



MARK REUTTER
Editor / Publisher

DAN CUPPER
Deputy Editor

DORIS DAHL
SCOTT PACELEY
Production

Advisory Editors

GREGORY P. AMES
Barriger National Railroad Library

KEITH L. BRYANT JR.
University of Akron

JAMES D. DILTS
Independent Scholar

GEORGE H. DRURY
Author and Tour Guide

H. ROGER GRANT
Clemson University

THOMAS G. HOBACK
Indiana Rail Road

DON L. HOF SOMMER
St. Cloud State University

J. PARKER LAMB
University of Texas at Austin
JACQUELINE J. PRYOR
California State Railroad Museum

TONY REEVY
University of North Carolina
at Chapel Hill

J. W. SWANBERG
Metro-North Commuter Railroad (retired)

JOHN H. WHITE JR.
Miami University

Single Copy Price: \$12.50 (U.S.)

RRH Online
[www.rhistorical-2.com/rhhs/
rhistry/rhistry.htm](http://www.rhistorical-2.com/rhhs/rhistry/rhistry.htm)

EDITORIAL OFFICES
Box 517, Urbana, IL 61803
217-333-0568, reuttermark@yahoo.com

SEND BOOKS FOR REVIEW TO
4741 Spring Creek Rd.,
Harrisburg, PA 17111
717-564-1331, cupper@att.net

**MEMBERSHIP, DUES,
ADDRESS CHANGES**
Box 292927, Sacramento, CA 95829
bilugg@mindspring.com

MEMBER ARCHIVE SERVICES
Box 60054, Jacksonville, FL 32260

R&LHS OFFICERS
Pages 118-119

**THE RAILWAY & LOCOMOTIVE
HISTORICAL SOCIETY**
publishes *Railroad History* twice annually
in June and December. Copyright ©2005
R&LHS. All rights reserved. Reproduction
without permission is prohibited. Opinions

of
writers are not necessarily those of
Railroad History or R&LHS.
Printed by the University of Illinois.

The G. Mac Seabee Trust Fund
helps underwrite this publication.



Tour Guides

“Remember when you were a little kid? You could get sick, and your brothers and sisters could get sick, and even Dad could get sick and stay home from work, but Mom couldn’t get sick. You’re Mom.”

So notes George Drury, a member of our advisory board who has squired around railfans on guided tours for many years (see page 5 for his musings about a recent trip in Colorado), displaying a combination of knowledge, charm, patience, and sheer workaholicism that keeps the trains running smoothly and his clients happy.

For Alden Dreyer and others who travel to China to ride steam (page 48), “Mom” has been Lou Yong Mei, a travel guide for the China International Travel Service of Jilin Province. Mrs. Lou lives with her husband and young daughter in northeastern China whenever she’s not on the road with two-dozen or so English-speaking foreigners. After his most recent sojourn under Mrs. Lou’s care, Alden filed this report:

“To comprehend the love and affection that we have for this woman, I must tell you two stories. Mrs. Lou’s daughter was seriously injured in an auto accident a few years ago and facially disfigured. Her steam friends paid for much of one of the operations needed to correct the problem. And when Mrs. Lou informed our party that she was taking the train ‘hard class’ from Beijing to her home in Changchun after our tour was over (and after she had been away from her family for nearly two months), we all chipped in and purchased her a business-class air ticket. But knowing Mrs. Lou, she probably cashed in the air ticket and went hard class anyway, so her family would have better use of the money.”



Kenneth Heard

Alden Dreyer with Lou Yong Mei at Daban, China.

Dave Rousar is convinced that locomotive lithographs are the most spectacular commercial print form issued in the 19th century. “They were the joint products of highly talented draftsmen and artists,” he says, “many of them employed by the locomotive manufacturers.” The drawings were then placed in the hands of equally adept lithographers, who produced richly colored broadsides, some of them measuring three or more feet long and two feet high.

Why did locomotive builders go to so much bother and expense? Rousar cites two reasons. The steam locomotive was such a new invention in the 1840s that even railway promoters were often ignorant of its mechanics, so builders found it expedient to supplement their correspondence with simple lithograph images of their latest products. It was only a matter of time before one entrepreneur tried to outdo another by offering more elaborate presentations of his products. “The outcome of this competitive frenzy,” Rousar says, “was the creation of an industrial fine-art form displaying some of the highest level of drawing and lithographic skill.”

For Dave’s guided tour of this now-vanished medium, turn to page 74. —MR