

# OUT OF THE ARCHIVES

## Updates and gallery: fall color edition

OUR COLLECTIONS TEAM at the Center for Railroad Photography & Art performs remarkable work, and I am introducing Adrienne's column by calling your attention to their efforts. Right now, they are processing five large photography collections while also sharing highlights from four that will be transferred to us later, and all the while working with other prospective donors on potential acquisitions. They are undaunted by challenges ranging from sheer size—about 100,000 images in two cases—to complete lack of order, even boxes stuffed full of loose, unlabeled slides. (Note that we do *not* encourage that kind of submission!)

Along the way, our team members are learning the language of railroading as well as our unconventional digitization methods while making contributions to improve our processes, quality control, and storage environment. On top of this, Adrienne handles an increasing number of image requests while leading our search for a more robust database—undeterred after learning that many of the commercial products on the market today cannot accommodate collections digitized to the level and quality of ours.

If it sounds like we need more help, we do. With the tremendous support of our board and donors, I am delighted to report that more help is on the way. Adrienne will tell you about that in a few paragraphs.

Your confidence in us makes this possible. Every collection we take on represents the complete trust of the donor and a monumental commitment for us. Lifetimes go into creating these collections, and more lifetimes go into preserving them and making them accessible for generations to come. What a pleasure it is to share some of this work in these pages.

—Scott Lothes, president and executive director

### **New acquisitions: Glattenberg and Gildersleeve**

Two new names join the roster of photographers who have chosen to entrust their work to the Center: Gordon Glattenberg and Tom Gildersleeve. Contributing collections that number approximately 14,000 and 22,000 photographs respectively, Gordon and Tom will significantly increase the Center's holdings related to railroading in the American Southwest, and particularly Southern California, from the mid-twentieth century to the present. Views from outside this region are also well represented in both collections. Gordon and Tom have captured images of railroads throughout the United States and have both traveled and photographed internationally. We are ecstatic to announce the addition of their collections.

Golden cottonwoods line Rocky Creek and the Northern Pacific Railway five miles east of Bozeman, Montana, on October 4, 1964, as F9 7008A leads a freight train west through the upper quadrant semaphore signals. An overpass for U.S. Highway 10 stands in the distance, with the craggy mountains leading to Bozeman Pass rising in the background. Photograph by Gordon Glattenberg



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#### ARTICLE

Adrienne Evans

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#### PHOTOGRAPHS

Collection of the Center











Gordon Glattenberg is a lifelong Southern Californian who has photographed railroads and airliners since 1955. His remarkable color images of trains, largely captured on Kodachrome film, have appeared in numerous books and publications. Born in Los Angeles in 1937, he grew up in Hollywood and lives in Santa Clarita. He earned a degree in mechanical engineering from Caltech in Pasadena, which led to a career in the aerospace industry. He has traveled to forty-five countries and all fifty states, and he was inducted into the Winterail Hall of Fame in 2015. He has enjoyed a close friendship with Tom Gildersleeve since 1963; in 2018, they co-authored (with the late William “Hank” Mills) *Southland*, a 250-page, full-color tome dedicated to the railways of Southern California during the Kodachrome era.

Fellow Southern Californian Tom Gildersleeve has been photographing rail subjects almost exclusively in color for more than sixty years. Widely published, Tom has had photographs featured in more than seventy books, not to mention numerous magazines and calendars. He is known for his spectacular synchronized night shots as well as the duplicate slide sets he produced in the 1970s and 1980s. Tom engineered his own innovative method (including custom equipment) for duplicating slides, a fascinating story to examine at a later date. He has penned numerous articles about railroads and in 1993, he co-authored *Narrow Gauge...then and now* with Nils Huxtable. In 2012, Tom was inducted into Winterail’s Hall of Fame. He holds a degree in Civil Engineering from Stanford University and had a forty-year career with California’s DOT before retiring in 2000. He currently resides in Santa Clarita, California.

The Glattenberg and Gildersleeve collections will be transferred to the Center at later dates. Gordon and Tom are currently preparing their collections for accessioning while continuing to work on individual projects. Image requests should be directed to them until the transfers take place.

### Staffing additions

There are exciting changes afoot in the Center’s Collections Department, and I want to kick off the updates with some big staff news. In late summer, Elrond Lawrence, a name that is likely familiar to most of you, joined the Center as our first Acquisitions Coordinator. In this role, Elrond will be working directly with collection donors to ensure the smooth transfer of photography and fine art into the Center’s

Sumpter Valley Railway 19, a narrow-gauge 2-8-2 built by Alco in 1920, casts a nearly perfect reflection in one of the many ponds and dredge rows along the tracks between Sumpter and McEwen, Oregon, on October 25, 2003. Photograph by Tom Gildersleeve



Elrond Lawrence, below, joins the Center's team as acquisitions coordinator, while Heather Sonntag, right, will expand her role from contract archivist to associate archivist.

Bottom: Collection processing status table showing current and future archival projects.



Collection	Processing Status
Jim Shaughnessy	In progress, ~25% complete
John Gruber	In progress, ~20% complete
Ronald C. Hill	In progress, ~60% complete
Jim McClellan	In progress, ~75% complete
David Mainey	In progress, ~50% complete
Karl Zimmermann	Next up, estimated start: 2022
John Ilman	Estimated start: 2022~2023
Stan Kistler	Estimated start: 2022~2023

permanent holdings and nurture current and future relationships. Elrond's great understanding of railroading and the community that surrounds it, his background as a photographer, and his expertise as a media relations professional will make him a tremendous asset to the Center's collecting efforts. Taking advantage of videoconferencing and other technology, Elrond is joining our team remotely from his home in Salinas, California. He is currently working with us on a limited, part-time basis as he is committed to a bevy of different projects, but we look forward to potentially expanding his role in the future. He has already contributed to this column by writing

most of the biographical information for Gordon and Tom. Welcome aboard, Elrond!

In addition, I am happy to report that Heather Sonntag, who joined us as a contract archivist last December, will be expanding her work at the Center as associate archivist. With this new title, Heather will be with us more hours per week as she processes the Ronald C. Hill Collection and contributes to the development of our preservation program. Heather is currently finishing up a pocket disaster plan for the Center's collections and will begin work on acquiring cold storage for our most at-risk materials in the coming weeks.

### Railroad Heritage Visual Archive Updates

On the processing front, intern Wesley Sonheim and Natalie Krecek, archives associate, are continuing to make headway on the Jim Shaughnessy Collection. To date, they have digitized, cataloged, and rehoused approximately 9,000 Shaughnessy film negatives. New volunteer Larry Sallee recently joined their efforts, providing the much-needed service of preparing individual envelopes for each of Shaughnessy's negatives.

The processing of the John Gruber Collection is also proceeding at a steady clip. In June, Abigail Guidry, a second-year student from the University of Wisconsin's iSchool, took over former intern John Walker's digitization duties and is making great progress on Gruber's negatives. Meanwhile, intern Valerie Lines continues her preservation and digitization work on Gruber's slides. Volunteer John Kelly is adding metadata, and he is now on his second round of annotating Gruber's image captions.

Finally, at our archival storage space, Gil Taylor, contract archivist, has finished rehousing and digitizing Jim McClellan's Super 8 films and is now back to work on rehousing and digitizing selections from the collection's 25,000 slides. As Gil wraps up his work on the McClellan Collection in the near future, we are making arrangements for another collection for him to process along with a possible expansion of his role. Look for more details in our next issue.

Finally, I should note that selections from Heather, Valerie, and Gil's digitization efforts are all featured in this gallery. They are all pretty excited about sharing their work—and these photographers' work—with you.

Follow us on our website, [www.railphoto-art.org](http://www.railphoto-art.org), and our many social media channels (@railphotoart on Facebook, Instagram, Flickr, Twitter, and YouTube) to stay up to date on our collections processing work. •





Left: A Milwaukee Road freight train west crosses University Avenue in Madison, Wisconsin, on October 17, 1958. The stack for the rail-served University of Wisconsin coal-fired powerplant stands in the background. Photograph by John Gruber, Gruber-02S-15-02

Below: Rolling north through a recently harvested cornfield, an Illinois Central Gulf local freight train crosses a low trestle near Belleville, Wisconsin, in 1975. This line is now the Badger State Trail. Photograph by John Gruber, Gruber-07S-35-09





With October's bright blue weather at its finest in 1960 and fall color just beginning to show on 2,234-foot Kittanning Point, brakeshoe smoke engulfs a Pennsylvania Railroad coal train winding east down the 1.4-percent grade through the Allegheny Mountains at Horseshoe Curve. Across the valley, two Fairbanks-Morse Train Masters, an Electro-Motive GP7, and an Alco RSD12 lead this mix of Pennsy and Western Maryland hoppers, punctuated by an N5 cabin car, on the innermost of the four main tracks where they bend at nine degrees, fifteen minutes to inscribe 220 degrees of a circle, five miles west of Altoona, Pennsylvania. We can only imagine the sounds of the squealing flanges and whining dynamics along with the acrid smell of hot brakes, but thanks to this photograph, we can still marvel at the sight of a serendipitous moment when crisp autumn sunlight broke through the scattered cloud cover to illuminate this iconic location—with a train of perfect length. Photograph by Jim McClellan, McClellan-04-08-08









Left: Having just dragged their freight train west through Denver & Rio Grande Western's tunnel under Tennessee Pass, four GP40 locomotives pause while switching at Pando, Colorado, on October 6, 1973. Photograph by Ronald C. Hill, Hill-04-11-49

Below: Denver & Rio Grande Western's *Yampa Valley Mail* rolls east just below East Portal, Colorado, on September 17, 1966. Photograph by Ronald C. Hill, Hill-04-06-17







Bright yellow aspens highlight the slope leading up to Windy Point, a signature location on the Cumbres & Toltec Scenic Railroad's four-percent grade to Cumbres Pass, Colorado, where former Denver & Rio Grande Western narrow-gauge 2-8-2 locomotives 463 and 488 work hard to lift a train to the 10,015-foot summit in the fall of 1994. Photograph by Jim McClellan, McClellan-08-15-13

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