

The Railway & Locomotive Historical Society

Quarterly

Summer 2008 Volume 28, Number 3 www.rlhs.org



The Photography of Jim Shaughnessy

The Railway & Locomotive Historical Society Quarterly

Summer 2008 Volume 28, Number 3

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Front Cover: Plate 7 Canadian National 4-8-2 #6071 steams past Hamilton Junction, Ontario, February 4, 1955

A cold but sunny day greets a Toronto-bound passenger train from Hamilton at Hamilton Junction control tower on the Canadian National line. This train, hauled by one of twenty bullet-nose Mountain-type locomotives on the CN's roster, had originated in Windsor and was required to make a reverse move for several miles to reach downtown Hamilton, which was not located on the direct east-west mainline of CN's southern Ontario track network. It is seen returning along the shore of Lake Ontario to rejoin the main route and continue its journey to Toronto. Photograph courtesy Jim Shaughnessy

Rear Cover: Plate 9 Norfolk & Western Y6b 2-8-8-2 #2129 and brakeman, Boaz siding, near Vinton, Virginia, 1957

Photograph courtesy Jim Shaughnessy



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Member Services

Membership applications, change of address and other membership status inquiries should be sent to :

Dick Hillman
R&LHS Membership Secretary
3605 Sandy Plains Rd., Suite 240-198
Marietta, GA 30066-3066

Marketplace

Society members may use, without charge, the Marketplace section of the *Quarterly* and the R&LHS web site to advertise items they wish to sell, trade or acquire or to seek information from other readers. This service is intended for personal, not general commercial, use. All items should be sent to David C. Lester at the address below.

ARCHIVES SERVICES

The Railway & Locomotive Historical Society Archives Services provides four key services to members, which are listed below. All inquiries regarding these services should be addressed to R&LHS Archives Services, P.O. Box 600544, Jacksonville, Florida 32260-0544.

Locomotive Rosters & Records of Building Construction Numbers

The Society has locomotive rosters for many roads and records of steam locomotive construction numbers for most builders. Copies are available to members at 25 cents per page, 40 cents per page for non-members (\$5.00 minimum).

Research Inquiries

Source materials printed, manuscript and graphic, are included in the Society's Archives. Inquiries concerning these materials should be addressed to the Archives Services address above. To help expedite our response, please indicate a daytime telephone number where you can normally be reached.

Back Issues of Railroad History & The R&LHS Bulletin

All back issues of RAILROAD HISTORY are available from Alden H. Dreyer. R&LHS members pay \$7.50 per copy for in-print editions, non-members \$12.50, out-of-print editions somewhat higher. A quantity & commercial price list is available. Nearly all editions of the R&LHS BULLETIN, Nos. 65-126, are available, and some earlier ones, priced individually based upon supply, demand, condition and R&LHS membership status. Shipping is free within the USA. Shipments outside the USA pay differential only. Contact Alden at 91 Reynolds Road, Shelburne MA 01370. Telephone: 413-625-6384 0800-2000 daily. Fax: 413-625-8346.

Email: alden.javanet@rcn.com (please limit to 30KB)

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From the Editor

In Memoriam

The past few weeks have brought word of the passing of two leaders of the Railway & Locomotive Historical Society, as well as news of the passing of one of our members in the United Kingdom last year.

In September, James L. Larson, a former Director of the Society, passed away after a long illness. A short note about Jim is found on page 6, along with a photograph of Jim taken by his daughter, Martha, who is a professional photographer. I recently spoke with Jim's widow, Mary Larson, and she told me that this photograph was one of the favorites of their family. A complete piece on Jim's life and career will appear in *Railroad History* #199.

In early October, we learned of the passing of the long-time Chairman of the New York Chapter of the Society, Charles M. Smith. Charlie had been battling health issues for the past several months, but his sudden passing was a shock to members of the New York Chapter, as well as to the Society. A brief note on Charlie's passing is found on page 5 and, again, *Railroad History* will include a complete notice.

Finally, Society Director and Chairman of the Southeast Chapter, Bill Howes recently reported that one of our members in the United Kingdom, Reg Carter, passed away last year, and a note about Reg is found on page 5.

Our hearts go out to the families and friends of Jim, Charlie and Reg.

Jim Shaughnessy's *The Call of Trains*

As we've mentioned previously in the pages of the *Quarterly*, the recognition of railroad photography by the fine art community has added a new dimension to the celebration of railroad history. This fall, W.W. Norton will publish a collection of Jim Shaughnessy's work in a beautiful volume entitled *The Call of Trains - Railroad Photographs by Jim Shaughnessy*. Fine art photographer Jeff Brouws, the author of last issue's article "On Railroad Photography and Cultural Geography" [*R&LHS Quarterly*, Spring 2008, pp. 8-20], has co-authored this new book, which will be available from booksellers on November 3.

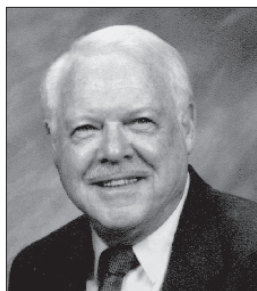
We are very pleased to present an excerpt and several wonderful photographs from the book in this issue. In addition, a special treat is a piece by Jeff beginning on page 10 which discusses how the project came about and evolved. Special thanks go to Jeff, Jim, and W.W. Norton & Company, Inc.

Fall 2008 *Quarterly* to be Published in January

In order to maintain prudent management of the Society's budget, the publication of the Fall 2008 issue of the *Quarterly* will be delayed until January 2009. We are already at work on the Fall issue, and it will arrive in your mailbox in early to mid-January.

Since this is the last issue that will be published in 2008, we want to wish all members and friends of the Society a great fall season, and Happy Holidays.

The Telegrapher's Report



President's Message

J. Parker Lamb

First, I want to highlight some of the actions and discussions from our Annual Meeting at Lancaster on May 20, 2008.

Elections – Four members were elected to three-year terms on the Board of Directors. Re-elected was Bill Howes while new electees are Alden Dreyer and Paul Gibson of Massachusetts along with Jeff Mora of Washington DC. Officers include Parker Lamb (president), Mark Entrop (executive VP), Charles Stats (secretary), Dick Hillman (membership secretary), Mike Walker (treasurer), Howes (VP- member services) and Corny Hauck (VP-financial).

Dues levels - Following discussion of persistent shortfalls in our annual operating account, the Board voted to increase US individual dues for 2009 by \$7 per year (about 60 cents per month or 30 % of current level). Canadian and overseas rates will increase by same dollar amount. US institutional dues were increased by \$15 per year (about same percentage as individual) and overseas rates by same dollar amount.

Member mailing addresses – As many of you are aware, in January 2008 we contracted with a private company to maintain our roster of mailing addresses. Although progress toward constructing a new roster was satisfactory, the final product contained many errors, which required extra time and effort to correct. The contract was terminated on June 30 and the roster has now been thoroughly corrected. Both hard and electronic copies of the roster are available from Parker Lamb.

Fall 2008 meeting - This will occur during the Lexington meeting in Sacramento (Nov 4-8), during which time special presentations to Art Lloyd (honorary member) and to Don Hofsommer (book award) will be made. Bill Howes and I are expected to meet with Paul Hammond, Director of the California State RR Museum, to discuss their plans for new storage space and how the R&LHS archives will be accommodated. Any members (not belonging to Lexington) who wish to attend R&LHS functions should contact me or Bill Howes.

Membership Development

I am delighted to share with the membership some good news about our resurgence in new members. The table below shows our membership levels since 2000. As you can see, we have continue to push toward our immediate goal of 2500 members.

| Year | 2000 | 2002 | 2004 | 2006 | 2007 | Oct. 2008 |
|---------------|------|------|------|------|------|-----------|
| Individual | 2401 | 2306 | 2343 | 2382 | 2252 | 2380 |
| Institutional | 100 | 100 | 101 | 97 | 94 | 103 |
| Total | 2501 | 2406 | 2444 | 2479 | 2346 | 2483 |

The surge that has propelled us upward since mid-year has been the result of a multi-faceted effort involving both new approaches and new constituencies. These activities are coordinated by Paul Gibson, head of our new Membership Development Group. Here are some examples of recent initiatives.

Two of our Atlanta members (David Lester and Dick Hillman) manned an R&LHS table at the recent NMRA meeting in that city, and discovered wide spread interest from the modeling community. Alden Dreyer, who manages sales of our back issues of *RR History*, has recruited many members by offering discounts on publication prices if the buyer joins R&LHS. In July, another member, after posting R&LHS membership information on his personal rail-related web site, reported a number of quick and positive responses. Dick Hillman also hosted a society display

booth at the annual meeting of the Association of Railroad Museums at Colorado Springs in September. This event was the first usage of our large, highly visible society banner. He found significant interest in R&LHS from museum staffs throughout the nation.

These new efforts have been augmented by increased use of the society's web site, as well as continued visibility at numerous large regional train shows, manned by members such as Bill Howes in Jacksonville, Charles Stats in the Chicago area. Other Chapters (including Southern Cal) are also long time participants in such public venues.

If you wish to serve as part of an R&LHS "new member team" at such a venue, contact Paul Gibson, head of our Membership Development Group. Contact him at this address: 161 Gilmore Rd, Wrentham MA 02093-1227.

FRIENDS REMINDER: Not surprisingly, the current economic downturn has taken its toll on our society's annual giving program. However, you still have time to make a tax-deductible donation before New Year's day 2009.

Mac Dow Resigns from Society Board

Long-time board member McMorris Dow announced his retirement from the R&LHS Board of Directors on August 5, 2008. Mac joined the Board in 1975, and has been active over the years in several areas, including working with Society Archivist Jacki Pryor at the archives. Mac has

recently moved into an assisted living facility, and would enjoy hearing from other members. Mac's address is **Pioneer Village, Mac Dow, # 201A, 805 N. 5th Street, Jacksonville, OR, 97530**. Mac's email address is dowmm@aol.com.

Charles M. Smith, New York Chapter Chairman, Passes Away

Charles M. Smith, the Chairman of the New York Chapter of the R&LHS, died the evening of October 4, in a Philadelphia hospital. Charlie had been suffering from several health problems over the past several months, and collapsed at work several weeks ago, and was placed in the hospital's intensive care unit.

Charlie had been Chairman of the New York Chapter since 1966, and was the chapter's Secretary for a few years before that. He had been a Director of the Society since 1980. He was a career New York Central employee, in the mechanical department, and after the formation of Conrail, worked for Louis T. Klauder & Associates, consulting engineers. Charlie was a Senior Mechanical Engineer for

the New York Central, a position that he held with the Penn Central after the merger. He worked with many ex-PRR people, and was respected for his vast knowledge and understanding of locomotives, cars and equipment. He was a founder of the New York Central System Historical Society, and its President from 1974 to 2002 and editor of its journal, *The Headlight*, from 1982.

A memorial service is planned for Charlie in the near future, but details were not available as the *Quarterly* went to press. For further information, you may contact the New York Chapter secretary, Peter Conovich, at 718-921-9593. Peter asks, though, that calls be limited to the weekends.

United Kingdom Member Reg Carter Passes Away

Society member Reg Carter of Surrey in the United Kingdom passed away in 2007. Reg was the Stephenson Locomotive Society's librarian, and published a number

of railway and locomotive lists, including "China's Railways and Motive Power, Pre-1949".



James L. Larson

Photograph courtesy of Martha Larson

James L. Larson, Former Amtrak Executive & Society Director, Passes Away

Jim Larson, a prominent member and former director of the R&LHS, died on September 2, 2008 after a long illness. Jim began his railroad career with the Chicago & North Western as a telegrapher in 1953, and worked his way to the position of Assistant Division Manager in 1972. In 1973, Jim joined Amtrak as Manager - Station Services, and served in several positions with Amtrak, including Chairman of Amtrak's Operating & Engineering Task Force. Jim is survived by his wife, Mary, and two daughters, Mary and Martha. Jim and Mary made their home in Manassas, Virginia.

Jim was a Director of the R&LHS, and also served for a

number of years as the administrator of the Society's locomotive roster and locomotive builders' records collections. In this latter capacity, he contributed roster articles for *Railroad History* (see *RRH* 185, page 66). He served as an Advisory Editor for *Railroad History* under Mark Reutter, Jim was also active in the American Association of Private Railroad Car Owners (AAPRCO).

Jim received the R&LHS David P. Morgan Article Award in 2001 for his "GNMZ - Good Night, Madison" that appeared in *RRH* 182 (pp. 72-83). The award citation is found on page 146 of *RRH* 185. The article is a good source of information on Jim's career with the C&NW.

Society 2008 Annual Convention Report - Lancaster, Pennsylvania

*(Editor's Note: This report is reprinted from the Southeast Chapter's Newsletter **Southeast Limited**, and all photographs are courtesy of Society Director and Southeast Chapter member Jim Smith)*

The Railway & Locomotive Society's annual meeting and convention was hosted by the New York Chapter, and held in Lancaster, Pennsylvania from May 28th through June 3rd. It began with a reception and talk by consultant Michael Sussman about his work with OnTrackAmerica.org, and their efforts to revive rail service in America.

On Thursday, May 29th, there was a visit to the National Toy Train Museum, located near Strasburg. The TTM has a wide range of toy trains with many operating layouts. After lunch, the group visited the Railroad Museum of Pennsylvania. First, there was a presentation on their archives by Kurt Bell, archivist at the museum. They are cataloging numerous photographs, books, magazines and documents from several railroads, and making them available for access by the public. Next, there was

a visit to the indoor and outdoor exhibit areas. The museum contains many of the PRR steam locomotives that had been preserved by that railroad and stored in Northumberland, PA. Other Pennsylvania railroads are also exhibited, including the Lehigh Valley, Reading, NKP, and the Ma & Pa.

That evening, the R&LHS Board met and discussed an agenda that included a report on the work of the Archives Committee, and heard from President Parker Lamb and Membership Secretary Dick Hillman about efforts underway to iron out problems with our membership records. Three new board members were also elected: Alden Dreyer of Shelburne Falls, MA, Jeffrey Mora, Washington, DC, and Paul Gibson, Wrentham, MA.



The interior of the Pennsylvania State Railroad Museum

Friday was spent at the Strasburg Railroad. The group looked at the railroad's equipment, stores, structures, etc., and then everyone rode the 11:00 am train to Paradise. The train consist included ex-N&W 4-8-0 #475, several coaches, two diners, and the *Reading*, a former Philadelphia & Reading business car. After the ride, there was a tour of the Strasburg's Car Shop, Locomotive Shop, Back Shop and Paint Shop. One especially interesting item was the Rio Grande Southern narrow gauge 2-8-0 steam loco #20, which is being completely rebuilt, including a new *stainless steel* tender. After lunch, the group rode the 2:00 pm train (same consist) and noted

a number of Amish farmers working their fields with horse-drawn equipment.

While the engine ran around the train at Paradise, Amtrak's eastbound *Pennsylvanian* went by at track speed, or in other words, really fast! Then Linn Moedinger (Strasburg's Chief Mechanical Officer and son of one of the original 24 owners of the Strasburg Railroad) hosted an interesting question-and-answer session. In addition to the rebuilding activities, he also told us what it was like to grow up in Strasburg and "working or playing" on the fledgling Strasburg Railroad.



Membership Secretary Dick Hillman and Director Bob Holzweiss in front of the tender of Canadian National 7312, one of the first Strasburg steamers

The evening banquet included an after-dinner talk and slide show of the 42 trolley lines located in Pennsylvania. The program was prepared by Bill Middleton, who couldn't attend, but was ably presented by Kurt Bell. Many of the slides were taken by former *Railway Age* editor, Bob Lewis.

On Saturday, nearly 30 members went on a Phila-

delphia railroad tour. It began with a ride on Amtrak's *Keystone* Service to Philadelphia (the group had the entire rear coach and many people took time to talk with friends they only see at R&LHS conventions). At 30th Street Station, everyone transferred to a SEPTA train that took us to Clifton-Aldan, where the group connected to the Route 102 trolley line.

Using typical street running and rare private right-of-way, the very modern trolley took the group to 69th Street Terminal. Here, they transferred to the Norristown High-Speed Line (former Philadelphia & Western), where a few years ago the ex-North Shore Line *Electroliners* ran (renamed *Liberty Liners*). At Norristown, everyone transferred to a SEPTA train running over the old Reading Railroad to the Transportation Center sta-

tion located under the former Reading train shed, now a convention center.

Most of the group went to the Reading Terminal Market for a quick lunch (including Shoo Fly Pie!). The, everyone again used SEPTA to ride the former Reading Doylestown branch to Chalfont and back to the 30th Street Station. Late in the day, everyone rode the *Keystone* Service back to Lancaster.



Members prepare to board a trolley as they ride around Philadelphia

The R&LHS Annual Meeting was on Sunday, and was hosted by R&LHS President J. Parker Lamb. It included a presentation of the R&LHS Photography Award to James Brown. Jerry Angier talked about the 2009 convention, which will be held in Portland, Maine from June 18th - June 21st. A tentative schedule calls for registration on Thursday the 18th, a steam trip (FL-9 back-up) on the

Maine Eastern Railroad on the 19th, visits to the Seashore Trolley Museum and Maine Narrow Gauge Railroad, along with the Annual Banquet featuring a LOBSTER or steak dinner on Saturday the 20th, and the Annual Breakfast meeting on Sunday, June 21st. Further details will be forthcoming, but plan now to attend.



Society Awards Chairman Mark Entrop presents the R&LHS Photography Award to James Brown.

Antecedents: *The Call of Trains* Project

by Jeff Brouws

Books are often born from, and because of, the inspiring existence of other books. Such was the case with *The Call of Trains*, a new monograph featuring the railroad photography of Jim Shaughnessy. Fourteen months, beginning in November 2006, were spent assembling its myriad components. It proved to be a labor born out of respect, curiosity, and fervent archeological import, as this visual trove of images, etched from light beginning in the late 1940s, came to the light during the life of this project. Jim's negatives, stowed away unpretentiously in shoeboxes and wooden filing cabinets in his basement—catacomb-like rooms beneath his home in Troy, New York—lay awaiting discovery in this vault-like atmosphere. It was here we began excavating and exploring the rich celluloid vein of Jim Shaughnessy's vast archive of mid-century railroad imagery.

I first encountered Jim's work via the stacks of my local public library in San Mateo California at age thirteen. His seminal books *Night Train*, the *Delaware and Hudson* and *The Rutland Road* spent many weeks in my hands and under my scrutinizing, curious gaze. Studying them verged on religiosity; my interest in night photography and railroad imagery can be directly traced to their thumbbed-over pages. The name Shaughnessy was easily added to a growing list of railroad photography luminaries I also admired: Richard Steinheimer, Phillip Hastings and Robert Hale.

Around 1981 my friend Ed Delters and I decided to put together a book of after-dark railroad imagery inspired by *Night Train*. Thanks to the kindness of Jim Boyd—then editor of *Railfan* magazine—a call went out to the railfan community about our *Starlight On The Rails* project. Jim Shaughnessy, being one the most successful and prolific practitioners of the craft, responded enthusiastically, sending us 250 8 x 10 images.

Over the next three years the book came together. Between 1985 and 1989 a first-draft was shopped to several publishers to no avail. Disheartened but not discouraged, the project (and dummy) languished in a flat file for several more years. Around 1991, while printing in my darkroom one afternoon, the phone rang and Jim Shaughnessy was on the line, inquiring as to the status of the book project and the whereabouts of his photographs. After a brief but friendly conversation, which revealed we had plenty of hope but no immediate prospects for its publication, Jim asked that we return his work. We sent it off immediately.

Fast-forward to 1998. Newly married and now relocated from California to upstate New York where my wife lived, I had reason to get reacquainted with Jim over the revived *Starlight* project. My wife, who had profes-

sional publishing experience, decided to approach Harry Abrams, a New York publisher who had had extraordinary luck with two O.W. Link books of railroad photographs earlier in the decade. Abrams agreed to publish *Starlight On The Rails* based on the success of the Link books, and our project was resurrected. Wanting to feature Jim's work in the book, I phoned him in Troy, an hour north of our home. He invited us up, greeted us warmly, and returned a batch of photographs for possible inclusion in *Starlight*. A friendship was initiated.

From that point onward, perhaps seeing each other every few months, books and railroad photography were never far from the margins of Jim's and my conversations. I was keenly aware that a major monograph had never been put together on Jim's work, as was he. However, there would be a slight delay before we might attempt it. With the news of Dick Steinheimer's deteriorating health surfacing around 2002, it became apparent that something needed to be done with his important body of work sooner than later. Talks were initiated with his wife Shirley Burman; a proposal was put together. After showing the project to two other publishers (who rejected it) it was sent to W.W. Norton's senior photography editor Jim Mairs—an editor par excellence with a longstanding history of working with railroad imagery (he has published numerous books by Don Ball and David Plowden). As *A Passion for Trains* came together, saw publication and eventual success, Jim Shaughnessy and I kept talking. Finally, one Sunday as we were driving along I-90 in Massachusetts toward the annual Springfield Model Railroad exhibition, I suggested, in a tone signifying commitment, we follow the Steinheimer book with a monograph of Shaughnessy images. He agreed.

A volume of Jim's work was proposed to our editor at Norton, and on the heels of the strong sales for *Passion*, was acquired with a two-year lead-time. Thus began the next chapter—the sweat equity phase inherent in any book project. On a personal note: it's a good thing our enthusiasms override our reasoning—if we stopped to calculate the time required to complete such an endeavor at the start we'd never take those initial steps. However, with book projects time isn't measured in a "dollars-per-hour" way; if it were they would never get done—time becomes immaterial. Full engagement with the process is the action and reward that reaps gold—that unparalleled feeling one gets holding the finished product in your hands after such effort. Anyone who has ever done a book is familiar with this emotion.

At the outset I promised Jim I would review his entire archive of 60,000+ negatives to make the book selection (what was I thinking?!?). I hadn't realized at the time that while some 8 x 10 work prints were extant, which might direct me to the better known images, most of the collection had never been contacted, existing in negative form only. How to deal with this situation became the first hurdle to conquer. As I outlined my dilemma one day at lunch with a friend, an expedient yet quality review method emerged: make an initial visual cull on a light box, transfer those negatives to a flat bed scanner where several images could be ganged, and then render a digital positive in under a minute. This decision, while still labor intensive, solved my editing problems while also creating a digital file of Shaughnessy's archive. Week after week, over a four-to-five month period, Jim would loan me three to four shoeboxes of neatly filed (by railroad) 4 x 5 and 2 ¼ negatives. I would go through them, keeping a separate file of my choices and returning the others not selected. As I returned the negatives to Jim, we'd often have lunch and conduct informal interviews, as I was beginning to compose an essay about his life and work. I also began a comprehensive review process of all the *Trains* magazines published between 1940 and 1985, to not only see what Shaughnessy images had been previously published but to also enhance my on-going research and knowledge about the historiography of American railroad photography. Throughout Jim was unfailingly generous with his time and knowledge, often taking me on field trips to look at actual locations where he took the pictures. These first-person geography lessons, laced with his self-deprecating humor and voluble historical account of the passing landscape, helped immeasurably with the writing. We became closer friends though this process too.

As I was going through his negative collection massive railroad-by-railroad file folders took shape: some days my desktop required a yardmaster to sort it all out. Gang scans were reviewed electronically on-screen and an image winnowing process was begun. This initial cull gave us 300 images to choose the final 180 from. Fortunately, we have technology in-house that aided the process. 10 megabyte scans were made of all 300 images and 8 x 10 and 5 x 5 archival pigment prints, tonally balanced, were printed. The 8 x 10s became the "match" prints sent to the printer; the 5 x 5s were used to make a maquette of the book and to facilitate image sequencing. (Jim later allowed the printer to scan his original negatives to make the separations). The match prints proved essential to the process; this is how the printer would determine the "look" of the final output. This strategy worked beautifully on multiple levels. It fulfilled the printer's needs and also showed us, as a by-product, how much information in shadow and highlight

detail is lost when photographers make conventional black and white prints through an enlarger. With drum scans Jim began seeing aspects of his photographs he'd never recognized were inherent in the negative. Plate 9 in the book (image on back cover) is a great example—a tree framed the image to the left—an element of the photograph never shown before. The timing of the books' publication married to the up-to-the-moment technology available to do the job meant that Jim would experience a level of reproduction quality never before granted to his work. The printer, Mondadori of Verona, Italy, was also rendering an extra hit of black into the darkest shadows of each image during the final printing, essentially giving a tri-tone effect.

Regarding the pictorial content and aesthetic approach to the book's design: as the editor I wished not only to provide Jim's audience with familiar images—images representative of his style—but also felt it important to unearth previously unpublished work, even if we were dealing with atypical or rare imagery. I also wanted to emphasize art over hardware; simultaneously de-emphasizing, when possible, the more conventional railroad photography that would be part of any railfan's archive. Since our mandate was to take occasional chances by including the unique and unusual, I sometimes jokingly had to remind Jim, when he'd question the inclusion of one image over another, that (at the end of the day) he had taken the picture despite the fact some of the photographs felt tertiary (for him) and didn't warrant attention.

Surprisingly, artist-photographers are often not the best judges of what they have created (I include myself in this discussion when thinking about my own photography). I have to confess, however, that the role of editor is a tricky one: how do you select what you think are the best images, obviously imposing a personal aesthetic on the material, and yet have that material be a genuine expression of the photographer's original intent? The photographers' personal experiences or memories attached to the images may impact how he / she feels about them (content may trump artistry, resulting in the inclusion of weaker photographs). Perhaps there is a fear of publishing something "too different" or atypical—what in reality, if seen with detachment or within a different context, might be a great image (to someone else). Therefore, having a third party making editorial decisions, based more on visual or artistic qualities, or historical merit, can be a positive. Conversely, making aesthetic choices based on what people might like to see, i.e., "the market," is counterintuitive; the audience (I sense) is more sophisticated than given credit for and is appreciative when something isn't standard issue. There is always room to push the envelope.

In terms of the book's layout style, I also believe a fine art, one-picture-to-a-page approach is preferable when doing a certain kind of railroad book. While multiple images arrayed on a page is more normative in railfan publications, photographs to be "read" properly or fully appreciated in aesthetic terms, shouldn't have to compete with other visual company on the page. While *The Call of Trains* is comprised mostly of two photos per spread, in several instances the facing page remained blank to further isolate (and enhance) a very special image. Textually, while there's a title beneath the photos, the caption is relegated to the back of the book and accompanied by a thumbnail for easy reference. The intent in the main body of the book was to showcase the photography in an uncluttered fashion.

These were the questions and ideas I grappled with while putting together *The Call of Trains*. In the end Jim and I compromised occasionally on the photo selection and I think we've achieved a nice balance. Jim graciously allowed the overall aesthetic approach to unfold, trusting

that the book's content and fine-art mien would do justice to his photography.

When I look back at the trail of dates, encounters and linkages I find it amazing that one thing led to another. If Jim Boyd hadn't mentioned the *Starlight* project in *Railfan* Shaughnessy might not have sent his work out west and that initial phone encounter back in 1991, the ostensible start date of our friendship, might not have occurred. If I hadn't married and moved back east there wouldn't have been that geographical proximity between Shaughnessy and myself that made this project possible. In Alan Lightman's book *Einstein's Dreams* he talks about these kinds of coincidences that occur in time—where one action or event impacts another and flows into other eventualities and outcomes. I'm fortunate that Jim's and my path crossed in unexpected ways; what got born out of that association is a wonderful book of photographs by a devoted practitioner of the craft. I'm delighted to have been a part of it.



Plate 73 Norfolk & Western laborer lubricates driving rods of 4-8-2 locomotive, Hagerstown, Maryland, August 21, 1956

A terminal laborer lubricates the driving rods on a Norfolk & Western 4-8-2 in Hagerstown, Maryland, the northern terminus of that road's Shenandoah Valley line. Shaughnessy often saw the railroad landscape as social space. As his work progressed he became very interested in the inter-relationships between man and machine and the photographic possibilities they presented. Photograph courtesy of Jim Shaughnessy.



Plate 54 Pennsylvania coal train powered by I-1-class 2-10-0 Decapod, Elmira Branch, Pennsylvania, May 5, 1957

A northbound Pennsylvania Railroad coal train powered by the hulk of an I-1-class 2-10-0 leaves a trail of soft coal smoke over the north-central Pennsylvania landscape as it heads toward Sodus Point, New York, on the Elmira Branch. This picturesque rural line, unlike the heavily industrialized areas usually associated with PRR routes, carried Appalachian bituminous coal to the gravity loading dock on the south shore of Lake Ontario. There, cars were pushed out on a pier extending into the lake and coal was dumped directly into the holds of waiting boats. Photograph courtesy of Jim Shaughnessy.

Railroad Landscapes: The Photographs of Jim Shaughnessy

"Of all the great modern inventions, the railroad is possibly the one to which American artists have accorded the most significance"
--Leo Marx, *The Railroad in American Art*



Plate 2 Boston & Maine freight train with four GP9s crossing the Hudson River, Mechanicville, New York, 1958

Four EMD GP9 units apply all their 7000 hp to a New England-bound freight train; the train, and the deck truss bridge it's on, are mirrored in the placid water of the Hudson River at Mechanicville, New York. Most of the freight traffic to northern Massachusetts and upper New England took this route. Photograph courtesy of Jim Shaughnessy.

The New England railroad landscape Jim Shaughnessy found himself born into was not far removed from the early-twentieth-century version romanticized by Stewart Holbrook in his *Story of American Railroads*. For Holbrook, trains of promise, mystery, majesty, and surprising beauty ran through the Hegan Woods of Vermont, comprising a system of transport representing all that was primeval and original. That the Northeast served as one nexus point from which America's nascent railroad network sprang is indisputable. The Delaware & Hudson tested the Sturbridge Lion, the first steam locomotive in America, in 1829, and throughout the 1830s and 1840s the region's railroads became an enthralling technology that

writers wrote about, painters filled canvases with, and philosophers commented on. Social critics at the time were questioning and tentative, but most evinced excitement at the railroad's future prospects—and anxiously waited to see what, if any, transformative effect this harbinger of progress might have on culture and custom at the outset of America's industrial revolution.

Painters such as Asher Durand, George Inness, and others included steam locomotives and diminutive trains in their artwork, contextualizing them within the deep spaces of their compositions. Transcendentalist writers like Henry David Thoreau and Ralph Waldo Emerson penned paragraphs, in positive and negative tone, about the

railroad's impact on the environment and human agency. Clearly, the railroad's presence provoked much thought and became part of the visual culture of the times; its growing significance was recognized in broad intellectual, emotional, and aesthetic terms.

It's only natural, then, that a young photographer, living in upstate New York at mid-twentieth century, might inherit these strands of native curiosity generated by the region's proto-artists and scholars—a curiosity that

brought him trackside to record his own discoveries and impressions. When Jim Shaughnessy walked downtown to Troy's train station for the first time in the winter of 1945, little did he realize that he would become the creator of a vast archive focused primarily on New England railroad-ing and its final engagement with the age of steam. Fortuitously, the resonant whistles of Delaware & Hudson's elephant-eared 4-8-4 Northerns aroused his interest and charmed his imagination. They called and he responded.



Plate 34 Union Pacific "Big Boy" 4-8-8-4 on westbound freight train, Dale, Wyoming, August 20, 1957

Even a Union Pacific "Big Boy," the largest steam locomotive ever built, is dwarfed by the Wyoming high country of Sherman Hill, between Cheyenne and Laramie. This westbound freight is running on the new line, built after World War II, which was designed to ease stiff westbound gradients. Photograph courtesy of Jim Shaughnessy.

Time Books, Trips, and Friendships

Within three leather-bound "timekeeping" books Jim lent me for research purposes are the records of 132 trips made pursuing trains from 1954 through 1968 (at least the ones he wrote down). Not included are the monthly "Sunday drives" he took with his parents, or the quick thirty-minute treks to nearby locations like the Cohoes Bridge or Mechanicville yards. Detailed expense accounts for meals, motels, gas, phone calls, and other travel costs are listed faithfully. The tabulations also cite amounts received in payment for photos used by *Trains* or *Railway Age* for each trip taken, as sort of a way to keep track of "the money going out and coming in."

Above the trip entries, at the top of the page, he refers to the Montreal "run," Norfolk & Western "steam safari," or this "round-up," that "wrap-up," "caper," or

"tour." The books' covers are a patinated caramel color and contain a calligraphic moderne typeface straight from the 1930s. "J SHAUGHNESSY, C.E." (civil engineer) appears in his own hand, etched with indelible ink at the lower edge of the booklet. The journals have the gravitas of Moses' tablets; I handle them respectfully.

Though Jim recorded only mileage and expenses, the books' contents still provide a valuable, if bare bones, account of the seminal trips where so much of the photography occurred that established his growing reputation. Unfortunately, no expository prose telegraphing impressions, feelings, snippets of conversation, or fragments of thought appears—but this is understandable: with all the train photography, when would he have had time to write too?

We do learn of the people he journeyed with, and from the place-names listed we can imagine provinces, townships, rivers, the lakes and landscapes he found himself in. We can place him in time and space with pinpoint precision and get a glimmer of the intensity with which he and his fellow photographers practiced railroad photography. Great distances were traversed quickly, with no superfluous activity mentioned—sightseeing was definitely

not on the schedule. Chasing trains was the sole raison d'être for the trips, with steam the main item captivating their attention. While occasional family vacations with his mother and father, and later with his wife, Carol, insert themselves into this narrative of names and numbers, those trips are the exception rather than the rule. Shaughnessy rarely traveled alone on these junkets, preferring the friendship and company of fellow railfans.



Plate 55 Nickel Plate engineer on 2-8-4 Berkshire #739 awaits “highball,” Conneaut, Ohio, April 16, 1957

The engineer of an eastbound manifest freight train looks from the cab of his 2-8-4 Berkshire steam locomotive for the “highball” signal to start his run from Conneaut, Ohio, to Buffalo, New York. Photograph courtesy of Jim Shaughnessy.

Without a doubt, a certain brand of high-voltage youthful energy and enthusiasm fueled these expeditions. The treks were made during every season, in all kinds of weather, whether it was the hothouse humidity of a Painesville, Ohio, summer afternoon stalking double-headed, articulated 2–8–8–4 Yellowstones on the B&O's Lake Branch, or the cold-steel frostiness of a New England winter cab ride on the CN's *Bootlegger* (see *Classic Trains*, Winter 2005, pp. 40–45). Being impervious to harsh conditions was an essential: Jim tells the story of being in Vermont one time on the Saint Johnsbury & Lamoille County, with temperatures at ten degrees below zero, and having his cheek freeze to the metal back of his 4 x 5 Speed Graphic. In another instance (in Montreal), a film pack shattered due to extreme cold, spraying pieces of celluloid everywhere. Despite these hardships and mishaps, comfort and caution were not priorities; the importance of the photographic hunt and what might lie ahead outweighed the bodily considerations of nourishment, sleep, or personal safety.

Names of numerous travel companions appear in capital letters: he made eight trips with Phil Hastings (Phil's son Steven also accompanied them several times), and he also traveled with Dick Adamson, Richard Baldwin, Bill Blakeman, Ken Chivers, Rod Craib, Raymond Halpin, Warren Hils, G. Johnson, John Krause, Curt Law, Ron Maumary, John Pickett, R. Ritchie, John Sliter, Craig Woodworth, and Sandy Worthen—names unknown for the most part, except for Hastings, Worthen, Craib, Pickett, and Krause, whose bylines or black and white railroad photographs appeared in print in major magazines and books of the era.

The place-names of city and town are plentiful too and add evocative color to the time books' yellowing pages: Duluth, Cheyenne, Denver, Durango, Reno, Laramie, Cadosia, Pomona, Los Angeles, Buffalo, and New Brunswick are penciled onto the ledger lines—destinations that were once locus points of focus, anticipation, and frenetic activity.



Plate 56 Baltimore & Ohio local freight train gathering cars, Buckhannon, West Virginia, July 1, 1956

This view, taken from the passenger seat of Sandy Worthen's 1956 Oldsmobile, of a B&O local gathering loaded coal cars from area mines near Buckhannon, West Virginia, was an unusual type of railfan image when Jim made it in 1956. Train buffs, getting used to a new sense of mobility in the 1950s after the gas rationing of World War II, often utilized parts of cars—like a windshield—to frame their compositions. Photograph courtesy of Jim Shaughnessy

Class-1 railroads get their due, with corporate initials listed too; these lull around in the margins in a jumble, forming an all-letters-of-the-alphabet roll call: NYC, PRR, NYO&W, D&H, D&RGW, CV, B&M, UP, NKP, CN, CP, DM&IR, and the SP (he photographed commuter trains

in San Francisco in 1966 too). In their entirety, these notebooks are history in shorthand of an interesting chapter in American railroad photography and record memorable events in the life of one artist who made significant aesthetic contributions to its ongoing development.

Good Fortune Beyond Their Comprehension

Outlining the course and contour of one of Jim's "capers" will serve to give the reader a flavor of the adventure he found himself in. A whirlwind nine-day period in August 1956 reflects the intensity of many of his experiences.

For out-of-town trips, Jim would meet friends like Phil Hastings, Craig Woodworth, or John Pickett by either catching passenger trains such as the *Ohio State* out of Albany or by driving his own car to Canandaigua (if he was meeting Hastings) or Philadelphia (to rendezvous with Pickett). On August 17, 1956, he hit the road to Hastings's house, dutifully recording in his time books the mileage of 209 miles. In a slim column, the notation appears that he was alone on the drive, except for the occasional passing New York Central trains running on tracks flanking the highway to the south.

The next morning, Phil, John Krause, and Jim roll out of bed at 5 a.m., departing in Phil's '49 blue Pontiac. Hastings handles the driving, Krause is in the back seat, and Shaughnessy rides shotgun. The day dawns with a scattering of high clouds to the north, but it looks like the weather will be agreeably clear for photography farther west. "Barreling along" on what Shaughnessy has inscribed in his notebooks as the "August Steam Round-Up," this first day the trio will log 361 miles, finally stopping for the night in Chatham, Ontario. The morning and early afternoon will be action-packed. Hastings knows the way, having been over the same terrain with David P. Morgan a year earlier. Right after breakfast the trio covers ground across the Niagara peninsula quickly and arrives in time for early morning traffic on the CN west of Toronto at Burlington and Hamilton Junction.

After a few photos at each location (they waited about an hour at both spots), it's back in the car. Hastings, due to family and job-related responsibilities, has a schedule to keep; tarrying is not in the cards, he has to return in forty-eight hours to his psychiatric position at the Veterans Hospital in Canandaigua. Well versed in railroad operations, Phil set the frenetic pace and itinerary; Krause and Shaughnessy happily followed along. Two hours and 96 miles later they capture a diminutive NYC 4-6-0, one of the two still operating at St. Thomas, Ontario, a division point. Laying siege to the multistall roundhouse there, Shaughnessy and Hastings clamber

on and over locomotive running boards, peek into engine cabs, use the engineer's window as a frame, all the while making interesting compositions as F82-class ten-wheeler pauses among the garden tracks and then scoots into the house. Krause gets into the photography, too, with his 4 x 5. The rolls of 2¼ film Jim shot bristle with heightened intensity and enthusiasm, showing a visual curiosity and spontaneity. The three photographers are juiced, inspiring and pushing each other in a friendly, competitive way. In Hastings's words, they "were fortunate beyond their comprehension."

A freight train, with the other 4-6-0 (coupled to an auxiliary tender no less), is being made up in the distance. The trio piles film packs, bodies, and gear back into the car. Five dollars of regular goes into the gas tank before they depart St. Thomas. Following the train four miles out of town, they make a few shots, and then regretfully bid adieu to the diminutive consist at St. Clair Junction: Hastings has heard that Detroit, Toledo & Ironton steam might be operating in Detroit and he wants to get there, posthaste, so they won't be following the St. Clair branch. The rest of the trip west along NYC's Michigan Central mainline proves uneventful. That night in Chatham Shaughnessy's time book records \$1.35 spent on a steak dinner, while a sawbuck goes toward a motel room. Before retiring for the evening, he takes twenty minutes to unload and replenish 4 x 5 film holders in a darkened bathroom, seated on the toilet, chair in front, towels over windows and door. He, along with the others, is drained but elated by the day's photo opportunities, not to mention what might come in the morning.

Next day, August 19, the three rush across the Detroit River to the outskirts of the Motor City. It's muggy. There they glimpse the cold, rusting hulks of DT&I 2-8-4s and 2-8-2s sitting forlornly by the engine house at Flat Rock yard—the locomotives Hastings had come for. Not dissuaded from the search, they drive another few hours, finding themselves south of the Ohio state line miraculously confronted by Santa Fe 2-10-4s, leased due to a surge in traffic, assisting PRR equivalents on the Columbus-Sandusky Branch near Attica Junction. Shaughnessy shoots five 4 x 5 negatives at a grade crossing; a sign advertising 7-Up frames one of the images.



Plate 22 Canadian Pacific double-headed 2-8-2s on freight train, Lennoxville, Quebec, January, 1956

The volume of traffic on Canadian Pacific's route between Montreal and Saint John, New Brunswick, increased dramatically during the winter months, when the St. Lawrence River froze. This rail route was located at right angles to many river valleys in eastern Quebec and the state of Maine, requiring two locomotives on almost every freight train to deal with the grades encountered. Photograph courtesy of Jim Shaughnessy.

Now pushing east toward home, they have lunch (\$1.25), get dinged for a 40-cent toll on the Ohio Turnpike, and then stop on the B&O at Willard to shoot several frames of an ex-B&M 4-8-2 Mountain racing across the flatlands. Finally turning Hastings's Pontiac in the direction of Buffalo, they shoot a couple of Nickel Plate Berkshires, as well as a pair of Alco PAs on the evening train just outside Erie, Pennsylvania. They return to Canandaigua long after dark, pulling into Phil's driveway at 28 Park Avenue, 450 miles from where they started the day (Detroit), having dashed off 814 miles around Lake Erie in thirty-six hours. For Shaughnessy, the fun is just beginning.

Next morning, August 20, he's up early, traveling alone

again, on a mad dash to Philadelphia to meet John Pickett, who has a home there and works for United Airlines. He stops to fill up in Waverly, New York, puts 13.6 gallons of gas in the car for \$4.50, and then takes a few photos of Lehigh Valley action south of Sayre, Pennsylvania. Pushing on through the Delaware Water Gap, he arrives in the City of Brotherly Love in the early evening, having covered 320 miles. He spends \$1.20 on dinner as he and John discuss the next day's plans. It's a Friday night, and John has the weekend off. Like the trip with Hastings, this one will also be characterized by tight orchestration and lean schedules.

The duo set out the next morning, August 21, for Shenandoah, Virginia, via Harrisburg, where luckily they come across a PRR-leased Reading 4-8-4 crossing the Susquehanna over Rockville Bridge. Feeling fortunate, they drive on. Engaging their first Norfolk & Western steam action on the northern end of the line, they shoot in the yards at Hagerstown (see pg. 12) and then at Antietam, Maryland. Hurrying to set up for a shot across the Potomac River Bridge, Shaughnessy, in an extremely rare moment, forgets to pull the dark slide as an N&W Y6b heading up a freight train rolls onto the structure—a humorous circumstance transpires. The photography continues through the morning. The two stop for lunch in Shepardstown, West Virginia (60 cents), and then thread the two-lane blacktop through a smattering of small towns in the Shenandoah Valley, reaching its namesake at nightfall. After a relaxed dinner at a local cafe (\$1.60) waiting for daylight to disappear, flashbulbs and tripods get deployed, and a night photo session ensues at the engine servicing facilities and depot. Jim and John open shutters simultaneously; Pickett is only too happy to piggyback exposures to take advantage of Shaughnessy's #25 flashbulbs as Jim fires them off. They've been on the go for fourteen hours, and after the camera gear has been stowed, they find an inexpensive motel and hit the sheets.

The tempo remains fast-paced the following day, August 22. Reversing direction, they head back north to Hagerstown, shooting all the while as the N&W mainline parallels the state highways 11/340. The heavy trains run slowly through the hamlets and burgs, so even though main street traffic lights in Luray or Front Royal occasionally thwart the pair, they manage to keep abreast of northbound traffic on the railroad. They make pictures of several coal trains rolling through picturesque Virginia landscapes and past humble country stations: all of it gets recorded with the Rollei and Speed Graphic. They stop again briefly in Hagerstown in late afternoon, and then make Philadelphia by 10 p.m. that evening. Shaughnessy, ever the road warrior, is back in Troy, New York, by the evening of August 23.

The morning of August 24 dawns and Shaughnessy is again behind the wheel, heading to Montreal. He meets Sandy Worthen there, crashing for the night on his friend's couch. They do a day of train photography around the city on the twenty-fifth, hitting the Glen engine terminal and spots along the western lakeshore, where both CN and CP mainlines ran. On the twenty-sixth, he again drives the 239 miles home to Troy. Over the span of nine days he's covered almost 2,600 miles, and been in two countries and seven states. This dynamic pattern of photographic activity was the norm for Shaughnessy throughout the 1950s, as he scurried to record steam's curtain call. *Carpe diem*, it seems, was a mandate he took seriously.

* * * * *

In the summer of 2007, as we were putting the final touches to this book, I had the opportunity to visit several Northeast settings familiar to Jim over the last half century. I wanted to stand where he had stood. One afternoon found me adjacent to the New England Central Railway (nee CV) tracks in St. Albans, Vermont, in the space the architecturally resplendent train shed once occupied—a structure that figures prominently in several Shaughnessy images and one he even wrote an article about (see *Trains*, June 1958, pp. 56–59). Another time, I spied a bird's-eye view of the spartan roundhouse in White River Junction, Vermont. Now retrofitted, this stripped-down structure was the scene of a chance meeting between Shaughnessy and David Plowden in the summer of 1951, while both men shot CV 2-10-4 #707 near the coaling tower; one wonders what the two photographers said to each other. On a weekend jaunt with close friends, I lunched at a small cafe in Island Pond, Vermont, and took a solo after-meal stroll by the train station. The depot sign still clung to the roofline, but a panting CN 4-8-2 piloting a through train to Portland, Maine, was nowhere near. I gazed across a placid Lake Champlain at the former Rutland causeway where Jim caught a peddler freight in 1956, pulled by an Alco RS3 coupled to a 2-8-2; the wooden pilings of the former low-slung trestle were gone but the sense of what had been lingered. I drove through downtown Plattsburgh, New York, and thought of the long-ago college kid watching trains from his dorm window, and swore I heard the echoing exhaust of a D&H Northern leaning into its workload, slipping on wet rail. One late afternoon, an hour before sunset, I noted the sound of my own footsteps crunching the meager ballasted remains of the abandoned D&H right-of-way beneath Starrucca Viaduct. Its stone edifice gracefully sliced through the tree-dappled landscape of northeastern Pennsylvania, its arches as beautiful as ever in the crepuscular light. All were locations and landscapes Jim had explored; all were places his presence was felt.

Earlier in the year Jim and I made treks to see the Walloomsac trestles, key architectural players in those great Rutland night shots from 1961. We even decided, one snowy winter afternoon, to take a drive around downtown Troy so he could situate me spatially. I wanted to know where everything used to be—the depot, the interlocking tower, and the machine shop where his dad worked. Another time we had lunch near Johnsonville, New York, so he could show me JV tower. The former B&M relic, pitifully abandoned now and being reclaimed by nature, still stood beside a heavily trafficked Guilford ex-B&M mainline. It was easy to envision towerman R. P. Fonda on the third trick OS'ing another train through the crossovers there. On one more occasion, we rode past a bespoiled, barren landscape: the former site of the Colonie shops, now a vacant brownfield.



Plate 109 Canadian Pacific double-headed 2-8-2s on freight train, Cookshire, Quebec, February 11, 1956

Double-headed 2-8-2s on the point of a Canadian Pacific freight train at Cookshire, Quebec, give off a spectacular display of power as they get their train rolling again after a brief water stop. A local farmer, employing his horse-drawn wagon, moves coal from a parked hopper car to a local bin, to help ward off the effects of the cold Canadian winter. This photograph, perhaps the photographer's favorite, which he calls Four Horses—Two Iron, was one of many images he made featuring animals. Photograph courtesy of Jim Shaughnessy.

In retracing these steps, I came to a certain awareness: I had had the rare good fortune these past several years to keep company with a great photographer and astute historian who bore witness to perhaps the most dynamic epoch in the annals of American transportation. He photographed in a region of the country that had more railroad companies operating per square mile than any other part of the nation—many with esoteric equipment and fabled

stories, both big systems and one-engine-on-the-roster wonders—and damned if he didn't cover them exhaustively, with affection and without pretense. His deep connection to this past vividly brought things into the present, helping me realize the true importance of his work—that his images are valuable documents that broaden our understanding of railroading at mid-century in a way that only thoughtful, well-conceived photographs can.

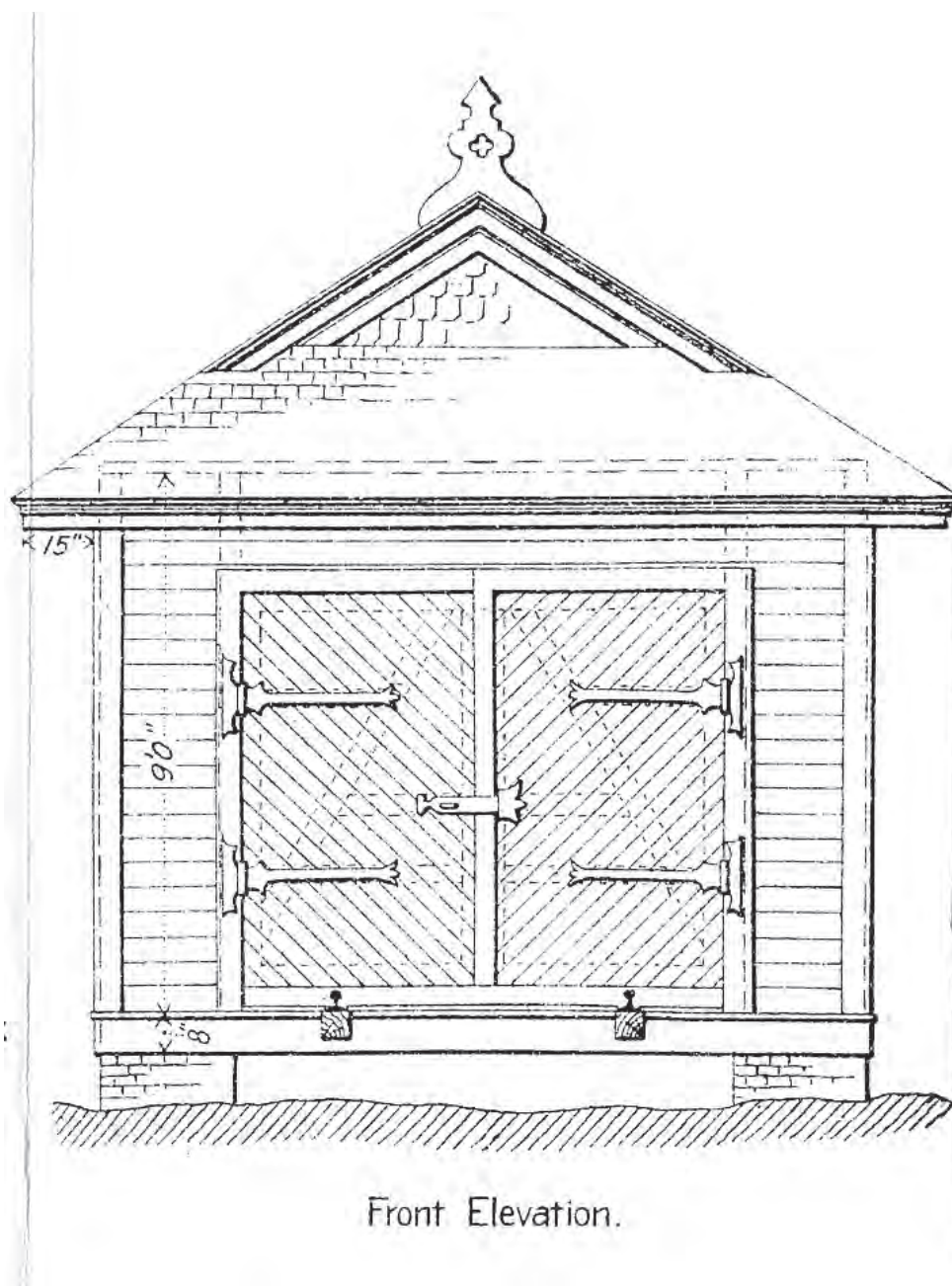
Reprinted from *The Call of Trains: Railroad Photographs of Jim Shaughnessy* by Jim Shaughnessy and Jeff Brouws. Photographs copyright © 2008 by Jim Shaughnessy. "Railroading Landscapes: The Photography of Jim Shaughnessy" copyright © 2008 by Jeff Brouws. Caption text copyright © 2008 by Jim Shaughnessy and Jeff Brouws. Reprinted with permission of the publisher, W.W. Norton & Company, Inc.

Exploring the Past with Steamdome

Station and Section Crew Housing On the Macon & Birmingham Railroad, 1894

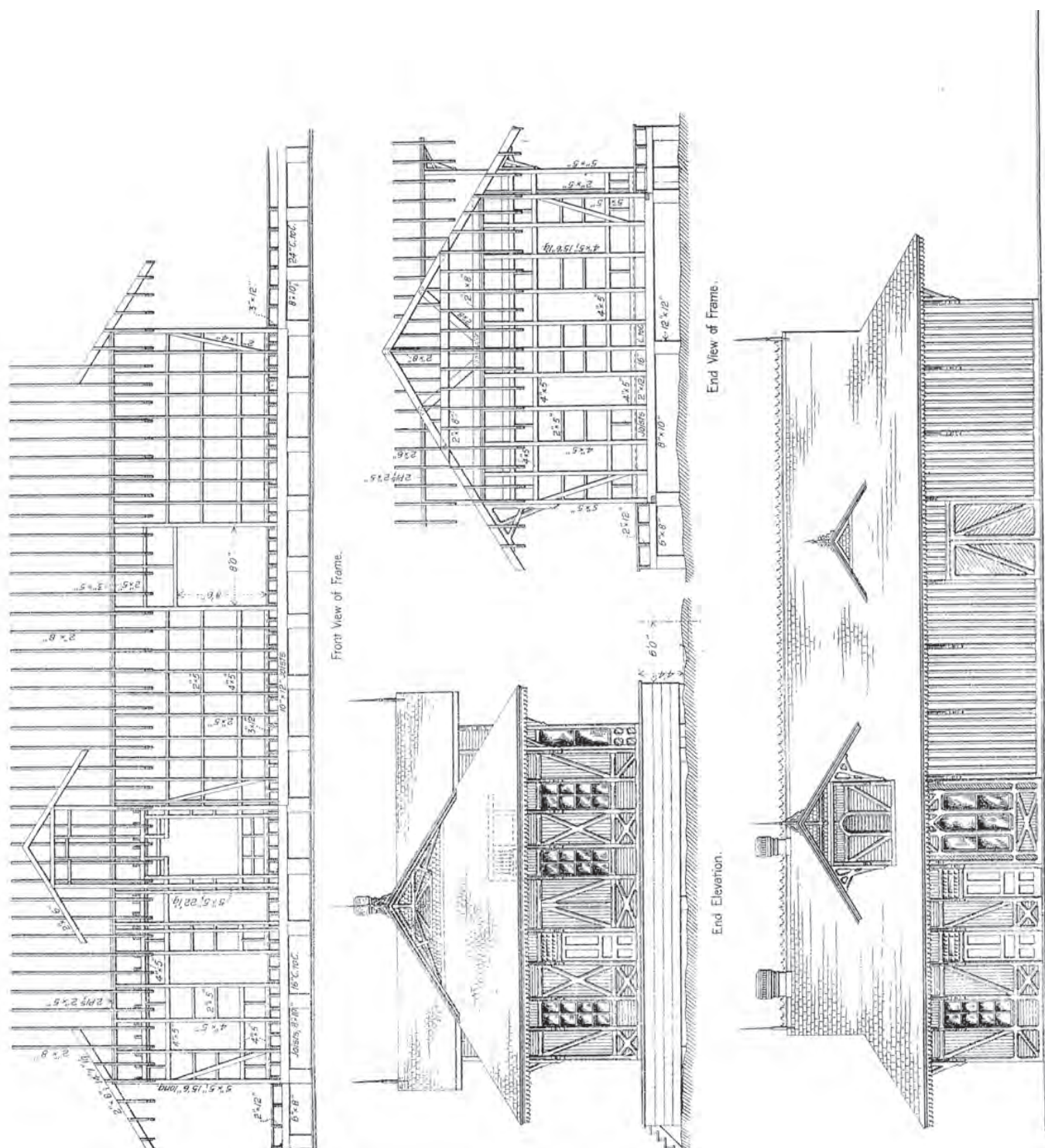
The Macon & Birmingham Railroad was chartered in 1888 and completed on January 25, 1891. This 230-mile railroad was operated by the Georgia Southern & Florida Railroad, and was in receivership within a few months after opening. Operations continued until late 1922, and the line was dismantled five years later.

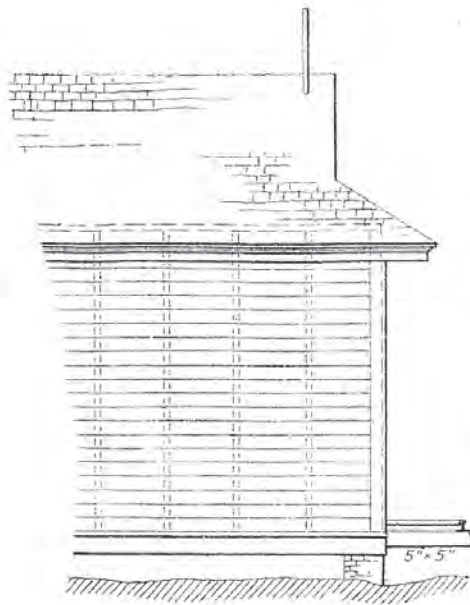
William H. Wells, the designer of these attractive structures, was born in Dalton, Georgia in May, 1852. He worked as a surveyor for several southern lines, starting in 1868. He then attended the University of Georgia for two years. By 1890 he was Chief Engineer for the GS&F, and five years later, he was Engineer of Construction for the Southern Railway. These drawings are from *Engineering News*, May 26, 1892.



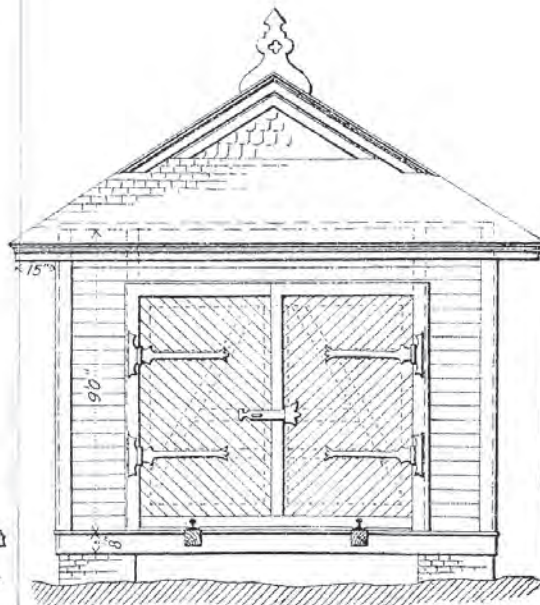
Front Elevation of Standard Tool House (see page 24)

Plan of Two-Room Section House, No. 1

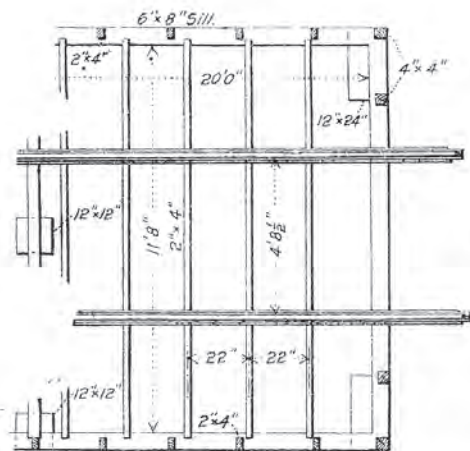




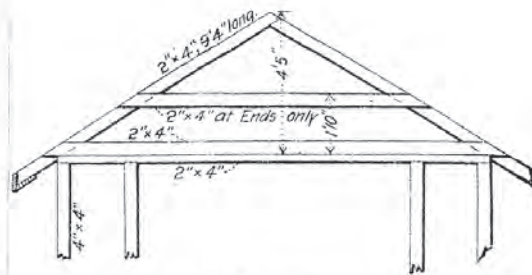
Side Elevation.



Front Elevation.

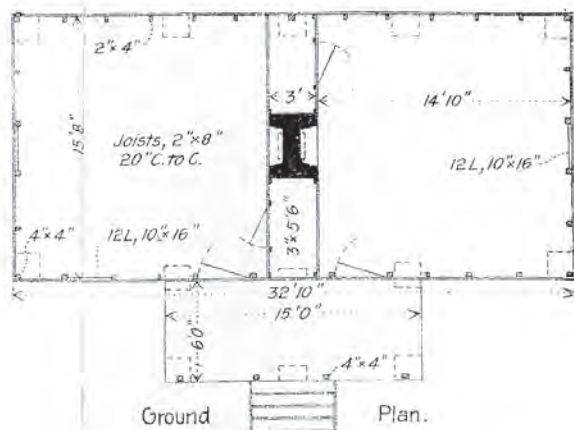


Ground Plan.



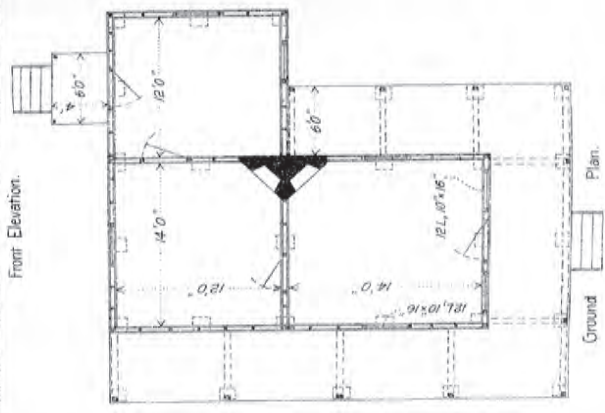
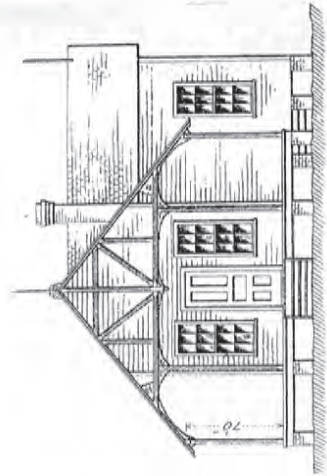
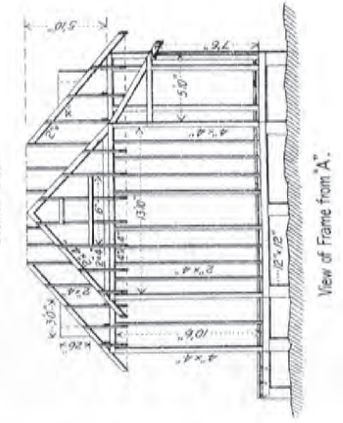
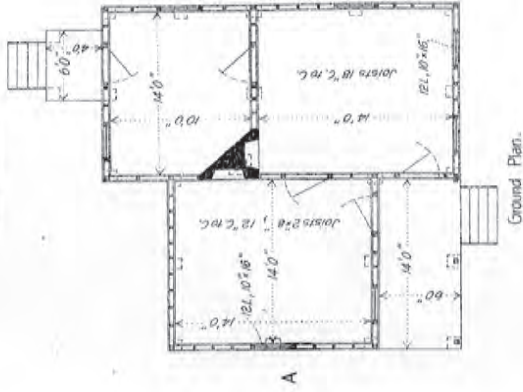
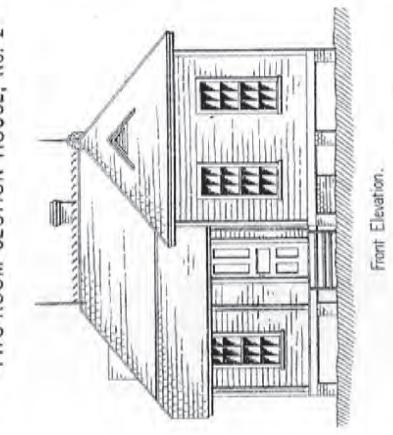
Roof Frame.

STANDARD TOOL HOUSE.

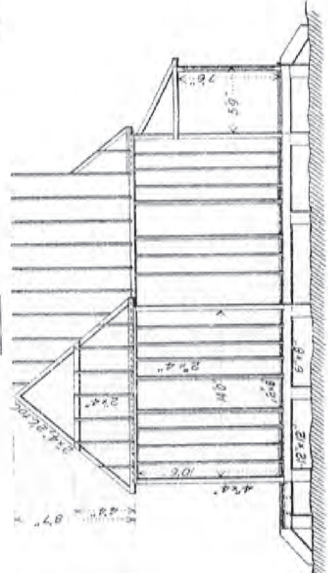
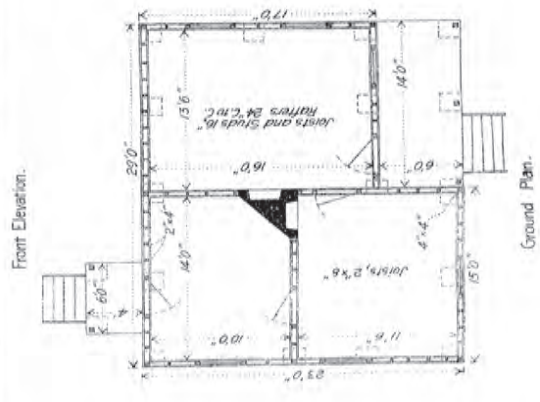
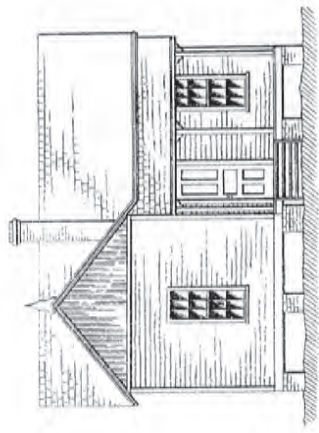


Ground Plan.

TWO-ROOM SECTION HOUSE, No. 2



VARIOUS DESIGNS FOR THREE-ROOM SECTION HOUSES.



STANDARD STATION AND SECTION BUILDINGS, MACON & BIRMINGHAM R. R.

Visual Interpretations

by John Gruber

Major Exhibitions

Exhibitions with railroad themes at major art centers and museums indicate that the public has not forgotten about railroading and its role in building the country. That means the works of art and photography related to railroading are of very high quality. The exhibitions remind us of widespread interest in railroad history and culture, a theme that those of us at the Center have been seeking to put forth ever since its founding. The exhibitions' impact is immense and memorable.

Railroads and art and photography have had ties from the beginnings of the industry, as evidenced by the Baltimore & Ohio artist and photographers excursion of 1858, an event reported in full detail in *Harper's Monthly*. So it is appropriate that such interests continue today.

It also has been a banner year for books. Grand catalogs for two of the exhibitions have appeared and magnificent railroad photography books have hit the streets.

You can find out more about events on the Internet. You also can read the Center's analysis of these happenings at www.railphoto-art.org/news.html.

In Kansas City, the prestigious Nelson-Atkins Museum of Art is presenting a major international exhibition. *Art in the Age of Steam: Europe, America and the Railway, 1830-1960*. It runs from Sept. 13 through Jan. 18, 2009, and will feature more than 100 paintings, prints, drawings and photographs drawn from 64 museums and private collections. *Art in the Age of Steam* is a wide-ranging exhibition of American and European works of art created in response to the drama of the railroad, from the early 1890s to the 1960s.

"In light of Kansas City's historic position as a railway town, this exhibition has strong local resonance. At the same time, it captures the international fascination with the steam train as both an inspiration for art and a life-changing experience for the world at large," said Marc F. Wilson, Menefee D. and Mary Louise Blackwell Director/CEO of the Nelson-Atkins. "It is especially fitting that the exhibition arrives from Liverpool, another city with transportation at the core of its modern history."

Among the works of art are Modern and Impressionist masterpieces, including, from Europe, Edouard Manet's *The Railway*, Claude Monet's *Gare Saint-Lazare* and

Gustave Caillebotte's *On the Pont de l'Europe*. From the U.S. come Edward Hopper's modern *Railroad Sunset*, and Thomas Hart Benton's *The Wreck of the Ole 97*. Alfred Steiglitz, Charles Sheeler, André Kertész and O. Winston Link represent photography, which also came of age during the rise of steam trains. The exhibit does not, however, include familiar names such as David Plowden, but still is "to be seen." A hardcover, 287-page full color book is available.

The John W. Barriger III National Railroad Library at the University of Missouri, St. Louis, and the Washington State Historical Society, Tacoma, organized another stand-out exhibition. *The West the Railroads Made* is at Tacoma through January 24, 2009. It will be at the St. Louis Mercantile Library, March-September 2009; then, November 2009-January 2010, at the Oregon Historical Society, Portland. A fourth venue is being selected.

The West the Railroads Made shows how this one form of transportation reshaped the West and helped create a continent-wide nation. Beyond iron tracks and coal-fired engines, the story of railroads is a story of transformation. By bringing in immigrants, railroads changed the West's ethnic composition. By building depots, bridges and tunnels, railroads changed the area's landscape. By promoting agriculture, ranching and mining on a grand scale, they changed the people's way of life. Railroads brought the modern world to the West and the West to the modern world.

The West the Railroads Made recounts how the idea of a Pacific railroad grew in the 1840s and 1850s, how it came to life from 1850 to 1900, and how it reconceived itself to survive new challenges in the 1880s and 1890s. It features more than 80 artifacts, including rare railroad ephemera, photographs, paintings and other three-dimensional pieces. A hardcover 229-page book by Carlos A. Schwantes and James P. Ronda serves as a catalog.

The George Eastman House, International Museum of Photography and Film at Rochester, New York, has two simultaneous exhibitions: *Tracks: Photography and the Railroad* and *Steam and Steel: The Photography of O. Winston Link*, both October 11-January 25, 2009.

Photography and the Railroad covers more than 160 years of photographic and railroad history. In a few decades at the beginning of the nineteenth century, two startling inventions changed human understanding of space and time. The railroad made it possible for people to travel easily beyond a day's walk from home. The photograph permitted a kind of time travel that assisted memory and pushed backwards to eras that no living person can recall. In the United States, both the railroad and the photograph were essential to the opening of the West and the development of national identity. *Tracks: Photography and the Railroad* includes works by Bisson Frères, William Henry Jackson, Alvin Langdon Coburn, Lewis W. Hine, Aaron Siskind, and others.

Steam and Steel includes many of the best-known photographs by Link, including his famous series of dramatic night photographs he created of the Norfolk & Western Railway. Link produced these images over a five-year period that ended in 1960.

These two are augmented by *Passing Time: Recent Video by Andrew Cross*, October 25-February 8, 2009, in which the British artist creates experimental videos about trains and their mystery, and they focus on the US rail network.

Although closed now, another 2008 example of an important exhibition is *Remembering Steam Locomotives: Photographs by Frank Barry* at the Herbert F. Johnson Museum of Art, Cornell University. For more than forty years, Barry traveled all over the world photographing the demise of the steam locomotive. This exhibition consisted of twenty-six 11x14 photographs taken in North America—U.S., Canada, and Mexico—between 1955 and 1970. Some have been published, most recently in *Classic Trains* (Winter 2005 and Spring 2007) and some have never before been printed. He is looking for another venue.

The notable 2008 books range over the landscape. Two examples will illustrate the significance. *The Call of Trains: Railroad Photographs by Jim Shaughnessy*

[W. W. Norton & Company; November 3, 2008; \$65.00 Cloth] offers 170 evocative images taken between 1946 and 1988. It follows Shaughnessy's journeys throughout North America as he documented the steam-to-diesel transition and captured trains, workers, and infrastructure—the depots, roundhouses and back shops—comprising the entirety of the American railroad landscape. An extensive essay by Jeff Brouws places Shaughnessy's work in biographical and historical context. An exhibition will open at California State Railroad Museum, Sacramento, in January.

Brian Solomon's book, *The Railway Never Sleeps: 24 Hours in the Life of Modern Railroading*, represents another creative accomplishment. He organized the 37 photographers, spread out across the country, who took all the images on May 10, 2007, the anniversary of the Golden Spike ceremony.

All these exhibits and books are augmented by the Center's traveling exhibitions. *Railroads and the American Industrial Landscape: Ted Rose Paintings and Photographs* continues through December 30 at its third location, the Railroad Museum of Pennsylvania in Strasburg. The Ted Rose Studio and the Center for Railroad Photography & Art are presenting the exhibition, with support from the North American Railway Foundation. From Strasburg, the photographs move to the O. Winston Link Museum in Roanoke, Virginia.

Other Center exhibitions, through August 30, are at Grafton, West Virginia, and Duluth, Minnesota, plus an earlier exhibit at Alliance, Nebraska. *Beebe and Clegg on the Comstock*, an exhibit of photographs and ephemera sponsored by the Comstock History Center and the Center for Railroad Photography and Art through April 2009, is at the Main Exhibit Hall, Comstock History Center, 20 North "E" Street, Virginia City, Nevada.

Conclusion: A lot is going on for the preservation community to recognize and take pride in. Here's hoping 2009 is even more productive.

Mid-South Chapter Being Formed

President J. Parker Lamb reports that a new chapter of the Railway & Locomotive Historical Society is being formed in Birmingham, Alabama, and will be known as the Mid-South Chapter. The formation of the chapter will require the approval of the Board of Directors when they meet in Sacramento in November, but approval is expected without any debate.

The Interim Chairman of the Mid-South Chapter is Marvin Clemmons, who recently had this to say about the new chapter: "The Mid-South chapter will be the Society's first presence in the Deep South, and will compliment the existing Southeast chapter in Jacksonville, Florida. Based in Birmingham, the Mid-South chapter will draw members primarily from Alabama, Tennessee and Mississippi, as well as western Georgia and the Florida Panhandle."

Clemmons also discussed the first meeting of the Chapter: "The charter meeting of the Mid-South chapter was held on Saturday, September 6th, at 2 p.m. at the historic Leeds Depot in Leeds, Alabama. After a short organizational meeting and discussion of chapter by-laws, we heard from Frank Little, our host and president of the Leeds Historical Society. Frank had some very exciting news to share about plans for developing a permanent railroad exhibit at the depot museum, with primary assistance from the Mid-South chapter. This will be an outstanding opportunity for our chapter to help preserve local railroad history for the education and enjoyment of future generations."

We will have more news to report about the formation of the Mid-South Chapter in the next several issues of the *Quarterly*.

Chicago Chapter Learns About East Dubuque, Trans-Siberian Express

The September meeting of the Chicago Chapter focused on railroad activity in and around East Dubuque, Iowa, a midwestern hot spot.

East Dubuque was called Dunleith when the Illinois Central built into town and over the Mississippi into Dubuque proper in the early 1850's. Dunleith soon became a two-railroad town when the Galena & Chicago Union, which had built as far west as Freeport on its own, used trackage rights over the IC into Dubuque for some years.

In 1885, a predecessor of the Chicago, Burlington & Quincy built south from LaCross and north from Savanna into the area, and after a fight with the Illinois Central over sharing a narrow shelf of land for 12 miles south from East Dubuque, received trackage rights over the IC. In 1886, a predecessor of the Chicago Great Western built into Dubuque and also secured trackage rights over the IC from Dubuque and further east on its way to Chicago.

The need to cross the Mississippi made for some unusual track layouts at East Dubuque and, as all three lines became main-line operations, had heavy traffic for many years. The September speaker, Jim Singer, a specialist in Burlington history, presented a program of slides showing much of this activity from the 1940's to the 1960's.

Some train registers have survived from this era, which added to the historical background of Jim's presentation.

The October meeting of the chapter centered around a presentation by member John Barriger's travel aboard the Trans-Siberian Express. The Trans-Siberian Express is the world's longest train ride between terminals - 5,800 miles between Vladivostok, on the Sea of Japan and Moscow, in the center of what is today the European part of Russia. In 1949, in the days of steam, it took 9 days, 3 hours to complete the trip, if the train was on time. Today, with diesels and electrification, it still takes 6 days, 4 hours, and that is without layovers and side trips.

Many tourists are willing to brave the long days and other hardships along this route to see the many exotic locations which may be found in the more remote parts of Siberia. Member John Barriger is one of those intrepid individuals who has endured the journey, and the October program focused on his experiences on this line in the post-USSR era, illustrated with slides from his camera.

Southern California Chapter Began New Season of Meetings In September

A new season of meetings for the Southern California Chapter started on Tuesday, September 9. The first meeting featured a program presented by member Charles Schultz on John Daly, Manager of the Santa Fe Ice Department from 1939-1956. Mr. Schultz's father worked under Mr. Daly in the Ice Department. During his presentation, Mr. Schultz highlighted an item from the chapter's collection, a photographic scrap book given to Mr. Daly when he retired in 1956.

The Chapter is planning a fall excursion on Saturday, October 18th, to inspect the San Diego North County Transit District's SPRINTER Maintenance and Operations facility, hosted by NCTD's Manager of Light Rail, Walt Stringer. The trip will include riding on the SPRINTER from Oceanside to Escondido on the historic Santa Fe branch line.

The Southern California chapter has reported on sad and tragic events in the southern California area over the past several months in their newsletter, the *Observation Platform*. Their coverage is presented below; the first story is on the Tehachapi station's destruction by fire on June 13th. The second is a brief mention of a PowerPoint presentation prepared by the California Public Utilities Commission about the Chatsworth Metrolink accident on September 12.

Tehachapi Station Destroyed by Fire

Illegal fireworks started a fire that destroyed the city's historic train depot on Friday, June 13, according to investigators.

Two men shot off illegal aerial fireworks which started the early morning fire and caused more than \$1 million in damage to the landmark, said Kern County Fire Department spokesman Sean Collins. The fire was under control in approximately 76 minutes.

The building, listed on the National Register of Historic Places, was under renovation to be used as a museum. It was fully repainted, new windows and the heating system were installed, and even the sprinkler system was set up.

Historic artifacts to be displayed in the museum weren't inside yet.

The depot was a design #23, one of only six left, and it was rebuilt in 1904, due to a fire that destroyed the original depot built in the 1880's.

Due to the amount of fire when the first fire truck arrived, a defensive action was taken. Fire crews worked to protect other buildings in the area.

Rail service on the adjacent tracks was stopped during suppression action, but resumed later. There were no reported injuries.

The Tehachapi City Council voted unanimously on June 16 to rebuild the depot, said City Councilman Ed Grimes. "We gave directions to the city manager to start building as soon as the investigation is complete," said Grimes.

Insurance, a building donation fund and redevelopment funds will cover the cost of rebuilding the depot. Grimes said residents have already donated \$13,000 to the building fund.

Although it is still unclear when the construction will begin, the city will try to have the depot ready for Tehachapi's 100 year anniversary in August 2009.

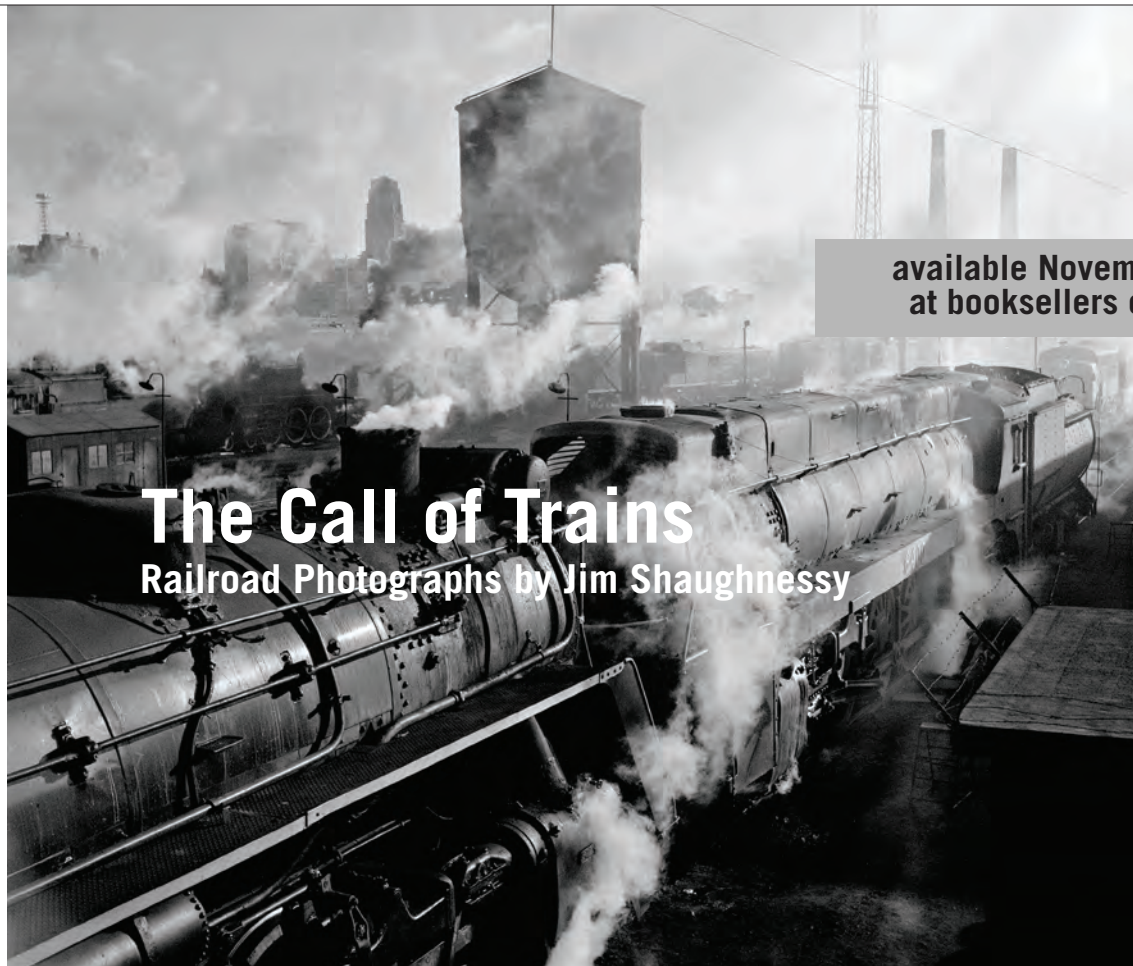
The City of Tehachapi achieved a major milestone in 2006 when Union Pacific agreed to exchange the depot if the city built another building as an office for its maintenance workers.

PowerPoint Presentation About Chatsworth Collision

Below is a link to a PowerPoint presentation (slide show) prepared by the California Public Utilities Commission about the Chatsworth Metrolink accident.

Please be aware that some views are quite disturbing. We are including the link for members outside of Southern California who may not have access to some information about the accident.

The link is: <http://www.latimes.com/media/acrobat/2008-09/42434650.pdf>.



available November 3, 2008
at booksellers everywhere

The Call of Trains

Railroad Photographs by Jim Shaughnessy



JIM SHAUGHNESSY is one of the most revered names in railroad photography, yet until now there has not been a monograph devoted solely to his work. In this lush 12" x 11" album 170 of Shaughnessy's most evocative photographs spanning his sixty-year career have been reproduced in duotone to create *The Call of Trains*—the first comprehensive overview of his life and work.

Shaughnessy began photographing steam locomotives in his hometown of Troy, New York, in 1946. Over the next decade and a half he made numerous trips in pursuit of steam throughout the eastern United States, the far West, the Canadian provinces, and Mexico. He would go on to document the dramatic steam-to-diesel transition, capturing the trains, depots, workers, roundhouses, and back shops that made up the American railroad landscape. In later decades he faithfully recorded the changing fortunes of railroading in the Northeast as merger and contraction affected the industry.

The distinct beauty of Shaughnessy's images is due in part to his break with traditional pictorial devices and the development of specialized techniques, including the time exposure and nighttime open-flash images that would set his work apart. Photo-historian and railroad enthusiast Jeff Brouws has contributed a biographical essay that traces Shaughnessy's career and his contribution to the aesthetic development of railroad photography in America in the latter half of the twentieth century.



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Marketplace

WANTED: Photos of Pullman sleeping cars assigned to the *Texas Special*, heavyweight or lightweight, or of the train itself any time period. Operational details of the *Texas Special* also sought, including financials. Need photos of MKT lightweight sleeping cars. Larry Thomas, P.O. Box 1688, St. Louis, MO 63188-1688, 314-535-3101 any evening.

WANTED: Photos of PRR 8614 AS24m and 9250 ES10. H. Buckley, 4801 Eaton Place, Alexandria, VA 22310.

FOR SALE: *A Catalog of Coaling Stations in the United States*. By William F. Rapp. A listing of over 800 coaling stations plus photos of types. Price \$12.00 plus \$2.00 postage and handling. (No credit cards, please). W.F. Rapp, 87 South Main St., Pittsford, NY 14534

FOR SALE: Have a sizeable collection of steam photos to trade. Write for list. Alan T. Tattersall, 9482 Jololu Dr., Jacksonville, FL 32210.

FOR SALE: *The Alaska Railroad* by Bernadine Prince, 1964. Two Volumes, first one is autographed. Total pages 1,092. Price is \$1000. Please contact Norval M. Kane, 3140 W. 79th Avenue, Anchorage, Alaska 99502-4406.

WANTED: Full size (1.5" scale) elevation and section drawings for D&RGW's L-131, 132 2-8-8-2's. Gary Bonine, 624 Moondale Drive, El Paso, TX 79912. 915-585-9056, gbonine1@sbcglobal.net.

CALL TO ACTION! Thousands of rail cars, including both new and historic fallen flags, have been vandalized with graffiti over the past decade. Help stop this crime. Report any suspicious trespassing to the railroad or local police. NS 800-453-2350, CSX 800-232-0144, UP 888-877-7267, BNSF 800-832-5452, CN 800-465-9239, CP 800-716-9132, KCS 877-527-9464.

WANTED: Steam, Electric and Diesel locomotive builder's and number plates for my personal collection. I am interested in one to a collection. I have some plates to trade or will purchase outright. I am especially looking for early diesel plates from ALCO-GE-IR, Alco DL-109 and PA locomotives, F-M Trainmasters, Baldwin cab units, PRR Altoona T-1, and a Lima from a VGN 2-6-6-6. Please contact me and let me know what you have. Ron Muldowney, 52 Dunkard Church Rd., Stockton, N.J. 08559-1405 - 609-397-0293 - steamfan@patmedia.net.

FOR SALE - *The Philadelphia and Erie Railway* by Rosenberger. Long out of print, it is available again in limited quantity. The original 1975 printing, 748 pages, hardcover with dust jacket. Mint condition. Anyone interested in this company, the P & E Division of the PRR, or Pennsylvania railroad history in general will be interested in this well researched reference work. Price has been reduced to \$20 and that price includes postage. Dan Allen, PO Box 917, Marlton, NJ 08053-0917.

FOR SALE - *By Rail to Boardwalk* by Gladlich, HB, 1st Edition (1986) Condition like new. \$75.00 + Post. E. Zehinder, 237 Wisteria Drive, Southampton, PA 18966.

FOR SALE - Have a near-complete accumulation of the British publication, *Modern Railways* from the mid-1960's to 2007. The issues cover the last days of mainline steam on British Railways, the diesel experimentation period, the coming of the highly successful high speed trains and freightliner service, the woes of privatization, and the new tilting trains. Some articles discuss the way to profile the wheels on passenger carriage (car) bogies (trucks) to avoid hunting. Also, each major track alignment, station rebuilding, etc. from Cornwall to northern Scotland is covered. Early issues include speed logs of steam and diesel locomotives by G. Freeman Allen. William F. Hoey, 916-772-1429; email: billhoey@surewest.net.



Plate 9 Norfolk & Western Y6b 2-8-8-2 #2129 and brakeman, Boaz siding, near Vinton, Virginia, 1957
Photograph courtesy of Jim Shaughnessy.



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