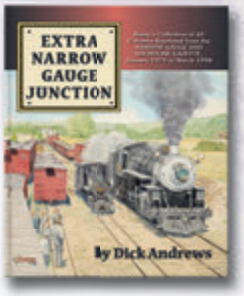

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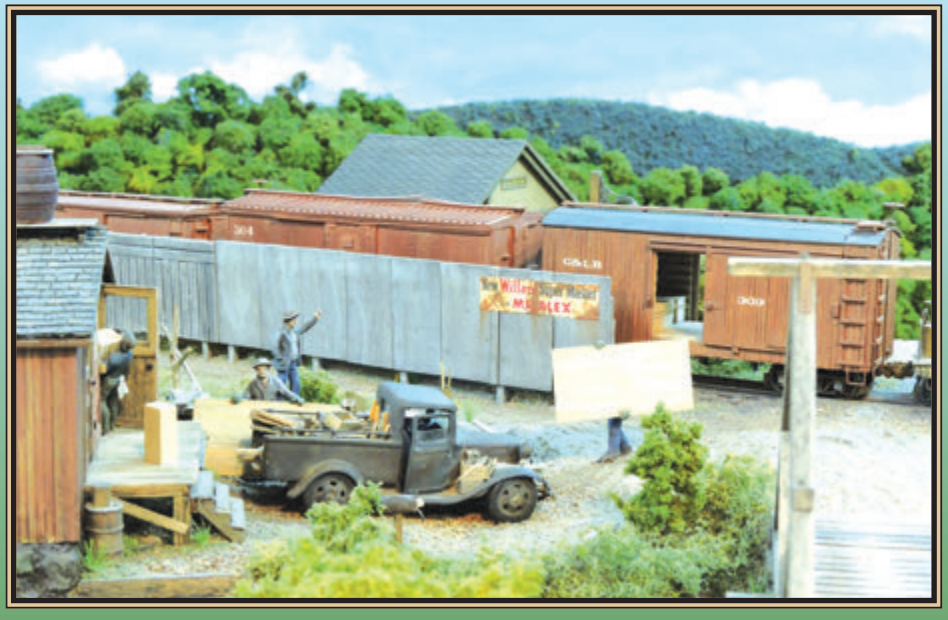

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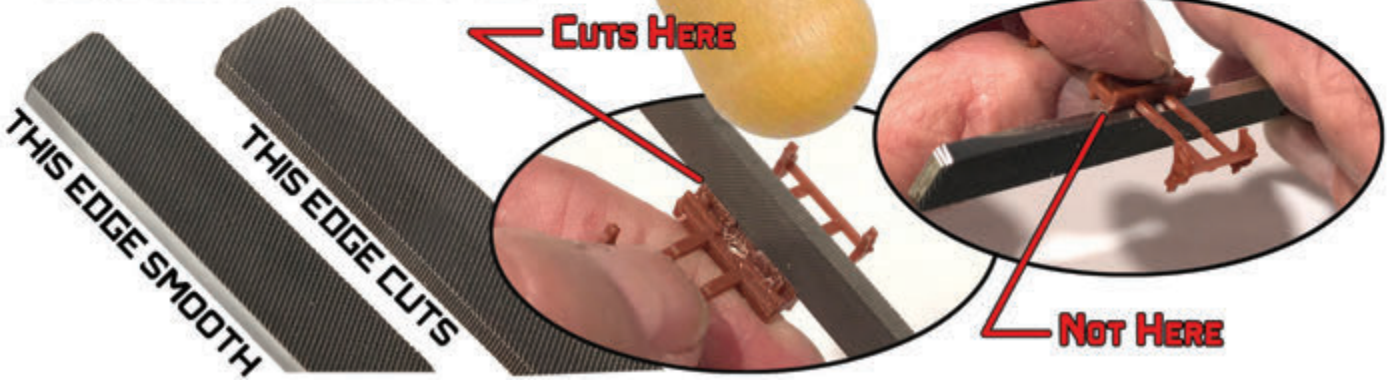

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