

CONVERSATIONS TRANSCONTINENTAL

March 29 - 30, 2019, at the Brigham Young University Museum of Art
A Conference About Transcontinental Railroads, Past and Present



CRP&A | CENTER FOR RAILROAD
PHOTOGRAPHY & ART



Brigham Young University Map

All conference activities take place at the Brigham Young University Museum of Art, **no. 63** on map

Parking is available in lot adjacent to museum, highlighted in red



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Conference Patrons

Bob Alkire, Richard and Patricia Bartoskewitz, Eric and Katherine Baumgartner, James Belmont, Kit Courter, Mark Entrop, T. Bondurant French, John L. Gordon, Nona Hill, Clark Johnson, Hal Johnson, Julie King, Gerold Libby, David Mattoon, Gregory Molloy, Peter Mosse, Kenneth Rehor, Richard Tower

Conference Staff and Volunteers

Alexander Benjamin Craghead, Susie Griffin, Kevin P. Keefe, Hank and Louise Koshollek, Maggie Leaks, Scott Lothes, Hailey Paige, Kenneth Rehor, Ashlee Whitaker

Front Cover:
Carleton E. Watkins, *Cape Horn, C.P.R.R.*,
c. 1878, J. Paul Getty Museum, 94.XA.113.23

Back Cover:
Ella K. Wormser, *Railroad worker track gang*,
Deming, New Mexico, Palace of the
Governors, Neg. 014192

After Promontory: 150 Years of Transcontinental Railroading



Andrew J. Russell, *Citadel Rock, Green River Valley, 1870*, California State Library, 1470569

In compliment to many of the sesquicentennial exhibits and events planned throughout the West in 2019, *After Promontory* takes a wide view, considering the events at Promontory to be the start of a larger phenomenon, an entire era of transcontinental railroad construction that stretched for nearly fifty years. At its core is the assertion that, collectively, the transcontinental railroads profoundly reshaped the human geography of the West, giving birth to the region we recognize today.

After Promontory, a traveling exhibition prepared by the Center for Railroad Photography & Art, will have several simultaneous iterations that range from full-length showings with seventy-six prints to regional showings with fifty prints (one each for the central, northern, and southern corridors).

On May 10, 1869, two railroads—built with haste, hope, and aspiration—joined in a lonely desert of northern Utah, at a place called Promontory. On that day, dignitaries from both companies—the Central Pacific, which had built from California, and the Union Pacific, which had built from the east—gave speeches and installed ceremonial last spikes.

The ceremonies were meant as a moment of self-congratulation, but the significance of the day's events is far broader. In the ensuing decades, railroad after railroad proposed new, competing transcontinental routes—and sometimes completed them. Their construction swept away the dominance of native tribes, ended the open range, and restructured the West into a network of resources and industries dependent upon clusters of urban centers.

In addition to the Brigham Young University Museum of Art, *After Promontory* is booked at seven other venues in 2019.

- Central staging at the Brigham Young University Museum of Art in Provo, Utah, from March 29 to October 5. The museum is augmenting this show with the addition of several original nineteenth-century prints from their own collection.
- Full staging at the Durham Museum in Omaha, Nebraska, from March 30 to July 28
- Central staging at the Cheyenne Depot Museum in Cheyenne, Wyoming, opening in April
- Central/southwest staging at the Denver Public Library in Denver, Colorado, from May 1 to August 31
- Central staging at the San Mateo County History Museum in Redwood City, California, from May 10, 2019, to May 1, 2021
- Full staging at the Hastings Museum in Hastings, Nebraska, from September 19, 2019, to March 15, 2020
- Northern staging at the Carnegie Arts Center in Alliance, Nebraska, from September 24, 2019, to January 4, 2020
- Northern staging at the Architectural Heritage Center in Portland, Oregon in Fall 2019

Schedule

Friday *Main Lobby, Brigham Young University Museum of Art*

12:00 P.M. Registration, refreshments available

Move to Museum Auditorium

1:00 P.M. Welcome, Mark Magleby, Director, Brigham Young University Museum of Art,
Scott Lothes, Director, Center for Railroad Photography & Art

1:15 P.M. Victor Hand, *Transcontinental Railroad in the 1960s and 1970s*

2:15 P.M. Break, *Museum Lobby*

2:45 P.M. Barre Fong, *Chinese Railroad Workers: Roots and Routes*

3:30 P.M. Alexander Benjamin Craghead and Ashlee Whitaker,
Shaking Hands: Curatorial Collaboration and After Promontory

4:15 P.M. Closing Remarks

Move to Lied Gallery

4:30 P.M. Exhibition Reception for *After Promontory*, featuring a gallery talk by
curators Alexander Benjamin Craghead and Ashlee Whitaker

7:00 P.M. Conclusion

Saturday *Museum Café, Brigham Young University Museum of Art*

8:30 A.M. Doors open, breakfast provided

Move to Museum Auditorium

9:30 A.M. Opening Remarks, Scott Lothes, Center for Railroad Photography & Art

10:00 A.M. Drake Hokanson, *Following the Golden Spike:
Time, Place, and Change along the First Transcontinental Railroad*

10:45 A.M. Break, *Main Lobby*

11:15 A.M. Christine Hult-Lewis, *The Industrial Landscapes of Carleton Watkins*

12:00 P.M. Elrond Lawrence, *Reinvention and Renaissance: The Southwest Transcon*

1:00 P.M. Lunch, *Museum Café*

2:00 P.M. Dan Davis, "My Mule Enjoyed the Joke:" A.J. Russell's Western Adventures, 1868-1869

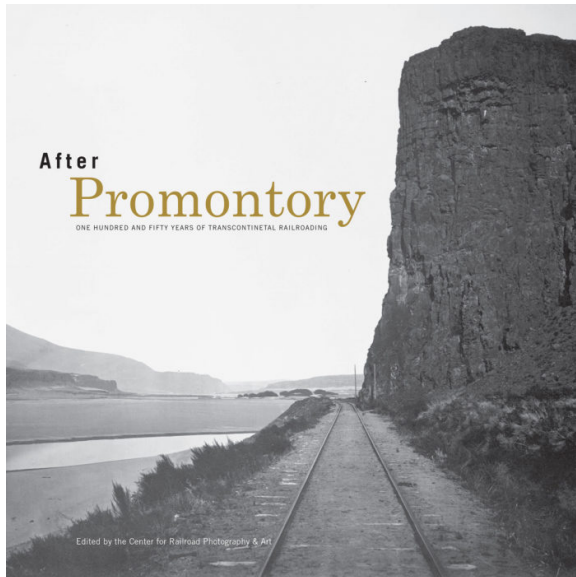
2:45 P.M. Justin Franz, *Winners and Losers: The Changing Map of the Northern Transcons*

3:30 P.M. Break, *Main Lobby*

4:00 P.M. Panel Discussion: *Time, Audience, and the Transcontinental*, Drake Hokanson, Christine
Hult-Lewis, Kevin P. Keefe, and James Swensen, moderated by Alexander Benjamin Craghead

5:00 P.M. Concluding remarks, Scott Lothes

Publications

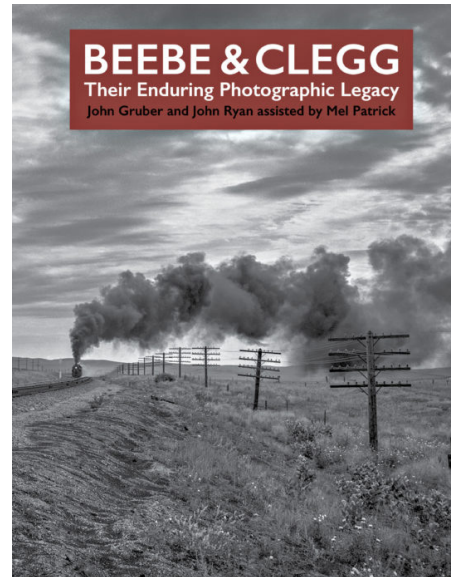


After Promontory: 150 Years of Transcontinental Railroading Center for Railroad Photography & Art, 2019

After Promontory: One Hundred Fifty Years of Transcontinental Railroading, edited by the Center and published by Indiana University Press, is part of a major project examining the histories and impacts of all of the nation's transcontinental railroads. The 10×10-inch hardcover book features nineteenth-century photographs by some of the most accomplished photographers in the nation's history—artists such as William Henry Jackson, Timothy H. O'Sullivan, and Carleton E. Watkins. Also included is recent photography from artists who explore the lasting impact the railroads have had on the landscape, both to the benefit and the costs of the region. At stake in all of these images, both period and more contemporary, is not only the railroad itself as a subject, but how photographers of different eras, with different motivations and different sensibilities, have thought of the transcontinental railroads and their legacies.

\$50 plus \$5 for domestic shipping, hardcover,
10×10 inches, 320 pages, color and b/w

Also available in Brigham Young University
Museum of Art store



Beebe & Clegg: Their Enduring Photographic Legacy John Gruber, John Ryan, and Mel Patrick Center for Railroad Photography & Art, 2018

Beebe and Clegg: Their Enduring Photographic Legacy, tells about how partners Lucius Beebe and Charles Clegg introduced railroad photography and the world of railroading to wide popular audiences. Beebe (1902-1966) initially championed the three-quarters or “wedge-of-pie” perspective in his photography. Clegg (1916-1979) introduced a more innovative outlook, boosting creativity for both of them.

Beebe and Clegg: Their Enduring Photography Legacy includes 222 images from the California State Railroad Museum Library and Archives, all scanned from negatives. Many are previously unpublished. In addition to the CSRM collection, thirty-six images come from other sources.

Authors John Gruber and John Ryan, assisted by Mel Patrick, bring the best of Beebe and Clegg's photographic work together in one book for the first time, using high quality duotone printing.

\$65, plus \$5 for domestic shipping, hardcover,
8.5×11 inches, 224 pages, duotone

In Memoriam: John Gruber

John Edward Gruber, founder of the Center for Railroad Photography & Art, died on October 9, 2018, after struggling briefly with esophageal cancer. His influence on the field of railroad photography is impossible to overstate, from his own paradigm-shifting black-and-white work beginning in the 1960s to his 2018 book that reexamines the lives and photography of Lucius Beebe and Charles Clegg. Beyond his own luminous work, Gruber thoughtfully shone a spotlight on other notable photographers while also encouraging young and emerging practitioners. *Classic Trains* magazine dubbed him a “provocateur of railroad photography” in a 2014 profile by Kevin P. Keefe. There would be no Center without Gruber’s vision and tireless efforts, and all of us here stand always on his shoulders.

Born in 1936 in Chicago, Gruber soon moved with his parents to their native area, settling in Prairie du Sac, Wisconsin. There as a youngster he became enthralled with both railroading and journalism, especially the craft of printing. His hometown is little more than forty-five minutes from Madison, and that’s where he went to college, receiving a degree in journalism from the University of Wisconsin. He was editor-in-chief of *The Daily Cardinal* student newspaper in 1957, and he went on to spend thirty-five years with the university’s publications department. He became serious about railroad photography around 1960 and was a dedicated freelancer ever since. Legendary *Trains* magazine editor David P. Morgan was an early champion of Gruber’s work, and the two eventually became close friends.

Gruber’s numerous books include the aforementioned *Beebe & Clegg: Their Enduring Photographic Legacy* with John Ryan and Mel Patrick, and the pathbreaking *Railroaders: Jack Delano’s Homefront Photography*, both published by the Center. *Beebe & Clegg* debuted in April 2018 and went into a second printing in just four months. *Railroaders* accompanied a landmark exhibition, conceived by Gruber and Jack Holzhueter and realized in partnership with the Chicago History Museum; the book received an award from the Railway & Locomotive Historical Society (R&LHS) and the exhibition drew nearly half-a-million visitors.

In 1994, the R&LHS conferred its lifetime achievement award for photography on Gruber. From 1995 to 1999, he was editor of the magazine *Vintage Rails* and later served as a contributing editor to *Classic Trains*. Gruber volunteered as an editor for both the R&LHS and for the Mid-Century Railway Museum in North Freedom, Wisconsin. He chaired Mid-Century’s photography and art committee, which led him to found the Center in 1997 along with Joel Skornicka and Ralph Pierce. Gruber then served as the Center’s president and the editor of its journal, *Railroad Heritage*, until 2013, and he remained on its board of directors until his death.



John Gruber, 2018.
Photograph by
Hank Koshollek

Under Gruber’s leadership, the Center grew to become a nationally significant arts and education nonprofit organization devoted to railroad imagery—the only such institution in the nation. The Center’s programs serve the general public as well as the substantial community of railroad photographers and artists on the North American continent and beyond.

The Center has become the nation’s go-to repository for railroad images. This is due to an early partnership that Gruber helped forge with the Archives and Special Collections department of Lake Forest College’s Donnelley and Lee Library with the aid of Arthur Miller and later Anne Thomason. Its holdings include the work of several leading photographers and artists, including Wallace W. Abbey, Donald W. Furler, Victor Hand, Ted Rose, and Jim Shaughnessy. Lake Forest College also provides space for the Center’s annual “Conversations” conference, first held in 2003, again with Miller’s assistance. It has grown from a one-day event with sixty attendees to three days and capacity crowds of 180.

In 2013, the Center’s board of directors renamed the annual awards program in Gruber’s honor. He served as a judge each year through 2017 and particularly enjoyed the opportunity to promote creative work by young and aspiring photographers. Any gifts made to the Center in Gruber’s memory will go towards the John E. Gruber Creative Photography Awards Program.

Gruber is survived by his wife of fifty-six years, Bonnie Jean (née Barstow); sister Mary Lee Olson; sons Richard (husband of the former Bonnie Jean Evert) and Timothy; grandchildren Martin and Tamara; three step-grandchildren, Amy, Andrew, and Adam Yanke; four step-great-grandchildren; and five nephews. Gruber enjoyed sharing his love of railroading with his family. Richard is also a photographer and works for the Wisconsin & Southern Railroad, and John most recently accompanied his wife and grandchildren on a cross-country Amtrak trip in July 2018. Bonnie cataloged John’s substantial library of railroad literature and often edited his railroad manuscripts; she, too, had been a *Cardinal* editor and the two met in its offices. The Center looks forward to carrying on John’s incredible legacy and caring for his remarkable collection.

—Scott Lothes, president and executive director

Presenters



Alexander Benjamin CRAGHEAD, Oakland, California

Shaking Hands: Curatorial Collaboration and After Promontory, Friday, 3:30 P.M.

Panel Discussion: *Time, Audience, and the Transcontinental*, moderator, Saturday, 4:00 P.M.

Originally from Oregon, Craghead is a writer, photographer, watercolorist, and a historian of design and place. His publications include the book *Railway Palaces of Portland, Oregon*, as well as articles in magazines such as *Boom! A Journal of California*, *California History*, *Railroad Heritage*, *The Smart Set*, and *Trains*, and a regular column in *Railfan & Railroad* magazine. He is a Ph.D. candidate in the Department of Architecture at the University of California at Berkeley, where he also teaches in the American Studies program.



Dan DAVIS, Logan, Utah

"My Mule Enjoyed the Joke:" A.J. Russell's Western Adventures, 1868-1869, Saturday, 2:00 P.M.

Davis grew up in Worland, Wyoming and attended the University of Wyoming earning a master's degree in history in 1997. In 2014 he became the coordinator of instruction for the Special Collections & Archives Department at Utah State University. His research interest is with nineteenth-century photographers of the American West. He is the author of *Across the Continent: The Union Pacific Photographs of Andrew J. Russell* and *Race to Promontory*. He is the curator for *A World Transformed: The 150th Anniversary of the Golden Spike*, which is currently on display in the Utah State Capitol. He lives with his wife Ashlee and daughter Emilee in Nibley, Utah.



Barre FONG, San Francisco, California

Chinese Railroad Workers: Roots and Routes, Friday, 2:45 P.M.

Fong is a fourth-generation Chinese, native San Franciscan. He was educated at the University of San Francisco and graduated in 1990. In 2009, he began filmmaking in earnest—his film *Detained at Liberty's Door*, produced with historian Connie Young Yu, is currently featured at the Angel Island Immigration Station. His current film, *Finding the Virgo* has won multiple awards and will be screened on the West Coast, London and Paris. Barre is currently producing *Celestials*, a documentary film tracing Stanford University's groundbreaking research about Chinese railroad workers.



Justin FRANZ, Whitefish, Montana

Winners and Losers: The Changing Map of the Northern Transcons, Saturday, 2:45 P.M.

Franz is a writer and photographer who lives in Whitefish, Montana, just steps away from the former Great Northern Railway's main line. Franz grew up in Maine where he acquired his interest in trains from his father who spent ten years as a railroader. In 2007, Franz moved to Montana and later graduated with a degree in print journalism from the University of Montana. Franz is a staff writer for the *Flathead Beacon*, is a correspondent for *Trains* magazine, and his work has appeared in *Railfan & Railroad*, *Railroads Illustrated*, *Railroad Heritage*, *Travel & Leisure*, *Atlas Obscura* and the *Washington Post*.



Victor HAND, Bar Harbor, Maine

Transcontinental Railroad in the 1960s and 1970s, Friday, 1:15 P.M.

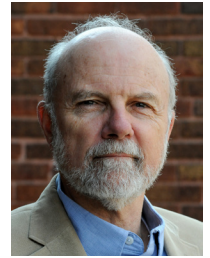
Hand was born in New York City in 1942 and spent most of his career as a consultant in the transportation industry. He worked on such railroad watersheds as the dismantling of the Milwaukee Road and both the creation and the breakup of Conrail. A globe-trotting railroad photographer, he has been widely published in *Trains* and other magazines, and his books include *The Love of Trains* (1974) and *Steam Odyssey* (2013).

Drake HOKANSON, La Crosse, Wisconsin

Following the Golden Spike: Time, Place, and Change along the First Transcontinental Railroad, Saturday, 10:00 A.M.

Panel Discussion: *Time, Audience, and the Transcontinental*, panelist, Saturday, 4:00 P.M.

Hokanson is an author, photographer, and independent scholar who looks to the broad American land, its places, well-worn paths, people, and stories as the subjects for his photographs, books, exhibits, and essays. He is the author/coauthor of three books, has edited and contributed to several others, and has exhibited photographs coast to coast. His other experience includes teaching photography and nonfiction writing at the university level for some thirty years, and hand-firing a "ten-wheeler" steam locomotive in excursion service on the Chicago & North Western.



Christine HULT-LEWIS, Ph.D., Berkeley, California

The Industrial Landscapes of Carleton Watkins, Saturday, 11:15 A.M.

Panel Discussion: *Time, Audience, and the Transcontinental*, panelist, Saturday, 4:00 P.M.

Hult-Lewis has been researching and writing about Carleton Watkins and western photography for more than twenty-five years as a photo-historian, curator, lecturer, and writer. She has written articles and essays for several publications, and co-authored the award-winning book, *Carleton Watkins: The Complete Mammoth Photographs*. Most recently, she contributed an essay to the exhibition catalogue *Paper Promises: Early American Photography*. She is the Assistant Curator in the Pictorial Department of the Bancroft Library at the University of California at Berkeley.



Kevin P. KEEFE, Milwaukee, Wisconsin

Panel Discussion: *Time, Audience, and the Transcontinental*, panelist, Saturday, 4:00 P.M.

Keefe was born in Chicago in 1951 and graduated from Michigan State University's School of Journalism in 1973. He was a key figure in the effort to restore Pere Marquette steam locomotive no. 1225 and recently authored a book about the locomotive. He worked for daily newspapers in Michigan and Wisconsin, and as an associate editor and editor-in-chief of *Trains*. He became associate publisher in 2000, and, from 2005 to retirement in March of 2017, was vice-president-editorial and publisher of Kalmbach Publishing Co.



Elrond LAWRENCE, Salinas, California

Reinvention and Renaissance: The Southwest Transcon, Saturday, 12:00 P.M.

Lawrence is a writer, photographer, and public relations professional with a passion for railroads and vintage highways. He grew up in Fontana, California, within sight of Santa Fe Railway's Second District main line and former U.S. Highway 66; weekend trips to Barstow with his parents planted the seeds for his book *Route 66 Railway*, and his daughter completed the circle by traveling with him on photo safaris for that project. Elrond's work appears in *Trains*, *Railfan*, the *NRHS Bulletin*, and other publications. He lives along California's central coast near Salinas with wife Laura and three cats and frequently travels to Southern California. In January he was named executive director of the Los Angeles Railroad Heritage Foundation.



James SWENSEN, Ph.D., Provo, Utah

Panel Discussion: *Time, Audience, and the Transcontinental*, panelist, Saturday, 4:00 P.M.

Swensen is an assistant professor of art history at Brigham Young University. He has held teaching positions with the University of Arizona, the University of Utah, as well as the Centro Studi Città in Orvieto, Italy. He completed his Ph.D. at the University of Arizona in 2009. His research interests include the art and photography of the American West, as well as the great American surveys of the nineteenth and twentieth centuries. Professor Swensen's current work includes investigations into the community of photography in the 1970s, as well as the relationship between John Steinbeck's *The Grapes of Wrath* and the Farm Security Administration.



Ashlee WHITAKER, Provo, Utah

Shaking Hands: Curatorial Collaboration and After Promontory, Friday, 3:30 P.M.

Whitaker is an alumna of BYU, graduating summa cum laude, with degrees in art history and curatorial studies. Her research interests span western regional American art and the religious iconography and interpretations in visual culture. Her exhibitions include: *Capturing the Canyons: Artists in the National Parks*, *Moving Pictures: C.C.A Christensen's Mormon Panorama*, and *Loving Devotion: Visions of Vishnu*. She is currently working on an exhibition of American artist Mahonri Young, opening this May.



Images from Conference Presentations



Epilogue. A.J. Russell stereo-view, *Paymaster's Car, Blue Creek, May 1869.*

Courtesy of the Oakland Museum of California, A.J. Russell Collection. Selection from presentation by Dan Davis.



Santa Fe 839 West at Kingman Canyon, AZ, 1993. Photograph by Elrond Lawrence.



George Edward Anderson, Stanley Gardner [Crew],
c. 1900, gelatin dry plate negative, 8 x 10 in L. Tom
Perry Special Collections, Brigham Young
University. Selection from presentation by Ashlee
Whitaker and Alexander Benjamin Craghead.



Mission Mountain Railroad, Columbia Falls, Montana. Photograph by Justin Franz.



Argenta Point. Photograph by Drake Hokanson.



Carleton Watkins, *Malakoff Diggins*, North Bloomfield, 1871. J. Paul Getty Museum, Los Angeles.
Selection from presentation by Dr. Christine Hult-Lewis.



Milwaukee Road freight train no. 200 crossing the Columbia River at Beverly, Washington, on September 12, 1979. Photograph by Victor Hand.



Gene O. Chan, great-grandson of laborer on the Central Pacific Railroad. Photograph by Barre Fong.

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 Reevy

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
- Steinheimer
- 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 Reevy
- 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 History 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 Hofshommer, 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 Reevy
- John Sanderson
- Alan Shaw
- J. Craig Thorpe

October 29, 2016

University 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 Buble and James J. Reisdorff
- Alexander Benjamin 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
- Shirley Burman
- John Gruber
- Richard Koenig
- John Ryan
- John Signor
- Thomas Taylor
- J. Craig Thorpe

Center for Railroad Photography & Art

The Center for Railroad Photography & Art is a national nonprofit arts and education organization founded in 1997 and based in Madison, Wisconsin. As its mission the Center preserves and presents significant images of railroading, interpreting them in publications, exhibitions, and on the Internet.

Efforts to preserve railroad artwork and photographs have led to the Center's amassing an archive of more than 250,000 images, including the complete works of several well-known photographers. Full processing of these collections includes housing them in archival-safe storage materials and digitizing the images as well as their captions, or metadata. The Center conducts these preservation activities both in house and in concert with the Archives & Special Collections of the Donnelley and Lee Library at Lake Forest College.

The Center also collaborates with partners across the country on its presentation work. Foremost is *After Promontory*, an exhibition developed for the sesquicentennial of the first transcontinental railroad completed in 1869. A photography exhibition featuring images from the 1860s to the present, the show examines the significance and lasting impact of the transcontinental railroads on the American West. The exhibition debuts in conjunction with the release of *After Promontory: 150 Years of Transcontinental Railroading*, a book of essays and

photographs that explores the same themes of the changing American landscape amidst 150 years of railroads.

The Center prepares other traveling exhibitions about railroad workers and individual photographers such as David Plowden and O. Winston Link. Venues have included Grand Central Terminal, the California State Railroad Museum, and Milwaukee's Grohmann Museum. Support from the North American Railway Foundation led to the long-running *Representations of Railroad Work* program. All told, the Center has brought some twenty unique exhibitions of significant railroad photography and art to nearly one hundred venues throughout the country.

Publication of *Railroad Heritage*, the Center's journal, occurs quarterly. Each issue features work by historic and contemporary photographers and artists plus news of the field. Special issues have honored workers, women in railroading, and individual photographers, and have concisely explained railroad history and preservation.

Each spring going back to 2003, the Center hosts an annual conference. Lake Forest College in Lake Forest, Illinois, has hosted the majority of these events. The conference provides a forum for veteran and young photographers alike—as well as artists, historians, editors, and railroaders—to mingle both socially and formally, present

and discuss their work, and address photographic and artistic issues. Thanks to the generosity of several conference patrons, the Center recently began offering scholarships to enable young or developing photographers and artists to attend the conference. A regionally-themed western conference was held at the California State Railroad Museum on September 22, 2018, and its success has encouraged the Center to pursue more regional conferences. Conversations Transcontinental, hosted at the Brigham Young University Museum of Art, is the Center's third regional conference.

The annual John E. Gruber Creative Photography Awards Program recognizes recent work by railroad photographers in the United States and abroad. Named for the Center's principal founder, the awards program includes an exhibition at the California State Railroad Museum and publication in *Railfan & Railroad* magazine.

Learn more about the Center's work at www.railphoto-art.org, which features images from the archives and includes links to other online platforms at Facebook, Twitter, LinkedIn, Flickr, and Instagram. Follow them to stay abreast of current events and trends in railroad photography and art as well as the Center's research and acquisitions.

Directors, Officers, and Staff



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.



Kevin P. Keefe, Milwaukee, Wisconsin, recently retired as 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 no. 1225, and later authored a book about it.



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*.



Natalie Krecek (Archives Assistant), Madison, Wisconsin, joined the Center in 2018 as an intern and was promoted to archives assistant in 2019. She received a BA degree in anthropology from North Central College in 2017. Her past work experience includes an internship at Chicago's Field Museum.



Adrienne Evans (Archives Manager), 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.



Scott Lothes (President and Executive Director), Madison, Wisconsin, joined the Center's staff in 2008. He is a regular contributor to *Trains*, *Railfan* and *Railroad*, and other railroad publications, with more than fifty bylined articles and some 500 photographs in print.



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.



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 Co. and Midwestern railroads.



H. Roger Grant, Clemson, South Carolina, is a professor of history at Clemson and an active writer of railroad history. His dozens of book include company histories of several railroads. He is a native of Albia, Iowa, and previously taught at the University of Akron.



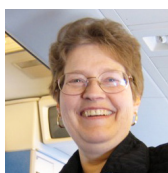
Peter Mosse, New York, New York, grew up in England and moved to the U.S. in 1977 to set up a precious metals trading subsidiary for the UK Rothschild banking group. He began collecting railroad paintings in 1980 and now owns more than 150 original works.



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.



Hailey Paige (Exhibitions and Event Coordinator), Madison, Wisconsin, received a master's degree from Eastern Illinois University in Historical Administration in 2017. She has held several positions in the museum field before coming to the Center in 2017.



Nona Hill (Treasurer), Madison, Wisconsin, and Clark Johnson, her husband, manage 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.



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.

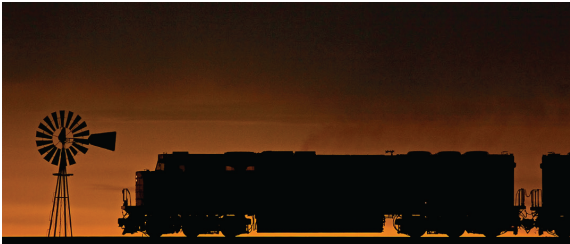


David Kahler (Vice-Chair), Pittsboro, North Carolina, has practiced architecture for more than thirty years and has been recognized as a Fellow of the American Institute of Architects. He is active as a consultant and advisor, and authored *The Railroad and the Art of Place*.



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

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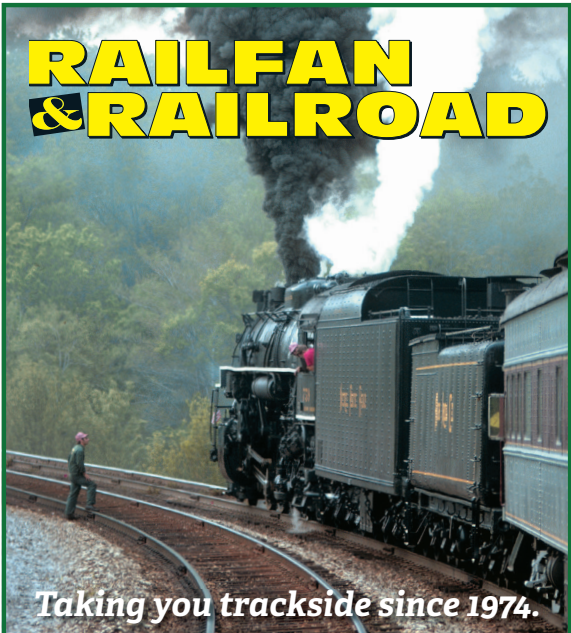


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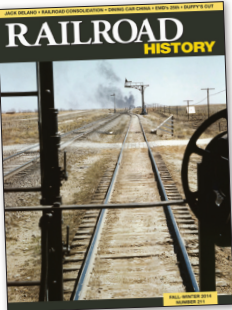


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