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The U.S. government's efforts during World War II to portray the American way of life in a positive manner left us with an unusual, creative collection of railroad images. Although the black and white views are seen frequently, the color photographs rarely have been reproduced. In its first year, *VINTAGE RAILS* will highlight the color work, exposed only a few years after Kodachrome's debut in 1936. The photograph, by Jack Delano, of Chicago & North Western locomotives in the roundhouse at Proviso Yard near Chicago is an example.

The images were made in 1942-43 by Office of War Information photographers, who in late 1942 had been transferred from the well-known, Depres-

sion-era photography unit of the Farm Security Administration. OWI produced many black and white photographs, but only 965 color photos, focusing on factories, railroads, aviation training, and World War II mobilization.

The OWI initially used the photographs in publications such as *VICTORY* magazine, distributed overseas in several languages, to explain the role of railroading in wartime. "A transportation system that has long been one of the great achievements of our modern industrial civilization has taken its important place in the war effort," the magazine said.

Now, the photographs have assumed added importance as a record of American workers at work at an intense, busy time. JG

VINTAGE RAILS

NO. 1: FALL 1995

PREMIER ISSUE

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Electrifying Pennsy's Northeast Corridor

BY WILLIAM D. MIDDLETON

The railroad finds a locomotive, the GG1, to match its great electrification.
Lionel's GG1, page 25; GG1 lives on, page 75.



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Thomas Viaduct

PHOTOGRAPHY BY JAMES P. GALLAGHER / TEXT BY JOHN P. HANKEY

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The Dramatic Industrial Art of Walter Greene

This painter stands with the best realist artists of his times.



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The Death of Speed

BY ED KING

"My own experience included one notable ride
on the northbound Wabash *Bluebird*."



CHARD WALKER

Above: Santa Fe train No. 124, led by a trio of F7s, approaches the west yard limits at Summit, California, on June 15, 1952. To learn more about Chard Walker and his experiences working as a train order operator in Cajon Pass, turn to page 50.

Cover: Peninsula commutes await the afternoon rush at Third and Townsend depot in San Francisco. See page 46. Photo by Fred Matthews.

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Paul Krapp



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Our Goal:

A Rewarding Trip for Readers

We want to tell readers about what was going on at the front, inside, and rear of the train . . . to stretch the definition of railroading and its activities to its fullest, embracing passengers, people, signals, track, depots, and advertising.

Launching VINTAGE RAILS has been a challenge and, at the same time, a pleasing, stimulating, once-in-a-lifetime experience. With the publication, we're breaking new ground, providing special opportunities for reader participation. You'll see the first examples in "Readers Recall." Most gratifying, as word of the magazine spreads, is the response from people all across the country. Beginning in the next issue, a letters column will share the comments and suggestions of our readers.

When planning started several months ago for VINTAGE RAILS, we set down goals for the magazine.

In a new and dramatic way, we will bring to our readers insights into railroading in transition—steam to diesel, streamliner to Amtrak, box car to piggyback. The focus in photographs, art, and words will be on the 1930s to 1970s. We are producing a high quality publication to reflect all aspects of railroading in this important era in the U.S., and to show how railroading related to American life and times.

In particular, the magazine is directed to people who grew up during the era—the folks who are looking for an understanding of what was happening on the railroad scene, have fond memories of standing at

trackside, and are eager for more information. We also will bring a new perspective for those who will be seeing these busy decades for the first time. We want to tell readers about what was going on at the front, inside, and rear of the train, but also to stretch the definition of railroading and its activities to its fullest, embracing passengers, people, signals, track, depots, promotions, and advertising.

We will present the ideas with the help of writers, photographers, painters, and railroaders who share our fascination with the era. At the same time, we will be asking for insights from our readers, whether enthusiasts, workers, or managers. We hope they will offer their perspectives of what was fun and important about railroading.

For me, having grown up in the Midwest, vintage railroading means Ten-Wheelers (page 39) and passenger trains such as the *Sioux* and *Varsity* on the Milwaukee Road. For others, it's mainline activity on the Atlantic or Pacific coasts or short lines in the South. VR will not try to be all things to all people, but it will offer something for everyone interested in railroading.

The VINTAGE RAILS staff conceived the magazine as a brand new publication capturing the best of American railroading's most colorful era. To better focus on these critical times in the life of the industry, we have asked three writers, in Issue Two, to give their views on such topics as: What makes these 40 or 50 years so memorable? What common themes tie together the activities of the era?

We also want to hear from our readers. We welcome your comments about the Premier Issue as well as suggestions for future issues. What can VR contribute to an understanding of how railroading went about its business of moving people and goods during the era? A glance through the magazine will show many places for readers to contribute. It's our goal to become the most reader-friendly rail-oriented publication. Working together, turning the pages of VINTAGE RAILS will become a rewarding experience for all of us.

John Gruber, editor

VINTAGE RAILS™

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VINTAGE RAILS welcomes material from readers. Send articles, photographs (black and white or color), artwork, columns (up to 500 words for Readers Recall, for example), letters to the editor, and correspondence to the Pentrex office in Waukesha, except for Vintage Marketplace reviews. Before beginning work on longer articles or photo stories, we suggest a query to the editor. VINTAGE RAILS does not assume responsibility for safe return of material. Payment is made upon publication. Addresses and numbers for VINTAGE RAILS are:

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Next Issue . . .

Dick Steinheimer consistently exhausts my feelings. I am sure he will do as much to—and for—you. David P. Morgan, Introduction to BACKWOODS RAILROADS OF THE WEST, 1963.



ALAN STEINHEIMER PHOTO

Richard Steinheimer has enthralled patrons of the rail photographic arts for half a century. Turning a teenage passion for railroading into a vibrant career, Steinheimer has created a body of work without peer. The acknowledged “dean” of Western rail photographers, he continues to approach the industry with an enthusiasm and curiosity that belies his 50 years behind the camera.

In the Winter 1996 issue of VINTAGE RAILS, Stein’s many contributions to railroading’s visual document are explored by Ted Benson, co-author of Steinheimer’s *GROWING UP WITH TRAINS II* (1984), and unabashed practitioner of the “Steinheimer School” of photojournalism.

Trace the creative roots of America’s best-loved railroad photographer, share his successes and failures, and gain a fresh appreciation for railroad photography “done honest and true” in the recollections of Dick Steinheimer, his family, and friends in the next issue of VINTAGE RAILS.

GUEST SPEAKER

Welcome

Ed King, who penned this welcome, is a vintage railroader himself. A widely published author, he has worked in the railroad industry for almost 40 years.

Welcome to Issue Number 1 of VINTAGE RAILS, the magazine for those among us of all ages—yes, even those railroad enthusiasts of recent birth or entrance into our avocation—who agree that things are not as good as they used to be. (We will not let the fact that they may indeed *never* have been that good diminish our enjoyment of the “used to be.”)

In VR’s pages we will take an affectionate but not always reverent look back at railroading’s recent past, with emphasis on the decades of the 1940s, 1950s, and 1960s.

Twenty-twenty hindsight provides us with the certainty that these were among the most interesting decades in the long history of the railroad industry:

- ◆ When most doomed flags had not yet fallen;
- ◆ When “Norfolk Southern” meant vest-pocket Berkshires crossing Albemarle Sound on a pile of sticks, and the words “Conrail” and “Amtrak” hadn’t been coined;
- ◆ When diesels had not yet conquered that most captivating of man’s creations, the steam locomotive;
- ◆ When outside-braced or double-sheathed wood bodies and/or fishbelly underframes could be found on “house” (box

or stock) cars, and they might be riding on cast-iron wheels in Andrews or Vulcan or National Type B trucks;

- ◆ When those original diesel usurpers themselves were wonderfully varied and considered to be worthy colorful bearers of the company’s image;
- ◆ When many trains still moved under the authority of train orders (“flimsies”) instead of CTC or the new track warrants, on lines often protected by those beautiful semaphore signals;
- ◆ When trains of orange-and-yellow cars used real ice to cool loads of fruit and produce on their way from farm to market;
- ◆ When cabooses still put the exclamation point to the freight train’s passing;
- ◆ When the small-town agent was still the handler of the company’s business and the guardian of its local interests, reporting the passage of its trains and giving a reassuring highball to the occupants of those cabooses;
- ◆ When a section foreman took his eight or ten laborers out each day with their spike mauls, track wrenches, claw bars, and pride to maintain and patrol the company’s tracks;
- ◆ When railroaders looked the part, being proud to wear the Kromer caps, denim jackets, coveralls, high top boots, and bandannas (and, yes, carrying lanterns instead of walkie-talkie radios) that told all and sundry what they did for a living;
- ◆ When most rail passengers still moved about the country in heavy cars riding on six-wheeled trucks and painted in dark, reassuring colors, sleeping at night in a berth made up by a liveried porter—everything calculated to put forth the essence of safety, dignity, and

Continued on page 11



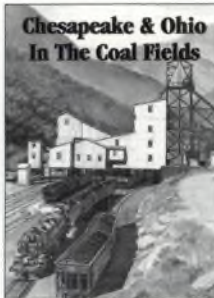
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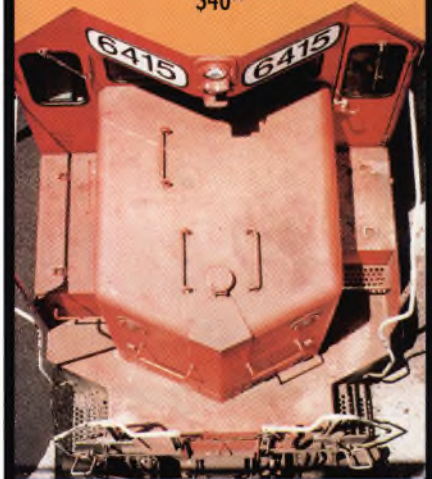
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GUEST SPEAKER

Continued from page 8

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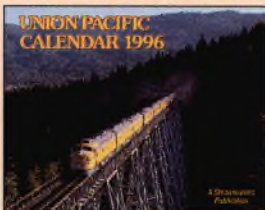
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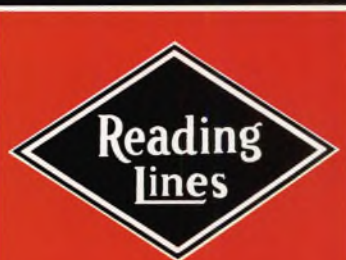


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Memories From Along the Lines



DON MELSHA

On March 7, 1959, Don Melsha and I found 9900, the Pioneer Zephyr, at St. Joseph, Missouri, on the St. Joe-Wymore-Lincoln run.

NRHS Motorcar Trip

By dawn on Saturday (March 7, 1959) the snowstorm had passed and we had a bright cold day for our round trip on the daily-except-Sunday Chicago, Burlington & Quincy motorcar to St. Joseph, carded as trains 30-31.

To accommodate the group of Iowa Chapter-NRHS members and friends, the CB&Q added a former motorcar converted to a baggage-coach and the division passenger agent, Cliff Harkness from Burlington, accompanied us, passing out current Burlington Route timetables and brochures. Remember, this was 1959 and the Burlington was still promoting its fine passenger service.

A brisk wind from the west filled cuts on the north-south 104-mile line from Creston, Iowa, to St. Joseph, Missouri. The friendly engineer allowed members of our group to join him, two at a time, in the cab and

passed out old "flimsy" train orders to stuff in our ears as protection from the roar of the diesel engine in the small combination cab-engine compartment. He said he was glad to have us aboard that day as the extra trailer provided additional momentum to punch through the cuts that were filled with up to three feet of dry, powdery snow. Hitting one of those cuts at 45-50 mph with the blunt nose of the old motorcar assisted by the linear thrust of the trailer was an experience none of us would forget. At times, all three front windows were covered with snow and although it was perhaps less than half a minute before the windshield wipers could do their job, it seemed forever before we regained forward visibility. The diesel roar and heat in the small cab compounded the experience.

Mid-morning at St. Joseph, six days a week in 1959, provided what could now be considered the nucleus of a vintage

diesel-electric museum. We pulled in with Motor No. 9845 and trailer on Track 1 of the huge, old station. Next to us on Track 2 was motor-baggage-U.S. Mail No. 9767 pulling coach *Silver Pendulum*, an early experiment in low-center-of-gravity design. Operating as Train 4, this two-car consist ran to Brookfield, Missouri, providing a connection to train 36, the east-bound *Kansas City Zephyr* to Chicago.

The piece de resistance was on Track 4: the *Pioneer Zephyr* trainset, operating as Train No. 11, the day local to Lincoln via Tecumseh. There was time to make a trip to Table Rock on the PZ equipment and we filled the observation room for the short ride. No. 12, the returning local to St. Joseph, was pulled by No. 9912, the shovel-nose motorcar now preserved at the Museum of Transportation in St. Louis. Numbers 11 and 12 would soon be discontinued and both of these vintage



R. M. BILLINGS

St. Joe Union Station held some interesting power in its day. Number 9845, Creston-St. Joe motor; No. 9767, St. Joe-Brookfield motor; and No. 9900, Pioneer Zephyr, St. Joe-Lincoln (via Wymore).

units would be retired from active service. The *Pioneer Zephyr* trainset made its last run with a railfan special from Lincoln on March 20, 1960, arranged by the late Charles E. Able, then general passenger agent for the CB&Q in Chicago.

Returning to Creston that evening, we pored over the OFFICIAL GUIDE in the dim light aboard the motorcar looking for our next branchline trip. It turned out to be a memorable sleeper and mixed train outing, but that's another story.

R. M. Billings,
Moline, Illinois

The "Firsts"

It was on the old *Orange Blossom Special*, as a 12-year-old in 1936, that I had my first of many long-distance train rides, had my first meal in a "deluxe" diner, and spent my first night in an open section sleeper.

My father, a local physician, was recovering from a severe sinus infection and to recuperate took his family to St. Petersburg for two months. We left Columbia (Pennsylvania) on a bitter cold February morning on a steam-powered Pennsy local

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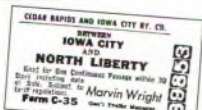
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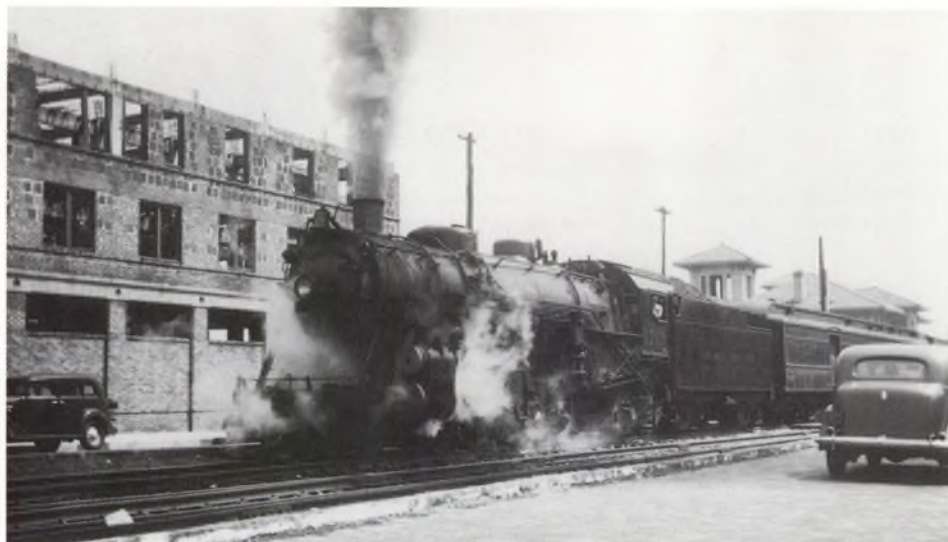
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JOHN D. DENNEY JR.

Atlantic Coast Line No. 1743 leaving the ACL station in St. Petersburg in March 1936.

to York where we boarded a Harrisburg-Washington train powered by the usual K4. My father had quite an interest in trains and before we boarded the *Orange Blossom* on the lower level of Washington's Union Station, we paused to admire the big Richmond, Fredericksburg & Potomac steamer with the "Capitol Cities Route" logo on its tender which was the head-end power for the *Orange Blossom*.

The evening, I recall the hot corn sticks and fried chicken and gravy in the Seaboard Air Line dining car. I was already a budding railfan and I believe I spent most of the night raising the shade and watching from my berth as the southern pine lands

passed by in the darkness. The next morning in the diner at breakfast I discovered grits and also found it was a two-syllable word south of Washington, but my biggest culture shock came when a Pullman porter opened one of the Dutch doors at West Savannah or Thalmann and I felt those warm southern breezes for the first time. I also remember sitting in one of the lounge chairs in the rear solarium car, watching the track disappear behind us, and the Miami cars being switched out at Wildwood.

Through the efforts of one my father's medical school classmates who had his practice in St. Petersburg, we rented a modest bungalow-type home a short distance

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from the Seaboard station, a plain, frame building at, I believe, Ninth Avenue South. The Seaboard dead-ended right on the street; trains backed into the yards after discharging passengers. The Atlantic Coast Line, although it had a similar dead-end operation, had a more elaborate Spanish-style station closer to downtown St. Petersburg. Once I recall waiting at the ACL tracks as the *Gulf Coast Limited* backed down to the station to load for its northbound trip.

I am sure the trip started me out as a railfan. I took a couple of train pictures in St. Pete as well as of trolleys. Fifty-nine years and many train rides and pictures later, I still have wonderful memories of that ride on the *Orange Blossom*.

John D. Denney Jr.,
Columbia, Pennsylvania

The Lure of Santa Fe

As a teenager living in northwestern New Jersey in 1949, I was firmly hooked on the lure of trains. Our house was within a couple of hundred yards of the Jersey Central and if the wind was just right, I could hear whistles of the Lehigh Valley several miles to the west. The New York Central and Pennsylvania along with the Lackawanna and Erie were also not that far away. It was a great time to grow up. There was only one ingredient missing from this recipe: the Santa Fe! I never knew what the attraction was over all the eastern lines. Maybe it was the Warbonnet Fs and PAs or the fascination of the American Southwest. One thing was for certain, I had to see the Santa Fe up close and in person!

I managed to save enough money doing odd jobs during 1948 and 1949 to afford a roundtrip coach ticket to Chicago on New York Central No. 1, the *Pacemaker*. Why Chicago? Because the Chicago Railroad Fair was in progress and Chicago was the nearest location of the Santa Fe! My trip was an unforgettable five days in early September 1949. The displays at the Railroad Fair were great as were the overnight trips on NYC No. 1 and No. 2. However, the high spot of the trip for this fourteen-year-old was a personally guided tour by a Santa Fe PR man of the brand new *Super Chief* prior to boarding passengers at Dearborn Street Station. We walked through the entire train from the observation car to the head end including all four F3 units (33L,A,B,C). I was in Utopia!

Another major saving program began immediately after returning home to reality and high school. It was almost two years before my next encounter with the Santa Fe. In August 1951, I spent three weeks touring the country on Greyhound buses (I couldn't afford the trip by rail).

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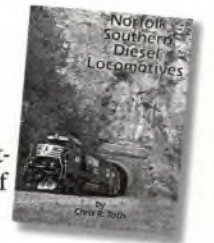


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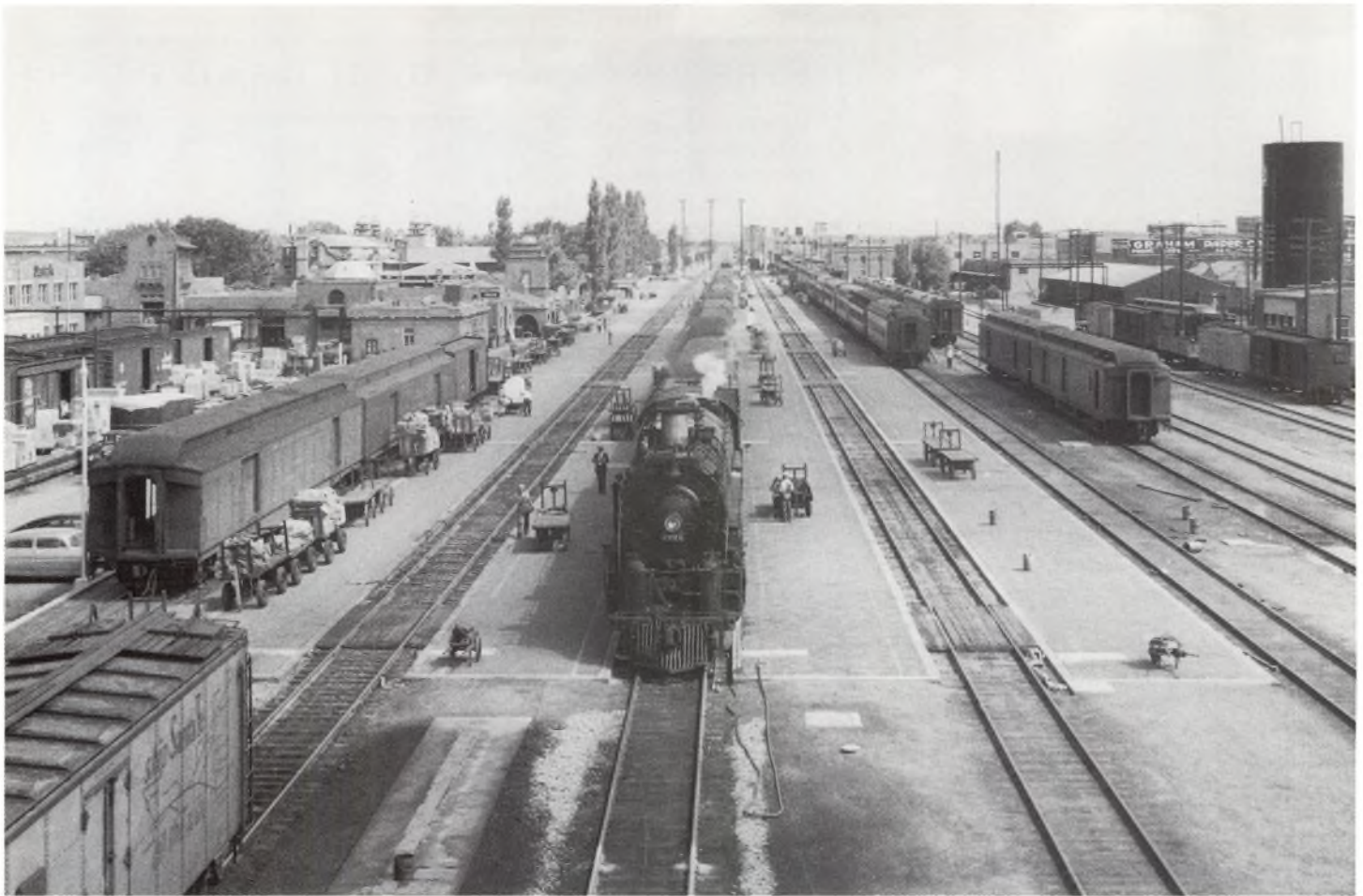
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JOHN LUCAS

Santa Fe 4-8-4 No. 2928 with the California Limited pauses for a crew change and servicing in Albuquerque on its way west on August 23, 1951.

The Greyhound from Oklahoma City deposited me in Albuquerque in the middle of the night. A very nice widowed school teacher took me under her wing and invited me to stay at her house while in town. After an early breakfast, I took a city bus downtown to the railroad station where I would spend nearly every daylight hour for the next two days. If Dearborn Street Station was Utopia, this had to be Heaven! The fleet of passenger trains was awe-

some; there were PAs, F3s and F7s, and even some 2900-class 4-8-4 Northerns. Another saving program began at the end of this trip. On the way home I decided that I would attend college at the University of New Mexico in Albuquerque!

The view of the station platform and the *California Limited* with 4-8-4 No. 2928 has many features one does not find in the 1990s. There is the LCL (less than carload) freight ramp on the far left as

well as a Railway Express Agency trailer truck and freight house. Then there is the Santa Fe reefer on track one in the left foreground. The station is about five cars behind the engine with the Fred Harvey Alverado Hotel just beyond. Departure to the west and Los Angeles is only minutes away as the conductor walks up to the engine to talk with the engineer.

John C. Lucas,
Los Alamos, New Mexico

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"Highball"

When I was dispatching for the Green Bay & Western in the early 1960s, I set up a close meet near Whitehall, Wisconsin. To avoid delaying No. 1, the priority westbound freight train, the eastbound way freight (No. 4) had to get through East Winona quickly. Since there were only a couple of empties there, I telegraphed a message to the operator, "highball East Winona." Unfortunately, the message went to the head end of the train, rather than the rear. The engineer unfolded and started looking at the message while the conduc-

tor, Julius S. Wachowiak, stepped off the caboose at East Winona.

As you might guess, the engineer finished reading the message and "away he went," leaving his conductor behind on the platform. Jules got on the telephone, rather upset. I told him to relax, we'd arrange for the section foreman to drive him to Whitehall, where the local police would hold the train for us. We made the meet on time. But it took weeks for the conductor to calm down. JSW was talking pretty loud for quite a while.

Jerold Bruley,
Pickerel, Wisconsin

A Briefly Blossoming Rose

In 1958 it was not easy to be a fan of the New Haven Railroad. The company was teetering towards its second bankruptcy, and despite the introduction of flashy new paint schemes, maintenance had been drastically slashed during the 1954-55 McGinnis administration. Successor Charles Alpert was a lawyer with no railroad background and may have meant well, but he just didn't have the railroading savvy to make the right decisions. This resulted in the decline of a once-almost-over-maintained property into an ever deepening mire of little or no maintenance at all.

Especially affected by this lack of maintenance were the New Haven's 50 Alco FA and FB units. True, some of them received an intricate red-white-black McGinnis livery, but most soldiered on in the earlier green and gold, once elegant but now a dusty ghost of former polished days. Passenger power was at least washed now and then, but the FAs were at the bottom of the list, expected to grind back and forth forever over the 125-mile route between New Haven and Maybrook, New York, with 130-car consists for New Haven's western gateway. The FAs became so dusty and dirty that they began to blend with the elemental mold of dirt, ties, ballast, and weeds over which they ran.



J.W. SWANBERG

Once in a while, though, an exception came along. Consider this view of New Haven FA1 No. 0425, heading up a standard A-B-B-A consist through Danbury, Connecticut, for Maybrook on November 1, 1958. At first glance, all you see is a shiny red-and-black FA and a Virginian box car—the following three units look more like part of the yard mud. For just this moment, 0425 is as bright as a new penny.

Out West on the Santa Fe in this same year of 1958, matched sets of polished F-units move tonnage, while equally clean covered wagons haul the freight on railroads as diverse as the Frisco, the Southern Pacific, the New York Central ... the list goes on and on.

But we are in Danbury, Connecticut, in 1958, and New Haven 0425 is truly an exception in the just-painted shiny (albeit simplified) colors, a briefly blossoming rose. And that makes her a welcome sight indeed.

J. W. Swanberg,
Branford, Connecticut



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Looking Back, Moving Ahead in 1946



Optimism and New Equipment

While the Great Northern waited for new equipment for its *Empire Builder*, railroads across the country in 1946 looked optimistically toward peacetime growth.

The *Builder* left Chicago daily at 11:15 p.m. on the Burlington Route, switching to GN tracks at St. Paul and arriving in Seattle two and a half days later at 8 a.m. with sleeping cars, tourist sleeping cars, coaches, diner, and observation-lounge. By year's-end, GN's full-color advertising in FORTUNE and other magazines promoted the again improved train, accommodating 307 passengers. "The first modern, sleeping car-coach train built since the war, the new *Empire Builders* inaugurate the first streamliner service between Chicago and the Pacific Northwest on a daily 45-hour schedule," GN said proudly.

The new equipment went into service February 23, 1947. GN owned four 12-car train-sets, the Burlington owned the fifth. While the Burlington advertised "Way of the Zephyrs" on the front of its 1946 timetable, the back (reproduced here) was reserved for steam power and the "Everywhere West" slogan. Burlington's train to the Pacific coast, the *Exposition Flyer*, operated with the Rio Grande and Western Pacific.

History and Celebrations

For two companies, the Pennsylvania and Lehigh Valley, April was a time for centennial celebrations. RAILWAY AGE, praising the Pennsy for hiring an engineering firm to prepare a history of its property, remarked: "It is strange, in such a country as this—known throughout the world for its economic and industrial preeminence—that so much more attention is usually devoted to political history than to business and industry history."

The Interstate Commerce Commission collected a vast array of statistics, showing

a busy industry ruled by steam locomotives and passenger schedules: 1,133 companies operated 239,869 miles of road. Of 45,511 locomotives in service, 39,592 or 88 percent were steam. The Class I line-haul railways carried 790,130,000 revenue passengers, and originated 1,366,617,000 revenue tons of freight. Further, the railroads transmitted train orders by telegraph on 71,572 miles of track. Semaphores protected 30,121 miles of road, accounting for 43 percent of the automatic signals.

"Highballing" Once More

The popular picture magazine, LIFE, featured the Rock Island in a photographic essay subtitled "Midwestern railroad system is 'highballing' once more." The line was well on its way to completing a 100-mile, \$12 million track relocation program on its Golden State route between Muscatine, Iowa, and Kansas City.

Building Up the Monon

John W. Barriger became president of the Monon as the company emerged from 13 years of bankruptcy; a new board of directors promised to build up the Monon, "giving the people of Indiana up-to-date, modern railroad service."

A First in Railroad Radio

Although many railroads had been experimenting with radio, the Denver & Rio Grande Western walked away with the first railroad radio authorization. The Federal Communications Commission on February 27 approved thirty-two new mobile units.

New Types of Motive Power

While Union Pacific put the first Fairbanks-Morse diesel road locomotive in service and Ingalls Shipbuilding Corporation built its first 1,500 h.p. "all-purpose" diesel, Charles Kerr Jr., a consulting transportation engineer for Westinghouse, predicted new types of motive

“It is strange, in such a country as this—known throughout the world for its economic and industrial preeminence—that so much more attention is usually devoted to political history than to business and industry history.”

Railway Age

power would rapidly come into use. “In 1944, the geared steam turbine made its appearance and promises to open new fields for steam power. Soon the first



Rock Island included smiling employees in a plea for post-World War II courtesies.

coal burning steam-turbine-electric will enter service. And, in the not too distant future, the gas-turbine locomotive is certain to appear.” New York Central tested a Niagara type, No. 5500, with poppet-type valves. But, on the B&O, three diesel freight locomotives from GM’s Electro-Motive Division set a record when they completed 1,058,000 miles without a breakdown.

Among the many passenger train developments: A retired Norfolk & Western section man, Leonard A. Scott of Dry Branch, Virginia, won \$500 for suggesting the name *Powhatan Arrow* for N&W’s train that began operating April 28 between Norfolk and Cincinnati. Pullman-Standard completed its first post-

war order, 20 streamlined passenger coaches for North Western’s 400 fleet. The six-car *Pere Marquettes*, inaugurated August 10, were the first new streamliners to consist entirely of equipment built since the war. The first new post-war streamliners in the Southeast went into service November 17, the *Humming Bird* on the Louisville & Nashville and the *Georgian* on the L&N and Nashville, Chattanooga & St. Louis. Forty-six railroads had 2,598 passenger cars on order, 192 of them from company shops.

In a 12-page booklet, *TWO YEARS OF GRACE*, the Rock Island cautioned that top-notch service and equipment and courtesies are essential to convince customers that “they should stay with the railroads when other forms of transportation are ready to offer stiff competition.”

And finally, Chesapeake & Ohio and Nickel Plate again mounted a newspaper ad campaign calling for coast-to-coast trains through Chicago and St. Louis. When the “Chinese Wall” was cracked at Chicago with through sleeping cars, the C&O described the situation at St. Louis as a “holdover from stagecoach days.” Railroads did insist on their independence in these days of steam and speed. **JG**



KEN ZURN

Chicago & North Western’s Minnesota 400, train 418, pulled by a company-streamlined Pacific, steams along near Onalaska, Wisconsin, in 1946.

Electrifying

BY WILLIAM D. MIDDLETON

On January 28, 1935, U.S. Secretary of the Interior Harold L. Ickes, Pennsylvania Railroad Vice President Martin W. Clement, and more than a hundred other notables gathered at Washington Union Station to board a nine-car special train headed by electric locomotive No. 4800, the prototype for the railroad's celebrated GG1 class.

AFTER SUITABLE SPEECHES WERE made, the train departed on a round trip to Philadelphia to celebrate the completion of the Pennsylvania's ambitious New York-Washington electrification project. Regular passenger service with electric motive power began on February 10, and by early April all through passenger trains between New York, Philadelphia, and Washington were being pulled by electric locomotives.

There was much yet to be done before the Pennsylvania's great electrification program would be complete. Several major freight lines were still to be completed, and the railroad's electrification of its main line west to Harrisburg would not open until early 1938. But clearly the January 1935 completion of electrification on what was to become known as the Northeast Corridor, North America's pre-eminent rail passenger line, was a key milestone in Pennsylvania Railroad electrification.

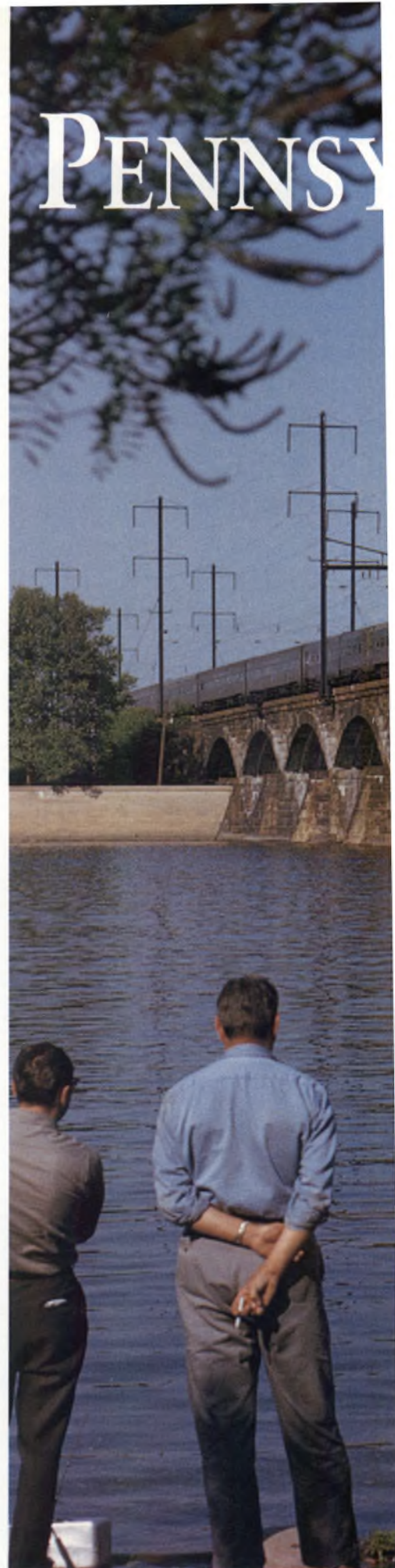
The Pennsylvania's involvement in electrification went all the way back to the pi-

oneering years of electric traction. The railroad's experimental electrification of its seven-mile branch between Burlington and Mt. Holly, New Jersey, which operated from 1895 until 1901, was among the first such projects ever carried out by a steam railroad. In 1905 and 1906 two PRR subsidiaries, the Long Island Rail Road and the West Jersey & Seashore Railroad, completed extensive electrifications for suburban services. And in 1910, the Pennsylvania opened an electrification as part of its massive New York tunnel and terminal project that ranked as one of the most significant mainline applications of electric traction yet completed.

All of this early PRR electrification employed low-voltage d.c. systems, but from an early date the railroad was interested in the developing technology for single-phase a.c. electrification, which promised much greater efficiencies for long-distance installations. Between 1905 and 1908 the railroad carried out an extensive test program on LIRR and West

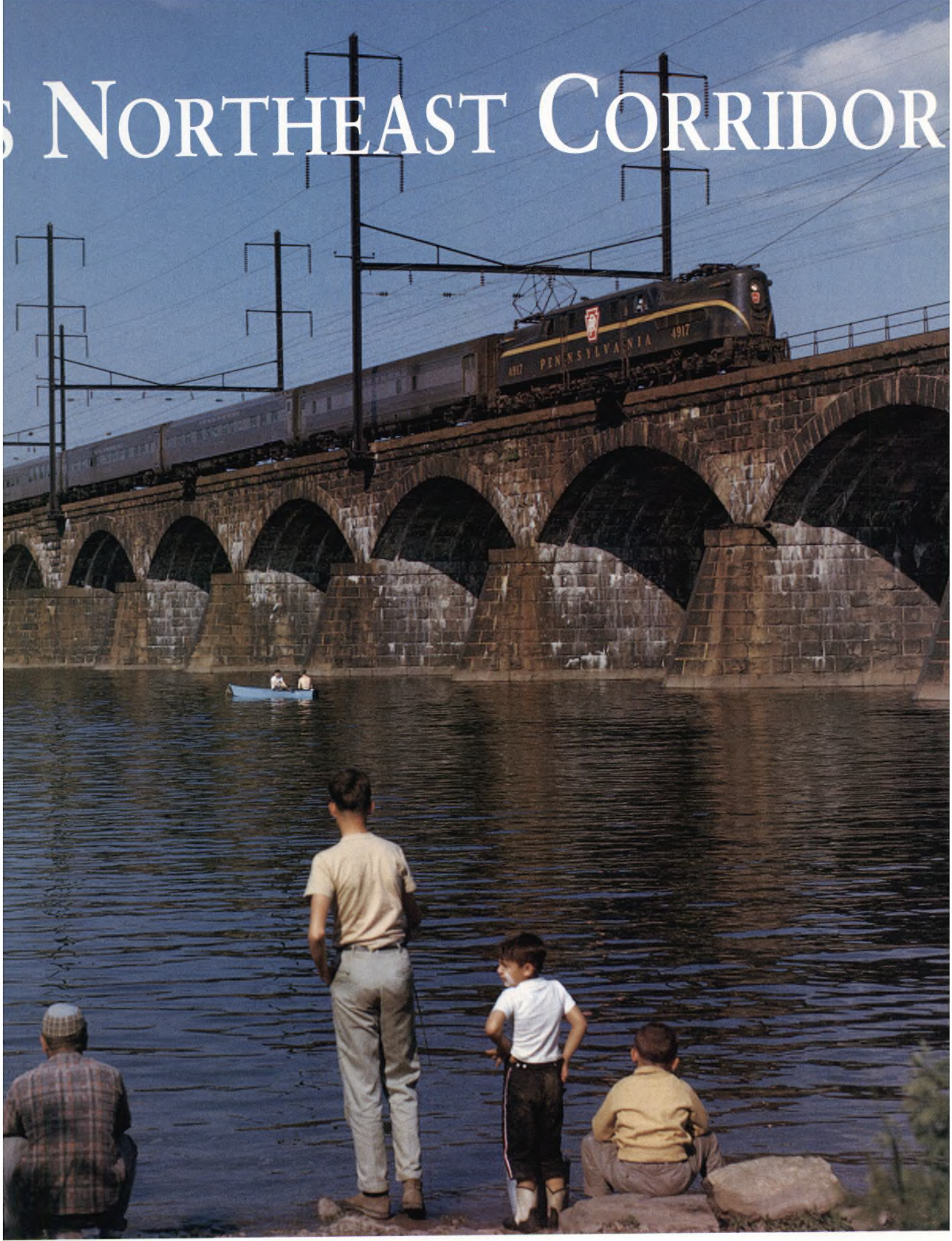


In June 1963, Pennsylvania Railroad GG1 4917 leads the Seaboard Air Line Silver Meteor streamliner southbound across the Raritan River at New Brunswick, New Jersey. The Raymond Loewy-styled GG1 was one of the most recognizable locomotives in America and symbolic of the Pennsy Electrification and high speed modern railroading.



RICHARD J. SOLOMON

S NORTHEAST CORRIDOR



Jersey & Seashore tracks to develop a locomotive for its New York terminal electrification. Two experimental B+B locomotives built at the Pennsylvania's Juniata Shops in Altoona, Pennsylvania, were third rail d.c. units, but a third experimental unit completed by Baldwin-Westinghouse in 1907 was designed for 11,000 volt, 25 Hz, single-phase a.c. operation. Although the 70-ton, 2-B locomotive gave a good account of itself in tests on a five-mile section of a.c. catenary installed on the Long Island, the Pennsylvania stayed with its plans for a third rail d.c. electrification at New York.

But only a few years later, when the company undertook its next electrification project, the Pennsylvania shifted to the use of an 11,000 volt, 25 Hz, single-phase a.c. system. The immediate project was an electrification of the railroad's congested Paoli and Chestnut Hill suburban lines in Philadelphia, authorized in 1913. The same third rail d.c. system already in use in New York and on the West Jersey & Seashore would have been suitable for these new projects. But by this time the railroad was already considering mainline electrification, and the system chosen for the new suburban electrification would have to be suitable for this as well. The superior characteristics of single-phase a.c. for long distance electrification had been convincingly demonstrated on the New Haven's New York-New Haven electrification, and the same system was adopted by the Pennsylvania.

Paoli line suburban services were converted to electric operation by 1915, and the Chestnut Hill line was electrified by early 1918. Philadelphia suburban electrification continued through 1930, most importantly on the New York-Philadelphia-Washington main line northward to Trenton, New Jersey, and southward to Wilmington, Delaware.

The Pennsylvania's interest in the application of electric motive power to its long-distance operations dated as far back as at least 1908, when studies of mainline electrification between Philadelphia and Pittsburgh were made. By 1913, the company's annual report told stockholders that electrification of 35 miles of mainline across the Allegheny Mountains between Altoona and Conemaugh, Pennsylvania, was under consideration.

The kind of motive power that would have been used for such a mountain installation was previewed by an enormous 258-ton experimental Class FF1, 1-C+C-1 single-phase a.c. electric locomotive that began test operation under the Paoli line catenary in 1917. A second a.c. test unit, one of three experimental 1-D-1 Class L5

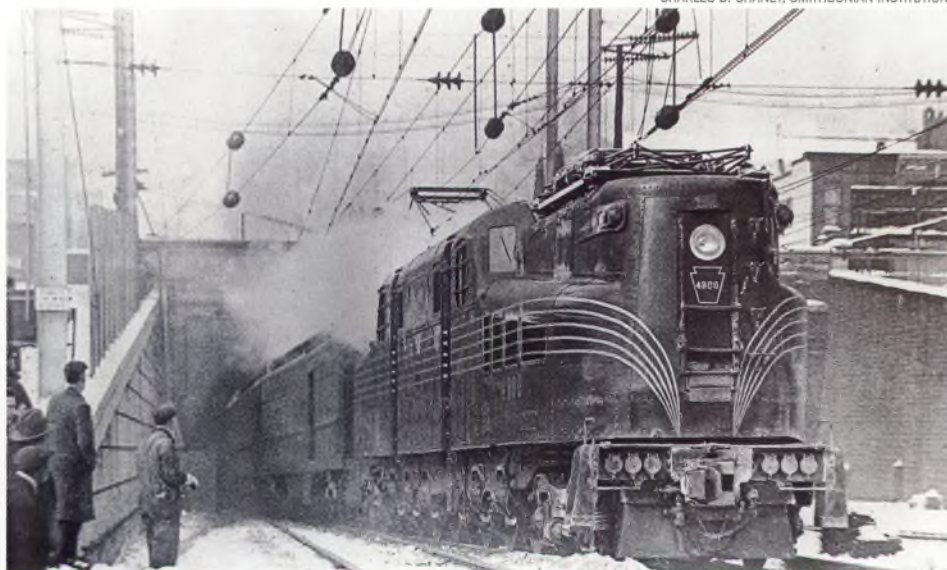
The project, announced on October 13, 1928, would encompass some 325 route-miles, and 1,300 track-miles, of electrification . . . and would require a fleet of 365 new electric locomotives operating more than 500 daily passenger trains with electric power.

"Universal" locomotives built by the railroad's Juniata Shops at Altoona and fitted with Westinghouse electrical equipment, was delivered early in 1924.

By this time the Pennsylvania's interest in mainline electrification had shifted from its route across the Pennsylvania mountains to the eastern main lines between New York and Washington, which by this time were carrying what was perhaps the densest rail freight and passenger traffic in America. Despite the availability of a mul-



CHARLES B. CHANEY, SMITHSONIAN INSTITUTION



On January 28, 1935, Pennsylvania Railroad GG1 4800—known as "rivets" because its distinctive carbody was riveted rather than welded—led the first northbound electrically powered passenger train through the Hoffman Street Tunnel in Baltimore, Maryland. "Rivets" is wearing an early version of the Raymond Loewy striping; later versions of the paint scheme featured tighter spacing between the five pin-stripes. In the mid-1950s, Pennsy simplified the scheme by switching to a single broad pin-stripe and a large keystone on the side of the locomotive.



CHARLES B. CHANEY, SMITHSONIAN INSTITUTION

multiple-track main line, with at least four tracks all the way from New York to Wilmington, Delaware, the railroad anticipated that continuing traffic growth would require the development of still greater capacity through either the construction of additional tracks, or electrification.

Following studies of the motive power needs for future traffic growth in this Eastern corridor, the Pennsylvania's board of directors approved what would be the largest single electrification program yet undertaken anywhere in the world. The project, announced by PRR President William Wallace Atterbury on October 13, 1928, would encompass some 325 route-miles, and 1,300 track-miles, of electrification, and it would require a fleet of 365 new electric freight and passenger locomotives. More than 500 daily passenger trains would be operated with electric power. Estimated to cost \$100 million, the project was planned for completion over a period of six to seven years.

Scarcely a year later even this ambi-

tious program was expanded with the announcement that PRR electrification would go all the way to Washington, with an electrified connection to the Potomac Yard in Alexandria, Virginia, for freight traffic. The total cost of this expanded program was estimated at \$175 million. Some 60 freight trains and 830 passenger trains, it was estimated, would operate daily over this great electrification.

The overhead distribution system developed for the electrification typically employed a compound catenary distribution system supported by a cross-catenary support system carried on steel H-section poles, which also carried transmission and signal power lines. Electric power purchased from utility companies was delivered to the system at four locations, where transformer stations stepped the power supply up to 132,000 volts for transmission to substations at intervals of eight to ten miles along the line, where it was stepped down to the trolley wire voltage of 11,000 volts.

Pennsylvania Railroad had a great variety of electric locomotives, including the utilitarian P5 class, which were not as glamorous or as powerful as the GG1, but served the railroad faithfully for many years. The class locomotive, P5 No. 4700, is preserved at the Museum of Transportation in St. Louis, Missouri. On April 24, 1937, P5 4735 leads an eight-car New York Express across the Schuylkill River at Fairmont Park in Philadelphia.

In addition to the electrification itself, the Pennsylvania carried out a number of other major improvements along the New York-Washington line. A new station was placed under construction at Newark, New Jersey, while both a new Suburban Station and a 30th Street through station were built at Philadelphia. Extensive grade crossing elimination work was completed, and new tunnels were built at Baltimore. Many miles of track were rebalasted and relaid with the Pennsylvania's new 152-pound rail section in preparation for the higher speeds that electrification would bring.



RICHARD J. SOLOMON

Many of Pennsy's suburban branch lines were electrified for commuter service. On June 8, 1959, a set of MP54 electric multiple units bound for South Amboy cross Henderson Street near Journal Square in Jersey City, New Jersey. They are on Pennsy's route from the ferry terminal at Exchange Place, the original main line before Penn Station in Manhattan was built.

The railroad pressed ahead with this massive project despite the growing national depression, even electing early in 1931 to accelerate the project, completing in two-and-a-half years work that had originally been planned for a four-year period. Through 1931 the railroad was able to finance the project itself. After that, a \$27.5 million Reconstruction Finance Corporation loan in 1932 and an \$80 million Public Works Administration loan in 1934 helped to keep the work moving ahead.

By the time the project reached its peak in mid-1934, the railroad had 76 work trains and 12,000 men employed on the project, and it was estimated that as many more men were engaged in the manufacture of equipment and supplies for the work.

The completed electrification was placed in operation in several stages. The original New York terminal d.c. electrification between Sunnyside Yard in Queens and Manhattan Transfer was converted to a.c. operation early in 1932, while multiple unit local train service began operating as far south as New Brunswick, New Jersey, later in the year. Through trains began operating with electric power between New York and Wilmington in January 1933, while the entire route to Washington was under electric operation by early 1935. Electrification of several freight lines, and of the main line west to Harris-

burg, was authorized by the railroad's board of directors early in 1937 and was completed the following year.

Operation of this great new electrification required an entirely new fleet of electric locomotives. In typical Pennsylvania Railroad fashion, the company set out to develop and test its own locomotive designs, and here there were some serious missteps.

Initially, the railroad's motive power department developed standard designs for three types of box cab electric locomotives. The O1 was a 2-B-2 unit designed for light passenger service, the P5 was a 2-C-2 heavy passenger unit, and the L6 was a 1-D-1 freight locomotive.

Eight O1 units built at Altoona in 1930 and 1931 were the first of the standardized units to enter service. These proved to be

Text continued on page 26

Lionel's O Gauge GG1: *A Beauty of a Beast*

“A perfectly created train, hailed by real railroad men as one of the finest models in the world. Twenty-wheeled, 14 $\frac{1}{4}$ ” Electric-type loco has die-cast body and real HORN and can be adjusted to take current from overhead wires through pantographs, which raise and lower.”



BY ALLAN W. MILLER

Without additional fanfare, hoopla, or detail, America's most prestigious toy train manufacturer—the Lionel Corporation of New York City—thus premiered its first one-quarter inch (O gauge) model of a GG1 electric locomotive on pages 14 and 15 of its 1947 consumer catalog.

Lionel, which had been offering toy trains to a receptive public since the turn of the century, had not produced an electric-type locomotive model since 1933—one year before the prototype GG1 began sparking the overhead wires on the Pennsylvania Railroad. In the period before and immediately after World War II, only steam locomotive models were featured in the extensive Lionel lineup. Reportedly, the firm's founder, Joshua Lionel Cowen, harbored a special fondness for steam power and was reluctant to trifle with the tried and proven success of his existing product line. Nevertheless, the forces for modernization in Lionel's design, engineering, and marketing departments eventually prevailed, and the addition of a GG1 to the catalog signaled an appropriate and well-received departure from the usual assortment of iron horses.

Lionel's GG1 was a popular seller nearly from the start—so much so that a GG1, in a variety of paint schemes and/or road names, has appeared in the toy maker's catalog off-and-on for nearly 50 years. Despite a 13-year gap in Lionel's GG1 production from the early-1960s to the mid-1970s, the locomotive has never lost favor with toy train collectors and operators.

Lionel's rendition of the GG1 provides an excellent example of the toy maker's craftsmanship and engineering skill. Although foreshortened to allow it to negotiate the tight curves of toy train track, the model nevertheless retains the sleek, streamlined look of the Raymond Loewy-styled prototype. Configured at the factory to operate normally on Lionel's conventional three-rail track, all of the firm's GG1 models can also easily be converted to draw their current through pantographs from overhead lines—just like the prototype.

From the standpoint of operation, most Lionel GG1s will out-perform just about any of the other steam, diesel, or electric models, including the latest contemporary offerings. Only the initial model, No. 2332, is lacking in this re-

gard because it was powered by a single motor, later deemed inadequate for the engine's substantial weight. Subsequent releases all featured dual motors driving 12 wheels, further enhanced by the addition of Magntraction, Lionel's patented process for achieving even greater tractive effort through magnetized locomotive wheels and axles that help them better grip the tinplated-steel running rails.

Today, Lionel's earliest model of the GG1, the under-powered 2332, commands collector prices in excess of \$1,000 for a unit in excellent or better condition. A mint-in-the-box example, rarely found after all these years, merits a substantial premium. Others of the four models released in the postwar period (ranging from 1945 to 1969, when the original Lionel Corporation still made the trains) are also valued at around \$1,000 or more, depending on model, decoration, mechanical or cosmetic variations, and condition. A determining factor in the value of postwar models is the condition of the striping, which is frequently found to be broken, faded, or otherwise deteriorated. Because excellent reproductions of Lionel's postwar GG1s have been made by others from time to time, novices are strongly advised to seek the services of an expert collector before making any purchase.

Modern era GG1s from Lionel—including the six different models made to date by Model Products Corporation and Fundimensions (both subsidiaries of General Mills) from 1970 to 1986, and subsequently by the existing Lionel Trains, Inc.—are equally desirable and generally more affordable. Perhaps the most prized model in this category is the striking Brunswick green, five-stripe 8150, produced in 1981, valued at about \$800 in new condition.

The long tradition of Lionel's popular GG1 continues in spring 1996 when the latest addition to the fleet—a Brunswick green single-stripe model—makes its debut. It's sure to be a hot seller!

Prototype GG1 locomotives plied the rails of eastern seaboard and mid-Atlantic states for a half century. Running along the gleaming three-rail networks of countless toy train layouts, Lionel's models of this distinctive engine are destined to surpass this most admirable record.



PENNSY ELECTRIFICATION

Continued from page 24

too light for versatile passenger use, and had some tracking problems as well, and the design was never repeated. Only three prototype L6 freight locomotives ever entered service. Another 29 completed by the Lima Locomotive Works in 1934 were

never fitted with electrical equipment, and were finally scrapped without ever having pulled a train.

The primary reason for this L6 debacle was a chain of events in the development of the Pennsylvania's third standardized design, the P5 heavy passenger unit. Based upon promising results with two prototype P5s completed at Altoona in 1931, the Pennsylvania had placed orders with

box cab configuration for high speed operation was made clear by a January 1934 grade crossing collision on the New York Division that cost the lives of a P5 engine crew. This was remedied by a redesign of the last 28 P5a units to a streamlined center cab arrangement that afforded better collision protection to the crew. Other problems were not so easily remedied.

While the P5a proved powerful enough



WILLIAM D. MIDDLETON

The GG1's longevity was a testimony to its design. As a class they performed for nearly fifty years. Several of the durable motors are seen at the Ivy City terminal in Washington, D.C., on November 11, 1967.

Baldwin-Westinghouse, General Electric, and the railroad's own Altoona shops for 90 P5a units that were intended to be the basic passenger locomotives for the electrified lines. These powerful 90 mph units were delivered during 1932-1935.

But soon after the P5a's began handling through passenger trains in 1933, some serious shortcomings in the design began to appear. The unsuitability of the

to maintain schedules with trains of eight to ten cars, double-heading was required to keep heavier trains on time. Tracking qualities of the locomotive were not entirely satisfactory, and the railroad was obliged to defer a planned post-electrification acceleration of its passenger schedules. Even worse, cracks began to develop in the P5a driving axles, and the passenger train speed limit was dropped to 70 mph

until a solution to the problem could be found. The axle problem was soon remedied with redesigned, heavier axles, but other problems with the P5a were not so easily fixed.

In 1933, the Pennsylvania set up a special high-speed test track near Claymont, Delaware, with impact-recording ties and locomotive-mounted recording equipment to measure lateral forces against axles and wheel flanges. Data from tests at Claymont helped the Pennsylvania modify equalization of P5a trucks in a way that improved tracking qualities to a satisfactory level. But far more important to the future of Pennsylvania Railroad electrification were the results of a continued testing program at Claymont during 1933-34 aimed at developing an electric locomotive with better riding qualities.

First, the railroad tested one of the New Haven's new EP3a locomotives, built by General Electric in 1931. The EP3a differed from typical Pennsylvania practice in two important respects. First of all, the New Haven design spread an equivalent weight and h.p. over a greater number of axles than any of the Pennsylvania designs, which typically concentrated a maximum weight and h.p. on each axle. And unlike the rigid frame designs typical of Pennsylvania practice, the New Haven unit employed an articulated frame, with a 2-C+C-2 wheel arrangement.

Regeared for a 120 mph maximum speed, the EP3a showed both superior tracking qualities and a reduced impact on the track structure from that of the Pennsylvania's modified P5a design.

Much impressed with these results, the Pennsylvania ordered a prototype Class GG1 locomotive from the Baldwin Locomotive Works, with electrical equipment from General Electric. Delivered in September 1934, GG1 No. 4899 (subsequently renumbered 4800 when series production began) was a remarkable machine. Carried on two articulated cast steel frames, the GG1 employed the same 2-C+C-2 wheel arrangement as the New Haven's EP3a. It was 79 feet 6 inches long between coupler faces, and weighed 230 tons. A dozen a.c. traction motors gave the GG1 a continuous rating of 4,620 h.p. at a maximum speed of 100 mph, and it was capable of a short term output of 8,500 h.p. The GG1's streamlined car body, with a sort of long-hooded steeple cab arrangement, was similar to that of the modified P5a design.

[When classifying electric locomotives, railroads count axles rather than wheels. Numbers indicate nonpowered axles, letters indicate powered ones. For example, the GG1, designated 2-C + C-2, had two



WILLIAM D. MIDDLETON

A New York-bound streamliner from Florida pounds a grade crossing at Seabrook, Maryland, on April 6, 1963. The Pennsy often deployed grade crossing tenders at busy crossings.

nonpowered axles, three driving axles joined with three more driving axles, and two nonpowered axles. The “-” means a separate truck, the “+” articulated trucks.]

As it turned out, the Pennsylvania had found a locomotive to match its great electrification. During 1934 the GG1 was tested at Claymont alongside a prototype R1 unit built by Baldwin-Westinghouse that reflected a more typical PRR design approach, with a high axle load, rigid frame, 2-D-2 wheel arrangement. The GG1 proved much superior to the R1 in tracking qualities, and it imposed much lower lateral forces on the rails. In some tests, the GG1 reached a maximum speed of 115 mph, and proved capable of accelerating a test train from a stop to 100 mph in as little as 64.5 seconds.

Orders were soon placed for another 57 GG1s, all of which were delivered by August 1935. Still more GG1s were delivered between 1937 and 1943, bringing the Pennsylvania's GG1 fleet to a total of 139 units. Differences between the prototype and production GG1s were minor, the most visible reflecting the contributions of industrial designer Raymond Loewy, who suggested the use of an arc-welded body in place of the awkward riveted body of the prototype.

With the advent of the GG1, the Pennsylvania began regearing its P5a locomotives for freight service, and cancelled its

order for the L6 freight locomotive.

The GG1's enormous power proved sufficient to keep trains of more than 20 cars on time under even the most demanding schedules, and the new locomotives made possible greatly accelerated schedules on the New York-Washington line. The time of the crack *Congressional Limited*, for example, was cut from 4 hours 15 minutes to only 3 hours 35 minutes, representing an average speed of better than 60 mph despite six intermediate stops.

The enormous increase in capacity afforded by electrification proved vital to the Pennsylvania in meeting the traffic demands of World War II. Systemwide, the Pennsylvania's passenger traffic quadrupled from 1939 to 1944, and the growth on its eastern lines was even greater.

In the years following World War II electrification and the GG1s assured the Northeast Corridor a continuing place as North America's preeminent high-speed passenger rail line. To cite just one example, at the time of Donald M. Steffee's annual speed survey for 1948, published in the April 1949 *RAILROAD* magazine, the Pennsylvania's electrified lines operated a daily total of more than 17,000 miles at average start-to-stop speeds of 60 mph or more, representing some 12 percent of *all* North American mile-a-minute or better timings. And with a start-to-stop average speed of 71.2 mph between North Philadel-

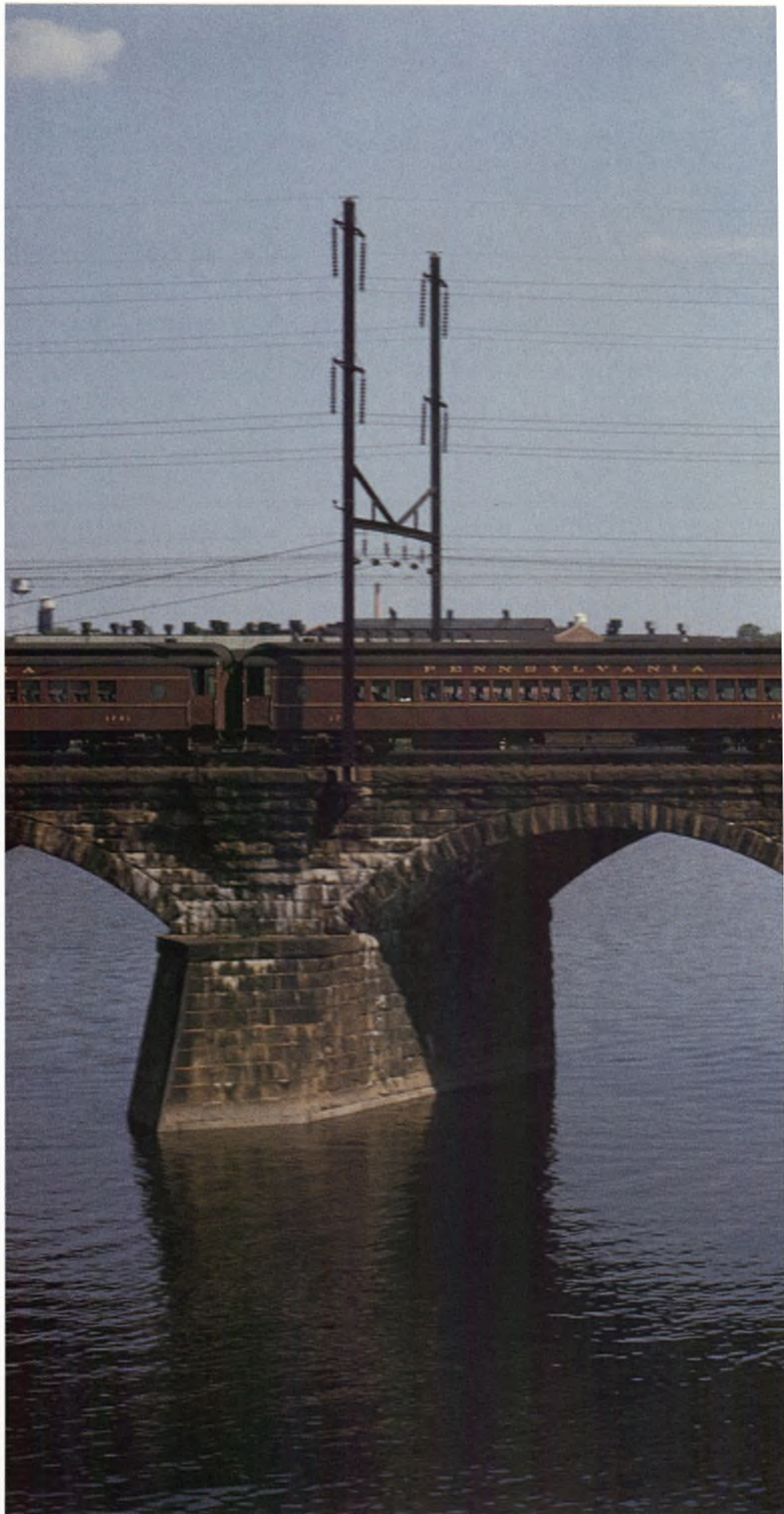
The great majority of the GG1s were painted in Pennsy's Brunswick green, a color that appeared black in many photographs. A few of the locomotives such as No. 4907 received Tuscan red paint, a color used on much of Pennsy's passenger equipment. Color photographs of the red GG1s are very scarce, making this action view at New Brunswick, New Jersey, in June 1963 particularly rare.

phia and Newark, the Pennsylvania's *Congressional* was the fastest electrically powered train in North America. Twenty years later, when Steffee completed his 1967 survey for the June 1968 *TRAINS* magazine, regearred GG1s were marking up an 85.5 mph start-to-stop average for the *Afternoon Congressional* between Baltimore and Wilmington that represented the fastest schedule anywhere in North America.

Even this wasn't good enough for the Pennsylvania, and in the mid-1960s the railroad, together with the Federal Government, embarked on a \$55 million project to develop a new high-speed train service between New York and Washington, with an ultimate goal of 150 mph operation. During 1966-67 high-speed tests were conducted with a four-car Budd-built multiple-unit test train on a section of upgraded track between Trenton and New Brunswick, New Jersey. These tests culminated with a high-speed run on May 24, 1967, in which the test train reached a top speed of 156 mph.

Even before the tests were completed, the Pennsylvania had placed a \$20 million order with the Budd Company for a 50-car fleet of Metroliner high-speed m.u. cars that were to be capable of 160 mph operation. Unfortunately, as it turned out, the railroad began production of the full 50-car order without the careful prototype testing that was its normal practice. As a result, the introduction of the new trains was much-delayed as the railroad and its suppliers struggled to overcome a variety of problems with the equipment. The start-up of high-speed service in January 1969 was nearly two years behind schedule, and many of the train's performance and reliability problems were never fully resolved.

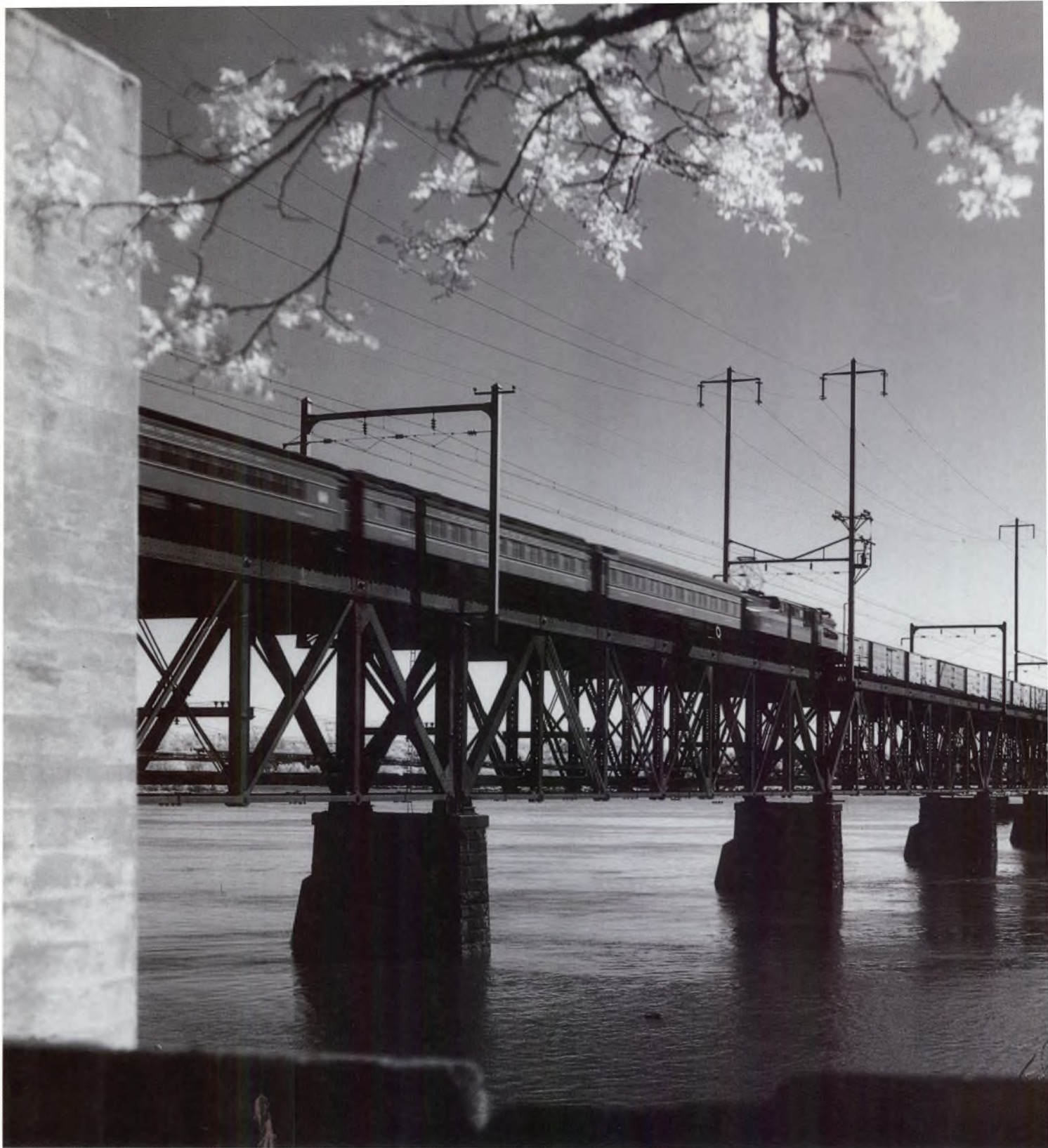
Even so, the Metroliners set a new standard for high speed service in the Northeast Corridor. In early testing, one of the



RICHARD J. SOLOMON







The Pennsy corridor was a thoroughfare for both freight and passenger trains. In 1955 a passenger train overtakes a freight on the double-track Susquehanna River Bridge at Havre de Grace, Maryland. This bridge clogged traffic on Pennsy's primarily four-track raceway.

trains hit a top speed of 164 mph, and when the train finally entered service one early non-stop schedule covered the 226-mile run between New York and Washington in just 2 hours 30 minutes, fully 50 minutes faster than the best schedule ever operated with a GG1 locomotive. By the end of the first year, Penn Central, which had succeeded the Pennsylvania in 1968, was operating six daily Metroliner round trips, and by May 1972 Amtrak, the new

National Railroad Passenger Corporation established in 1971, was operating 14 daily Metroliner round trips.

In addition to new trains, the 1965 High Speed Ground Transportation Research and Development Act that initiated the Metroliner program also provided for an upgrade of the Northeast Corridor fixed plant. Completed prior to the Metroliner start-up in 1969, this work included a substantial mileage of continu-



JAMES P. GALLAGHER

ous welded rail, rebalasting, and resurfacing to permit the planned higher speeds. Over the next several years this relatively modest effort grew into the massive, federally funded Northeast Corridor Improvement Program (NECIP). As originally authorized in Congress in 1976, the NECIP was a \$1.75 billion program designed to upgrade the entire corridor from Washington to Boston for increased capacity and high-speed opera-

tion. For the New York-Washington segment the goals were 120 mph operation and a running time of 2 hours 40 minutes between the two cities.

As NECIP managers encountered the realities of rebuilding the corridor's obsolete and deteriorated infrastructure while maintaining an intense high-speed traffic, the original budget for the project began to grow and the schedule to lengthen, while the planned scope of work was cut back.

Work on the NECIP began in earnest in 1977, but it was not until the mid-1980s that the bulk of the work was completed, by which time the project budget had increased to \$2.5 billion. Despite the deletion or postponement of several important items of work, Amtrak now had a substantially rebuilt physical plant for its most important route that was fully capable of supporting an intense level of high speed train operation.

Throughout the length of the 226-mile corridor, track had been thoroughly rebuilt with continuous welded rail and concrete ties, and a number of curves had been realigned. Bridges and tunnels had been rehabilitated, and the last highway grade crossings eliminated over the entire route. Train control and signalling systems had been improved, and interlocking plants had been rehabilitated or reconfigured. Almost every principal station, from Washington to Boston, had been handsomely renovated and restored, and new stations had been built at several key locations.

Even before the Northeast Corridor infrastructure upgrade was well started, Amtrak had begun a search for a new generation of electric motive power that would replace the aging GG1 fleet, and that could meet the high-speed objectives of the upgraded corridor. While capable of the high speeds envisioned for the corridor, Amtrak's inherited Metroliner m.u.'s never did prove capable of meeting all of their original speed and performance objectives, and the carrier decided instead on a more conventional locomotive hauled approach for its future high-speed trains.

Amtrak's first venture in new electric motive power proved disappointing. In 1972 Amtrak ordered 26 General Electric E60 locomotives that were a 6,000 h.p., 120 mph passenger version of a box-cab, thyristor rectifier freight locomotive developed for the Black Mesa & Lake Powell Railroad, a new Arizona coal line. High-speed tracking problems with the big C-C electrics prevented them from ever attaining their intended 120 mph maximum speed. A substantial part of the E60 fleet was sold, and the balance, held to a 90

mph maximum speed, has been confined ever since to service on heavy through trains in the corridor.

Amtrak's next effort at finding a new locomotive was a winner. In 1976, a leased Swedish State Railways 6,000 h.p. ASEA Rc4 unit went into trial service in the corridor, followed early the next year by a leased French National Railways 7,725 h.p. Alsthom-Atlantique unit. The French locomotive was sent home after only 90 days of test operation, but the Swedish unit proved to be just what Amtrak was looking for. By the end of 1977 Amtrak had ordered the first eight units of



RICHARD J. SOLOMON

From the cab of a GG1, an engineer converses with his conductor before departing Pennsylvania Station in New York.

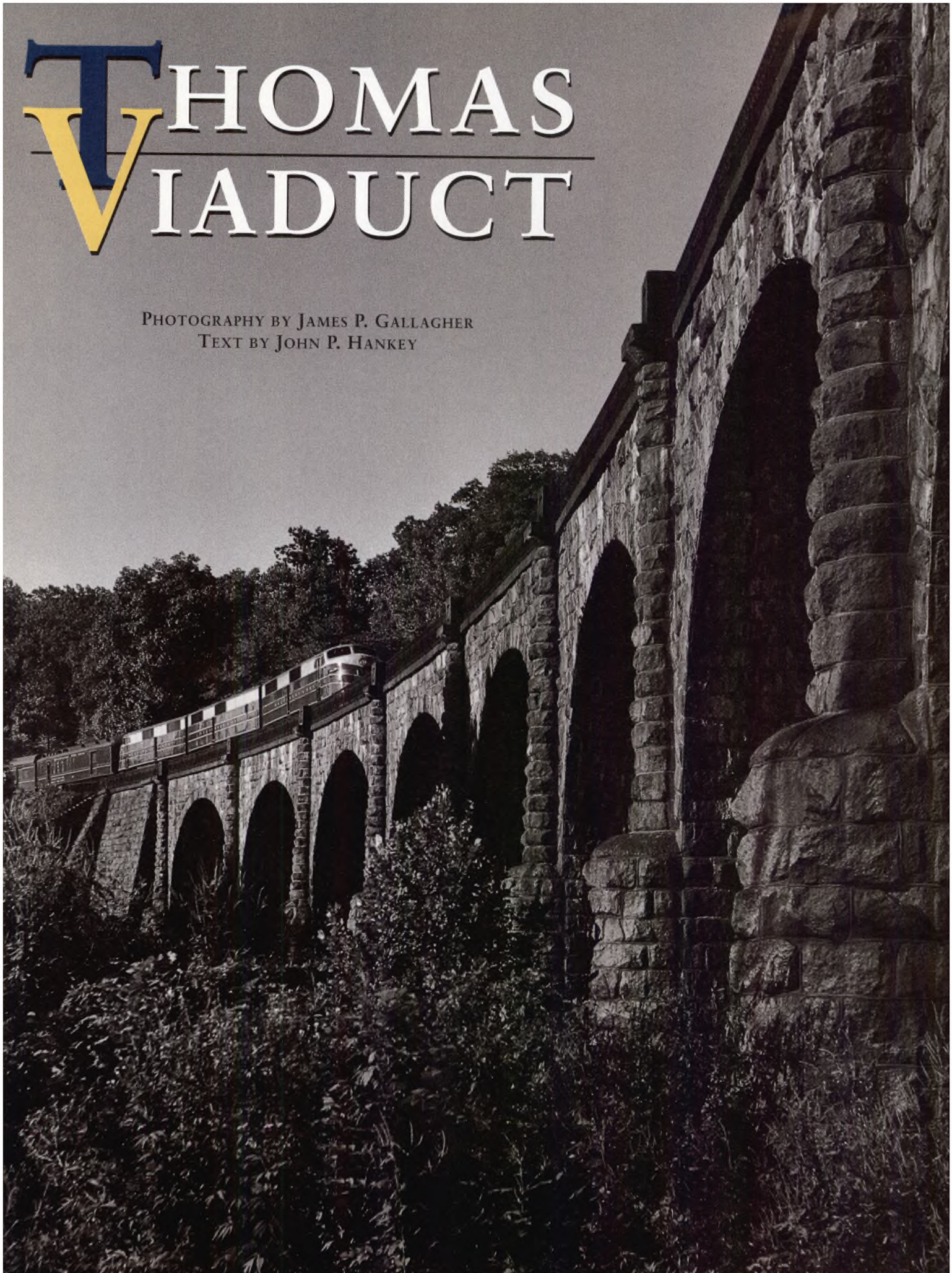
an AEM7 fleet that has since reached a total of 52 locomotives. Built by GM's Electro-Motive Division under license from ASEA, the AEM7 was a 5,800 h.p., 125 mph version of the Swedish builder's lightweight B-B design that had been built by the hundreds for the Swedish and other European systems since 1965.

With the bulk of the Northeast Corridor work complete, and the AEM7 fleet on hand, Amtrak was able to significantly accelerate its best New York-Washington timings. In 1980, Metroliner schedules had required anywhere from 3 hours 47 minutes to 4 hours for the 226-mile journey. By 1982 the introduction of a few AEM7-powered Express Metroliner schedules with only a few stops dropped the best running times to less than 3 hours for the first time, and by 1983 virtually all Metroliners were scheduled between the two terminals in just under 3 hours, with express schedules in as little as 2 hours 49 minutes. By 1989 there was a non-stop Express Metroliner operating on a 2 hour

Continued on page 75

THOMAS VIADUCT

PHOTOGRAPHY BY JAMES P. GALLAGHER
TEXT BY JOHN P. HANKEY



AFTER 160 YEARS, B&O'S MONUMENT TO ITSELF STANDS TALL



A few miles southwest of Baltimore City, the Patapsco River leaves the rocky valley it has followed for many miles and meets tidewater at the colonial port town of Elkridge. The old and new coexist here in a kind of uneasy equilibrium, and to motorists speeding by on U.S. 1 or Interstate 95, the area hardly is worth a second glance.

What they may not know is that tucked away in that rugged valley is one of the most picturesque and historic railroad bridges in the United States. To local folks, it is just “the viadock.” To CSXT, the present owner, it is Bridge 10A on the Capital Subdivision. To the B&O Railroad, it was the Thomas Viaduct. For 160 years, the weathered granite bridge has carried freight and passenger trains and commemorated the aesthetic sensibilities and raw courage of the builders of the early B&O.

Generations of writers, photographers, and travelers have marveled at the graceful lines and monumental size of the viaduct without fully understanding that the railroad intended it to be a monument in the truest sense of the word. There was nothing casual or unintentional about the form of this massive Roman bridge. From the beginning, the B&O endowed the Thomas Viaduct with special meaning, regarding it as a symbol of the importance and permanence of “the rail road.” Not

surprisingly, it remains one of the best known, most often photographed railroad structures in the world.

When the B&O finally secured permission to build a lateral main line to Washington, D.C., in 1833, its sense of itself as a great public work remained strong. If the Patapsco Valley was to be crossed, it would be done so with a suitably grand bridge. The engineer in charge of its design and construction was Benjamin Henry Latrobe, son of the famous English/American architect of the same name. Latrobe was only 26 years old when he started work on the viaduct, but he was a superb draftsman and well educated in classical architecture. John McCartney of Ohio, a hard-drinking Irish contractor, won the job of translating Latrobe’s vision into the reality of cut and dressed stone.

Inspiration for the Thomas Viaduct came from the civil engineering works of ancient Rome, which the early B&O admired. Its prototype most likely was the Sankey Viaduct in Great Britain. The two bridges were of roughly the same dimensions, although the English bridge was of red brick. Latrobe chose blue Patapsco granite for the Thomas Viaduct, finished in the rough style known as “ashlar” masonry. Rather than the typical round arch, he designed a two-centered, or elliptical, arch that retained Roman aesthetics but would have been more typical of Renaissance bridges. The elliptical arch allowed

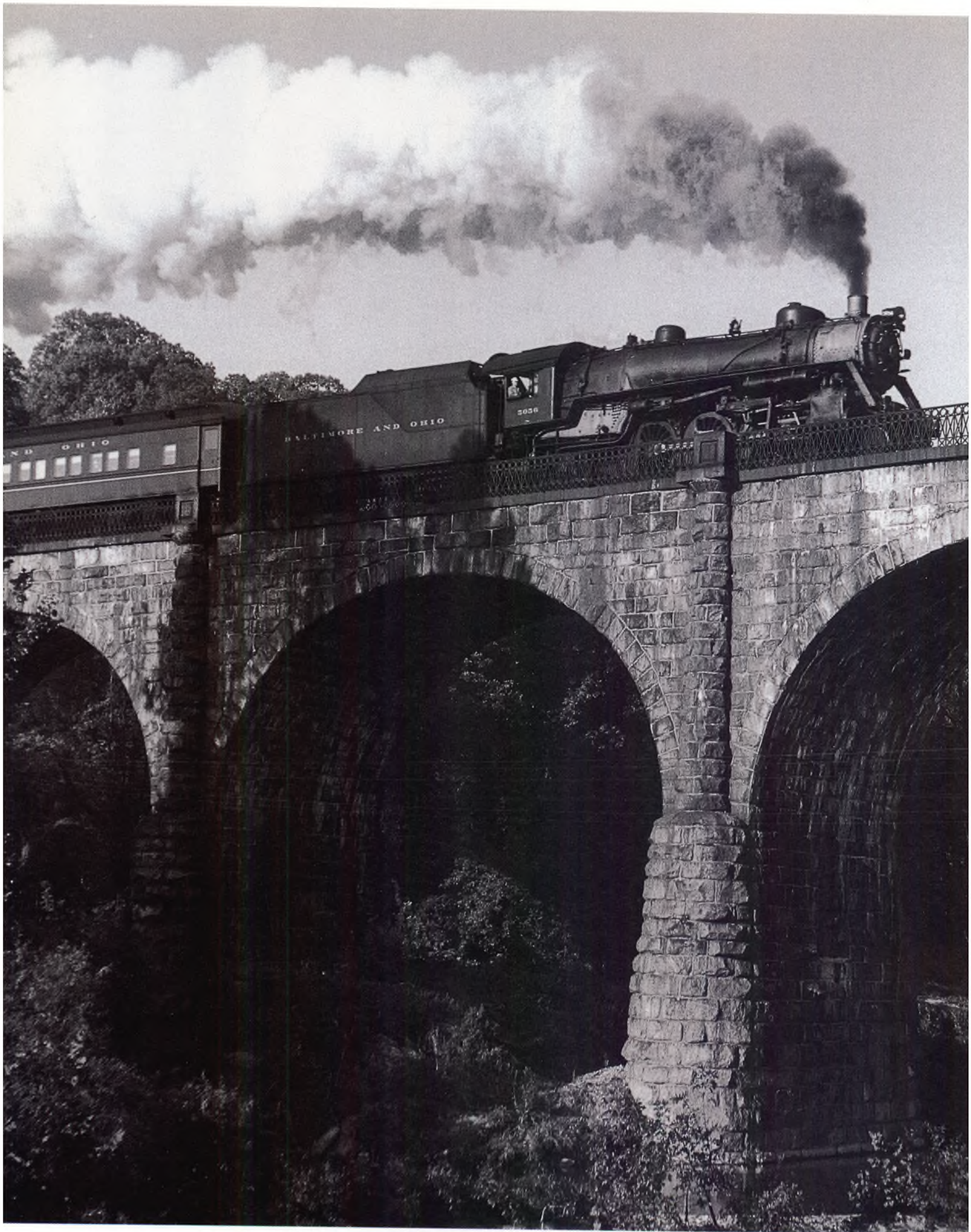
a greater clear span for the flood-prone Patapsco River and required fewer spans.

As construction progressed, Latrobe suffered great anxiety and a variety of stress-related ailments. Despite his detailed plans and careful measurements, contractors made mistakes that forced Latrobe to spend much time at the site correcting the errors of well-intentioned, but ignorant, workmen. The public regarded the work with a mixture of awe and apprehension. For reasons of aesthetics, cost, and route alignment, the Thomas Viaduct had to follow a 4½ degree curve across the valley. It was to be the first curved viaduct in the country, and some people believed that it would not stand.

After almost two years’ work, the B&O picked the patriotic holiday of July 4, 1835, as the “official” date of its completion. The entire Washington Branch opened for business a month later. While named in honor of Philip E. Thomas, the B&O’s president, the viaduct actually was a monument to the railroad itself. Latrobe, Thomas, McCartney, and the usual host of railroad dignitaries were on hand. Whiskey flowed, and the crowd held its breath as the first locomotives (“Grasshopper” 0-4-0s built at the company’s shops at Mt. Clare) crept across the high bridge. Even then the B&O was aware of the value of high drama and public spectacle.

The finished bridge was a little more than 700 feet long and 26 feet wide, rising more than six stories above the valley floor. It carried one track initially, receiving a second track during the Civil War. Like all masonry arch bridges, the single course of arch stones in each span supported the entire weight of the bridge and its traffic. The inside of the bridge was structurally unimportant. As was customary, the builder filled it with soil, rocks, rubble—almost anything at hand to raise the roadbed to the proper level. Both sides carried an ornate cast iron railing designed by Latrobe. He had wanted a stone parapet, but the sudden-

B&O's premier train, the Capitol Limited, curves eastbound across the Thomas Viaduct on August 25, 1952. Three matched diesels and a mostly heavyweight consist bespeak a continuing sense of tradition.





ly cost-conscious B&O tried instead to save a little money. Sections of the original railing survive to this day on the bridge's south side.

Viewed from either end, the gently curved structure seems massive yet graceful. From the valley floor, the arches appear delicate and perfectly proportioned. Engaged columns rise from the tops of the piers to define each of the spans and lead the eye up to a decorative capstone anchoring the ornate railing. From the first, Benjamin Latrobe was aware of the aesthetic aspects of the viaduct. With great skill and exquisite taste, he reconciled the needs of an operating railroad using heavy (for its day) steam locomotives with the company's desire for a beautiful work of public architecture. Up close, it is impressive for its solidity and rustic, rough-hewn stone work. From a distance, the valley frames the seven 58-foot arches and makes it seem as though the bridge has been there since the beginning of time.

The Thomas Viaduct superbly fulfilled all of the railroad's expectations. Latrobe and the B&O immediately commissioned a striking lithograph of the Thomas Viaduct, which spread its fame throughout the U.S. and Europe. As a country, America was anxious to prove that it, too, could exhibit refined taste and create public works of sublime beauty. The English lithographer Thomas Bartlett created a series of small prints of the viaduct. Woodcuts, engravings, sketches, and flowery descriptions of the bridge's profound beauty filled guidebooks and company publications. Trains would stop to allow passengers to view the scene. Excursionists came from near and far to stay at the old Relay House hotel so that they could experience the beauty of the valley and its wonderful viaduct firsthand.

Through the 19th century, B&O determined that there was essentially no limit to the size of locomotives the bridge could safely carry. Latrobe knew that it would handle the six-ton Grasshoppers; the 13-ton Norris 4-2-0s of the late 1830s posed no problem. As the science of civil engineering advanced and the true strength of stone arches could be calculated reliably, the railroad settled into the comfortable routine of being able to ignore the bridge. As the Romans had demonstrated, a well-built stone bridge is exceedingly durable and needs almost no maintenance. There was nothing but the railing to paint; nothing major to rust or rot. And as it was the equivalent of a modern ballasted-deck bridge, only ordinary track maintenance was needed. For more than a century, the Thomas Viaduct stood virtually untouched.

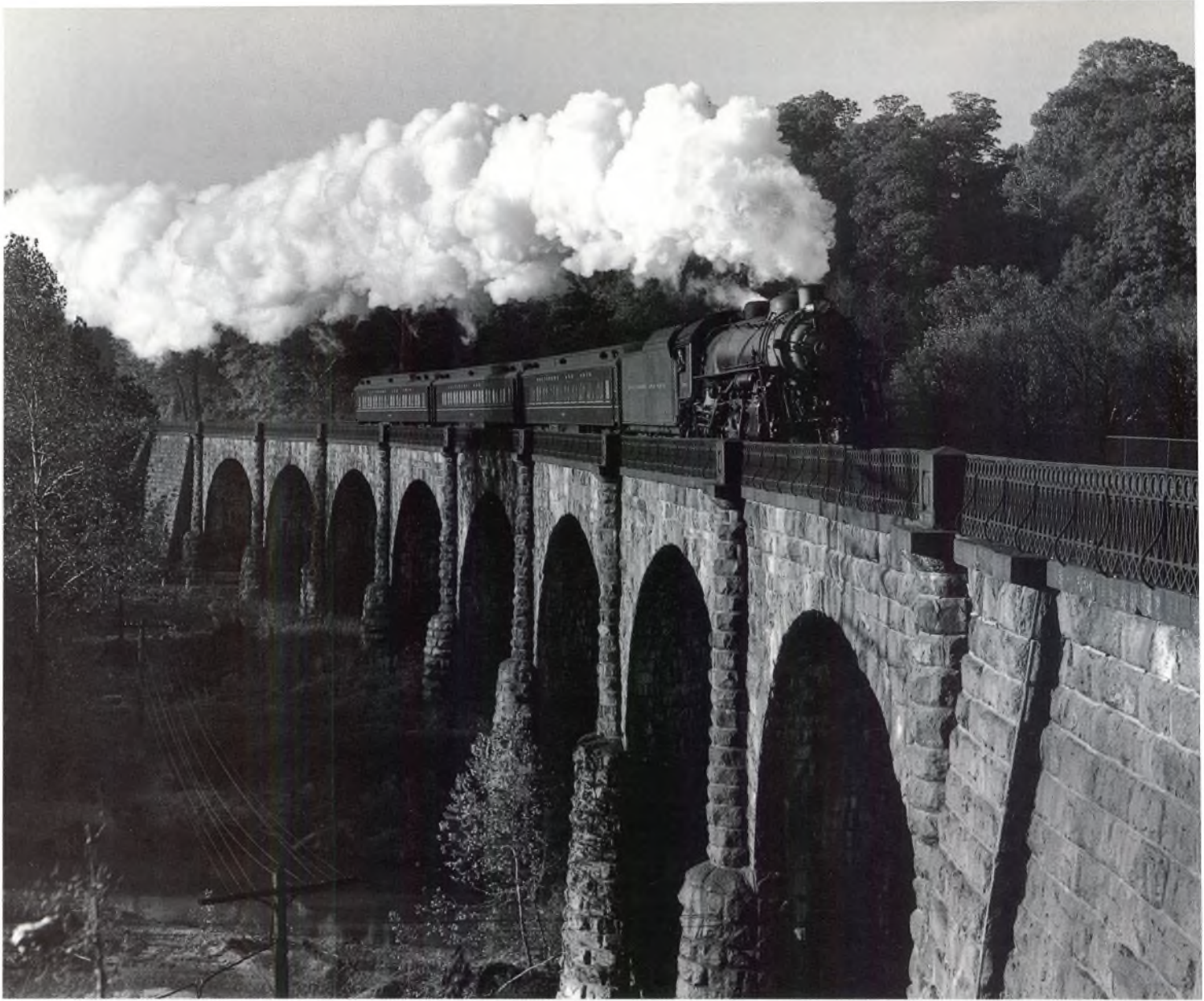
Locomotive No. 5056 leads a commuter train for Baltimore over the viaduct on September 30, 1952, not long before B&O's Baltimore Division dieselized completely. The view shows the original 1835 cast iron railing especially well.

That is not to say that the bridge was unimportant. The company was immensely proud of the Thomas Viaduct. It represented a ceremonial entrance to the Baltimore area from the south, just as the earlier Carrollton Viaduct was planned as a ceremonial entrance to the city from the west.

The railroad established a tradition of photographing trains at the site. One of the earliest images dates from 1873 and shows Mt. Clare's latest creation—a 2-8-0—posed beside one of the original Grasshopper locomotives at the bridge's east end in front of the recently completed Viaduct Hotel, a combined hotel, station, and eating house. Perhaps because the viaduct was just eight miles and a little more than twice that many minutes from headquarters in Baltimore, it became a popular location for formal photographs. In the late 1890s, hired cinematographers made early moving pictures of the *Royal Blue* charging across the viaduct towards Washington. In 1900, B&O posed the experimental streamliner *Adams Windsplitter* on the bridge for official photos. It seemed that every new locomotive, train, or notable anniversary required a set of photos taken on or near the viaduct.

Early in the 20th century, the railroad had proposed abandoning the Thomas Viaduct in favor of a much shorter "Relay Cut-Off" beginning at Halethorpe and rejoining the Washington Branch west of Elkridge. In effect, B&O would build a short-cut across the low valley floor to connect both ends of the giant horseshoe curve, eliminating the viaduct, many degrees of curvature, and the high crossing of the valley. With floods no longer the threat that they once were, a lower bridge of steel in the flood plain was a possibility. The railroad acquired the right of way for the cut-off, but never had the money to build it. Sentiment, too, probably played a role.

Because it was a monumental bridge, and perhaps because the country was beginning to rouse from the depths of the Great Depression, B&O in 1935 made quite an anniversary out of the Thomas Viaduct's centennial. Apparently, the viaduct's century mark also prompted the railroad to take a good look at its structure, and the bridge engineers did not like what they found. Through the years, rain and snow falling on the tracks above and flowing through the rubble filling the



The crisp morning light dramatically shows off the steam and smoke as a commuter train crosses the viaduct in October 1952. Morning sun brings out highlights on the south side, afternoon sun on the north.

bridge had eroded the clay that lined the inside of the arches. Water was seeping through the spaces between the voussoirs (arch stones), causing constant drips. Worse, that same water froze in winter and caused the stones to shift and crack. The freeze-thaw cycle has immense power to ruin even a substantial bridge such as the Thomas Viaduct. Finally, the railroad had to repair the stone bridge designed to last a thousand years.

The B&O Maintenance-of-Way Department of the 1930s had tools and techniques undreamt of by Benjamin Henry Latrobe. In 1937 and 1938, the railroad took one track at a time out of service, re-

moved a substantial portion of the original bridge fill, and installed a new system of concrete gutters and drains. They directed the inevitable water seepage to drain pipes still visible in the center of each arch, preventing the damaging freeze-thaw action at the arch courses. As an added measure, the railroad forced grout (a kind of liquid cement) into the spaces between the stones of the arches and piers hoping to further slow the water damage. The excess grout squeezing from thousands of joints gave the viaduct its later “whitewashed” appearance.

Naturally, any project of that scope and complexity attracted attention, especially as it involved a bridge widely regarded as historic and part of Maryland’s patrimony. Thousands of passengers daily saw the work from passing trains, and many formed the mistaken opinion that the B&O was building a new bridge inside the old. That was understandable, given the amount of concrete poured and

the fact that the gutters and drains *looked* as if they could have been major structural additions. Over the years, the misapprehension evolved into inherited wisdom. “Yes, the viadock is really a fraud. The railroad opened it up and filled it with concrete. It’s nothing but a big block of cement now, not like it was.”

Throughout the postwar era, the B&O continued to use the Thomas Viaduct as its premier photo location. Demolition of the long-vacant Viaduct Hotel in 1950 somewhat changed the visual environment, as did the addition of a particularly ugly set of high tension electrical transmission towers near the viaduct. Nevertheless, both professional and amateur artists still flocked to the bridge, especially in good weather or when a special train of some sort was due.

Retired B&O company photographer Howard King recalls that “we used it from day one. It was one of the show places of the railroad. You could shoot

trains from down below, up top at either end, and you always had good light. The curve and two tracks made the viaduct an ideal location to shoot equipment.” King was one of the last company photographers to pose trains at the viaduct, and his shots of new GP30s with a Tofcee train (B&O’s designation for trailers on flat cars) on the 1835 stone structure eloquently sum up the B&O of the 1960s.

In 1964, as part of expanded efforts by the United States Department of the Interior to identify and protect historic structures

and sites of national importance, the National Park Service registered the Thomas Viaduct (along with the B&O’s Carrollton Viaduct and Mt. Clare Shop complex) as a National Historic Landmark—one of the highest levels of recognition possible. That would not have precluded the railroad from doing what it wished with the viaduct, but it was formal acknowledgment of what the B&O Railroad had been maintaining for almost a century and a half: that the Thomas Viaduct was very much a public monument and historic in its own right. The railroad (by then controlled by the C&O Railway) had much less interest in history, and it refused to accept the official plaque marking the viaduct as a national landmark. Yet the most serious threat to the bridge was not corporate policy or the financial health of the railroad industry. It was a combination of the compulsive arrogance of the highway interests, and the even more



powerful forces of water and wind.

Through the late 1960s, the State of Maryland proposed a series of interstate highways and connecting bridges that would have destroyed the Thomas Viaduct and the communities of Relay and Elkridge, or at best crossed the valley directly over the viaduct. In either

Below: By 1954, steam is history on the viaduct and Budd Rail Diesel Cars have taken over the commuter runs. The photograph shows train No. 154 for Baltimore in the afternoon sun on the north side of the viaduct. Top speed on the structure is limited to 35 mph, more because of the curves than the bridge.

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PHOTO ALBUM

By late winter 1955 only five of Denver & Rio Grande Western's big-boilered M67 4-8-2s were still running, and they would be gone by October 1955. Thirty of them had been constructed—ten equipped with trailing-truck boosters—by Alco during 1922-23. During their last active months they hauled the two-car local train between Denver and Craig and worked as rear-end helpers on diesel-powered freights between Tabernash or Denver and the Moffat Tunnel. This one was the 1527, photographed at Leyden, silhouetted against the snow-covered foothills of the mountains west of Denver. The engineer's arm, resting on the backhead throttle, can be discerned through the cab window.



Right: In the classic pose of the passenger crewman awaiting departure time, once repeated thousands of times daily, this Boston & Maine brakeman stands ready to assist passengers at Bellows Falls, Vermont.



RICHARD J. SOLOMON



ROBERT LE MASSENA



JOHN GRUBER

Still capably performing the tasks for which it had been built more than forty years earlier, Milwaukee Road's erstwhile compound 4-6-0 No. 1036 works the Sauk Prairie Branch local freight along the Wisconsin River at Prairie du Sac, Wisconsin, in 1950.



JIM SHAUGHNESSY

In April 1948, a three-unit set of EMD FTs heads a Boston & Maine westbound freight through the junction at JV Tower in Johnsonville, New York. The handsome red-and-yellow 4211 and friends are headed for the big yard at Mechanicville.

Richmond, Fredericksburg & Potomac light Pacific No. 253 works a southbound local freight on Franconia Hill south of Alexandria, Virginia, in 1942. The 4-6-2's lacy Walschaerts valve gear is reminiscent of Baltimore & Ohio or Pennsylvania Railroad practice, both of which had fingers in RF&P's affairs at one time or another.



HOMER R. HILL





GEORGE C. COREY

On November 2, 1955, Nickel Plate class S 2-8-4 No. 712 works empty hoppers up the Georgetown Branch at Adena, Ohio, deep in the coal fields served by the former Wheeling & Lake Erie Railroad. One of NKP's original 1934 Alco Berkshires, class 712 is now old enough to vote, and in consist and territory alike is far from the high-speed manifest freight service for which it had been designed and built.



A quarter of a century after the original EMD 5,400 h.p. freight diesels took the country by storm, an as-God-intended A-B-B-A set of Western Pacific FTs led by the 506 shepherds an eastbound train on October 9, 1964, through spectacular desert scenery on the Western Pacific/Southern Pacific paired track at Hunter, Nevada, about 20 miles east of Elko. GORDON GLATTENBERG





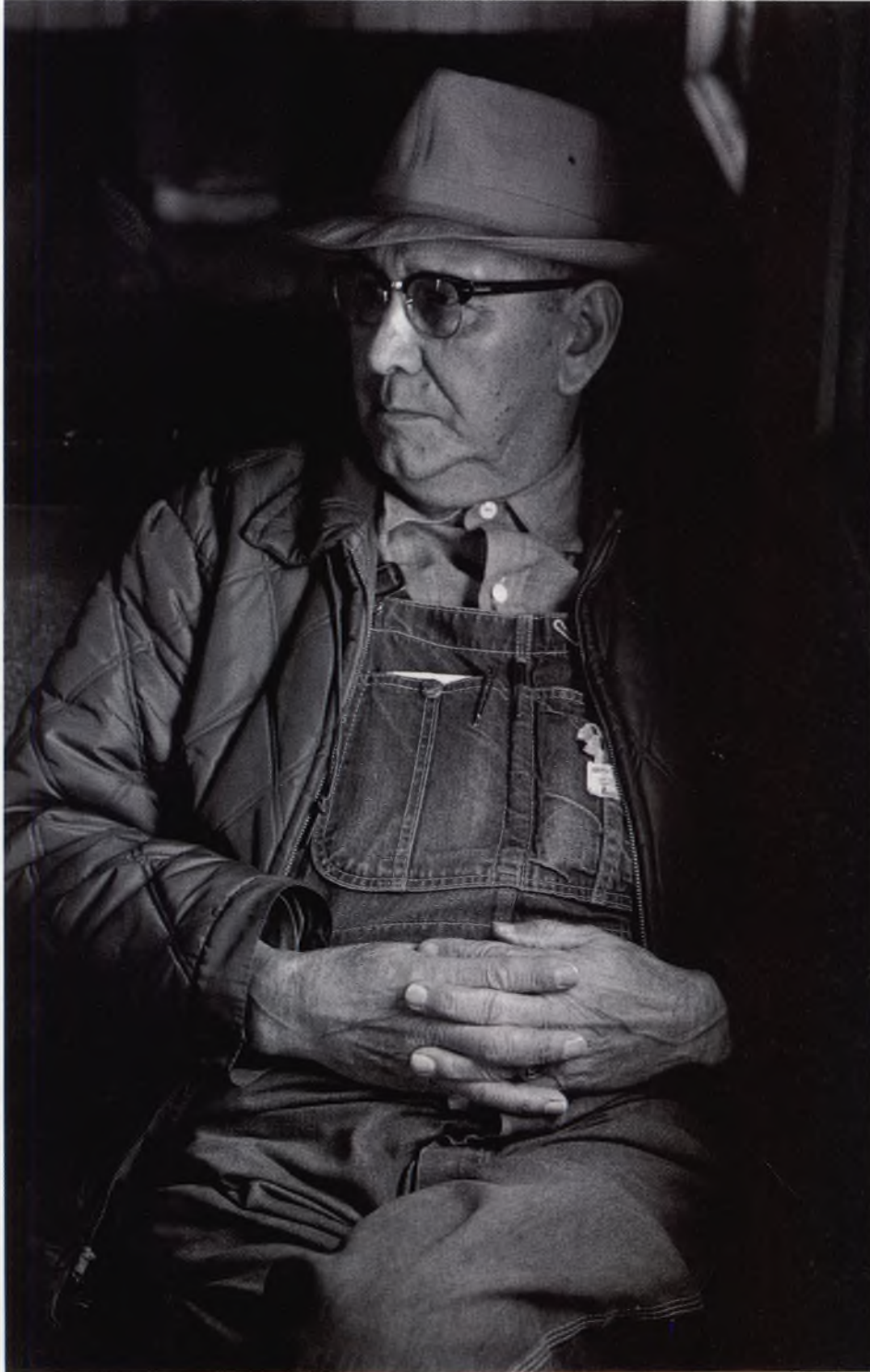
ROBERT HALE/M. D. MCCARTER COLLECTION

Norfolk & Western's Class A 2-6-6-4 does its stuff with a time freight on the Scioto Division, its engineer enjoying the ride, a light trail of smoke behind the stack. This classic Robert Hale pan shot does not exaggerate the pace.



Union Pacific's three-cylinder 4-12-2s were the largest but not the heaviest non-articulated locomotives in the world. The overfire jet equipped 9004, built in 1926 by Alco's Brooks Works, pulls a solid string of reefers at Elkhorn, Nebraska, in May of 1954. Prominent in the photo in front of the cylinders is the Gresley valve gear arrangement used to drive the valve for the inside cylinder.

WILLIAM W. KRATVILLE



TED BENSON

F. A. 12 200 Eks. 5-17

SIERRA RAILWAY COMPANY
OF CALIFORNIA

ENGINE AND TRAIN CREW'S DAILY TIME SLIP

12-12-1968

| | |
|------------------------------|----------------|
| ENGINE No. 11 | TRAIN No. 21-7 |
| MILEAGE AS PER TIME CARD 376 | " " 7-22 |
| MILES | " " |

| NAMES | TIME |
|-------------------|------|
| CONDUCTOR Holcomb | 8:10 |
| BRAKEMAN Weston | 2:30 |
| BRAKEMAN Canida | 7:10 |
| BAGGAGEMAN | |
| ENGINEER Logans | 7:10 |
| FIREMAN Thompson | 7:10 |
| Holcomb | |

(Detach and hand in to Superintendent daily)

OVER CONDUCTOR
ENGINEER

TED BENSON COLLECTION

Al Moreno, a 55-year veteran Sierra Railroad conductor, relaxes on his homeward ride on December 27, 1968, two years before his retirement. His hands are a study: how many grab irons and hand rails must they have held onto in 55 years, how many anglecocks opened and closed, switches thrown, uncoupling levers manipulated, air hoses coupled, wheel reports and time returns completed, pairs of sturdy work gloves worn out? The answers would astound.



's Penins

TEXT AND PHOTOGRAPHY
BY FRED MATTHEWS

The 46.9-mile Peninsula commuter line from San Francisco to San Jose, operated for most of its 130-year history by Southern Pacific, has a splendid past, a busy present, and probably an even more impressive future. But for many, its great era was the dozen years after World War II when it saw a heroic last stand of heavy, frequent steam passenger operation.

Frequent suburban service developed on the San Francisco Subdivision of SP's Coast Division after 1906. It was impelled by the direct, high-speed Bayshore Cutoff, and a major flow of city folk to new middle-class suburbs that was intensified by the destruction of housing during the earthquake and fire. By the mid-1920s, the entire line was double track and protected by SP's signature search-light signals, closely spaced to accommodate frequent service.

In 1928 a mix of heavy 4-6-0s and light Pacifics led 22 local round trips each weekday, with eight southbound departures between 4:20 and 6:20 p.m. There were also eight longer-distance round trips to Coast Division points, two of which served as peninsula locals. The hourly midday trains were trimmed during the Depression—indeed, they didn't return until the 1990s—so that the 25 local round trips in the 1943 schedule were much more concentrated in the peaks, with twelve southbound from 4:20 to 6:20 p.m.

The great era of the "Peninsula Parade" came in the late 1940s and early 1950s before a freeway reached downtown San Francisco. Returning veterans poured south to build up the peninsula's open spaces, and SP responded to the concentration of demand by rescheduling the southbound peak with trains every three minutes from 5:14 p.m. to 5:35, followed by cleanup trains at 5:45 and 6—a total of fourteen trains from 4:20 to 6:20. And they were long—eleven or twelve cars with the 1926 suburban



ula Commute



Left: On a very clear September 14, 1956, afternoon, SP 4442, a class GS-3 Northern, leads San Jose-bound commute No. 146 out of Third and Townsend depot in San Francisco. In 1937 Southern Pacific received fourteen Lima-built GS-3s. The better known GS-4s, also products of Lima, were built in 1941.



Above: In addition to the locomotive number, Southern Pacific displayed the train number on the front its locomotives. On November 21, 1953, GS-3 4418 leads No. 114, the San Jose-bound midday commute, past the "Palo Alto," the tall tree for which the California town is known. Also of note is the Harriman-era truss bridge; many such single-track bridges were found on Southern Pacific and Union Pacific lines, but very few were of the double-track variety pictured here.



Southern Pacific had two Class P-7 Pacifics, built for subsidiary Arizona Eastern. Both locomotives were transferred to SP in the 1920s and spent most of their careers in Peninsula commute service. While SP owned more than one hundred Pacifics, these two were the only Pacifics to come from Lima. SP 2476, seen passing a grove of eucalyptus in Burlingame, is San Francisco-bound on a pristine June 1953 morning.



Everything does not always flow smoothly. A San Jose-bound commute—"commuter trains" ran on Eastern railroads—waits for a clear signal at Potrero Tower at Mission Bay in San Francisco.

coaches, up to fifteen or sixteen with the shorter 1910-era Harriman coaches bumped from mainline service.

By 1953, the leader of the parade, 5:14 train No. 130 (running nonstop to California Avenue 31.8 miles in 38 minutes start/stop) consisted of a pair of Geeps pulling new gallery cars. But the rest remained in steam until late in 1956—mostly behind heavy Pacifics until around 1950, then hauled by the workhorse 4-8-2s supplemented from 1954 by three major types of 4-8-4s: the original GS-1s of 1930, the famous *Daylight* locomotives built between 1936 and 1941, and for about a year the eleven GS-7/GS-8s from the Cotton Belt with their wailing whistles contrasting with the steamboat chimes of the *Daylights*. Until the very end, a single Pacific turn remained: one of the two P-7s built by Lima in 1917 hauled the round trip for the wandering Los Gatos Branch, which left the main at California Avenue.

Because the parade's component trains were riding their leaders' yellow blocks at around 50 mph, the trains did not have tight timings—No. 136's thirty-two minutes for the 25.4 miles to Redwood City was above average. What is striking, and worth noting, is that this intensive service ran for more than a decade, rain and shine, without train stop and without accident. The most impressive sight during the last few years was a 4-8-4 on the local portion of its run, blasting out of (say) Broadway to Millbrae, one and one-half miles north, to pick up and restart just three minutes later.

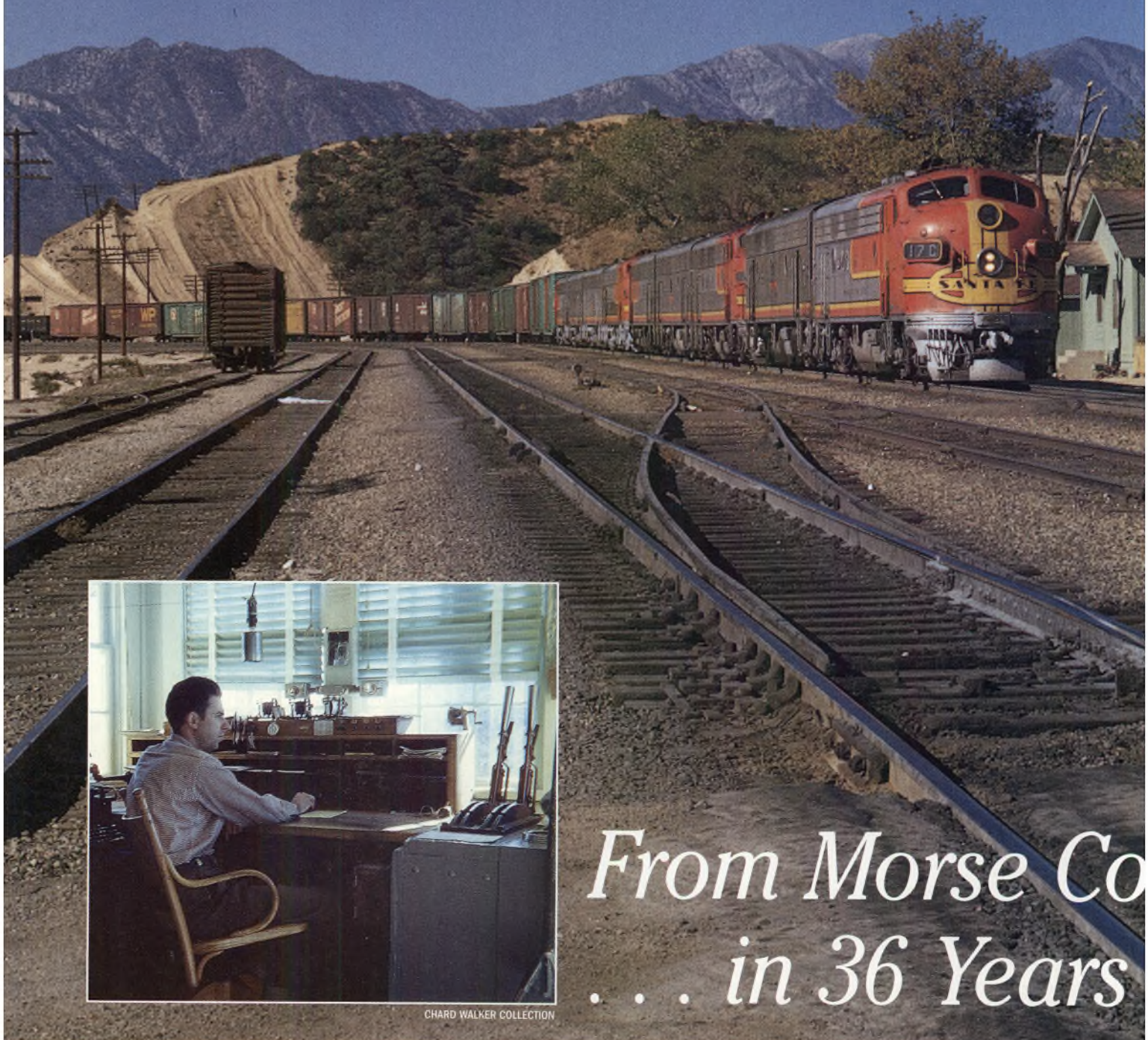
The passenger train revival of the 1990s, led by a consortium of county transit agencies, has changed the old parade, since patronage now is more dispersed, more local, and features far more reverse commuting. But some of the great groves of eucalyptus and oak remain as a backdrop for photos. ◇



As the evening fog comes in, a long string of Harriman-era coaches bound for San Jose skirt San Francisco Bay. The large Bethlehem Steel Works in South San Francisco—a town that declares itself as an industrial city—can be seen in the distance.

Chard Walker

Summit Operator



*From Morse Co
... in 36 Years*

It has been said that the only thing constant is change.

Now, as I look back on a career with the Santa Fe Railway that started in 1947 and ended when I retired in 1983, I must agree that more changes in railroading took place than I ever could have imagined.

WHEN I BEGAN WORKING as a train order operator at Summit and Victorville in the Cajon Pass area, such operators were known as telegraphers and had to know how to send and receive messages and telegrams in the dots and dashes of Morse key, although we regularly used a telephone for working with the train dispatcher. The Morse was only used as a backup if the phones failed. However, Western Union telegrams were still sent and received by telegraph. In just a few years the telegraph equipment was removed from the stations and the operators were then called “telephoners” (pronounced ta-LEFF-o-ners).

The operator’s primary job was to record each train’s arrival, passing, or departure time on his train record sheet and advise the dispatcher (often abbreviated DS) of the time that each event took place. The DS then entered this information on his large “train sheet” that covered every train movement at each station on that particular section of railroad, in this case

Santa Fe Extra 17C East is being held at Summit on October 23, 1966, a few months before the station closed. The train order signal is in “stop” position. Inset: Chard Walker sits at the operator’s desk in 1953; telegraph sounder is at the left, semaphore lever at right.

e to Computers



CHARD WALKER

Walker took advantage of every opportunity to photograph operations. Here, Santa Fe locomotive 3757 moves a westbound Christmas mail special through the yard in Victorville on December 23, 1949.

between San Bernardino and Barstow, for each day starting at midnight and ending the following midnight, when a new train sheet was started.

Each train order operator advised the dispatcher whenever an approaching train “hit the block” and caused a small light (that was normally lit) to go out when the train was still several miles away. This allowed enough time for the DS to issue any orders or other instructions, which the operator copied on an “ALL CAP” (upper case letters only) typewriter. The operator repeated back to the DS what he had copied and then prepared the orders for delivery to the train crew as the train passed his office.

Identical carbon copies of each order, message or clearance card were delivered to

trieved after the train had passed. This was the origin of the term “hooping up orders.”

At about the time I started work as an operator in 1947, these hoops were being replaced by stiff Y-shaped wooden forks with a slot across the top end of the sticks at the top of the Y. A small steel clip at the center of the Y and the notches at the top of the triangle held a string that had been cut to the proper length and its ends tied with a slip knot that held the folded orders. The operator would hold the stick up and the train crew member would snag the string holding the orders with his arm while the operator continued to hold onto the stick.

Later on, we used so-called “high-speed staffs” which held spring-loaded forks that held the string, which in turn held the paperwork. With this method, the operator

At about the time I started work as an operator in 1947, these hoops were being replaced by stiff Y-shaped wooden forks with a slot across the top end . . .



CHARD WALKER

the crew of each locomotive on a train, and two copies of everything were delivered to the caboose, one for the conductor and one for the flagman. Operators delivered orders to the crew members on a moving train by holding up a cane or bamboo hoop shaped like the number 9 with a long tail. A wire clip held the papers, which were folded together to a size of about eight inches long by three-quarters of an inch wide.

The crewman on the train held out his arm and snagged the hoop, and the operator let go of the hoop at the same instant. The crewman removed the paper and threw down the hoop, which the operator re-

could prepare the orders, place them in the string on the forks, then hang the forks on the mast (staff) before the train reached the depot rather than having to stand beside the track and hold up each set of orders to the crew as they passed the office. As the crews snagged the strings holding the orders, the fork sticks snapped to a vertical position out of the way.

Each train order depot had a train order signal in front of it that indicated to the crew on an approaching train whether or not they were to receive an order. The signal was usually a semaphore that would normally be in the “stop” position with the



CHARD WALKER

Left: Alco PA No. 75 at the head of train No. 124 rounds Sullivan's Curve in Cajon Pass on May 22, 1950. Walker helped name the curve for Herb Sullivan, a rancher from Placentia in Orange County who took many photos at this location from the 1920s to the early 1940s. Above: Summitt depot at sunset, showing its newer lower quadrant semaphore train order signal on January 18, 1965.

blade horizontal and displaying a red light. A train could not pass a “red board” without picking up a clearance card plus any orders or messages that were listed on the clearance card. If the crewman on the train missed picking up the clearance card, the train would have to stop and the crewman would have to walk back to the depot to get what he had missed.

But if there were no orders or messages to be delivered to an approaching train, the signal would be placed in the “clear” position with the blade vertical if it was an upper quadrant signal or pointing downward at an angle if it was a lower



Like occupations in law enforcement and firefighting, no two days in a train order operator's life were ever the same, and it would be difficult to define any one day as being typical.

quadrant signal, and a green light was displayed. In later years some of the train order signals were changed from semaphore to color light type.

Each DS and operator worked an eight-hour shift which was referred to as a "trick." First trick was usually 8 a.m. to 4 p.m., second trick 4 p.m. to midnight, and third trick midnight to 8 a.m. If we had to flag a train at night, we used lanterns. In the early 1950s, battery-powered lanterns replaced kerosene lamps.

From San Bernardino terminal to Barstow terminal all intermediate train order offices were open continuously, twenty-four hours a day, seven days a week, as were the terminals. When I started working in 1947, open offices were located at Ono, Cajon, Summit, Victorville, and Lenwood.

Summit station, as its name implied, was at the top of the Cajon Pass grade, and helper locomotives were cut off the trains they had helped from San Bernardino (eastward) or Victorville (westward). An important part of the operators' job at Summit was to "clear" helpers upon the dispatchers' instructions to proceed either east to Victorville (or rarely, all the way to Barstow) or west to San Bernardino. Each helper was cleared as an extra train that originated at Summit, and would be identified as "Extra 1234 East" or "Extra 4321 West," the numerals being the locomotive's road number.

Like occupations in law enforcement and firefighting, no two days in a train order operator's life were ever the same, and

Walker lived in the Descanso, the only former railway funeral streetcar known to exist, from 1947 to 1955. The former Los Angeles Railway yellow car stands out in this dramatic view of snow at Summit in 1952.

it would be difficult to define any one day as being typical. Of course some days were busier than others but none were dull, at least to a train enthusiast like me. The number of trains could vary by the day of the week as well as by the season of the year. Just as a matter of interest, the total number of trains through Summit on April 1, 1947, a date picked at random, were: 22 passenger trains, 36 freight trains, and 35 helpers departing "light" without cars, for a grand total of 93 trains. This included both Santa Fe and Union Pacific trains, as UP has trackage rights over the Santa Fe between Daggett and Riverside.

Operators at stations along this "joint

track" would advise the UP dispatcher of the UP trains' times at their stations and the operators at Summit would ask the UP DS which way to send UP helpers after they finished assisting their trains up the grade. But the Santa Fe DS actually controlled all train movements.

To railfans, the month of June was most interesting in the late 1940s and early 1950s because the annual "spud rush" (shipments of potatoes out of the San Joaquin Valley to Eastern markets) required the Santa Fe to use most of its freight diesels for this expedited service, and steam engines took over the handling of freight trains and helpers over Cajon for

a few glorious weeks.

As it worked out, 1952 was the last year Santa Fe used steam on freights and helpers during the spud rush. However, Santa Fe continued to use a few 4-8-4s infrequently for about another year on overflow sections of mail or passenger trains. The UP had completely dieselized its operations over Cajon in 1948, but brought several steam engines back in 1950 and 1951 for helper service and road power for its local freight train between San Bernardino and Oro Grande.

The UP ran several of its gas turbine locomotives over Cajon on different occasions between 1949 and 1962. But other

A Santa Fe eastbound freight, Extra 220 East, is east of the Alray tunnels. The San Gabriel Mountains are in the distance.



changes besides the arrival of newer and then still-newer diesels were taking place as the years passed. Two-way radios were installed on locomotives and in cabooses, and later in the train order offices, and one by one various train order stations closed.

Summit was closed in early 1967. Victorville remained open as a freight office until 1983. Many of the busier stations were equipped with teletype machines, and later computers took over all kinds of functions formerly performed by humans.

Southern Pacific built a new main line between Palmdale and West Colton in 1966-67 that parallels the Santa Fe between Summit (Hiland on the SP) and De-

torville until that job was abolished in early 1983. I still had five more months to work before retiring, so I went back to Barstow and operated a computer in the bowlmaster's tower in the new hump yard. That was quite a change, from Morse code to computers over a span of almost 36 years! And what changes! Today, railroads don't use train orders any more, so they don't need train order operators. A whole new set of operating rules has been adopted that has new-fangled methods of operating trains such as "track warrants" and/or "direct train control" wherever CTC isn't used.

But we have fond memories of being a part of railroading that is now history.

1952 was the last year Santa Fe used steam on freights and helpers during the spud rush . . . UP had completely dieselized its operations over Cajon in 1948



CHARD WALKER

vore (Dike on the SP).

In 1972, Santa Fe built a three-mile line change through the Summit area that lowered the grade 50 feet, eliminated several curves, and reduced maximum curvature from ten degrees to six degrees between Summit and Cajon.

Concurrent with this line change was the installation of CTC (Centralized Traffic Control) between San Bernardino and Barstow so that the DS could operate trains in either direction over either track.

After Summit was closed, I worked at the West Tower in Barstow for more than eight years, then as a billing clerk at Vic-

Some of my favorite memories include living in Pacific Railroad Society's club car *Descanso*—the only former funeral street-car known to exist—which was located at Summit for almost 27 years before being moved to the Orange Empire Railway Museum in Perris in 1967 when the Summit depot was closed. I lived in this car from 1947 until Margaret Sheely and I were married in 1955 and the Santa Fe moved in a "company" house for us to live in and that we occupied until Summit was closed.

Other memories include the big snow (about three feet) in early 1949; the big fifty-four-car wreck one-mile west of Sum-



MARGARET WALKER

Above: Union Pacific's Utnah, with No. 603 and helper 7019 in the lead, is at the west yard limits at Summit on June 26, 1950. The company phone booth in the far left and the cross over connecting the two main tracks were removed in the early 1950s.

Left: For many years, Union Pacific traditionally displayed American flags on its passenger locomotives on Independence Day. Here, on July 4, 1965, Summit agent Fred Zickler hoops up train orders for Second 206 to the crew in No. 911. Walker also decorated the train order signal at Summit with flags.

mit in spring 1949; frequent rides in cabooses and engine cabs while still a bachelor; after Margaret and I were married, a couple of hurried drives to the hospital in San Bernardino when our daughters Judy and Joy were born; the summer day in 1964 when Summit was threatened by a fast-moving wind-driven brush fire and we sat up most of that night watching the fire burn Cleghorn Mountain south of Summit.

In later years, when Margaret and Judy and Joy and I looked back at the years when we lived at Summit, we all agreed that those years were among the happiest times of our lives. ♦

The Dramatic Industrial A



Walter L. Greene
© GENERAL ELECTRIC CO.

HALL OF HISTORY FOUNDATION, SCHENECTADY, NEW YORK

of Walter Greene

Throughout the first decades of the 20th century, Walter Greene turned out top quality art as calendars and posters assumed a growing role in the advertising programs of U.S. companies.



HALL OF HISTORY FOUNDATION, SCHENECTADY, NEW YORK

Greene (1870-1956), who had managed General Electric's art department since 1903, broadened his efforts in the early 1920s, producing paintings for both GE and the New York Central Railroad. Recognition quickly followed.

He provided nearly all the monthly paintings for GE's popular annual calendar. When Greene received GE's Coffin Award in 1928, the *MONOGRAM*, a company newsletter, reported: "He is acknowledged to be outstanding in the field of industrial art, and these paintings would if assembled in one place, constitute a unique gallery depicting the applications of electricity." The calendar, initially conceived for 1925 as a one-year project, grew such that for 1929 GE printed 100,000 copies. The GG1 from January 1936 (reproduced on the facing page) is an example.

Although a 37-year veteran of GE, Greene perhaps is best known for his New York Central calendars and posters. NYC started its calendar program in 1921. William Harnden Foster (1885-1941) painted the famous *As the "Centuries" Pass in the Night* for 1924. Then, in 1925, Greene took over and produced seven calendars until NYC suspended production during the Depression. The railroad's calendars, with a single painting for the year and a removable date pad for each month, included views of the *Twentieth Century Limited* in morning, in winter, in the Hudson and Mohawk valleys, and at stations.

At the same time, a prominent New York trade journal, *PRINTERS' INK MONTHLY*, in 1928 praised NYC as a pioneer in railroad poster advertising. The magazine described Greene's *Storm King, in the Heart of the Hudson Highlands* as an "idealized pastoral of a sturdy, round-shouldered mountain, the river, the glimpse of a speeding train, and the foreground details of greensward and autumn-tinted trees" that "fully justifies the high aims of the advertiser and in any poster contest would

rank favorably with the best that England or the Continent has to offer." His use of colors, clouds, and foliage was reminiscent of the Hudson Valley school of painting of the 19th century.

Greene's painting of a NYC Class T electric locomotive appeared on the cover of American Flyer toy train catalogs from 1925 to 1927. A painting of the USS *Saratoga*, presented in 1928 to Curtis D. Wilbur, U.S. Secretary of the Navy, was reproduced on a Navy recruiting poster.

Greene attended the Massachusetts State Normal School's Academy of Art in Boston. He got his first job with the Forbes Lithographing Co. as a commercial artist, then studied art in France and Italy for two years.

He settled in Schenectady in 1900 and a year later went back to Paris. He returned to GE in 1903 to head its art department.

Despite his accomplishments, Greene received little attention from the world of fine arts. His last brief listing in an art biography was for 1915.

After nearly four decades of dramatic, colorful industrial art, he retired December 31, 1940. Through the NYC and GE work, Greene stands with the best realist artists of his times. His paintings still have the ability to transport the viewer to a time when dynamos and steam locomotives powered the nation.

John Gruber with Phil Hamilton

FOR FURTHER READING: A Greene contemporary, Grif Teller, is covered in *CROSSROADS OF COMMERCE* (Great Eastern Publishing, 1992). Teller did most of the paintings for the Pennsylvania Railroad calendars, published for the years 1925 to 1958. ♦



ARTHUR DUBIN COLLECTION

Walter L. Greene's "Morning on the Mohawk" for New York Central's 1931 calendar.

The Death of *SPEED*



Hiawatha

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Speed—the essence of the excitement of railroading.

BY ED KING

... I'm going to run her 'til she leaves the rail,
or make it on time with the Southbound Mail ...

Ballad of Casey Jones

The railroad represented the first giant step—there had been many small ones before—in the human quest for movement and communications at ever higher speeds. Since we can't construct an operating museum vast enough to allow us to adequately demonstrate this most dramatic facet of railroading's heritage, a tremendous amount of the frustration that besets us is caused by the necessity to give the *impression* of speed in word and photograph, an extremely difficult task—conveying the romance of this manifestation of the most captivating weapon in the ever-escalating war on distance and time.

highballin' ...

A very large part of railroad lore and history has been given over to the glorification of speed:

From James McCague's fictional Jem Gandee "three miles down the hill in a minute and twenty-seven seconds—that fast enough for y, 'McQueen?" (McCague, *THE BIG IVY*, Crown Publishers, 1955) to the very real wreck of April 29, 1900, commemorated by the *Ballad of Casey Jones* quoted in part above;

From Speed Rankin, taking the fictional village of Flat Creek apart with a light Mikado on E. S. Dellinger's Ozark Lines to the celebrated Charlie Hogan who ran an 86-inch-drivered NYC 4-4-0 112.5 mph before the turn of the last century;

From Harold Titus' fictional Erickson, "a hogger from away back, that Erickson" who with his NYC-styled "1900-series 2-8-2" (an H10, maybe?) "could roll them until they whimpered, then, and he *would* (author's italics)" (Titus, *A LITTLE ACTION*; page 49, Frank P. Donovan and Robert S. Henry, *HEADLIGHTS AND MARKERS*, Creative Age Press, 1946), to the Pennsylvania's Jerry McCarthy, whose dash with the *Pennsylvania Special* just after the century's turn inspired McCague's story of a record run, and the uncommemorated nerveless Caseys who pegged the 128 mph speedometers on

the Milwaukee's Hiawatha 4-4-2s, and all the others whose feats are less remarked but just as remarkable.

walking the dog ...

Hiawatha was synonymous with speed. Milwaukee Road calendars gave the clear impression of fast running. And, rail artist Gil Reid painted the northbound *Afternoon Hiawatha* passing Rondout, Illinois, at a speed commensurate with the famous company rule requiring

Every railroad had its speed-related lore—Santa Fe's huge Northern holding three-figure speeds with the *Fast Mail* and the *Chief*; Rock Island 4-8-2s blistering across Illinois with the *Golden State* ...

passenger trains to *reduce* to 100 mph over the Elgin, Joliet & Eastern crossing at that point. The condition of the interlocking—the operator in that old wooden tower had to manually return the *Hi*'s clear semaphore signal to stop position—and Milwaukee's jointed 112-pound rail laid on its famous cinder, gravel, and glorified dirt roadbed would give a modern-day FRA engineering inspector the vapors. Of course, back then track maintenance manpower—gandy dancers—came cheap, and like other railroads the Milwaukee could afford to have the track inspected daily for loose and low joints and other conditions so as to make it safe for the *Hi*'s to accelerate away from their 100 mph Rondout speed restriction—a mind-boggling thought.

Every railroad had its speed-related lore—Santa Fe's huge Northern holding

Max Gundlach (1863-1957) painted a fast-paced Hiawatha moving out of Chicago for the Milwaukee Road's 1937 calendar. Gundlach also did work for Union Pacific and Santa Fe.

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HAROLD STIRTON PHOTO, JIM NEUBAUER COLLECTION

Rock Island 4-8-2 pauses at Englewood (Illinois) station on April 13, 1941, before a memorable run.

three-figure speeds with the *Fast Mail* and the *Chief*; Rock Island 4-8-2s blistering across Illinois with the *Golden State*; Pennsylvania running its eighty-inch drivered Pacifics and Atlantics and maybe most of all, the T1 4-4-4-4s, just as fast as the wheels would roll, which was very fast indeed; Illinois Central embarrassing would-be pacers along U.S. Highway 45 in eastern Illinois with those almost mouth-watering chocolate-and-orange E-units; tower operators leaving their posts to stand at a safe distance to watch the Atlantic Coast Line's purple-and-silver *Champions* groove the Virginian Railway's diamonds at Jarratt, Virginia, and

swearing they saw daylight beneath the wheels; the Burlington giving new meaning to the term "quicksilver" by splitting America apart at 100 plus with the *Zephyrs*—these are just a measly few of the more outstanding examples.

scorching the ballast . . .

In the years after World War II the Interstate Commerce Commission imposed speed limits on the railroads: 59 mph for nonsignaled territory; 79 mph for territory with automatic block signals and 99 mph for territory with automatic block signals and some form of automatic train

stop (automatic brake applications for signals less restricting than clear, or high green); speeds in excess of 99 mph also required cab signals. Some railroads went the ICC one better, setting passenger limits at 78 mph for ABS territory. These limits were taken very seriously by some roads who used the speedometer's overspeed trip to enforce the limits. Other roads let the gear ratios of the diesels, or the fact that steam locomotives had no gear-imposed limits, be the determining factor, figuring that if the ICC caught them they'd pay their fines with smiles on their faces. But these limits were the beginning of the end of the fun.

Wabashin' 'em . . .

My own experience included one notable ride on the northbound ex-Wabash *Blue Bird* shortly after the 1964 consolidation with the Nickel Plate and Norfolk & Western. The assistant master mechanic, like me an ex-N&W man, and I were riding the cushions of the dome car from Decatur to Chicago behind one of Decatur Shops' three newly refurbished E8s. North of Forrest, Illinois, although the ride was still quite smooth, the country seemed to be passing by at a high rate, so the assistant MM put his stopwatch into use. We seemed to be alternating the miles—one in thirty-two seconds, the next in thirty-three; this works out to one hundred and five and some change, or 27 mph over the Wabash's—and N&W's—limit. Being new on the division, both of

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Gainesville Midland decapods 209 and 203, running fast on light rail, head down the line into the setting Georgia sun.

ED KING

walkin' em' on across there . . .

We have speed today, but it isn't the same. Sure, Amtrak runs 125 mph in the Northeast Corridor, and 90 some other places; some railroads dare to operate inter-modal trains at 70 mph—but we're talking about a different kind of speed today, a sanitized, unromantic speed. Certainly this is not speed to match the pace of the fearless old time hogger, hurtling through the dark, straining to pick up the weak glimmer of kerosene-illuminated order boards in all kinds of weather in a pre-electric world, concerned about water and steam and schedule, trusting in the benevolence of the Gods of the High Iron, the rulebook and timetable and other people doing their own jobs properly; or even the diesel engineer of the 1960s, whose first priority was getting over the road (deep down inside the more enlightened members of management realized that fact) and whose faith in his own judgement

us kept our mouths shut, realizing that such running was normal practice for that territory, and that a general crack-down would probably come later—it did. And it took ten more years and a Metroliner to get me any faster on rails, and the ride wasn't nearly as smooth.

raw doggin' it . . .

High speed was relative. For any of you who think that only speeds of 90 plus are fast, I submit to you that a Gainesville Midland 2-10-0 running 50 mph on GM's 55- and 65-pound rail laid on cinders was *fast*; three GP9s on a westbound time freight on Norfolk & Western's Bristol Line in 1959 covering the 80 mountainous miles from Radford, Virginia, to Glade Spring in 87 minutes was *fast*; getting a passenger extra from Cincinnati to Portsmouth, Ohio, on N&W's crooked Cincinnati District in time to make a connection at Portsmouth, and doing it 20 minutes faster than the eastbound *Powhatan Arrow* was *fast*.

gettin' 'em up in the wind . . .

The speed that we discuss here, like many other facets of railroading, has gone to that great romantic railroad in the sky. As our world has gotten more crowded and our people more litigious, the liabilities

for mishaps in which excessive speed might be a factor have grown at an exponential rate. Railroads simply cannot afford to wink at rules violations that might result in tremendous financial setbacks, so rules and their compliance—including enforcement of speed limits—are a very large part of 1990s management.

and abilities and his attitude of "damn the trainmaster and his radar machine" led him to do some fast running himself. The sense of urgency, of the railroad's consciousness that the world would look with much disfavor upon it and all its owners, managers, and employees if its trains are late, is long gone.

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burnin' the wind . . .

But as far as resurrecting the romantic past is concerned, we have to be content with the Grand Canyon Railway's 40 mph running, and Union Pacific's "track speed" excursion runs. We can still *look* at some fast machinery—we've preserved one of Burlington's *Zephyr* E5 diesels; Southern Pacific *Daylight* Northerns, some of the Pennsy's 80-inch-drivered speedsters and several of Santa Fe's vaunted high-drivered 4-8-4s dot the landscape but, regrettably, nothing remains except words and photographs to remind us of the seven-foot-drivered Hudsons or *Hiawatha* Atlantics that promised, and could deliver, 120-mph speeds. Of the authentic notables preserved, there is Charlie Hogan's 999—it's in Chicago's Museum of Science and Industry—but it now has the 69-inch drivers applied at a rebuilding instead of those original 86-inchers. It is, thus, an emasculated speedster—with 69-inch drivers it would strain to make eighty. The Pennsy 7002 now masquerading as Jerry McCarthy's record-setter is an imposter though it does purvey the essence of the machine.

**gettin' up and walkin'
 around with 'em . . .**

No matter how hard we try, our most loving and meticulous restoration and preservation of these locomotives cannot even begin to evoke for the imagination the impression such a machine gave in sight and sound as it bore down, in full earth-shaking, earsplitting, heart-stopping, sphincter-tightening cry, on the trackside observer.

hell battin' it . . .

Our hats go off to those stalwart souls among us who dedicate their precious time, energies, and money to the preservation of railroad artifacts for the enlightenment and education of future generations; they must surmount tremendous obstacles in dealing with the sheer size and intricacy of railroad hardware. As difficult as their jobs are, though, they are easy compared to that of reconstructing the *feel* of railroading. After all, many of us are not railfans because we liked Pullman cars, or steam locomotives, or interlocking towers. or dining car china; we are railfans because we got close to the property and were captivated by the total ambience—the dynamics—of the darn thing. The railroad was a living organism, and that's what it's all about.

No, it isn't the same.

TED ROSE



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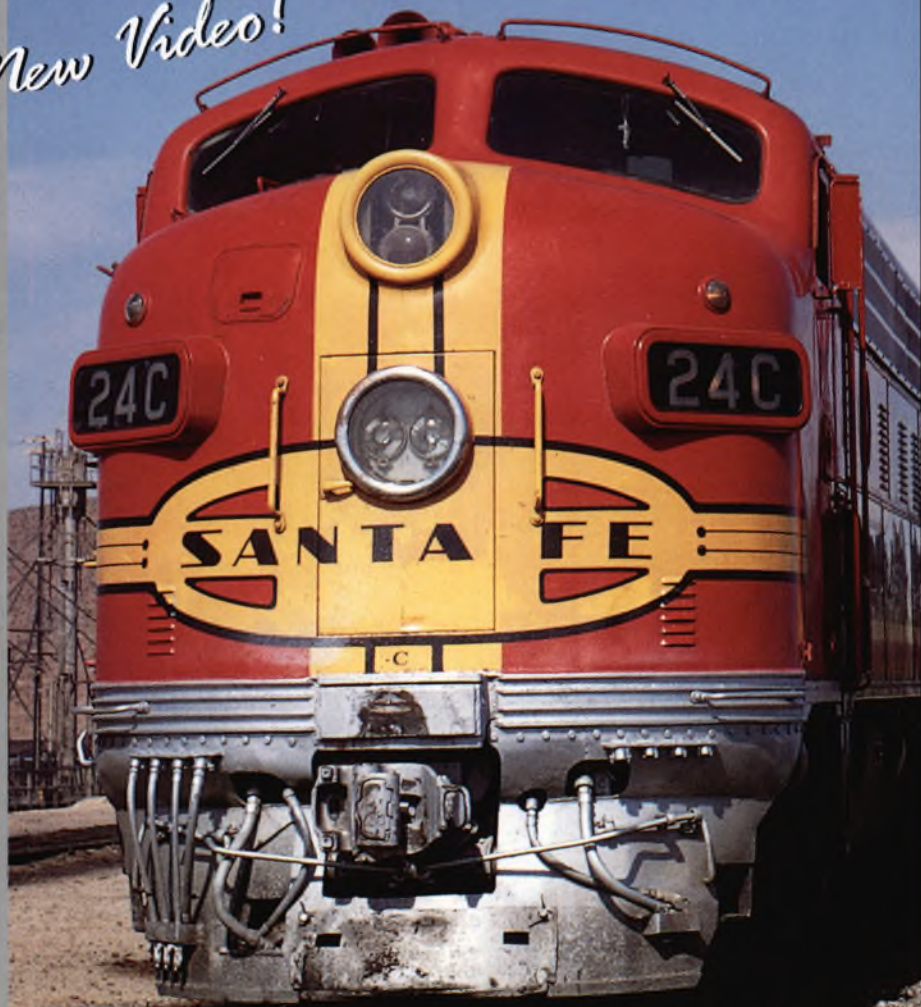
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McMillan: "Those Were Great Days"

As a railroad officer for more than 30 years, Robert E. McMillan made his share of tough decisions.

But for the retired president of the Toledo, Peoria & Western, who proudly wears his Scottish kilt twice a year, the fondest memories of railroading go back to his childhood, when on summer nights, he and his grandmother watched the mainline passenger trains from the Illinois Central commuter train platform at 72nd Street on Chicago's south side.

"You had a big parade in both directions. Going south, you had the IC plus Big Four and Michigan Central passenger trains, since the New York Central affiliates still used the IC's Central Station at 12th Street. The parade coming in to Chicago would include the *Twilight Limited* from Detroit with the *Thunder Bay*, an open-ended observation car, on the rear."

In addition, the childhood memories include "freight trains all over the place, the pall of black smoke over downtown Chicago, and passenger trains running at 100-110 mph on 90 pound jointed



JOHN GRUBER

Robert E. McMillan, as TP&W president, hosts a trip for the Lexington Group in Transportation History in 1983.

rail, watched over by a section gang every four miles."

McMillan got his first railroad job when he was 14 in summer 1941, just before World War II, working as a section laborer for the Illinois Central at South Water Street in Chicago for 43 cents an hour.

"There was really no choice for me as to where I went to work. My grandfather, C. E. McMillan Sr., went into train service on the IC in 1896. He was on the maiden run of the *Green Diamond* May 17, 1936. My dad took me down and we saw the green worm crawl through the interlocker at Weldon Tower in Chicago. Mother worked for the IC when they were married, and, when dad died, she went back to work for the IC until she was 65."

McMillan continued summers with the IC, shifting to office boy in the chief engineer's office, until graduating from high school and going into the Navy in 1944.

While at the University of Illinois, he worked summers as an IC steam locomotive fireman. He never fired a fast passenger train, although one his first student trips on the road in 1947 was on a 2600-class Mountain. "It is 100 miles from Markham to Champaign Yard, and we went down there, start to stop without taking coal or water, in 100 minutes on MS-1, the overnight merchandise train to Memphis. That's running! We weren't going 100 mph, but I can assure you we were going more than 60 miles an hour."

When he finished college with a major

in economics and a minor in railway civil engineering, he went to work for the Chicago & Eastern Illinois at Danville in 1949. He climbed the ladder, moving to the general office in the McCormick Building on South Michigan Avenue and then to a new building at Chicago Heights.

A series of "family moves" led to the Chicago & Western Indiana, 1962-66, general manager and later president; Kansas City Terminal, 1966-67, president and general manager; Santa Fe, 1968-77, assistant vice president of operations; and TP&W, 1977-83, president.

(The C&EI owned one-fifth of the Western Indiana. Santa Fe had an equity position in the Western Indiana by virtue of a 999-year lease, and a representative on the Western Indiana's board. Santa Fe had one-twelfth interest in the Kansas City Terminal, and 50 percent ownership of the TP&W when McMillan moved to Peoria.)

"I was on the TP&W until Dec. 31, 1983, when the TP&W became the Peoria District of the Santa Fe's Illinois Division. Rather than move back to Chicago, which I was asked to do, we (McMillan and his wife, Penny) decided to take early retirement. The Southern Pacific merger was boiling, and the Santa Fe folks wanted me to get involved in that. But I had had enough of office politics and moving, and stayed in Peoria."

Management decisions about people and passenger trains were tough, for different reasons.

"It is never easy to make decisions that negatively affect the lives of the people working on the railroad. When I went to the Western Indiana in 1962 I found very little had been done to discontinue unnecessary labor. For example, we had crossing watchmen up and down the railroad at Dearborn Station, out at Kensington and Dolton, and other places. They were up in towers, ringing bells when a train was coming, pumping the gates down, 24 hours a day, 7 days a week. We very quickly obtained approval to discon-

Continued on page 68

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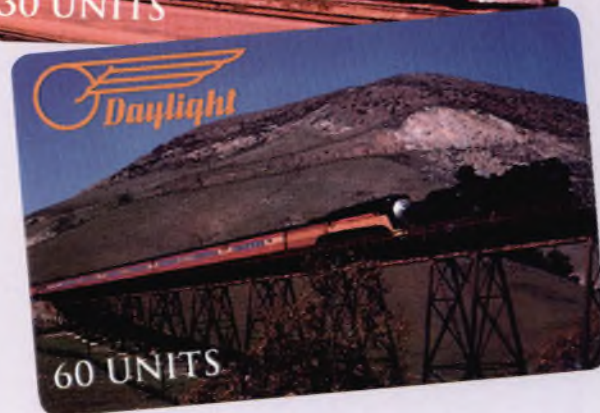
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Continued from page 66

continue them, or in most cases, to install automatic protection which is much more reliable," McMillan, pausing to find exactly the right words, said.

"An old section foreman on the Western Indiana called me 'Mac the Knife.' I carried that with me for a long time, unfortunately.

"The Kansas City Terminal operated 13 towers, staffed 24 hours a day, 7 days a week, passing trains from one tower to the next. It was terribly expensive. So in my 14 months at the Terminal, we got the board to approve the installation of a centralized dispatching system, and got it pretty well started before I left. That system allowed the Terminal to discontinue all the jobs at the outlying towers."

At the Santa Fe, McMillan participated in the railroad's decision to join Amtrak. "Santa Fe didn't want to join Amtrak, but we wanted to cut off the money losers and concentrate on the winners."

McMillan expressed pride in the Santa Fe trains. "Most realize the Santa Fe worked long and hard at the passenger business," he continued.

"We tried to take off money losers, such as Chicago-Kansas City and Kansas City-Tulsa trains. The *Super Chief* connection, La Junta to Denver, had a baggage car and coach. Its average passenger load was one to two people and it had an engineer, fireman, conductor, and two brakemen.

"This was just a small example of what existed on all the railroads with passenger service. The regulatory people and the labor organizations opposed discontinuing trains, so politically we couldn't take them off, and as a result of that, we have Amtrak.

"I was very much involved with the operating and legal departments. In my judgment, what tipped the Santa Fe into joining Amtrak was the fact that we were going to have to replace all the equipment on the *Super Chief* and *El Capitan* within two to three years. The *Super Chief* took five sets of equipment, and the *El Cap* and *San Francisco Chief* also took five sets. The replacement cost was so incredibly high that we decided to go with Amtrak. It was not an easy decision for the decision makers.

"The handwriting was on the wall. If you were going to run a business in a business like way, we had to get out of the passenger business."

At the TP&W, the challenges were different. Since 1926, the railroad had built up heavy overhead traffic between the Pennsylvania on the east and Santa Fe on the west. The TP&W purchased fifty-five additional miles of track in 1976 to maintain its connection on the east at Logansport, Indiana, and completed rehabilitation of the route in 1979.

"As good as the Staggers Act was for the industry, it really put us on our knees. In 1977, TP&W had 95,000 carloads of overhead traffic. A year after Staggers, in 1981, Conrail canceled the Logansport routes and rates. We had 1,500 cars left. You can't trim costs and make up for that

kind of deficiency in traffic," he said. Santa Fe, which in 1981 became the sole owner of TP&W, merged the company into its Illinois Division on December 31, 1983.

"Because we were wholly owned by Santa Fe, we didn't take any role in opposing the Staggers Act or the closing of the Logansport gateway. Almost everybody but TP&W was better off."

Is most of the fun gone from railroading? Definite not, McMillan quickly responds: "Railroads now are stronger and in better physical condition than they ever have been."

His regret is what has happened to the passenger train business. "Most people can't comprehend the fact that every little town used to have a local passenger train, at least one, if not more."

His family had an annual pass. When he traveled, he rode passenger trains. He easily names the places and locomotive numbers.

"The first time I rode a steam locomotive on the main line, I was a kid about 16 working for the IC. I was going to visit an aunt and uncle at Fort Knox, Kentucky. I got a permit to ride the engine from Central City to Fort Knox. The 2420 was the engine. That was an experience."

"Just before I went into the Navy in fall 1944, I had a permit to ride the engine on the *Planter*, an old Yazoo & Mississippi Valley (IC) passenger train from Vicksburg to New Orleans, 235 miles with one crew. I had another unforgettable experience with engine 1103."

"Those were great days." JG

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Thanks, Grandpa

BY RALPH D. PIERCE

In 1961 my grandparents traveled from Wisconsin to the state of Washington to visit their son, my uncle, in the National Guard and see the Seattle World's Fair and its space needle. I was only ten, and my younger brother and I anxiously wondered, what will grandpa bring us?

I can't remember what kind of presents we got, but I do recall that the trip was by train. When grandpa came back, he brought us full-color placemats showing streamliners on the Union Pacific Railroad. For years and years the paper placemats were kept carefully in the dresser drawer with my special things. These were

the first of many railroad artifacts that I saved. My collecting habit and passion had begun.

What, When, and Where

Those first beautiful placemats from the West helped start my interest in railroading. When I got a driver's license at sixteen, I was able to go to rural auctions, not usually of interest to the rest of the family, including farm, household, and business sales.

Wisconsin has been home for immigrants since homesteading began—frugal hardworking people who found value and worth in many items used by others. As railroads abandoned, merged, or updated—those are not just recent happenings—they sold or eliminated equipment and surplus items. These Wisconsinites found many uses for tools, furniture, rolling stock, metal, and wood at their farms, businesses, and homes. So when farm auctions or the like come about, many items are hidden among the boxes and barrels of tools and merchandise. My first C&NW long-neck oil can came from a farm sale as did wrenches and tools, buckets and brooms, and timetables and tickets, all with railroad initials. The auctions were like holidays and the boxes of items like Christmas packages. What might be found buried in the next box? Would there be a timetable or ticket in the shoe box of papers? Auctions are time

consuming but if you can spend the time, what others have not thrown away can give tremendous enjoyment when discovered many years later.

Railroads offer many items to collect: matchbooks, decks of playing cards, lanterns, postcards, buttons, maps, timetables, photos, china, switch keys, builders plates, uniforms, linen, switch locks, calendars, tickets, spikes, date nails, books, rule books, stock certificates, models, advertisements, builders photos, menus, clocks, furniture, telegraph items, validators, paper weights, flatware, serving pieces, and more. The variety of memorabilia almost boggles the mind.

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whet your appetite for railroading and collecting. We aren't going to be the definitive authority on each and every type of railroading. Rather, we will explore items produced for railroads that you might find interesting.

We will listen and learn from other dedicated collectors and bring to you interesting points and information about their collections. We will give you details to help keep collectibles in good shape, such as "keep them out of the sun." We will also talk about shows, sales, dealers, and places where you can look for collectibles.

Collecting and preserving are noble causes when approached in noble ways. Items should be bought, sold, traded, and swapped with people and dealers in reputable ways. An operating company, a railroad, is a private business and its inventory and materials are its property. Reputable collectors do not trespass or scavenge. This harms collecting in the long run, for not only are we collecting for our enjoyment, but in a way, we are preserving railroad history.

All of us have had different ways of getting bit by the bug of railroad memorabilia collecting. Most, like me, can not tell just when or where it happened, and some readers may be getting bitten for the first time. Not only is the collecting fun and enjoyable but has turned most of us, to some extent, into amateur historians. For whatever reason we obtained a railroad item, most of the time it has made us want for more items, more information, more knowledge. We not only are saving and collecting but learning and retaining history and information. What we collect has a story and that story is a part of railroading.

The more items that are saved, the more information that will exist about the railroad industry. So keep on saving, keep on collecting, keep on finding new interests, for through your help we are preserving a great institution, the American railroad.

Thanks again to grandpa, for it is usually through relatives that we get started in most things. Streamliners through the West become railroading through life.

In the next issue we will look at postcards, a long time railroad collectible. We will look at depots, streamliners, railway post office cancellations, the right of ways, and other subjects. Postcard collecting can be for everyone, young and old. Cards range in price from very inexpensive to worthwhile investments, so they can be for the novice or the serious or be a way for young people to get into railroading collecting.

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BY BRIAN JENNISON



or publications for review; we will list everything received even if space limitations do not permit a full review. Items become the property of Pentrex Publishing.

Videos

NEW ENGLAND GLORY VOLUME ONE: MOUNTAIN DIVISION. Herron Rail Services, 2016 N. Village Ave., Tampa, Fla. 33612; 800-783-3886; 77 mins; \$59.95 plus \$4 shipping; Florida and Pennsylvania residents add 6 percent sales tax. Another gem from the late 1940s and early 1950s, this tape features 16mm film shot by Stanley Y. Whitney, from the collection of James T. Ickes, and is produced under special arrangement with the Boston & Maine Railroad Historical Society. The tape opens with some stunning footage of a steam-powered Maine Central freight climbing up the 2.5 percent grade of Crawford Notch in New Hampshire's White Mountains, complete with pushers, and continues with

one fabulous sequence after another. The colors are true and incredibly vivid, and the action is non-stop, with scheduled freights, extras, locals, the daily passenger train, and light helpers keeping the photographer busy all day.

The Maine Central's line from Portland, Maine, to St. Johnsbury, Vermont, hasn't seen regular freight service since early September 1983, but the most scenic section, between Intervale and Fabyans, New Hampshire, has been restored by the Conway Scenic Railroad, and will see passenger service beginning this September. Given the renewed interest in this, "the most Western of Eastern places," Herron Rail Services' Mountain Division tape, although produced in 1990, is again most timely. Those with an interest in New England railroading will want this tape.

RAILFANNING SOUTHERN CALIFORNIA IN THE 1950s. Pentrex, P.O. Box 94911, Pasadena, Calif. 91109; 800-950-9333; 80 mins; \$39.95 plus \$4 shipping; California resi-

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dents add 8.25 percent sales tax. VHS only. Consistent with the VINTAGE RAILS emphasis on railroading in the 1940s, 1950s, and 1960s, this recent Pentrex video release covers action in the Los Angeles Basin between 1949 and 1955. The tape features Pentrex's usual high standards of reproduction. Original 16mm film is computer-enhanced and color-corrected, and there are also some nice black and white stills by Richard Steinheimer. Stein is interviewed, as are Stan Kistler, Chard Walker, and Don Sims. Their insights into railroading in L.A. "back in the days" are fascinating.

The "Big Three" (SP, Santa Fe, and UP) are featured. Locations include LAUPT, Mission Tower, Glendale, Burbank Junction, and Cajon Pass, with lesser coverage of Soledad Canyon, the Tehachapis, and Beaumont Hill. Steam and colorful early diesels are about equally represented; both passenger and freight trains are included. Almost as interesting as the vintage locomotives are the great shots of 1950s era freight cars . . . iron oxide red is the order of the day. If you like "Warbonnets" and "Widows," this tape is for you!

Literature

RAILROADS OF NEVADA AND EASTERN CALIFORNIA. VOLUME TWO: THE SOUTHERN ROADS. David F. Myrick; reprint, with revisions, 1992; 492 pp; University of Nevada Press, Reno, Nev. 89557-0076; 702-784-6573. Originally published by Howell-North in 1963, this long out-of-print work has reappeared in a magnificent



The Story of the Santa Fe by Glenn D. Bradley

Last printed in 1920, this rare book has provided the historical foundation for hundreds of subsequent volumes on the Santa Fe railroad. The first edition, however, did not contain Bradley's entire manuscript (7 chapters omitted), but now available in this special limited edition is his complete original work. The missing chapters have been reunited with the 1920 edition and an expanded and updated Appendix of statistics and corporate material add to this history of the Santa Fe making it a more interesting dramatic and well-rounded story of a railroad at its apex of expansion. This classic is a must for all serious students of Santa Fe history. 435 pages are bound in a hardbound book with dustjacket including photos, many that have never been published before.

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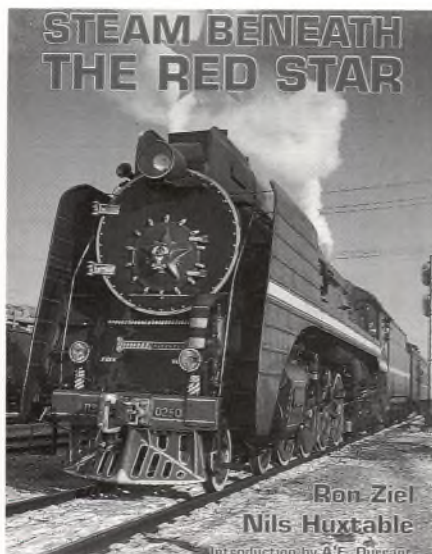


Quotes from early reviews:

"One of the more original motive power pictorials... Almost as enjoyable as the variety of scenes of locomotives are the tales of railfanning in these (Communist) nations... Not only does this book open a door to seldom-seen steam, it honors the photographers who braved difficult and dangerous circumstances...to preserve images of railroading that might otherwise have been lost to history." -RAILFAN AND RAILROAD

"Well-acquainted with Russia and its satellite states, thanks to their daring forays...in search of thousands of steam locomotives. Authors Ziel and Huxtable were among the most active of the 'steam spies'. The text...and the extended photo captions make for entertaining, informative reading. Most interesting are the anecdotes recounting the authors' and others' brushes with the authorities. The machines...are fascinating in their diversity. Veteran TRAINS readers may feel some déjà vu when they see this fine book: the Soviet P36 4-8-4 on the cover looms as impressive as she did on the magazine's July 1971 page 1." -TRAINS

"Is finally now in STEAM BENEATH THE RED STAR we learning the truth of how Western railway spies photographed top-secret socialist steam locomotives. Is, I think, major reason for the collapse of whole Soviet system. I am embarrassed at being so fooled by these steam spies. Is unanswered, why we did not just shoot them!" -Colonel Sy Beria, KGB (retired)



Following World War II, when the Iron Curtain isolated Communist countries from the West, the opportunities for railway photography were severely restricted. East Bloc regimes considered railroad operations to be strategically vital and usually banned picture-taking. If any visitor who violated the rules was caught, his film might be confiscated; sometimes, he went to prison. By 1970, the situation had eased somewhat, and more railway photographers applied for visas in order to record the last steam operations on the rail systems of the Soviet Union, its satellites and other Marxist countries.

STEAM BENEATH THE RED STAR, one of the first Cold War nostalgia books, is illustrated with 88 color and 368 black-and-white photographs, many obtained at great personal risk and under trying circumstances. It is an album of photographs, complemented by informative text and captions relating a few of the photographers' mind-blowing adventures, as well as the relevant information for each picture. Featuring the work of those who dared to photograph steam in Communist countries - some as early as 1952, STEAM BENEATH THE RED STAR shows a variety of unusual and often impressive steam locomotives in parts of the world where, even in translation, the warning was clear: "Photography of military installations, industrial sites and railways is strictly forbidden."

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Other Communist countries featured: YUGOSLAVIA, ALBANIA, NORTH KOREA, VIETNAM, CHINA, CUBA.

STEAM BENEATH THE RED STAR: \$59.95, plus \$3.50 shipping (N.Y. residents add sales tax). Numbered and autographed by both authors.


To order the book, send check or m.o. to: Sunrise Special Ltd. Publishing, Box 433V, Bridgehampton, New York 11932 USA. (Canada, add \$2.00, Overseas surface, add \$3.00 to above shipping charges.) Or order directly toll-free: 1-800-298-5101. Send SASE for latest books brochure.


reprinted edition that covers 25 railroads of southern Nevada and eastern California, plus a consideration of the streetcar network in the northern Nevada city of Reno. Liberally illustrated with historic

black and white photographs and maps, the book covers the rich panoply of railroading in the Silver State and neighboring eastern portions of the Golden State from the long-abandoned Las Vegas & Tonopah to the Atlantic & Pacific and the Los Angeles & Salt Lake, that eventually became the modern-day Santa Fe and Union Pacific.

David Myrick is, in this reviewer's opinion, the preeminent Western railroad historian, and this volume is a must for all serious students of railroading in the American Southwest. For travelers on the lonely desert drive between Reno and Las Vegas, this work will help to identify the roadbeds and bridge abutments of such long-lost roads as the Bullfrog Goldfield, the Tonopah & Tidewater, and the American Carrara Marble Company, all of which come alive again through Myrick's research. The companion Volume One: THE NORTHERN ROADS, is also available as a reprint from the University of Nevada Press, which is to be commended for reprinting these valuable references. The reprinted edition has sold out, but the University of Nevada Press is planning a second printing in May 1996. Check around with the booksellers if you want one right now.

The Diesel Builders. Volume Three: BALDWIN LOCOMOTIVE WORKS. John F. Kirkland; Interurban Press (now Pentrex); 1994; 294 pp; available from Pentrex, P.O. Box 94911, Pasadena, Calif. 91109; 800-950-9333; \$59.95 plus \$4 shipping; California residents add 8.25 percent sales tax. This is the definitive work on Baldwin diesel locomotives, written and compiled by a veteran of thirty years with the company. With 359 black and white and 20 color photographs, plus a complete builder's roster, every diesel locomotive built by Baldwin is accounted for here. The book covers all aspects of diesel locomotive production from 1925 through 1956, and includes the company's history until its liquidation in 1970. Of particular interest to this reviewer were the many erection floor views, plus aerial photos of Baldwin's Eddystone, Pennsylvania, plant, showing what a tremendous industrial force Baldwin once was. Of related interest are Kirkland's other works in the Diesel Builders series, Volume One: FAIRBANKS-MORSE AND LIMA-HAMILTON, and Volume Two: AMERICAN LOCOMOTIVE COMPANY. Taken together, these volumes represent an invaluable contribution to the presentation and preservation of the history of the diesel locomotive in America. ♦

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PENNSY ELECTRIFICATION

Continued from page 31

40 minute schedule, and by 1991 there were 2 hour 30 minute and 2 hour 35 minute non-stop express schedules.

Today, Amtrak is ready to notch up Northeast Corridor speeds once again under a federally funded, \$1.3 billion Northeast High Speed Rail Improvement Pro-

gram that includes further upgrade of track and signalling to accommodate 150 mph speeds, and the procurement of 26 new high-speed trainsets. As a precursor to developing specifications for this new generation of high-speed trains, late in 1992 Amtrak began tests of the Swedish X2000 high-speed tilting train in Northeast Corridor service, followed by similar tests of the German ICE train, with both trains hitting maximum speeds of 160

mph and more in special tests. Three consortiums made up of U.S. companies and the principal European builders are competing for the high-speed train order, which should be placed later this year, with the trains due to enter service by 1997. Two will be non-electric units for development of high-speed services in other, non-electric corridors.

Who will win the high stakes order, estimated to be worth \$450 to \$500 million, or what the new Northeast Corridor trains will look like, remain to be seen, but it's safe to say that the great high-speed corridor created by the Pennsylvania Railroad's great electrification program of the 1930s will continue to reign as North America's premier high-speed passenger rail corridor at the opening of the 21st century, as it has for most of the 20th century.

MORE ABOUT PENNSYLVANIA RAILROAD ELECTRIFICATION: The author's *WHEN THE STEAM RAILROADS ELECTRIFIED* (Kalmbach Publishing Co., 1974) includes a detailed chapter on the history of the Pennsylvania's great main line electrification program, as well as accounts of its earlier ventures in electric traction.

Michael Bezilla's *ELECTRIC TRACTION ON THE PENNSYLVANIA RAILROAD 1895-1968* (The Pennsylvania State University Press, 1980) is a definitive history of Pennsylvania Railroad electrification from its earliest experimental installations through merger into the Penn Central in 1968.



The GG1 Lives On

BY PAUL HAMMOND

Although in 1995 it's not possible to stand trackside along the Northeast Corridor and watch a fast train zipping by behind the sleek form of a GG1, sixteen of these behemoths are preserved at railway museums stretching from New York and Pennsylvania west to Illinois, Wisconsin, and Texas.

One of the best-displayed—and certainly it enjoys an appropriate setting as well—is No. 4935, today in the Great Hall of the Railroad Museum of Pennsylvania at Strasburg. One of the “Class of 1943,” No. 4935 kept its original road number throughout changing ownerships, and this proud locomotive today sports Pennsy Brunswick green with gold striping and lettering. Behind it are representative passenger cars from the heyday of Pennsy's Northeast Corridor service.

Visitors to the museum can step right up a ramp to the cab window, and get a good view of the little cab space within this very big locomotive. An added bonus is the opportunity to tour numerous freight and passenger cars, preserved from the many railroads of Pennsylvania—especially the Pennsy itself. Many of these have been beautifully repainted, in some cases even fully restored. The original GG1, “Old Rivets,” is here too. The development of Pennsy steam power through the years is another powerful draw of this museum.

The Railroad Museum of Pennsylvania is located in Strasburg—literally “just across the street” from the bustling, steam-powered Strasburg Rail Road. Operated by the Commonwealth of Pennsylvania to collect, preserve, and interpret the history of railroading in the state, this museum displays an outstanding collection of locomotives, rolling stock, and related memorabilia. During summer months the Railroad Museum of Pennsylvania is open daily; during the rest of the year, it is closed on Mondays. Because the museum

is not open all holidays, either, it's best to check ahead if you are planning a trip.

New Jersey Transit operated the last GG1 on a fan trip from Matawan to Newark on October 29, 1983. Preserved GG1s, listed with road number (Pennsylvania number if different), year built, and location, are:

- ◆ 4800: 1934, Railroad Museum of Pennsylvania, Strasburg
- ◆ 4859: 1937, Amtrak Station, Harrisburg, Pennsylvania
- ◆ 4876: 1940, B&O Railroad Museum, Baltimore, Maryland
- ◆ 4882: 1939, National New York Central Railroad Museum, Elkhart, Indiana
- ◆ 4890: 1940, National Railroad Museum, Green Bay, Wisconsin
- ◆ 4906 (4903): 1940, Age of Steam Railroad Museum, Dallas, Texas
- ◆ 4913: 1942, Railroaders Memorial Museum, Altoona, Pennsylvania
- ◆ 4916 (4918): 1942, Museum of Transportation, St. Louis, Missouri
- ◆ 4917 (4919): 1942, Virginia Museum of Transportation, Roanoke
- ◆ 4926 (4933): 1943, New York State Fairgrounds, Syracuse
- ◆ 4932 (4909): 1942, Leatherstocking Railway Museum, Cooperstown Junction, New York
- ◆ 4934 (4917): 1942, Leatherstocking Railway Museum, Cooperstown Junction, New York
- ◆ 4935: 1943, Railroad Museum of Pennsylvania, Strasburg
- ◆ 4939 (4927): 1942, Illinois Railway Museum, Union
- ◆ 4877 and 4879, owned by the United Railroad Historical Society of New Jersey, are in storage.



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Hardcover Book — 232 pages, over 335 b&w photographs and illustrations including depot drawings and floor plans, 8 color plates and 8 detailed maps.

In addition to the historical text and informative captions, this thoroughly researched reference work contains an in-depth roster listing 499 milepost locations, 736 station names with establishment/abandonment dates and 453 structures, including carbodies. Also listed are agency closure dates and final disposition of structures. As a bonus, there are 20+ photographs of interlocking towers relative to the operations of the Santa Fe Ry. This publication is truly a must for railroad enthusiasts, modelers and historians alike.

Price: \$49.95 plus \$3 postage and handling. Outside USA buyers add \$4 for post/hand.

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THOMAS VIADUCT

Continued from page 37

case, the Thomas Viaduct and its river valley setting would have been irrevocably ruined for the convenience of highway designers. Because the Thomas Viaduct was already on the National

Register of Historic Places, and because the residents of the area mounted a spirited defense, the highway department relented—somewhat. Today Interstate 95 passes a few hundred yards to the north of the viaduct, and a connecting road soars overhead just to the west. The air continually is filled with the noise and stench of motor traffic, but at least the

bridge stands relatively unscathed.

For a few days in June 1972, even that was in doubt. The season's first hurricane, Agnes, wandered up the East Coast and stalled over Maryland. Even though it was downgraded to a tropical storm by the time it hit, Agnes dumped as much as an inch of rain per hour across the Patapsco watershed. The B&O's Old Main Line washed out in a dozen places and was not restored to service for several years afterward. The Patapsco swelled in a manner unseen since the great flood of 1867, hurling trees, houses, and millions of tons of water against Latrobe's handiwork.

B&O bridge men watched as the water nearly filled the valley and rose above the tops of the piers. They had several worries: that the scouring action of the swiftly moving current would undermine the bridge; that the battering of flotsam would weaken the piers and arches; and that debris would form a dam and back up irresistible quantities of water behind the bridge. While their fears were realistic, the bridge held. The wide arches let the river flow unhindered. Even though it was the highest crest in recorded history, the bridge's height kept the tracks above the flood and in service. Latrobe had built better than he knew.

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About the Photographer

Without formal education in photography, James P. Gallagher produced spectacular black and white views of Maryland and West Virginia railroading in the 1950s. He started taking pictures as a challenge, to record the transitions in railroading in a new and creative manner. While becoming a dedicated rail enthusiast, he continued to look at trains and tracks with a different approach.

Gallagher paid careful attention to lighting, generally preferred the clean morning air for photography. He estimated 80 percent of his photographs were taken before 10 a.m. An exception was after a storm, when clear, clean weather would sometimes bring him out in the afternoon.

For the Thomas Viaduct, "I would pick days when I thought the lighting was just right. I had a passenger train schedule with me, and would take the east end, the sunset side, of the viaduct to get pictures, which people tell me is unique," he said. "In 1950-51, I went out there maybe twenty times until I got what I wanted. It was worth it."

Gallagher started taking pictures in high school and continued for three years as staff photographer for the newspaper at Loyola College in Baltimore, from which he graduated in 1942. He served in World War II with the Army Air Forces as a communications officer, and immediately after the end of hostilities, he photographed some of the remaining planes

of the Japanese air force. These were published in a book that has become a collectors item. Returning to the U.S., he went to work in his family's construction business. He was a stock broker from 1960 until retiring December 31, 1987.

Encouraged by amateur photo contests sponsored by the SUNDAY SUN of Baltimore, his photography flourished. He developed a friendly relationship with the Baltimore & Ohio, permitting access to B&O property. In turn, B&O published his work in the company magazine (the photo of the RDC cars on the viaduct appeared in June 1955). Although his photographic interest remains, he stopped taking still pictures about 1960, turning to Super 8 films from 1973 to 1983. His still photography is featured in TRACKSIDE MARYLAND, published by Greenburg Publishing Company in 1992.

"Rail photography is like fishing," Gallagher said. "After you have a good fishing spot, you have to find the right day to catch the fish. The same is true for photography—you have to find the right day. I looked not for how many places I could visit, but how few and how well I could do them. That meant Thomas Viaduct, Harpers Ferry, Relay, Riverside Yard, roundhouses, and so forth. I would find places and would hit them hard, until I was ready to find another place."

We're fortunate today that Gallagher took the time yesterday to do such superb work. JG

better than he knew.

More than a century and a half since the first travelers crossed the Thomas Viaduct, the passenger trains of MARC, Maryland's commuter train operation, still cross the bridge every weekday as they shuttle workers between Baltimore and Washington. The fact that the viaduct has seen continuous passenger service for more than 160 years is remarkable. So too is the fact that the heaviest freight trains with the largest diesels roll across with nothing more than a modest speed restriction due to the many curves in the vicinity. No one fears for the viaduct's collapse no matter how heavy the load—if indeed they ever did. When the leaves are off the trees, crews of east-bound trains can still glance across the valley as they approach the viaduct for a quick glimpse of the home signal at HX interlocking, three miles and many curves away by rail.

The Thomas Viaduct remains in service

without structural alteration. The railroad finally accepted the historic landmark plaque; it is at the B&O Railroad Museum for safekeeping. On nice days, dozens of curious people, and maybe a few photographers, visit the bridge from either end or the park below. After so much time, people expect "the viadock"—and trains—to be there for them as they drive along Railroad Avenue.

Isn't that the function of a monument, after all?

FOR FURTHER READING: For the history of the B&O's construction to the Ohio River, see *THE GREAT ROAD: THE BUILDING OF THE BALTIMORE AND OHIO, THE NATION'S FIRST RAILROAD, 1828-1855* by James D. Dilts (Stanford University Press, 1993). Herbert H. Harwood's revised history of the B&O in Maryland, *IMPOSSIBLE CHALLENGE II*, is a lively account of building and operating this pioneer railroad (Barnard Roberts and Company, 1993). ♦

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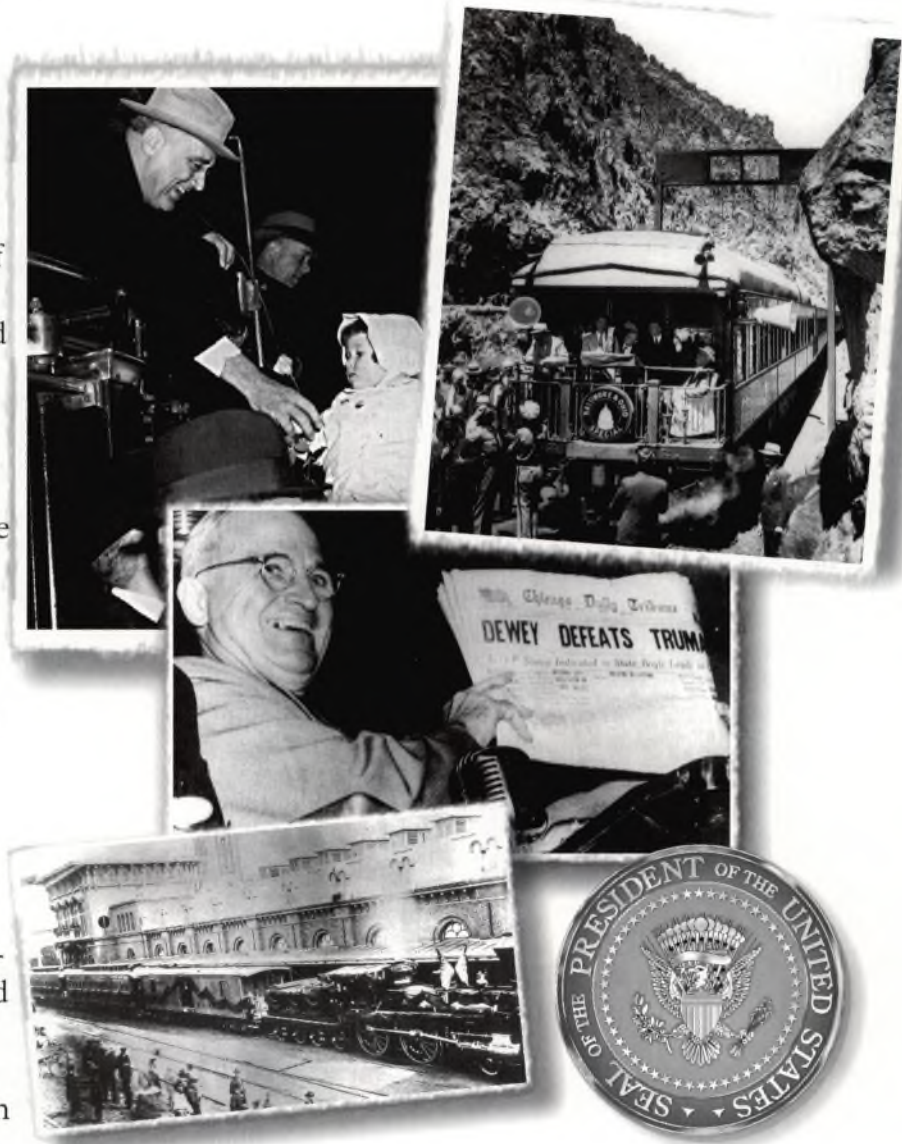
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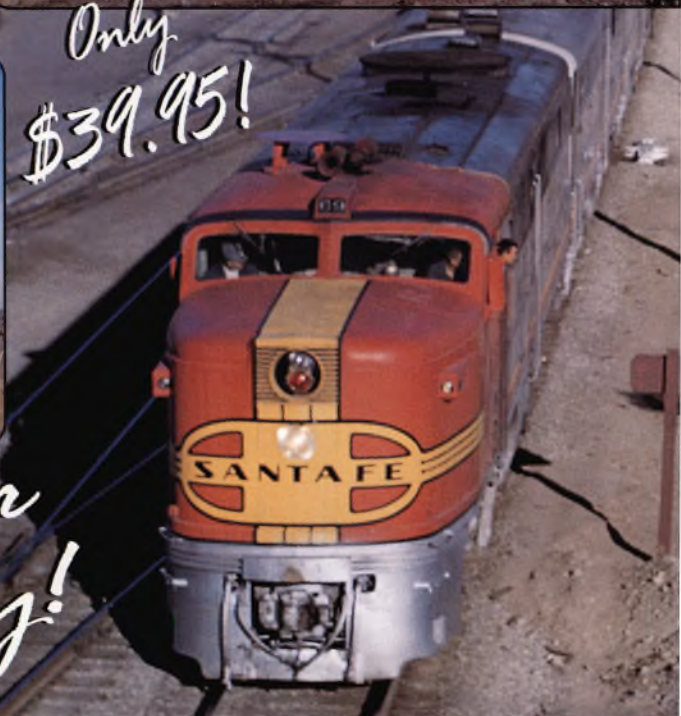
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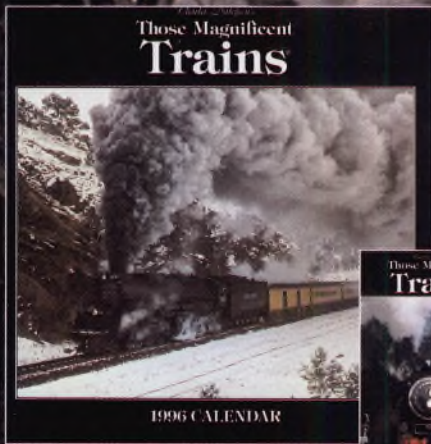
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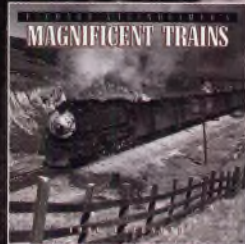
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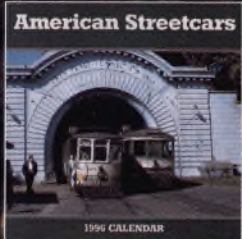
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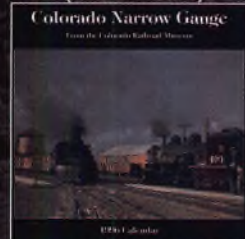
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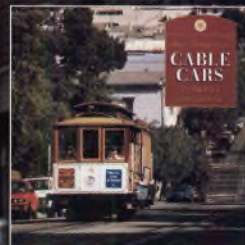
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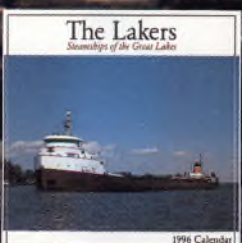
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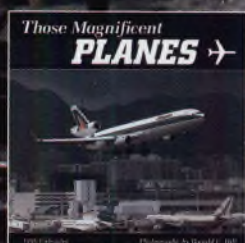
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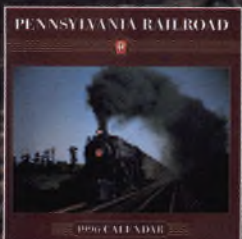
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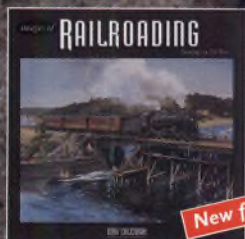
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