



C&TS Dispatch

Vol. 12 No. 2

SUMMER 1999

Derailment on Cumbres Pass Puts 484 Back in Chama Shop

by Walter Rosenberger

Engine 484 derailed on Cumbres Pass in the late afternoon of Sunday, April 25. Engines 484 and 497, with 484 leading and flanger OL in trail, were plowing from Osier to Cumbres, clearing snow from the tracks. Just west of Los Pinos tank, 484 hit ice on the tracks and rode up and off the rails coming to rest on the ground, tilted on its left side at a 40-degree angle. No one was injured.

The derailment occurred at a private ranch-road crossing between Los Pinos tank at MP 325.60 and the Apache Canyon road crossing at MP 327.85. During the winter, snow had become packed into the crossing flanges, and with only a light snow cover, ice had formed because of the warming effects of the sun and the freezing conditions at night. A late snowfall had covered the ice buildup, a buildup not known to the engine crews.

Two 120-ton cranes were called in, but before they could reach the site the muddy condition of the dirt ranch road made it necessary to build a road capable of supporting the cranes—a job that took many days and many loads of rock and fill. After this road was ready, the cranes were brought in and they lifted 484 onto the rails Thursday afternoon, May 13.

Before the engine moved an inch, the running gear was washed, inspected, and lubricated. At that point, it was determined that 484 was roadable. It was moved to Cumbres and parked in the snowshed until being brought down the pass to Chama in an eighteen-car



Two, 120-ton cranes in position and ready to lift engine 484 back onto the rails, May 13, 1999. (All photos by Tom Cardin.)

train (all those wheels for brakes) late Thursday night, May 20.

The ordeal of the derailment, rereiling, and preparing to open the season has weighed heavily on the mechanical staff. Our ranks are lower than normal, but we have put in a lot of effort (and overtime) in the last few weeks. The payoff has been that no trains have been annulled to date. Following is a snapshot of how each member of the staff contributed throughout this ordeal:

Chuck Barone helped fire up 487 to rescue 484, and changed out a tender wheelset on 487;

Gerald Blea cut openings in 484's running boards for the crane rigging, cut 484's twisted drawbars, and assisted in the rereiling of 484;

Juno Casias fired up 497 in Antonito;

Tommy Garcia helped fire up 487 and 463;

Donald Martinez nightwatched at Los Pinos the night of the derailment, fired up 487, cleaned running gear, and prepared 484 for movement;

Kyle Norcross helped prepare 484 for rigging and helped wash mud from 484's running gear;

Orlando Ulibarri nightwatched at Los Pinos the night of the derailment and fired up 487 and 463;

Mark Yates completed annual inspection items and worked to get 487 and 463 ready to fire up;

Tom Atkinson, Gerald Blea, Kyle Norcross, and Jeff Stebbins were engine crews on Extra 487, plowing snow and finally reaching 484 to move it into the clear.

See *Derailment*, page 9 →

C&TS Dispatch

<http://CTSFriends.railfan.net>

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The C&TS Dispatch is published four times each year by the Friends of the Cumbres & Toltec Scenic Railroad, Inc., 5732 Osuna Road NE, Albuquerque, NM 87109. The Friends of the Cumbres & Toltec Scenic Railroad, Inc., is a New Mexico nonprofit corporation.

The Friends is the official museum support group for the Cumbres & Toltec Scenic Railroad, a 64-mile-long operating railroad and museum of railroad history and technology between Antonito, Colorado, and Chama, New Mexico. The railroad is owned by Colorado and New Mexico and is operated by The Cumbres & Toltec Scenic Railroad Corporation. As the museum support group, the Friends is dedicated to the preservation and interpretation of the railroad.

Family membership in the Friends is \$25.00 per year; outside the USA membership is \$35.00. All contributions are fully tax deductible and will be gratefully accepted. Please write us in Albuquerque or call us at (505) 880-1311 for information about the Friends. The Cumbres & Toltec Scenic Railroad is both a National and a State Registered Historic Site.

Cumbres & Toltec Scenic Railroad



Denver & Rio Grande Railway—1880 to 1886
Denver & Rio Grande Railroad—1886 to 1921
Denver & Rio Grande Western Railroad—1921 to 1970
Cumbres & Toltec Scenic Railroad—1970 to 1999

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PRESIDENT'S COLUMN



I had the pleasure of presenting one of the workshops at the fall 1998 convention of the Association of Railway Museums to explain how the Friends plan and carry out their work sessions. Aaron Isaacs, the editor of ARM's journal, *Railway Museum Quarterly*, attended because his interest had been piqued reading our newsletter over the last several years. He says: "Regular

RMQ readers are probably aware that something different is happening on the Cumbres & Toltec Scenic Railroad, something unprecedented in the railway museum movement. Volunteers are being recruited and deployed on a scale never before seen. So great are their numbers that they are accomplishing in days what many would expect to take months or even years. It feels like a new model for running a restoration program, something the entire industry should take note of." The article, entitled "Volunteering On A Grande Scale," appears in the spring 1999 issue. To think that the system we evolved over years because we were in a remote location and had a limited number of work days has engendered this kind of interest and could serve as a model for others is very gratifying. I am proud of all the volunteers who have devoted so many hours to our efforts and of all our members who have supported this program. RMQ contains feature articles of interest to railway preservationists and news of railway museums in the US and Canada. You can subscribe for \$15 per year by writing to P.O. Box 370, Tujunga, CA 91043-0370.

I would like to note two of our volunteers who are taking on increased responsibilities. Doris Akers has been working with me over the past year on all the tasks related to informing you about the work sessions, preparing the materials in the registration packet, making crew assignments and preparing the rosters, working with the volunteers at the work sessions and thanking you when it's all over. I would like to officially recognize her as the work sessions registrar and thank her for so ably taking on these duties. Incoming board member Dick Cowles is also our new treasurer succeeding Robin Kumler, who brought her professionalism to the job for many years. As our organization has grown, the kinds of financial data we must keep track of has become more complex and more demanding of the treasurer's time. Also, as most of our board has come to use computers and e-mail for the sharing of information, we desire to have better access to our financial information. Dick has agreed to help us select a software program to use in consolidating the keeping of our financial data and to shepherd our transition to its use. Both Dick and Doris will be assuming some tasks for which I have previously been



President's Column

Continued from page 2

responsible, thus freeing my time for growth in other areas and development of broader fundraising activities. I am grateful for their help.

The new season has just opened at the railroad. As mentioned in Leo Schmitz's commission report, a new food and gift concessionaire will operate on the train and at the Osier dining hall. One of their innovations is a Post Office at Osier where you can mail postcards, letters or packages that will be hand cancelled "Contract Sta. 1 [the date] Osier, CO 81120" and "Carried on Cumbres & Toltec Scenic Railroad." This Post Office is unique in that it is open seven days a week for one hour per day, it is the only Post Office in a ghost town, mail goes only one way, and it is the only mail in the country shipped via narrow-gauge steam railroad.

—Terri Shaw 🐾



The C&TS speeder has been rebuilt. It is shown here in the Chama shop on February 10, 1999. (Tom Cardin)

SPECIAL CHARTER

MOONLIGHT TRAIN RIDE

Saturday, July 24, 1999

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Spencer Wilson holds the certificates from the New Mexico House of Representatives, March 17, 1999. From left: Friends' members Myrna Dross and Al Dross, New Mexico Representative Debbie A. Rodella from San Juan Pueblo, Wilson, and member David Hoyt. Also present but not shown were Friends members Dick Cowles, Steve Schroeder, and Carl Turner. (Steve Schroeder)

New Mexico Legislature Honors Friends and Wilson

The House of Representatives of the New Mexico Legislature has "recognized and commended" the Friends "for their many contributions that have been vital to the preservation and promotion of the Cumbres & Toltec Scenic Railroad."

The presentation of the certificate honoring the Friends was at the State Capitol in Santa Fe on March 17, 1999. At the same time, the House of Representatives acknowledged Spencer Wilson with another certificate for his "selfless commitment, hard work, and volunteerism." Wilson is Professor Emeritus of History at the New Mexico Institute of Mining and Technology and is a past president of the Historical Society of New Mexico. He has been a member of the Railroad Commission and currently serves as a director of the Friends.



In Mary Cardin's watercolor, "Snowball Time Out," Kyle has a surprise snowball for Ducky when he steams by with the helper engine at Cumbres Pass, October 1998.

Car Lettering on the C&TS — From Edge-Cutting to Cutting-Edge Technology

by Richard Caldwell, George Swain, and Terry Woolsey

In this article the authors share some of what they have learned about lettering the rolling stock of the Cumbres & Toltec Scenic Railroad. Richard Caldwell is leader of the lettering teams at the volunteer work sessions; George Swain has worked on documentation; and Terry Woolsey has developed a computer-automated scheme for making stencils. —the editor

Richard: My car lettering apprenticeship began in 1992 because when I looked at the projects list for the work sessions that year car lettering was the only activity I felt I could do. Bob Dike was the leader of the car lettering team and for the next three years Bob and I worked together on various lettering assignments. The highlight of those three years has to be the lettering of the six UTLX narrow-frame tank cars the Friends had brought back to the railroad from Alaska in March 1992. This lettering was started during the 1993 work sessions and had to be completed in May 1994 because the tank cars were to be the featured cars of a special freight train that was scheduled for June. Bob created the stencils for the six cars over the winter of 1993–94 using a picture from a *Narrow Gauge Pictorial*. He first sketched out the necessary information on tracing paper, and once it was refined to his liking, he placed Mylar under the tracing paper and cut out the stencil with a scalpel. Bob did not ride the special freight train, but I did, and in his place I received the appreciative thanks from the Union Tank Car Company officials who were riding the train.

The 1994 work sessions were spent completing the lettering that had been started on the display train, idler car, engines, and tenders in Antonito, and once again stencils that Bob had created were used to complete these tasks.

At the 1994 work sessions, Bob decided that during the coming fall and winter months he would create new stencils to replace those that had worn out and new number sets



There are different styles of lettering on the rolling stock of the Cumbres & Toltec Scenic Railroad. Shown here is gondola 1557 with 1940-style lettering, Chama, July 1996. (George Swain)



Bob Dike at his drafting table, January 1993. Bob spear-headed the lettering effort for many years prior to 1995. (Bettie Dike)

because of font mismatches. But Bob became ill that fall and could not make the new stencils or attend the 1995 work sessions. So the lettering team leader responsibilities for the 1995 sessions were divided between Art Nichols and me. With the other members of the lettering teams, we completed the work. Faced with the uncertainty of whether Bob would be able to return for the 1996 work sessions, I inventoried the available stencils and recorded information from various rolling stock with the intent of creating additional stencils. During the spring of 1996, I borrowed several stencils from the Colorado Railroad Museum and created over 100 stencils from poster board rather than Mylar. My apprenticeship came to an end with Bob's death in April 1996, and I took on the leadership of the car lettering team.

George: My first notice of equipment lettering goes back to 1970. The first piece of rolling stock to be lettered for the C&TS was a speeder, which Terry Ross and others used in July before the line was opened. In October, I also remember Ernie Robart complaining of sore fingers after cutting the first large stencil with CUMBRES & TOLTEC SCENIC RAILROAD to go on the tender of 483, the first locomotive in use.

My interest in car lettering was first seriously piqued about 1989, when one of the Friends' summer projects was a survey of all the freight cars. The survey was done to guide the projects committee in planning work on the cars. We rated each car as to the condition of its wood components, the brake system, the lettering, and so forth. I noticed that the lettering on many cars was incomplete.

As a way of generating an interest in complete and accurate lettering, I wrote an article with the aid of Earl Knoob on the purpose of car lettering (vol. 9, no. 1, spring 1996). We took a particular boxcar, 3570, and explained the significance of every item of lettering. Well, almost every item—I later remembered that we had omitted the letters L and R that indicate the left and right sides of the car. Anyway, we discussed reporting marks, dimensional and capacity data, operational information, and historic data. By that time I





George Swain applies paint through a DO NOT CLEAT DOOR stencil on boxcar 3669, Chama, June 1998. (Chuck Templin)

had been in correspondence with Dick Caldwell, and we wrote a set of proposed guidelines for car lettering in May. After working on the lettering team in July 1996, I wrote some notes on doing car lettering.

Dick: Knowing that my poster board stencils were only temporary, I began planning for a permanent stencil inventory, but during the 1996 and 1997 work sessions I had to use my poster board stencils to complete the various lettering work. After the 1997 work sessions,

Terry Woolsey volunteered to take on the responsibility of creating a permanent stencil inventory, which he did, and these stencils were used in 1998. How this came about is Terry's story to tell.

Terry: Stencils didn't become practical until after the turn of the century when lettering crews learned how to etch foil. Then, reusable templates became a useful tool for reproducing the artwork across the varied forms of rolling stock. In this age of historic restoration, the economic material for stencils has been card stock. Each font was drafted on tracing paper and transferred to card stock for final cutting by hand. This had inherent problems: the paper would soak up the paint and become hard and inflexible, and the stencils would lose their edge and be discarded after a few uses.

With the introduction of the computer, all that has been eliminated. The process of moving from artwork to stencil is all electronic. Artwork moves from a font set to a router table by means of data files. The router cutter has introduced the use of new materials like polyethylene. These flexible plastics provide permanent stencils that are solvent resistant and will hold up during rough handling.

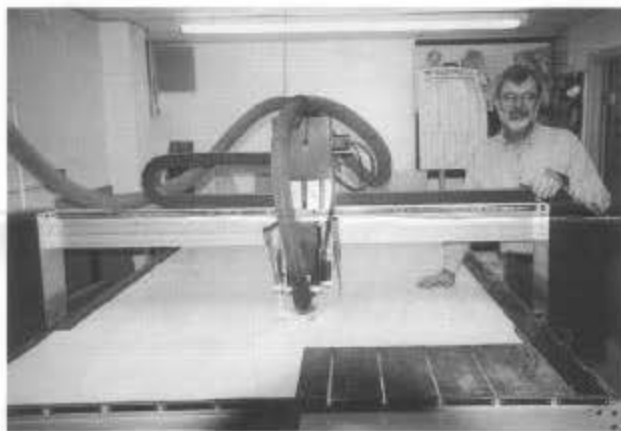
Our number one objective for the 1998 work sessions was to develop an electronic process for making stencils. The target for creating the stencils was the six newly painted sheep cars. Lettering for these cars requires stencils with character heights of 1, 2, 3, 4, and 7 inches. Of the 150 stencils I made, 110 were 3 inch or smaller for the capacity and dimensional information; about 30 were individual 4- and 7-inch character sets; and 10 were 7-inch words or abbreviations. It might be noted that the 2- and 3-inch characters are too small to generate a great deal of font variation.

Most of the photographs I studied from *Taking Stock* and *Narrow Gauge Pictorial* were very consistent. The 4 inch and above are a different story. Take the D and G in the D&RGW, for example. For a sheep car the inside vertical

curve is fairly flat; for a gondola it's a smoother curve conforming to the outside curve of the letter. As more fonts are developed, concentration will be focused on categorizing the larger fonts into types of rolling stock and eras. All stencils created are given a catalog number for later reference should it be necessary to modify or remake the stencil. No longer are they drafted and hand cut.

Making stencils by replicating characters from printed photographs is not a good idea. Trying to enlarge a one-eighth-inch-high character into a 7-inch font creates high resolution printer's ink or halftone dots, and dots don't make for very smooth curves. Ideally, the scans should be made from chemically developed historic photographs with higher resolution. It should also be noted that a photograph cannot be considered historic if taken after the D&RGW abandonment.

George: The variation in D&RGW fonts with character size and historic period meant that we had to develop a font library of our own. We couldn't just go down to the computer store and ask for a Railroad Roman font set. We had to build it up ourselves.



Terry Woolsey at the router table used to cut the stencils, 1998. (Anne Woolsey)



Robin Kumler and Terry Woolsey lettering caboose 0306 during the second work session, Chama, June 1997. (Tom Cardin)

See *Lettering*, page 6 →



Dick Caldwell eyeballs the alignment and spacing of stencils prior to lettering stock car 5549, with 1926-style lettering, at Chama, June 1998. (Terry Woolsey)

Lettering

Continued from page 5

Terry: That's right. The first step in developing and maintaining an automated stencil-making process is to create a reference font library. Each font starts from a scan of a photograph or a previously drafted font. Scans serve as a template for building or tracing the font. The scans are created in Adobe Photoshop. I used Photoshop for clean-up and enlargement. The computer application tool that I used to develop the font file is Adobe Illustrator. After the image was finished in Photoshop, I transferred it to Illustrator as a background template. I created the artwork by tracing the photo with lines. In this way, the font photo is converted from pixels to artwork with smooth mathematical lines representing the edges of the font. The artwork lines are controlled with the fewest number of anchor points, which simplifies the tool path of the router and smoothes the transitions in the curves.

Not all fonts were exactly alike, but the artistic evolution of the D&RGW fonts was consistent in style over the decades. Fonts vary in the widths of the character members and the flatness of the curves forming the character. Given that, we can easily adjust artwork to the variations by moving and reshaping the anchor points on the character.

The final font file is bridged to provide support for the center portions of the character. When the stencils are used, the bridges are left in the smaller characters but most photographs show the bridges painted out in characters above 4 inches. Once the font library is established, building the stencil file is a matter of dragging and dropping the characters onto the background template and making the spacing and character adjustments agree with the historic photographs.

Once the stencil file is complete, the disk is delivered to the sign maker with the router table. The sign maker post-processes the Illustrator file into a tool path for the router. The table has the capacity for 5- x 10-foot sheets of material. The polyethylene comes in standard 4- x 8-foot sheets. This

gives us the capability to replicate artwork such as large heralds and the flying Rio Grande.

The process of making stencils has become painless. The teams need only to provide a historic photo (chemical preferred, not screened or halftone) viewed straight on. The artwork is lifted and the rest is automated.

George: I think you're being too modest. Maybe you didn't get calluses, but you put considerable time and effort into the computer processing.

Dick: Once the stencils are in hand, the information must be placed on a car. During the 1996, 1997, and 1998 work sessions a variety of car types were lettered, which meant various reference sources had to be on hand to be used as a guide for the placement of each car's information.

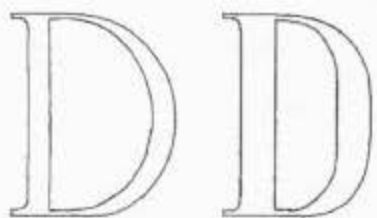
George: At first Dick had little to draw on in the way of complete historical information on the C&TS cars. He had his own extensive notes from 1995, and gradually we have discovered more and more useful data. The *Narrow Gauge Pictorial* series of books have photos of a few C&TS cars during their D&RGW days, and lots of photos of similar cars for the others. Victor Stone's comprehensive and well-researched 1992 book *Taking Stock* gives rebuilding dates and lettering schemes for all the stock cars. John Templeton has forwarded historic information on some of the other types of cars to the Friends' Library. Nevertheless, if you know of pre-1970 photos of cars now on the C&TS, please contact one of the authors. We hope to continue to improve our collection of stencils and accurate historical data.

But Dick, you were discussing the lettering procedure. After the crew chief selects the stencils for the correct information, what happens?

Dick: One member of the team places a stencil on the area to be lettered and another member of the team applies the paint to the stencil while the first member of the team continues on with the placement of additional stencils. Once the paint is applied, the stencil is removed, and the necessary touch up is done or, if necessary, the entire stencil may



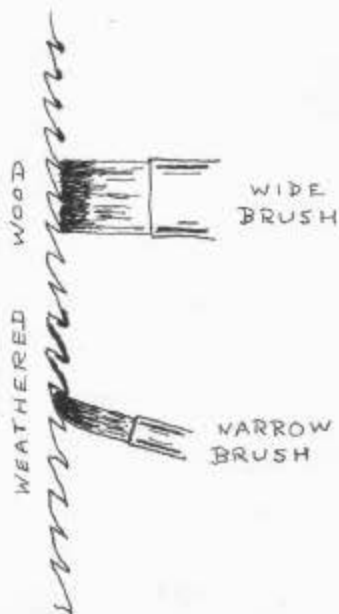
Freshly painted and lettered tank cars at the Chama oil loading dock, September 1994. At least two different lettering schemes were needed for the six tank cars. (George Swain)



Sketch of two varieties of D's. The one on the left shows the fuller curve of 1940's lettering, such as on flat and some gondola cars. The D on the right has the flatter vertical of the 1926-style lettering, as on stock car 5549.

be painted out and once the paint has dried the process is started over. Then there are the unforeseen obstacles that may occur, such as bolts and braces that have to be worked around, rough wood, missing boards, and places where the stencil does not fit correctly. Cutting up the stencil may not be an option so when this occurs, the work is stopped while all the team members discuss how best to complete the lettering.

Our goal is quality, and to achieve this goal takes time, patience, and perseverance. The end result of this activity is on display for all to see, both in Chama and Antonito. To those of you who have been on a car lettering team, be proud of your accomplishments—they are on display for all the visitors to the railroad. To those of you who have not attended a work session but may be considering becoming a volunteer, car lettering may be just right for you.



This sketch indicates the difficulty of applying paint to severely weathered wood. The wide brush fails to get the paint into the grooves. The narrow brush covers most of the surface, but takes longer to use.



Top: Seven-inch lettering done with a paint sprayer showing overspray. Bottom: Crisp edges on 7-inch letters done with stencil brush, Chama, January 1999. (Tom Cardin)

LETTERING TEAM VOLUNTEERS 1988-1998

(Please write the editor if your name has been left off this list.)

Abbott, Isabel	Harrison, Illene	Nichols, Matthew
Abbott, Thomas	Huber, Lynn	O'Connell, John
Bell, Richard	Kells, Steve	Peterson, David
Bell, Scott	Knight, Fred	Ratliff-Klas, Jessica
Brooks, Casey	Knight, Jake	Rohrig, Kirk
Burggraaf, Martha	Kumler, Craig	Schroeder, Robyn
Caldwell, Richard	Kumler, Robin	Schuller, Laurie
Combe, Guy	Lock, John	Spencer, Anne
Davis, Ann	Low, Scott	Story, Renee
Day, Rod	March, Jamie	Swain, George
Dike, Robert	March, Sam	Templin, Chuck
Dross, Al	McGuinness, Diana	Vos, Diane
Fennell, Philip	Merrihew, Malcolm	Wade, Nancy
Gillio, David	Minnich, Fran	Weiss, Jonathan
Folk, Fred	Minnich, Joe	Woolsey, Terry
Goldasich, Bob	Mower, Julie	Yates, Mark
Goldasich, Jo	Nichols, Art	



PRESERVATION PERSPECTIVE: NO. 15

Make No Little Plans

by Keith E. Hayes, AIA

Friends have been asking about my upcoming summer vacation—you know—“where are you going this year?,” expecting to hear about some distant beach or resort. When I tell them I am going to Chama, New Mexico, they are a bit surprised. When I tell them about the Friends and of the work we do, they are even more surprised. This summer, over 30 specific projects along with many support activities are scheduled to occur over 5 work sessions between April and August! If you did not choose to attend the summer sessions, log on to the Friends’ web site (<http://CTSFriends.railfan.net>) to check out all the scheduled projects.

What the Friends have and continue to accomplish is a tribute to the skills of the many volunteers and the continuing support of our organization’s goals by the entire membership. It is no small task to gather 100-plus individuals from all over the world at multiple sites in a remote area on the Colorado/New Mexico border. But to put all these folks to work on the gamut of projects planned this year is truly a feat! By my count, 18 pieces of rolling stock are scheduled for some sort of repair at Chama and Antonito, not including pieces scheduled for painting, lettering, and minor carpentry repairs.

This year, the board of directors has made continued preservation of the unique collection of maintenance-of-way equipment a priority. And, we continue to extend our scope of work into the car mechanical systems, including the trucks, brake systems, and safety appliances. Another first: a team will disassemble portions of two locomotives, 483 and 492, as the first step towards their return to operation.

The Friends continue to provide money in the form of labor to match grants received from the state of Colorado Gaming Fund to renovate the section houses at Cumbres and Osier and the Osier depot. Repairs will also occur in

Chama at the coal tipple, sandhouse, bunk house, and stockyard. We are also concerned about the view from the train, so crews will continue their work along the right of way maintaining mile posts and signage, as well as trimming trees to maintain vistas and reduce fire hazards from nearby vegetation. Another team will comb the Chama yard in an effort to update the walking tour brochure, and the evolving program of on-train hosts continues to expand.



Many hands at work on the sandhouse tower in the Chama yard during the second volunteer work session, June 1997. (Tom Cardin)

None of this could happen without lots of support activity. Work groups will gather before and after each session to load and unload materials and supplies: Osier is a long way from a hardware store. Members might not realize this, but the Friends have amassed a considerable tool collection, along with a mini-hardware store full of bolts, nuts, washers, and narrow gauge bric-a-brac. Even if you make it to the hardware store, they might not have a 15-inch grab iron in stock. Most important of all, the kitchen crew

prepares and distributes over 100 lunches every day to our crews stretched across 64 miles of railroad.

So, if someone asks you what you are doing this summer, there is a lot to talk about!

Keith is a long-time volunteer at the summer work sessions. His column appears regularly in the C&TS Dispatch.

Restoration Work Continues at WMMI

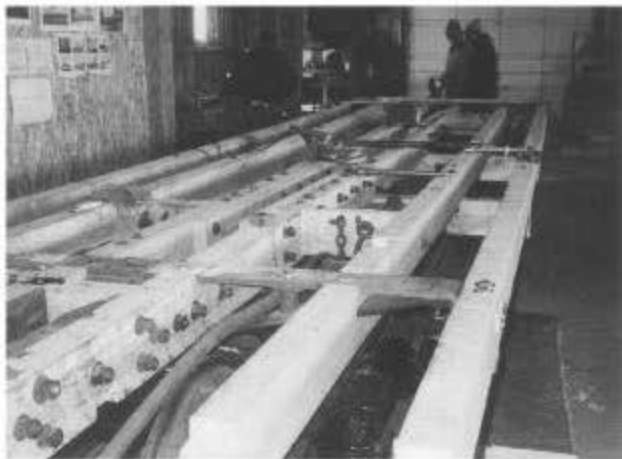
Restoration of idler car 06008 is nearing completion at the Friends’ facility at the Western Museum of Mining and Industry in Colorado Springs. Car 06008 is the idler car for pile driver OB.

As the team members disassembled the car, they found that all of the wood members were long past salvage, but all of the hardware and as many bolts as possible were saved. The longitudinal beams, needle beams, blocking, and pine decking were ordered from a mill in La Jara, Colorado. The oak end sills came from Texas.

The most trying task was refastening the body center plates. These were fastened with four bolts through the top bolster plate, an oak block, the bottom bolster plate, and the center swivel. And, of course, the center pins had to line up. The tenons on the ends of the beams were cut with a circular saw and a reciprocating saw. The mortise holes were first drilled on a drill press and then squared with a hammer and chisel. Holes were drilled with a 1/2-inch power drill and either spade bits or ship augers. All the short horizontal blocks between the beams are mortise and tenon jointed.

The original nuts and bolts were square head, and a supplier has been found to keep the car as authentic as possible. The trucks were cleaned and painted black. The beams, blocks, and end sills





Inside the Friends' facility in Colorado Springs, idler car 06008 is ready for the installation of the deck. (Roger Briggs)

will be primed and painted before the deck is installed with 20-penny ring shank nails. The deck will be painted Rio Grande grey and the car returned to Chama.

—Roger Briggs 🖱

Derailment

Continued from page 1

Max Pacheco and the Chama and Antonito track crews were both involved with building the road, rebuilding track at the derailment site, and clearing switches and crossing flangeways for Extra 487.

And there was George Bartholomew. George spent countless long days and sleepless nights, personally supervising the road construction and rerailing (and the numerous contractors involved), dealing with the landowners involved, the media, the insurance providers, and the commissioners. He spent most of the 24 hours prior to train time on opening day clearing snow.

Finally, the "stealth crew" bringing 484 down the mountain included Marvin Casias, Gerald Blea, Ray Martinez, Mike Lawrence, Kyle Norcross, Mark Yates, and me.

As of May 25, the 484's front end has been opened, and the boiler inspected externally and hydroed. The front tubesheet revealed no leaks. There were several leaks at the rear tubesheet, although it appears some leaks are from superheater elements. Three crown stays were weeping, as was one rivet head on the backsheet knuckle. The most significant leak came from a staybolt head on the lower left side sheet. This is where most of the fire ended up when the engine came to rest. More extensive investigations need to be conducted, but at this point it does not appear that any of the firebox sheets overheated. The boiler is in better shape than I had imagined.

The running gear, while apparently not damaged by the derailment, still needs a major overhaul. Even prior to the derailment, we were planning on spending at least the first half of the season rebuilding it. The scope of the rebuild was to drop all the drivers and begin at the frame. Drive boxes would be renewed; driver tires, journals, and rank pins would be turned; shoes and wedges renewed; the engine trammed; new rod bushings installed; valve gear corrected; and spring rigging renewed.

Also during the winter, our limited running gear work pointed up some "must do's" on other engines that I had hoped could be addressed next winter. Therefore, instead of starting right away on the 484, we are doing some limited running gear repairs to the 489 and 487 first. This work we could not have done during the winter without a revenue stream or a locomotive to switch with.



484 suspended while many layers of the drawbars are cut.

I am currently working with the commission to develop a comprehensive plan to rehabilitate all six serviceable locomotives. The derailment hasn't made that work outlook any easier, but at least it wasn't devastating.

Walter Rosenberger is Chief Mechanical Officer of the Cumbres & Toltec Scenic Railroad. 🖱



Back on the track!

LETTERS



Looking south from the departing eastbound San Juan, Chama, November 1946.
(Cornelius W. Hauck)

CHAMA—1946

Reading the letter (with photos) from friend Fred Springer in the winter 1998 issue, I got to thinking about the numerous photos I'd taken at Chama in the post-war decade (and after), and it occurred to me that I should have some photos of the roundhouse/engine terminal that would be useful, historically.

Alas, I found that, although I'd taken many from the track area east and west, I never walked far enough to get a good photo of the roundhouse and turntable from the south. From the north the roundhouse view was usually partially obscured by standing locomotives. An example of that is shown in the photo enclosed, which I took from the departing San Juan in November 1946, when the roundhouse had five stalls and there were plenty of 470s and 480s on hand. (The poor quality is because on that trip I only had a very cheap 35mm camera, junked thereafter.) The roof line on the southeast side is noticeably different from the north side.

*Cornelius W. Hauck
Cincinnati, OH*

[Kevin Corwin has researched the history of the roundhouse and turntable for the Friends. In December 1945 the D&RGW approved "the removal of the turntable and reduction of the roundhouse to two engine stalls. At this time the four most easterly stalls were removed and the tracks leading to the next three easterly stalls were pulled up, thus leaving tracks only to the two most westerly stalls. The turntable was removed and the pit filled in, turnouts were installed over the old pit to provide access to the two remaining engine stalls and to the ready track along the west side of the roundhouse."

—the editor]

FRIENDS LIBRARY AND ARCHIVE

by Spencer Wilson

Recently, I have been working with newspaper clippings related to the C&TS and the Friends. These go as far back as 1968, when the very first efforts were made for the states of Colorado and New Mexico to purchase the line. Very often newspapers are the only important source of information. Lead articles, news releases, and letters to the editors provide a lot of back-

ground that otherwise might not be available. For instance, the *Denver Post* published an interview with John B. Norwood, at the time with the D&RGW, in which he was very opposed to the states buying the 64 miles from Chama to Antonito. The Cumbres line was scenic for only "seven miles," was not an interesting line, the locomotives were "dinosaurs," nobody would ride it, and saving it for historic preservation was a misuse of money. Oh, well, he was not the only critic. Similar criticisms appeared in the Albuquerque papers, pointing out the lack of experienced workers who could replace a crown sheet and so forth. Lead articles appeared in various papers in both Colorado and New Mexico, each often picking up items from the wire services. Articles also appeared in papers on both coasts, including *The New York Times*. Your archive has already acquired a number of important collections donated by Friends' members. We look for more.

Newsprint requires very careful handling. The paper is highly acidic, yellows quickly, and disintegrates very easily. Thus, it is necessary to copy onto higher quality paper and store in archival, non-acidic boxes or scrapbooks. This is what I have been doing for the past few weeks. Not only is a newspaper subject to rapid deterioration, but also may come without the name of the paper or date of publication. Both of these matters are very important to the researcher. I urge those who clip and collect to write the name of the newspaper and the date of the article. Nothing is more frustrating than unidentified and undated items. Sometimes there may be enough information in the item to indicate an approximate date and a guess as to the location of the newspaper—internal as opposed to external information to the purist. That approach is only a guess, however, and is no substitute for accuracy. Please remember to identify and date.

Spencer Wilson is a director and the librarian and archivist of the Friends.

COMMISSION HIGHLIGHTS

by Leo Schmitz—Executive Director,
Cumbres & Toltec Scenic Railroad
Commission

Reservations for the 1999 season made during the first three months of this year were ahead of the number of reservations made during the same months last year. This was only one of many positive reports and far-reaching decisions made at the March 27, 1999, meeting of the Cumbres and Toltec Scenic Railroad Commission in Antonito, Colorado.

George Bartholomew, railroad operator, also reported:

- the C&TS is joining with seven other railroads to form the Tourist Railway Industry Association to do joint advertising and promotions;
- the web site is up and running at www.cumbresandtoltec.com;
- the railroad has been chosen as one of the World's 20 Best Rail Trips by the Society of International Railways Travelers;
- the cover of Wear Guard Catalog (circulation of four million) features a picture of railroad employees; and
- Tauck Tours plans to bring 60 tour bus loads to ride the railroad in 1999.

Walter Rosenberger, chief mechanical officer, presented a report describing major rehabilitation work which needs to be accomplished on the six operating locomotives over the next several years. He also indicated that he is working to establish a preventative maintenance program to upgrade the condition of the locomotives and prevent problems. Considerable expense will be involved.

Leo Schmitz, commission executive director, reported receipt of the following grants:

Gates Foundation, \$23,000; Kenneth Kendal King Foundation, \$10,000; and US West Foundation, \$5,000. A grant is pending at the USDA Rural Development for \$48,000. A grant has also been received for \$57,300 from the Colorado Gaming Fund to continue work on the Cumbres and Osier section houses and the Osier depot. A major grant is pending with the Economic Development Administration for a track upgrade project for the first eleven miles west of Antonito.

Osier Station Company will be the new food and gift concessionaire. Its representatives Roger Hogan and Bill Greenhalgh indicated that a new gift shop will be constructed upstairs in the main dining area at Osier and that the existing gift shop downstairs will be converted into a hamburger grill, soup, and salad bar area. The commission voted to increase meal prices for 1999 by 50 cents each.

At the request of Bartholomew, train fares will be increased by 12 percent for the 2000 season—the first increase in at least four years. Adult rates will go from \$34.00 to \$38.00 and \$52.00 to \$58.00 with child's rate being one-

half the adult fare. Plans call for offering 10 percent discount coupons for the Antonito trips to stimulate business for Antonito.

At the request of Schmitz, the commission set a June date for a physical review of the railroad property from one terminal to the other in preparation for developing a five-year capital improvement plan. A lengthy list of Friends' projects for 1999 was approved by the commission.

Conversations will be held with appropriate persons concerning a plan to construct a movie set on property leased by Los Huertes, four and one-half miles west of Antonito. The set would be similar to Old Tucson and would be promoted to attract movie makers to shoot movies on the site. A second phase would involve construction of a tourist village with shops and entertainment for tourists.

The members of the Cumbres & Toltec Scenic Railroad Commission are Wayne Quinlan, chair; Medardo Sanchez, vice chair; Lewis H. Entz, secretary; and Robert Lynn, treasurer. Ray Kersting edited this report.



"Snow, Frost and Steam" at the first crossing on the last weekend of the season, October 1998. Watercolor by Mary Cardin.

**1999
SCHEDULE OF EVENTS**

July 24
Saturday
Eleventh Annual
Moonlight Train

August 16-20
Monday-Friday
Volunteer Work Session C

August 23-27
Monday-Friday
Volunteer Work Session D

October 17
Sunday
Closing Day

Visit the Friends on the web at
<http://CTSFriends.railfan.net>



Newly lettered gondolas 728 and 1557 were ahead of caboose 0306 and locomotive 488 in the combined Friends' charter train and regularly scheduled eastbound passenger train as it approached the highway 17 crossing west of Cresco, July 27, 1996. (George Swain)



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