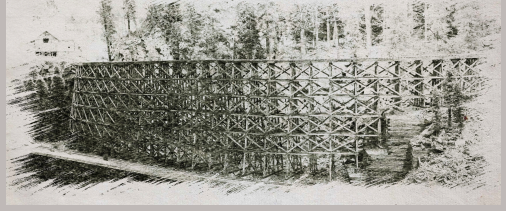
Volume 2 - 23 Number 6



June 1, 2023

The Superior & Seattle Railroad & Interchanges

Gazette



In this issue we will continue our tour of the Eagles Nest Yard and the Eagles Nest Depot. In our last issue we explored the freight station side of the Eagles Nest Depot, 2 fon the left side of the structure. In this is issue we will start out with some detail photographs of the remaining section of the depot and then move across the mainline to the transfer platform on the right side of the photograph above. We will then move on down this row of structures to Dan Raymond's Transpiration Services. All but one of the vehicles in this photograph were built by Dan Raymond a contributor to the Superior & Seattle Railroad & Interchanges Gazette.

John F. Siekirk
email: sandsrailroad1214@gmail.com



John F. Siekirk
email: sandsrailroad1214@gmail.com



John F. Siekirk
email: sandsrailroad1214@gmail.com



John F. Siekirk
email: sandsrailroad1214@gmail.com



John F. Siekirk
email: sandsrailroad1214@gmail.com



John F. Siekirk
email: sandsrailroad1214@gmail.com



John F. Siekirk
email: sandsrailroad1214@gmail.com



John F. Siekirk
email: sandsrailroad1214@gmail.com



Across the mainline from the depot we have a freight transfer platform. This platform handles the heavier freight that Gus can't handle in the main building along with some overflow traffic of smaller rail to truck traffic.

John F. Siekirk
email: sandsrailroad1214@gmail.com





John F. Siekirk
email: sandsrailroad1214@gmail.com



John F. Siekirk
email: sandsrailroad1214@gmail.com



John F. Siekirk
email: sandsrailroad1214@gmail.com



John F. Siekirk
email: sandsrailroad1214@gmail.com





John F. Siekirk
email: sandsrailroad1214@gmail.com



Our next structure is the Eagles Nest Office of Dan Raymond's Transportation Services.

John F. Siekirk
email: sandsrailroad1214@gmail.com

What's New on the S&S Railroad

As I mentioned in our last issue, this has been a very busy Spring for outside chores which has really limited my modeling time. The town of Issacstown on the S&S RR continues to grow with new structures being added as I have time. I'm also starting to plan the waterfront area of the layout which will be called Leah's Landing after my Granddaughter. These two areas alone will keep me busy for the next few years.

On the S&S RR & I Gazette front, I have been real happy with the response to the request to send in more comments. We also added a couple new contributors this issue. It is so great to see more build threads getting started in the S&S RR & I Gazette. Please consider sending in a comments and question email on every issue. It really helps with getting new authors and articles for future issues of the S&S & I Gazette. I have also, at the suggestion of Bob Parrish, moved the comments section up in each issue to just after the index page for the issue. This will hopefully remind us to take a few notes as we read through the issue and take a few minutes to send in an email with questions and comments.

It has been awhile since I mentioned that we also have a daily email chain with modeling discussions. On some days this generates a few emails, so it is not for everyone, but we do have some excellent discussions on our modeling projects. If you would like to join in please send me an email and I will add your email address to the chain. If you decide it's not for you just request to be dropped off the list and the emails will go away. These discussions have been known to lead to S&S RR & I Gazette articles.

Finally, once again, please consider an article for a future issue. This is the only way this will continue to grow and get better. We added 8 more readers to the list this past month.

John F. Siekirk
email: sandsrailroad1214@gmail.com

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Comments on our Last Issue

John,

Fabulous Gazette issue, as always. On Eagle's Nest Yard, I can readily see the work you put into scene composition and the placement of features. That is a skill I've been working on with my own layout with varying degrees of success. You have mastered the "line of sight" and effective spacing aspects. I also enjoy the mini-scenes--particularly the abandoned pumpkin problem--nice humorous touch. On the station/freight depot as well, I found the placement of the parked automobiles really recalled so many prototype photos from that era. The night shots also effectively bring out the "romance" of railroading. Very nicely done.

Thank you for the closeups of the "as received" ModelU figures. As would be expected, they look fantastic in finished form on their website. It's helpful to see them in their unfinished state. As you say, detail and poses look lifelike. I'm eager to follow your painting progress. As a veteran figure painter, I can say it gets much easier with practice. I have watched dozens of tutorials and took what I liked from each, ending up with what worked best for me.

The regular F&SM installments are a treasure, to be sure. I particularly liked the inclusion of the "before there was a Franklin" pic, and the sidebar on George's inspiration for the signal tower. Both were very instructive on understanding how things come about for George.

Thanks for Dan Raymond for the "What's New" pics from April. Love the Shambles Tavern and market, and again, the inspiration picture.

Barry Fitzgerald's Havelock Pass RR series continues to amaze me with his eye for composition. He really knows how to set a scene.

I want to acknowledge the writing, research and documentation in Bob's Peco Turnout feature, and your machining/milling feature. Good future references for me even if I don't use them today. I'll see if I can get a build article together using one of the kits I just purchased at Timonium, for your next issue.

Best,
George Nagle

Comments on our Last Issue

Very nice issue with more good ideas that I might harvest for future projects if I have the time/place.

Did like Bernd Fanghanel's story on CNC Machines use in Model Railroading. Not something I can do or have the capacity for, but teaching/learning potential is solid. Looking forward to part 2.
Martin

John,

Another great issue. I was especially impressed by the figures. Really nice stuff.

As many have already said, you are doing a wonderful service with the Gazette.

Seth Puffer

Thank you very much for your latest Gazette! I find these greatly inspirational!! Have a great day!
Glenn

Comments on our Last Issue

Awesome. Thanks.

Kurt Laidlaw

Excellent issue, as always. Thanks so much!
Mark Wellhausen

John,

Latest great issue prompted me to get off my lazy duff and respond. Each issue gets better; I particularly love the fact that I can zoom in and get a great look at all the details in each picture.

In this issue Bob Parrish's article on turnout repair hit me at exactly the right time; I had a similar problem with a ME turnout that I had been procrastinating on for several months, and there's the solution,… worked like a charm.

Also got a chuckle out of Barry Fitzgerald's description of kit difficulty being related to the number of curse words uttered – as the young folks today would say, BTDT. He's also, along with those fat possums, doing some superb modeling. I'd like to meet those guys some time.

Keep up the good work, and realize that every issue is being carefully reviewed on this end, and filed for future reference.

Paul Underwood

Comments on our Last Issue

John, great job on the F&SM building review. After going through all the pictures my head was just spinning. I have seen the layout twice but you never can remember all the details like the photos show!
Bob C.

John, I cannot thank you enough for the time and talent that you invest in your F&SM documentation. Your encyclopedia volumes along with your Gazette are must reads, and must saves. I am also learning a quite few things from your many contributors.

I will be presenting a clinic on FSM kits at our local NMRA Division in September. Last week I wrote to George with a few questions and I am looking forward to my second visit to the F&SM layout later this summer.

Warm regards,
Jack

This is just fabulous John. Really appreciate the separated Encyclopedia.

Can't thank you enough for your incredibly hard work on this for all of us to cherish!

Happy modeling,

Scott

Hi John

Thanks for sending the Model Railroad Pics. I love the modeling skill.
I do find it ironic that the F. P. Collins Paint Co. Inc, is in such need of a coat of paint. Irony intended??
Take care. T

Comments on our Last Issue

John,

I just read the May 2023 Anniversary issue; it's as fantastic as the previous ones. I confess that the ***Gazette*** has so much content that I don't always block out time to download and read each one. I plan to go back and do so. Your announcements of new issues are still in my inbox.

In the current issue, Bernd's article on CNC applications in our hobby is very informative and well done. I remember the examples he shows when he was posting his progress online. I envy his facility around the metal shop.

Thank you for giving the origins of the structures on your layout. I don't always recognize them. Although I enjoy scratchbuilding, I also like taking small kits and modifying them to fit a particular spot on my layout. It's helpful to see what others have done with kits.

Barry Fitzgerald's article with the lime kiln particularly interested me. I enjoy photos of seldom-modeled industries. And the modeling is excellent. The lime industry is very old and I have considered building a kiln and associated buildings for my pre-1900 layout. The railroad I model had special lime cars on the roster, small four-wheeled cars with covers.

Keep up the good work.

Michael Hohn

Congratulations on your first anniversary with your newsletter!

Jaime

Comments on our Last Issue

Hi John. Here are my comments from the last issue.

The S&S RR - Your station came out beautifully, John. That last scene with the trees behind looks terrific! The Eagle's Nest sign with the elevation is a nice touch and the colour really contrasts well with the yellow. That must be some sort of record regarding pumpkin size! Must be a bumper season! I hope Gus uses a sack barrow to move them, or he will be off work with a crook back!

What's on my workbench - I'm keen to see how you get on with the painting of the Modelu figures. I believe Barry Fitzgerald got some in S scale and has painted them up. I'm hoping to see them this coming weekend. I may be able to get him to do a thread on his techniques.

The F&SM part 13 - Some great images of just how much clutter George puts on his roofs. So much to look at! Great to see George's source of inspiration for signal tower number 2. It certainly came out well.

What's new on the F&SM - I love the faded sign and all the shopfront details on Ma Magdalinas public market.

The Havelock Pass RR - It has been a pleasure to bring Barry's fantastic modelling to the Gazette readers over the past three issues. I'm hoping Barry will carry on from here with regular updates of his progress.

Extra. - It was mentioned by one of the Gazette readers a few issues back that they were at one time part of the G&D operating crew. I would love to hear about one of your evenings spent operating this landmark layout and your personal take on the great John Allen.

Cheers, Mark.

Comments on our Last Issue

John,

Thank you for another great issue of the S & S RR Interchange Gazette.

I enjoyed all of the articles in this month's issue, but one in particular by Bernd Fanghanel. Using a CNC or Sherline Milling machine is beyond my scope of modeling, but that article is very informative for anyone wishing to try it for themselves. It leaves nothing to the imagination. All aspects of the processes were covered and I had no problem with understanding the processes to producing parts for model making. Just requires experimentation and of course the equipment.

Rich

What's on my Workbench - The building of Isaacstown - Part 8

Once again this month, I have been spending most of my time on outside projects. In addition to the landscaping around my home I need to put in a new drain field at my cabin (aka the Northern Headquarters of the S&S RR). So I have been spending a lot of time with a shovel in my hands.

I currently have the C. C. Crow GN Depot on my workbench which will be the center of activity for Isaacstown. I few progress photographs below.



The brick is painted with a "brick red" acrylic paint and I used Bragdon's Lime Mortar White soft acrylic chalk for the mortar joints.

John F. Siekirk
email: sandsrailroad1214@gmail.com



I made a few small changes to the roof line and decided to make my own roof frame rather than building the elaborate removable roof that is in the kit plans. This depot will not be reachable from the aisle when it is on my layout, so interior detail with a removable roof was not feasible. As you can see, I went for a strong wood frame to hold the roof cards. This is a very complex roof requiring lots of measuring before cutting and bracing while the glue dried to keep everything square and symmetric. I used 1/16 inch project board for the roof cards.

John F. Siekirk
email: sandsrailroad1214@gmail.com





John F. Siekirk
email: sandsrailroad1214@gmail.com

The roof cards and interior were painted black and LED interior lighting was added. I then decided to go with dark green shingles from Northeastern Scale Models, for the roofing, rather than the artist paper that was supplied with the kit.



The trim brick and stone is painted with aged white acrylic paint and then I added some soft acrylic chalk that is a very close match in color. I think the addition of the dry chalk makes a big difference in the realism. I think it's the texture. Or it may just be my eyes. I need to go back and touch up the mortar when I'm done handling the model. I need to finish adding the shingles and then decide on some details. Most of the details will be added once the build is in place on the baseboard. We should have some photographs of this depot mounted on the baseboard in the next issue.

John F. Siekirk
email: sandsrailroad1214@gmail.com

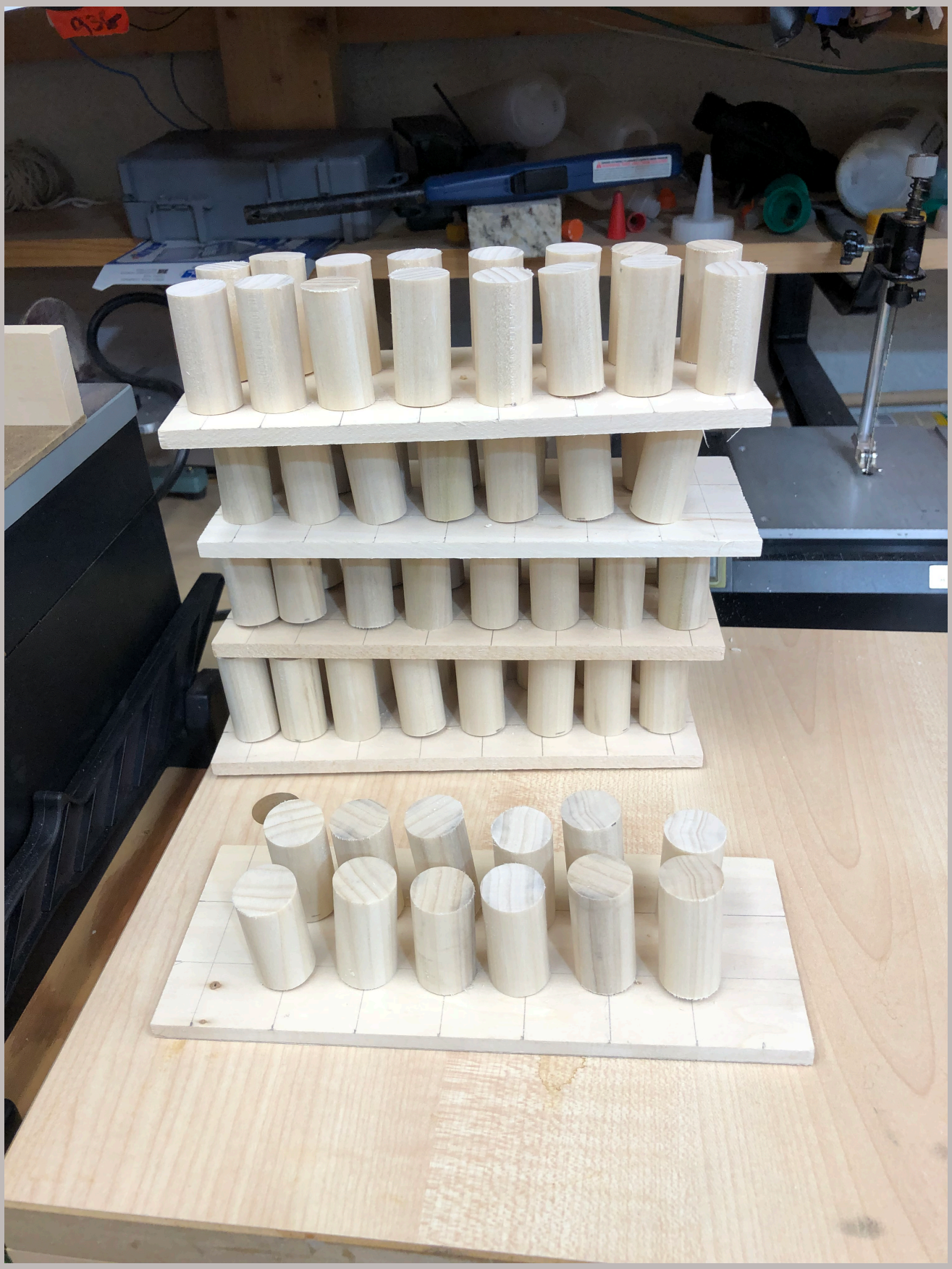
The other big project that I have going right now is painting figures and detail castings. In the last issue I introduced this project and showed a few of the figures and detail castings that I have collected over the past couple years. In this issue, I will share some more photographs of the 3D printed figures and castings as I'm mounting them to dowels for cleaning, priming, and painting. I provided references for the sources of the castings for this project in the last issue, so I will not repeat that here.

I was very pleased with the quality of the figures that I received from Modelu and decided because of the 4 week plus delivery time of the first order to order a second batch for later on in the summer. Modelu is in England, so the package has to go through customs on both side of the pond. I fired off the order on May 7th, and on May 12th I got and email that they filled the order and were shipping. About the same timing as the last order. I believe they 3D print to order - they have a note in their catalog that most orders are filled in 10 days. On May 18th, the order was in my mailbox - about 1/3 of the time it took for the last order. I may have hit some random inspection on the first order, but who knows, I was happy to see the order show up so soon.

This second order is much larger, so we will be able to take a look at a much larger selection of the figures available from them. Stay tuned.

The following photographs show the figures that are in the first order along with some of the holding fixtures that I made for the project. I bought 3 - 6 foot long, 3/4 inch diameter dowels and cut them in into 1 - 1/8 inch segments. A hole is drilled in the bottom of the dowel so that it can slip over a nail in the holding fixture. I have also made holding fixtures for pop cycle sticks which are used to hold the detail castings. Double stick duck tape is used to hold the castings to the holders in most cases. The tape is a modeling tip I learned from Bret Gallent. Occasionally, like with the Moose castings, when I need some extra holding power, I use Elmer's water soluble glue. When I'm ready to remove the Moose from the dowel I get their feet wet.

John F. Siekirk
email: sandsrailroad1214@gmail.com

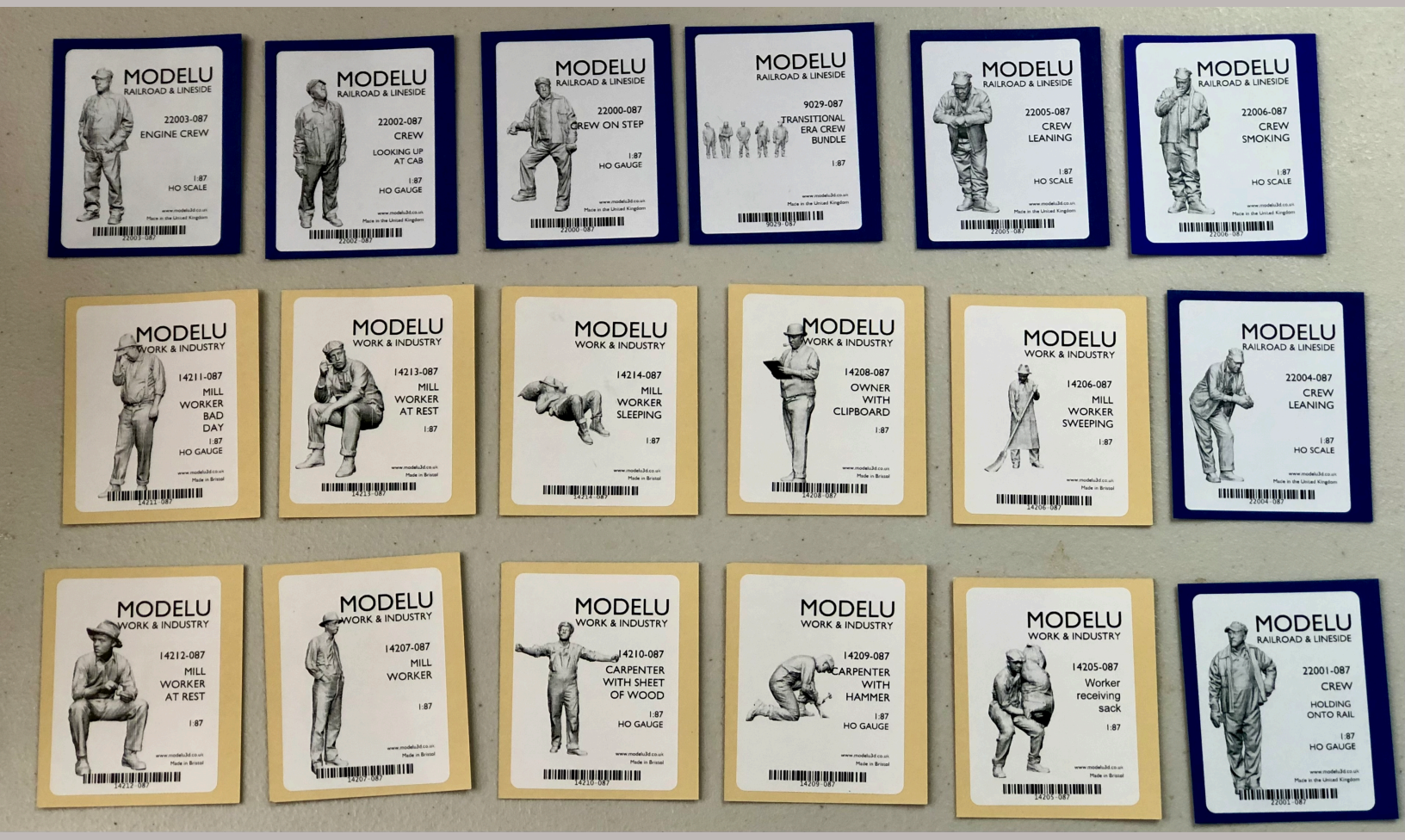


John F. Siekirk
email: sandsrailroad1214@gmail.com



John F. Siekirk
email: sandsrailroad1214@gmail.com





The cards from the packages of the first batch of Modelu Figures.

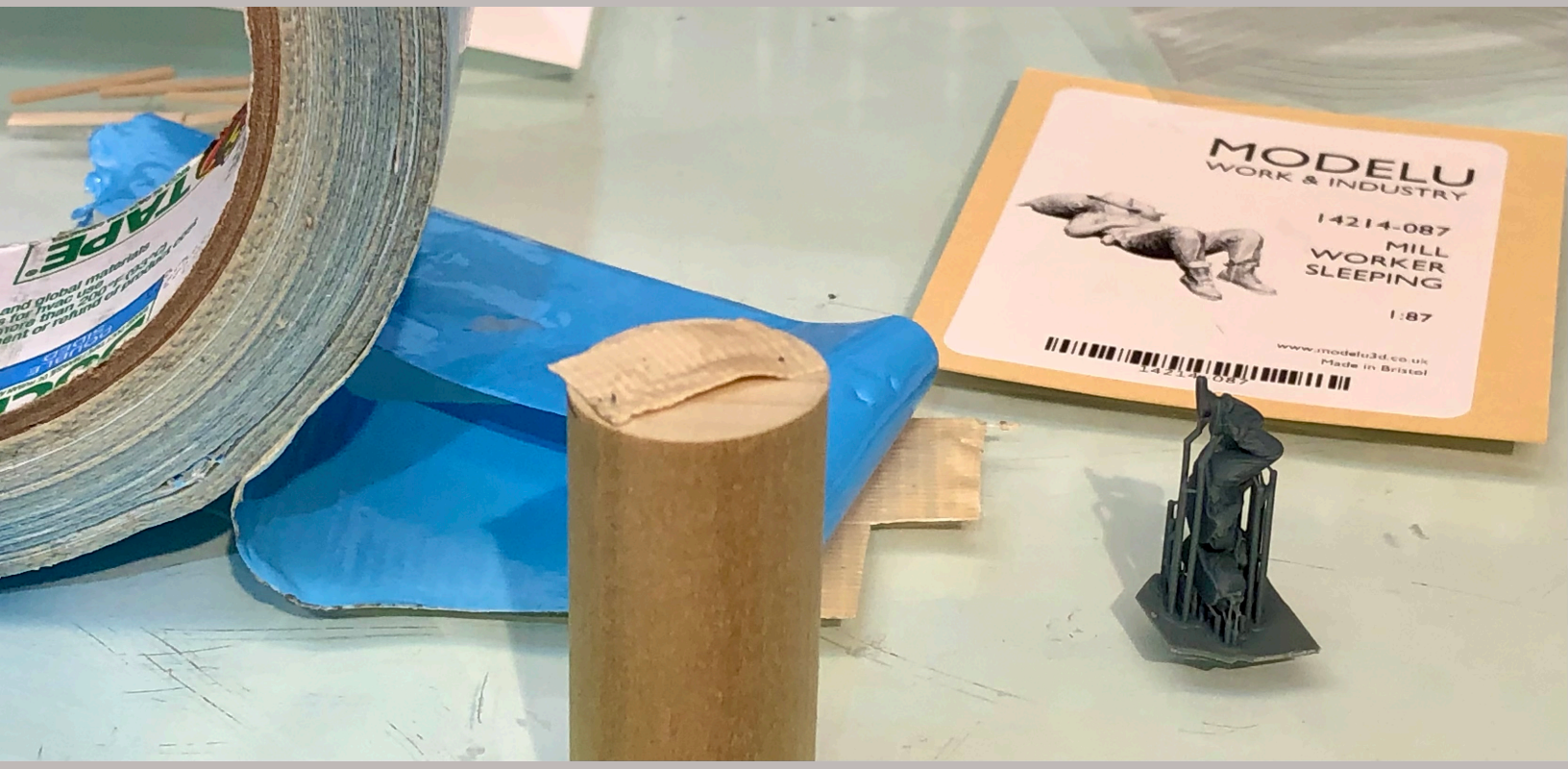
John F. Siekirk
email: sandsrailroad1214@gmail.com



A few more little gems waiting to be mounted for the painting process. Yes, I think I have bought at least one of every 3D printed casting that Brett has released. I'm addicted to the little details. I'm in good company, right?

John F. Siekirk
email: sandsrailroad1214@gmail.com



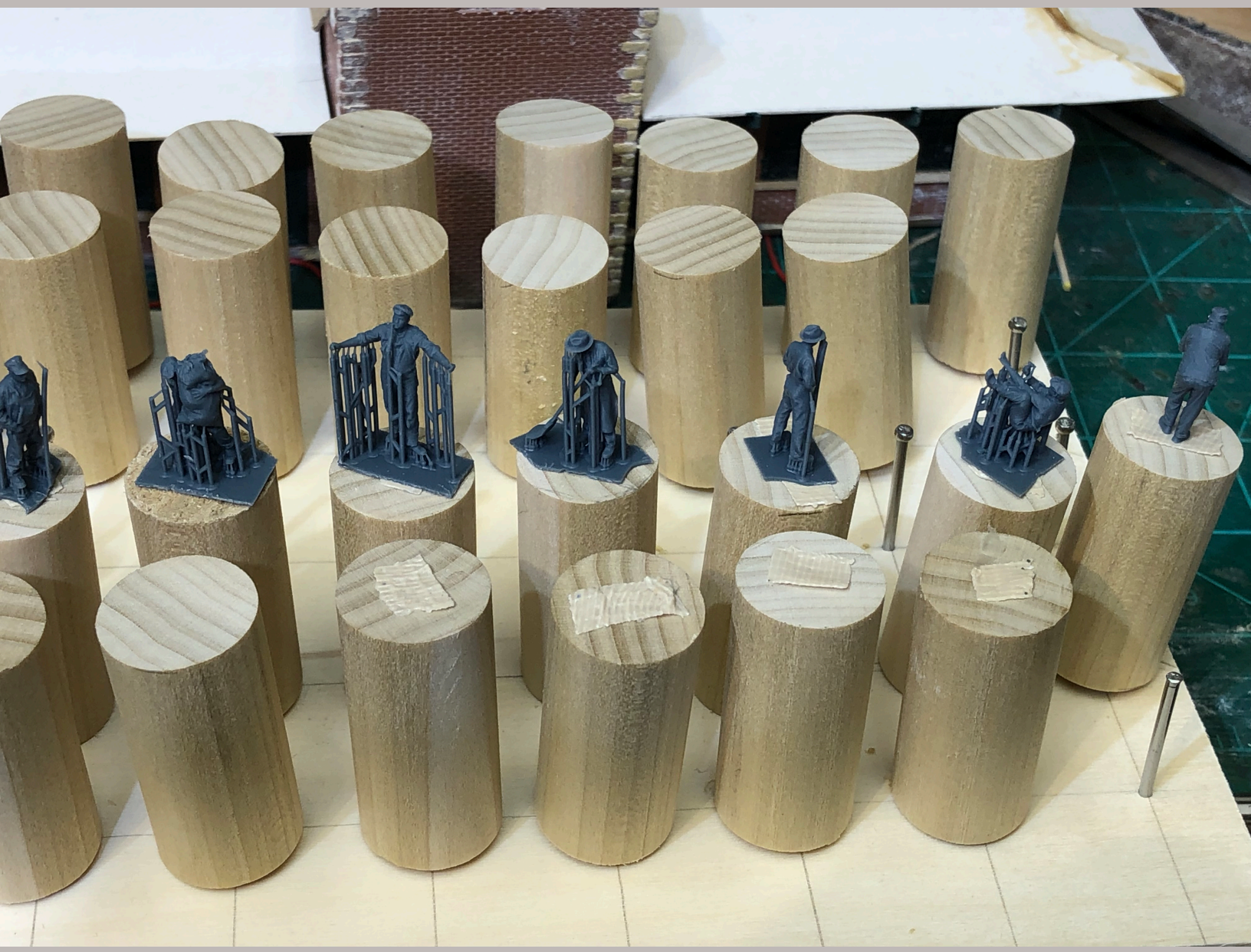


John F. Siekirk
email: sandsrailroad1214@gmail.com



The mounting process is pretty simple. I rollout the double side tape on my glass plate on my workbench. I use a #11 to cut small rectangles of the tape and mount it to the top of the handling dowels. The figures are pushed down to the tape, very carefully using tweezers. This tape holds them very nicely. This particular figure was mounted upside down because of the printing process. We will see if I can paint it this way when I get the supports removed.

John F. Siekirk
email: sandsrailroad1214@gmail.com



I have a lot of castings to mount. The plan is to fill the dowels and pop cycle sticks that I have holders for and call that a batch for the paint booth. I anticipate some remounting after the supports have been removed.

I have been spending a lot of time in the evenings reviewing articles and watching U-Tube videos of painting techniques. I have a number of things that I want to try. This is going to be an adventure. More in the next issue of the S&S RR & I Gazette.

John F. Siekirk
email: sandsrailroad1214@gmail.com

The Franklin & South Manchester Railroad - from the archives - Part 14
John Siekirk for George Sellios

In our last issue we covered the Rocky Point Harbor. In this issue we will start our tour with the structures that make up the backdrop for Rocky Point Harbor. This area is also sometimes called Belverton. In a previous issue we explored the structure that makeup the backdrop for the town of Franklin moving from left to right until we got to the Hotel Davenport (the tall white structure in this photograph). Moving farther to the right we have the Maranatha Warehouse and Storage Company. This structure also houses The Home of Buddy Boy Shoes.



John F. Siekirk
email: sandsrailroad1214@gmail.com



John F. Siekirk
email: sandsrailroad1214@gmail.com



John F. Siekirk
email: sandsrailroad1214@gmail.com



John F. Siekirk
email: sandsrailroad1214@gmail.com

Next to the Maranatha Warehouse and Storage Company we have Kratz Scissors Company. Moving right again we have the A. C. Gilbert Company, The Home of American Flyer Trains.



John F. Siekirk
email: sandsrailroad1214@gmail.com



John F. Siekirk
email: sandsrailroad1214@gmail.com



John F. Siekirk
email: sandsrailroad1214@gmail.com

In front of The A. C. Gilbert Company we have McDuffy's Salvage.



John F. Siekirk
email: sandsrailroad1214@gmail.com



John F. Siekirk
email: sandsrailroad1214@gmail.com

Moving to the right once again we have the Big Bear Frosty Malt Shop. Across the street and back we have Belverton Storage Company, The Salvation Army, and the Paddock Bar & Grill.



John F. Siekirk
email: sandsrailroad1214@gmail.com



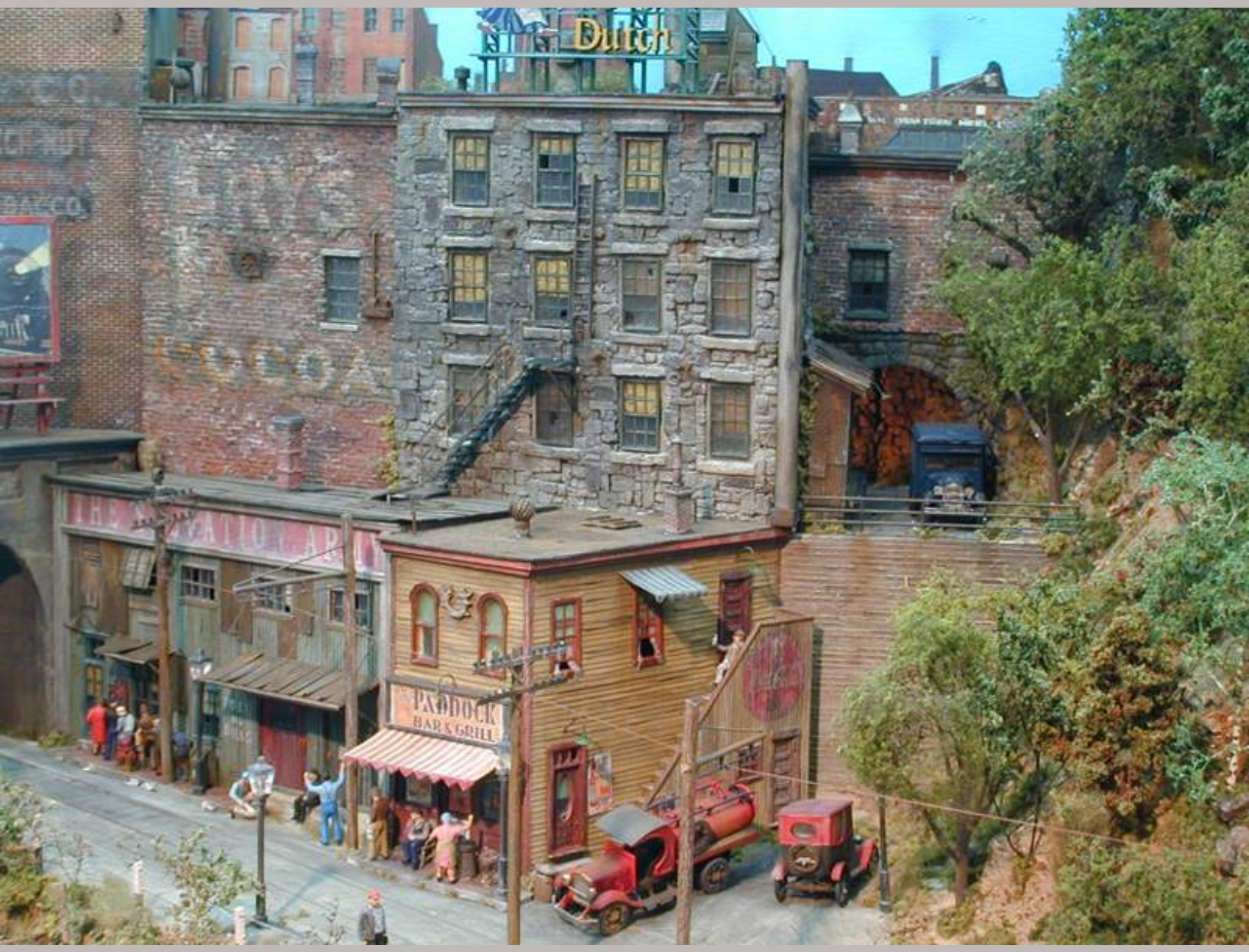
John F. Siekirk
email: sandsrailroad1214@gmail.com



John F. Siekirk
email: sandsrailroad1214@gmail.com



John F. Siekirk
email: sandsrailroad1214@gmail.com



John F. Siekirk
email: sandsrailroad1214@gmail.com



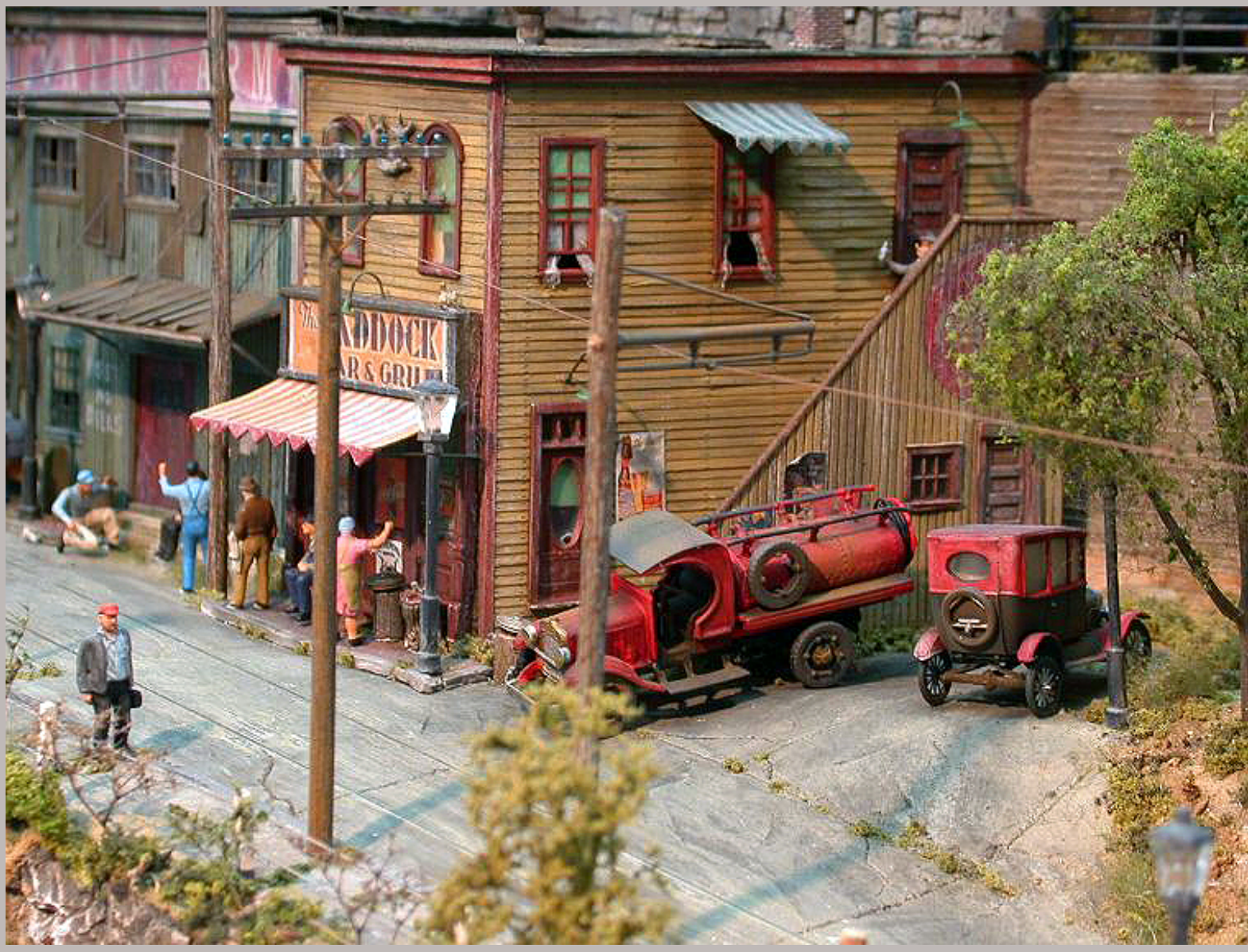
John F. Siekirk
email: sandsrailroad1214@gmail.com



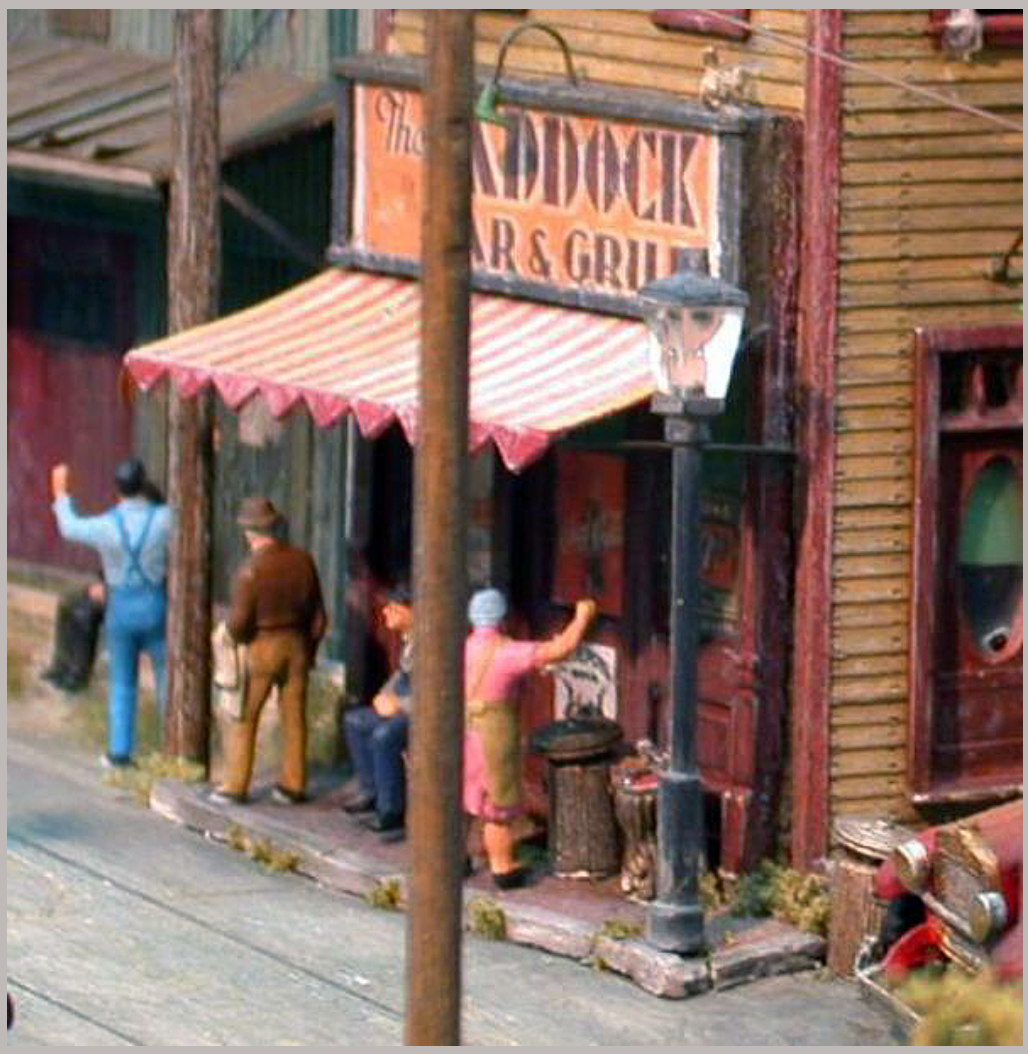
John F. Siekirk
email: sandsrailroad1214@gmail.com

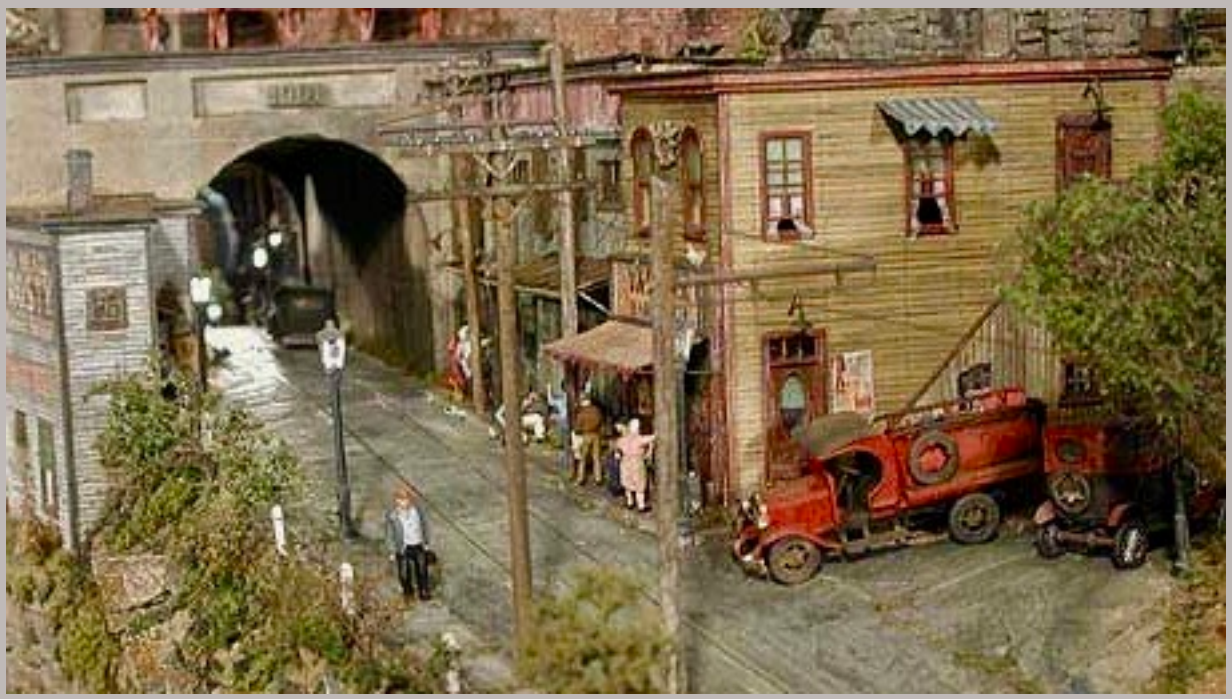


John F. Siekirk
email: sandsrailroad1214@gmail.com

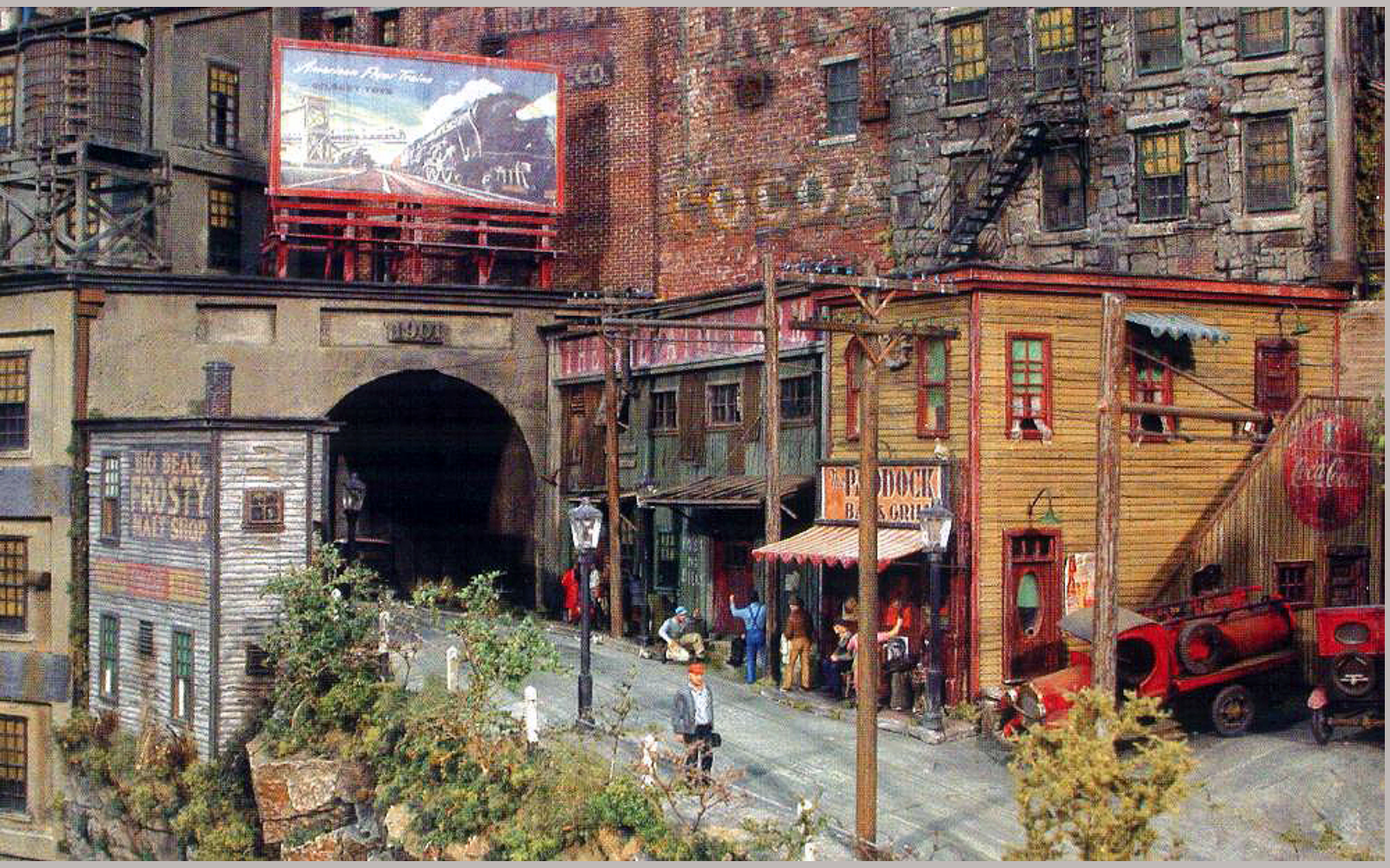


John F. Siekirk
email: sandsrailroad1214@gmail.com





John F. Siekirk
email: sandsrailroad1214@gmail.com



John F. Siekirk
email: sandsrailroad1214@gmail.com

In the next few photographs we have this scene from the perspective of the passengers on the mainline.

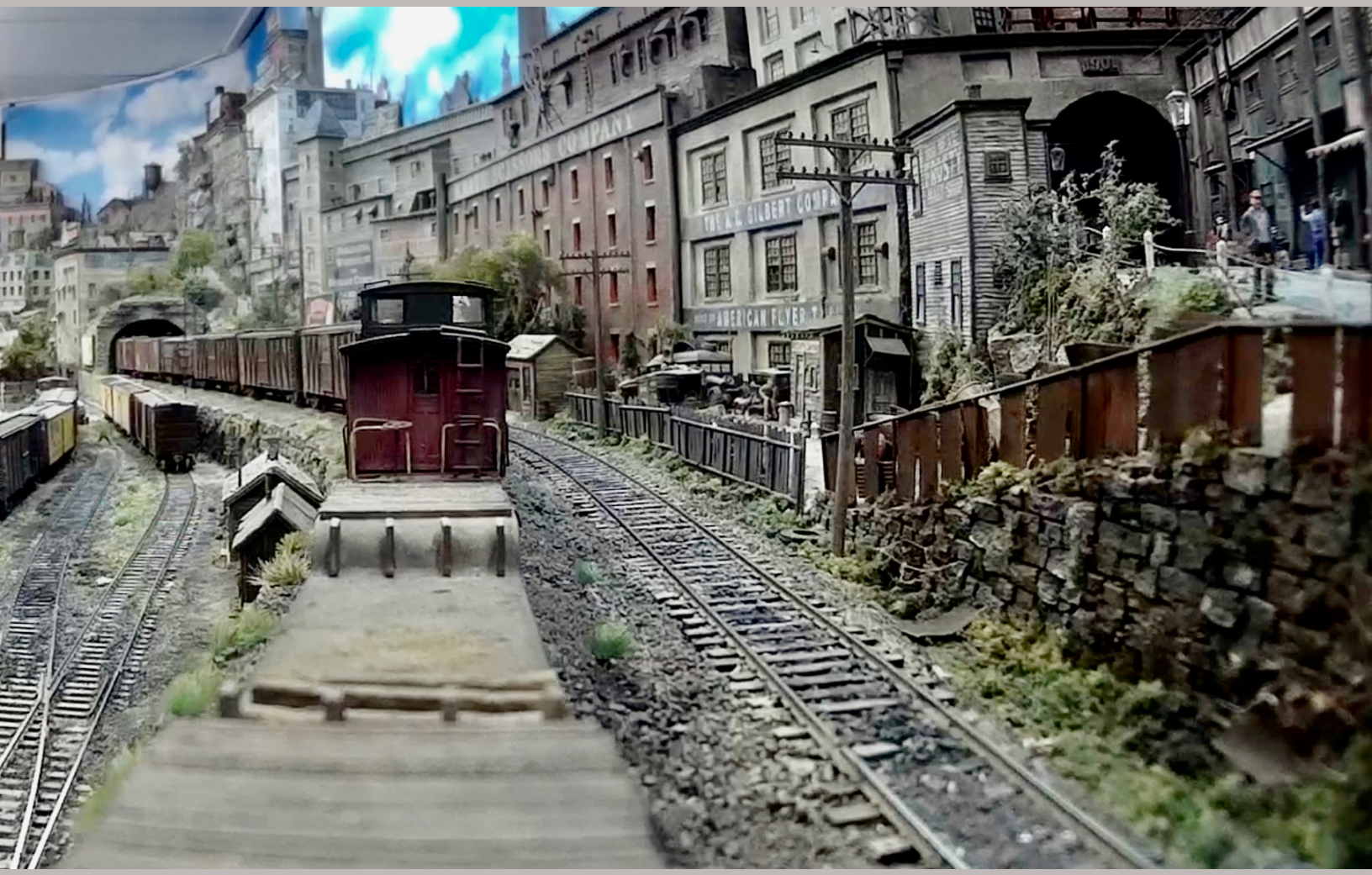




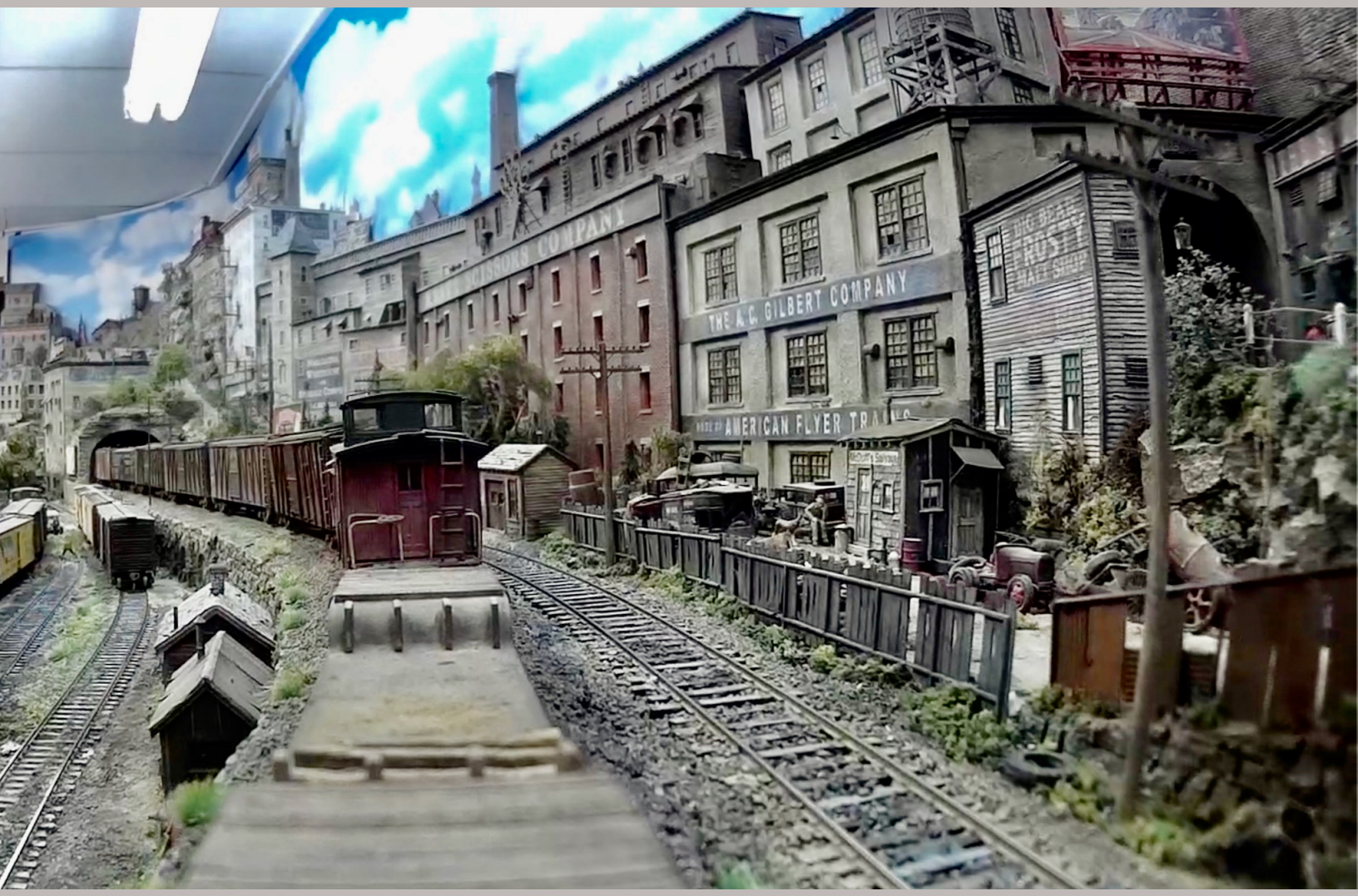
John F. Siekirk
email: sandsrailroad1214@gmail.com



John F. Siekirk
email: sandsrailroad1214@gmail.com



John F. Siekirk
email: sandsrailroad1214@gmail.com



John F. Siekirk
email: sandsrailroad1214@gmail.com



John F. Siekirk
email: sandsrailroad1214@gmail.com

Now a few more going in the opposite direction.



John F. Siekirk
email: sandsrailroad1214@gmail.com



John F. Siekirk
email: sandsrailroad1214@gmail.com



John F. Siekirk
email: sandsrailroad1214@gmail.com



In our next issue we will head on down the mainline to the next town.

John F. Siekirk
email: sandsrailroad1214@gmail.com

What's New on the Franklin & South Manchester Railroad
Dan Raymond

Dan Raymond sent in a couple photographs from George's May 20th, open house. Dan thank you for keeping us up-to-date with George's changes.



Saulena's Tavern is under new ownership and one from the dark side.



John F. Siekirk
email: sandsrailroad1214@gmail.com

Progress on the S&T RR (Shadowlands and Tellynott Railroad)

By Mark Dalrymple

Over the last two months I've been playing around changing things a bit. My model of a model has been very helpful and using it along with my plan to build from has made progress quick, but some things the model of the model just didn't show. I found the mine in the middle of the peninsula was way lower than I imagined. One got an eagle eye view from both sides, which was kind of neat, and a view would be available through the timber trestle I had envisaged, but I couldn't make use of any borrowed scenery. After mocking it up on a higher level, I decided things had to change. Along with this was adding some curve to the main line just after the new line to the mine leaves it. This also will bring this track out into the open under my big bridge. I find redoing things takes about five times as long as doing them right the first time - so I try to keep these changes to a minimum, and the visual impact has to be worth it.



John F. Siekirk
email: sandsrailroad1214@gmail.com



Photos 1 & 2 - show the changes. Notice in the top photo the highest track curves around to the right and then leads back into the scene on a fairly straight path while in the second photo it now curves out and in again, following the path of the lower double track. Secondly, the top photo shows the very low baseboard platform for the mine while in the new improved version it is on a much higher level. Lastly, a river base has been added in the front right and new benchwork added underneath.

John F. Siekirk
email: sandsrailroad1214@gmail.com



Photo 3 - Here we have a closer view of the new improvements. There is a great view from the left of the mine across the peninsula to the scenery behind (photo to come). The curved track in the lower left of the photo will be in a tunnel, hiding the circular nature of the curving main line and mine spur. You can see the lovely new curve of the main line which will sneak between the bridge pier and the cliff face to the left. I've also made use of the low track bed that used to feed the mine, curving it the other way and bringing it down to the front of the layout. I'm thinking about a gold mine with a water wheel here.

John F. Siekirk
email: sandsrailroad1214@gmail.com



Photo 4 - here is a view of my cardboard parabolic arch bridge based on the Edith Cavell bridge, upper Shotover river, NZ - enlarged and tweaked to fit my site. (below image *from https://live.staticflickr.com/8825/16935395687_4030af4acd_b.jpg)*



John F. Siekirk
email: sandsrailroad1214@gmail.com



Photo 5 - A close up. I cut this mock-up out of a washing machine box. The box and the tiny spirit level were the pluses of our 16 year old washing machine finally giving up the ghost.

John F. Siekirk
email: sandsrailroad1214@gmail.com



Photo 6 - Here we are looking the other way.

John F. Siekirk
email: sandsrailroad1214@gmail.com



Photo 7 - A close up shot showing how the parabolic arch frames the view behind. The Edith Cavell bridge is cast concrete.

John F. Siekirk
email: sandsrailroad1214@gmail.com

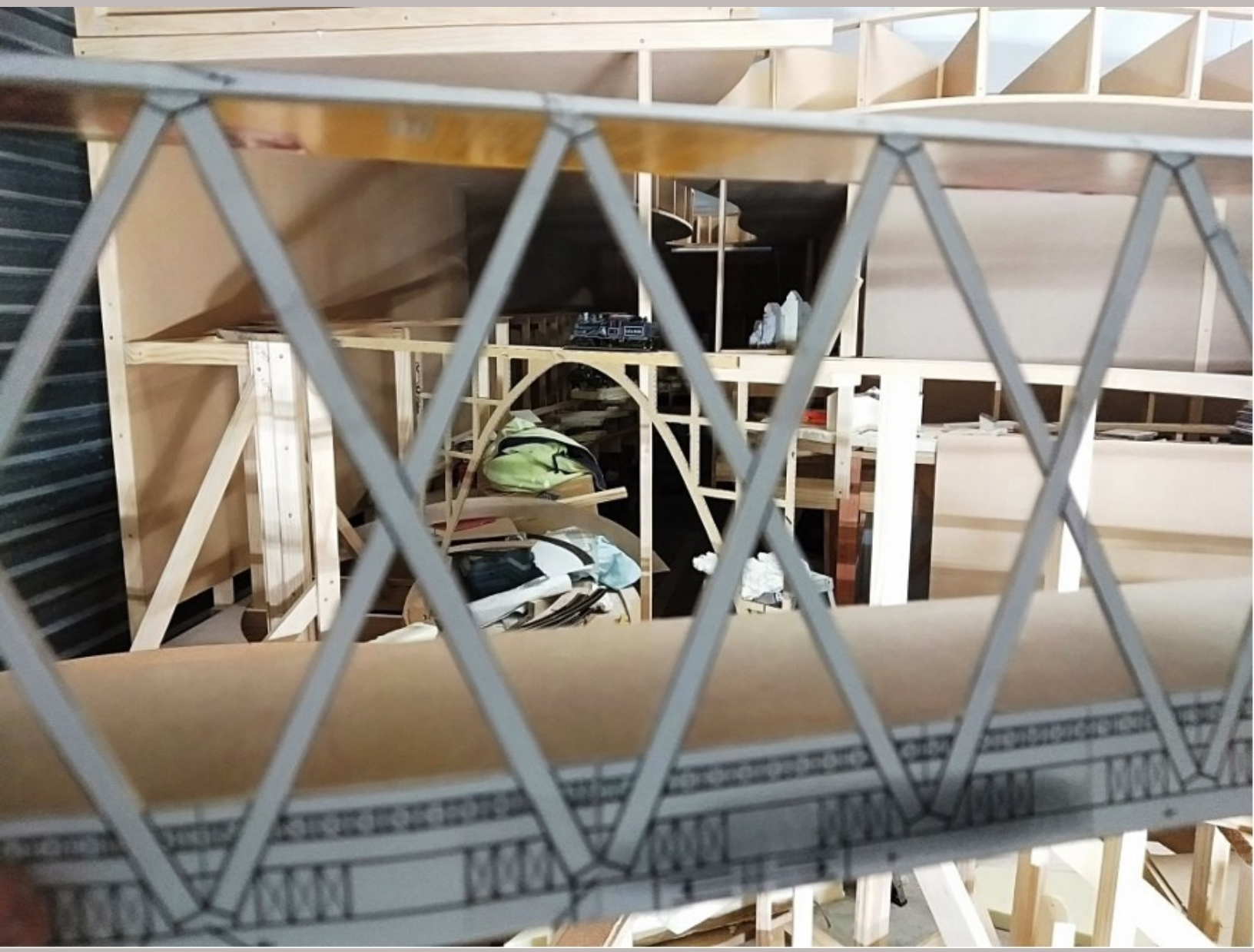


Photo 8 - A view through my mock-up of a Howe through truss bridge. I'm considering combining two Campbell kits to make a longer bridge or alternatively building a Central Valley kit. The river will be far below the bridge so there is no need for a through truss, but the visual impact of looking through the lattice work makes it worth it. Hunterline also do a Howe through truss bridge that looks great. At 600mm (24") long, it would need the first couple of inches of track at each end to be curved to fit with my track arrangement. Tolerances would work, but I'm not sure how it would look. I'm also not sure how difficult it will be to increase the length of the Campbell kit. I have two of their Howe through truss kits in my stash though.

John F. Siekirk
email: sandsrailroad1214@gmail.com

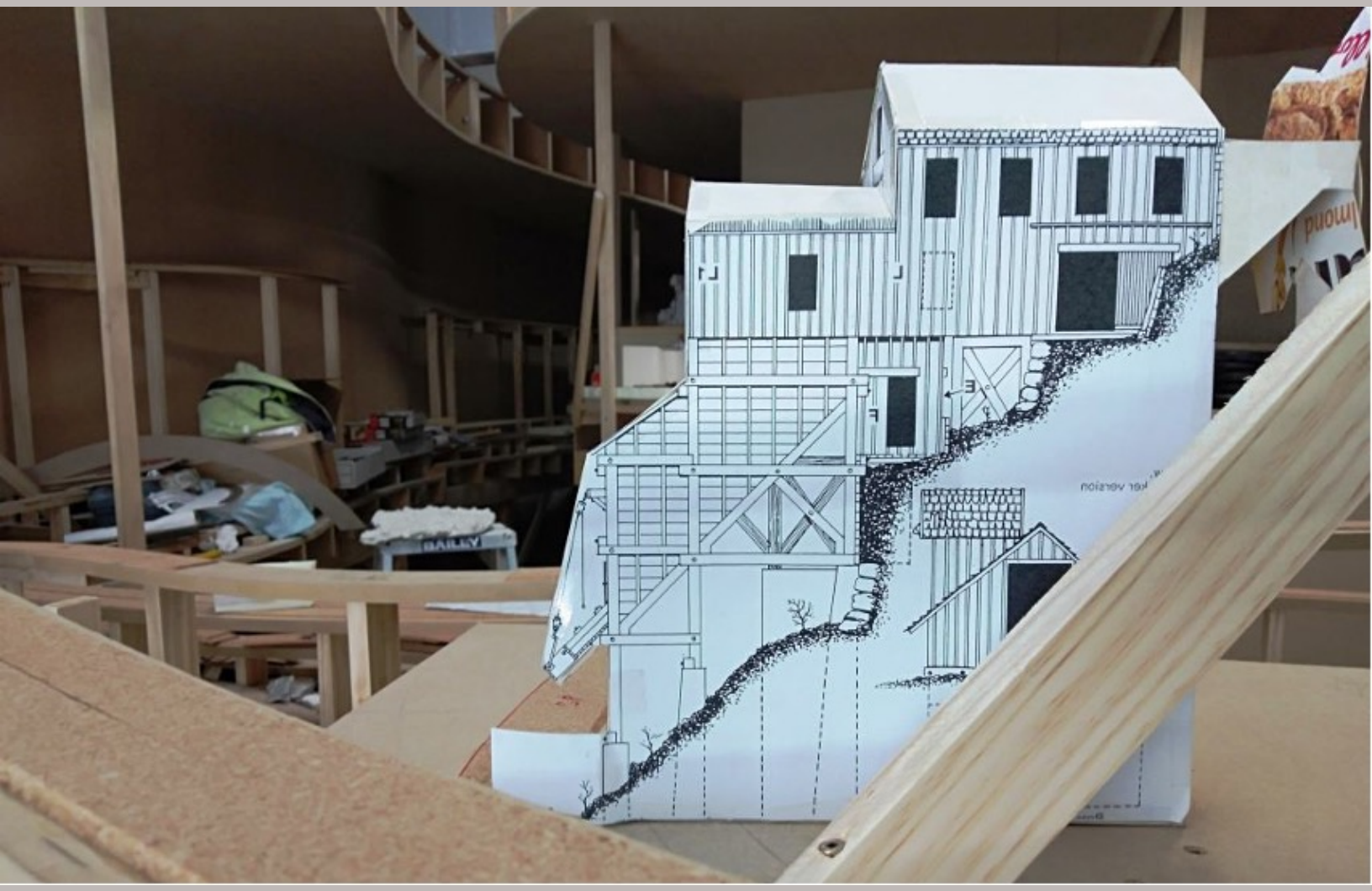


Photo 9 - shows the mine in position and the view from down low to the scenery behind. You can see how we will be able to see right down that alcove. This view was not available with the mine down low, and after mocking things up like this I was convinced to make the changes.

John F. Siekirk
email: sandsrailroad1214@gmail.com

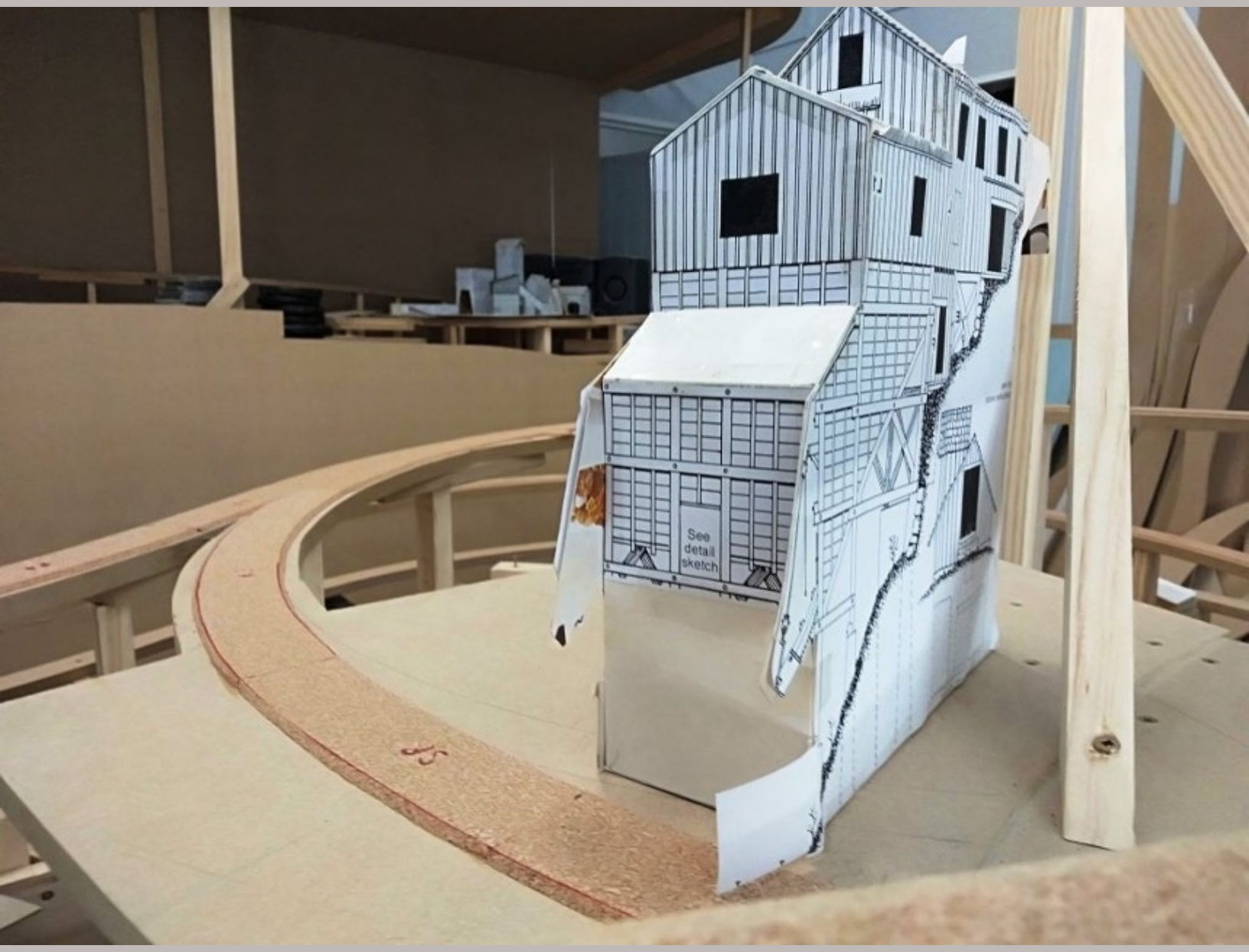


Photo 10 - Here you can see the limeworks behind on the module across the aisle. This, too should work well to create a feeling of vast distance. You can just see the trackbed of the mainline in the foreground of this photo. I think I will put a tunnel mouth leading under this track and extend the mining spur to allow for a longer rake of wagons to load.

John F. Siekirk
email: sandsrailroad1214@gmail.com



Photo 11 - shows the tunnel mouth in position which will hide the circular nature of the mainline and mining spur. You can also see the start of the steep hill with my 2x1 framing. I've also done a lot of cork roadbed. I bought 3mm thick cork in 3' x 2' sheets from a local company that imports this product from Portugal. I paid approximately $65US for 10 sheets.

John F. Siekirk
email: sandsrailroad1214@gmail.com



Photo 12 - shows the new lowest track curving between the main line as it folds its way up the mountains. Every time I feel there is not enough room for the vertical displacement, I just have to have a look at the work of John Allen and Malcolm Furlow to remind myself that anything is possible!

John F. Siekirk
email: sandsrailroad1214@gmail.com



Photo 13 - Here we are looking back the other way.

John F. Siekirk
email: sandsrailroad1214@gmail.com



Photo 14 - So here is the other main change I have made. Actually, in this case if I had of just followed my plan... I had envisaged a tall, curved bridge here with a dramatic scene to the scenery beyond. In reality this part of the track was near its lowest point and so negative scenery downwards played havoc with my benchwork. I decided to change things up and just laid the roadbed without the dropped down riverbed below (photo 1). When completed the more I looked at it the more I wanted that extra vertical element, even if it couldn't be as deep as originally imagined. Five times the work later we ended up with this. I have a picture of Foscale's Rust rock falls textile mill as background inspiration for the river. I'm thinking of a mine tittering on the side of some waterfalls with a large waterwheel. I'll combine mines from NZ history, but the details are still sketchy. There will be a fragile curved timber trestle above a braided river and the view will be through and under the trestle. It should be a strong enough scene to make viewers kneel to get a different perspective of the layout.

John F. Siekirk
email: sandsrailroad1214@gmail.com



Photo 15 - A view under the trestle to let you see what I'm thinking about.

John F. Siekirk
email: sandsrailroad1214@gmail.com



Photo 16 - The view through the trestle. You have to replace the spliced MDF and replace is with a delicate timber trestle in your mind's eye.

John F. Siekirk
email: sandsrailroad1214@gmail.com



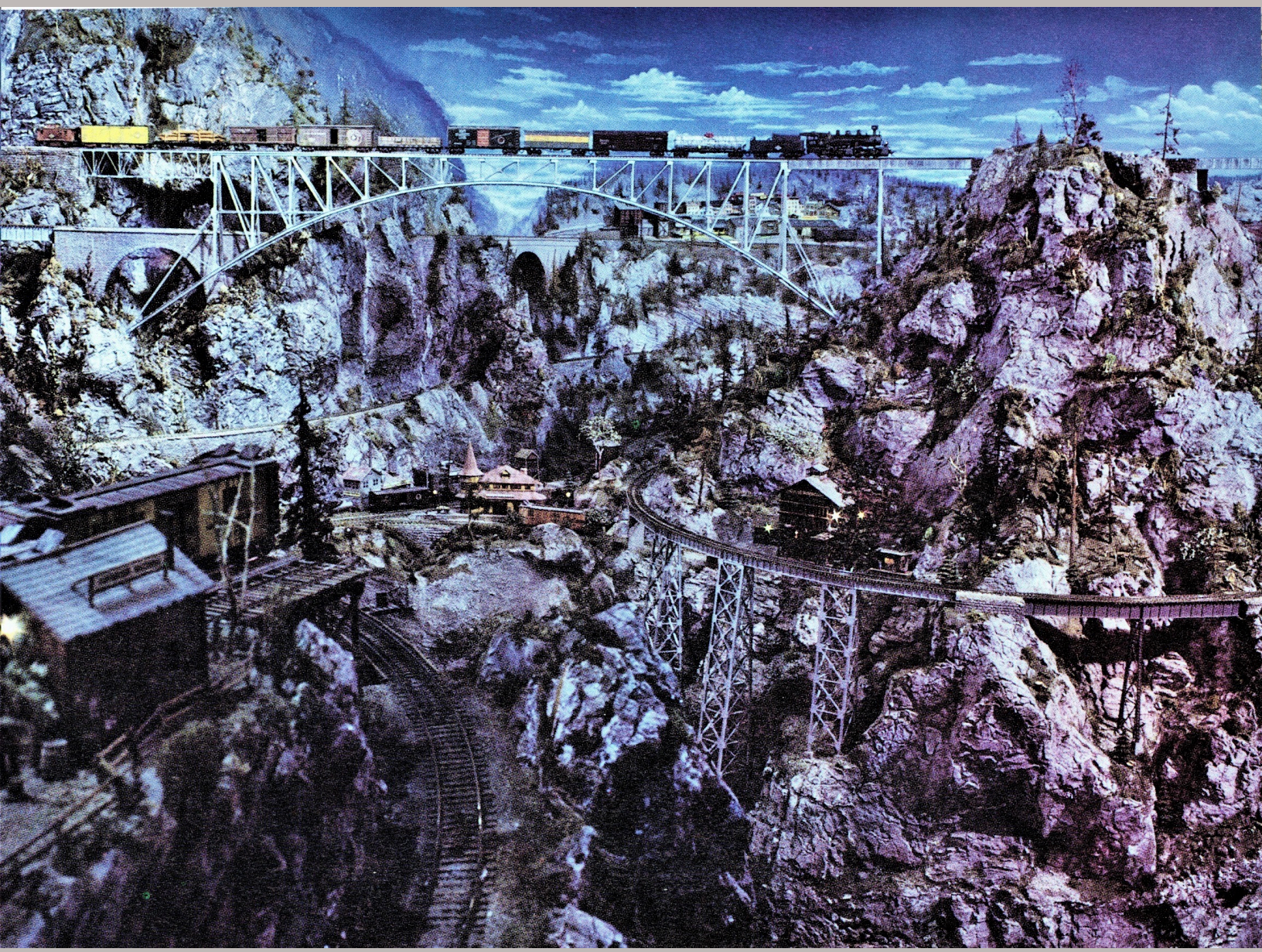
Photo 17 - And lastly, I have added a tunnel mouth to help you visualize how the track will look curving between the sheer cliff face to the left and the tall pier of the parabolic arch at the right.

We have a 2fatpossums modelling weekend at the end of May, and so all this work is a surprise for the possums. This is the reason I didn't put in an entry last month – as all the possums are now receiving the monthly gazette. These weekends are great fun and we always accomplish a great deal. I'll be sure to include some photos of some of our work next month. I've been hounding the guys and so hopefully we will get a few articles out of them in upcoming issues.

John F. Siekirk
email: sandsrailroad1214@gmail.com

Photographs of John Allen's Layout - from Steve Drees - Part 3

Steve Drees sent in these photographs from his childhood visits to John Allen's Gorre & Dephetid Railroad. Thank you for sharing these photographs with us Steve.

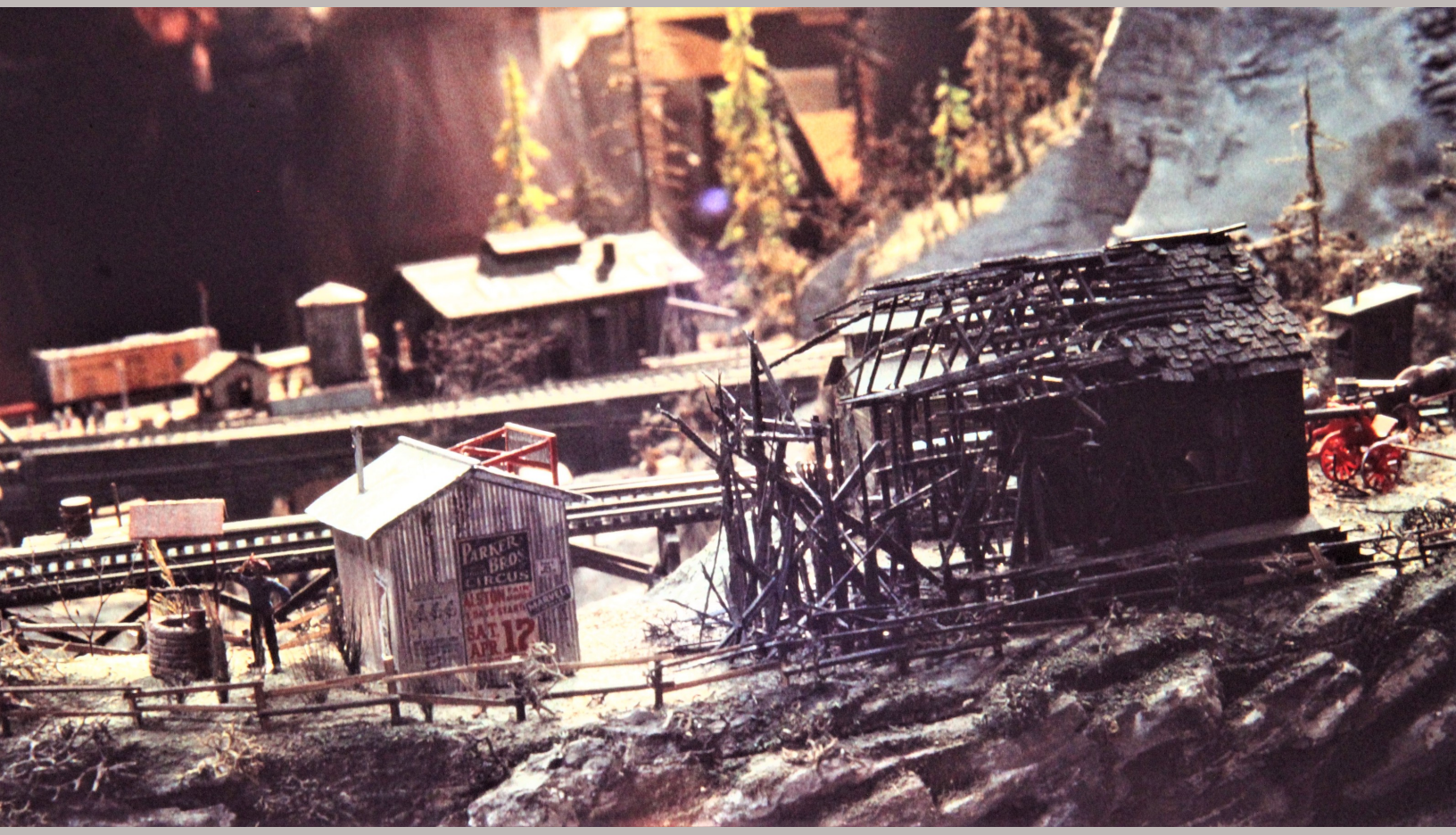




John F. Siekirk
email: sandsrailroad1214@gmail.com



John F. Siekirk
email: sandsrailroad1214@gmail.com



John F. Siekirk
email: sandsrailroad1214@gmail.com



John F. Siekirk
email: sandsrailroad1214@gmail.com

Sierra West Scale Models O Scale Sawmill Build Thread - Part 1 by Terry Lukanic

With this issue of the S&S RR & I Gazette I begin posting my build of the Sierra West Scale Models O Scale Sawmill. Since the early 70's when I built my first craftsman kit, the Fine Scale Model "Coaling Tower" I've been an HO modeler. However, when I first saw the O Scale Sawmill on the SWSM website I knew I wanted to build it one day…and now that day is here.

The kit comes in three boxes. The stripwood, the documentation and castings and the sawmill machinery. The machinery is a collection of ten kits.

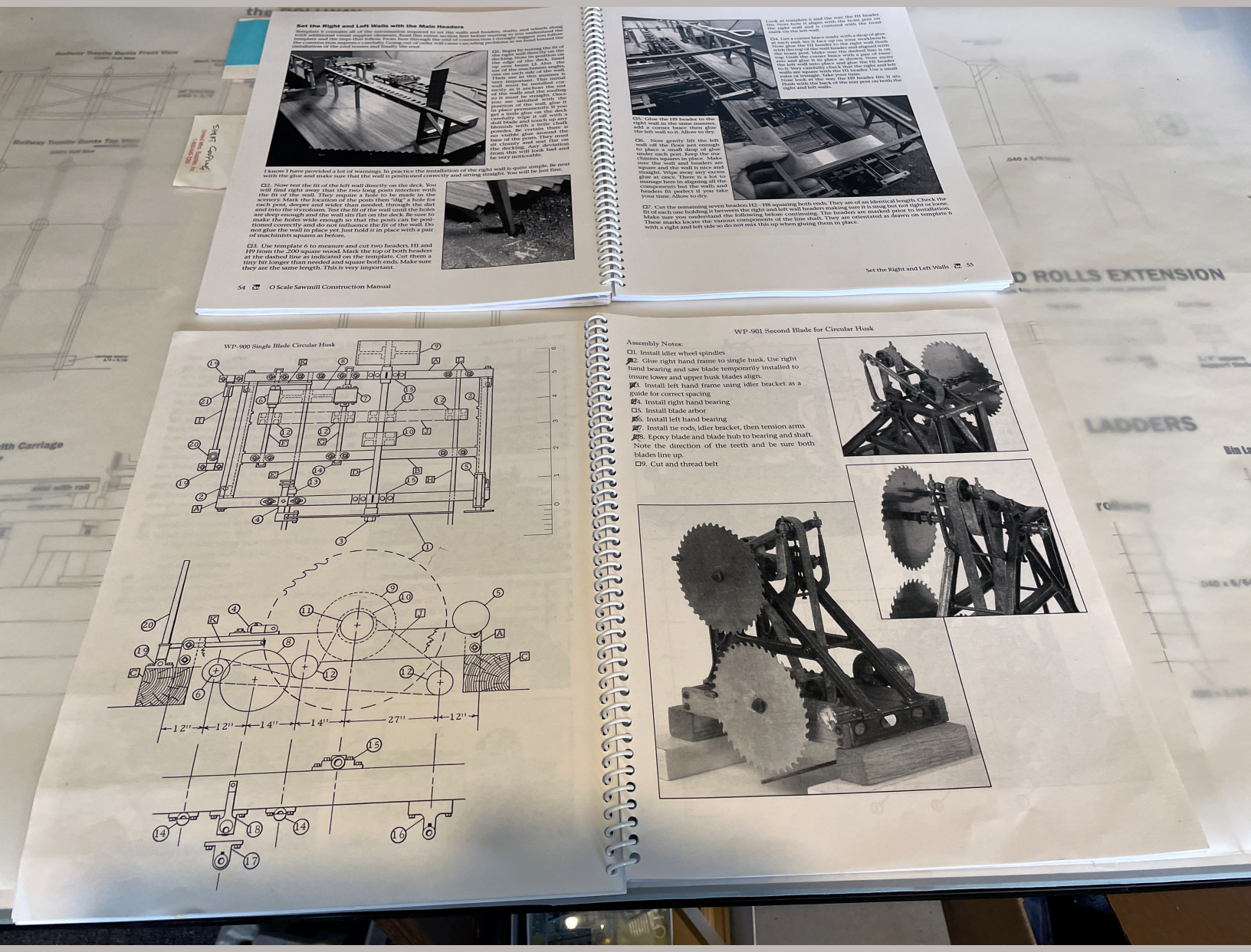




John F. Siekirk
email: sandsrailroad1214@gmail.com



John F. Siekirk
email: sandsrailroad1214@gmail.com


Set the Right and Left Walls with the Main Headers
I know I have provided a lot of warnings. In practice the installation of the right wall is quite simple. Be neat with the glue and make sure that the wall is positioned correctly and sitting straight. You will be just fine.
54 O Scale Sawmill Construction Manual
Set the Right and Left Walls 55
WP-900 Single Blade Circular Husk
WP-901 Second Blade for Circular Husk
Assembly Notes:
1. Install idler wheel spindles
2. Glue right hand frame to single husk. Use right hand bearing and saw blade temporarily installed to insure lower and upper husk blades align.
3. Install left hand frame using idler bracket as a guide for correct spacing
4. Install right hand bearing
5. Install blade arbor
6. Install left hand bearing
7. Install tie rods, idler bracket, then tension arms
8. Epoxy blade and blade hub to bearing and shaft. Note the direction of the teeth and be sure both blades line up.
9. Cut and thread belt

I begin my build by pulling the stripwood for the floor beams and joists and graining and distressing it. I tried a few sample colors before deciding the color suggested in the manual. 90% alcohol and Rembrandt Chalk #408.5 (Raw Umber). Modelers have favorite methods of applying A/C but my preferred method is creating a small pile of chalk, pouring the alcohol in a small container. I dip the brush in the alcohol first and then in the base of the pile of chalk swirling the brush to fill the bristles. I then brush the solution on the stripwood, 1 piece at a time. If too dark to suit my taste I brush on straight alcohol…if too light I apply more chalk. This method also gives individual pieces of strip wood a slight variance from others.



John F. Siekirk
email: sandsrailroad1214@gmail.com



John F. Siekirk
email: sandsrailroad1214@gmail.com



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email: sandsrailroad1214@gmail.com

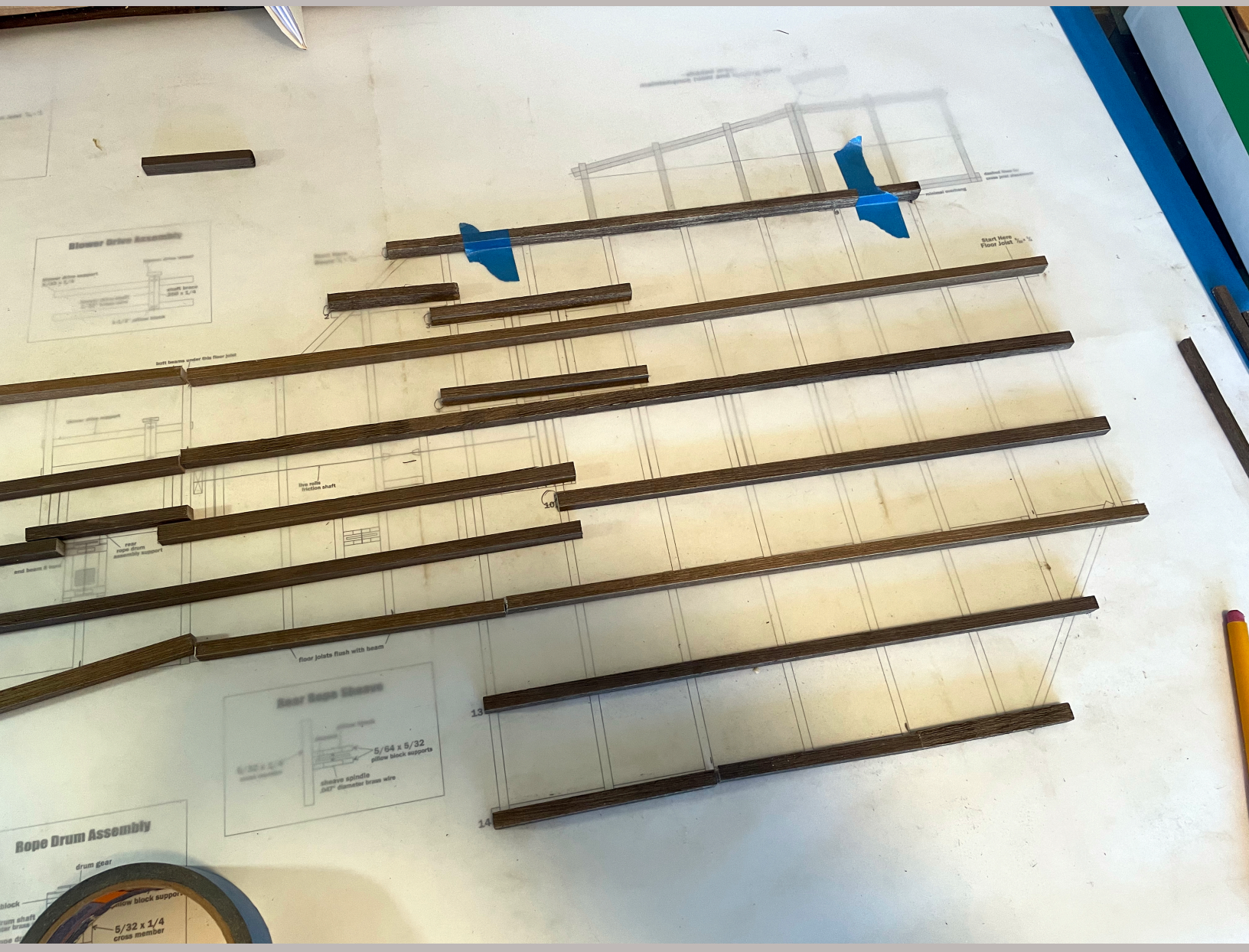


John F. Siekirk
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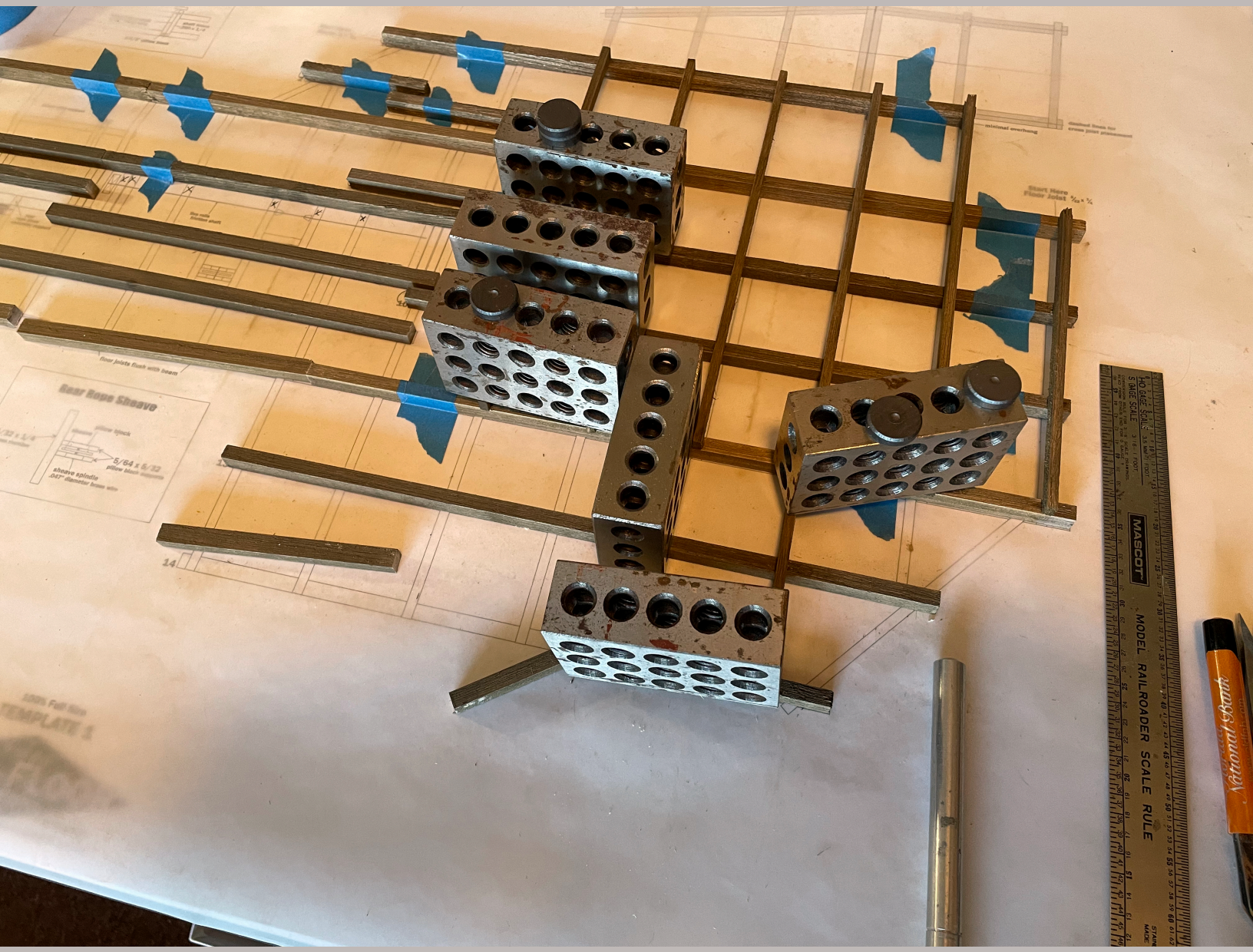


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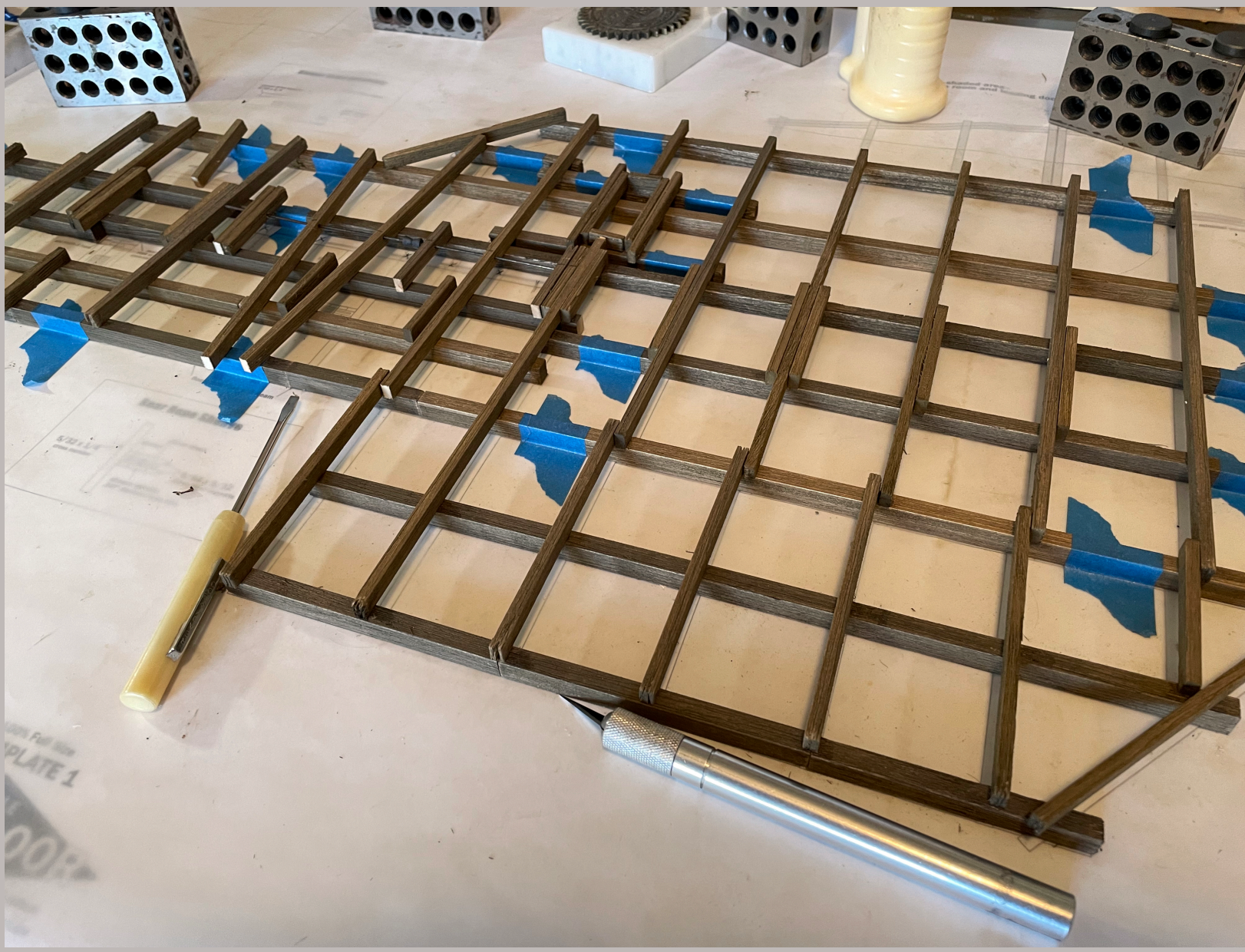
After the stripwood is dry, its time to start building the subfloor. A full size template is provided to assist in cutting the sub floor members to length and positioning them. I taped the template to my work surface and then taped a piece of drafting vellum of top of the template. Rather than spot glueing the wood members to the template, I prefer to use blue painter's tape to hold the under lying beams in place while I glue the floor joists to the beams.



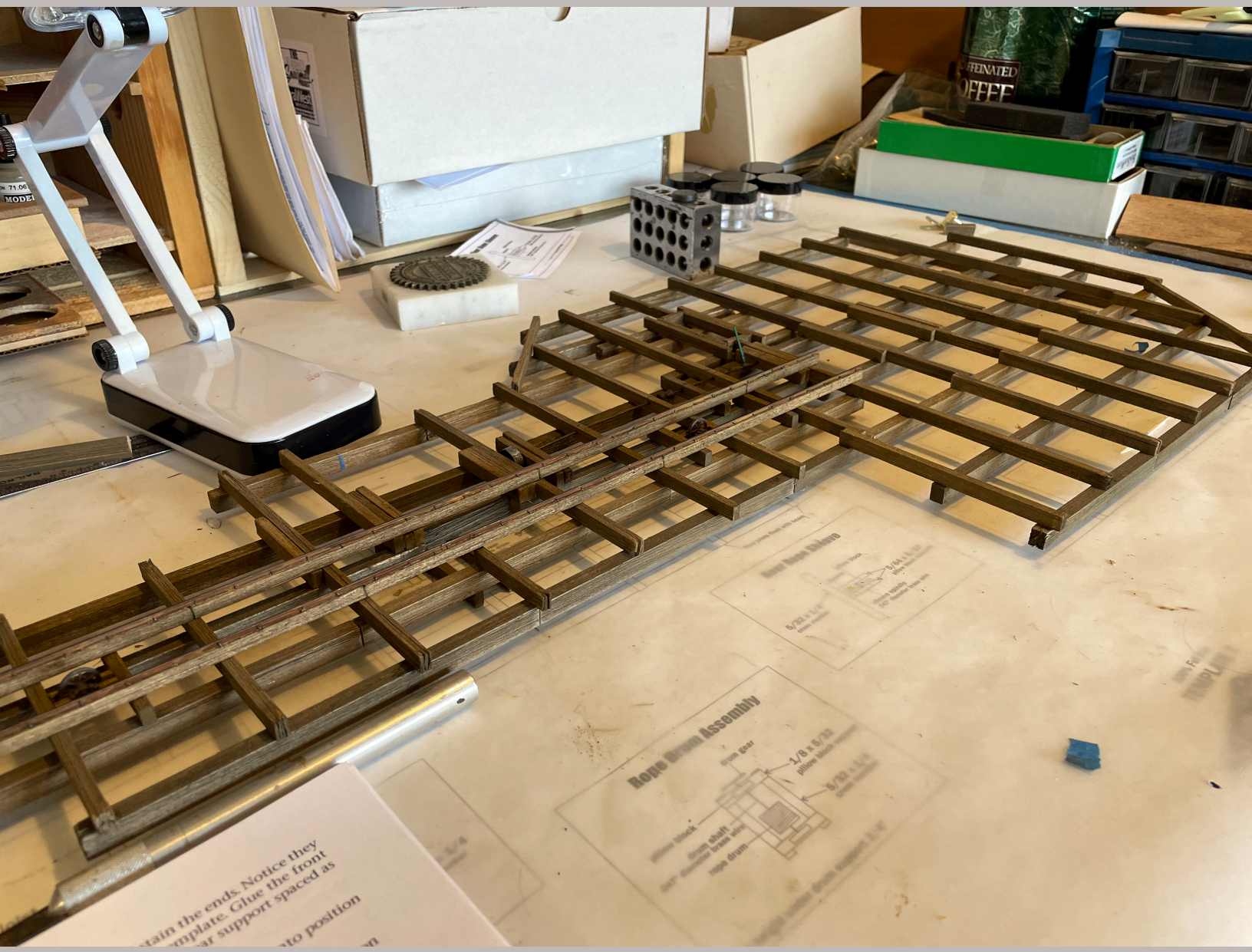
John F. Siekirk
email: sandsrailroad1214@gmail.com



John F. Siekirk
email: sandsrailroad1214@gmail.com



John F. Siekirk
email: sandsrailroad1214@gmail.com



The next installment will cover the pully, sheaves, and cable which moves the log carriage past the saw and the building of the Double Husk saw.

John F. Siekirk
email: sandsrailroad1214@gmail.com

Life with a Railroader - Part 1

How my dad caused me to be like this.

Bob Parrish

The fact that Dad and I share the same first name was not often a problem. He was Bob and I was Bobby. I don't hear that name much any longer. Occasionally it would be to my benefit that the names were close and no title of junior was ever considered.

Dad was quiet about what he did. Sort of like Ward Cleaver of the television series "Leave It To Beaver". He went to the office every day, but no one ever quiet knew what he did.

Dad would be in the offices with the Burlington Railroad for forty five years. Although the depression was waning, the effects were still in the front of most people's minds. In the fall of 1935, in his first semester as a senior in high school, a job came along; school would the first casualty.

Dad's oldest sister had worked in the Burlington's offices in Chicago since 1920 in the stenographer pool and had her ear out for any work that might come along and be a benefit to the family. Bernice was the oldest of the five siblings and the chief bread winner for the family after 1925 with the estrangement of their father. She would soon after take a promotion and move to the railroad police office and work as a secretary to the Burlington's chief of police. In those days railroads had their own police force and fleet officers who investigated freight thefts, transient riders, investigate employee accidents and the numerous grade level traffic accidents. I still have her CB&Q police officer's badge. She would often follow the various police officers out on investigations. She frequently came home with the most horrific stories of gore and goo as she supposed that it would be instructional to us over the dinner table. I found such stories interesting and did not for a minute deter me or my local neighborhood pirates from hanging around the local freight yards. She would have been horrified to know of the places we haunted.



This police badge was issued to Bernice in the late 1920's.



Of all of the passes that I received from dad, this was probably the most colorful and the only one with some historic nature.

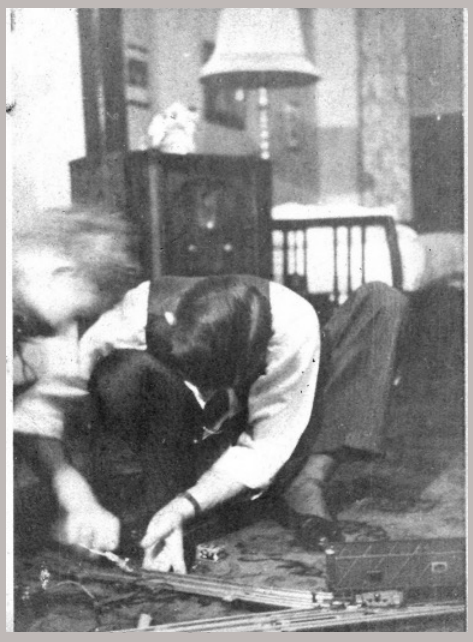
She had found an open position in the fall of 1935 that, if hired, would necessitate Dad to leaving high school during his senior year. She made him swear on a stack of Bibles that he would complete his senior year in night school. Eighteen months later he would make good on that promise and graduate from night school.

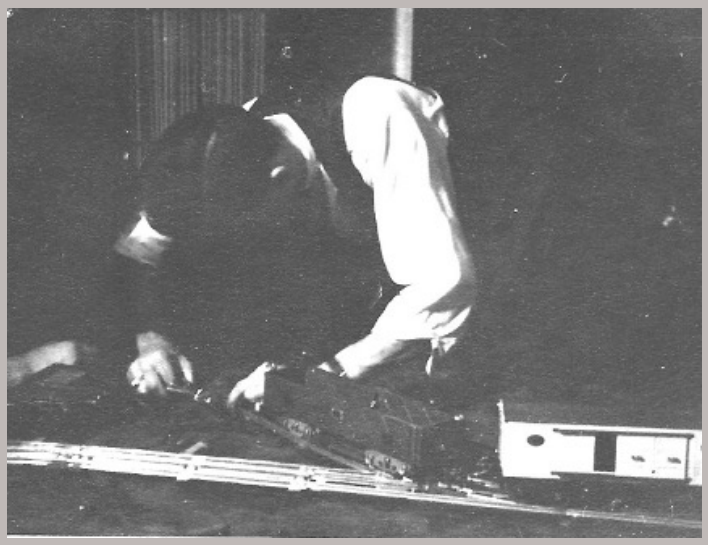
Dad's first job at the Burlington had two parts both consisting of running messages. One part was as an inter-floor messenger at 547 West Jackson Street, the central Burlington office.

The second part included running various shipping orders out to several locations in the yards on the south west of town along Ogden Avenue and as far west as Aurora. He would ride trains from the downtown core out to the yards delivering orders and then grabbing a train back to the office for the next dispatch.

At some point in 1936 he became part of a stenographer pool as he was proficient in typing and Pitman method short hand.

The following two photos show my dad in a small apartment on the west side of Chicago working with what appears to be three rail one gauge tin plate model railroad equipment.





Two photos taken in about 1938.

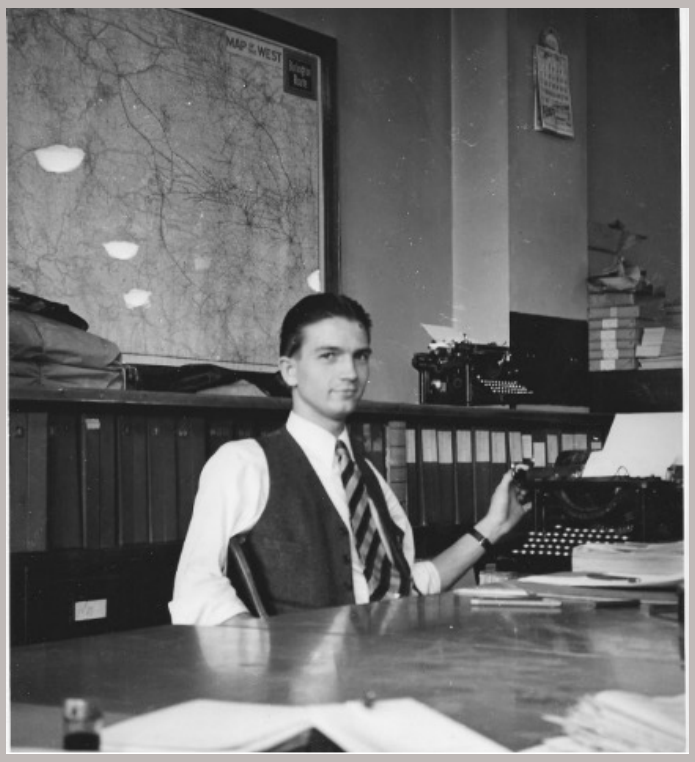
I don't remember my dad ever talking about anything that would explain what was going on here other than the location of the apartment. I do know that this would shape his interests in the post war.

In 1937 he was moved to running messages only within the building and by 1939 he had become attached to the freight rate office and worked the order desk for a mix of walk in orders and those taken by telephone. This would be an office where he would stay for the next thirty two years and later become its director.

He once shared a story with me of a time in his early years of quoting freight rates where he miscalculated a fare by five dollars. In the late 1930's this was a lot of money and perhaps the only profit the company might make on a singular transaction. For whatever reason, his boss chose to dig in on this particular incident and really called him on the carpet for this infraction. The tongue-lashing was such that Bob had the urgency to pull five dollars from his pocket and throw it on the manager's desk. This would have been the absolute worst thing he could have done. He stood and took the upbraiding and kept his hands at his sides. Upon being dismissed back to his position at the rate desk, the manager seemed to get over the whole affair. He would have surely lost his job had he shown any belligerence by attempting to personally make up the five dollars.

In those same years, both of his older sisters and one older brother had all married and left home. Dad's oldest brother was eleven years older and had completed law school and although he was still technically still at home, he was mostly away as he had entered the Naval Reserve as an intelligence officer.



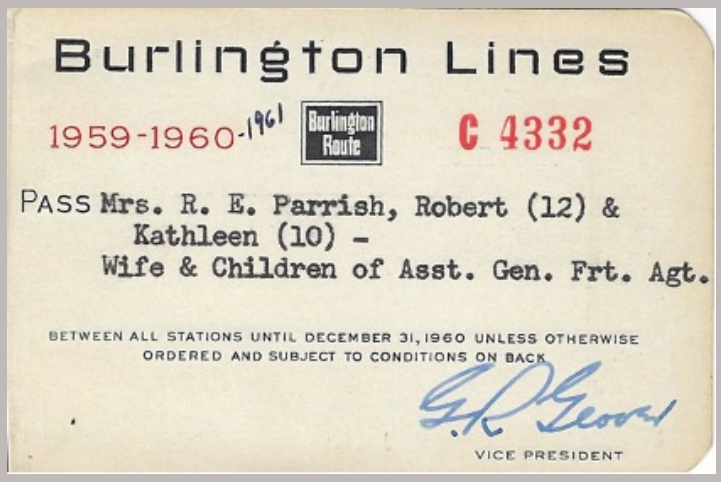


Two photos taken in late 1939 or early 1940 at the freight order counter. By now he was in his early 20's and well on his way in the Burlington offices.

Dad was involved with taking initial orders for shipments. Others in the office would complete the order where consignees and shippers were matched up, necessary equipment would be called for and appropriate billing set out for the shipper. From here waybills would be created and distributed for setting out appropriate rolling stock to begin the shipment.

December 1941

After the bombing of Pearl Harbor, Dad, like many others, was willing to enlist in the military. At his older brother's prompting, it would be an easy decision to enter the navy as his office and stenographer knowledge would allow him to enter as a Yeoman Third Class. In early 1942 he resigned his position with the Burlington and entered the navy.


Burlington Lines

1959-1960-1961 Burlington Route C 4332

PASS Mrs. R. E. Parrish, Robert (12) & Kathleen (10) - Wife & Children of Asst. Gen. Frt. Agt.

BETWEEN ALL STATIONS UNTIL DECEMBER 31, 1960 UNLESS OTHERWISE ORDERED AND SUBJECT TO CONDITIONS ON BACK

G. L. Good

VICE PRESIDENT


WABASH RAILROAD COMPANY

NOT GOOD ON "BLUE BIRD" OR "CITY OF ST. LOUIS"

1961-62-63 No. B 29957

PASS Mr. R. E. Parrish ----- General Freight Agent Chicago, Burlington & Quincy RR

Good on Trains 121, 124, 209 & 210

BETWEEN ALL STATIONS UNTIL DECEMBER 31, 1963 UNLESS OTHERWISE LIMITED ABOVE AND SUBJECT TO CONDITIONS ON BACK

ADDRESS Chicago, Ill. REQUESTED BY GRG

VICE-PRESIDENT AND GENERAL MANAGER

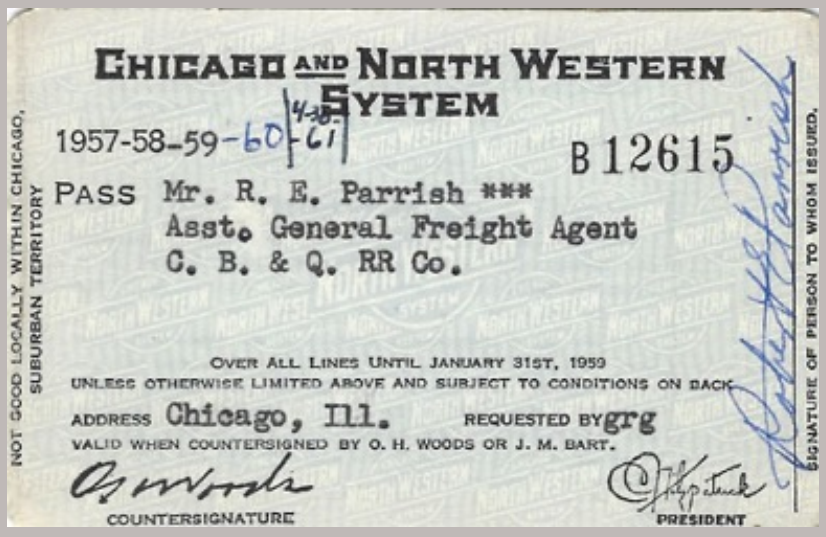
ACCEPTED BY ME FOR USE SUBJECT TO CONDITIONS ON BACK.

MUST BE SIGNED IN INK BEFORE PRESENTATION

Within three weeks Dad would be given a medical discharge as his heart rate ran over two hundred and would continue to do that for the rest of his life. He was able to return to his original position with the railroad as they had not yet filled his vacancy,

By 1944 his position would be a bit more defined as a Rate Clerk. This now meant that someone else took the initial order and he would plug in the correct tariff to be assigned and charged to the order. This would be a significant change that would affect his job description for the balance of his time with the company.

In all of this, the office floors were large open areas, with cubicles only coming later in office architecture.


CHICAGO AND NORTH WESTERN SYSTEM

1957-58-59-60-61 B 12615

PASS Mr. R. E. Parrish *** Asst. General Freight Agent C. B. & Q. RR Co.

OVER ALL LINES UNTIL JANUARY 31ST, 1959 UNLESS OTHERWISE LIMITED ABOVE AND SUBJECT TO CONDITIONS ON BACK

ADDRESS Chicago, Ill. REQUESTED BY grg

VALID WHEN COUNTERSIGNED BY O. H. WOODS OR J. M. BART.

O. H. Woods

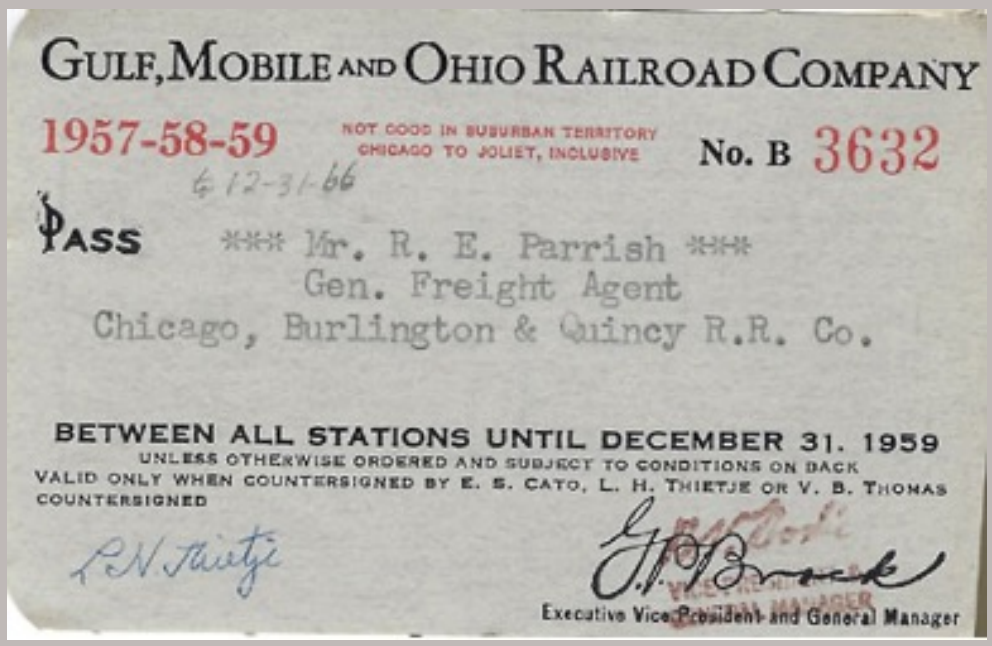
COUNTERSIGNATURE

PRESIDENT

NOT GOOD LOCALLY WITHIN CHICAGO, SUBURBAN TERRITORY

SIGNATURE OF PERSON TO WHOM ISSUED.

This pass is of particular interest as it shows the validity date begin clearly printed and then additional years added manually. This is my dad's hand writing.


GULF, MOBILE AND OHIO RAILROAD COMPANY

1957-58-59 NOT GOOD IN SUBURBAN TERRITORY CHICAGO TO JOLIET, INCLUSIVE No. B 3632

& 12-31-66

PASS *** Mr. R. E. Parrish ***
Gen. Freight Agent
Chicago, Burlington & Quincy R.R. Co.

BETWEEN ALL STATIONS UNTIL DECEMBER 31. 1959
UNLESS OTHERWISE ORDERED AND SUBJECT TO CONDITIONS ON BACK
VALID ONLY WHEN COUNTERSIGNED BY E. S. CATO, L. H. THIETJE OR V. B. THOMAS
COUNTERSIGNED

L H Thietje

Executive Vice President and General Manager

Another example of dates being extended.


Chicago, Burlington & Quincy
1947-48 Railroad Company 45019

PASS - Mr. R. E. Parrish -
Divns. Clerk.

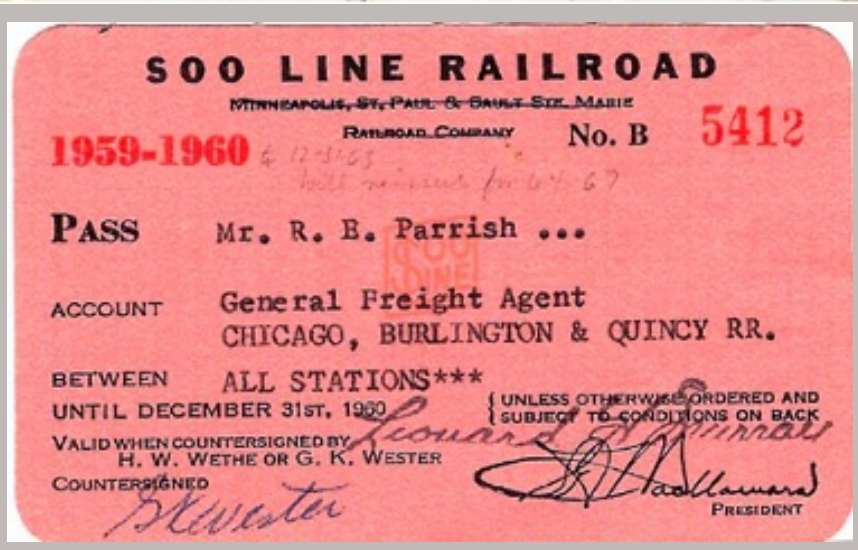
STATIONS ON LINES EAST OF MISSOURI RIVER

UNTIL DECEMBER 31, 1948, UNLESS
OTHERWISE ORDERED AND SUBJECT TO CONDITIONS ON BACK

VALID WHEN COUNTERSIGNED BY
J. R. GRIMES OR W. F. HEINTZ

COUNTERSIGNATURE

VICE PRESIDENT


SOO LINE RAILROAD
Minneapolis, St. Paul & Sault Ste. Marie
Railroad Company No. B 5412

1959-1960 & 12-31-65
will remain for 66-67

PASS Mr. R. E. Parrish ...

ACCOUNT General Freight Agent
CHICAGO, BURLINGTON & QUINCY RR.

BETWEEN ALL STATIONS***
UNTIL DECEMBER 31st, 1960
UNLESS OTHERWISE ORDERED AND SUBJECT TO CONDITIONS ON BACK

VALID WHEN COUNTERSIGNED BY
H. W. WETHE OR G. K. WESTER

COUNTERSIGNED

PRESIDENT

War Ends 1945.

Mom and Dad were married in April, 1944 and took an apartment on North Cicero Avenue on the west side of Chicago. Post war railroads made quick and steady moves toward Dieselization replace the woefully poor shape equipment that had been run to a frazzle during the demands of a war time economy. Rates were still heavily managed by the Interstate Commerce Commission in the face of a growing trucking industry and a country now able to put money into a post war infrastructure; highways.

I came along in the summer of 1946 and would spend my preschool years in that apartment. It was over a row of store fronts on Cicero Avenue and a major north-south trolley route that served thousands of people each day who traveled out of and then returned to the area each day.

By four years old I spent many hours sitting on a small stool, surveying my realm from that second floor window; and I was the master of all passing trolleys. On cool nights in the summer, they would operate with the windows open and I would call out from the window for the motorman to ring the bell. Often, they would. I was ecstatic.

Dad would sit with me for hours and we would identify the various types of trolleys rolling by: St. Louis, Pullman, J.G. Brill, Peter Witt, the 4000 series articulated cars, and my favorite, the bowling alleys; the name was given due to seats only down the side walls and the center was open for huge numbers of people who were called in Chicago, “the strap hangers”.

There was twenty four hour service but the busiest was during the rush hours, early morning and late afternoon into the evening, where they offered five minute service. Translation; the rush hour had twelve (minimum) trolleys per hour in both directions, passing by my second floor vantage point. It was like living in the glide slope of an airport; there was a nearly Richter Scale din that would momentarily stop conversations. My mom always said that there was only dust on the floor as anything higher would vibrate off the edge and fall to the floor.

West Side Model Railroad Club.

In those same post war years, Dad became a part of a small railroad club in the basement of his brother in law George Patsios, and his two brothers in law, George Bell and Eddy Schmitt. These were the years where the cost of a locomotive was a major part of a monthly income and the available options were limited: Mantua, Varney were the major offerings and a few more that are now largely forgotten.

The railroad was an around the room passenger line with storage yards and a few sidings for sidings for some freight operations. All of the track work was hand laid and turnouts operated with large Challenger twin coil switch machines that shook the bench work when thrown.

Later the railroad would have scenery made of window screen and covered with wood fiber plaster. Coloring was done with oil base paints and grass was made from coarse saw dust colored in Rit clothing dyes.

George Patsios was working for the Illinois Bell Telephone company so the layout did not lack for electrical supplies for powering the rails. The railroad was dismantled when George got called up with the Illinois National Guard for service in Korea. The locomotives and rolling stock were boxed up and would wait until they could be unpacked again several years later. At the end of the war, George would move to Atlanta Georgia and the remnants of the club were distributed out and disbanded. Now all of that would wait another year for me to come of age as Dad saw it.

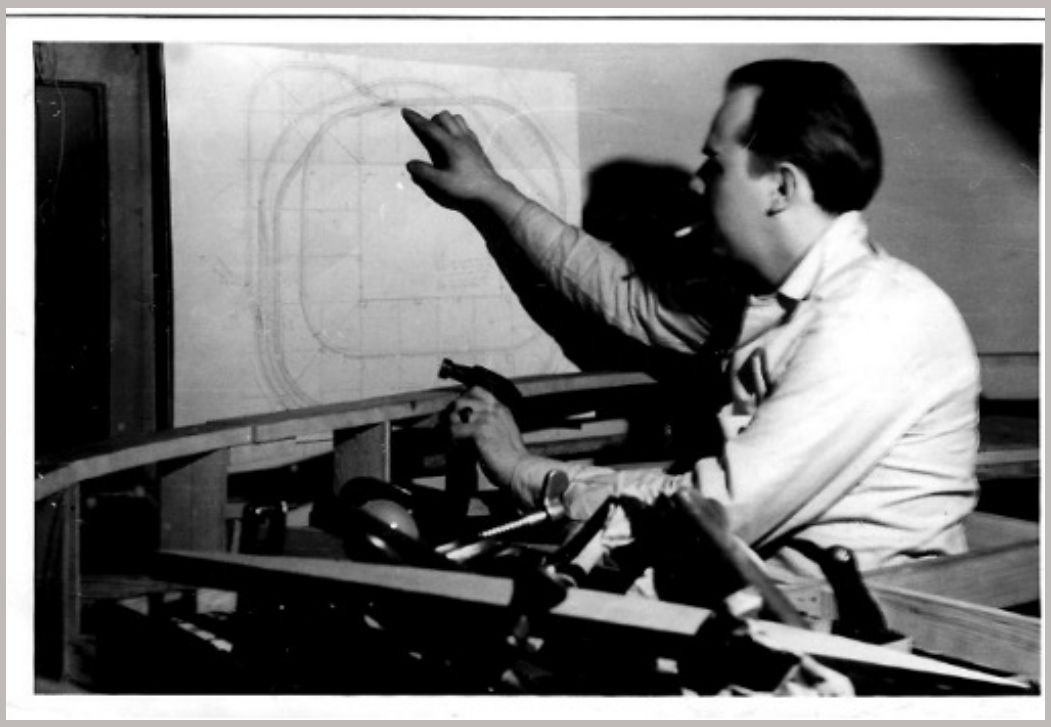


Here is a Challenger switch machine from the Pioneer Electric company in Chicago. These were available with an accessory pack of contacts that could be added onto each end that could be wired to operate signal lamps and semaphores along the right of way.



Dad is working on the west side railroad group in 1947 before Linn Wescott claimed the name L girder construction for himself. Working with wood screws at that time required three drill sets for each screw. First would be a pilot hole that would be a bit longer than the length of the screw and clear enough for the body of the screw less the threads. A second drill would be necessary for the clearance of the full body of the screw through the top board so as to assure tightening the two boards. A third step would be a conical tool called a counter sink that would allow the screw head to below the surface of the boards when fully tight. All done only with hand tools.

John F. Siekirk
email: sandsrailroad1214@gmail.com



George Bell working with the track plan and a complicated scratch built cross-over.



These are dad's tools for hand laying track which were necessary in the early days of HO modeling. Shown here is a Rail Chief track gauge with Umpco spikes. The spikes were dropped into the holes in the tool and then hammered in with the two prong punch. Dad taught me how to construct a track and turnouts with these tools.

John F. Siekirk
email: sandsrailroad1214@gmail.com

Move to the Suburbs.

In the late summer of 1951, Dad decided that he had enough of the din of trolley noise, so when our apartment lease came due, we moved to a nearby suburb of Oak Park. Shortly after, Dad got really fried as the Chicago Transit Authority (CTA) ended Cicero Avenue trolley service on the first day of November, 1951 and replaced all transit traffic to rubber tired equipment. I don't think my dad ever rode on the CTA again.

For Christmas of 1951 Dad fixed me up with an American Flyer Pacific locomotive and a five car set that would be assembled on the dining room floor. Dad and the uncles took over and were involved with switching moves and counting how few moves a series of functions could be conducted in. I was fascinated. I would not understand until years later what switching operations were all about.

Return to the City.

In 1954 we moved back into Chicago in the house held by my grandparents on my mom's side of the family. Gram had been diagnosed with a cancer and my grandfather, then in his seventies, was still working and she needed some assistance during the day when he was not around.

In that same year Dad was asked to take a position of freight rate clerk in an office in Aurora, Colorado. There was to be no change in job description or pay grade, just a move and an opportunity. Dad declined as we had recently move back into town because of my grandmother. Gram died in the summer of 1955 and the responsibilities that my mom felt were ended. The railroad never again asked my dad about the Aurora position. Although the position was also offered to Bob Dowling, longtime friend of Dad, it went unfilled. Dad always questioned whether turning it down was actually a good idea as it may well have been a dead end for his career.

With the move back to Chicago, the basement held a large space for a more permanent railroad. The boxes of railroad gear that had been boxed up in 1950 from the club railroad were pulled out of a coal cellar used for storage and with that, Dad moved me to HO scale. We built a four by eight railroad and included my first efforts at scenicing and electrical operation of turnouts from a control panel. It was then that I got my first lessons at constructing track and turnouts. It was great and this basement would be my laboratory for my discovery into modeling.

Dad built a power pack which was made from a large multiple pole transformer about the size of a car battery and needed jumper wires to connect the various poles to get the desired voltage output. The alternating current was rectified with a selenium rectifier that produced enough heat to warm an enclosed football stadium in Minnesota. This would be the power supply that Dad would start me with and I would carry to California and power my early rekindling of the hobby after my return from Viet Nam in 1970.

With the track work laid down, the Mantua and Varney locomotives were coaxed into rolling again and we had an operating railroad.

These were the early days of snap track and Dad was not a fan. He also did not like the fiber tie flex track that was available at the time as the fiber material would randomly shrink and the rails would not stay in gauge.

Not long after the move back to Chicago, Dad and I took a walk to the neighborhood hobby shop, Manor Hobby on North Avenue. It was run by Nap and Yevette Garceau, who later became good friends as I went to school with their kids, Yvonne and Rene.



Here is a mix of Mantua, Varney and a few now unknown manufacturers that Dad had when he was with the west side railroad club. These are what he started me with in 1954 and I still have in a wall shelf collection. He had a string of JC Silversides passenger cars that had highly detailed embossed aluminum sides, very much like American Beauty and Walther's cars of that period. The downside of all of these cars was there was not good glue that would bond to the aluminum; thus, none of those cars survived.

We sized up a newly released 1954 Globe models F7 Diesel with a Santa Fe war bonnet paint job. It had all wheels powered by twin gear boxes that were really well made. Dad sat with me and I learned to file casting flash and how to tap threads into pre-cast holes. This would be my earliest forays into metal working and machine shop skills. Globe Models was absorbed into Athearn Models a few years later and the gear box design fell away to a questionable drive mechanism with rubber bands. The only rubber band drive locos I would ever own were the Athearn Hustlers that came out in 1956. They ran at about a scale 300 miles per hour and would later sit on my shelf until 1997 in Boise, when a group of modelers in Boise built a 72 foot long, two track drag strip for Hustlers.

What Did Dad Do, Really?

Somewhere along the line, I decided that Dad's work was monumentally boring. I was about seven years old and I had decided that the only real work of a railroader was to be freezing his butt off in some freight yard bouncing boxcars around. This office worker stuff was simply boring. I have never been clear when any kid begins to figure out what his dad does for a living; but they surely don't make a connection to food on the table every night.

There was no question that I was exposed to railroads. They were everywhere and completely unavoidable. When driving any direction in Chicago, travel was impossible without crossing a bridge or underpass. In 1908, most of the rights of way were raised on the north and west sides of the city to allow for street traffic to pass underneath. On the south side of the city most rail lines were still at street grade south of Sixty Third Street. I recall once being with Dad in the car on the far south side and counting cars as we waited at a crossing gate. Once clear, we made a turn and within a short distance we encountered another train. We again began counting cars and it wasn't long before we realized that this was the same train that had stopped us previously.

I could not figure out Dad could work for a railroad and not actually be near one. Only later would I give him a pass on what he did with the railroad. But before that I became curious about this or that advancement position, he might come home talking about. I remember being fascinated at the complexity of the titles that were used for his job descriptions; for example, assistant freight rate manager.

The part that I really did not understand was why you could be a freight rate investigator before you were a chief rate clerk. I thought that clerk was foundational to anything else. I was never clear on what an investigator might do if everyone else was doing their job. What is there to investigate?

Then in 1959 came the title Assistant General Freight Agent. Now that sounded like something important. I suppose that the added word, general, in there made some sort of difference.

Dad was not one to bring home a lot of railroad humor or jokes. He had his share of stories but few were of a railroad nature.

> He once told of an Irish division superintendent whose brough was so thick that he was unintelligible and thus did everything in written reports. This became a problem as he would fire off lengthy reports of anything, no matter how minor, to his superiors. They would sound serious enough and begin with all manner of details and descriptions and in the end, they were mostly nothing. He had numerous reprimands and finally his division boss told him to decide what was really important and shorten this stuff up or he would be relegated to a track gang and a ballast crew.
>
> Sometime later in his division he had a wheel failure that caused a huge derailment that had any number of cars in a nearly ready to harvest corn field and hungry cattle ranging wild over the territory. It would certainly be grounds for a detailed report.
>
> However, the following report was sent up to the division, “Off again. On again. Gone again, Finnigan.”

I found this to be wildly funny as it was the least expected punch line that could have come out of this.

In November of 1960 mom was diagnosed with an undefined leukemia and a week later she was gone. I was fourteen and a freshman in high school. She was forty years old and dad was forty-two.

Everything went on hold. There was no talk of railroads or work or what I might be doing in this or that class in school. The world just went empty for a long time.

Mom had been taking Dad to a commuter passenger platform for the Milwaukee Railroad at the east end of the Cragin yard for several years. We only ever had one car and mom used it during the days. That ended and Dad began driving into the Loop each day.

Occasionally on a Saturday morning we would work the HO layout that we had built together some years before. It might be some electrical issue or adding detail to some area of the landscaping. For the most part we were all rather to ourselves. My grandmother came in to ride herd on my sister and I, while Dad rather struggled to fill the void.

I Begin My Own Pursuit Of The Hobby.

The year 1960 was the beginning of the Centennial of the Civil War and I was becoming interested in that era of railroading. I had some required history classes in high school and now this was all very interesting. Mantua Metal Products had released a model of the General locomotive about eight years before and I had a lot of questions. Dad would find some magazine articles that might be relevant and we became more regular in our subscription to Model Railroader magazine. He rather left me alone to my own interests and pursuits of modeling as I got better at building things and solving problems for myself.

I found an early Mantua kit of the General and assembled it and actually got it to run reasonably well. I had disassembled and reassembled Dad's old Varney Pacific locomotive and the Mantua mogul several times and made them run again so I was sort of practiced in piddling with steam locomotives. I saved my nickels and dimes and purchased a few freight cars that were intended to go with the General locomotive.

In 1961 I discovered Labelle models, a company then in eastern Wisconsin. I first built their Soo Line box car and I was on my way to a life of truss rods that still shapes my era of modeling. The early 1960's also shaped my interest in history and caused me to do well in such studies in school.



Although refitted due to glue failures, that first Labelle box car is still bouncing around on my railroad.

In 1962 Dad had a promotion that was defined with a new title of general freight agent. At dinner one night I asked if they had given him a separate office. The response was no as most office positions were still out in the open floors of operation. I announce that I was not impressed. "You're not somebody until you have your own office".

A year later Dad was again promoted to Assistant Freight Traffic Manager and this time he did in fact have an office. "So how many windows?" I defiantly replied. Dad was dumbfounded as this had never been a conversation before. I think he perceived me as eternally unimpressed. In fact, I still held that what he was up to was in fact, simply boring.

In 1964 he was moved to an office that did have two windows but only looked out into the central ventilation column that many pre air-conditioned buildings used for cooling in the hot humid Chicago summers. I pointed that out to him but this time he was ready for my ridicule.

"Oh yeah, where does your office look out to?" He shot back.

"I don't have an office." I replied, knowing full well that I was losing altitude in this debate.

"Well, let me know when you do!" He laughed.

I was thwarted.

This ends Part 1. In our next issue we will have Part 2 which begins with Dad Starts Traveling with The Burlington.

John F. Siekirk
email: sandsrailroad1214@gmail.com

Editor's Note: This article is the opening announcement for a series of articles by Kris Blackmarr and Rich Wolfanger.

GERIATRIC MODELING

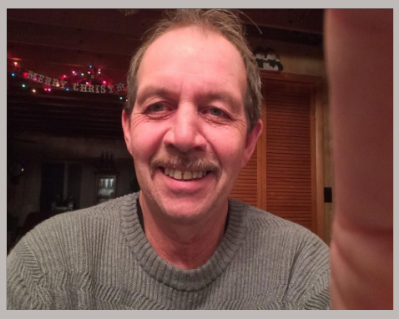
OR

TWO OLD GUYS BUILDING AND SHARING TECHNIQUES FOR FINE MODEL BUILDING

Your Presenters:



Kris Blackmarr aka "KP" has been modeling for over 50 years and has experience in the presentation of clinics to NMRA Regional and National Narrow Gauge Conventions in addition to local train shows and NMRA Division meetings in the Rocky Mountain area.



Rich Wolfanger aka “Pennman” has been modeling since 2012. Pennman continues to delight a growing online following of other modelers through the sharing of unique methods and assistance to fellow modelers.

ARTICLE GOALS

- Presentation and sharing different modeling aspects of the same model or kit with the focus on 'Fine Scale Modeling'.
- Show the process and creation of a detailed diorama using both shared and unique techniques so modelers can view and understand the different effects created.
- Review varied materials, tools and techniques to attain a specific effect.
- Improve modelers knowledge of underlying modeling fundamentals when using fine scale modeling techniques to maximize the use of various tools, materials and techniques.
- Open the box and 'get er done'.

FOCUS ON KIT BUILDS FOR DIORAMA

The Corner at Streeter's and Clear Brook

By: South River Model Works
Kit# 320
HO Scale



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Volume 1 - 2022

Issue 1	16 Pages	May 1, 2022
Issue 2	40 Pages	May 10, 2022
Issue 3	35 Pages	May 28, 2022
Issue 4	120 Pages	June 22, 2022
Issue 5	159 Pages	August 1, 2022
Issue 6	204 Pages	September 1, 2022
Issue 7	128 Pages	October 1, 2022
Issue 8	119 Pages	November 1, 2022
Issue 9	166 Pages	December 1, 202
Total	987 Pages	Total 2022

Volume 2 - 2023

Issue 1	116 Pages	January 1, 2023	
Issue 2	152 Pages	February 6, 2023	
Issue 3	131 Pages	March 1, 2023	
Issue 4	168 Pages	April 1, 2023	
Issue 5	148 Pages	May 1, 2023	One year anniversary issue
Issue 6	127 Pages	June 1, 2023	
Issue 7		July 1, 2023	
Issue 8			
Issue 9			
Issue 10			
Issue 12			
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John Siekirk	sandsrailroad1214@gmail.com
Frank Baker	erieman73@gmail.com
Mark Dalrymple	mdalrymple1712@gmail.com
Terry Lukanic	terry@seabee-rvn.com
Bob Parish	bobparrish770@gmail.com
George Nagle	gnagle@live.com
Bernd	protolanger@kingstonemodelworks.com
Brian Marriott	natref@gvtc.com
Jack Dziadul	jackdziadul@gmail.com
Bernd Fanghanel	protolancer@kingstonemodelworks.com
Brian Kistenmacher	kistenmacher.brian@gmail.com

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