

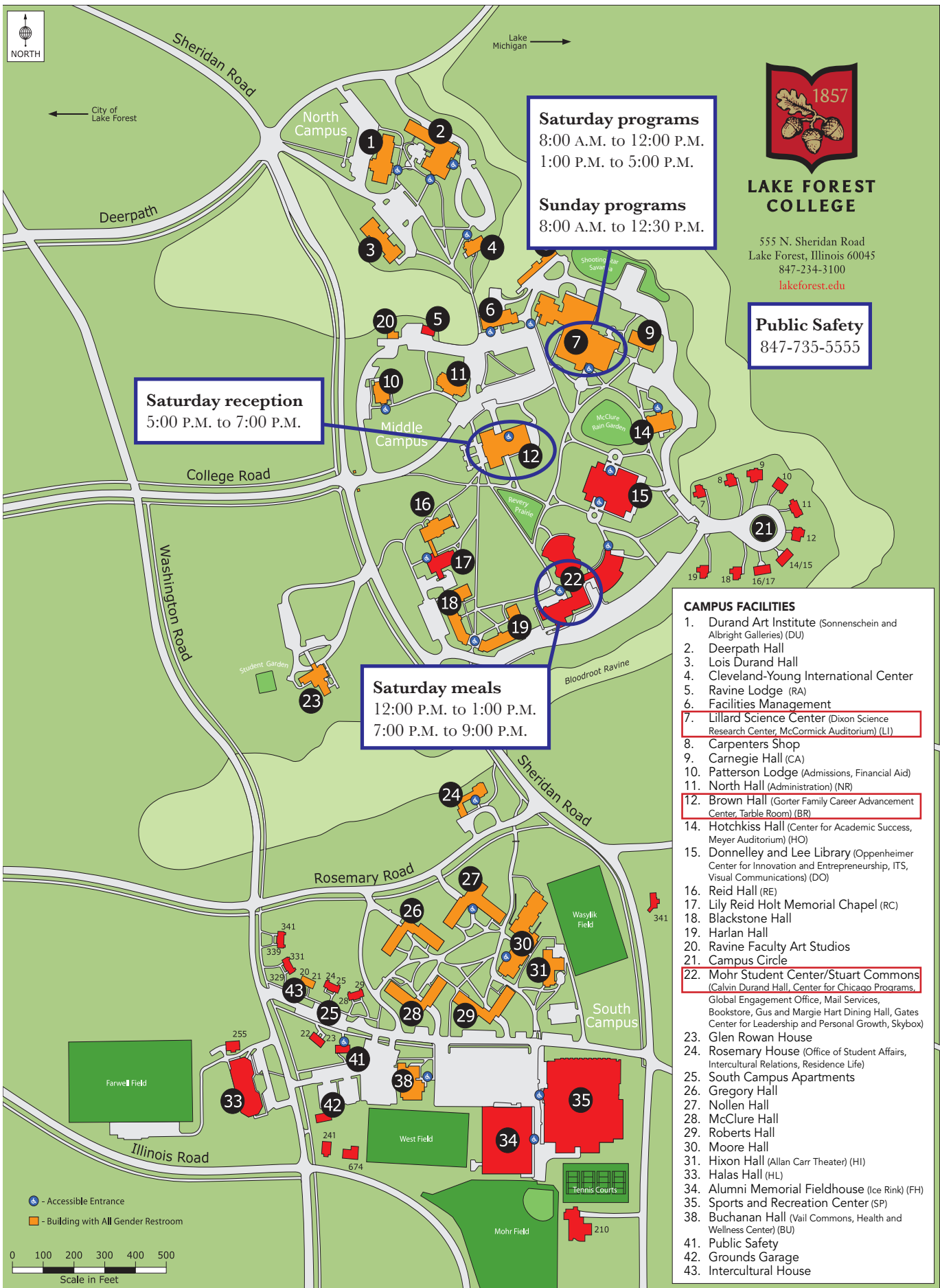
CONVERSATIONS 2024

The annual conference of the Center for Railroad Photography & Art
June 14-16, 2024, at Union and Lake Forest, Illinois



CRP&A | CENTER FOR RAILROAD
PHOTOGRAPHY & ART

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555 N. Sheridan Road
Lake Forest, Illinois 60045
847-234-3100
lakeforest.edu

Public Safety
847-735-5555

8:00 A.M. to 12:00 P.M.
1:00 P.M. to 5:00 P.M.

8:00 A.M. to 12:30 P.M.

5:00 P.M. to 7:00 P.M.

12:00 P.M. to 1:00 P.M.
7:00 P.M. to 9:00 P.M.

1. Durand Art Institute (Sonnenschein and Albright Galleries) (DU)
2. Deerpath Hall
3. Lois Durand Hall
4. Cleveland-Young International Center
5. Ravine Lodge (RA)
6. Facilities Management
7. Lillard Science Center (Dixon Science Research Center, McCormick Auditorium) (LI)
8. Carpenters Shop
9. Carnegie Hall (CA)
10. Patterson Lodge (Admissions, Financial Aid)
11. North Hall (Administration) (NR)
12. Brown Hall (Gorter Family Career Advancement Center, Table Room) (BR)
14. Hotchkiss Hall (Center for Academic Success, Meyer Auditorium) (HO)
15. Donnelley and Lee Library (Oppenheimer Center for Innovation and Entrepreneurship, ITS, Visual Communications) (DO)
16. Reid Hall (RE)
17. Lily Reid Holt Memorial Chapel (RC)
18. Blackstone Hall
19. Harlan Hall
20. Ravine Faculty Art Studios
21. Campus Circle
22. Mohr Student Center/Stuarts Commons (Calvin Durand Hall, Center for Chicago Programs, Global Engagement Office, Mail Services, Bookstore, Gus and Margie Hart Dining Hall, Gates Center for Leadership and Personal Growth, Skybox)
23. Glen Rowan House
24. Rosemary House (Office of Student Affairs, Intercultural Relations, Residence Life)
25. South Campus Apartments
26. Gregory Hall
27. Nollen Hall
28. McClure Hall
29. Roberts Hall
30. Moore Hall
31. Hixon Hall (Allan Carr Theater) (HI)
33. Halas Hall (HL)
34. Alumni Memorial Fieldhouse (Ice Rink) (FH)
35. Sports and Recreation Center (SP)
38. Buchanan Hall (Vail Commons, Health and Wellness Center) (BU)
41. Public Safety
42. Grounds Garage
43. Intercultural House

Contents

Campus map 2

Print raffles 4

Schedule 5

Presenters 6

Images from presentations 8

Scholarship program..... 15

List of attendees 16

All-time presenters 18

Book and other sales 19

Directors, officers, and staff 20

About the CRP&A..... 22

Legacy society 23

Conference Patrons

John Atherton, Richard & Patricia Bartoskewitz, Ed Burkardt, Norm Carlson, Steven Chen, Lyn Corder, Kit Courter, Dan Cupper, Paul Enenbach, David Foote, Stuart Forsyth, Bon French, Richard Garabedian, Todd Halamka, Paul Hensler, Nona Hill & Clark Johnson, John Kirchner, Hank & Louise Koshollek, Al Louer, Edward & Linda Magiera, Rick & Connie Malo, Jeff Mast, Brian Matsumoto, David Mattoon, Joe McMillan, Greg Molloy, Peter Mosse, Steve Mueller, Martin O’Toole, Ken Rehor, Linda & Bill Schafer, Michael Schmidt, Don Stark, Thomas Szczesniak, Rich Tower, Kurt Vragel, R. Michael Walker, Robin White.

Everyone at the CRP&A extends our gratitude to the Railway & Locomotive Historical Society for their sponsorship of our Conversations conferences; be sure to visit their table in the lobby during the breaks and reception.

FRONT COVER
Snow Hill – Sunlight & Steam by Philip D. Hawkins, FGRA. Oil on canvas, 36x24 inches, 2012. The London end of platform 5 at Birmingham Snow Hill Station in England is the vantage point for this circa 1959 scene. Churchward 2-8-0 2856 from Stourbridge Shed breasts the summit of the 1 in 45 gradient through Moor Street Tunnel with an iron ore train from Banbury as Castle class 4-6-0 5076, “Gladiator,” starts away from platform 7 with an “up” passenger service.

REAR COVER
Sunset glows above Norfolk Southern’s former New York Central main line in East Chicago, Indiana, on April 11, 2022—the day after that year’s Conversations conference concluded. Photograph by Dee Matyas

Print raffles

TWO MATTED AND FRAMED prints from the Center's collections—one by John Gruber and one by Richard Steinheimer—are available to win in this year's raffle. Both of the drawings will take place at the end of the presentations on Saturday afternoon. You must be present to win.

Tickets

Ticket prices for each raffle are \$10 each, \$25 for three, or \$40 for five. You may purchase tickets from our staff on Saturday during the morning registration, morning break, lunch, and afternoon break.

About the prints

Both of the prints reference equipment at the Illinois Railway Museum.

John Gruber's photograph shows Chicago North Shore & Milwaukee electric cars 160 and 714 operating at the museum near Union, Illinois, on a winter day in 1993. The J.G. Brill Company built 160 in 1915, while 714 came from the Cincinnati Car Company in 1926. Both went to the museum in 1963 following the closure of the North Shore at the beginning of that year.

Richard Steinheimer's photograph features Klickitat Logging & Lumber Company Shay 7, being serviced by engineer Norman Elsner at a log reload point north of Klickitat, Washington, in November of 1962. Sister engine Shay 5 (originally built for the J. Neils Lumber Company), joined the collection of the Illinois Railway Museum in 1965 and has operated intermittently since then.

Both archival inkjet prints are sized to approximately 11x14 inches, matted in white, and framed in black metal and plexiglass to 20x24 inches.

Also available as greeting cards

Both raffle prints, plus three other images from our collections featuring equipment at the Illinois Railway Museum, are also available as greeting cards. See page 19.



Schedule

Friday

Illinois Railway Museum, Union, Illinois

- 10:00 A.M. Museum opens
Requiem for Steam: Railroad Photographs of David Plowden exhibition in the Post Office Gallery
Hourly train rides; last departure at 4:00 P.M.
- 5:00 P.M. Reception begins in tent in front of Post Office Gallery
- 6:00 P.M. Remarks by David Plowden and Scott Lothes
- 7:00 P.M. Evening train ride departs
- 8:00 P.M. Conclusion

Saturday

Lake Forest College, Lake Forest, Illinois

McCormick Auditorium and Lounge of Lillard Science Center, no. 7 on campus map

- 8:00 A.M. Doors open, pastries and drinks available
Presentation of photographs by conference attendees on repeat
- 9:00 A.M. Welcome, Scott Lothes, Center for Railroad Photography & Art
- 9:25 A.M. Tony Reeve, *The Railroad Photography of Phil Hastings*
- 10:10 A.M. Break
- 10:40 A.M. Scholarship recipients: Greg Kozlick and Dave Zeman
- 11:10 A.M. Tom Brown, *From Montana Roundup to Nebraska Auction by Rail*
- 12:00 P.M. Lunch, *Calvin Durand Hall of Mohr Student Center, no. 22 on campus map*
- 1:00 P.M. Bon French and Inga Velten, *Center finances and legacy society*
- 1:30 P.M. Ben Kuhns and Jennifer Fowler,
A Tale of Two Photographers: Nevada Northern Railway
- 2:15 P.M. Philip Hawkins, *Tracks on Canvas*
- 3:00 P.M. Break
- 3:30 P.M. Dan Hadley, *My Journey of Becoming a Professional Railfan*
- 4:15 P.M. Paul Springowski, *My Evolution as a Photographer and Social Media*
Raffle drawings for John Gruber and Richard Steinheimer prints

Move to Brown Hall, no. 12 on campus map

- 5:00 P.M. Reception with appetizers, drinks, and book sales
- Move to Calvin Durand Hall of Mohr Student Center, no. 22 on campus map*
- 7:00 P.M. Dinner (separately ticketed)

Sunday

McCormick Auditorium in the Lillard Science Center, no. 7 on the campus map

- 8:00 A.M. Doors open, breakfast sandwiches and drinks available, *lobby*
- 9:00 A.M. Adrienne Evans, Heather Sonntag, and Gil Taylor, *Collection Updates*
- 9:45 A.M. Dee Matyas, *Photography is My Antidepressant*
- 10:30 A.M. Break
- 11:00 A.M. Lou Gerard, *Three of My Favorite Things:*
A Look at the CTA, Soo Line, and South Shore Line
- 11:45 A.M. Otto Vondrak and Steve Barry, *Railfan by Design* and *Railfan after Dark*
- 12:30 P.M. Conclusion

Lake Forest Wi-Fi instructions

1. On your device, choose ForesterNET.
2. Once connected to ForesterNET, a registration page will appear. If the registration page does not open, you can open a web browser and go to: lakeforest.edu
3. On the registration page, choose GUEST and enter your information, then accept the terms of service for ForesterNET.
4. The next page will show a progress bar while your access to ForesterNET configures.
5. Once configuration is completed, you will be temporarily connected to the wireless network.
6. Check your email and click on the confirmation link in the email. If you don't click on the link, you will only receive ten minutes of access.

Presenters



Steve BARRY, Penns Grove, New Jersey

Railfan after Dark, Sunday, 11:45 A.M.

Steve Barry hails from southern New Jersey and has been a railfan all his life, starting with commuter trains on the Pennsylvania-Reading Seashore Lines and steam on the Strasburg Rail Road. He began submitting features to railroad magazines in 1983 and had his first byline in *Railfan & Railroad* in 1985. He joined the *R&R* staff as associate editor in 1996 and became editor in 1998. Over the years he has amassed 150,000 slides and 280,000 digital photos and continues to shoot anything on rails. He still resides in South Jersey.



Tom BROWN, San Anselmo, California

From Montana Roundup to Nebraska Auction by Rail, Saturday, 11:10 A.M.

Tom Brown is a retired railroader who, prior to entering the railroad business, worked as a professional photographer. He has had a life-long interest in railroad operations, history, and photography. He began his railroad career on the Santa Fe in 1965 and retired from Union Pacific in 2014, having, in the interim, worked in operations and intermodal for the Western Pacific Railroad and co-founded an intermodal marketing/logistics company. Tom graduated from the University of California, Berkeley. He and his wife Lynne reside in northern California.



Jennifer FOWLER, Salt Lake City, Utah

A Tale of Two Photographers: Nevada Northern Railway, Saturday, 1:30 P.M.

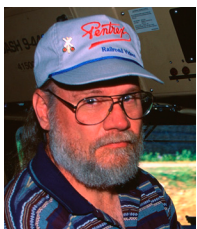
Jennifer Fowler is a Utah native whose love for photography was cultivated by her father from a young age. Although the first photographs she ever captured at age five were of the Nevada Northern Railway, her love of photography grew with portraiture. Within the last decade, she has been reintroduced to heritage railroading, bringing a portrait approach to her work and a tendency toward capturing the people keeping railroad history alive.



Lou GERARD, Skokie, Illinois

Three of My Favorite Things: A Look at the CTA, Soo Line, and South Shore Line, Sunday, 11:00 A.M.

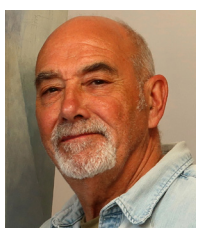
Lou Gerard grew up on Chicago's north side, less than half-a-block from the CTA Howard Line Rapid Transit. His early interest in the L led to a 38½-year career there as a car repairman. He got his first camera, a Brownie Bullet, for Christmas 1961 and the rest is history. Now retired, he still volunteers on maintaining CTA's heritage fleet of vintage L cars. He enjoys traveling; railroad, maritime, and commercial aircraft photography; and model railroading. He was also able to sail on some Great Lakes freighters including the venerable *Saint Marys Challenger*.



Dan HADLEY, Cincinnati, Ohio

My Journey of Becoming a Professional Railfan, Saturday, 3:30 P.M.

Dan Hadley traces his fascination with railroads to the age of three when his father would take him to see B&O steam locomotives at the roundhouse in Parkersburg, West Virginia. A visit to a local television station as an elementary school student set his career path in motion. Army service guaranteed his entrance into the prestigious broadcast communication arts program at San Francisco State University. Fate brought his two interests together; he spent years producing Pentrex railroad videos, with eighty titles to his credit. He then produced model railroad videos.



Philip HAWKINS, FGRA, County of Devon, England

Tracks on Canvas, Saturday, 2:15 P.M.

Philip Hawkins spent his childhood in Birmingham, England, surrounded by the sights and sounds of trains during the 1950s and 1960s. After graduating from Birmingham College of Art, he worked in the rail industry as a technical illustrator and then as a press photographer and freelance illustrator before taking his chances with fine art. He was a founding member of the Guild of Railway Artists and their president from 1988 until 1998 when he was granted the honour of being elected a Fellow of the Guild.

Ben KUHNS, Salt Lake City, Utah

A Tale of Two Photographers: Nevada Northern Railway, Saturday, 1:30 P.M.

Ben Kuhns is a professional photographer living and working in Salt Lake City, Utah. Born in the midwest, he has been drawn to trains since before he could speak—an interest cultivated and encouraged by his parents. As an adult Ben has worked in commercial photography world since 2008, including eleven years for outdoor retailer Backcountry.com. His portfolio includes high-end product photography, action sports, and lifestyle work for a variety of brands. He does not shoot weddings.



Dee MATYAS, Chicopee, Massachusetts

Photography is My Antidepressant, Sunday, 9:45 A.M.

Dee Matyas (she/they) photographs industries and infrastructure, with a particular focus on railroads. She grew up fascinated by machinery, and can thank Thomas the Tank Engine for her early interest in trains. Dee got into HO scale modeling with the gift of a starter set on their eighth birthday, and that interest grew into railfanning and photography through their teen years. She is mostly a self-taught photographer and loves figuring out what does and doesn't work artistically through trial and error.



Tony REEVY, Durham, North Carolina

The Railroad Photograph of Phil Hastings, Saturday, 9:25 A.M.

Tony Reevy's previous publications include poetry, non-fiction and short fiction, including the non-fiction books *Ghost Train!*, *O. Winston Link: Life Along the Line*, *The Railroad Photography of Jack Delano*, *The Railroad Photography of Lucius Beebe and Charles Clegg*, *The Railroad Photography of Phil Hastings*, and the full books of poetry, *Old North*, *Passage*, *Socorro*, and *Turbulence*. Reevy is assistant vice provost for university interdisciplinary initiatives development at his alma mater, North Carolina State University. He resides in Durham, North Carolina.



Paul SPRINGOWSKI, Cleveland, Ohio

My Evolution as a Photographer and Social Media, Saturday, 4:15 P.M.

Growing up in the heart of the Rust Belt and Great Lakes region, Paul Springowski became fascinated with infrastructure from a world gone by. The disappearing nature of these subjects is the motivating factor for his photographic pursuits. He specializes in videography (including work on the IMAX film *Train Time* by Stephen Low) and creates social media content for the contemporary railfan viewer. Paul's travels have taken him all over the United States and Canada, and, most recently, to the Southern Peru Copper railroad.



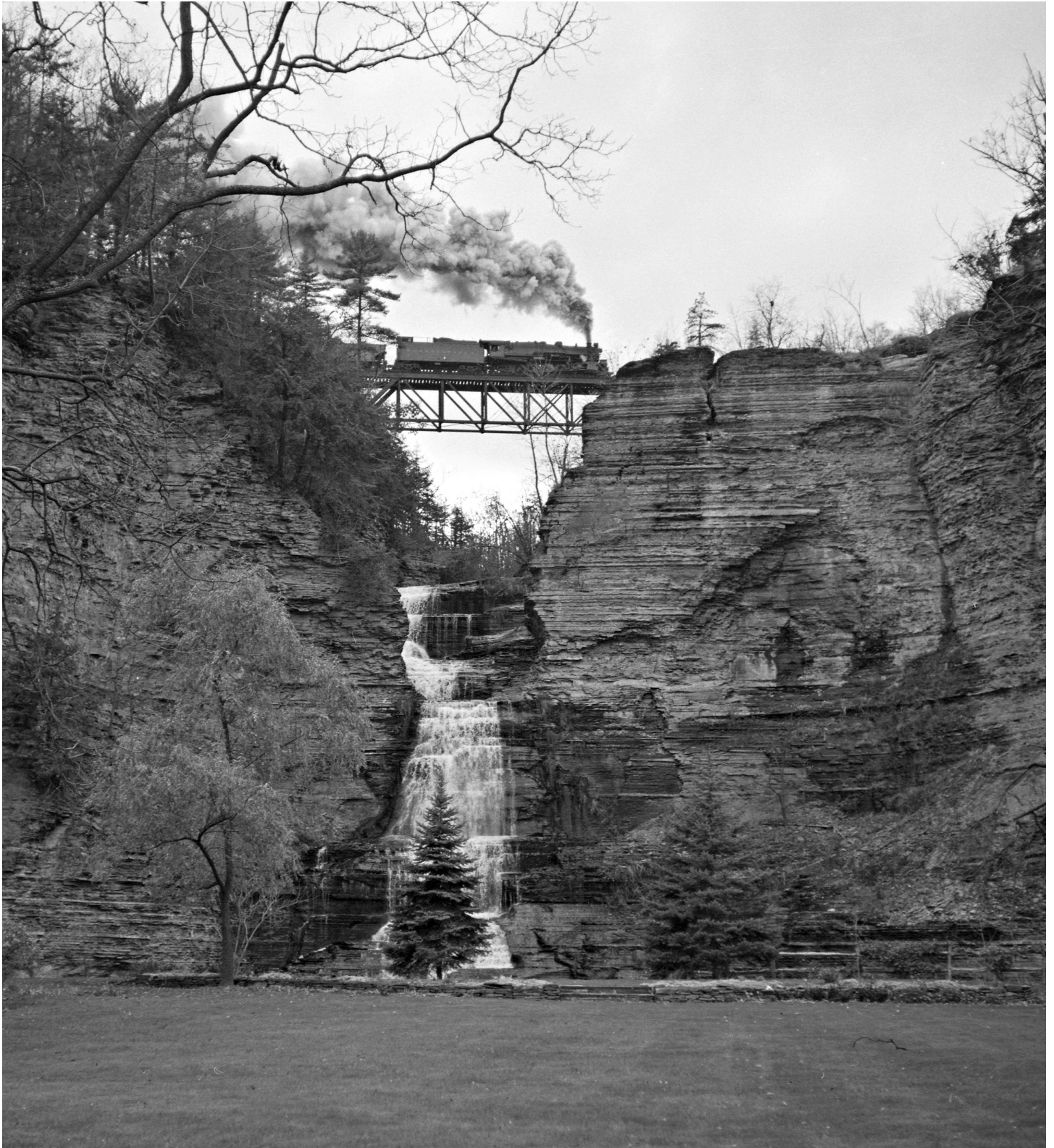
Otto VONDRAK, Rochester, New York

Railfan by Design, Sunday, 11:45 A.M.

Otto Vondrak's love of railroading was cemented from an early age by frequent trips with his dad on commuter trains to Grand Central Terminal. He became a frequent contributor to *Railpace* *Newsmagazine* and published two books about local railroad history. After attending Rochester Institute of Technology for graphic design, he joined the staff of *Railfan & Railroad* as associate editor and art director in 2010, and he was selected to be editor of *Railroad Model Craftsman* in 2019. He is also president of the Rochester & Genesee Valley Railroad Museum.



Images from presentations





Left: A Pennsylvania Railroad 2-10-0 Decapod locomotive leads a coal train north over Rock Stream in western New York, bound for Lake Ontario at Sodus Point. Photograph by Philip Ross Hastings, M.D., and courtesy of the California State Railroad Museum

Above: Three hands from the Jim Edwards ranch load heifers into a former Great Northern cattle car at Adler, Montana, on November 14, 1975. Photograph by Tom Brown

Right: Nevada Northern Railway 81 steams out of the engine house in Ely, Nevada, on a cold winter morning in 2022. The Baldwin 2-8-0 was delivered new to the railroad in 1917 and is still pulling trains to this day. Photograph by Jennifer Fowler

Opposite: Nevada Northern Railway locomotives 93 and 40 idle quietly while the fireman checks on the engine house stove. Taken during a winter photo charter and lit by Jennifer Fowler, Steve Crise, and Ben Kuhns. February 15, 2019. Photograph by Ben Kuhns







Camera Bag

Light is the key to any night photography, and how you learn to control it will determine how consistent your "look" will be after dark. Once you have mastered the basics of using flash (see Spring and Summer 1976 issues of RAILFAN), you should be able to get perfect results every time in total darkness—but there's the catch, you can almost never find total darkness. For someone relatively new to night photography, it is easiest



to shoot where there is the least "available" light, and control your own lighting with flash. The more typical situation, however, will be like the CNJ scene at Karting N.J., where the accompanying photos, with yard lights all over the place. We won't get into the matter of color balance for now, but concentrate on how to frame your shot so that the lights will do a minimum amount of harm to your photo.

Photo 1 shows the scene of a Geep and an RSS on the ready tracks with the scene reasonably well lit by some yard lights behind the camera. In each scene, a single flashbulb was tossed in toward the short end of the RSS from the left, with the light from that flash "popping" onto the Geep and accenting the scene. The shot might have turned out as well without the flash, and probably could have been made a lot more dramatic by throwing a flash across the nose of the RSS from the right side—but that is not the matter under discussion.

Notice in Photo 1 that there are two lights over the parking lot behind the units that burn right into the picture. We will use these as an example of the basic technique of "controlling" available light. Notice in Photo 2 how the camera has been moved

to shoot where there is the least "available" light, and control your own lighting with flash. The more typical situation, however, will be like the CNJ scene at Karting N.J., where the accompanying photos, with yard lights all over the place. We won't get into the matter of color balance for now, but concentrate on how to frame your shot so that the lights will do a minimum amount of harm to your photo.

Railfanning California

When you're pacing a DDA40X off California, why be in a hurry to get back to Santa Ana?

Southern California is a big place. Spread over hundreds of square miles, it is a dismal failure as an example of concentration. The railroad scene here follows the general tradition of being everywhere a little and nowhere a lot. Of course, there are many good train watching places in the Los Angeles area, but they are spread out so far because the three railroads serving the locality use seven widely separated routes into it. So, if you are a avid train watcher wanting to get the most out of an afternoon and evening along the iron, you must know what is happening where and at what time, and most importantly, how to get there.

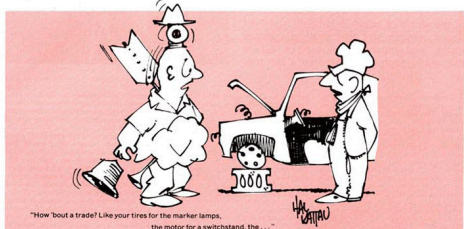
There is a closely knit group of young railfans generally based in the city of Santa Ana, 20 miles south of Los Angeles, who make an art of knowing "where it's at" in Southern California railroading and how to get the maximum amount of train viewing by the duck and the miles. This avid group of dedicated railfans imaginatively call themselves "The Santa Ana Group." Come along on a late afternoon and watch how this group pursues its interests across Southern California. You are about to find out what is meant by the phrase "train chugging" I have ridden with the Santa Ana Group many times, and although the incidents are seen from a cartoonist's point of view, they are quite true!

by Seward Tuthill



Here come the railfans...

by Hal Kattau



Paducah's Geeps

by Jim Boyd



By that time, 1300 modern steam locomotives—most of them Paducah rebuilds—had been completely displaced by 206 Geeps, 189 switchers and 46 E-units. Except for a lone GP 44 tonner, it was a totally diesel roster, and its entire freight diesel fleet consisted of only two models: the GP7 and GP9. The IC missed by two months, having a 100% EMD roster in August 1961 when took over the Paducah Shop Line and acquired its three RS2's just before the 44-tonner was sold in October. Over the next few years the IC acquired a reputation as an ultra-conservative diesel buyer. Wayne A. Johnston was the railroad's president, and he believed in running passenger trains to be proud of—these were the Panama Limited's finest years—and standard freight power. While most other railroads were listening to turbochargers, the IC bought GP18's and GP20's, although it did acknowledge the trend to low noses which showed up on its second order of GP18's. Power tended to be very regionalized—those low nose GP18's and GP20's seldom strayed from the Kentucky Division—and a pair of Geeps was standard power for just about everything. Bessie trains from New Orleans and most trains out of Iowa might get three or four Geeps to keep the freeters rolling, but 125 loads of coal coming up the Edgewood Cutoff would be dragging along behind just two units. It would stay this way until 1966.

Any railroad that could wait until the end of 1950 to purchase its first diesel freight power must have either had its head in the clouds or have had exceptionally good steam power. The case with the IC was definitely the latter, and the credit goes directly to the rail's massive Paducah Shops. The IC was no stranger to diesel power: It bought its first "oil electric" switcher in March 1920, and operated six of those along with eight Alco HH600's and a pair of monster boxcars by 1936. At that time, IC freight power consisted of a huge fleet of Harriman Mikados, over a hundred USRA heavy 2-10-2's and fifty 2-8-4's that were "super power" only by 1920 standards. A well kept fleet of high-driven passenger 4-8-2's could pinch hit in freight service, but they lacked the muscle for the sustained pull. The usual chaff of turn-of-the-century infatuations and a few good switchers and passenger Pullman filled out the rest of the roster. Coal was cheap, the track was good and the depression kept any grand schemes financially out of reach in 1935, but the big new back shop in Paducah was about to make its mark on the railroad.

Between 1950 and the end of World War II, the Paducah Shops gave the IC steam fleet an entirely new lease on life through a massive rebuilding program. The key to this was the fleet of 125 heavy 2-10-2's that were ample in size but too slow for a modern railroad. The General Steel Castings Corporation in Granite City, Illinois, provided Paducah with one-piece cast frames to make the 63" driven 2-10-2's into 70" driven 4-8-2's. Thus 60 of the old 2000's became the 2500-class 4-8-2's, while the rest of the 2-10-2's were upgraded in kind. A 2-10-2 was still the best match for coal

SPM92 1975

Above: Pages from Railfan magazine (before it became Railfan & Railroad), from Otto Vondrak's presentation, "Railfan by Design."

Opposite, above: Dan Hadley films an eastbound Union Pacific coal drag departing Minturn, Colorado, for the serious climb over Tennessee Pass in 1997, just before UP mothballed the former Rio Grande line. Photograph by Charlie Dischinger

Opposite, below: While working for Illinois Central as a brakeman, Jim Boyd caught a round trip on the Hawkeye as a baggage man, captured at Dubuque, Iowa, at 2:25 A.M. in August 1970. Photograph by Mike Schafer and from Steve Barry's "Railfan after Dark" presentation.



Right: Soo Line F7 214A leads the Milwaukee Turn at Richfield, Wisconsin, running on the Milwaukee Road in July 1979. Photograph by Lou Gerard

Below: A Southern Peru Copper train led by an SD70, GP31ECO, and a venerable U-boat climbs into the Atacama Desert on the foothills of the Andes Mountains. The SPC hauls copper ore from remote mines in the desert to the Pacific coast for export. Photograph by Paul Springowski



Scholarship program



FOR THE PAST SEVERAL years, the CRP&A has been able to offer scholarships for emerging photographers and visual artists to attend this conference. We are pleased to present this year's recipients: Greg Kozlick and David Zeman. Both of them live in the Chicago area and will share their work on Saturday.

Gifts from the conference's many patrons provide the funds that make these scholarships possible, covering registration fees, meals, and lodging for the recipients. All of us at the CRP&A extend our great thanks to our patrons for your support of the next generation of railroad photographers and artists.

Upper row: Night photography session in 2023 at the Illinois Railway Museum featuring their North Shore *Electroliner* and a line car in a photograph by David Zeman, who posed for Steve Crise at the Nevada Northern Railway in 2022.

Lower row: Self portrait of Greg Kozlick, whose presentation at the conference will follow BNSF's West Chicago Local, which is seen with its conductor in Kozlick's photograph from October 2022.

All-time conference presenters

February 22, 2003
Lake Forest College

- John Gruber
- Don Horn
- David Plowden
- Brian Solomon
- Matt Van Hattem

March 20, 2004
Lake Forest College

- Mark Hemphill
- Joel Jensen
- Anne M. Lyden
- Bill Middleton
- Mel Patrick
- David Plowden and John Gruber

March 19–20, 2005
Lake Forest College

- Shirley Burman
- Steve Crise
- Tom Garver
- Robert Harr
- Sayre Kos
- Michael R. Valentine
- Jim Wrinn

March 25, 2006
Marquette University

- Jeff Brouws
- Chris Burger
- Kevin P. Keefe
- Sayre Kos
- Greg McDonnell
- Gil Reid
- Michael R. Valentine

March 24, 2007
Lake Forest College

- Steve Barry
- Simpson Kalisher
- Sayre Kos
- Miško Kranjec
- John Roskoski
- Jim Shaughnessy
- Walter E. Zullig Jr.

April 12, 2008
Lake Forest College

- Jeff Brouws
- Victor Hand and Don Phillips
- Don Horn
- Scott Lothes
- David Plowden
- Tony Reeve

April 17–19, 2009
Lake Forest College

- Mark Hemphill
- Kevin P. Keefe and John B. Corns
- Stuart Klipper
- Scott Lothes, panel with Steve Barry, Mike Schafer, and Matt Van Hattem
- Kelly Lynch
- Kevin Scanlon
- Don Sims

April 23–25, 2010
Lake Forest College

- Frank Barry
- Ted Benson
- and Tom Taylor
- Jeff Brouws
- Jim Brown
- Ian Kennedy
- Linda Niemann and Joel Jensen
- David Plowden
- Alex Ramos

April 15–17, 2011
Lake Forest College

- Lewis Ableidinger
- Lina Bertucci
- John Gruber
- Olaf Haensch
- Clark Johnson and Richard Solomon
- Stan Kistler
- Joe McMillan
- Gordon Osmundson
- Karl Zimmermann

April 13–15, 2012
Lake Forest College

- Bill Botkin
- Shirley Burman
- Steve Crise
- Tom Fawell
- Christian Goepel
- Drake Hokanson
- Joel Jensen
- Clark Johnson and Richard Solomon
- Henry Posner III
- Chris Starnes

April 12–14, 2013
Lake Forest College

- Wes Carr
- Pablo Delano
- Michael Froio
- Matthew Kierstead
- Cate Kratville
- Mitch Markovitz

- Tony Reeve
- Casey Thomason
- Steve VanDenburgh
- Jim Wrinn, panel with Steve Barry, Alexander Benjamin Craghead, Marc Entze, Don Phillips, and Matt Van Hattem

May 16–18, 2014
Lake Forest College, Chicago Hist. Museum

- Jeff Brouws
- Mike Danneman and Ron Flanary
- Travis Dewitz
- John Gruber
- Victor Hand
- Kevin Keefe
- Blair Kooistra
- Kathi Kube
- Mel Patrick
- Glenn Willumson

April 10–12, 2015
Lake Forest College

- Diane Bacha, with Ron Flanary, Don Hofsommer, Joel Jensen, Don Phillips, Jim Wrinn
- Ed Bartholomew
- Ted Benson, Dick Dorn, Dale Sanders, and Dave Stanley
- Justin Franz
- David Kahler
- J. Parker Lamb
- Jeff Mast and Michael R. Valentine
- Peter Mosse
- Bill Stewart
- James Swensen
- Axel Zwingenberger

April 8–10, 2016
Lake Forest College

- Steve Barry
- Wendy Burton and Kevin P. Keefe
- Charlie Castner and Ron Flanary
- John Gruber and John Ryan
- Todd Halamka
- Ronald C. Hill
- Emily Moser
- Steve Patterson
- Tony Reeve

- John Sanderson
- Alan Shaw
- J. Craig Thorpe

October 29, 2016
Univ. of Connecticut

- Mark Aldrich
- Robert Joseph Belletzkic
- Victor Hand
- Matt Kierstead
- Shaun O'Boyle
- Jim Shaughnessy
- J.W. Swanberg

April 28–30, 2017
Lake Forest College

- Drayton Blackgrove
- Katherine Botkin
- Jean Bubley and James J. Reisdorff
- Alexander Craghead
- Dan Cupper
- Nicholas Fry
- Eric E. Hirsimaki
- John P. Kelly
- Kevin P. Keefe
- Dennis Livesey
- Alan Miller
- Adam Normandin
- David Styffe
- Paul Wertico with David Cain and John Moulder

April 13–15, 2018
Lake Forest College

- Jim Wrinn
- McNair Evans
- John Austin
- George Hiotis
- Bill Stewart
- Robin Coombes
- Kevin P. Keefe and Scott Lothes
- Alan Furler with Victor Hand
- Robert Gould and Matt Kierstead

September 22, 2018
California State Railroad Museum

- Ted Benson and Tom Taylor
- Shirley Burman
- John Gruber and John Ryan
- Richard Koenig
- John Signor
- J. Craig Thorpe

March 29–30, 2019
BYU Museum of Art

- Alexander Craghead
- Dan Davis
- Barre Fong
- Justin Franz
- Victor Hand
- Drake Hokanson
- Christine Hult-Lewis
- Elrond Lawrence
- Ashlee Whitaker
- Additional panelists, Kevin P. Keefe and James Swensen

Sept. 13–15, 2019
Lake Forest College

- Ben Bachman
- Gil Bennett
- Jennifer Bodine
- Barre Fong
- John Free
- Oren Helbok
- Charlie Hunter
- Ron Perisho
- Eric Williams

April 18, 2020
Virtual Conversations

- Gil Bennett
- Travis Dewitz and Todd Halamka
- Adrienne Evans
- Fred Frailey & Kevin P. Keefe
- Justin Franz
- Oren Helbok & George Hiotis
- Elrond Lawrence
- Dennis Livesey
- Scott Lothes
- Ken Rehor
- Camron Settlemier

September 19, 2020
Virtual Conversations

- Apurva Bahadur
- Darryl Bond
- Frederick Simon
- Laura Smith
- Rolf Stumpf & Mike Valentine
- Roger Watt

April 10, 2021
Virtual Conversations

- Patrick Cashin
- William Gill
- Jonathan Glancey & Ian Logan
- Erik C. Lindgren
- Jeff Mast

- Kevin Scanlon
- Kevin Tomasic
- Yoichi Uzeki

April 8–10, 2022
Lake Forest College

- Lee Alban
- Adrienne Evans
- Kevin Keefe
- Natalie Krecke
- Elrond Lawrence
- Mark Llanuza
- Dennis Livesey
- Scott Lothes
- Mike Raia
- Erin Rose
- Erik Shicotte
- Heather Sonntag

November 19, 2022
Virtual Conversations

- Brice Douglas
- Adrienne Evans
- Andrew Lynch
- Emily Moser
- Heather Sonntag

April 14–16, 2023
Lake Forest College

- Anthony D'Amato
- Nicholas D'Amato
- Eugene Armer
- Brian Caswell
- Steven Chen
- William Diehl
- Adrienne Evans
- Tom Gildersleeve
- Gordon Glattenberg
- Chris Guss
- Elrond Lawrence
- Erin Rose
- Steve Smedley
- Heather Sonntag
- David and Liné Tutwiler

Book and other sales

SEVERAL BOOKS AND other items will be available this year during the day and at the reception on Saturday, as well as on Sunday while supplies last. Look for the merchandise table in the lobby next to the McCormick Auditorium and in the lobby of Brown Hall at the reception.

Please note that all books are available in limited quantities and will be sold on a first come, first served basis. The Center can accept cash, check, and credit card payments. Most of these books, along with several other titles, are available to order on our website at: www.railphoto-art.org/books

Books published by the Center

- *Rio Grande Steam Finale: Narrow gauge railroad photography in Colorado and New Mexico*, edited by Scott Lothes and Elrond Lawrence, 2023, **\$60**
- *Beebe & Clegg Their Enduring Photographic Legacy*, by John Gruber and John Ryan, assisted By Mel Patrick, 2018, **\$65**
- *The Railroad and the Art Of Place: An Anthology*, edited by Jeff Brouws, Alexander Craghead, David Kahler, and Kevin P. Keefe, 2021, **\$60**
- *Continuity & Change: The Lure of North American Railroads*, edited by Alexander Craghead and Scott Lothes, 2022, **\$65**

Books from other publishers

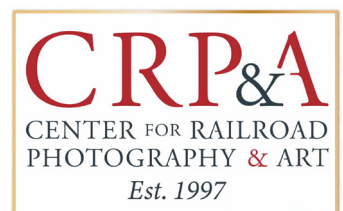
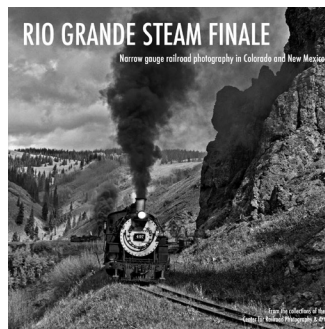
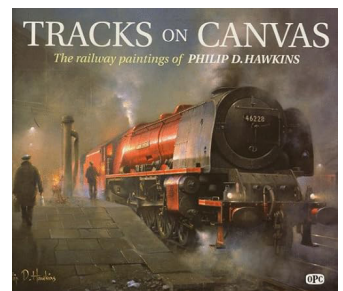
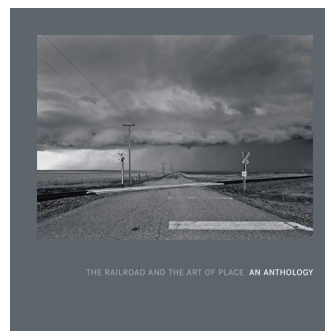
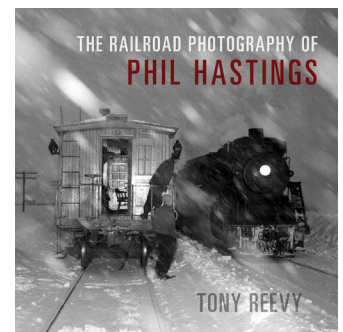
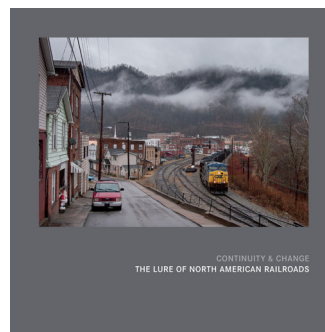
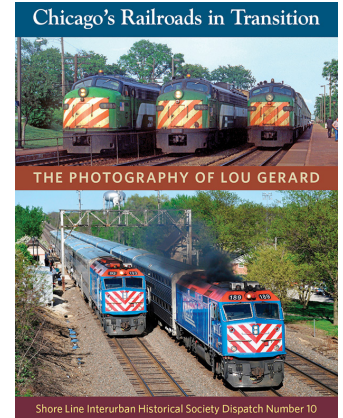
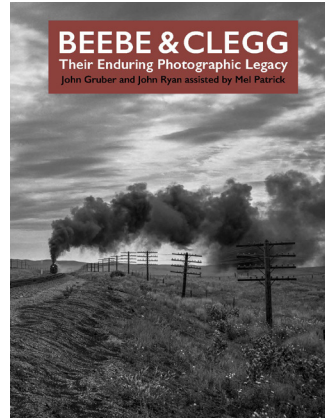
- *Chicago's Railroads in Transition: The Photography of Lou Gerard*, Dispatch Number 10 of the Shore Line Interurban Historical Society, 2020, **\$25**
- *The Railroad Photography of Phil Hastings*, by Tony Reevy, Indiana University Press, 2023, **\$40**
- A few used copies of *Tracks on Canvas: The Railway Paintings of Philip D. Hawkins* and *Steam on Canvas: Further Railway Paintings by Philip D. Hawkins*, published by Crecy Publishing in 1998 and 2005, respectively, are available for **\$30**

Print raffles

Two framed and matted prints, one each by John Gruber and Richard Steinheimer, are available to win in raffles. See page 4 for more information. Ticket prices for each raffle are \$10 each, \$25 for three, or \$40 for five. You may purchase tickets from our staff on Saturday during the morning registration, morning break, lunch, and afternoon break.

Pins and greeting cards

Two new items join our books and prints at the sales table: pins featuring the CRP&A logo (see image at far right) and sets of five greeting cards showcasing vintage photographs in our collections of railroad equipment now at the Illinois Railway Museum.



Directors, officers, and staff



Ronald L. Batory, Santa Fe, New Mexico, recently retired as the administrator of the Federal Railroad Administration. His prior career spanned forty-five years in the rail industry, including as president of both The Belt Railway Company of Chicago and Conrail Shared Assets.



Justin Franz, Columbia Falls, Montana, has a degree from the University of Montana's School of Journalism and is the associate editor of *Railfan & Railroad* magazine. His work has appeared in numerous publications, including the *Washington Post*, *New York Times*, and *Atlas Obscura*.



Caroline Benforado (administrative assistant), Madison, Wisconsin, just joined the Center to help with our growing administrative needs. She spent eleven years with UW-Madison's Facilities Planning & Management, and she previously taught French in high schools and universities.



T. Bondurant French (chair), Glen Ellyn, Illinois, is the executive chairman of Adams Street Partners, one of the largest and oldest managers of private equity investment in the world. A lifelong rail enthusiast, Bon has photographed some 700 different railroads.



Jeff Brouws, Stanfordville, New York, brings the Center knowledge of nineteenth and twentieth century photography and a broad background in publishing, with seven photography books to his credit. His photographs can be found in numerous public and private collections.



Todd Halamka, Western Springs, Illinois, is a practicing architect and founder of Todd Halamka + Partners in downtown Chicago. His focus on railroad photography began in 2011, combining his lifelong love of trains and the outdoors with his fascination for image-making.



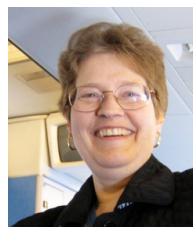
Norman Carlson, Lake Forest, Illinois, spent thirty-four years with Arthur Anderson where he led the transportation industry practice for eleven years. He is president of the Shore Line Interurban Historical Society and managing editor of its publication, *First & Fastest*.



Lisa Hardy (program administrator), Janesville, Wisconsin, just joined the Center after receiving a master's degree in arts administration from Southern Utah University in 2024. She grew up in Flagstaff, Arizona, and has previously worked for the Wisconsin Department of Transportation.



Adrienne Evans (director of archives and collections), Madison, Wisconsin, received a master's degree from UW-Madison's School of Library Information Studies in 2014. She worked at History Colorado for two years before coming to the Center in 2017.



Nona Hill (treasurer), Madison, Wisconsin, is a lifelong rail enthusiast and advocate. She and Clark Johnson, her husband, managed High Iron Travel, operator of the *Caritas*, the most widely traveled private car in America. She helps lead multiple passenger rail advocacy groups in Wisconsin.



Betsy Fahlman, Tempe, Arizona, is a professor of art history at Arizona State University. She holds a Ph.D. from the University of Delaware and specializes in American Art, and she has interests in public art, American modernism, the New Deal, and industrial archeology.



Martin Kaehrle (digital projects coordinator), Madison, Wisconsin, is with the Center in a temporary role for most of 2024, primarily working on our online database while also processing collections. He holds a master's degree from UW-Madison and enjoys birding and building websites.



David Kahler (vice-chair), Pittsboro, North Carolina, practiced architecture for more than thirty years and has been recognized as a Fellow of the American Institute of Architects. He is active as a consultant and advisor, and he authored *The Railroad and the Art of Place*.



Peter Mosse, New York, New York, grew up in England and moved to the U.S. in 1977 to set up a precious metals trading subsidiary for the UK Rothschild banking group. He began collecting railroad paintings in 1980 and now owns more than 200 original works.



Kevin P. Keefe, Milwaukee, Wisconsin, is the retired vice-president-editorial for Kalmbach Publishing Co. He served as editor of *Trains* from 1992 to 2000. As a student at Michigan State, he worked on Pere Marquette steam locomotive 1225 and later authored a book about it.



Michael P. Schmidt (secretary), Owosso, Michigan, is an orthopedic surgeon and a collector of railroad photographs and paintings. He is Vice Chief of Staff, Chief of Surgery, and serves on the board of trustees of his hospital. He grew up in Los Angeles where he biked to LAUPT.



Natalie Krecek (processing archivist), Madison, Wisconsin, joined the Center in 2018 and is now a processing archivist. She received a B.A. degree in anthropology from North Central College in 2017. Her past work experience includes an internship at Chicago's Field Museum.



Heather Sonntag (associate archivist), Madison, Wisconsin, joined the Center in 2020 and is now processing the Steinheimer Collection of color slides. Originally from New Mexico, she holds a Ph.D. in cultural history and a Master's in Library and Information Studies from UW-Madison.



Elrond Lawrence (acquisitions and marketing coordinator), Salinas, California, joined the Center's team in 2021. He is writer, photographer, and publicity expert with a passion for railroads and vintage highways. His book *Route 66 Railway* follows the Santa Fe and the "Mother Road."



Gil Taylor (reference and processing archivist), Madison, Wisconsin, is working on the Henry Posner III Collection after joining the Center in 2021. He holds a bachelor of arts from Bates College in Maine and a Master's in Library and Information Studies from UW-Madison.



Scott Lothes (president and executive director), Madison, Wisconsin, began working for the Center in 2008. He grew up around trains in West Virginia, and he is an avid traveler as well as a widely published author and photographer. He also edits the Center's journal, *Railroad Heritage*.



Richard Tower, San Francisco, California, has spent much of his career in the railroad industry with Southern Pacific and Amtrak, and as a consultant. Along with his wife Caroline, he manages the Candelaria Fund, which supports many community and nonprofit organizations.



Albert O. Louer, Williamsburg, Virginia, recently retired as Director of Principal Gifts at the Colonial Williamsburg Foundation. He worked in museums for fifty years and has research and collecting interests in the Pullman Company and Midwestern railroads.



Inga Velten (development director), Madison, Wisconsin, joined the Center in 2017 and has more than twenty years of experience in nonprofit fundraising and administration, with expertise in data management, prospect research, and major gift fundraising.

About the Center for Railroad Photography & Art

FOUNDED IN 1997, the Center for Railroad Photography & Art (CRP&A) is a 501(c)(3) national not-for-profit arts and educational organization based in Madison, Wisconsin. As its mission, the CRP&A “preserves and presents significant images of railroading,” securing them in its archive and interpreting them in publications, exhibitions, and on the internet.

The CRP&A conducts its programs both in-house and with numerous partners throughout the country. Collaborations include the landmark Chicago History Museum exhibition, *Railroaders: Jack Delano’s Homefront Photography*, and 2019’s *After Promontory: 150 Years of Transcontinental Railroading*, which has visited a dozen venues throughout the western United States, including the Brigham Young University Museum of Art. The CRP&A also mounts and circulates traveling exhibitions about specific themes in railroading as well as individual photographers and artists such as Wallace W. Abbey, Joel Jensen, David Plowden, Ted Rose, and Jim Shaughnessy.

Efforts to preserve railroad photography and artwork have led to the CRP&A’s amassing more than 500,000 images—with standing commitments for that many more to come. Its team of professional archivists preserves, digitizes, and makes available these images from its offices and storage facilities, sharing them

through an online database (railphoto.historyvit.com) and social media (follow @railphotoart on most of the major platforms). A committee of the board of directors reviews potential additions to the archive and makes recommendations to the full board, which votes on all major accessions.

Publications include the quarterly journal *Railroad Heritage* as well as books. The journal features work by both historic and contemporary photographers and artists as well as selections from the archive and news about events and developments in the field. Books explore thematic topics in railroading and its visual culture, such as the notion of “the railroad and the art of place;” current book projects seek to showcase and reinterpret photographs from the CRP&A’s fast-growing collections. *Rio Grande Steam Finale* came out in 2023 and traced the final decade of narrow-gauge railroading in Colorado and New Mexico through the lenses of eight photographers represented in the archive.

Events in addition to this conference include free monthly online presentations (recordings are available at youtube.com/railphotoart) and an annual awards program named for John Gruber, the organization’s principal founder. Membership supports all of the CRP&A’s programs and projects; learn more and join at: www.railphoto-art.org



Landmark exhibitions by the Center for Railroad Photography & Art include *After Promontory: 150 Years of Transcontinental Railroading*, at the Brigham Young University Museum of Art in Provo, Utah, in March 2019, and *Railroaders: Jack Delano’s Homefront Photography*, at the Chicago History Museum in Chicago, Illinois, in April 2014. Photographs by Scott Lothes

Do you have orders for us?

Support a sustainable future by joining the Center's Legacy Society

THE LEGACIES OF THOSE whose creative imagery captures the world of the railroads—and our imaginations—live on through the Center, and yours can, too. By making a provision to include the Center for Railroad Photography & Art Endowment as a beneficiary in your will or estate plan, you can ensure that your love of railroading and its art and culture are honored and cared for beyond your lifetime.

Since its inception in 2019, forty individuals who have shared their long-term intentions with us have been recognized as members of the Legacy Society. This year, new documented commitments to the Legacy Society will go even further, because they will be **matched with a \$2,500 contribution** to our annual fund from the recently established Mellowes-Mosse Matching Fund. John Mellowes was so inspired by Peter and Christine Mosse's decision to bequeath their world-class art collection to the Center that he established this fund to inspire others to grow their support for our work.

To learn more about this special matching opportunity and the Legacy Society, please reach out to Inga Velten, development director, inga@railphoto-art.org, 608-251-5785, extension 102.



Sample bequest language

I commit ____% and/or \$_____ of my estate to the Center for Railroad Photography & Art Endowment (EIN 47-7373395), 1930 Monroe Street, Suite 301, Madison, Wisconsin, 53711, to provide funding for _____ at the Center for Railroad Photography & Art or the program(s) most in need as determined by the administration of the Center and its board of directors, and by the trustees of the Center's endowment fund.

Above and left: Volunteers at an Illinois Railway Museum photography event stage the scene of an operator delivering orders to the engine crew of Frisco steam locomotive 1630 in a photograph by David Zeman, a 2024 Conversations scholarship recipient. The Center's Legacy Society draws inspiration from train orders—and the imagery of members passing on "orders" to the organization through estate gifts.

FORM 19	CENTER FOR RAILROAD PHOTOGRAPHY & ART <i>To preserve and present significant images of railroading</i>	FORM 19
Legacy Society Commitment No. ____		
Dated: _____, 20____		
To: CHAIRPERSON AND EXECUTIVE DIRECTOR		At: MADISON, WISCONSIN
Printed Name: _____		Signature: _____
IN ACCORDANCE WITH MY WISHES TO HONOR THE PROFOUND IMPACT OF RAILROADING THROUGH ITS RICH VISUAL CULTURE AS PART OF MY LASTING LEGACY, I INTEND TO DESIGNATE THE CENTER FOR RAILROAD PHOTOGRAPHY & ART ENDOWMENT (EIN 47-7373395) AS A BENEFICIARY OF MY ESTATE.		
Both the issuer and the recipient shall keep a copy of this commitment		
Title	Signature	Date
Chairperson		
Executive Director		



CRP&A | CENTER FOR RAILROAD
PHOTOGRAPHY & ART

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