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American House, Inc.
presents

HIGH IRON

A

SERIES OF EXHIBITS EXPLORING THE
EFFECT OF THE RAILWAY INDUSTRY
ON THE LIMA, OHIO, COMMUNITY

EXHIBITION ITINERARY

High Iron Through Lima: The Railroad Right-of-Way Shapes A Community

April 5-May 2, 1987
Barr Hotel, Lima, Ohio

The Trolley And Interurban Connection

April 6-May 2, 1987
Lima Municipal Building, Lima, Ohio

Lima And The Lima Locomotive Works

May 17-June 14, 1987
Crouse Hall Lobby of the Lima/Allen County
Veterans Memorial Civic and Convention Center
Lima, Ohio

Symposium: 3:00 P.M., May 17th
Featuring Dr. John Stilgoe, author,
Metropolitan Corridor: Railroads and the American Scene,
Eric Hirstmaki, author, *Lima: The History*,
and John H. Keller, Lima railroad historian,
retired from the Nickel Plate and Norfolk and Western railroads.

The exhibits and catalogue were underwritten by
the Pepsi Cola Bottling Company of Lima
with assistance from
the Ohio Arts Council and the Ohio Humanities Council



On April 27th, 1987, during the High Iron exhibit American House, Inc. sponsored a reunion of the women who worked at the Lima Canteen. The afternoon luncheon included great stories about volunteering at the canteen. (Photographed by Marilyn Hellmann for American House)

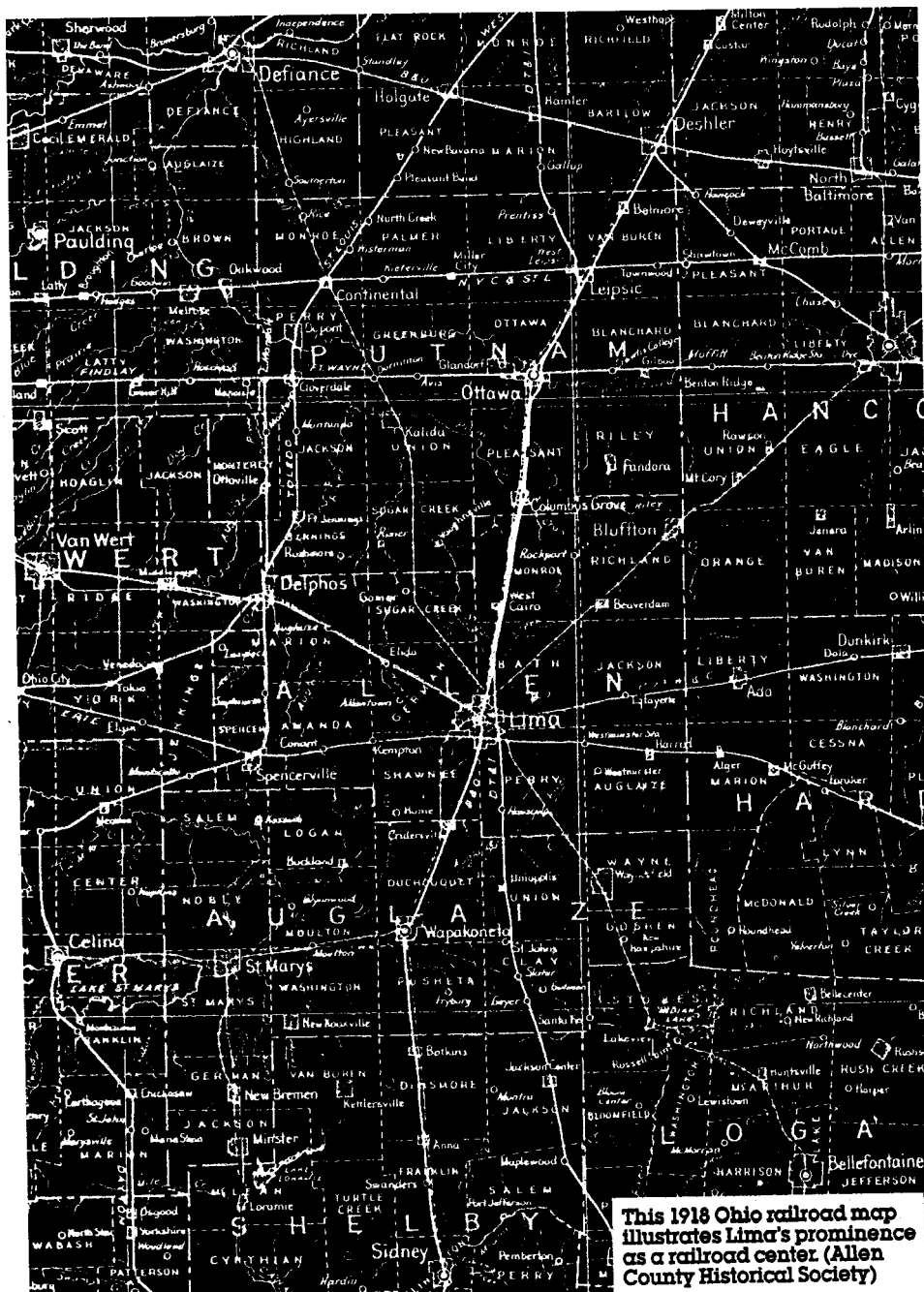
Art by G. G. G.





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Buildings in commercial, residential and industrial downtown districts and neighborhoods that were built during the railroad boom still remain in Lima. That building stock includes an interurban station, hotels for the railroad trade, the present Amtrak train station (circa 1890), engineers' boarding houses and railroad workers' homes. The Lima Locomotive Works, a sixty-seven acre industrial complex, more recently the Lima Trade Center, is still intact. In 1977, the erecting shop was nominated as a national historic site by the American Association for State and Local History.

Because of these resources, American House has established a program called Train Town, with the goal of recovering and understanding Lima's central role in the railroading industry.

In October of 1986, American House introduced the Train Town program to the public by dedicating a Baltimore and Ohio caboose donated to American House by the CSX Corporation. The caboose was renovated, and placed on Lima's Town Square through the efforts of community volunteers. Lima-area home builders, in cooperation with heavy construction and trucking companies, worked with local union members, railroad employees, utility companies, office suppliers, and two B. & O. historical and research societies.

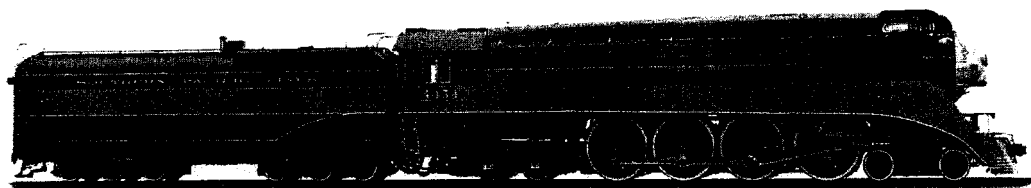
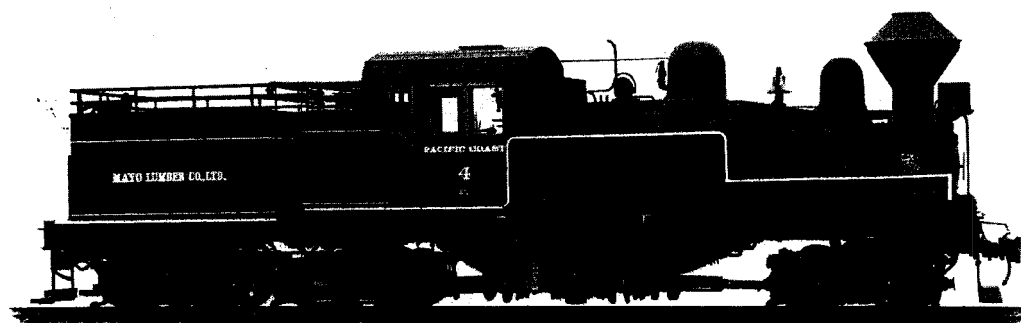
The caboose was the first visible sign of the Train Town program. It became the office of Andrew Gulliford, Ph.D., folklorist and historian, who was contracted by American House to research and collect an oral history of Lima's pervasive railroading tradition. Gulliford worked for nine months, perusing the extensive railroad collection of the Allen County Historical Society and recording one hundred hours of interviews with railroaders, former employees of the Lima Locomotive Works, and community people who remembered the influence of the railroad on Lima. The body of oral history gathered by Gulliford is the beginning of a collection called "Memory Engines," available to the public and scholars at the Allen County Museum.

Excerpts from those oral histories became the focus for the series of three **High Iron** exhibits, all of which were organized around the thesis of John Stilgoe's book *The Metropolitan Corridor: Railroads and the American Scene*. Professor Stilgoe put forth the idea that the railroad right-of-way, which he termed the metropolitan corridor, cut through American cities, industrial districts, suburbs, small towns, and farm land, creating a conduit for the forces of modernization.

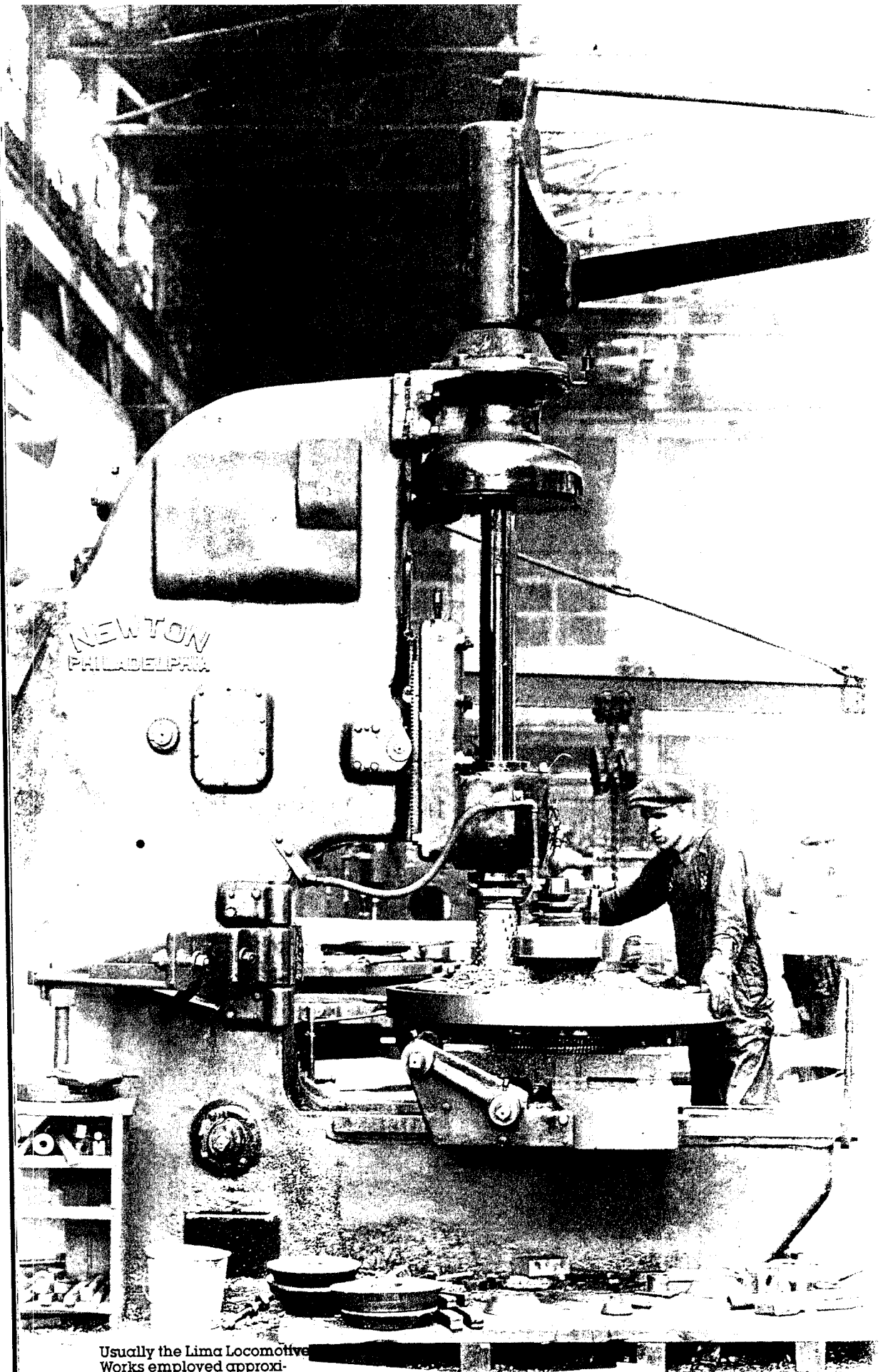
Stilgoe's insightful and thoroughly documented study provided a national perspective from which to view the effect of the railroad on Lima; conversely, the oral histories included in the **High Iron** exhibits gave a rich local portrait of an epoch of American life when railroading was a dominant force. Professor Stilgoe traveled to Lima, where he spoke at a well-attended community symposium about the importance of remembering such industrial products as locomotives, as well as the tools and pride in craftsmanship that accompanied industrial occupations. The **High Iron** exhibits were, by the nature of their subject, a comprehensive overview of the importance of the railroad in Lima. Future research, exhibits, publications, and public presentations will focus on specific aspects of Lima's railroading tradition. We will study the craftsmen who made the Lima locomotives, and the people who operated and maintained the five major railroads operating through Lima. We will search out and collect the traditional music of the ethnic groups that came to the Lima area to find work in this railway center.

As the Train Town program progresses beyond its first year, American House officials are working with those responsible for our city's downtown revitalization to encourage the development of buildings and sites which could contain permanent installations, changing exhibits, folk art performances, and other activities and displays on the subject of Lima's folklife. As early as 1984, Marilyn McKinley Hellmann proposed a mixed use complex for downtown Lima featuring a Lima locomotive and railroad exhibits. That idea is now in the design stage and is called Locomotive Place. Our next step is to gather information on a potential tourist market for Train Town and a strategy for capturing that market.

Each day, community members stop by the Train Town caboose or the American House office and share photographs from their attics, ideas, experiences, and stories told to them by their parents or grandparents. The **High Iron** exhibits are based on this community memory set within the larger framework of national history.



Three of the most important locomotives ever designed and built by the Lima Locomotive Works include the small Shay geared-locomotive, the Berkshire engine, which was a favorite of the Nickel Plate Road, and the Daylight which was owned and operated by the Southern Pacific. (Allen County Historical Society)



Usually the Lima Locomotive Works employed approximately 2,000 people, but during World War II over 3,000 men and women worked at the Loco including many women. (Allen County Historical Society)

FOREWORD

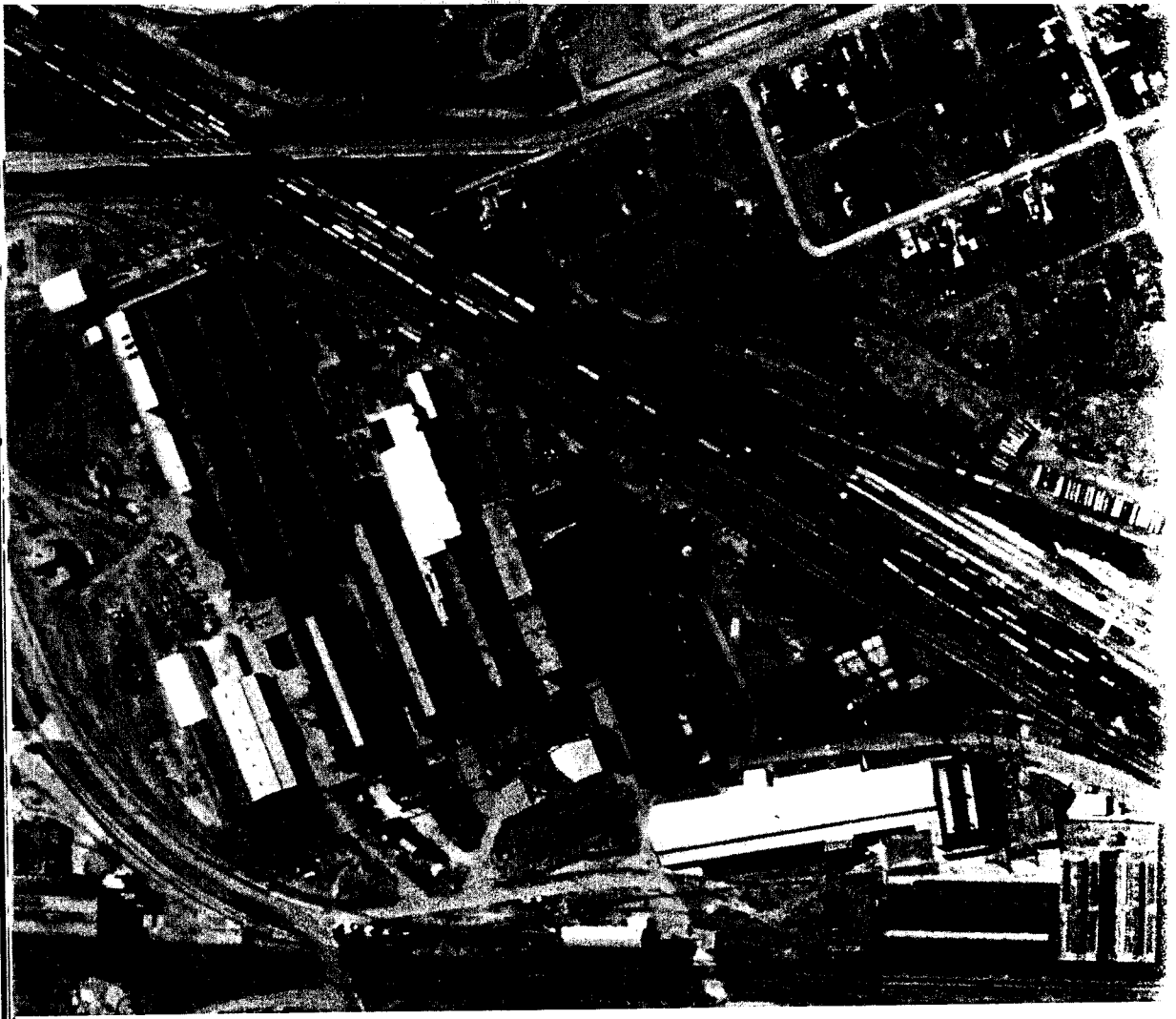
John R. Stilgoe, Ph.D., Professor of Visual and Environmental Studies and of the History of Landscape at Harvard University.

Yes look at these things, these artifacts and photographs, but be not satisfied with looking only. See them, scrutinize them, *realize* them. Make them real not as they are now, so carefully sited in museum-like surroundings, but as they were once real, in their former contexts, their peculiar habitats. Look long enough, scrutinize precisely enough, and you will hear.

Everything in this collection echoes. Late at night, when the long trains roll, something of a noisier, more forthright past reverberates across Lima, across Allen County, across the country. Muted now by dieselization, by stillnesses in heavy industry, by houses insulated with storm windows and air conditioners, the noises still penetrate, still remind thoughtful listeners of the sounds of steam-powered work, the sounds lingering about any item in this collection.

Consider something as simple as the "yard limit" sign. Railroad men knew the sign indicated a border critical in their lives. On one side of the sign long-distance rules governed the operations of trains. Engineer and fireman controlled train movements according to trackside signals, watching for the red, amber, or green aspect indicating stop, caution, and proceed. Everywhere beyond the sign unexpected stops meant sending out a flagman from caboose or last passenger car to protect the halted train against rear-end collision, and "whistling in" the flagman when signals indicated "proceed." In the farm country surrounding Lima, along the tracks radiating out to a dozen cities and regions, schedules and pocket watches dictated train movements. On the other side of the yard limit sign lay a different world, however, one defined in the 1925 Pennsylvania Railroad System *Operating Department Rules* in the most specific terms: "Yard: A System of tracks within defined limits provided for the making up of trains, storing of cars and other purposes, over which movements not authorized by time-table, or by train order, may be made, subject to prescribed signals and rules, or special instructions." Within the yard railroaders expected sudden, complex activity. Yard locomotives backed and pulled, cars slowed by brakemen high atop roof boards rolled along sidings, cuts of cars parted according to signals given by lantern-wielding switchmen. In the yard inside the limits lay spread a maze of track and switches punctuated by dozens of lighted switch-stand lanterns, a maze taxing the most experienced hands to move safely and expediently.

Stand at the yard limits sign and listen, listen in 1925. On one side, the side toward the main line stretching into the country, trains make regular sounds, rhythmic sounds. Steam locomotives lean into their loads, their pistons making the chugging sound that lives into the diesel era as the one unforgettable sound of a vanished past. But other sounds throb under the rhythm. Over the driving wheels beats the air pump filling the air-brake cylinders along the length of the train; from the smokestack pulses the roar of the draft of exhausted steam; and from the train itself comes the clickety-clack of wheels rolling over forty-foot lengths of steel rail. Now and then the whistle for a grade crossing, now and then the hissing of brakes being applied accentuates the rhythm, but little alters it. On the yard side of the sign, however, all sounds different, almost chaotic. Never does the yard locomotive find space to hit a stride. Instead it accelerates and brakes, chugging and slipping, its air pump clattering, its whistle blasting signals to switchmen twenty or forty cars back, its bell ringing out its warning at street crossings and factory gates. And



everywhere the snap and hiss of air-brake lines parting between uncoupling cars, everywhere the shouts of trainmen, everywhere the dull, thundering clank of steel couplers slamming together. Today the American public, or at least the older half of it, remembers mostly the regular sounds of mainline steam railroading. Only in cities like Lima, cities crosshatched with railroad yards, do old-timers remember the sounds inside the yard-limit border.

Any object in this collection echoes, although now the echoes grow faint, fading like the sounds of a freight rumbling into the humid Ohio night. See the sleeping car sign and hear the gentle hiss of steam escaping on a winter evening, steam from lines warming coaches and Pullman sleepers alike. See the interurban car and hear the whine of its motors, the clatter of its air pump, the unique crackling spark of its trolley wheel contacting the overhead electric wire. See the photographs of the Lima Locomotive Works and hear the din of heavy manufacturing, of steel upon steel, of tons of metal in motion on dollies, cranes, and flatcars, of tools cutting, riveting, bending, forging. See the faded photographs of the women serving coffee to the servicemen, and hear the staccato clatter of cups filled, washed, and refilled in haste, the sound of war. See the Lionel electric train and hear the diminutive clickety-clack of a toy teaching children about the important things in life. Sounds of machines and people intertwined, of machines and people at work.



Lima from the air shows clear evidence of the importance of railroading to the community. (City of Lima)

Even the echoes whisper of quality, of good work, however dangerous, tiring, and monotonous, however momentarily thrilling. To realize the artifacts, to scrutinize the photographs is to know that however difficult the work, however poorly paid, somehow it involved people of quality with quality machines in work of quality. Here in this exhibit are objects that explain the industrial might of the Republic, not only the might from which comes our mysterious "quality of life," but the might from which comes our casual, taken-for-granted attitude toward machinery and structures of all sorts. So well did the men and women of Lima and Allen County work that their products and ethic survive everywhere in the landscape and in the recesses of the national memory. Lima, Ohio, builder of locomotives, junction of railroads, city at work.

Railroad lines crossed Lima like lines across a palm. This exhibit makes clear their meaning, and reminds us that too often we concentrate only on what the hand holds, not on the hand itself. Most people rarely scrutinize the lines across their palms. For all that they say they know places "like the back of my hand" they rarely do, for they rarely know their hands at all. Scrutinize this exhibit and know Lima, Allen County, and an industrial nation, places of quality work, places at work. Scrutinize, and look until the echoes come drifting back.



Mrs. Ellouise Larsen, wife of the vice president of the Lima Locomotive Works, was a prime mover behind organizing the Lima Servicemen's Canteen. (Loaned to American House by Vivian Dahlke)

ACKNOWLEDGMENTS

Martha S. MacDonell, Director
Marilyn Hellmann, Associate Director
Andrew Gulliford, Folklorist/Historian

Lou Cira and his associates at The Pepsi-Cola Bottling Company of Lima have been early and generous supporters of the series of **High Iron** exhibits. They have provided the funds to produce both the exhibit series and this catalogue. Their enthusiasm for the Train Town program and their promotion of it within the community have been equally important.

The Joint Program of the Ohio Arts Council and Ohio Humanities Council provided significant funding for the folklorist position enabling Andrew Gulliford's research for the **High Iron** exhibits. The Arts-in-Education program of the Ohio Arts Council provided the funds to engage graphic designer Drew Cronenwett. Cronenwett designed the exhibit series and its printed materials, including this catalogue.

Dr. John Stilgoe, of Harvard University, provided the invaluable national perspective for the **High Iron** exhibit series. We wish to thank Professor Stilgoe for giving us permission to use his overall concepts and specific material from his book *Metropolitan Corridor: Railroads and the American Scene* and for contributing the foreword to this catalogue.

We are indebted to Dr. John Hellmann of The Ohio State University at Lima, for assistance in planning the exhibits, as well as for his continuing professional advice.

Tim Lloyd acted as our ongoing folklife consultant. He gave us valuable advice during the seminal stages of the exhibitions.

John H. Keller served as the local railway history consultant for American House, and without his generous assistance the exhibits could not have been possible.

The majority of exhibition photographs and artifacts are from the Allen County Historical Society. We are grateful to that organization and its President, James A. MacDonell. Jack Pisel of Terry and Jack Neon Sign Company restored the sleeping cars sign, lent to us by the Allen County Historical Society. Additional photographs and artifacts were provided by community individuals and businesses included in the listing of lenders and donors.

The staff of the Allen County Museum provided invaluable assistance and advice in the preparation of the exhibits. Special thanks for research assistance goes to Curator, Ray Schuck; Assistant Curator for Manuscripts & Archives, Anna Selfridge; and Assistant Curator for Collections, Jay Martin.

A group of volunteers helped the American House staff to install, assemble, transport and host the exhibitions. Karen Quatman served as volunteer Chairperson of the **High Iron** exhibits. She was assisted by Mary Ann Emrick and Girl Scout Troop #583, Stephanie Foster, Heather Cook, Charles Smith, Curt Wilkins, Tracey Moulton, Jack Purves, Ben and Nancy Rose, Noreen Warnock, Robert Hammel, Joe and Joanna Wantuch, Rick and Nora Davis, John Keller, Jr., Russell Heine, Robert Keller, James Schwabero, Bruce Boggs and his Memorial Hall staff, and Betty Flanigan and clients of the Allen County Department of Human Services.

Other community individuals, businesses and institutions volunteered goods and services. They are Sister Mary Wasserman of St. Rita's Medical Center, David Gast of Hart Audio, John Gossard of North American Van Lines, Don Brodbeck of Klepper's of Lima, Susan Cole of the Lima Art Association, James Wende of The Huddle Restaurant, and Paula Spring and Florian Smith of the Lima/Allen County Veterans Memorial Civic and Convention Center. The City of Lima, the Allen County Council on Aging, and the Lima/Allen County Veterans Memorial Civic and Convention Center provided space for the series of exhibits.

Special events and exhibits accompanied the **High Iron** exhibits. Renderings of a concept for Locomotive Place, a downtown development, and a photography essay on the subject of the train and the urban landscape were displayed along with the exhibit at the Lima Civic Center. Architect Michael Liscano provided the Locomotive Place renderings. The photography essay was comprised of images produced through a workshop by Stephen Shore. Photographs by Shore, Thomas Cramer, Charles Erickson, Andrew Gulliford, Marilyn Hellmann, Phil Hugo and Lynette Molner were exhibited. Both projects were supported by grants from the Ohio Arts Council. The Lima Art Association was the co-sponsor of the photography essay, which was exhibited earlier at the Art Association's Alma Gallery in Memorial Hall.

A symposium took place on May 17, 1987, the day of the opening of the **High Iron** exhibit at the Lima Civic Center. The themes of the exhibits were illuminated by panelists John R. Stilgoe, John H. Keller, and Eric Hirsimaki, author of *Lima: the history*, a comprehensive history of the Lima Locomotive Works. We wish to thank the speakers.

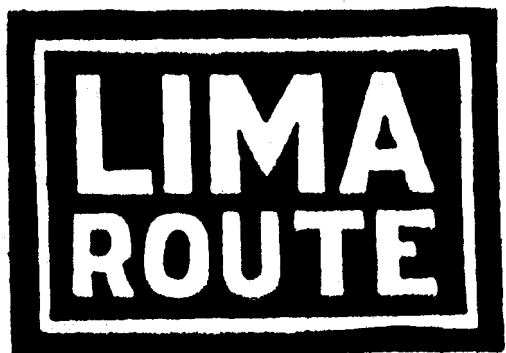
A reunion luncheon for the women who operated the Lima Servicemen's Canteen was scheduled during the exhibit at the Barr Hotel. The luncheon was coordinated by Patricia Noble and Karen Quatman, who were assisted by Linda Kuhn and Jack Purves. Easter Straker served as the Mistress of Ceremonies for that memorable event.

Bus tours of Lima's railroad-related neighborhoods and sites were conducted during the course of the **High Iron** exhibits. Nancy and Ben Rose coordinated these tours which were conducted by Andrew Gulliford and architectural historian Phyllis Brockmyer. Richard Kriegel hosted tour groups at the Lima Trade Center.

We wish to acknowledge the assistance of those who have read, commented on, and edited the text for this catalogue. They are John Hellmann, James Machor, Patricia Newcomb, Anna Selfridge, Ray Schuck and Jack Purves. Vicki Zimmerman and Tracey Moulton provided word processing.

Finally, we wish to recognize members of the Lima and Allen County community who generously provided oral history for the **High Iron** exhibits.

There were many interurban lines which flourished in Ohio, and one line even proclaimed itself THE LIMA ROUTE. (Allen County Historical Society)



High Iron Exhibit Donors and Lenders

The John H. Keller, Louis Dreisbach and Frank Harmon Railroad Collections
of the Allen County Historical Society

The Lima News

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Ohio High Speed Rail Authority

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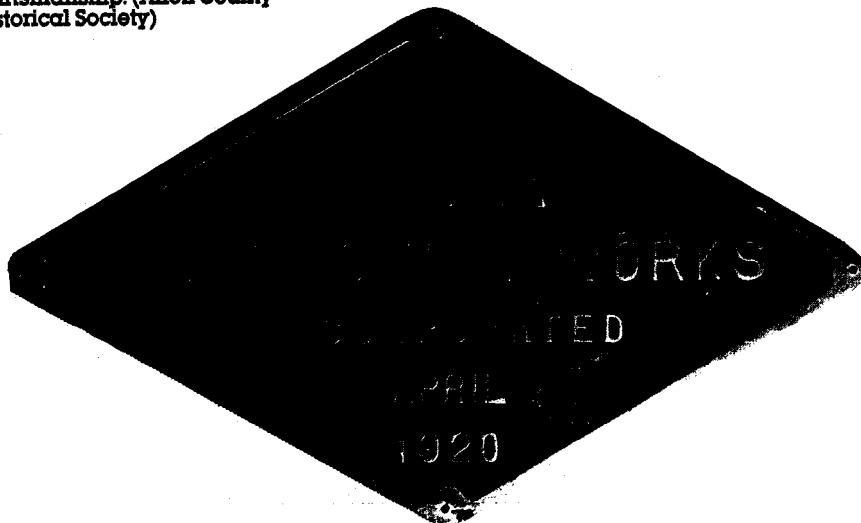
Bob Cutter

Bill Alborough

Mrs. Harold O'Dell

Frank Fradin, Argonne National Laboratories

Each locomotive builder had its own distinctive builder's plates which were affixed to the locomotive boiler. Lima's diamond-shaped plate became synonymous the world over with quality craftsmanship. (Allen County Historical Society)





John H. Keller is Lima's pre-eminent railroad historian who retired from the Nickel Plate and Norfolk and Western railroads after 33 years. (Photo by Marilyn Hellmann for American House)

SELF - P O R T R A I T

of an Industrial Community:
"High Iron" Railroad Exhibits and Lima, Ohio

Andrew Gulliford, Ph.D., Folklorist/
Historian-in-Residence for American House, Inc.

The **High Iron** exhibits produced by American House, Inc. juxtapose local history and folklore in bringing Lima's railroading past into the present. "History from the bottom up" shapes the **High Iron** exhibits, because they are drawn from over 100 hours of formal and informal interviews with men and women from the Lima community who vividly recall the rich railroad legacy of Lima, Ohio. Once served by five major railroads, Lima also manufactured 7,752 locomotives from 1878-1951.¹ The three exhibits produced by American House, Inc. and originally displayed at three separate sites in Lima, Ohio, in the spring of 1987 focus on "High Iron Through Lima: The Railroad Right-of-Way Shapes a Community," "The Trolley and Interurban Connection," and "Lima and the Lima Locomotive Works."

The **High Iron** exhibits draw their name from those special rail lines used by high speed trains, or limiteds, that stopped in Lima, and use of the term acknowledges the influence of John R. Stilgoe's book *Metropolitan Corridor: Railroads and the American Scene*. Dr. Stilgoe, Professor of Visual and Environmental Studies and the History of Landscape at Harvard University, writes:

Thick, clean ballast elevated ties and rail above standing water and provided an absolutely firm foundation on which to bed the track necessary to high-speed operation and very heavy luxury passenger cars. Only high-speed, heavily used routes received such ballast... Throughout the nineteenth century, indeed until about 1930, railroad tracks, and especially the well-ballasted tracks Americans called "the high iron," provided about the only dry pathways in rainy weather. Schoolchildren, farmers, and hoboes risked death rather than slop through muddy roads that paralleled the tracks.²

Taken as a whole, the series of exhibits based on oral history and historical fact established a retrospective framework for communicating the effect of the railroading industry on the Lima community.

In his book *Artifacts and the American Past*, Thomas Schlereth, Professor of American Studies at Notre Dame University, discusses six fallacies frequently found in American history texts and museums. These fallacies include the idea that history is progress, that history is patriotism, that history is nostalgia, that history is consensus, that history is simple, and that history represents money (because "old Quakers sell oatmeal, log cabins sell syrup and 'great American homes' such as Monticello sell paint"). Schlereth particularly deplores interpreting the American past as the sole provenance of "Great White Men," and he condemns our eagerness to view the past as nostalgia.³

Similar words of caution have been voiced by Elizabeth Ewen in a recent essay titled "The Memory Hole" published in *The Nation*. Ewen states, "In the present period... historical mythmaking has invaded nearly every aspect of American culture,"⁴ but she also defines and delineates a new generation of

historians who have sought their ethnic roots, who have written revisionist histories, and who accurately see history not merely through the lens of large political movements and economic fluctuations, but also from the perspective of the living, breathing individuals who have experienced it. Ewen explains that "the most important productions of the new history have come from a sense of democratic engagement."⁵ Through extensive reliance on oral history sources, that sense of "democratic engagement" is very much a part of the **High Iron** exhibits and the Train Town project.

Most written records of an event can be augmented by oral records that are even richer in detail and description. In the cases of railroading and locomotive building, the written records are product-oriented, telling us little or nothing about the process of running a railroad or building a 744,000-pound steam locomotive. Boxes and boxes of railroad records describe contracts for maintenance of the right-of-ways, correct grading procedures, ownership of equipment, condition of rolling stock, and proper freight and passenger handling procedures, but they tell us little about the men and women who did the work. Most railroad material in archives represents corporate histories of the railroads, not social histories of the railroaders who, for a century and a half, have operated American trains. American House, Inc. has relied on oral histories to provide the human perspective.

Because of this emphasis, the **High Iron** exhibits have made extensive use of folklore as an essential aspect of railroad history. Railroaders can be defined as a classical folk group since they share similar occupational clothing, speech patterns, drinking patterns, foodways, music, housing styles, jokes, rituals, and a continuity of occupation within the same family. In Lima, Ohio, dozens of men became railroaders because their uncles, fathers, or brothers worked on the long steel rail. The eminent folklorist and founder of the Folklife Center at the Library of Congress, Archie Green, has written, "No industrial folklore is as widespread as that of the rails." But industrial folklore faces the same precarious future as other aspects of American industrial dominance;⁶ we have become a nation enamored of microchips, not 400-ton steam locomotives or the people who made and operated them. If we are to recover our past and discover in our engagement with it a new community identity, we must document industrial folklore as fully as possible.

The thoroughly studied portrayal of railroading in American literature, when compared to the findings of the **High Iron** exhibits, provides a good example of how industrial folklore can give specific substance and new perspectives to our understanding of the past. Immersed in nature at Walden Pond, Henry David Thoreau found his romantic idyl routinely shattered by the intrusion of a steam whistle, causing him to contemplate the impact of industrial change upon pastoral New England.⁷ Literary scholars have even argued that the industrial development which followed the Iron Horse ended American innocence. But while few retired railroaders in Lima, Ohio, could care about American innocence, the evocative notes of a steam whistle and the distant rumble of a freight train do evoke in them a brace of associations about the history and meaning of railroad labor.⁸ To revitalize those memories, American House, Inc. included as part of one of the exhibits a continuous tape loop of steam engine sounds, recorded by E. H. "Wally" Wallace in the late 1950s when the last coal-fired locomotives were thundering down the track. The train sounds immediately served to place railroaders visiting the exhibit in another time, when, by carefully listening, they knew how fast the engine was going, whether or not the valves needed adjusting, how close the train was to a railroad crossing, and a dozen other facts and impressions unfamiliar to the rest of the exhibit patrons. For railroaders, the lonesome whistle connoted an entire occupational context of hard labor, frozen fingers and toes in winter, oppressive summer heat, and far too many nights "on the road" gone from wives and children.

Many women walking through the High Iron exhibit listened to the train sounds and had specific memories of their own. Some women remembered days and weeks when they never saw their railroading fathers or uncles. As they grew up to be housewives in Lima, Ohio, the train whistles ruled their lives. By the unique signature of an engineer's whistle, railroaders' wives could tell which engineer was on the throttle and whether or not the train was on time.⁹

For railroad wives, marriage meant a secure position for themselves and their families, barring any unforeseen accidents (and there were dozens of those), but it also meant filth, grease, and endless grime. Because steam engines belched thick, black clouds of oily smoke, particularly in Ohio where railroads used soft coal, Lima wives had ambivalent feelings about the railroad. Their railroad men came home with blackened overalls, grimy bandannas, and sooty caps and shirts. Wives putting out fresh laundry and linen to dry on the line dreaded a change in the wind, which drove the oily engine smoke into their wet wash and made it dingy gray. Houses could never be kept clean; photographs, books, tablecloths—all were perpetually soiled. Nostalgia for the steam age usually focuses on the widespread male preoccupation in the culture with shining steel, gleaming engine rods, and the powerful drive wheels, not the thick clouds of black pollution which regularly embittered housebound wives and obscured neighborhoods near railroad roundhouses.¹⁰

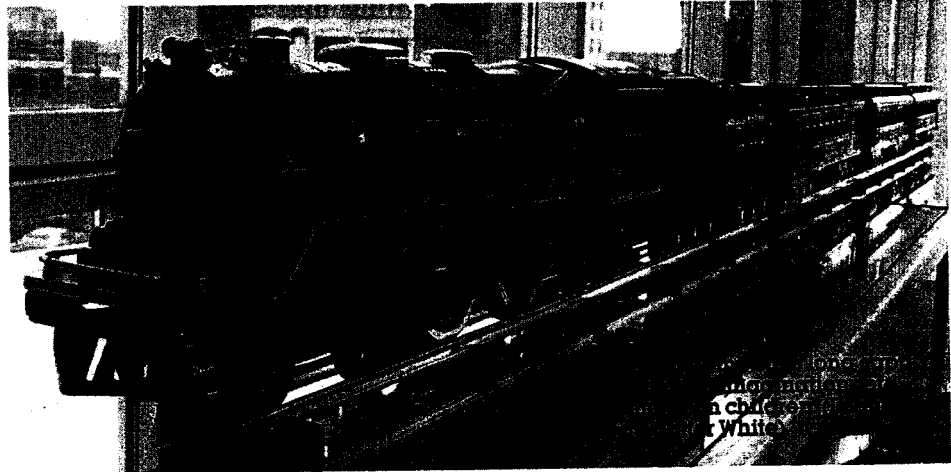
These memories of ordinary men and women involved with railroading were elicited by the interviewing that prepared the exhibits and then by the viewing of the exhibits themselves. In the recovery of the experiences, the thoughts, and the emotions of those involved in the daily life of railroading, the exhibits give us valuable insight into the social history of Lima, Ohio, and into the general impact of industrialization upon American life.

First Exhibit High Iron Through Lima: The Railroad Right-of-Way Shapes a Community

In exploring the meaning of the railway industry upon the lives of Lima-area people, the **High Iron** exhibits take their organizing theme from Stilgoe's *Metropolitan Corridor: Railroads and the American Scene*. Stilgoe explains:

Metropolitan Corridor designates the portion of the American built environment that evolved along railroad rights-of-way in the years between 1880 and 1935. No traditional spatial term, not urban, suburban, or rural, not cityscape or landscape, adequately identifies the space that perplexed so many turn-of-the-century observers. Reaching from the very hearts of great cities across industrial zones, the metropolitan corridor objectified in its unprecedented arrangement of space and structure a wholly new lifestyle. Along it flowed the forces of modernization.¹¹

The centerpiece of the first exhibit "High Iron Through Lima: The Right-of-Way Shapes a Community" is a Lionel model train display. The large-scale artifact is a rare 1929 "Blue Comet" Lionel train set in O-gauge. The display case includes the engine, three railroad cars, a red metal bridge, small railroad crossing sign, power station, Lionel city station, Main Street streetlamp, and a semaphore signal which proclaims "Caution—High Speed Trains." The model train offers three-dimensional proof of the physical effect of railroading on the Lima community, particularly with the miniature power station and railroad-crossing signs still in evidence on all Lima streets intersecting with railroad tracks.



The exhibit begins with a three-quarter lifesize blow-up photograph of John H. Keller, a Lima native and a nationally known expert on American railroading. Mr. Keller's father, John G. Keller, worked as a machinist in the Baltimore & Ohio yards in Lima, and his family suffered through the National Railway Shopmen's Strike of 1922. John H. Keller retired after 33 years as a brakeman and conductor on the Nickel Plate and Norfolk and Western railroads. Along the way, he graduated from Bluffton College, attended Garrett Seminary at Northwestern University, joined the Socialist Party of America, and has served as a trustee of the Allen County Historical Society for 39 years. His knowledge of railroaders' rights under the law and his accomplishments as a skilled union negotiator for the Brotherhood of Railroad Trainmen are legendary. He gave of his own time before countless committees as he sought to improve the working life of his fellow railroaders.

Although these exhibits owe their conceptual framework to Stilgoe, they owe their immediacy and their visual impact to the depth and breadth of railroad artifacts and materials collected over the years by John H. Keller. Largely through Keller's unfailing dedication to his occupation, the railroad collections of the Allen County Historical Society are among the top ten collections in the nation. One of the last in a long labor tradition of blue collar intellectuals, John H. Keller represents that extraordinary synthesis of a well-read man who worked as a laborer much of his life and fully understands American industrialism from the perspective of a community historian.

An oral history excerpt of Keller introduces the exhibit, describing the ease of rail transportation from Lima west to Fort Wayne, Indiana, and east to Cleveland. Adjacent to Mr. Keller's photograph is a map of railroads in the United States and a separate 1918 railroad map of Ohio, which shows Lima's prominence as a rail hub not only for the "high iron" tracks, which connected major American cities, but also for light rail interurban systems. A contemporary aerial photograph of Lima shows the rail lines entering town and enumerates fifty-eight businesses representative of many which thrived because of the railroads between the turn of the century and 1945. Photographs and captions highlight specific businesses.

These businesses represent the Golden Age of railroading in Lima, which lasted from approximately 1920 to a few years after World War II. The Green Lantern Cafe, one of the businesses which is highlighted in the exhibit, served Baltimore & Ohio railroaders sit-down meals of meat, potatoes, vegetables, and homemade breads and soups. On any given day the cafe was crowded with men wearing coveralls, bandannas, railroader's caps, and regulation leather shoes. Like the truckers of today, engineers and their crews let their steam locomotives idle in the B & O yards while they walked to the Green Lantern for lunch, coffee, and companionship.

The Barr Hotel served railroad passengers "riding the plush" of Pullman Cars, and Blattner's Store on South Main Street offered credit to railroaders' wives who bought everything from furniture to clothing. Jerome Blattner explained that:

In those years everyone knew everyone else in Lima and doors went unlocked. Families would leave their furniture payments in special Blattner's envelopes right inside their doors, and collection agents would come and pick up the funds, leave a receipt and walk on down the block to other customers.¹²

Downtown businesses thrived because of railroad connections. Each year, hundreds of freight cars brought choice Kentucky and Cuban tobacco to the Deisel Wemmer Cigar factory located on North Main Street directly adjacent to the Pennsylvania Railroad. The Banta Candy Factory and the Lima Mattress factory were also located near the railroad for ease of rail shipments, and the Standard Oil Refinery prospered because of rail connections to customers across the country. Rail passengers traveling through Lima stayed at the Lima House, the Norval Hotel, the Argonne, the Kirwan, the Hotel French, and the Cambridge House (now the Taylor Glass Company). Sears' and Penney's stores were prominently located on Lima's Town Square as were seven movie theaters.

The architectural fabric of Lima reflects the railroad boom and the effect of the metropolitan corridor on the community. In a study of historic buildings and themes in Lima, Argonne Associates concluded that an "era of optimism" in the 1920s resulted in major downtown construction of such prominent buildings as the Argonne Hotel, the Lima Trust Company, Cook Tower, and local headquarters for fraternal lodges like the Eagles and the Elks.¹³ The Lima Trust Company, now the Huntington Bank, displays a magnificent 34-panel stained-glass window which illustrates agriculture, industry, and prosperity in Lima, Ohio. There is no mistaking the significance of the Lima locomotive etched in glass in the center of the bottom panels.¹⁴

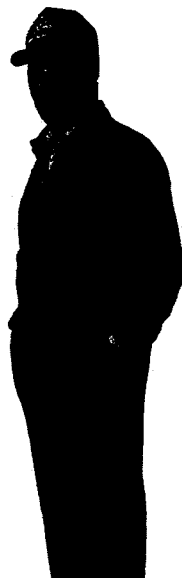


Railroaders and Lima Locomotive workers lived in many brick row houses newly constructed in Lima in the early 1920s. These row houses and apartments, with nameplates etched in stone in the middle of the buildings near the roof line, were comfortable dwellings for the families of working men who labored on ten-hour shifts or of railroaders who were gone for days.¹⁵ Other evidence of the railroad's architectural impact is found in the huge mansions which were built on Market Street and the unique Irish cottages in north Lima on N. Elizabeth Street. Though records are scarce, in all probability these simple one-and-a-half story dwellings were built at the turn of the century for Irish railroaders.¹⁶ While the Depression eventually curtailed additional downtown construction, community bonds remained strong in those neighborhoods of cottages and row houses.

That same sense of neighborliness existed with numerous corner grocery stores like Christoff's Market near Schoonover Lake. Just as a large blow-up photograph of Jerome Blattner accents the business section panels, a similar lifesize photograph of Jim Christoff accompanies the important issues of community during the Depression. Christoff was born in Macedonia. His father worked as a janitor at the Lima Locomotive Works, and after scrimping to pay passage for his family, he brought his wife and sons to Lima, Ohio, in 1923. Jim Christoff ran the family market in the 1930s and vividly remembers the hobo jungle near Schoonover Lake. Recalling the many railroad bums who came to the market to get ingredients for hobo stew, Christoff states:

Beggars would come in to ask for something to eat and ask if you had any extra food like meat or bones for soup. We'd give 'em soup bones. A lot of times we might give 'em a loaf of bread and maybe a pound or two of soup beans, which they could boil and make a meal out of, and some bacon—we used to have to slice bacon by hand. You'd give 'em a chunk of bacon, and they could make a beautiful meal with bacon and beans. And we gave other stuff that we had. We tried to help those in need of food. We have to help each other. We Americans are very charitable.¹⁷

The exhibit panels go on to describe those transients during the Depression who came into town by "riding the rods," often as many as sixty or seventy on a single train. The vast number of hoboes coming into Lima each week in the 1930s had a direct effect upon the community of the railroads and the metropolitan corridor. Two Lima men stand out during this era, and on an exhibit panel their photographs can be compared.



Born in Macedonia, Jim Christoff and his mother emigrated to America and rejoined his father who worked at the Lima Locomotive Works. (Photo by Marilyn Hellmann for American House)



The Rev. Adam Welty founded the Lima Rescue Home and was nicknamed Onion John by hoboes who told about his onion soup in hobo jungles across America. (Gift to American House from the Reverend John Welty)

Nicknamed "Onion John" by hoboes, the Reverend Adam Welty was a committed Christian of Swiss Mennonite extraction who devoted his life to the downtrodden by building the Lima Rescue Home at the corner of Wayne and Central. The large, three-story building is itself a testament to faith, because Reverend Welty began construction without sufficient funds for the building's completion; he believed that the Lord would provide. For half a century now the Lima Rescue Home has been offering "soup, soap, and salvation" for those men in need of a handout.

The Reverend Welty earned the nickname "Onion John" during the Depression by serving gallons of onion soup to hoboes out of a belief that onions were nutritious. They were donated regularly by farmers from the nearby Bluffton area who supported Welty's mission whenever they brought foodstuffs into town. Any vegetable items not sold to downtown hotels such as the Argonne, the Lima House, the Norval, the Barr, and the Kirwan, or vegetables too blemished to be sold to servant cooks at the backdoors of the big homes on Market Street, were given to Onion John. No Bluffton truck farmer ever returned home with produce in his wagon.¹⁸

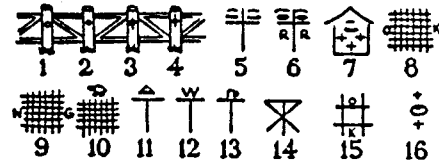
In South Lima, Ruel Steen earned his nickname, "Lima Slim," not as a friend to hoboes, but as a railroad "Bull" to be feared and hated. In the lexicon of hobo slang, a "Slim" was a railroad detective, and "Lima Slim" had the distinction of being one of the toughest cops in the Midwest.¹⁹ In 1936, according to FBI records, he made more arrests than any other law officer in the nation.²⁰ The reality of Lima Slim's inhumanity to hoboes and the reign of terror which he represented exemplifies the tension between personal and corporate rights. An original artifact hanging in the exhibit has major importance, for although it is a simple white metal sign with black lettering that states YARD LIMIT, the meaning of that sign denoted the limits of personal safety for hoboes. Once beyond that sign, a hobo had entered onto the property of the Erie Railroad, fiercely protected by Lima Slim, who routinely beat trespassers.

According to an interview recorded by Studs Terkel in his book *Hard Times: An Oral History of the Great Depression*, Lima Slim also shot at hoboes. In Terkel's book Louis Banks, an aging Veterans Administration patient, states, "Lima Slim, he would kill you if he catch you on any train. Sheep train or any kind of merchandise train. He would shoot you off, he wouldn't ask you to get off."²¹ Local oral histories conducted for the Train Town project confirm Lima Slim's brutality, but other stories add another dimension to Lima Slim's personality. R. G. Miller remembers:

Steen was mean, tough, and rough, but with all of that meanness, if you were really hard up, and you would talk to him, he would take you and buy you a meal. He'd even help you get coal off the cars to keep your family warm. But if you violated the law, he was going to enforce it.²²

Lima Slim's life epitomizes deep contradictions in the American past during the dark days of the Great Depression when the railroads added additional security forces because of the huge volume of transients who were "riding the rods." Communities feared this large influx of hoboes in contrast to an earlier generation of rural tramps who were well known and invited to sleep inside farmhouses. Lima Slim's extreme use of force in the pursuit of corporate justice raises pivotal questions about human rights versus occupational obligations as well as questions of community values and community norms conflicting with the railroads' absentee ownership. These are major humanities issues, which reflect not only upon the importance of local history and folklore in chronicling a community's past, but in Lima Slim's case, also reflect upon the complexity of human personalities and the omnipotence of corporations in their dealings with the public.

Along the metropolitan corridor, hoboes used a distinct set of sign markings as a coded language known to other "knights of the road." (Allen County Historical Society)



Hobo, or Tramp, Signs. 1 Good for a handout; 2 Cranky woman or bad dog; 3 Not generous; 4 Stay away; 5 Police not hostile; 6 Police hostile (R R used for Railroad Police, if applicable); 7 Jail good for a night's lodging; 8 Clean jail; 9 Jail food no good; 10 "Cooties" in jail; 11 Jail has rock pile; 12 Jail is a workhouse; 13 Saloons in town; 14 Town is hostile; 15 Streets good for begging; 16 Plain-clothes detectives here.

In addition to the hoboes who passed through Lima, celebrities also stopped in town on their way to other engagements. Exhibit panel photographs depict President Truman's "whistle stop" in 1948, and Tallulah Bankhead who played at the Ohio Theatre in the early 1940s. She kept her own railroad car on a special siding in South Lima near the Nickel Plate roundhouse.²³ Traveling by private railroad car represents high iron opulence, but the exhibit also describes standard dining car service. Artifacts illustrating Pullman plushness include a complete table setting from the Nickel Plate Railroad with linen napkin, printed menu, a complete silverware setting, a silver vase with a long-stemmed rose, and even a sealed toothpick with tiny lettering stating "dining cars." The service is completed with the inclusions of a silver coffee pot and hot-water pot for tea which were used on the Pennsylvania Railroad. This place setting represents a vivid contrast to the plastic-packaged airline meals travelers are served today.

Also in the exhibit is a five-foot long white neon sign with black background proclaiming SLEEPING CARS. The sign hung in the Michigan Central Terminal in Detroit for years and was restored for this exhibit by master neon-tube bender Ted Coon, employed by Terry & Jack Neon Sign Company of Lima, Ohio. The sign hangs directly above a large blue-tinted Nickel Plate publicity photograph of a 1950s mother preparing her son for bed in a Pullman sleeping car.

Just as these sleeping cars carried Lima residents to faraway places, so, too, did American soldiers carry the name of Lima, Ohio, from coast to coast. Community memory vividly recalls operation of the Lima Canteen. Thanks to the pioneering efforts of Mrs. Ellouise Larsen and Mrs. Charles Baker, Lima had a servicemen's canteen near the Pennsylvania Station that was second to none in the country for the length of time it was open. Though other railroad canteens run by American Women's Voluntary Services flourished during World War II, the comprehensive volunteer program set up by Mrs. Larsen and Mrs. Baker lasted for nearly thirty years. From its beginning in 1942 until it closed in 1970 the Lima canteen was open from ten in the morning until ten at night to provide free sandwiches, fruit, milk, coffee and magazines to American servicemen and women during World War II, the Korean War, and the Vietnam War.

The effect of the railroad right-of-way on Lima, Ohio, was to galvanize Lima citizens into this unprecedented volunteer effort to show their support for men and women in uniform. Seven dairies donated fresh milk, one for each day of the week. Seven bakers furnished free loaves of bread, each on a particular day, and Swift & Company donated American cheese. The Lima Packing Company donated meat. Pangles Groceries donated cigarettes, and the Lima Canteen itself and all its furnishings were built with donated labor and materials. The Lima Locomotive Works donated three red, white and blue wagons, and Westinghouse donated a magazine wagon with three trays. The National Tile Company put tile on the floor as well as linoleum on the work tables and counters.²⁴ Women volunteers at the canteen served ten trains a day. Betty Jo Feltz recalls:

You wanted to do something for the soldiers because they were doing so much for you. When that train stopped we had just so many minutes to get rid of those sandwiches. Sometimes when the train started to move we'd run down the platform throwing apples and sandwiches. We threw everything but the milk and coffee at them!²⁵

Mrs. Ellouise Larsen was "a leader and a starter and a finisher" who had an undeniable "presence." Betty Jo Feltz remembers, "She'd sail in just like the Queen Mary. I think she probably would have ranked a four-star general with epaulets."²⁶ Mrs. Larsen commanded the canteen and commandeered the supplies. She also removed from the racks of donated magazines certain ones, such as *Esquire*, because she feared that photos of provocative pinup girls "might diminish the war effort"; however, her volunteers felt differently, and Mary Porter remembers, "As fast as she'd remove them, I'd stand there and put them back in."²⁷

The Lima Canteen functioned flawlessly because of careful cooperation among service clubs, church groups, women's clubs, labor union auxiliaries, the Blue Star Mothers, and local businesses from Lima and surrounding towns such as Harrod, Ada, Cridersville, and Delphos. In this one dramatic instance, the effect of the railroad right-of-way on the Lima community was to unite it in an unprecedented war effort which saw food and friendship go to thousands of servicemen on hundreds of troop trains. Mary Porter recalls:

I remember standing there looking up at a young soldier and giving him a sandwich and seeing the appreciation in his eyes. "Oh, boy," they'd say. Here was something to eat and a lady to talk to. Sometimes that meant something, too. Just the hello and someone that reminded them of home a little bit. A lot of them were homesick and did not know what was ahead of them. It brings back a lot of memories for me. The Lima Canteen was the best of any of the canteens. All we were giving was our time. They were giving a lot more.²⁸



Any man or woman in uniform could take free food from the Lima canteen carts in quantities sufficient to match their hunger. (Allen County Historical Society)

At the Barr Hotel exhibit opening, the successful voluntéerism of the Lima Canteen lived again. Girl Scouts pushed metal carts donated by the Lima Civic Center and St. Rita's Hospital, and on those carts were homemade sandwiches as well as coffee, candy bars, and fruit. For those who remembered the Lima Canteen and studied the exhibit to see thank you letters from servicemen, the Girl Scout volunteers provided historical continuity and living history at its best. After the exhibit opening had concluded, the extra sandwiches were donated to the Lima Rescue Home. Onion John would have been proud. His son, the Reverend James C. Welty wrote,

Thank you very much for the sandwiches that were brought in last night. It brought to mind how the Canteen used to call us and give us the leftover sandwiches and coffee. We would receive the call and then take our coffeepot over and get what was left-over. You are doing a great job in getting people mindful of our history which is centered around the railroad. I really appreciate your efforts and congratulate you on this work.²⁹

Second Exhibit The Trolley and Interurban Connection

In contrast to the Barr Hotel exhibit, with its focus on the impact of the nation's railroads and their right-of-ways in Lima, the second exhibit—which opened at Lima's Municipal Building—addresses the trolley and interurban years in which Lima also played a key role. In 1887, Benjamin C. Faurot transformed Lima's horse-drawn trolley system into an efficient electric system transporting thousands of people—the third such system in the nation. Many Lima streets had up to four trolleys operating simultaneously.

By 1930, trolley and interurban traffic made Lima one of the most important transportation hubs in Ohio. Commuters could take Lima trolleys to work on any one of ten main thoroughfares. When wages were low and few families owned automobiles, trolleys were the heart of Lima's inner city travel. Five interurban lines operated into Lima and delivered people and goods north to Ohio's lake shore, west to Fort Wayne, south to Dayton and Cincinnati, and northwest to Defiance. Connections could also be made for Columbus and points east by routing through Springfield. The Western Ohio Railroad proudly proclaimed itself THE LIMA ROUTE. Close to the gazebo, where trolley passengers waited in Lima's Town Square, the present Lima Municipal Building was constructed in 1910, as the interurban passenger terminal for the Ohio Electric Railway. On the next block, the Western Ohio Railway Company built their passenger terminal in 1924 to replace an earlier station.



American House, Inc. chose to open the trolley and interurban exhibit in the downtown building which was built as the interurban depot. Exhibit viewers remembered the days of interurban travel when high-speed, lightweight, interurban cars sped quickly and quietly through the countryside in the age before automobiles. The interurban system played a key role in eliminating rural isolation.³⁰ Unlike their chugging, smoke-belching, high iron counterparts, the interurban rail cars were electric, efficient, and clean to operate. Period photographs in the exhibit show Lima citizens boarding trolleys for trips to the park, trolleys stopping on a country bridge above a river, trolleys and interurbans bisecting Lima's Town Square, and sisters Mary Vail McCoy and Nancy Vail Moulton posing for their portrait. Nancy Moulton remembers:

The streetcars went by our house on Cole Street. On Saturdays I'd take my baby sister and get on the streetcar, and we would go clear out to Ohio Steel and back to the entrance of Woodlawn Cemetery; then we'd turn around and go back. We did that all morning. I remember my mother gave the motorman a box of cigars for Christmas because she said we certainly owed it to him for entertaining us on Saturday mornings!³¹

The photographs in the exhibit, the oral history excerpts, and the original artifacts such as buttons, work cards, and Lima Electric Street Railway tokens, all attest to Lima's boom period when it was a growing cosmopolitan community. Photographs of Lima's downtown, with trolleys cruising up the middle of Main Street, replicate similar photographs taken during the same era in Toledo, Detroit, Charleston, Cleveland, and Cincinnati. Though trolley workers faced bitter labor disputes to improve their working conditions,³² by all accounts trolley travel was pleasant. Regular patrons enjoyed discussing their personal business with each other, and oral histories attest to the fact that motormen would purposely linger on a streetcorner if a regular commuter was just a little late. Contrasted with the anonymity experienced by today's commuters shut up in their own automobiles, trolley travel offered the opportunity for genuine exchanges between friends and strangers and provided comradeship. Henry Valentine White worked as a Lima motorman from 1919 to 1939, and his grandson states that trolley passengers frequently helped his grandfather turn the seats around when the trolley needed to reverse its course.

The fact that passengers would help motormen with their chores confirms the sense of community which was a benefit of trolley travel. Herb White, a railroader born in 1896, worked as a motorman on Lima's trolleys before retiring from the B & O Railroad. As with other Lima railroading families, many of the men shared related occupations.

Herb White came to the exhibit at the Municipal Building and saw himself in a sepia photographic blow-up wearing the exact motorman's outfit he had worn three decades earlier. The honored celebrities in these exhibits are not the movers and shakers with political clout, not the industrial barons who ruled with iron fists, but rather the working men who made the wheels turn.

Third Exhibit

Lima and the Lima Locomotive Works

For hundreds of railroaders, those wheels were the 750-pound steel wheels of Lima locomotives produced by precision machinists dedicated to turning out top-quality locomotives. The

third and final exhibit, which premiered in the Crouse Hall Lobby of the Lima/Allen County Veterans Memorial Civic and Convention Center, featured locomotives made at the Lima Locomotive Works. From Lima, some of the most famous rod locomotives of the 20th-century were shipped worldwide.³³ As Lima Chief of Police Frank Catlett recalls:

After World War II was over in 1946, I was stationed in Manila. When you go into a new military outfit you take a lot of razzing, and in the outfit I got into nobody came from a small town. When I told 'em I was from Lima, Ohio, they were on me all the time. On one occasion we were down at Manila Harbor watching them unload. Suddenly of the hold of this ship came a great big locomotive and on the side of it was a banner which said MANUFACTURED BY LIMA LOCOMOTIVE WORKS, LIMA, OHIO. It made me proud to see something from my hometown when I was so far away. It put a feather in my cap and nobody asked me again where Lima, Ohio was.³⁴

Police Chief Catlett saw a familiar hometown product in the Philippines in 1946. A year earlier the first of 280 locomotives was produced for the Société Nationale des Chemins de Fer Français, and a French delegation from the war-torn nation traveled all the way to Lima for the christening on July 30, 1945. Of course, Mrs. Ellouise Larsen had her AWVS canteen workers pose with the French visitors. Lima locomotives were rebuilding Europe, and all of Lima was proud of the role its famous factory would play in implementing the Marshall Plan.³⁵ A series of photographs taken at the christening and used in the exhibit belonged to Frank Cutter, who was a plant engineer as well as Works Manager and Vice-President of the Lima Locomotive Works.

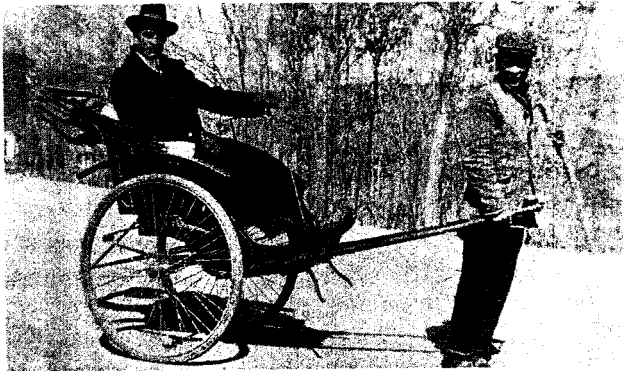
The exhibit also includes a photograph of Lima Locomotive Works engineer R. B. Krueger seated in a Chinese rickshaw. In 1919, the "Loco" built and assembled ten locomotives for the export trade to China, and Krueger volunteered to go to China with the steam engines. The engines were assembled and tested, then taken apart, bolt by bolt, and boxed for shipment half a world away. Krueger's job was to train unskilled Chinese laborers to assemble the locomotives and to personally see that the engines met all necessary requirements of the Kin-Han Railroad. Krueger left Lima in 1919 and returned in 1920 after almost dying of influenza in Peking where the famous physician J. Walter Reed suggested he sprinkle Scotch on the food to help kill germs. Krueger followed his doctor's medical advice; his "China [Trip] Itinerary" and expense account ledger itemizes bottles of Scotch charged to the Lima Locomotive Works.³⁶

For years the Lima Locomotive Works was the largest employer and one of the economic mainstays of Lima, Ohio. Just as railroaders knew that steam engines would perpetually haul the nation's passengers and freight, so did Lima residents believe that the Lima Locomotive Works would always offer secure local employment. Although wages were low and benefits marginal, over the years so many men had worked "at the Loco" that the company had undisputed local respect, and high status was accorded its employees. Norman Pierce, who worked at the Lima Locomotive Works with other members of his family, states:

In the teens, the 20s, and the 30s, the Lima Locomotive Works was *the* industry in the city of Lima. When they had an order, the people of Lima were eating, because that was the biggest payroll, and it supported the merchants and everyone in the city.

There wasn't hardly anybody that you could meet in the city of Lima that their father, brother, or uncle wasn't working out at the plant.³⁷

The demographics of Lima, Ohio, from the turn of the century to World War II mirror the larger population shift from farm to cities and the intensive urbanization occurring throughout the United States.³⁸ A good factory job for a young man fresh off the farm or an immigrant newly arrived in America met most occupational aspirations. Working at the Loco kindled a strong sense of personal and group identity, especially through such organizations as the Foreman's Club or the innovative 25-Year-Club which ignored blue and white collar distinctions to permit membership among any workers with 25 years seniority. Many men stayed on the job to become 40 or 50-year members.



Sales Engineer for the Lima Locomotive Works R.B. Krueger visited China from 1919-1920 to supervise the delivery of ten steam engines. (Gift to American House by Dorothy Black)

Three generations of fathers and sons worked to build locomotives at the 67-acre plant site southwest of where the Nickel Plate and Baltimore & Ohio tracks intersected South Main Street. Lafe Riker's father worked as a riveter at the plant, and Lafe fondly remembers taking lunch to his dad by slipping through a hole in the factory fence. Normally it was expected that the sons of men who worked at the Locomotive Works could get jobs whenever they were old enough, but the Depression changed all that, and corporate paternalism took on a deeper meaning in a true community context. One of the effects of railroading on Lima and the production of Lima locomotives was employment for men who needed work the most. As a young man, Lafe Riker vividly recalls:

I reached my teenage years in the 1930s, and I'd go to the Lima Locomotive to hunt a job, and there'd be a line of men there—200 men in line. And the guy would come out and he'd say, "I'm gonna hire married men with children today. I'm gonna hire three. Now, who's got five kids?" And some guy would holler out, "Well, I've got six." And he'd hire him. And he'd say, "Who's got five?" Nobody would say, so he'd yell out, "Who's got four?" And some guy would say, "Well, I got four kids." And they said, "Well, we'll hire you." And so on until he'd hire a man with three children.³⁹

In those Depression years, when welfare and Social Security simply did not exist as they do now, men with families had to find jobs. The paternalism practiced by the Lima Locomotive Works, despite the hard working conditions and perennial low pay, demonstrated community solidarity. Probably more than any other industry, the Lima Locomotive Works epitomizes the effect of railroading on the Lima community, because as railroads prospered and engines were ordered, the Loco could keep three shifts of men employed. Louis Murphy was one of ten members of the Murphy family who worked at the Locomotive Works. He remembers the impact on the community of a large order for locomotives.

It turned into a big celebration when we'd get an order for twenty or thirty engines which meant work for six months. The newspaper would put out an extra. I can remember carrying newspapers and running uptown at two o'clock in the morning. The headlines would be letters as big as they could print across the paper. LOCO GETS THIRTY ENGINES.⁴⁰

Louis's brother, Bob, still works at the plant site which has now become the Lima Trade Center.

Other exhibit visuals include photographs and text on famous types of Lima locomotives. Introduced in 1925, the A-1 revolutionized railroading because it could produce two-and-a-half times the horsepower using 20% less fuel. The dramatically beautiful Southern Pacific "Daylights," first ordered in 1936, were passenger engines as streamlined and as aesthetically breathtaking as any locomotives Henry Dreyfuss or Raymond Loewy designed.⁴¹ Another engine type described in the exhibit is the Berkshire, a solid workhorse of an engine and the final rod locomotive locally produced. The Nickel Plate Railroad ordered the last Lima steam locomotive, engine #779—a Berkshire, now on display at Lincoln Park in Lima. The Lima Locomotive Works had exclusive manufacturing rights on the Shay, which became the standard for all geared steam engines. Exhibit panels explain that most locomotive parts were manufactured at the Lima Locomotive Works, but other businesses in Lima also supplied parts, especially the Ohio Steel Foundry, which produced locomotive frames, bolsters, tie rods, and couplers. Tools for the factory came from Siferd Hossellman and Steele's as well as Stippich's and Schnorf Hardware. Reed Electric handled some electrical contracting, and the Fidelity Coal Company ordered specialty coal. Bob Murphy recalls:

There were boilermakers, blacksmiths, hammer operators, heat treat men, and foundry people who cast metal and brass. You had all phases of machine operators from planer operators who machined the framer on up to wheel lathe operators who machined wheels and all other configurations of parts. You had a lot of drill press operators, but no welders until about 1940. Before then everything was hammered out, heated, shaped, and then machined. You had painters, and all kinds of mechanics who repaired moving parts and did specialty work like polishing the drive shafts. Special machinists hand-cut the oil grooves in brass or bronze fittings and scrapped them to tolerance for high speed fittings.⁴²

Like that of other industries in other states, the work force at the Loco included Irish, Italians, Czechs, Slovenians, Germans, and Poles. Because of the noise on the factory floor and the many workers who spoke only broken English, hand signals were frequently used as an effective means of communication. Just as immigrants came to work at the Loco, blacks migrated north to work at the Ohio Steel Foundry during World War II. Furl Williams worked at Ohio Steel for years and became a skilled labor negotiator. He is now the first black in Lima who has ever served as president of the Lima City Council. He remembers:

There was only one industry [in Lima] which hired Blacks and that was the Ohio Steel Foundry Company. About all of their employees were Blacks or Italians. The jobs were very hard, rough, dirty work. I've often told people that everything in the Ohio

Steel Foundry when I went to work there was either hot or heavy and most of it was both—hot and heavy.⁴³

Working at the Lima Locomotive Works and support industries affected the worker and his community in a wide variety of areas including music, craft, social customs, and even disease. Industrial accidents and death were common and are also part of a community's railroading heritage. Hostlers working in the roundhouses inhaled thick, noxious fumes from steam engines, and those few hostlers who still live have limited mobility, because they are closely tied to portable respirators. Roundhouse workers also cleaned engine parts in vats of super-heated lye, resulting in excessive exposure to their skin and lungs.⁴⁴ Because of the dangers of the railroad workplace, John H. Keller admits, "I'm lucky to have all my fingers and toes."⁴⁵

On the erecting shop floor of the Lima Locomotive Works men blanketed the huge steam locomotive boilers with white jacketing or lagging in chunks approximately four inches thick and twelve by eighteen inches long. Today we call that lagging asbestos. It is one of the most dangerous substances known to man, because once inhaled the tiny asbestos particles remain forever embedded in the lungs. The Lima Locomotive Works had a hospital. The building still stands, but safety practices were minimal, and men went to the hospital only in an emergency, not for treatment of daily industrial hazards. The buckers and riveters who pounded in white hot rivets frequently lost their hearing because of the tremendous din and noise in the shop. If they missed catching a hot rivet in the tin funnel which they used like a baseball mitt, the rivet hit them in the chest or upper arms and left permanent scars the size of a quarter.⁴⁶ Only a few older men dared to toss the long twelve-inch bolts in a movement that stopped all activity on the factory floor as others laid down their tools to watch the white hot bolts whistle through the air. Folklorist Archie Green has argued that occupation defines a community as much as territory does. He states, "It is now imperative to see machine work as creative performers in an interactive ballet... Factory behavior is itself folklife."⁴⁷

The Legacy Pride and Problems

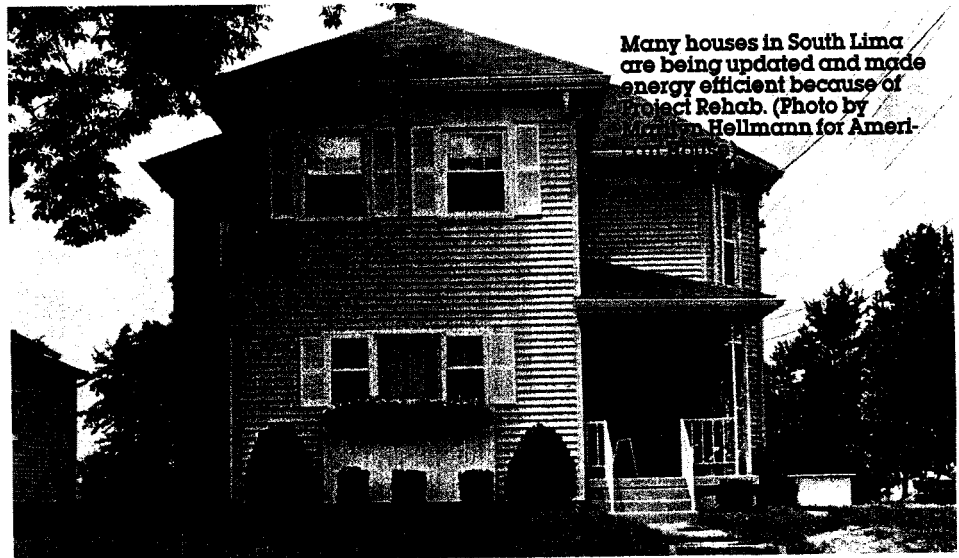
One of the largest social issues arising from research for the **High Iron** exhibit involves the historical effect of railroading on Lima, Ohio, in creating psychological and financial ties to a dying industry. Just as none of the engineers at the Lima Locomotive Works ever believed that diesel power would rival steam, so none of the men who dedicated their lives to railroading ever thought that their ranks would be pared, that their unions would lose strength, and that cabooses would even cease one day to punctuate the ends of trains.⁴⁸

The railroad industry, which was so important to American communities in the 19th century, means little to communities in the 20th century. Although Lima's Project Rehab has participated in the rehabilitation of over 150 homes in recent years, and the project will renovate an additional 600 homes in the next ten years,⁴⁹ block after block of unpainted and decrepit housing in Lima decays in what was a once vibrant working class neighborhood on Lima's south side. Yesterday's train towns must now face declining populations, stagnating economies, and adherence to blue collar beliefs and values toward jobs which have limited relevance to today's decentralized information and computer-age careers.

An earlier generation of railroaders worried only about their seniority and the next vacancy on the job roster. John H. Keller says, "Seniority was almost as precious as life itself."⁵⁰ What was rewarded was not ability, ingenuity, or innovation, but rather years of service. Men worked for the railroad to earn a paycheck and a pension; careful, conscientious work brought ridicule, not rewards. In today's international marketplace, not emphasizing innovation may cost companies their competitive edge. Once the epitome of American industry and corporate management, the railroads had institutionalized a seniority system which shunned progressive change.⁵¹

The underlying premise for these exhibits has been to make use of the past and to reestablish historical continuity for a community steeped in railroad traditions. Through photographs and oral histories the **High Iron** exhibits create a self-portrait of an industrial community, yet like all self-portraits it is only a single image of a particular time and place.

In order to have a recognizable past, it is important to articulate pride in previous accomplishments. At the same time, it is essential to understand Lima's generational ties to a dying industry. The issues raised by the **High Iron** exhibits can be useful to this industrial community as it studies its past to define its future.



END NOTES

1. The Allen County Historical Society in Lima, Ohio, under the direction of Raymond F. Schuck, owns most of the original records for the Lima Locomotive Works. These records have been extensively studied by Eric Hirsimaki for his new book *Lima: the history* (Edmonds, WA: Hundman Publishers, 1986).

2. John R. Stilgoe, *Metropolitan Corridor: Railroads and the American Scene*, (New Haven, CT: Yale University Press, 1983), p. 145. For additional recent railroad scholarship see James H. Ducker, *Men of the Steel Rail: Workers on the Atchison, Topeka & Santa Fe, 1869-1900* (Lincoln: University of Nebraska Press, 1983), Jeffrey Richards and John M. MacKenzie, *The Railway Station: A Social History* (New York: Oxford University Press, 1987), and James A. Ward, *Railroads and the Character of America, 1820-1887* (Knoxville: University of Tennessee Press, 1987).

3. Thomas Schlereth, "Collecting Ideas and Artifacts, Common Problems of History Museums and History Texts," in *Artifacts and the American Past* (Nashville: American Association for State & Local History, 1980), p. 210.

4. Ewen's essay is a review of the book edited by Susan Porter Benson, Stephen Brier, and Roy Rosenzweig, *Presenting the Past: Essays on History and the Public* (Philadelphia, PA: Temple University Press, 1986). Also see Edith Mayo's review of *Presenting the Past*, "Anti-Commodifiers in Public History" in *American Quarterly* 38, #5 (Winter 1986): pp. 887-893. Elizabeth Ewen, "The Memory Hole," *The Nation* (13 September 1986), p. 224.

6. Archie Green, "Industrial Lore: A Bibliographic-Semantic Query," in Robert H. Byington, ed., *Working Americans: Contemporary Approaches to Occupational Folklife*, Smithsonian Folklife Studies No. 3 (1978), pp. 96-98.

7. The best analysis of Henry David Thoreau and the impact of the railroad is in Leo Marx, *The Machine in the Garden: Technology and the Pastoral Ideal*, (New York: Oxford University Press, 1964). For an excellent interpretation of the same idea through art see the catalog, edited by Susan Danly Walther, *The Railroad in the American Landscape: 1850-1950* (Meriden, CT: Wellesley College Museum, 1981), to an exhibit at The Wellesley College Museum, Wellesley, Massachusetts, 15 April-8 June 1981.

8. In October 1987, American House, Inc. featured a soundscape in Lima's Town Square by sound sculptor Bill Fontana. He placed speakers on high buildings near the square and one in an alley to project a stereophonic interpretive re-creation of the passage of trains. Like the train sounds at the **High Iron** exhibit, the soundscape generated strong response. Citizens crossing the street repeatedly looked both ways for trains they could hear but could not see. For a reminiscence of the passenger's perspective on train travel see Helen Hooven Santmyer, "Day Coach Dreams, Pullman Visions," *Ohio Magazine* 7, #7 (October 1984), pp. 69-78. The article is excerpted from Santmyer's *Ohio Town* (Columbus, OH: Ohio State University Press, 1962).

9. Oral history interview by author with C.S. Baais, 111 Valleyview Drive, Wapakoneta, OH, 14 November 1986. For a recent book featuring oral history interviews with railroaders see Stuart Leuthner, *The Railroaders*, (New York: Random House, 1983).

10. Railroad historian and retired Nickel Plate brakeman John H. Keller explained to the author that roundhouse hostlers paid little attention to coal usage and frequently caused steam locomotives to smoke far in excess of engine requirements. The excessive smoke regularly blew into adjacent neighborhoods. John H. Keller speech before the Allen County Area Agency on Aging in the Barr Hotel, Lima, OH, 24 April 1987.

11. Stilgoe, *Metropolitan Corridor*, p. 3.

12. Jerome Blattner interview with author, American House caboose, Town Square, Lima, OH, 13 January 1987.

13. Mary Ann Brown, Mary Niekamp, Phyllis Hopkins (Argonne Associates), "State-Wide Thematic Study Unit URBAN [for the] City of Lima [on] National Register of Historic Places Inventory—Nomination Forms" 5 October 1981.

14. See, "Art Window Typifies City," *Lima (Sunday) News*, 12 December 1926, Lima Trust Section, p. 8, and "New Lima Trust Bank Is Monument to Builder's Art," same section, p. 2.

15. One former Lima resident who remembers living in a double house while his father worked at the Lima Locomotive Works is television commentator Hugh Downs. See his book *On Camera: My 10,000 Hours on Television* (New York: G.P. Putnam's Sons, 1986), p. 23.

16. Additional description of the Irish cottages in Lima is found in Brown, Niekamp, and Hopkins "State-Wide Thematic Study." Further research will clarify the cultural connection.

17. Jim Christoff interview with author, 501 1/2 North Findlay Road, Lima, OH, 9 February 1987. For general information on hoboes see Nels Anderson, *The Hobo* (Chicago: University of Chicago Press, 1923). For information on hobo signs and how hoboes knew where to find the best handouts see Stan Richard & Associates, *Hobo Signs* (New York: Barlenmir House, 1974). Contemporary photographs of hoboes are in Michael Mathers, *Riding the Rails* (Boston: Houghton Mifflin, 1974). For scholarly work see Lynne Marie Adrian, "Organizing the Rootless: American Hobo Subculture, 1893-1932," (American Studies dissertation, University of Iowa, 1984).

18. Herman Hilty interview with author, 9255 Lugabill Road, Bluffton, OH, 12 February 1987. For additional information on Onion John see Reverend James C. Welty interview with author, Lima Rescue Home, 216 East Wayne Street, Lima, OH, 17 December 1986, and historical files on the Rescue Home in the possession of Reverend Welty.

19. Railroad detectives actively cultivated a reputation for toughness which became part of American folklore. Lima Slim was the Midwest's version of "Little East Texas Red," a railroad bull who finally met his match along a Texas railroad right-of-way, and was immortalized by Woody Guthrie and Cisco Houston. Listen to the song "Little East Texas Red" on Cisco Houston's album "I Ain't Got No Home," Vanguard, VRS 9107.

20. Statistics are from Ruel Steen's obituary "Death Claims Crack Officer," *Lima (OH) News*, 10 October 1939, sec. 1, p. 1-4. Also read about Steen in "Sack Bandit Captured in Lima When Wreck Ends Auto Pursuit," *Lima (OH) News*, 22 April 1939, sec. 1, p. 1. Because the Erie Railroad passed

through Alger and McGuffey, OH, Lima Slim also played a key role in the Scioto Marsh Union Workers strike when fire melted a railroad telegraph cable and delayed Erie trains more than two hours. For details on the strike see Bernard Sternsher, "Scioto Marsh Union Workers Strike, Hardin County, Ohio, 1934," in *Northwest Ohio Quarterly* 58, no. 2-3 (Spring/Summer 1986): pp. 39-82.

21. Studs Terkel, *Hard Times: An Oral History of the Great Depression* (New York: Pocket Books, 1978), p. 58.

22. R.G. Miller interview with author, 435 Franklin, Lima, OH, 2 December 1986. Also see Frank McRitchie interview with author, 829 South Glenwood Avenue, 2 February 1987; Frank Catlett interview with author, Lima Police Station, 20 March 1987; Lester Waggoner interview with author, 778 West High, Apt. #1, Lima, OH, 13 February 1987; and the previously cited Herman Hilty interview.

23. John H. Keller telephone interview with Marilyn Hellmann, Associate Director, American House, Inc., 13 March 1987.

24. Ellouise Larsen, Canteen Chairman, "Report of A.W.S. Canteen of Lima, Ohio, for The Allen County Archaeological and Historical Society of Lima," 22 April 1943. Original typescript and related photographs, clippings, and other materials in the collections of the Elizabeth M. MacDonell Memorial Library, Allen County Historical Society of the Allen County Museum, Lima, OH.

25. Betty Jo Feltz interview with author at the home of Mary Porter, 209 North Dale Drive, Lima, OH, 3 March 1987. Also see Linn Cummings, "The Lima Canteen," *The Keystone* 18, #3 (Autumn, 1985), pp. 43-48.

26. Betty Jo Feltz interview.

27. Mary Porter interview with author, 209 North Dale Drive, Lima, OH, 3 March 1987.

28. Ibid.

29. James C. Welty, Superintendent, Lima Rescue Home, letter to Martha MacDonell, Director, American House, Inc., Lima, OH, 6 April 1987.

30. Carl C. Taylor states in his book *Rural Sociology: A Study of Rural Problems* (New York: Harper & Brothers, 1929), p. 136, "The coming of the automobile followed so closely upon the heels of the development of the rural electrical transportation systems that we have failed to grasp the significance of the electric service to rural communities." In addition to Taylor's study, also see the chapter on trolleys and interurbans in Stilgoe's *Metropolitan Corridor* and H. Roger Grant, "Interurban," *Timeline* 3, #2 (April-May, 1986), pp. 14-23.

31. Nancy Moulton interview with author, 328 South Rosedale, Lima, OH, 2 December 1986. For interviews on trolley pranks, see Lester Waggoner interview and Betty Jo Feltz interview.

32. John H. Keller, in a previously cited talk for the Allen County Agency on Aging, described streetcar strikes in Lima in 1902, 1916, and 1923. During the 1902 strike, motormen were able to reduce their workday to ten hours a day, though they worked seven days a week. The strike also resulted in recognition of the union and a pay raise from 12 cents to 16 cents an hour. For a Pulitzer Prize-winning fictional account of trolley strikes and burns see William Kennedy, *Ironweed* (New York: Viking Press, 1983).

33. In addition to Eric Hirsimaki's *LIMA: the history*, also see Eugene L. Huddleston and Thomas W. Dixon, *The Allegheny: Lima's Finest* (Edmonds, WA: Hundman Publishing, 1982), Michael Koch, *The Shay Locomotive: Titan of The Timber* (Denver: World Publishing, 1971), and Dan Ranger Jr., *Pacific Coast Shay: Strong Man of the Woods* (San Marino, CA: Golden West Books, 1964).

34. Frank Catlett interview.

35. See "First Locomotive is accepted by French," *Lima (OH) News*, 31 July 1945, p. 1.

36. Information on Krueger's fascinating trip is from his daughter, Dorothy Black interview with author, 642 Meadowbrook, Lima, OH, 17 February 1987. R.B. Krueger, "China Itinerary," personal journal kept during trip to China, 1919-1920 (both in the possession of American House, Inc.). Also see R.B. Krueger "My Trip to China 1919-1920," [to deliver and assemble ten Lima locomotives to the Kin-Han Railroad], *Allen County Reporter*, XXIII, #4 (December 1966), pp. 63-71, and Mary Pannabecker, "Lima man [R.B. Krueger] 95, reflects on years on the railroad," *Lima (OH) News*, 17 February 1980, p. B3.

37. Norman Pierce interview with author at the Lost Creek County Club, 2409 Lost Creek Boulevard, Lima, OH, 3 December 1986.

38. For this rural to urban change in Allen County see Leslie A. Floyd, "Lima and Manufacturing, 1850-1910," *Allen County Reporter XXXIII*, #2-3 (1987). An excellent national perspective on this era is Robert H. Weibe, *The Search for Order, 1877-1920* (New York: Hill and Wang, 1967).

39. Late and Dorothy Riker interview with author, American House caboose, Town Square, Lima, OH, 11 December 1986.

40. Louis Murphy interview with author, 1490 Arlington Drive, Lima, OH, 3 November 1986. Newspaper headlines stating LOCO GETS THIRTY ENGINES could not be located, but see "Loco Gets Order for 50 Engines: Millions to be spent here by Railroad," *Lima (OH) News*, 25 November 1936, sec. 1, p. 1, and "Lima Loco Books 14-engine order: Large freight type bought by Marquette," *Lima (OH) News*, 29 January 1942, sec. 1, p. 1.

41. See the section "Machines for the Rail" in *The Machine Age* (New York: Harry N. Abrams, 1986), pp. 136-144, comprehensive catalogue for the exhibit "The Machine Age in America, 1918-1941," shown at The Brooklyn Museum, 17 October 1986-16 February 1987, Margaret L. Kaplan, Project Director. For information on the Daylights see Richard J. Cook, *Super-Power Steam Locomotives* (San Marino, CA: Golden West Books, 1966), Richard J. Wright, *America's Bicentennial Queen: Engine #4449 "The Lone Survivor"* (Oakhurst, CA: privately printed, 1975), and the 1986 feature-length film "Tough Guys", starring Burt Lancaster and Kirk Douglas, in which two ex-cons steal the last operating Daylight.

42. Robert Murphy interview with author at the Lima Trade Center, 1046 South Main Street, Lima, OH, 5 November 1986.

43. Furl Williams interview with author, Hall of Justice Building, Market & Union Streets, Lima, OH, 14 January 1987. Also see Eldridge "Bubba" Fields interview with author, 1201 South Main Street, Lima, OH, 24 November 1986.

44. John Thomas Ward interview with author, 1139 South Main Street, Lima, OH, 5 February 1987.

45. John H. Keller interview with author, American House caboose, Town Square, Lima, OH, 15 November 1986.

46. Late and Dorothy Riker interview. For another interview with the son of a buckler and riveter see John Adams interview with author, 1045 South Union, Lima, OH, 1 December 1986.

47. Archie Green, "Industrial Lore," p. 98.

48. For a look at the business decision to cease manufacturing steam locomotives in Lima, see Thomas G. Marx, "Technological Change and the Theory of the Firm: The American Locomotive Industry, 1920-1955," *Business History Review* L, #1 (Spring 1976): pp. 1-24. Also see John A. White, *A Short History of Steam Locomotive Builders in the Steam Era* (s.l.: Bass, Inc., 1982).

49. David Berger, "Rehab Project—Long Range Plan: Neighborhood Revitalization Through Home Ownership," Lima, OH, September, 1985.

50. John H. Keller interview.

51. Business histories of railroads which place them in a corporate context include Steward H. Holbrook, *The Story of American Railroads* (New York: Crown, 1947), Alvin F. Harlow, *The Road of the Century—The Story of the New York Central* (New York: Creative Age Press, 1947), and Alfred D. Chandler, *The Railroads: The Nation's First Big Business* (New York: Harcourt, Brace & World, 1965).

S E L E C T E D B I B L I O G R A P H Y

"Memory Engines" Oral Histories

"Memory Engines" is a growing body of oral history administered and funded by American House, Inc., through grants from the Joint Program of the Ohio Arts Council and the Ohio Humanities Council. This listing represents only those interviews used for the **High Iron** exhibits. All tape-recorded interviews are by Andrew Gulliford and were recorded in Lima, Ohio, unless otherwise stated. "Memory Engines" Oral History tapes and transcripts are in the collections of American House, Inc., and the Allen County Historical Society, Lima, Ohio.

1. Beehler, Anne. Interviewed at the Lima Trust Building, 11 December 1986.

2. Black, Dorothy M. 642 Meadowbrook, 17 February 1987.

3. Blattner, Jerome. Interviewed at the American House caboose in Lima's Town Square, 13 January 1987.

4. Cardosi, Louise. Interviewed at the home of Mary Porter, 209 North Dale Drive. 3 March 1987.
5. Catlett, Frank. Interviewed at the Lima Police Station. 20 March 1987.
6. Christoff, Jim. 501 1/2 North Findlay Road. 9 February 1987.
7. Cira, Lou. Interviewed at the Pepsi-Cola-Dr. Pepper Bottling Company, 1750 Greeley Chapel Road. 12 January 1987.
8. Feltz, Betty Jo. Interviewed at the home of Mary Porter, 209 North Dale Drive., 3 March 1987.
9. Hilty, Herman. 9255 Lugabill Road, Bluffton, Ohio. 12 February 1987.
10. Keller, John H. Multiple interviews with both Andrew Gulliford and Marilyn Hellmann. John Keller serves as a railroad history consultant to American House, Inc.
11. Keller, Robert. 1683 Jo Jean Road. 16 December 1986.
12. McRitchie, Frank. 829 South Glenwood Avenue. 2 February 1987.
13. Meredith, Richard. Telephone interview with Martha MacDonell. 12 March 1987.
14. Miller, Robert G. 435 Franklin. 2 December 1986.
15. Moulton, Nancy. 328 South Rosedale. 18 December 1986.
16. Murphy, Bob. Interviewed at the Lima Trade Center, 1046 South Main. 5 November 1986.
17. Murphy, Louis. 1490 Arlington Drive. 3 November 1986.
18. Pierce, Norman. Interviewed at the Lost Creek Country Club. 2409 Lost Creek Boulevard. 3 December 1986.
19. Porter, Mary. 209 North Dale Drive. 3 March 1987.
20. Riker, Lefe and Riker, Dorothy. Interviewed at the American House caboose in Lima's Town Square. 11 December 1986.
21. Rose, Ben. Telephone interview with Marilyn Hellmann. 12 March 1987.
22. Shepherd, Vane J. 634 South Dewey. 17 October 1986 and 3 February 1987.
23. Waggoner, Lester. 778 West High Street, Apt. #1. 13 February 1987.
24. Wagner, Neil. 102 Concord Place. 10 November 1986.
25. Welty, Reverend James. Lima Rescue Home. 216 East Wayne Street. 17 December 1986.
26. Werner, Melvin P., R. G. Dunn Company. 435 North Main Street. 6 February 1987.
27. White, Emil. 3571 Hiawatha. 9 February 1987.
28. White, Herb. 1395 Amherst Road, Cridersville, Ohio. 13 February 1987.
29. Williams, Furl. Interviewed in the Hall of Justice Building, Market & Union Streets. 14 January 1987.



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