

THE SAN LUIS OBISPO MODEL RAILROAD CLUB

SLO TRAINS

Drawing By Norm Hammond



Volume 15, Issue 4

April 2003

Upcoming Events

• 2003

- April 8 Club Mtg. @ Conference Room of the Mid-State Bank on Broad Street in SLO, 7 PM
- April 10 SLO RR Museum Meeting at the Embassy Suites in SLO, 7 PM
- Apr 11-12 WP Convention in Oakland @ Holiday Inn (Hegenberger Road)
- Apr 22 Board Meeting @ Applebee's in SLO, 7 PM
- Apr 23-27 PCR Convention in Pleasanton @ Crowne Plaza Hotel
- May 2-4 Vets Hall Run in SLO
- May 3 PCR Daylight Division Meet in Mariposa
- May 13 Club Mtg. @ Conference Room of the Mid-State Bank on Broad Street in SLO, 7 PM
- Aug 8-10 Vets Hall Run in SLO
- Aug 23 PCR Daylight Division Meet in Santa Barbara
- Oct 3-5 SLOMRC 14th Annual Train Show @ Vets Hall in SLO

• 2004

- Feb 6-8 Vets Hall Run in SLO
- Apr 16-18 Vets Hall Run in SLO
- Aug 6-8 Vets Hall Run in SLO
- Oct 28-31 SLOMRC 15th Annual Train Show @ Vets Hall in SLO

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West Side Paint Sample Problems

By Hart Corbett

What is the "real" color of West Side red or for that matter any railroad paint color? One must take into account the differences that are introduced into the rendering of the color by photographic film and by various computer components, let alone the type of light under which the color is viewed. And not to mention that no two people see colors in exactly the same way.

Experienced photographers will tell you that color film, regardless of its type or make, cannot exactly reproduce an original color (such as on a caboose, log car or locomotive pilot). The type and make of the developing chemicals used introduces a second level of difference. If it's a color negative, the making of a color print from the negative introduces a third

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Is It Time For a New Masthead Drawing?

By Terry N Taylor

Chuck Paul sent me a very nice sketch shown below of the Southern Pacific depot in San Luis Obispo and stated that Norm Hammond

had suggested to him that that it might be time for a new masthead drawing or sketch for our

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Presidents Message

By Dave Wilding

Hi Everyone, When our April 18-20th run was scheduled last year, we did not notice that it was for the Easter weekend. It has now been rescheduled for May 2, 3, 4 weekend. Friday night May 2, we will be loading my pickup truck with the modules we need for a circle layout. I'll be at the storage shed

around 4:30 pm. We can use some help if possible or at least to unload at the Vet's Hall. Then we can create a layout.

Hope to see you all at the next club meeting in the conference room at Mid-State Bank on Broad St. at 7 pm April 8. Thanks.

March Club Meeting Minutes

By Terry N Taylor

The SLOMRC Club Meeting was called to order by President Dave Wilding shortly after 7 pm on 11 March at our new meeting place in the conference room of the Mid-State Bank on Broad Street in San Luis Obispo. In attendance were Steve Francis, Glen Geissinger, Jim Jonte, Tom Kolby, Terry Taylor, and Dave Wilding.

We first discussed Kevin's closing of Foothill Hobbies on the coming Sunday and what its effect will be on the developing hobby market at both Cal Poly and Questa College. Jim will check into contacting both colleges about posting notices of

our clubs existence and scheduled runs.

Dave brought up the problem that when we had contracted for the Vets Hall last year, we had not realized that the weekend of 18 - 20 April was Easter weekend. Jim will try to reschedule for a better time period for our Spring Run (DCC Circle this time). In the meantime, Terry will purchase a DCC power booster, 1 or 2 throttles, and 10 decoders for club use since Kevin will not be able to do so for the club.

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March Board Meeting Minutes

By Terry N Taylor

The SLOMRC Board Meeting was called to order by President Dave Wilding at 7 pm on 25 March at the Applebee's Restaurant in San Luis Obispo. Present were Jim Jonte, Terry Taylor and Dave Wilding.

Jim stated that he was able to get our next Vets Hall Run (Circle DCC) rescheduled from the Easter Weekend of 18-20 April to that of 2-4 May. Jim then went over our Vets Hall schedule for next year: Feb 6-8; April 16-18; August 6-8; and

our 15th Annual Train Show on October 29-31 which is Halloween. Terry will get all of this in the April issue of the newsletter and we will again mention it at the 8 April club meeting. As a reminder, on Thursday 10 April the San Luis Obispo RR Museum will have their next quarterly meeting at the Embassy Suites at 7 pm.

Jim stated that our club has currently \$1676 in our checking account and must pay out \$145 for the May Vets Hall rental. On that note we then adjourned the meeting at about 8 pm.

SLOMRC Membership Information

By Terry N Taylor

We have two basic memberships, Regular (anybody) and Student (full time under 23 years old). Regular members pay a \$40 initiation fee plus \$30 per quarter dues while Student members pay the \$40 initiation fee but only \$15 per quarter dues.

All dues are due before the first day of January, April, July, and October, however the first quarter is pro-rated by the month on the application. General meetings are held on the second Tuesday of the month at 7 pm, at conference room of the Mid-State

Bank on Broad Street in San Luis Obispo.

If you would like to become a member, please either come to a general meeting; or complete the form below and mail it with your initiation fee and first quarter dues to: *SLOMRC / P. O. Box 15655 / San Luis Obispo, CA 93406*. For more information; either write to the address above, call Kevin Isbister at 805-544-TOYS during the day or email the secretary, Terry Taylor at terryntaylor@charter.net

Name _____	Age _____
Address _____	
City _____	State _____ Zip _____
Home Phone _____	Work Phone _____
Email Address _____	Type of Membership _____ Date _____

An Invitation For A Seattle Trolley Coach Tour

By Walter Rice

On Sunday, June 1, Val Golding and I will host a five-hour comprehensive Seattle trolley coach tour. The coach will be No. 798, Seattle Transit System 1940 PCF-Brill 40 SMT. (Of course, there could be a substitution of another Seattle historic trolley coach.) Note, 798 is in the famous zip stripe paint scheme developed by Yellow Coach and adopted by San Francisco's Market Street Railway.

Val, an expert on Seattle, is developing an outstanding itinerary for the trip. It will include a photo-op with one (or more) of Seattle's Melbourne cars (W-class) on the city's 99-

Waterfront street car. The trip cost will be only \$15 to defray expenses. If you are interested, drop me an e-mail. Amtrak rates are very reasonable.

For information about Seattle's historic trolley coaches (including 798) click on <http://www.mehva.org> the site of Metro Employees Historic Vehicles Association Site.

Send me an e-mail at CalCable@hotmail.com if you have any questions or plan on going. It should be a great trip! Departure will be 11:00 am from 2nd & Main Streets.

West Side Paint Sample Problems continued

(Continued from page 1)

level of difference. If that print is scanned into a computer, a fourth and a fifth level of differences (depending upon the make and model of scanner used and the software used) are introduced. Further levels of differences are introduced if the resulting image is transmitted to, and posted on, a web site. Still more differences are introduced when the image is viewed by a viewer's computer and monitor. This would happen even if the Color Working Spaces of computers and peripherals were all calibrated to each other.

Then, too, if an original sample is viewed directly, its perceived color depends upon the type of light which is used to view it. In sunlight in the field, the original's colors would change depending upon the time of day. The human eye tends to compensate for this although the orange tinted light of early morning and late afternoon can be easily seen by the human eye. The color temperature changes all day long depending upon the angle of the sun, which includes the time of the year, the altitude above sea level, and the latitude at which the object is located. The West Side logging area is roughly on the same latitude as the Rock of Gibraltar in Europe, for example. The human eye generally compensates for these differences but cameras do not -- which is why there are various filters available to help a camera along, although imperfectly.

In a somewhat special case, you may remember when the Mt. Pinatubo volcano in the Philippines erupted several years ago, throwing out a dust cloud that ultimately circled the world. Professional color photographers in the western United States



Side View of Flat Car #309; behind it is the Weapons Carrier probably used at at Camp 45 in the 1950s. Wheels are missing from the Carrier -- it is on blocks. Hay Siding, Tuolumne 7/18/1960. H. Corbett photo.

pretty much gave up photographing (for two years) the colorful scenery in Utah, Arizona, New Mexico and Nevada (that I know of) because the volcanic dust lessened the amount of light falling on the landscape and, in the words of some of those photographer, the "quality of light was less". I know I could see the difference personally.

As far as colors viewed on the layout are concerned, unless you are using special "sunlight" bulbs and tubes, indoor light is very different from outside. Incandescent bulbs are missing some portions of the color spectrum and the light is quite yellowish

(especially to a camera). Fluorescent tubes are even worse and give a strong green "cast" to photographs which also means your eyes are looking at a West Side paint sample with an excess of green light falling on it.

Which also is why the old rule came about: paint your models under the same type of light as they will be viewed on

the layout.

Perhaps the only solution to this conundrum is to view the paint sample from an original West Side object in sunlight (at the same time of day, etc., as you are modeling) while viewing your painted West Side model in the light used on your layout. A difficult trick, I would think, since your eyes have to adjust from bright sunlight to lower level artificial light, and that takes time.

Most West Side color photos seem to have been taken in summer sunlight in the California Sierra mountains at altitudes be-

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Santa Maria Schedule 1933

By Michael Boss

Pictured at right is an original painting commissioned and owned by Jon Aldrich of Aviation Antiques, used by permission. The plane is being piloted by owner Capt. Hancock as it flies over Hancock's SMVRR No. 21 steam locomotive! The painting was done by Michael Boss, a renowned transportation artist whose research and accuracy on locomotive and aerial images has many followers, and is titled "Santa Maria Schedule 1933".

Following are two emails from Jon Aldrich who owns the painting shown and Michael Boss who painted it.

Certainly you have my permission to show Mike Boss' wonderful painting of Capt Hancock's SMVRR, and thanks for sending info on your group...I will fwd it to Boss...Capt Hancock's airplane is setting 50 yards from where this is being typed and is alive and well as is his beloved Baldwin #21...Let me know if I can be of any more help...All the best...Jon Aldrich and WACO NC



13563... oldjon@goldrush.com

Rec'd an email from Jon Aldrich and your using the Santa Maria painting. Fine by me! Would ask one small favor!? When you describe the painting would you please put in the copy...somewhere, painted with Shiva Casein Paint?

I have been taken on by the Shiva company as a "poster boy" for their casein paint. I recently finished a gorgeous painting of the riverboat Sultana leaving Cairo,

IL on her last fateful voyage down the Mississippi in April of 1865. It will be used in their national ads for casein. As well, they are writing an article on several of us who use casein paint. It is for American Artist Magazine and should be out in the next few issues.

There will be paintings of the riverboat Hartford in 1855, Earhart's "Little Red Bus" on her Trans Atlantic flight and my favorite: a night painting of The Santa Fe, Prescott and Phoenix RR at Granite Dells, AZ in 1898. Thanks very much, and let me hear from you, Mike Boss wheaterdog@yahoo.com

MEMBERSHIP APPLICATION Pacific Coast Region / National Model Railroad Association

LAST NAME: _____ FIRST NAME: _____

ADDRESS: _____

CITY: _____ STATE: _____ ZIP CODE: _____

TELEPHONE: _____ NMRA # (if a member): _____

FAMILY MEMBER NAME (s): _____

I want to become a member of the National Model Railroad Association and the Pacific Coast Region of the NMRA. I have checked below the type of membership I desire and have enclosed the proper amount in a check payable to: PCR-NMRA. I understand that membership in the Pacific Coast Region requires membership in the NMRA.

- ☐ PCR and NMRA for one year \$51.00
- ☐ PCR and NMRA for five years \$240.00
- ☐ PCR \$6 and NMRA \$23 Affiliate at \$29.00 (No Bulletin)
- ☐ PCR and NMRA YOUTH at \$36.00

- ☐ PCR only (requires NMRA membership # above) \$6.00
- ☐ PCR only - five years (requires NMRA # above for 5 yrs or life) at \$25.00
- ☐ PCR Family at \$1.00 (Must have Regular PCR member as sponsor)
- ☐ Check here if this is a renewal. PCR # _____

Life Memberships in both the NMRA and PCR are available. Contact the NMRA Home Office for NMRA actuarial Life quote and the PCR Member Services Chairman for PCR actuarial Life quote. Send Application form and remittance to: PCR Member Services, 530 Fig Tree Lane, Martinez, CA 94553. Allow 3-6 weeks for processing.

Is It Time For a New Masthead Drawing? continued

(Continued from page 1)

newsletter. We have used Norm's depiction of the nearby Oceano depot in front of some sand dunes since I took over as editor with the January 1999 issue of SLO Trains. Chuck feels that since we are the San Luis Obispo Model RR Club (all scales including 12 inches to the foot), we should consider a mast head that has a depiction of the San Luis Obispo depot instead of a nearby one no matter how good the rendering of it may be.

I agreed to see what you all feel about the idea and if there is any interest among the artists among you in coming up with a new drawing. I know that we have several highly talented artists and a lot of good sketchers (if that is a proper word) among our readers. I certainly would not call this a contest as we are not offering any prizes beyond seeing your work in our newsletter. The 'judges' for this non contest will be the clubs officers who

will decide whether to keep using the Oceano depot or a new mast head drawing.

Over the last 4 years we have displayed some very nice paintings and sketches (please see the index starting on page 9 which does not include all of the art that we have used from www.rhistrical.com with their permission) of rail activity in the central CA area by a variety of artists (including the very nice one by Michael Boss Titled Santa Maria Schedule 1933 on page 4 of this issue). By the way, if you wish to find what is in our back issues on the web site there are 3 indices (by issue, by title, and by author) of all the issues from January 1999 to December 2002 in pdf format on the web site for you to browse at your convenience.

Please note that while Chuck's drawing is nice, it would not be suitable for our use because it is the wrong shape for a

masthead drawing. An ideal shape for our use would be in the landscape mode instead of either the portrait or square (as Chuck's depiction is) modes. A nice addition to his drawing might be to include an locomotive or two and maybe some cars as our club does seem to like trains for some strange reason. This might help to extend the sketch horizontally. Maybe a modern diesel alongside a steam engine on the adjoining track. Or maybe a different perspective to show the restored water tank by the palm trees on the other side of the tracks. It is all up to you as the artist to show your depiction of the depot.

To get a feel for the area, please also note the more than 360 degree panorama photo below of the San Luis Obispo Depot taken by Kevin Bates on 23 March. More of Kevin's photos can be seen at <http://www.calpoly.edu/~kbates/slotrains>.



West Side Paint Sample Problems continued

tween 2500 feet and about 5000 feet. An overcast or partially overcast day will change the color temperature of the light and thus change the perceived color of the object which you are viewing. There's a lot more blue light apparent on an overcast day; West Side red would appear differently to a camera and even to a human eye on such a day. The higher one goes in altitude also changes the color of the light towards blue. Blue light, which has a short wave length as compared to light in the red end of the spectrum, bounces around a lot and is reflected from the ground and trees and would change West Side red slightly. Likewise, green light reflected from trees surrounding a West Side train also would change the perceived colors.

When I was doing semi-pro photography in black and white, I changed filters partially based on the altitude. If I used a yellow filter at 10,000 feet, such as in

Colorado, the trees in the image would tend to print black because a yellow or orange filter will filter out blue light and a lot of green light. so I used a green filter, which still filtered out most of the blue light but let the green light from the trees come through and thus the trees would have depth and texture to them in the final negative and resulting print.

There are other variables. Some of the mechanical variables would be -- how recently was the object painted, how was the paint mixed, and how dense was the pigment in the linseed oil solvent, etc.

I will be at the Sonora Convention on April 5 with my several albums of West Side photos. Copies of the photos can be ordered from me then. I also will try to remember to bring a long strip of T&G siding from West Side caboose 2 (originally Swayne caboose 2), which I removed from the wreck of that caboose

when I found it at Deadwood in 1968. The strip is about 5 or 6 feet long; so if you bring with you your paint samples, you can compare them to the real thing! Remember that a large paint sample is better for comparison purposes.

I also have end railings and a curved side grab iron from that caboose. Since they don't pertain to the paint issue (except that they once were painted West Side red -- most of the paint had worn off already when I found the caboose), I will not bring them -- they are heavy and awkward.

I recognize that it's pretty rough for someone who has never seen an original paint sample, especially a large one (better for comparison purposes), or never seen the West Side in its operating days or even in its tourist days, to get a feel for what might be the "right" West Side red.

Cajon Tales: Part 35 (Blizzards)

By Francis (Pancho) L. Post ex-Cajon Hogger

In the winter of '46/'47 when I was seventeen, there was a REAL blizzard in Milwaukee. I took a photo of a regulation size streetcar on 27th street that showed only the arched roof above the snow level; yes, I was on snowshoes. But that isn't a railroad story.

By the winter of '47/'48 I had hired on the Milwaukee and when the blizzard of that winter hit, I was on a transfer job firing a yard steamer and my dad happened to be on the ground crew. We were on the main line at a red block with the snow coming down fast when the conductor called the Director. The Director told him to head in at the North Milwaukee siding and prepare to stay there for a day or two.

That siding was only a few blocks from

where we lived on North 30th, so dad and I slogged through the snow to our house and asked my mother to cook up a big pot of something she could do quickly. While she did that dad and I borrowed a



neighbor kid's sled and went to the beer depot, then the caboose, and then home with the now empty sled. There, we picked up a fine big pot of food and

made it back to the crummy through hip-deep snow.

The hogger on the job had watched the engine while we were gone with a tiny "spot-fire" and a few dribbles of water for the boiler. Then we took turns checking the engine and putting in a few small scoops of coal and maybe a little water.

I think we were there for three days with time-and-a-half wages all the time. We drank our beer, played a LOT of Schafskopf, and just generally ENJOYED that blizzard. That was the best time I ever had in a caboose. I was the youngest on the crew by quite a few years, so I imagine I'm the last one alive to remember that fine event.

F.L. Post, geezer

West Side Paint Sample Problems continued

I'll admit that I have some advantages which younger people will never be able to get, unfortunately -- I saw the West Side in operation in 1959 and 1960; I saw it in its tourist phase, I've spent many days adding up to many weeks exploring the West Side country when abandoned log cars, camp cars, water cars and commissary cars (all painted West Side red) were common in the woods. The color is kind of engraved on my brain and "I know it when I see it"

Eric Bracher, whom I believe also saw the West Side in its logging days, said in a recent e-mail on the West Side Logging Group at wslc@yahoogroups.com to paint it the way it looks best to you. I'll go along with that but would add the caveat to keep the color within the limits of the various hues that show up in good color slides if you can get them. The Al Chione slides, even though they are duplicates (which adds a "difference" layer) generally seem to be pretty good in their rendition of West Side red. Go through a number of slides, compare the West Side red colors of each, and pick a median of

those hues. Project those slides that have your chosen median West Side red onto a bright white sheet of cardboard or paper (use multiple thicknesses of paper if you have no cardboard) and compare your personally prepared samples to that. Use a good projector, not a cheap one, and make sure the lamp in it fairly new - not brand new but a couple of hours old. Not an old lamp, either. Lamps when they are new, and as they age, will change color temperature, so pick one in the "middle of the pack", so to speak.

I model in HOn3 and also in the garden railroad scales. I have read of garden railroad modelers who have used Krylon spray paint to represent West Side red. I haven't tried it myself, so I don't recall the Krylon color's name. Obviously, it would be an oxide red hue.

A problem with paints from paint stores is that they are too thick and tend to hide delicate details. The smaller the scale, the worse is the problem. In 1:20.3 garden railway scale, it doesn't seem to make a lot of difference. If you thin the paint store paint because you're in a

smaller scale, you're changing the hues -- you might be a bit disappointed after all the solvent evaporates, the paint is dry, and the hue of the underlying model wood or metal shows through.

A year or so ago, David Braun commented on the West Side Logging Group at wslc@yahoogroups.com as to the most likely scenario used by the West Side car shops in obtaining their "West Side red" paint. Don't think in terms of ready mixed paint in 1 gallon, 5 gallon, or even 35 gallon paint cans "off the shelf". I don't think it happened that way. Think of drums of red oxide pigment -- dry -- and think of drums of either linseed oil or boiled linseed oil (they are different, especially in drying times). Both are slow drying, though, but the Sierra dryness and heat might speed this along. Think of a shop man pouring a portion of the linseed oil into another empty drum, then think of him pouring the dry red oxide pigment into the linseed oil in the formerly empty drum. Then think of the shop man stirring the two together using a board or a paddle or something similar. The shop man probably had a crude

West Side Paint Sample Problems continued

(Continued from page 6)

measuring system, for example: so many buckets of linseed oil to so many buckets of dry red oxide pigment. Now, suppose he loses count by one bucket or he doesn't mix the paint as well on one day as he does on another. The mixture would have to be stirred from time to time during application. Or whatever. Color consistency? Not exactly.

I do not know for a fact that the paint was done this way, so this is hypothetical. Another thought: perhaps one year a car would only receive one coat of paint; in another year, two. This would change the pigment density on the car and alter the color. There also, at this point in time, is no way of knowing how badly the old paint had weathered the previous year. If it was weathered but still had good adherence, it probably was left on; if it had weathered to the point of flaking, the flaking portion probably was chipped or scraped off. [Gives new meaning to

the word "flakey", doesn't it?]. If a lot of flaking paint was removed, the car would be more likely to get two coats of paint (unless the shop budget was tight that year or the shop was in a hurry to get the car back out on the line or the shop was short of manpower or whatever). All would affect the final color of the paint.

All this is much like painting a house, except a house usually would get a lot more care an attention to paint quality and surface quality, with primers used where needed.

Speaking of budgets: the shop probably would acquire the cheapest red oxide, or similar color, possible. Suppose the cheapest color varied in hues from one year to another (or from one month to another)?

I have used Russ Simpson's custom mixed Floquil "West Side red" on both my HOn3 equipment and on my 1:20.3 equip-

ment. The HOn3 runs only indoors and the 1:20.3 runs only outdoors in bright California sunshine [it sometimes will reach 105°F here, which is just a hot and the Tuolumne yards used to get upon occasion -- my LGB brass rails get too hot to touch in the areas where direct sun hits them]. The point is that Russ' color stands up well to my perception of West Side red in both artificial incandescent lighting and direct midsummer sunlight. Russ based his color mix on siding from the old commissary car at Camp Niagara -- the floor of the car was still there as of August 2002 but all the red painted siding and trim was long gone.

A confession: I bought the last six bottles of Russ' custom WS red from him personally in Placerville some years ago. The paint's still quite good -- I store it upside down in a cool dark place. No they are NOT for sale. Those are my thoughts for now. Best regards, Hart Corbett



Number 105 takes fuel oil in the San Luis Obispo yard. Collection of Mark Effle Colorized by Curtis Johnson. See page 213 of [The Pacific Coast Railway: Central California's Premier Narrow Gauge](#) by Kenneth Westcott and Curtiss Johnson and published by Benchmark Publications (see ad on page 11).

March Club Meeting Minutes continued

(Continued from page 2)

Terry asked for some articles and photos since due to a problem with his computer, he lost a lot of files that he had already laid out for publication over the next several issues. He hopes to recover most of them but is not sure if he can on all of them and in the meantime there are the next two issues to catch up on preparing.

We then discussed our upcoming 14th Annual Train Show at the Vets Hall on the weekend of 3-5 October. After some kidding about how Terry had prepared flyers and posters for both the 13th and 14th annual shows last year and the 14th was posted to our web site etc. in error, we then discussed the Boy Scouts Railroad Merit Badge program and decided that it was well worth our while to use it again as a vehicle to generate interest in our hobby with both female as well as male youths. This time we will see about preparing a certification of completion as something to give out to all who successfully complete each of the 7 stations.

Dave, Jim & Terry will also look for both donations and low cost items that we can use as door prizes in both N and HO that will be appropriate for several skill sets among the younger participants. Naturally we are not averse to door prizes or raffle items for the adults so don't be shy about bringing their possibility to Jim's attention. We have had good luck in raffling off layouts at the last two shows so if you know of one which will not cost us much, please again let Jim know about it.

Terry will prepare letters detailing this year's show for Dave to sign to send to all the vendors and visiting layout contact points. We certainly had the hall filled last year and all present were very happy with our visiting layouts and hoped that each would be able to attend again this year. Terry will contact each of them to determine their availability. And while we had good attendance, the timing of just after 9/11 may have kept pocketbooks a bit tighter than normal. Publicity is a key in getting attendees.

Speaking of vendors; Gary Riich, who has been passing out our flyers for the last couple of years, has already asked Jim for 5 tables at this year's show when Jim sent him several hundred of the flyers that Terry had drawn up for this year's show. When we realized that Gary has not been getting our newsletter and at times is in the dark about what is going on, we decided that he should be added to our limited printed newsletter distribution list.

Both Jim & Dave have been reproducing the flyers and will make sure that the remaining local hobby shops are kept stocked. Dave will also prepare some posters on stiffer larger paper and post them in public places. Terry is to email both Steve & Tom the flyer that he had already sent Dave & Jim and send copies to both the PCR Branchline and the Daylight Observation & Valley Flyer editors for inclusion in their newsletters.

After stating that he would again get the word out to all the Boy Scout Troops,

Steve then volunteered to handle publicity for this year's train show with the emphasis on getting the word out in the surrounding areas in August for the October Train Show and of course much sooner to the media due to their needed lead time.

We then discussed the results of Jim, Dave & Terry's visit with Norm Hammond at the Oceano Depot after the Oceano Historical Society had invited us to set up our modules at their upcoming 100th anniversary next March. Chuck Paul's Oceano Modules will be a sure hit there and we feel that we can set up a circle run with security to be provided by the Historical Society.

Dave then passed around several photos (see below) that he had taken of our club run there on July 17-18 1993. While the floor is uneven, the old depot does have the nice feature of being trackside with wide freight doors that we can watch the trains go by out of. If we assume 3' aisles on both sides, then we have at least 14.5' x 33' with actually some more space available due to room configuration. For those curious, the SP Depot is a type 22 that was taken apart and moved down here on flat cars from the Bay area in March of 1904 when the previous depot burned. Jim will get back to Norm with our club's acceptance of their invitation.

After we watched several train videos, Dave adjourned the meeting at about 8:30 pm.



A much younger Paul Deis (behind Art Armstrong's Module) & Karl Kvilvang (at far right) at the July 17-18 1993 Run at the Oceano Depot. Dave Wilding Photo



A much younger Chuck Paul (in red shirt) at the July 17-18 1993 Run at the Oceano Depot. Dave Wilding Photo

Art Index of SLO Trains From Jan 1999 to Dec 2002

By Terry N Taylor

Date	Vol. #	Is. #	Pg. #	Type	Title	Author
May-01	13	5	1	Art	The Pacific Coast Harford Pier Warehouse Built In 1919	Andrew Merriam
May-99	11	5	4	Art	Santa Fe Passenger F7s	Bob Russell
Dec-99	11	11	6	Art	Santa Fe Passenger F7s On Track	Bob Russell
Aug-00	12	8	9	Art	Santa Fe Passenger F7s On Track	Bob Russell
Feb-01	13	2	9	Art	Santa Fe Passenger F7s On Track	Bob Russell
Jan-02	14	1	9	Art	Santa Fe Passenger F7s On Track	Bob Russell
Jan-01	13	1	2	Art	A Portrait Of Steam	Chuck Paul
Jul-00	12	7	7	Art	A Portrait Of Steam In Western Maryland	Chuck Paul
Mar-99	11	3	6	Art	Amtrak Along The Columbia	Chuck Paul
Feb-99	11	2	8	Art	BN In The Snow	Chuck Paul
Jan-02	14	1	4	Art	BN Snow	Chuck Paul
May-01	13	5	9	Art	BN Through Snow	Chuck Paul
May-99	11	5	6	Art	C&NW Steam	Chuck Paul
May-01	13	5	9	Art	Crewchange	Chuck Paul
Jan-99	11	1	4	Art	Crossing the Susquehanna River	Chuck Paul
Nov-99	11	10	5	Art	Empire Builder In The Cascades	Chuck Paul
Sep-01	13	9	6	Art	Full Steam At Sunrise	Chuck Paul
Mar-00	12	3	6	Art	Ghost Train	Chuck Paul
Dec-00	12	12	2	Art	Hotshot Train On A Cold Morning	Chuck Paul
Jan-00	12	1	4	Art	Lady Brakeman	Chuck Paul
May-01	13	5	9	Art	Lady Brakeman	Chuck Paul
Dec-02	14	12	6	Art	Merry Christmas From SLOMRC	Chuck Paul
Sep-99	11	8	4	Art	Midnight Crew Change	Chuck Paul
Oct-99	11	9	9	Art	NS Crossing The Potomac	Chuck Paul
Dec-99	11	11	7	Art	Pueblo At Sunset	Chuck Paul
May-01	13	5	9	Art	Pueblo At Sunset	Chuck Paul
Jan-02	14	1	7	Art	Railroad Art By Chuck	Chuck Paul
Apr-99	11	4	3	Art	Reflections Of The 611	Chuck Paul
May-99	11	5	6	Art	Reflections Of The 611	Chuck Paul
Jun-99	11	6	7	Art	Steaming Over The Falls	Chuck Paul
JAUG 99	11	7	5	Art	Sunrise On The CN	Chuck Paul
JAUG 99	11	7	4	Art	Train Show Poster	Chuck Paul
May-01	13	5	9	Art	Trestle At Twilight	Chuck Paul
Jan-02	14	1	7	Art	Trestle Over Waterfall	Chuck Paul
Aug-01	13	8	6	Art	Waiting For A Train	Chuck Paul
Feb-00	12	2	6	Art	Workin' On The Railroad	Chuck Paul
Jul-02	14	7	6	Art	Pancho Post Engineer Huh	Francis L. Post Colectm
May-00	12	5	2	Art	Michigan Cal Shay #2	Glenn Geissinger
Jan-01	13	1	7	Art	Durango & Silverton #473 On Bridge Over Animas River	H.L.Scott III (Scotty)
Jun-02	14	6	3	Art	Alvin All-Star Railroad Logo	Jamie Foster
Sep-00	12	9	5	Art	Logo Contest Results - 2nd Place Entry	Keith Crowe
Sep-00	12	9	5	Art	Logo Contest Results - 3rd Place Entry	Mark Lang
Jan-00	12	1	4	Art	Possible Convention Logo	Mark Lang
Jul-01	13	7	1	Art	PSR Convention Logo	PSR Staff
Aug-01	13	8	6	Art	PSR Convention Logo	PSR Staff
Feb-01	13	2	4	Art	2001 A Train Odyssey Logo	Rachael Fiftal
Sep-00	12	9	5	Art	Logo Contest Results - 1st Place Entry	Rachael Fiftal
Apr-00	12	4	2	Art	Grover Beach Amtrak Station	Roger Robinson
Jul-01	13	7	2	Art	San Luis Obispo RR Museum Logo	SLO RR Mus Web
Aug-02	14	8	1	Art	The Railroad History Of California's Central Coast	SLO RR Mus Web
Oct-02	14	10	1	Art	The Railroad History Of California's Central Coast	SLO RR Mus Web
Apr-02	14	4	5	Art	Santa Fe Chief Emblem	SFRy Hist&Mod Soc
Sep-00	12	9	9	Art	Placard For Train Show Participants	Terry N. Taylor

(Continued on page 10)

Chucky's Trivia Corner

By Chuck Paul

Hello again railfans. Here are some more railroad terms from the glossary of Lucius Beebe's *High Iron* book of trains. See if you can pick the correct definition.

1. What is a spar used for? A) To get hobos who are riding the rods; B) For bringing unruly drunks to order in the lounge car; C) Shoving cars into the clear when switching; or D) Lifting a high ball to it's proper position.

2. What does "to spot" refer to in railroading? A) Setting out a freight car; B) Making up a train; C) Placing a car in a designated position; D) Placing an engine in a designated position; or E) All the above.

3. What does "to stab" refer to in railroading? A) Stabilizing air pressure. B) "Packing" roller bearings with lubricant; C) rearranging coals in the firebox; or D) causing a delay or loss of time.

4. What job does a spotter have? A) Setting out cars; B) Company inspector; C) Watching for defects on passing trains; or D) Operating switch engines.

5. What is a "strawberry patch"? A) The rear end of a caboose by night; B) An above average crew's diner; C) A 1st degree steam burn; or D) A first class dining car.

6. What is a "star gazer"? A) The night shift conductor; B) A brakeman who fails to observe signals; C) The 3rd trick dispatcher; or D) An arc welder.

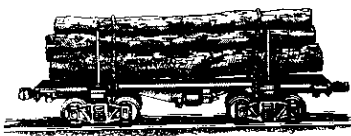
7. If you are told to "suck it by", what will you be doing? A) Blowing out water; B) Making a flying switch; C) Entering a long smoky tunnel; or D) None of these ... (Chucky's imagination running amuck again).

8. What does the term "take it by the neck" refer to? A) To bring the watering nozzle around to proper position; B) To place the fuel nozzle in the fuel tank port; C) Disconnecting the air hose by hand; or D) An engine pulling a drag up a steep grade.

9. What is the function of a "tonk"? A) Punching tickets; B) Classifying freight cars; C) Repairing freight cars; or D) Making coffee.

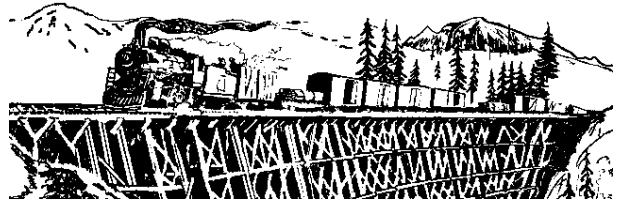
10 What does the term "traveling man" refer to? A) A hobo who earns his fare by doing odd jobs; B) An engineer or fireman unassigned to a regular run; C) A "boomer"; or D) The rear brakeman.

Answers are on the back page.



Line Art

Many of the line art items used in this newsletter are courtesy of Ken Houghton Rail Images or came from www.rhhistorical.com



Art Index of SLO Trains From Jan 1999 to Dec 2002 continued

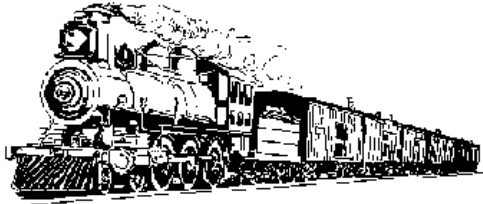
(Continued from page 9)

Date	Vol. #	Is. #	Pg. #	Type	Title	Author
Aug-02	14	8	8	Art	Poster For The SLOMRC Train Show October 5th & 6th	Terry N. Taylor
Sep-02	14	9	8	Art	Poster For The SLOMRC Train Show October 5th & 6th	Terry N. Taylor
Oct-02	14	10	10	Art	Poster For The SLOMRC Train Show October 5th & 6th	Terry N. Taylor
May-00	12	5	9	Art	Poster Of The PCR Convention On May 2 - 6	Terry N. Taylor
Jun-00	12	6	9	Art	Poster Of The PCR Convention On May 2 - 6	Terry N. Taylor
May-00	12	5	5	Art	Poster Of The Train Show On Sep 9 - 11	Terry N. Taylor
Jun-00	12	6	6	Art	Poster Of The Train Show On Sep 9 - 11	Terry N. Taylor
Apr-02	14	4	8	Art	79 MPH - San Joaquin SP Train #52	Wayne Scarpaci
Sep-02	14	9	8	Art	Caliente	Wayne Scarpaci
Mar-02	14	3	7	Art	Dawn On Cuesta	Wayne Scarpaci
May-02	14	5	7	Art	East End Of Santa Barbara	Wayne Scarpaci
Jul-02	14	7	8	Art	Green Fruit East X814	Wayne Scarpaci
Jun-02	14	6	7	Art	Long Ago Summer Day	Wayne Scarpaci
Aug-02	14	8	8	Art	Pit Stop	Wayne Scarpaci
Oct-02	14	10	10	Art	San Diego Charger	Wayne Scarpaci
Feb-02	14	2	9	Art	SLO Sojourn	Wayne Scarpaci
Dec-99	11	11	7	Art	Great Northern Logo Selection	www.rhhistorical.com

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Terry N Taylor @ 805-595-9535 or terryntaylor@charter.net

Dave Wilding @ 805-543-1651 or DTCBATS2@aol.com

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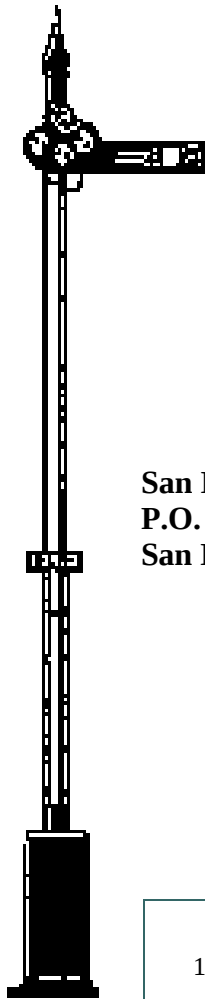
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P.O. BOX 15655
SAN LUIS OBISPO, CA 93406-5655

Terry N. Taylor – Editor
Phone 805-595-9535 / terryntaylor@charter.net
Volume No. 15 Issue No. 4 April 2003

Visit the Club Web site at
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Club Officer List
As of 13 December 2002

President Dave Wilding **Phone:** 805-543-1651
E-mail DTCBATS2@aol.com
1013 Peach Street, SLO, CA 93401
Vice President Steve Francis **Phone:** 805-541-0905
E-mail steve@cathyfrancis.com
4463 Poinsettia Street, SLO, CA 93401
Treasurer Jim Jonte **Phone:** 805-544-6333
E-mail jimjonte@charter.net
709 Islay Street, SLO, CA 93401
Secretary/Newsletter Editor Terry N. Taylor
Phone: 805-595-9535
E-mail terryntaylor@charter.net
575 Bassi Drive, SLO, CA 93405-8039
Run Coordinator Dave Wilding
Phone: 805-543-1651 **E-mail** DTCBATS2@aol.com
1013 Peach Street, SLO, CA 93401
Member @ Large Mark F. Lang
Phone: 805-528-0333 **E-mail** mfl@tcsn.net
815 Santa Maria Way, Los Osos, CA 93402
Member @ Large Tom Kolby
Phone: 805-549-8789 **E-mail** tands@charter.net
1392 Purple Sage Lane, SLO, CA 93401



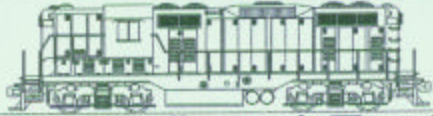
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