



UP THE HOLLER



DIVISION 9, MID CENTRAL REGION, NMRA

July 2019

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Tygart Valley Flyer motive power. Photo by John Harris

DIVISION OFFICERS

Superintendent
 Dan Mulhearn
 304-466-9188
super@coaldivision.org

Assistant Superintendent
 Robert Osburn
asstsuper@coaldivision.org

Clerk- Jerry Doyle
 304-638-2826
clerk@coaldivision.org

COMMITTEE CHAIRS**Achievement Program Chairmen**

Ed Keith MMR
 740-867-5264
 Bob Weinheimer MMR
 304-343-1428
ap@coaldivision.org

Clinic
 Sam Delauter
clinic@coaldivision.org

Contest
 Dale Osburn
contest@coaldivision.org

Education
 Vacant

Election
 Bill Wadsworth
 304-768-3266
nominating@coaldivision.org

Membership
 John Harris
membership@coaldivision.org

Raffle
 Tom Harris
raffle@coaldivision.org

T-Trak
 Sam Delauter
samdelauter@gmail.com
 304-377-1136

DIVISION STAFF

Editor
 Bob Weinheimer MMR
editor@coaldivision.org

Webmaster
 Bob Weinheimer MMR
webmaster@coaldivision.org

FROM THE HEAD OF THE HOLLER

Dan Mulhearn, Superintendent

The poet said "There isn't a train I wouldn't take, no matter where it's going". I totally agree with that sentiment. When I was 12 and 13 years old I used to take the bus into Jamaica, NY and ride the subway. I knew all the places where to transfer without buying a new token. From Pelham Bay in the Bronx, through Manhattan, and into Brooklyn and Queens I rode all day, of course in the first car, standing at the front window pretending to be the motorman. Sometimes the motorman would have the door to his compartment open and he would tell about his job and show me the controls worked. So, I am inveterate train rider. I always remember Gary Burdette saying he never met a train he didn't like, I totally agree. Now, riding with friends in a 1926 vintage parlor car through the beautiful country along the Shavers Fork of the Cheat River was a high point. Division 9, on June 8 did just that. It was a long but wonderful day. I really appreciate the work John Harris did in arranging that outing. Thanks, John.

Our upcoming July meeting is back at home base in St. Albans. At least 3 of us will be in Salt Lake City that day enjoying the NMRA National Convention. I'm sure Bob Osburn will conduct a great meeting and there will be a contest, raffle and clinic. I'm looking forward to seeing you all at our August event/picnic. After that is September is Portsmouth and Mark Maynard's hospitality. Will the new remote tower be functional? Knowing Mark I bet so. (*see page 9...*)

Norfolk Southern has fallen to the lure of precision scheduled railroading (PSR). Supposedly the concept of fewer but heavier trains will mean fewer crew starts and better equipment utilization. Just ask the shippers how that is working out. Coming home from a doctor visit in Bluefield, there was a westbound time freight on the pull in track that stretched from behind the service building to past the highway bridge at the east end of the yard. The train had to be close to three miles long! It has to be a nightmare to be the engineer trying to control that train on the steep downgrade westbound out of Bluefield. But, you got to lower that operating ratio to keep Wall Street happy. They better give a little to good service and maintenance lest they find themselves reregulated by congress.

My trip this year to Salt Lake City will again by Amtrak (there isn't a train...). I have had some great trips on Amtrak, some so-so, and some downright horrible. The good news is my good friend from Cincinnati, Bruce Knapp, will be aboard the same trains going out so we can enjoy the trip together.

I have not yet started work on my T-Trak modules. The old cat room in the basement has been thoroughly cleaned. As soon as the work benches and storage cabinets have been moved in work will commence.

See you all in August, I'll bring the hot dogs.

NEWSLETTER DEADLINES

The goal of the newsletter team is to have this document reach you by email or snail mail at least one week prior to our meetings. We typically start the layout work the Monday 12 days before the meeting. This allows a day of review by the officers and a proofreader before the electronic version is issued, usually on Wednesday. The paper version is mailed Thursday or Friday. For this to happen reliably, we need all items for publication by that Monday 12 days prior to the meeting. If we don't get it on time we can't print it. Please help us give you the most up to date information possible. Here are the deadlines for the next few issues

August	July 29
September	September 2
October	September 30
November	October 28

FROM THE OFFICE DOWN THE HALL

Bob Osburn, Assistant Superintendent

The Chesapeake & Ohio Historical Society publishes, on quarterly basis, a series of softbound books. Each book covers a particular C&O subject not yet addressed in great detail or that is too large for coverage in their magazine. The most recent book, *Chesapeake & Ohio Steamboats and Ferries on the Ohio River* written by Wendell McChord covers something I have often wondered about and had only limited knowledge of. Mr. McChord has spent almost 40 years researching the unusual and unique operations the C&O once conducted on the Ohio River. This recent publication was a real eye opener. He explains in great detail how Huntington, W.Va. became the Ohio River terminal and how the C&O began using a private steamboat line to provide immediate through passenger service to Cincinnati. He then covers the era when the rail connection to Cincinnati was made along the river and steamboats gave way to ferry boats crossing the Ohio River at most of the railway stations along the way. The ferries, in time, were replaced with bridges being built across the Ohio. The C&O actually operated a bus that brought passengers from the downtown ticket office in Portsmouth, Ohio across the bridge to the C&O depot on the Kentucky side of the river. This is a very well written book featuring many pictures and excellent information. For the C&O modeler this really opens a lifetime of modeling possibilities.

Spring is a very difficult time of the year for me to find time for model building. Home outdoor projects and maintenance issues abound. Also, I have finally started on a workshop in my backyard to replace the temporary workshop in my garage that I used while remodeling my home. The walls are up, the door and windows are in, and the roof has been shingled. There is still a lot to do but at least now the rainy weather is not a problem and soon I will have a proper workshop. I have completed the obligations that have kept me from attending the last few division meetings so now I have a clean calendar ahead. July will see the return of the Company Store so bring those items you wish to part with. Also I have been informed we may have some visitors from Jackson County, Ohio that are interested in becoming a part of our group. Please make every effort to make them feel welcome. We will also be planning the Picnic on the Platform at the July meeting along with the other normal meeting activities.

In closing, the more I am around the Division 9 members and get to know you better I am always surprised at how diverse we are. As I was writing about the C&O Historical Society I was wondering how many of you belong to special interest groups or societies, what are your other hobbies, or interest? Maybe we can explore this during the MADD session and learn a little more about each other. See you at the July meeting!

CLINICS

Sam Delauter, Clinic Chair

The July clinic will be on Helicon Focus by Tom Harris which will coincide with his article of the same topic in this issue starting on page 11 of the electronic version. Clinics until the end of the year have been scheduled, see the list of clinics in the column to the right.

July	Helicon Focus
August	Painting Clouds
September	no clinic
October	Headend Equipment
November	no clinic
December	Square Foot Challenge

MONTHLY MODEL CONTEST

2019 SCHEDULE

January	Modeler's Choice	August	Freight Cars
February	Steam Locomotives	September	Photo, Model or Prototype
March	Locomotives Other Than Steam	October	Open Loads (flats, gondolas, hoppers)
April	Cabooses	November	Passenger Cars
May	Anything Steel Related	December	Third Annual Gary Burdette Memorial
June	Non Revenue Except Cabooses		Modeling Challenge. Details and kick
July	Structures		off in October



Coal Division
Monthly Railfun Event
“Structures”

Saturday July 13, 2019

12:00 - Depot open

Set up and view MADD displays related to structures

View contest entries, contest is structures

Buy raffle tickets, etc.

Socialize

1:00 - Superintendent's Briefing

1:30 - Raffle, Contest Results

2:00 - Clinic: Tom Harris will tell us about Helicon Focus

Post Meeting: T-Trak participants will gather for their monthly updates.

CONTEST
Dale Osburn

There was no contest for the month of June due to the train excursion. July contest is Structures which can be in many forms from laser-cut kits, Hydrocal kits, plastic kits, or scratch-built. Looking ahead, August will be Freight Cars.

Please remember a short description of your modeling efforts is required so that members can appreciate all the work put into your project.

Passenger Manifest John Harris, Membership Manager

The Coal Division Rail Fan trip on June 8th was a success. 14 members and guests made it to Elkins to take the Durbin and Greenbrier's Tygart Valley Flyer to Upper Falls of the Cheat River.

The train departed on schedule from the Depot with matched Western Maryland FP7s pushing the consist of our 1926 era Parlor Car and 5 additional vintage light weight cars past the ruins of the 13 stall roundhouse and crossing over the Tygart River on a through truss bridge. After passing thru the wye and crossing over onto the main, we headed east out of town. Generally following US Rt 33, we crossed under Kelly's Mountain through an 1800 ft. "S" curved tunnel on our way to Bowden. There, we turned south, leaving Rt 33 and headed upstream toward Bemis. Traveling thru a narrower section of the Shavers Fork, the line provided shipping for some coal mines, but primarily served as an outlet for timber operations thru the heart of the West Virginia hardwood forests. Remnants of former lumber camps and timbering operations were evident all the way up the mountain.

One interesting land mark was the plate girder High Bridge crossing of Shavers Fork, approximately 2 miles out of Bemis. Just before the bridge, a former branch line came off the line to the right following a sweeping curve on the west bank of the river and then crossed the river

on a curved deck bridge, which then crossed the main at grade on a perpendicular crossing and headed along West Fork on the way to Durbin.

Another highlight was the run around maneuver near our destination. Here, the brakes were set and the FP units uncoupled and headed up the line to a turnout, ran around the train on the siding, and recoupled at the rear. They then shoved the consist $\frac{3}{4}$ of a mile or so to the falls. Interestingly, we stopped short of the on grade platform as just ahead was a 31 degree curve, too tight to allow the 3 axle trucks of our Parlor Car to make the turn. Tom Harris did some quick calculations and determined this was equivalent to a 26 inch radius turn in HO, showing that many of our model railroad curves are actually quite prototypical. Following a 20 minute stop to observe the Falls and throw a few rocks in the river, we headed back down the tracks and return to Elkins.

The weather was nice and the rains that threatened held off until the drive home. The only disappointment was the food. Cold cuts, make you own deli style sandwiches was the feature and dessert was choice of chocolate cake or unbaked strawberry rhubarb pie. Otherwise, it was a great outing and I believe everyone had a good time.



A Prototype for Almost Anything Bob Weinheimer

As John Harris noted above, the New Tygart Flyer could go no farther than this curve. We were told it is a 31 degree curve. Railroads don't have the luxury of locating the center of a curve and drawing a line like modelers often do. Instead, they use some tricks of trigonometry to make things happen.

Tom Harris wrote an article that appeared in the October 2016 issue of the *NMRA Magazine* describing this process. After returning home from the train trip, he did some calculations and reported that a 31 degree curve is equivalent to an N scale curve of 14.0 inch radius, an HO scale radius of 25.8 inches, and an O scale radius of 41.8 inches. To put this in perspective, the tightest curve on my Pennsylvania Southern has a radius of about 24 inches, it is just north of Washington. It's somewhat hidden so you don't see just how tight it is.

The Durbin and Greenbrier's other train, the Cheat Mountain Salamander, apparently uses cars with a shorter wheelbase that can go around this curve. Indeed, I have ridden that train around it. While studying the photo, look carefully and you will see that it is welded rail! It seems CSX upgraded the line shortly before abandonment.

The next time you design a tight curve, just remember that there is a prototype for almost anything.



Overall view of the station and our train prior to departure. Photo by Herb Parsons.



Most of our group prior to departure. Photo by Sherry Osburn



Outside shot of the parlor car we rode in. Photo by John Harris



Interior of the
parlor car. Photo
by John Harris



Abandoned curved deck
girder bridge. Photo by
John Harris



Above is High Bridge, it is about 90 feet above the river. Below we see the High Falls of the Cheat River. Both photos by John Harris.



Tower News Mark Maynard

Headline from history: June 6th, 1944, D-Day, the largest armada of ships launches from Portsmouth, England to assault the beaches of Normandy.

Of slightly less importance, on the order of a pimple on a flea's butt, would be that on June 6th, 2019, DCC-Day occurred in Portsmouth, Ohio as the mighty crew of the Crusty Mountain and Wiloby Springs Railroad braved falling off ladders, being sunburnt, getting electrocuted, and withstood the possibility of utter humiliation, to achieve one the greatest feats of our time. At 1428 hours, Sugar Grove Tower (SG) went online with a successful test of the DCC system. A year has nearly passed in the process of converting the former tree house into a working railroad tower and is still ongoing. But now our ef-

forts have been rewarded and it has given me the will to carry this on to completion. The painting of the inside has to be finished, trim must be installed, a laminate floor needs to be put down, then the long silent CTC machines from the N&W can be hoisted up, moved into their new home, and be brought back to life. They may not be all hooked up by the September meeting, but some will be and much of the interior will be decorated with appropriate railroad antiques to give it the feel of a real old time control tower.

I just had to pass along the fantastic news of this momentous occasion. I hope to see you all in September, (remember, there is a free lunch !).

MY WORD

Bob Weinheimer, Editor

As others have noted in this issue, the train ride of June 8 was a great success. John Harris did a wonderful job organizing the event and we thank him for his efforts. If you were unable to participate, maybe there will be a next time. I've included a sampling of photos from the day, thank you to John Harris, Herb Parsons, and Sherry Osburn for documenting the day.

This issue is another expanded one. The electronic version includes an article by Tom Harris on Helicon Focus. As you will read, this allows the photographer to create a final photograph with incredible depth of field, something that is otherwise hard to achieve with model railroad subjects. Tom will also discuss this as the topic of a clinic at the July meeting. Sadly, some of us will still be in Salt Lake City at the NMRA National Convention and will miss the presentation.

Mark Maynard sent an update on the remote tower he and his crew are working on, it sounds like there has been great progress in the past year. Make sure you can make it to the September meeting at his home, remember, as he notes, lunch is free!

I have not prepared a layout update in a while, it took some planning to go on with the next phase of track renewal. I now have all the switches built and demolition has begun on the middle section of Bridgeville. I'm, not sure just what I did to secure the ballast but whatever it was has been very effective. Ballast removal has been difficult and is not complete as I write this. I do hope to get it all scraped off before leaving for Salt Lake City. The plan is to have Bridgeville fully operable by the time of the August operating session.

Improve your modeling with a few sheets of paper.

That's exactly what happens when you participate in the National Model Railroad Association's Achievement Program. One Merit Award here, another there, and pretty soon you're on your way to becoming a Master Model Railroader. All the while learning and having a ton of fun.

The Achievement Program is modelers helping modelers become better modelers and get the most out of their hobby. And it's yet another benefit of NMRA membership.



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June 20 2019

CLINICIANS

Hopefully you will consider attending the Alleghany Western Mini Meet September, 14th, in Erie, PA. I would like to extend an invitation to you to present a clinic at this event. We are looking for a variety of topics from prototype modeling, modeling methods and well, you name it. Submitted clinics will be selected based on needs, timeliness, and skill level filling twelve clinic positions. The mini-meet is being held in the Ambassador Center in Erie, PA. The Ambassador will be the site for the 2021 MCR Convention giving participants a chance to get a peak at our future convention center. The meet is an all day Saturday event that will also offer some off-site opportunities Friday and Saturday nights.

Please contact me If you are interested and I will email you with a submission form. More information regarding the Alleghany Western Mini-Meet is being updated on our website. <http://www.div12mcr.org>

SINCERELY,
DOUG SANDMEYER
ttrak@div12mcr.org

Using Helicon Focus to Improve Model Photos

Tom Harris



Notice this HO scale model is in focus from the ballast in the front to the trees in the rear, as it would be if you took a photo of a real train. The Helicon Focus computer program will help you achieve such results.

The subject of the photo above is a HO scale model. There are a number of reasons why it is reasonably convincing, including the quality of the model itself, the scenery, the angle of the composition, and so forth. All of that given, there is one more important aspect of this photo that convinces the eye, the fact that it is in reasonable focus throughout. This has been achieved by using a computer program called Helicon Focus to combine several photos with differing focal planes into a single image.

When you take a photograph of an actual, full sized train, the subject, namely the train, is very large in dimension. Because of this fact, to get as an entire locomotive in the frame of the photograph, you're going to have to step back a bit. In the end, the train you are photographing is a pretty good distance from your camera when you go ahead and snap the photo, certainly more than 20 feet or so. If you are letting the camera utilize its automatic settings it will generally set the focal length of your camera's lens to infinity, because, everything you are photographing is a

good distance away. In the resulting photograph pretty much everything from the foreground objects to the furthest tree will end up in pretty decent focus as a result. To your lens, it's all at the outer end of its focal range.

If only things were so easy when taking photos of models! The basic problem in model photography is that, being quite small, the objects we photograph end up very close to our camera lens. Objects closer than 10 feet or so must be focused on specifically in order to come out sharply defined in our resulting photos. When we photograph models, the subjects of the photo are often only a very few inches from our lens. As a result the object we focus our camera lens on will come out in sharp focus, but the remainder of the picture is likely to be blurry. This result tends not to look the least like a photo would if it were made in the real world.



In this photo of a prototype train everything is in good focus, from the ballast and ties in the foreground, to the code line poles and trees in the background.

Today's cell phone cameras are remarkable, I am constantly amazed at the results obtained by visitors to my layout who point their cellphone camera at my trains and click. The resulting photos completely satisfy most of them. That doesn't mean I don't want to do even better. To do so requires a quality camera, usually a single lens reflex (SLR) type camera with interchangeable lenses that can be set up to allow the photographer to control the various variables involved. The main variables the photographer controls in making model railroad photos are the lighting, the f stop (which is the size of the lens opening), and the time over which the photo will be exposed.

Sufficient lighting is a must, and your camera (I think it's safe to assume a digital camera these days) will have to be adjusted to work with the temperature of your lights. However, lighting is not the subject of this article so I will move on and assume you will light your models well.

The focus of our photographs is very much the subject addressed in this article, and the first point of control for this is the aperture, that is the f stop setting of the lens. The smaller the f stop number employed, the larger the lens opening will be. So, of course, the larger the f stop number, the smaller the lens opening. If you go to the

camera store and ask to purchase a really good lens, the clerk is likely to sell you one that will be able to utilize a really small f stop number. This number will correspond to a great, wide lens opening to let in lots of light, often referred to as a "fast" lens, since it will work with short exposure times. Such a lens will be wonderful for taking portraits, but it is definitely not the lens to use when photographing models. A large lens opening will, unfortunately, result in a shallow depth of field. Depth of field refers to how deep of an area around the focal plane will be rendered in sharp focus. For photographing models it is always best to go for the largest f stop number possible, so shop for a lens that can be set to f 32 or close to it. At f 32 the lens opening to admit light to the camera will be hardly more than a millimeter in diameter. A large f stop number will produce a photo where the objects some distance from the point focused on will remain in pretty good focus. This is definitely very much to our advantage when photographing models. Since a small lens opening will admit less light to expose our photographs we will compensate by simply exposing the photo for an extended period of time.



Camera settings:

Aperture: f 6.3
Exposure: 1/2 second
Focus plane: the lead locomotive

Just look at these photos to see what a difference the aperture, or f stop setting, makes. The top photo has been made at an aperture your automatic camera might typically use when you take a picture outdoors., about f 6. In this case the exposure was lengthened to 1/2 second to compensate for the lower light levels inside. Notice how completely blurry the photo gets when you get away from the front of the locomotive, which is the point of focus. This photo is completely unconvincing and quite unacceptable.

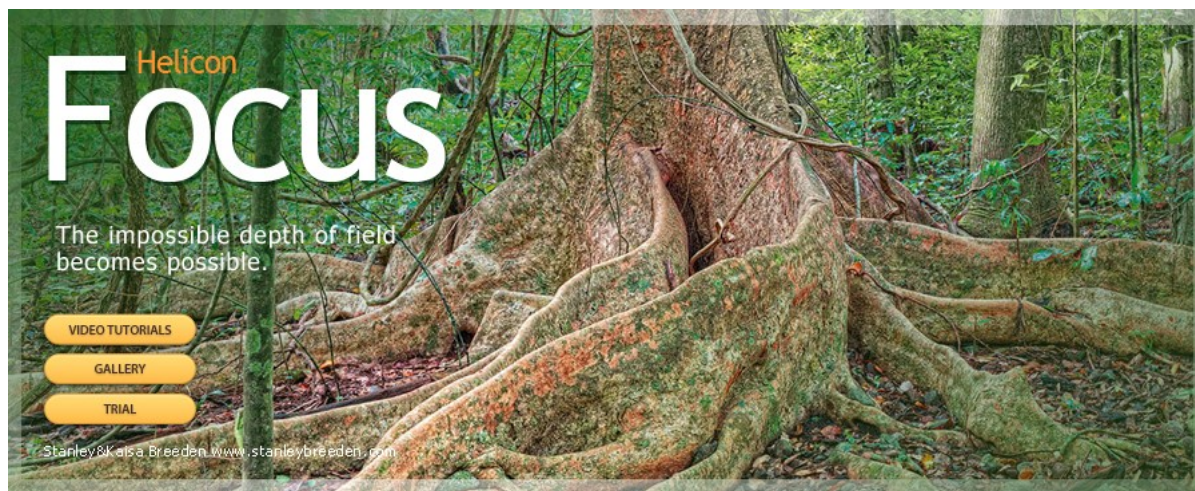
The bottom photo has been composed in exactly the same manner as the top one; but now the aperture has

been stopped down to f 29, as small as this lens will go. The exposure was lengthened to 13 seconds to compensate. As a result, the photo is much better now, but the focus still gets pretty soft as you look behind the locomotives. Although this photo is satisfactory for general viewing, it would not be deemed good enough for publication by a national level editor. The difference in having a story accepted or rejected for publication usually lies in the quality of the accompanying photographs. Editors expect better than the photograph below today.



Camera settings:

Aperture f 29
Exposure 13 seconds
Focus plane: the lead locomotive



The answer to keeping photos of model scenes in focus throughout is to make multiple exposures of the same scene, focusing on different points from front to back in each one. You then use a computer program to combine the multiple shots into one photograph, one which will be in focus everywhere. I do this using a program called Helicon Focus. Helicon is the software company and Focus is the name of the program. I believe this is by far the most popular program for this job, and the industry standard among the pros. The program can be downloaded off the internet and played with for free, however, Helicon will bugger up your final product photos somewhat, so in the end you will need to buy a license to use the program. Helicon licensees three levels of this program, but the lower end, and cheapest, level will do everything we need it to. The license will presently cost you \$30.00 for a year, or \$115.00 for lifetime use. I recommend paying for the lifetime license because once you start using this tool you will quickly find it indispensable.

Let me mention in passing that I am not plowing new ground here. An article appeared in November 2007 issue of Model Railroader magazine explaining all this, and it was that article that started me trying out the Helicon program. I will however go through the steps of making a photograph using the image combining computer software. It's not a simple point and shoot operation, but really, it's pretty easy, and produces a superior result.

You will need an SLR type camera which allows you to over-ride the automatic settings and control the f stop, exposure, and plane of focus manually. A decent lens that stops down to an aperture beyond the usual f 16 is nice, but since you are combining images, I expect even f 16 can be made to work out. Your camera will also need to be capable of making timed exposures of longer than 10 seconds, which is usually not an issue with an SLR. A tripod is essential, as you will be setting up your photo and

then exposing your shot multiple times. Lastly, you will need to trip the shutter without jiggling the camera during the timed exposure. A trip cable can be employed to do this, but setting the camera up to utilize its timer delay will also work, and that is what I do.

Begin by lighting the scene and composing your shot in the viewfinder. When you are happy with it, stop the aperture down to the highest available number and set an exposure time you think might be appropriate. At f 16 you might try exposing the shot for 8 seconds, at f 32, 14 seconds might be closer to right, it all depends on how bright the lighting is. Look at a test shot, and adjust the exposure length till you like the result, then delete all the test shots in order to clear your memory for the real thing.

Suppose you are photographing an oncoming train. Begin by turning your focus ring until the closest object in your shot, perhaps a tuft of grass, is in the best possible focus. Often, this means turning the focus ring as far as possible in a counter-clockwise direction. Make your first exposure. Now focus in a little further in, possibly at the very front of the loco. Make a second exposure. Now focus on the middle of the loco and make a third exposure. Keep working back, making more exposures until the final one has the farthest tree in sharp focus. How many exposures you make will depend on the depth of the scene. 4 exposures can work fine for a relatively shallow straight on scene. A deep scene of 10 or more feet may require 10 exposures. Usually, you will want to keep the focal points you use close together near the front of the photo, you will find you can get away with spacing them out more as you work deeper into the scene.

Lets go back to the CSX train photo we looked at earlier, and improve it using Helicon Focus. I made 9 exposures focused at differing points in the scene. My exposures and the focal points are shown below:



1. As close to front as possible



5. Front of second locomotive



2. Front of lead locomotive



6. Front of first car



3. Cab of lead locomotive



7. Center of the front set of white cars



4. Back of lead locomotive

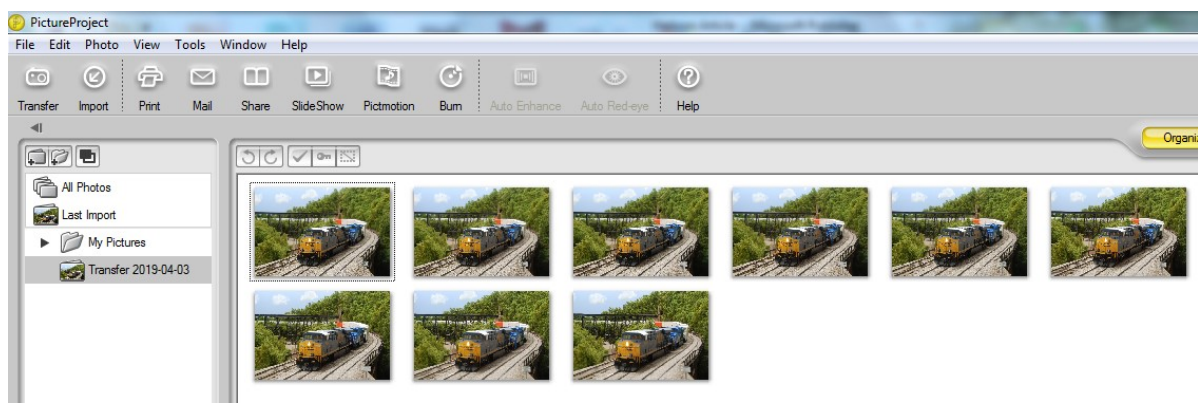


8. The orange car

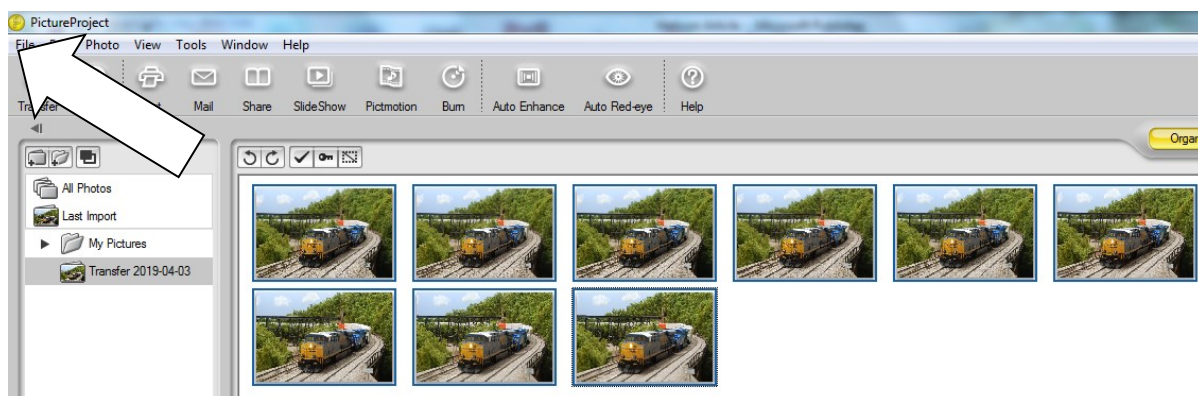


9. Trees in the back behind the trestle

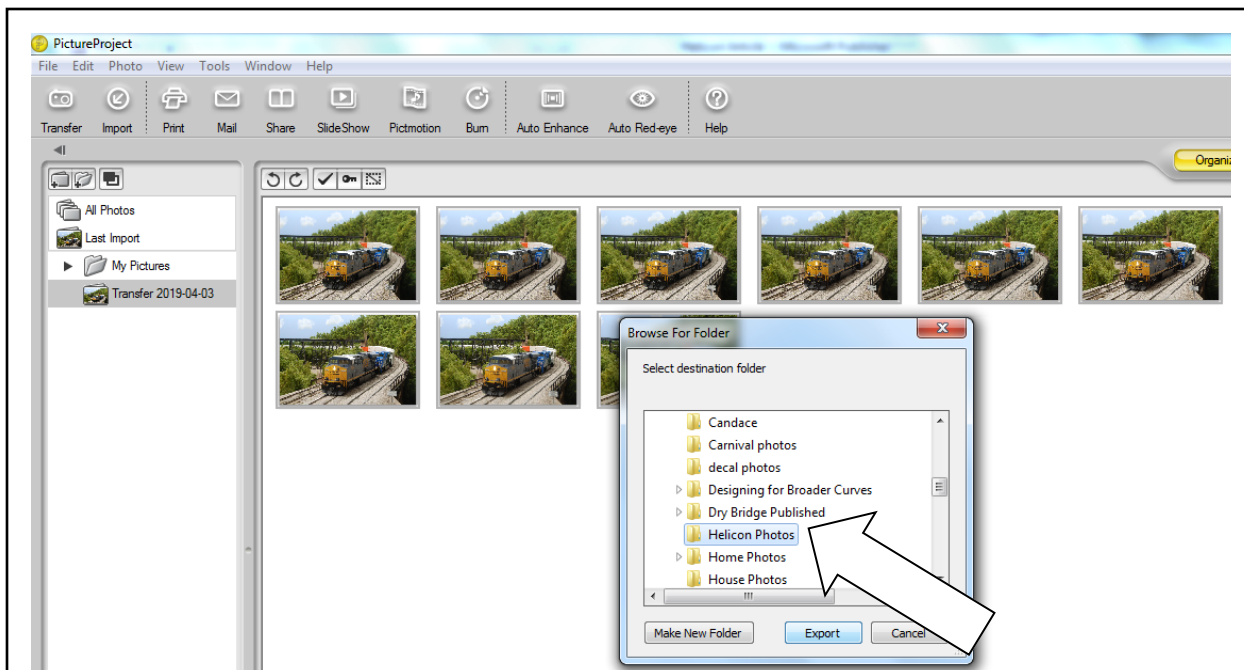
My next step is to load all 9 photos into the computer using the program that came with my camera for this purpose. This is my computer screen after the transfer.



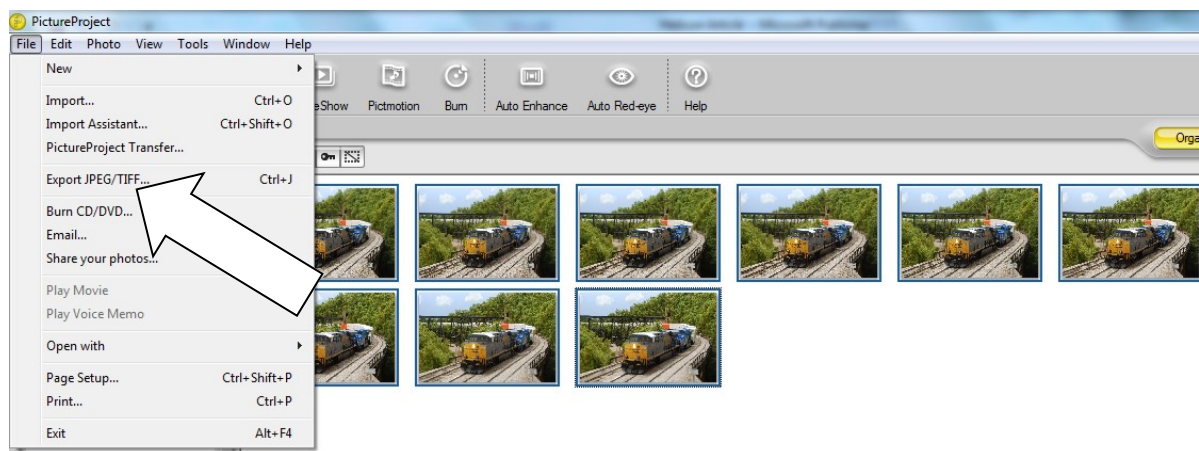
For whatever reason, Helicon Focus will not load photos from my camera's transfer program, so I send them to another folder I created in order to hold them for use. I begin by selecting the photos to be exported to this folder.



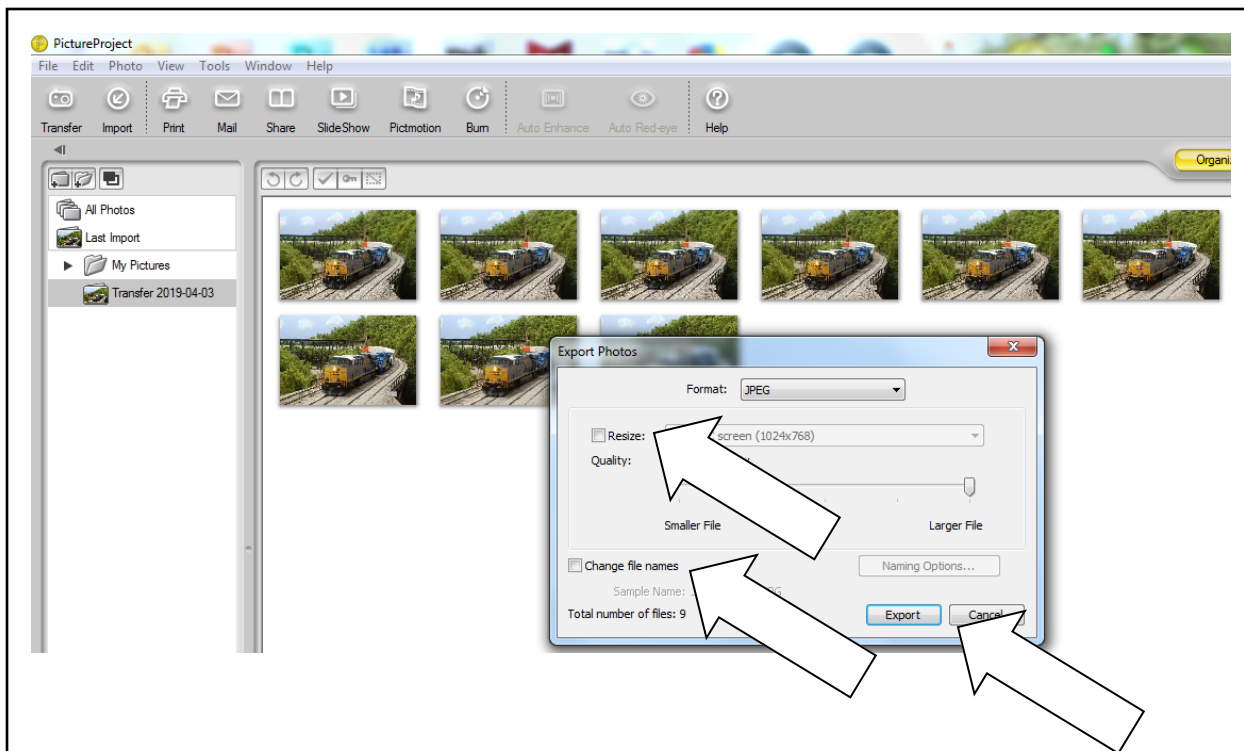
When I hit **FILE** a drop box appears. I use this to select the folder I wish to export the photos into, in this case "Helicon Photos". The resulting screen is shown at the top of the next page.



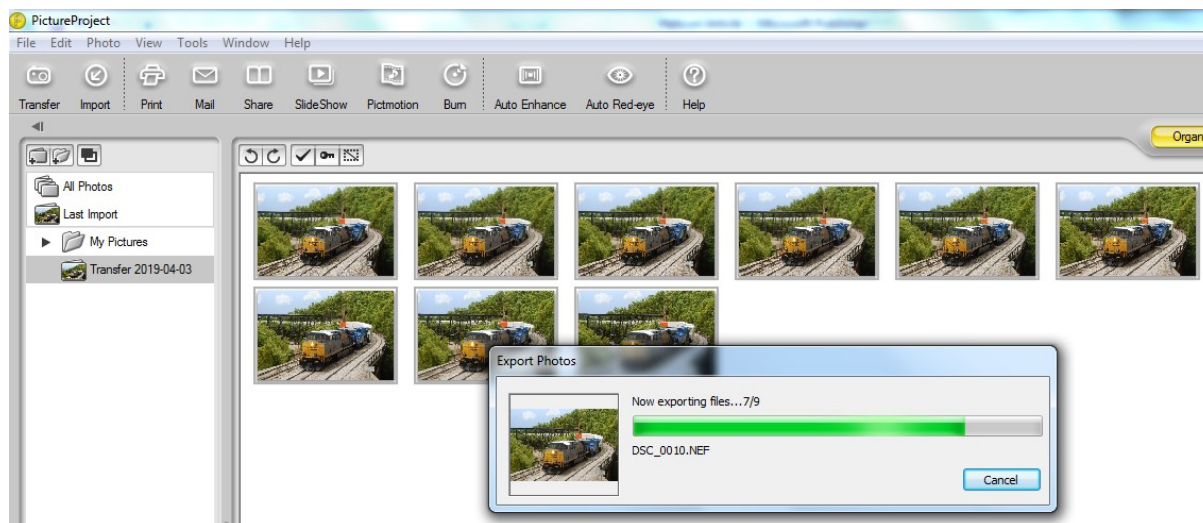
I next I select **EXPORT JPEG/TIFF** to begin the export.



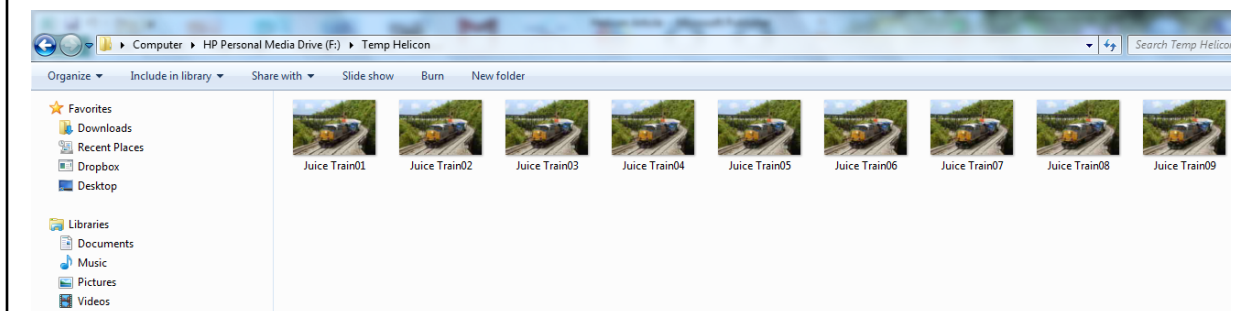
After I select the “Helicon Photos” folder, another box comes up asking me what form I would like to make the photo images into when in their new folder, JPEG or TIFF. I generally choose JPEG. High quality JPEG gives me useable and publishable results. If the photos are used in TIFF form a lot more data will be transferred. There are times when an editor might request TIFF, but if TIFF is selected it will take much, much longer for the Helicon Focus to process the photos later on. When finished, the resulting TIFF file will be extremely large and nearly impossible to email. For these reasons, I choose JPEG as a rule. I must also uncheck the “Resize” box at this time, failure to do so will also result in a smaller than desired JPEG file. If I care to see the photos transferred with a new name, that can be taken care of here as well. The screen is shown at the top of the next page.



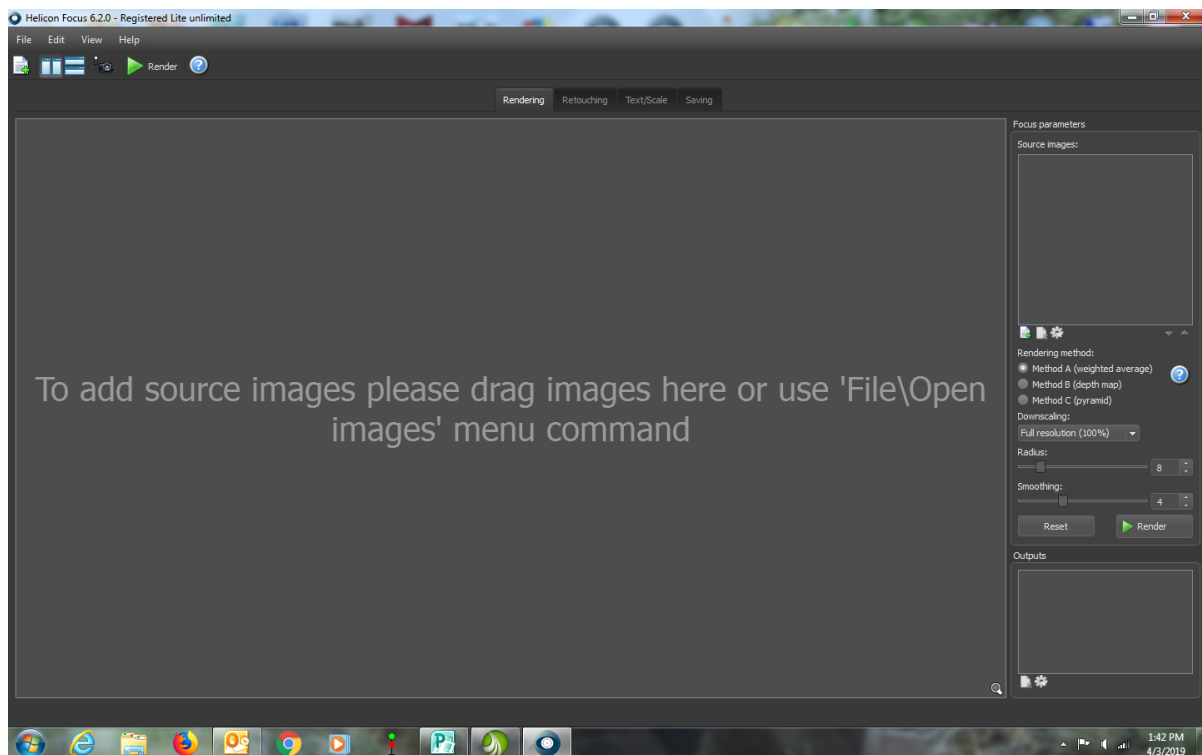
When all is set, I click on **EXPORT**, and wait a couple of minutes watching the computer do its work.



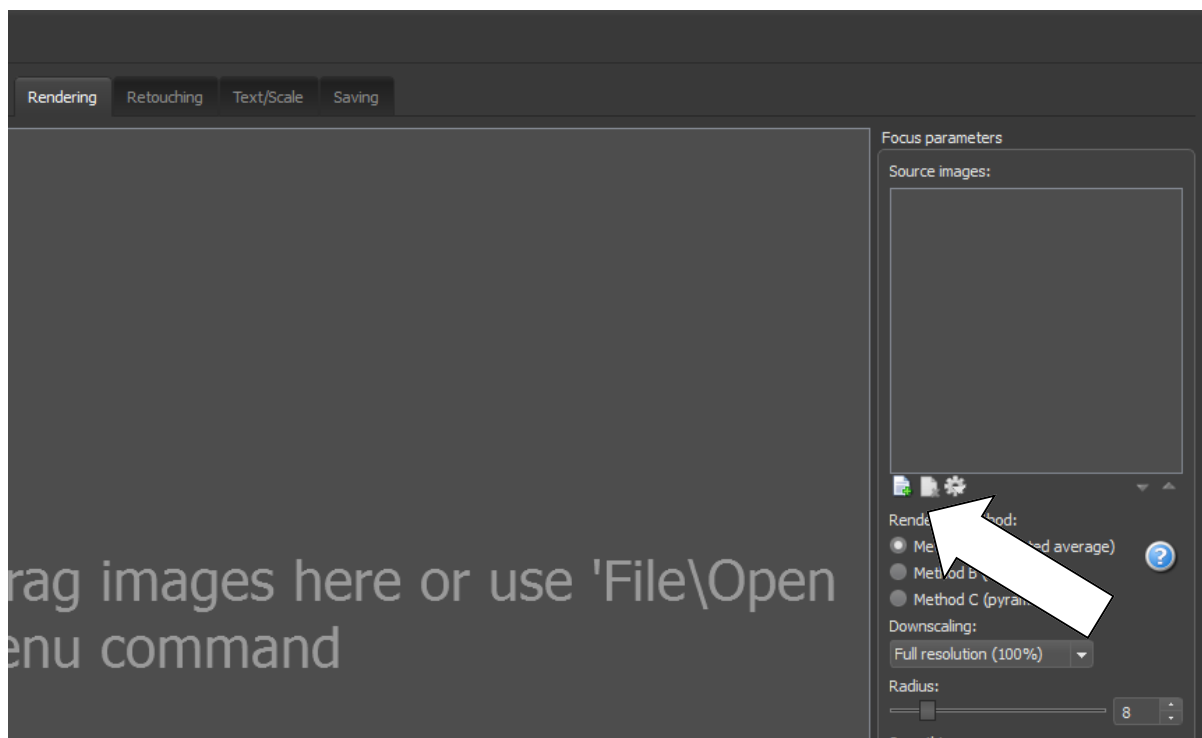
Now the photos are safely stored in my "Helicon Photos" folder, ready for use.



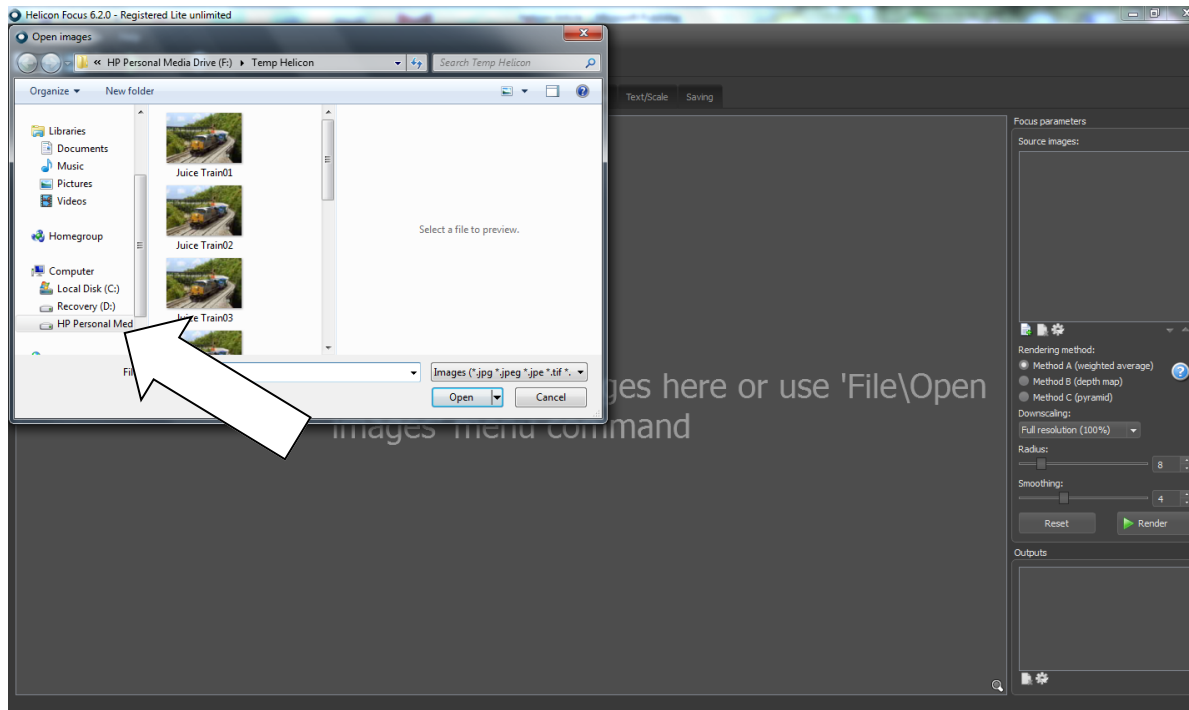
It's now time to actually process the 9 images into one finished photo. First I bring up the Helicon Photo program, versions change a little over time, but it should come up looking something like this.



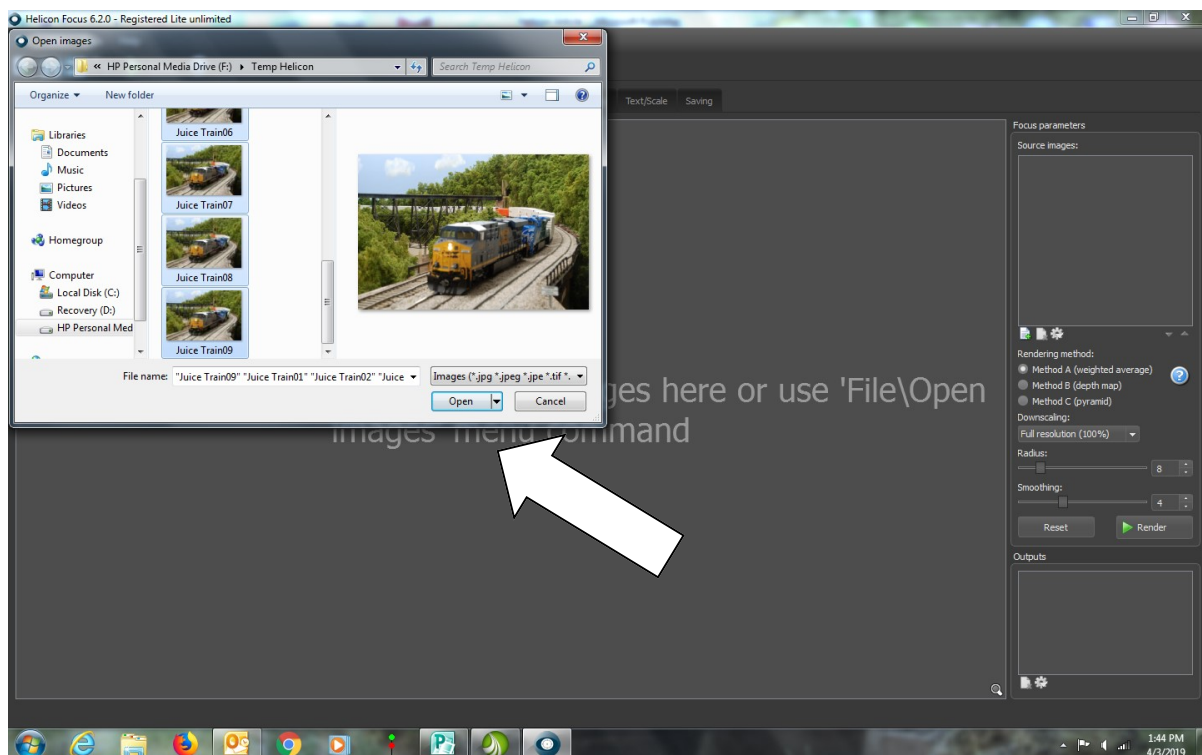
First I must load the photos I wish to process into the program from the “Helicon Photos” folder that I had previously placed them in. I begin by clicking on the page icon with the green arrow.



This action causes a pop up box to appear which will allow me to open the “Helicon Photos” folder. When I do so, my photos will appear in the pop up box.



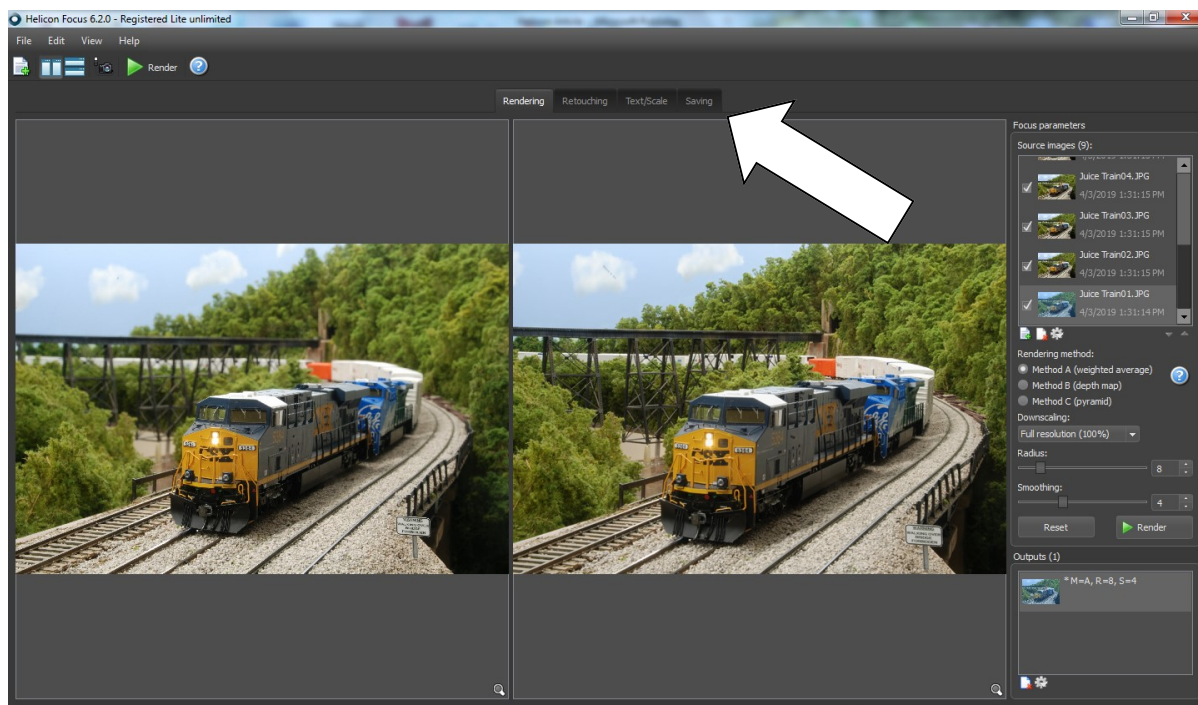
I can now select all the photos in the folder that I wish to combine, and click on open to move them into the Helicon Focus program.



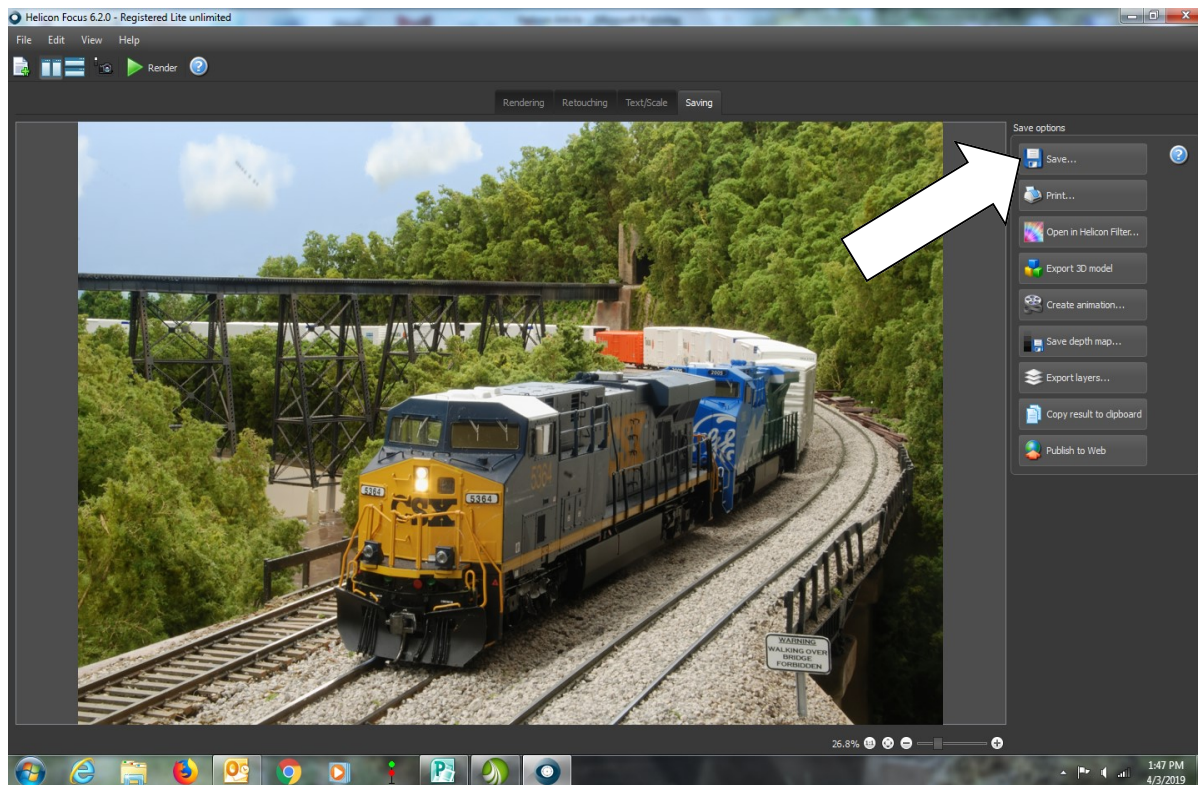
Upon loading, the photos you wish to process will show in the right hand column of the screen, and the highlight photo will appear in large form on the main area of the screen. At this point I select all the photos I wish to combine from the displayed list of photos. Check marks will appear beside selected images.



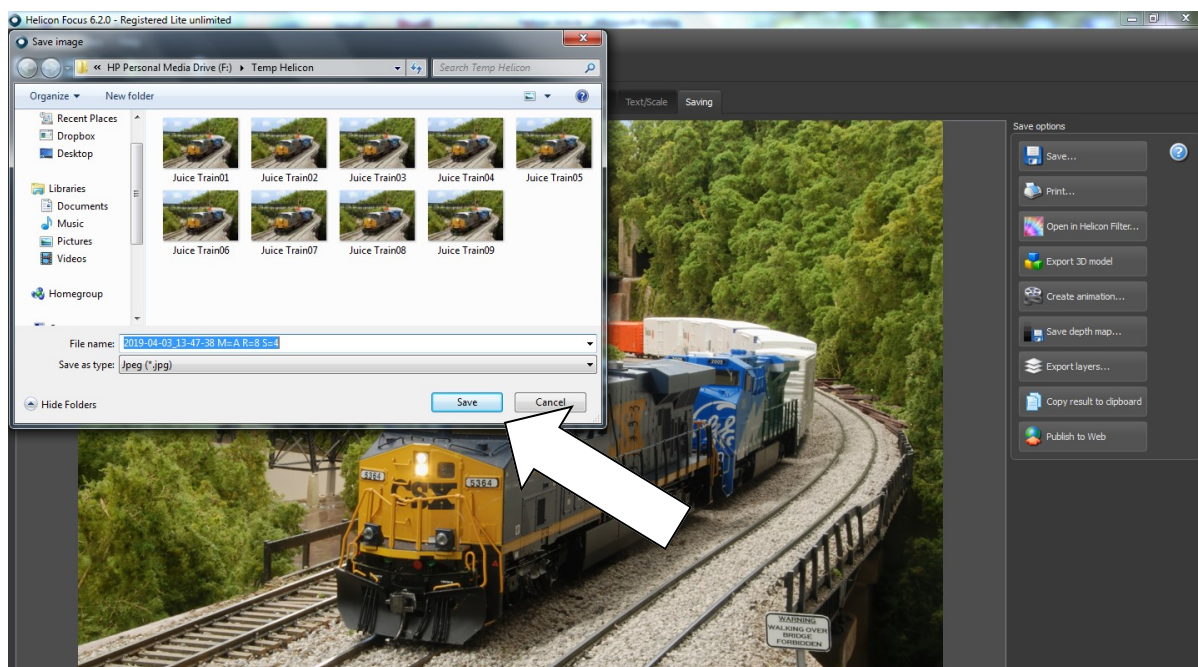
I then press **RENDER** and watch the program perform its magic. The image currently being processed will appear on the left, the combined photo, so far, appears on the right. When the images stop changing, the process is finished. This will happen very quickly for JPEG files. For TIFF files the process can easily occupy 30 minutes or more. When the processing is complete I select saving from the top menu.



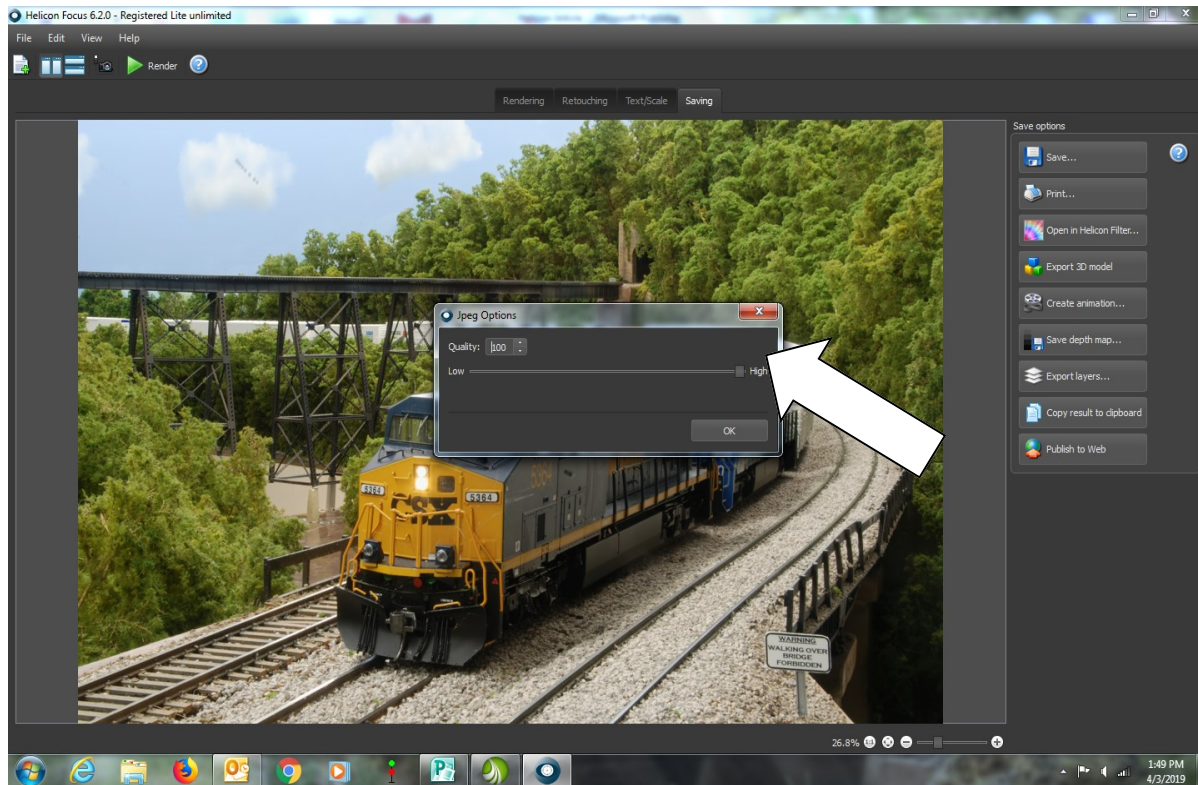
My processed photo now will occupy all of the space in the main screen. In order to save this finished file, I press **SAVE**.



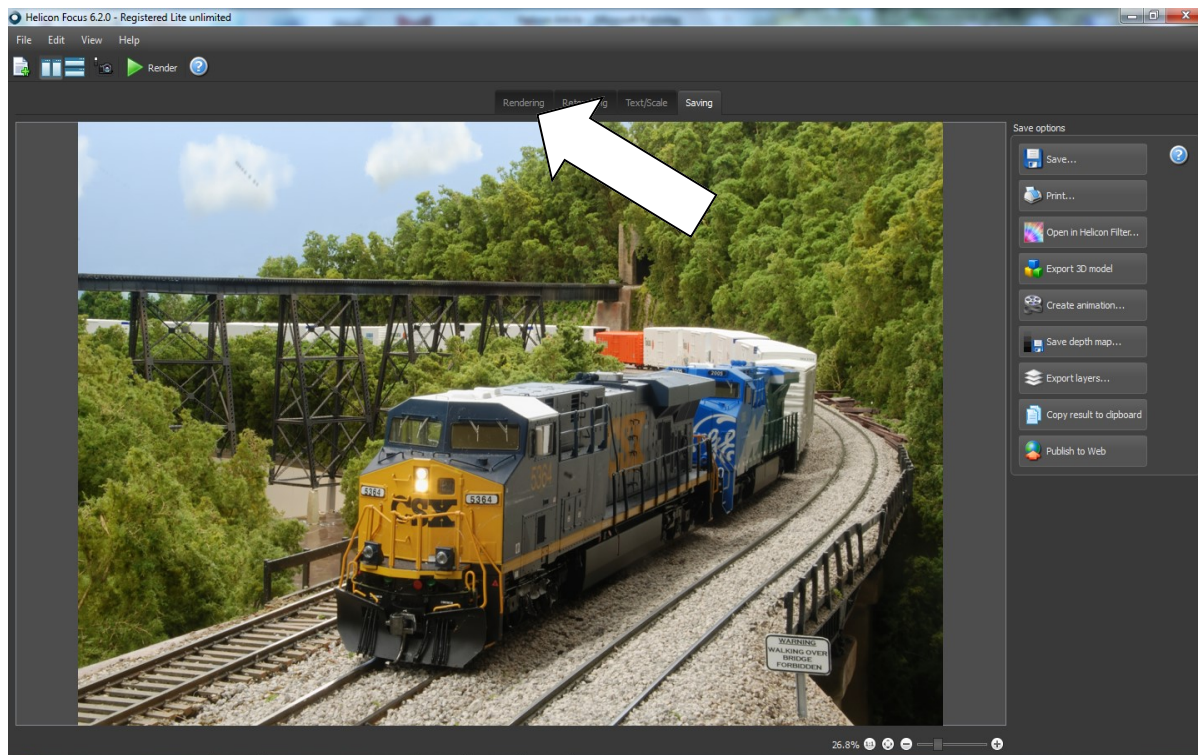
A pop up box now appears showing the images stored in the folder I am saving my finished photo to. This will be the same folder I drew the images to be processed from in the first place, in this case the “Helicon Photos” folder. The file name at the bottom appears blurred out, prompting me to name my finished photo. I elected to name this particular photo “Helicon 7”. I then clicked on **SAVE**.



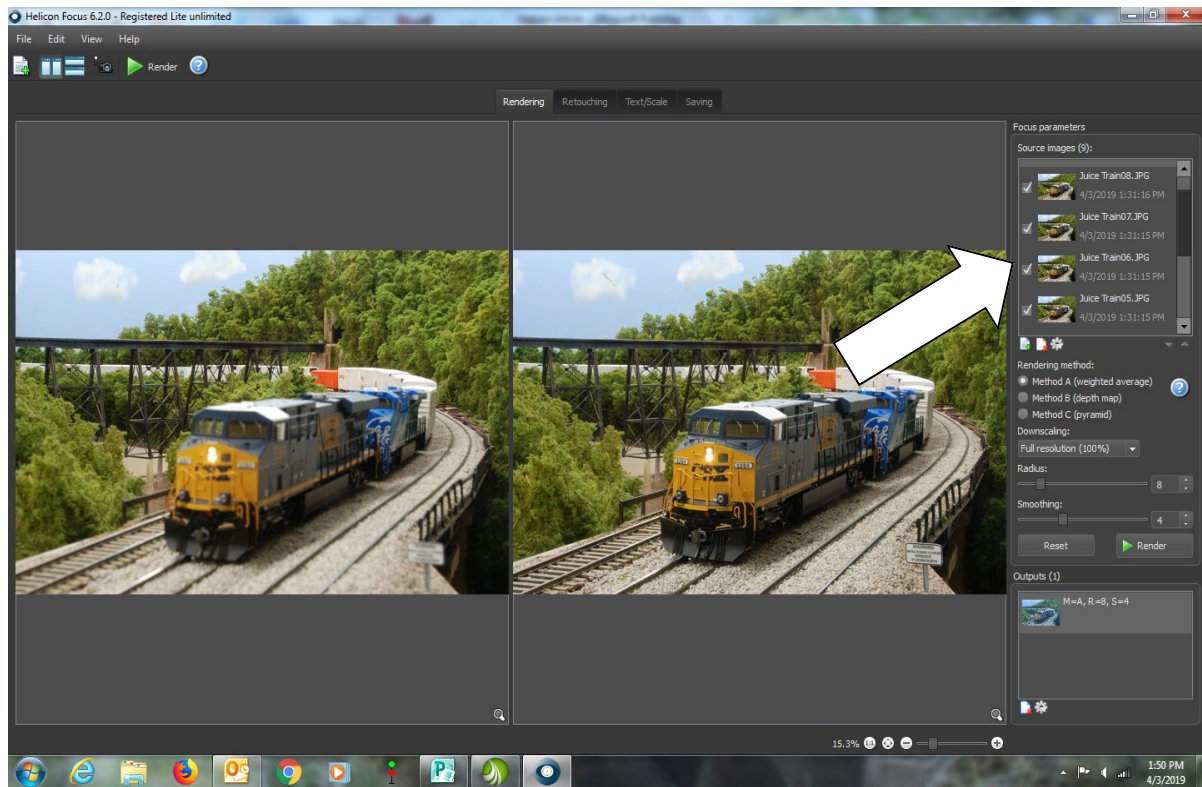
Another pop up box now appears. This one allows me to move a slider to choose the quality level of the saved image. Since I never know what the future may hold for any one photo, so I always select the highest possible quality.



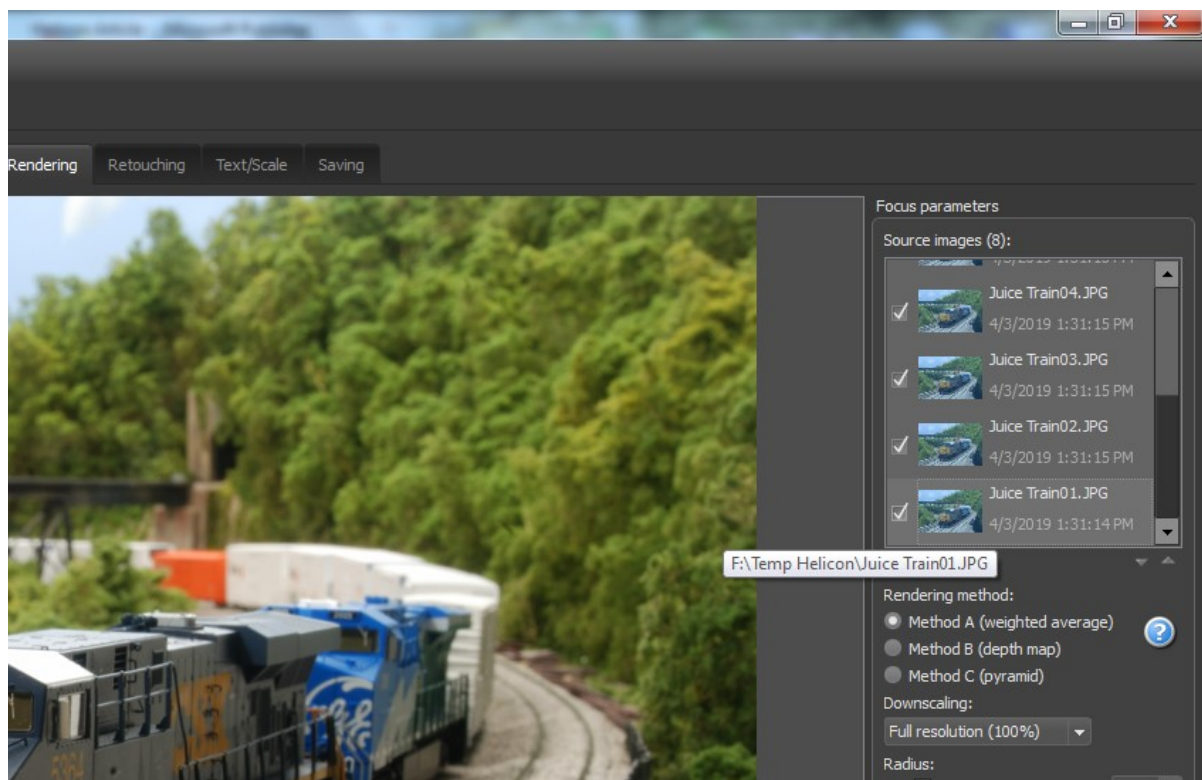
At this point the photo saves itself into the “Helicon Photos” folder. This is a good time to do a little clean up work prior to processing any future image, so I click on **RENDERING** in the upper menu.



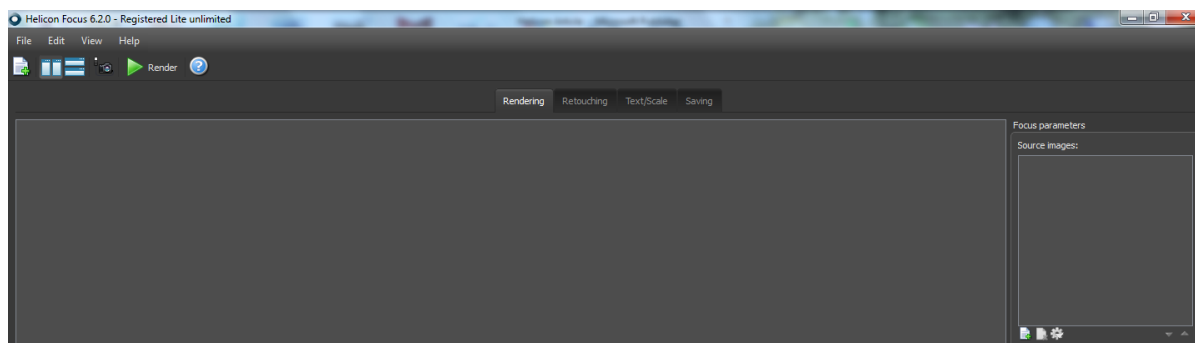
This action causes the two images to reappear on the main part of the screen. I wish to clean out the source images from the program so as to make it ready for use again next time, so I highlight all of my source images.



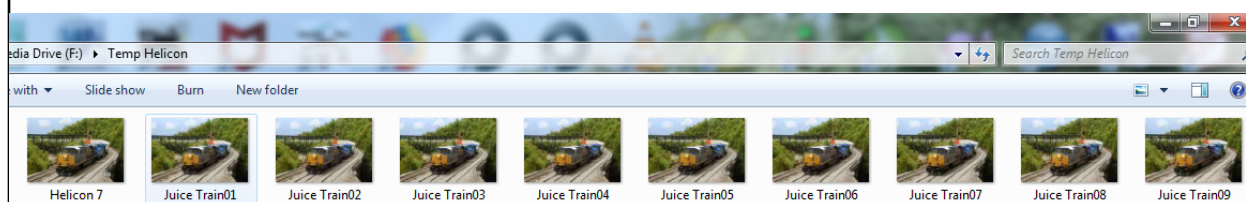
Once these are highlighted, the **DELETE** key on my keyboard will clean out the source image folder.



I now have a cleaned up Helicon Photo screen, ready for use again. If I am done with the program I can put it away.



I now bring up the "Helicon Photos" folder I stored my finished product in. I can cut the finished photo from here and paste it to any other folder I might choose.



That's all there is to it. I now have a high quality, publishable, image, which is in really great focus from the sign in front to the tree line in the distance.





Midland Atlantic
Anthony Parrish, CEO
 tony765@aol.com

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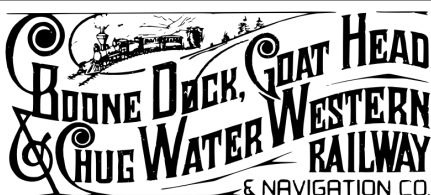


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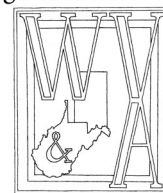


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