

THE RAILROAD PHOTOGRAPHY OF JACK DELANO

TONY REEVY FOREWORD BY PABLO DELANO



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Old North

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Sarah Fairfield.

Photo by Pablo Delano.

FOREWORD

IN 1985, I UNDERTOOK a photography project that documented the community of workers in and around East 149th Street, a bustling commercial thoroughfare in the South Bronx. Just east of Grand Concourse the street crosses over a bed of railroad tracks which split off into the Harlem and Hudson lines. Cradled in that fork sat a switching tower, facing south, with a sweeping view of the tracks. In keeping with the spirit of my project, I decided to try to photograph the workers in the tower. Securing permission was not hard – certainly easier than it would be today.

The tower marked the southern end of what once was the vast Mott Haven Yard, built by the New York Central in the nineteenth century. Inside, the switching levers, equipment, and furniture looked ancient. I felt as though I were walking into a live, 3-D version of one of my father’s railroad photographs from the 1940s! However, the workers wore the T-shirts, blue jeans, and baseball caps of the 1980s. Their job – diverting specific trains onto specific tracks – required the same precision as ever and left no room for error.

In his railroad photographs of the 1940s, my father, Jack Delano, emphasized the diversity of the workforce, but that diversity was as much the product of wartime pressures as of any particular commitment to equal opportunity. Women were employed in various capacities by the railroads during the war, and captured by my father’s lens. After the war, with the return of soldiers from Europe and Asia, the pool of workers became, as in prewar days, almost exclusively male. The two female members of the Mott Haven Tower crew whom I found in 1985 (one white, one African American) probably owed their jobs to

their own tenaciousness as well as to civil rights and affirmative action legislation.

When Tony Reevy graciously asked me to write this foreword, my mind turned to my own very brief experience with railroad photography on that summer day in the South Bronx. I remembered specifically a photograph I made of one of the women, Sarah Fairfield, because she seemed to embody the spirit of railroading and to relish every moment of her job. She even wore a belt buckle depicting a caboose. So I decided to try to find out what had become of her using the minimal information I noted when I took her picture – which consisted only of her name and job description. With the internet, a little information goes a long way.

Sarah Jean Velky Fairfield was born in New York. A rebellious teenager, she moved to Seattle and became the first woman hired as a brakeman for the Union Pacific Railroad. Back in New York, she worked for Metro-North and Conrail. On the job, she sustained a serious injury which led to debilitating chronic pain, preventing her from ever returning to work. Sadly, I learned all this from a eulogy written by her parents. She died in 2011, at age fifty-three. According to the eulogy, “She took great pride in being able to do what most considered ‘a man’s job,’” and “in some ways she was bigger than life. You always knew when she was in the room. She was funny; she was exuberant; she loved us all.”

Work at Mott Haven Tower ceased shortly after I photographed Sarah Fairfield and her colleagues due to the computerization of railroad operations. Similarly, much of the railroading infrastructure in Jack Delano’s photographs from 1943 had been dismantled or rendered

obsolete many years before I met Sarah. Yet, in reviewing the photographs for this volume, the character of the railroad people my father photographed seemed to transcend their images, suggesting life narratives not so different from that of Ms. Fairfield: imperfect, full of struggle and heartache but also joy, pride, humor, and a sense of purpose.

How did Jack Delano manage to make pictures that so consistently evoke such an intensely human drama more than seventy years after the pictures were taken? What is it that makes us look at these old pictures and feel respect and empathy (not sympathy . . .), even a certain bond with their subjects? Why do these photographs stimulate our senses and affect us so viscerally, offering us the choking sting of acrid smoke; the musky stench of heavy denim overalls saturated with sweat and grease; the blinding, cutting cold of the yards in January? I can suggest two possible factors that address these questions.

First, the photographer was steeped in the language of visual communication. He was the product of rigorous, formal art training, including exercises in composition, design, and color theory. Early exposure to the history of art enabled him to develop a critical eye for works that resonated with his personal values. Travel to the great museums of Europe, facilitated by a student fellowship, introduced him to the works of masters he came to admire, such as Goya, Daumier, Van Gogh, Hogarth, and Toulouse-Lautrec. He also embraced non-Western art, such as Japanese woodcuts and Persian miniature painting. He found within the cultural output of humankind a legacy of art that celebrated the everyday lives of so-called “common people,” and he aspired to make photographs in the spirit of that tradition.

Understanding art technique and art history may have provided a useful tool set, but a second factor was essential: Jack Delano’s photographs echo at some level his own personal trajectory. I see the pictures of rail workers coping with the bitter Chicago cold and I remember his stories about growing up in “Russia” (Ukraine), where everyone slept huddled around the kitchen stove because it was the only way to keep warm in winter. Yet his identification with the people he photographed was certainly deeper than that. Like many of the people in front of his camera, he and his family were immigrants – immigrants who had left a homeland in search of safety or opportunity; immigrants willing to sacrifice and work hard. His father, who had enjoyed a career as a schoolteacher, could only find work in a furniture factory in their adopted country. So, Jack Delano learned at an early age to respect the dignity of work – any sort of honest work. (Many years later he made a film in

Puerto Rico that addressed the social prejudices against manual labor, titled *Las manos del hombre* [The hands of man].)

As an artist or documentarian, Jack Delano did not consider himself to be any better, or any more important a person, than the individuals whose stories he was recording. He was as committed to his work as they were to theirs; after all, it was *work*. Those who agreed to collaborate with his endeavor seemed to understand this. They provided him access to their world, setting aside suspicions and defenses, thus enabling the creation of intimate, heartfelt images.

I have learned a lot from my father’s approach to photography and to life (as have many!). We can learn as well from the experiences of railroad workers such as Frank Williams (plate 49), Ben Acory (plate 114), or John Walter (plate 141) in this country over seventy years ago – and people like Sarah Fairfield – about what it means to work for the common good, to take pride in a job well done, to respect one another. Perhaps it is not too far a stretch to suggest that the images memorialized in this book can play a small role in chipping away at the old hierarchical notion that some lives matter more than others, and in challenging systems of injustice and prejudice by affirming our basic decency and equality.

When I was about twelve years old I remember discussing with my father a TV program we watched together, a documentary about an archeological discovery of prehistoric cave paintings and drawings. As the camera showed us a close-up of an ancient wall drawing of a bird, the film’s narrator effused about how remarkable it was that a lifelike, naturalistic depiction could be produced by such an ancient people. This characterization seemed perfectly normal to me – after all, it was so long ago and the “cavemen” who drew the bird must have been so . . . primitive! However, my father pointed out that the fellow’s attitude was altogether wrongheaded. They were *people*, weren’t they? Why should it be surprising that they would be capable of making beautiful art? The meaning of his comment didn’t sink in right away, but I remembered it. I think of the lesson I learned from my father that day when looking at the photos in this book, which define an era but also articulate our human endeavor.

Pablo Delano

PREFACE

DEAR MR. DELANO, I AM FOURTEEN YEARS OLD AND WHEN I GROW UP I WANT TO BE A PHOTOGRAPHER LIKE YOU. . . . I LIKE [DELANO'S] PICTURES BECAUSE THEY MAKE ORDINARY PEOPLE IMPORTANT.

ANONYMOUS CORRESPONDENT
OF JACK DELANO

IT HAS OFTEN BEEN SAID that the United States is a nation of immigrants. While this catchphrase is insensitive to the Native Americans who lived here before European settlement, it is true for the majority of Americans. In many ways, Jack Delano epitomizes the immigrant experience in the United States of the twentieth century – and in some ways he transcends it. Delano's story, related in detail in the introduction, is certainly appealing to me because it reminds me of my father's family. My father, a Hungarian Slovak who also had Polish ancestors, came to the United States as Stefan Révay in the early 1920s. He would have been seventeen when World War II broke out in Europe, and if his family had stayed in Czechoslovakia, he would almost certainly have been conscripted into the army of the pro-Nazi Slovak Republic, and likely would have died in the war. If he and his family had survived, they would then have been trapped behind the Iron Curtain from the late 1940s through 1989.

Coming to the United States meant a different future for Stefan and his family. Just before World War II, Bill Reeve boarded a bus that was to take him from an agricultural and coal-mining area in western Pennsylvania to the beginnings of a college education in New York City. His mother said, "You will need this," and handed him a birth certificate. Bill looked at it and was amazed to see that he had not been born as Bill Reeve, but as Stefan Révay. Like Jack Delano, he had been remade, in this case by his parents and the local public school system, through his immigration to the United States.

This family story, and this parallel between my family history and Jack Delano's, was part of what led to my fascination with Delano

and his life. But it was not just the history – it was also the quality of Delano’s photos, and the empathy with his subjects that the images demonstrate, time after time after time. Jack Delano has not been the subject of many books or articles, and the omission is both unfair and

inexplicable. I am honored to be able, in part and in combination with the work of others, to help redress this significant gap in our understanding of American photography in the twentieth century.

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A special thank you to Jack Delano's son, Pablo Delano, an exceptional photographer in his own right, for his wonderful foreword, and for allowing the use of his photograph of Sarah Fairfield. I wish I could have known Jack Delano, but one of the great things about this project has been getting to know Pablo.

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My editors elsewhere, Laura Dozier at Abrams and Bob Cumming at Iris Press, have made a large contribution to my advancement as an author, as did Robin Hemley – teacher, mentor, and friend. The director of the UNC Institute for the Environment, Larry Band, supported this effort; he is a true mentor as well. Thank you, all of you.

Finally, thank you to my family – Caroline, Lindley, and Ian – for your patience and support. And, in memoriam, Jack Delano, 1914–1997, a man who remade himself in two new worlds. He is, in this observer's view, as well as Edward Steichen's, "the artist" of the FSA/OWI. He worked in a time of economic desperation and war (a time so different, and yet in so many ways similar, to our own), and his concern for the people he photographed, and for his fellow Americans, shines out from his images undiminished after more than seventy years.



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Jack Delano, Farm Security Administration/Office of War Information photographer, full-length portrait, holding camera, standing on front of locomotive.

*Library of Congress, Prints & Photographs
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Figure 1.1. View of railroad station. Edwards, Mississippi. February 1936. Walker Evans.

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INTRODUCTION

A REAL RESPECT FOR THE THING IN FRONT OF HIM

NO OTHER PHOTOGRAPHER, NOT EVEN DOROTHEA LANGE, CAN SHOW SHINING THROUGH A BODY OF LAND, OR BUILDINGS, OR HANDS AND BACKS AND FACES, THE LIVING SPIRIT OF THE PEOPLE MORE CLEARLY THAN JACK DELANO.

REVIEWER OF RAPER'S
TENANTS OF THE ALMIGHTY

I THINK IT IS MY LIFELONG CONCERN FOR THE COMMON PEOPLE AND APPRECIATION OF THEIR VALUE THAT HAVE BEEN THE DRIVING FORCE BEHIND EVERYTHING I HAVE DONE.

JACK DELANO

JACK DELANO (1914–1997) is notable for the way he transcended both societies and art forms. Born in Russia, he immigrated with his family to the United States in 1923. He traveled to Puerto Rico while working for the Farm Security Administration (FSA) in 1941, and was so struck by the island that he moved there in 1946. In addition to living in three different cultures during his long lifetime, he was successful in a number of very different art forms – including music, film, illustration, and photography.

During his photographic career, Delano took a number of important railroad-subject images. These images were largely taken during three distinct periods – photographing migrant workers and other subjects for the FSA in 1940 and 1941; photographing US railroads during wartime for the Office of War Information (OWI, the successor to the FSA) in 1942 and 1943; and photographing the transportation system of Puerto Rico for the government of Puerto Rico in 1946. Delano's railroad-subject work was little known until 1977, when two books showcasing his OWI images of US railroading during World War II appeared. After a hiatus in attention, two further books appeared in the early 1990s. Delano's FSA and OWI images included a number of color images of American railroading, rare for the time period in which they were taken, and these have only recently garnered attention.

Delano spent his early childhood as Jacob Ovcharov in a village, Voroshilovka, in what is now Ukraine, but was then Russia. His mother was the town dentist and his father taught Russian and math at the local school. Delano and his family, who were Jewish, would undoubtedly

have perished during the war and the accompanying Holocaust had they not immigrated to the United States.¹

The family came to the United States in 1923, and in what was a precursor of Delano's soon-to-develop love for his family's new country, they arrived on July 4.² In a curious parallel with *Avalon*, Barry Levinson's epic movie of Jewish American and Central European American immigration and assimilation, the young Jacob Ovcharov thought the fireworks over New York harbor that day were "the Americans' way of welcoming us immigrants to their country." A cousin of Delano's mother helped the Ovcharovs with travel arrangements and brought them to their first home in the United States, the cousin's house in Bristol, Pennsylvania, near Philadelphia. Delano's family soon moved to Philadelphia, where his mother did graduate work in dentistry at Temple University while his father moved from his former white-collar role as a teacher to a job in a furniture factory. Perhaps understandably, striking images of working-class laborers later became a major theme in Delano's photographic work.

Delano had an uncle, Shlomo, who encouraged Delano to begin a serious study of the violin while still a boy in Russia. Delano took up the instrument and, when he moved to Philadelphia, auditioned at the Settlement Music School. He then attended it on a partial scholarship, studying violin, orchestration, and related subjects. Delano spent twelve years at the school, as a student, teaching assistant, and then teacher. During this time, he also took up the viola and became a professional musician. Meanwhile, Delano also went through public school in Philadelphia, attending a racially integrated high school, Central High School for Boys. Later in life, Delano's enlightened attitudes regarding racial issues also influenced his work, which is replete with socially active images highlighting discrimination, particularly against African Americans.

Delano graduated from high school in 1932, during the worst of the Great Depression. He was admitted to the Pennsylvania Academy of Fine Arts on a partial scholarship, and majored in illustration. He soon encountered Irene Esser, another student at the school, and fell in love with her at their first meeting. Their relationship also developed into a long and multifaceted artistic collaboration. Delano's career at the academy included living in a cooperative rental for art students; organizing a boycott of Japanese products, such as silk stockings, to protest atrocities committed by the Japanese army in China; assisting the stevedores' union with a planned strike; and painting huge murals

of figures in the struggle against slavery for a meeting of the National Negro Congress.

While at the academy, Delano was awarded a Cresson Traveling Scholarship, which allowed him to travel to Europe for four months. Admirers of American photographic portraiture should recognize this scholarship, endowed by the Cresson family, as a major artistic investment – because, according to Delano, viewing art in Europe led him to change his career aspirations from magazine illustrator to photographer specializing in portraiture. "I had bought a small camera in Europe," Delano wrote in his autobiography, *Photographic Memories*, "and now I began to think that perhaps in photographs I could show the same concern and understanding of ordinary people that I found so compelling in the work of the artists [Goya, Van Gogh, Brueghel, Daumier, Toulouse-Lautrec, Giotto, Hokusai] I admired so much."³

After much urging from his friends at the academy, Jacob Ovcharov changed his name to Jack Delano – his first name taken from the boxer Jack Dempsey, and his last name from the family name of a female friend at the academy. The change in his last name came just before he graduated, in 1937; he had been called by the first name Jack since childhood. He had his name legally changed to Jack Delano in 1940.

After graduation, Delano found himself looking for work during the lingering economic hard times of the late 1930s. As an unemployed artist, he qualified for a job at one of the great New Deal agencies of the Franklin Delano Roosevelt era – the Federal Art Project of the famed WPA (Works Progress Administration). He took a position there photographing Pennsylvania folk art.

Delano soon proposed to his superiors a project on the unemployed anthracite miners of Pennsylvania. The Federal Art Project, though fearful of Congressional targeting, reluctantly agreed to support the proposal; Delano took the photos in 1938. This work led to an exhibit, at a Pennsylvania Railroad station in Philadelphia, which attracted the attention of famed photographer Paul Strand.⁴ Encouraged by Strand, who would later recommend Delano for a position with the FSA, and longing for Irene, who had moved to New York City, Delano moved there and worked as a freelance photographer.⁵

Although the influence of Walker Evans is often mentioned by critics of Delano's photographic oeuvre, the work of Strand – and, even more importantly, the influence of one of Strand's mentors, Lewis Hine – is arguably more evident in Delano's images, particularly his portraits.⁶ In *Photographic Memories*, Delano wrote, "I had read

Figure 1.2. In the convict camp in
Greene County, Georgia. May 1941.

*Library of Congress, Prints &
Photographs Division, FSA-OWI
Collection, LC-USF34-044770-E.*

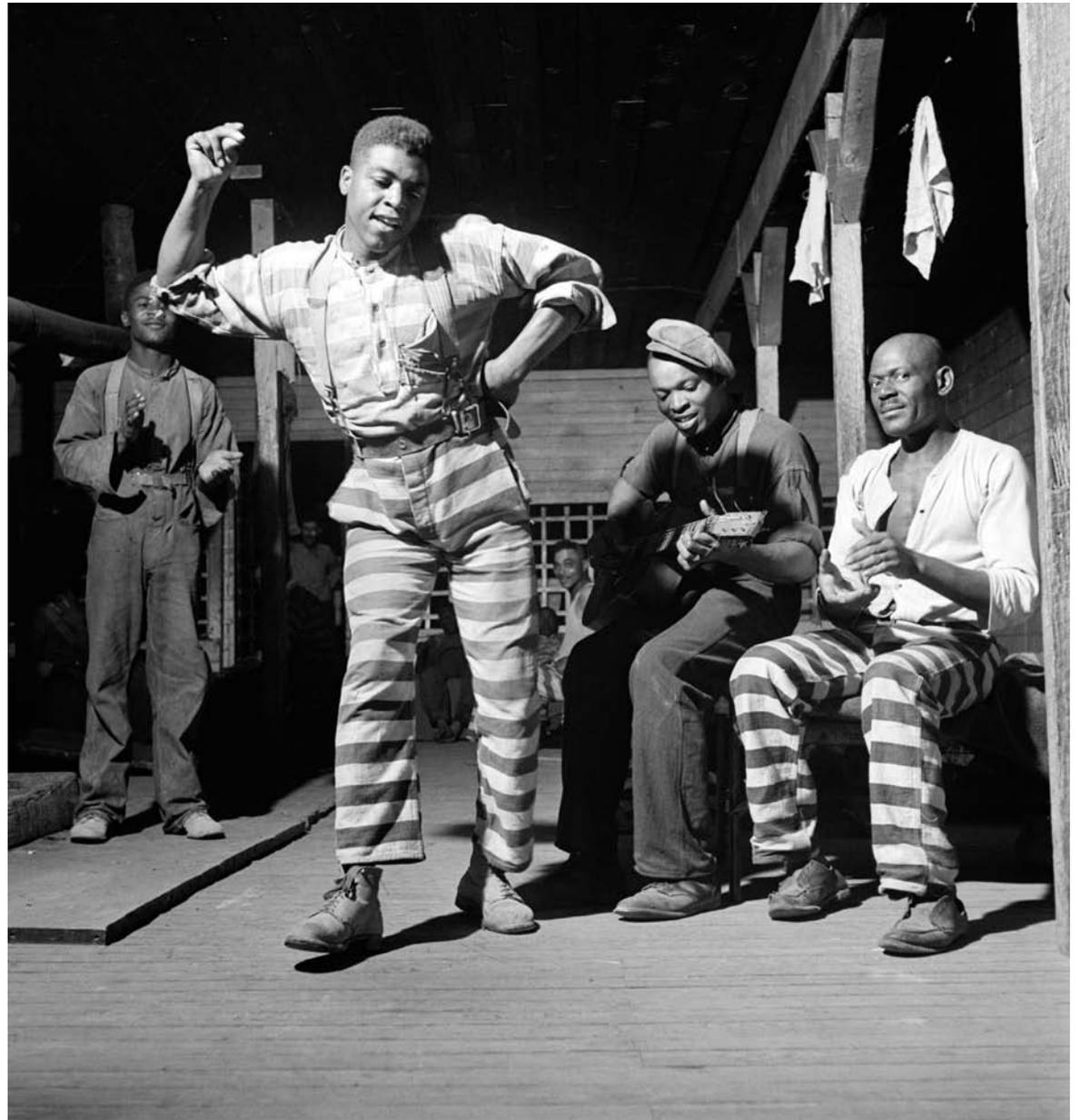




Figure 1.3. Woodville, Greene County, Georgia. Section of a house built in the 1830s by the grandfather of Mr. Wade Durham, of Woodville, house is now occupied by a Negro family. October 1941.

Library of Congress, Prints & Photographs Division, FSA-OWI Collection, LC-USF34-046133-D.

somewhere that way back in 1917, he [Strand] had stated that to produce an honest photograph, the photographer had to have ‘a real respect for the thing in front of him.’⁷ The word ‘respect’ became the guiding principle of everything I was to do in the future. And ‘the thing in front of me’ became the basic reason for taking a photograph.”⁸ Delano also saw Ben Shahn as a major influence on his work.⁹ He soon also learned of the work of Robert Capa and Henri Cartier-Bresson and saw them as influences, both on his work and on that of the FSA photographers in general.¹⁰

In the late 1930s, Delano became aware of the work of Farm Security Administration photographers such as Walker Evans and Dorothea Lange. He saw their images in magazines such as *Look*, and in books such as Evans’s highly influential *Walker Evans: American Photographs*. Delano, in fact, made a special trip to see the groundbreaking Museum of Modern Art exhibit by Evans, also titled “Walker Evans: American Photographs.”¹¹ Like photographer David Plowden a generation later, Delano was “stunned” by Evans’s photographs, by their “simplicity, sureness, power, and grace.” But he was also “somewhat disappointed” by the emotional aloofness he found in many of the images, and their lack of “human beings of flesh and blood and joys and sorrows.”¹² However, on the whole, Delano found the FSA images by Evans to be “extraordinary,” as he did those by Dorothea Lange, Arthur Rothstein, and Ben Shahn. He wrote, in *Photographic Memories*, “Here was art seriously concerned with the plight of the dispossessed, the needy, and the landless. I was deeply moved by the pictures, and I thought that surely people everywhere and legislators in Congress would be equally affected and therefore impelled to do something to alleviate the misery of so many of our people.”¹³

In fact, four years later Delano was to create portraits of railroad workers that presented proud working-class Americans, confident in their work and displaying a sense of craft. These portraits, which resemble those by Jim Shaughnessy and O. Winston Link, despite a lack of connecting influence, form a period counterpoint to the minimalist/formalist images of Evans and his followers. They also, given their tones of pride and confidence, are easily differentiated from the images of “beat” post-World War II Americans found in the work of street photographers such as Robert Frank, who also was strongly influenced by Evans.¹⁴

Delano sent his Pennsylvania coal-mining work to FSA Historical Section chief Roy Stryker, and despite initial discouragement, kept up

a correspondence with him. Finally, Arthur Rothstein’s departure from the FSA for *Look* led to an opening at the agency for Delano in 1940. Behind the scenes, Strand, Marion Post (later Marion Post Wolcott), and Edwin “Ed” Roskam had been urging Stryker to hire Delano.¹⁵ Delano was to find a kindred spirit in Stryker, whose major photographic influences as he started his career at Columbia College were Lewis Hine and Jacob Riis.¹⁶

Delano moved to Washington, DC, and Stryker soon sent him to North Carolina, at first under the supervision of FSA staffer Roskam, “to photograph social conditions in the rural areas of the state’s tobacco country.”¹⁷ This trip, and some others in 1940, led to historically interesting, but rarely artistically distinguished, photographs of railroading in North Carolina, especially views taken near Elizabeth City to depict the hardships suffered by migrants harvesting and loading potatoes there. Seeing an advertisement for marriage licenses along a highway in Virginia, Delano was led to propose to Irene, who came to Accomac, Virginia, with her mother and sister. Delano’s mother and father joined them, and the Delanos married on July 5, 1940. The newlyweds then traveled, following farm workers, up the eastern seaboard to Maine, a trip which led to increasingly artistically successful railroad-subject photographs by Delano.

Irene Delano often accompanied her husband as he conducted photography in the field. He saw her as a partner in creating his photographic art. “And I think it was very helpful to have Irene along,” Delano said. “Irene kept the conversation going and kept people interested while I was working away furiously.”¹⁸ Irene Delano, when asked about the subjects of Delano’s photography, said, “Well, I think that we had tremendous respect for the people that we were visiting, and we felt that they were doing us a great favor to let us be there, really.”¹⁹ Her attitude, combined with Delano’s notable respect for his subjects, must have smoothed many a photo shoot.

Delano stayed with the FSA/OWI longer than many, traveling, for example – in a visit that was to shape the rest of his career – to Puerto Rico in late 1941 and staying there, with an intervening visit to the US Virgin Islands, until March 1942. During 1941, some of his early FSA photographs were featured in *12 Million Black Voices*, a collaboration between noted African American author Richard Wright and Delano’s FSA colleague Edwin Roskam. In December 1941, the United States entered World War II, and by the fall of 1942, the FSA Historical Section had been transferred to the OWI, which provided publicity

supporting the US war effort. Delano felt that his best work for the FSA was his photographs of Greene County, Georgia (much of 1941), and of Puerto Rico (December 1941–March 1942), projects which did not produce many significant railroad-subject photographs. The Greene County work was performed, in large part, to support the writings of Arthur F. Raper. Raper's 1943 book, *Tenants of the Almighty*, illustrated with photographs by Delano, was one of the first significant showcases of Delano's work. The images are grouped at the beginning of the book as plates and include a number of Delano's most noted photographs, as well as fine photographs such as Delano's image of a house in Woodville, Greene County, Georgia (figure I.3), which are still relatively unknown today.²⁰

During late 1942 and early 1943, Delano lived in the Chicago area and, with the cooperation of the Association of American Railroads, shot a vast portfolio of images focusing on the US railroad industry's contribution to the war effort.²¹ This assignment produced a large number of high-quality images of US railroading, in both black-and-white and color. Many of the images, particularly the portraits of railroaders, achieve great artistic success. From the images, it appears that by 1942 Delano had garnered enough familiarity with the railroad – something he seemed to lack in depth in 1940 – to consistently present it in an artistically successful way. His travels through the United States on FSA/OWI business, during a time when the railroad was still omnipresent in American life, undoubtedly advanced this fruitful conjunction between photographer and subject. The Delano OWI images focus on Chicago's Union Station; switching and terminal railroads in the Chicago area; and the Atchison, Topeka and Santa Fe Railway, as viewed during an epic trip by Delano, on freight trains, from Chicago to California. When Delano reached San Bernardino, California, the assignment was largely over: he traveled to Los Angeles, and then from there back through Chicago to Washington, DC, in Pullman style.

Delano was taken with this assignment and the resulting body of work, commenting, "How could I ask for a more exciting assignment?"²² Clearly, this part of his life as a photographer affected Delano deeply.

Delano was drafted soon after completing this OWI assignment, and spent late 1943 through 1946 in the military.²³ While Delano served as a wartime photographer,²⁴ Roy Stryker left the OWI for Standard Oil (New Jersey), where he conducted a landmark photographic project from 1943 through 1950. When Standard Oil cut back its photography

budget during the late 1940s, Stryker planned a new project, leaving to direct the Pittsburgh Photographic Library in 1950. After leaving the Pittsburgh project in 1953, Stryker directed a photography effort for the Jones and Laughlin Steel Corporation during the mid-1950s. He then served as a consultant. Stryker retired to Colorado, where he died in 1975 at age eighty-two.²⁵

While Stryker continued to oversee photography projects throughout the remainder of his career, Jack Delano was about to remake himself again, in yet another new land. Toward the end of his military service, Delano applied for a Guggenheim Fellowship, using his FSA photographs of Puerto Rico as samples of his work. Delano won the prestigious fellowship. The grant allowed Delano and his wife to return to Puerto Rico. After arriving there, the Delanos befriended Luis Muñoz Marín, founder of the Puerto Rican Popular Democratic Party and then president of the island's Senate, and later the first democratically elected governor of Puerto Rico. Delano took about two thousand images of Puerto Rico during the period immediately following his return to the island. At the time, former Resettlement Administration head Rexford Tugwell was governor of Puerto Rico, and Delano's former FSA colleague Edwin Roskam and his wife, Louise, were also there.²⁶ Roskam was setting up a historical photographic file of Puerto Rican images for Tugwell, a project Delano soon joined.

Delano covered "transportation on the island" extensively at this time,²⁷ work that later resulted in his book *From San Juan to Ponce on the Train*. Delano's work on Puerto Rican transportation was conducted while he was a photographer for the Office of Information of the government of Puerto Rico.²⁸ The collection of the Office of Information was stored in the print shops of the Department of Education until the 1970s, when Delano, concerned about the collection's future, intervened and had it transferred to the General Archives of the Institute of Puerto Rican Culture. After the transfer, Delano discovered that many of his negatives were missing, including all of those he took of the Puerto Rican railroad journey from San Juan to Ponce. *From San Juan to Ponce on the Train* was compiled using the file prints of these images.²⁹

In a letter to Roy Stryker in 1946, Irene Delano commented on this project:

Now Jack is doing a story on transportation. The other day he took a 2 day trip on the Puerto Rican railroad which is a little narrow guage [sic] affair. It circles the island but does not go over the mountains.

Figure 1.4. Railroad yards and houses.
Du Bois, Pennsylvania. September 1940.

Library of Congress, Prints &
Photographs Division, FSA-OWI
Collection, LC-USF34-041351-D.



It was built, I think, in about the 1860's by the French, and hasn't [sic] been improved much since! It took Jack 13 hours to go from San Juan to Ponce, a 5 hr. car ride and 20 minutes by plane. He had a lot of fun – and, we think, with all the railroad bugs in the U.S., there should be some interest in the story.³⁰

Irene Delano's vision for the future of these photographs was prescient, but over forty years would elapse, and the negatives would be lost or stolen, before these notable images emerged.

Although Delano's significant railroad-subject work ended with the completion of this project in 1946, his career did not. As mentioned above, soon after moving to Puerto Rico he worked with the Office of Information. He then joined the new Division of Cinema and Graphics in the Commission of Parks and Recreation, later in the Division of

Community Education, to form its documentary film production unit. His work with this governmental entity included directing one of the classics of Puerto Rican cinema, *Los peloteros*.

Delano resigned from his government position in 1952 with thoughts of making a feature film. It was never completed. Delano then began a career as an independent artist, composing music, making short films such as *Pablo Casals en Puerto Rico*, and drawing newspaper cartoons. In 1957, he rejoined the Puerto Rican government as the assistant program director of an educational television station, WIPR. He eventually became general manager of the station, and of its co-licensed radio station, finally retiring from that position. In retirement, the ever-creative Delano designed San Juan's Pablo Casals Museum, designed



Figure I.5. Sibley, Missouri. Crossing the Missouri River along the route of the Atchison, Topeka & Santa Fe Railway between Marceline, Missouri, and Argentine, Kansas. March 1943. [Delano's view of the bridge at Sibley, Missouri, on the Santa Fe is reminiscent of David Plowden's work on bridges over two decades later. Since Delano's railroad-subject work was hardly known until Valle's *The Iron Horse at War* and Ball and Whitaker's *Decade of the Trains: The 1940s* were published, both in 1977, this must be a case of parallel artistic evolution rather than influence. Plowden and Delano both share a strong artistic influence, however: Walker Evans. For an extensive discussion of Evans's influence on Plowden, see this author's "Artist of the Rails: David Plowden."]

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and illustrated children's books along with Irene, and composed music. The Delanos had two children, Pablo and Laura.

Meanwhile, Delano and the other FSA photographers found their reputations building as the people of the United States put years between themselves and the difficulties of the Great Depression. A first major exhibit including Delano's work was produced by the Library of Congress in 1944, at about the time the FSA/OWI photographs were transferred to the library. The exhibit, "U.S. Railroad," ran at the Library of Congress for three months and included 150 photographs. The exhibit later circulated for a time.³¹

A major turning point in recognition of the FSA/OWI photographers' work came in 1962, when Edward Steichen organized an FSA exhibit, "The Bitter Years," for the Museum of Modern Art, his last for the museum. Delano attended the opening, as did a number of his FSA/OWI colleagues.³² When Steichen and Delano met, Steichen embraced the younger man, saying, "Oh well, you're the artist in the group."³³ This comment, during a time when Delano stood in the shadow of colleagues such as Evans, Lange, and Rothstein, may have seemed odd at the moment, but recent scholarship and criticism is validating Steichen's view.

During his time in the continental United States for the exhibit, Delano visited the Library of Congress, where he found his 1941–1942 FSA photographs of Puerto Rico misfiled. In 1972, F. Jack Hurley's groundbreaking *Portrait of a Decade* mentioned Delano and included several of his photographs.³⁴ Numbered among them, on page 169, was a Delano railroad-subject image of Punxsutawney, Pennsylvania, included in this book as plate 4. Later, in 1977, Delano, who "didn't expect" the FSA photographs "to be so meaningful to so many people and in so many ways," found his FSA photographs of people being forced off their land in South Carolina's Santee-Cooper River Basin organized into an exhibit.³⁵ Clearly, the times had turned to allow a revival of scholarly and popular appreciation of Delano's FSA work. As a result, Delano became interested in revisiting the scenes of his earlier images, and recording the changes in them photographically. He received National Endowment for the Humanities (NEH) funding in 1979 to undertake such a project in Puerto Rico.

Delano's wife, Irene, died of a brain tumor in 1982. Soon after that, the work from Delano's NEH-funded project, which also received support from the Puerto Rico Foundation for the Humanities, was shown

in an exhibit entitled "Contrasts," to great acclaim. The exhibit was followed by an accompanying book, *Puerto Rico Mío*.

In 1977, Delano's railroad-oriented work first gained widespread attention when two books highlighting his OWI railroad-subject photographs appeared: *Decade of the Trains: The 1940s*, by Don Ball Jr. and Rogers E. M. Whitaker ("E. M. Frimbo"), apparently written without Delano's assistance; and *The Iron Horse at War*, by James E. Valle.³⁶ Delano provided extensive assistance to Valle, and in his acknowledgments Valle credits Richard Rothman for discovering Delano's images. Another book featuring Delano's OWI railroad-subject photographs (those with New Mexico locations) appeared in 1994: *Far from Main Street*, by J. B. Colson, Malcolm Collier, Jay Rabinowitz, and Steve Yates. Recently, *Railroad History* then-editor Mark Reutter called attention to Delano's color images of US railroading for the OWI in his article "Big Shoulders," and Arthur Bleich profiled them in his "Kodachrome on the Home Front."

A decade after the two railroad-subject books featuring his work were released, Delano entered a decade of authorship that ended only with his death in 1997. In 1987, he published *El día que el pueblo se despidió de Muñoz Marín* (The day the people said farewell to Muñoz Marín), a portfolio of photos taken at the funeral of Delano's Puerto Rican mentor and supporter, Luis Muñoz Marín. It was followed in close order by the railroad-subject photographic portfolio book, *From San Juan to Ponce on the Train*; the before-and-after album of photographs of Puerto Rico linked to the "Contrasts" exhibit, *Puerto Rico Mío*; the juvenile nonfiction book *In Search of Maestro Rafael Cordero*; and Delano's autobiography, *Photographic Memories*.

Death claimed Jack Delano in 1997, the same year his autobiography was published. His work has continued to rise in prominence since that time, and, given its focus on showing Americans coping with economic hard times with dignity and strength, his images – especially his portraits of fellow Americans – are suddenly endowed with new relevance as the United States weathers another long period of great economic difficulty. In Delano's *New York Times* obituary, Margaret Loke wrote, "Although he was not as well known as the other F.S.A. photographers, who included Dorothea Lange, Walker Evans and Arthur Rothstein, Mr. Delano created images of people and places of surpassing elegance and empathy. Certain of his beautifully detailed, crisp black-and-white prints show the Evans influence, but the Delano stamp was very much evident."³⁷

Writing less than a year after Delano's death, in a review of the exhibit "The Art of Jack Delano," *Wall Street Journal* critic Taylor Holliday noted, "Delano has said that when he was making photos he was less interested in what he saw than what it meant. Hence, more than most of his fellow FSA photographers, his presence is felt on both sides of the camera. Many of his early images are carefully constructed lyrical tableaux with layers of meaning, deliberately composed and posed to reveal the truth of his subjects' lives – at least the truth as the photographer so deeply saw and felt it."³⁸

DELANO IS AN EXCITING SUBJECT for scholars of both the railroad's influence upon American art and the US built environment because his work is significant but relatively little studied. There is no biography of Delano, and this is the first notated book available surveying all of his railroad-subject images. *Railroad Vision*, the 2003 volume that set a new standard for critical review of railroad-subject photography, did not feature any of Delano's work.³⁹ There is no existing, comprehensive book yet available surveying the scope of his photographic work in general.

Until very recently, published scholarly work about Delano had been limited to articles, book chapters, and a very short book with little explanatory narrative. Delano's work was prominently featured in a chapter, "Union Station," in 1988's *Documenting America, 1935–1943*; in a chapter in the 2006 landmark survey of FSA photography, *FSA: The American Vision*, and in a short survey volume issued by the Library of Congress in 2010.⁴⁰

During the last several years, the Center for Railroad Photography and Art, under the leadership of prominent railroad historian and photographer John Gruber, and in partnership with Delano's son, Pablo, has performed invaluable work in documenting Delano's 1942–1943 images of railroading in the greater Chicago area.⁴¹ In 2014, this work resulted in an exhibit at the Chicago History Museum, prepared jointly by the center and the museum, entitled "Railroaders: Jack Delano's Homefront Photography."

The exhibition is profiled in an accompanying catalog by the same name, edited by Gruber. The exhibition and catalog focus on meticulously researched short biographies of about fifty of Delano's railroad-employee photographic subjects, presented with at least one photo of the subject by Delano and, in most cases, at least one contemporary photo of the subject's descendant(s) by Pablo Delano and/or John Gruber. The book includes a brief introduction by Gary T. Johnson,

president of the Chicago History Museum; an essay on the railroad in American life by Jeremy Suri, a faculty member at the University of Texas at Austin; an essay, "Reflections on My Father's Railroad Photographs," by Pablo Delano; and a brief essay by Gruber focusing on Stryker's and Delano's roles in creating Delano's Chicago-area railroad-subject photographs. The book's narrative is indexed but, unfortunately, not footnoted. The photographic portraits included in the book are grouped into three portfolios, each with a brief introduction: "On the Trains," "At the Station" (images taken at Chicago's Union Station), and "Around the Yards."

Pablo Delano's essay in *Railroaders* is the principal piece of new information about Jack Delano, as opposed to the subjects of about fifty of his Chicago-area railroad worker portrait photographs, presented in the book. Pablo Delano's description of his father, and life with his father, adds a new richness to our understanding of Delano as a person, just as the short biographies of his subjects add to our understanding of work in the railroad industry during the mid-twentieth century, and its impact on the health of the workers and the stability of their families (worker after worker bio-sketched in the book died of cancer, with many of these illnesses likely being occupational in whole or in part).

What critical opinions may we draw from Delano's rail-subject photographs? It is clear from the work that Delano's understanding of the railroad as a subject grew with experience. His early railroad-subject images were taken as a by-product of his first major assignment for the FSA, which was to take images of agricultural migrant workers along the route of US 1 on the eastern seaboard. This work started with a trip to the tobacco regions of North Carolina, then continued with a protracted journey from Florida through Georgia, South Carolina, Virginia, and Maryland – the trip that included Delano's marriage to Irene in Accomac, Virginia. After the marriage, in July 1940, the Delanos continued to track migrants from Delaware to Maine.

The earliest images of trains, railroad buildings, and railroad cars appearing in Delano's work, most notably "At the freight station in Elizabeth City, North Carolina" (plate 1), "Freight cars at a grading station near Belcross, North Carolina" (plate 2), and "At the railroad terminal in Caribou, Maine" (plate 8), are valuable historical documents of rare subjects, but do not generally approach the artistic level of the later World War II and Puerto Rican work. Images such as "Railroad yards at Punxsutawney, Pennsylvania" (plate 4) and "Railroad yards and houses. Du Bois, Pennsylvania" (figure 1.4) from this work are

Figure 1.6. Houses for railroad workers, Greene County, Georgia. November 1941.

Library of Congress, Prints & Photographs Division, FSA-OWI Collection, LC-USF34-046484-D.



intriguing photographs, uncharacteristic for Delano at the time, and suggest the excellent work that was to follow.

Delano's ability to take artistic and memorable portraits of people is broadly reflected in his greatest and best-known railroad-subject work: his series of photographs taken in the Chicago area, and then while traveling cross-country on the Atchison, Topeka and Santa Fe for the OWI in 1942 and 1943. Most of the Chicago images were taken during the bitterly cold months of November and December 1942, and January and February 1943.⁴² The Santa Fe images were shot during Delano's trip in March–April 1943 from Chicago to San Bernardino, California, while seated in the locomotive cab or the caboos of wartime freight trains, or while standing along the Santa Fe right-of-way. The major artistic influence that can be seen in Delano's portraits is that of

social-realist documentarian Lewis Hine, probably through Hine's 1932 book, *Men at Work: Photographic Studies of Modern Men and Machines*, which – although Delano does not mention it in his writings – was almost certainly known to him. An example reflecting Hine's influence is Delano's dramatic head-and-shoulders portrait of roundhouse employee James Lynch (plate 131; Lynch is also profiled in *Railroaders: Jack Delano's Homefront Photography*).

Also significant is the closely following, relatively short series of Delano photographs of ore and coal loading on the Ohio shores of Lake Erie taken in May 1943. Although it is unlikely that David Plowden saw these photographs before creating his work on Great Lakes steamers, they are remarkable precursors of this significant body of Plowden's work, and exhibit, again, the influence of Evans.⁴³

Delano conducted his last significant railroad-subject work during a survey of Puerto Rican transportation in 1946. His artistry in terms of portraying the people of railroading continued during this project.

Delano commented on his treatment of photographic subjects in *Photographic Memories*, writing, “To do justice to the subject has always been my main concern. Light, color, texture, and so on are, to me, important only as they contribute to the honest portrayal of what is in front of the camera, not as ends in themselves. If the photographer is talented enough or fortunate enough to assimilate these factors into his passionate interest in the subject, the result might be a work of art. My favorite subjects happen to be people, and the world they have created.”⁴⁴

What makes Delano’s railroad-subject work distinctive and important, beyond its documentation of American railroading at the end of the Great Depression and during World War II, and its documentation of steam railroading on the island of Puerto Rico? This observer argues that two aspects of this portion of his work make it artistically relevant.

First, Delano’s railroad-subject FSA images taken in 1940 and 1941 are not well known, and although they have not been influential with photographers who followed, they are an interesting and rewarding study in influences. The influence of Walker Evans on significant Delano images from this body of his work, such as “Train and several sets of railroad tracks in the snow, Massachusetts” (plate 128) and “Railroad station and view of Norwich, Connecticut” (plate 10), is profound. These little-known images rival Evans’s railroad-subject photographs and deserve further attention. Gilles Mora, in his essay “The FSA’s Documentary Style: From Reportage to Vision,” in *FSA: The American Vision*, posits that other FSA photographers were influenced through one of two principal visions: the minimalist ethic of Evans or the empathetic, ideologically charged images of photographer and painter Ben Shahn.⁴⁵ Delano’s place in this paradigm is unclear; he seems to have successfully digested both influences, and his work, particularly his portraits, may arguably rise through this synthesis to the level of a third significant FSA artistic aesthetic.

Second, and even more importantly, Delano’s best portraits of the people of American railroading – be they of railroaders, passengers, or migrant workers sleeping in boxcars – are masterworks. Through at least seven books and several articles beginning in 1977, these images have been available to other photographers, and may now be influences on their work.⁴⁶ Delano’s portraits clearly follow the “FSA style,” and

also the preceding work by photographer Lewis Hine, in depicting working people with dignity – a stance that perhaps also reflects Delano’s immigrant and minority (Jewish, Eastern European) background. As Mark Reutter has commented, “They [Delano’s photographs of railroad workers in Chicago during World War II] bring a writer’s gift for storytelling and a historian’s feel for detail to the daily labors and un-sung aspirations of men who were under the gun of an unprecedented surge of traffic that was going by rail to supply steel mills and to support troops overseas.”⁴⁷

The “FSA style” is subject both to excessive sentimentality and to the development of cliché, detached views of complex human subjects, but Delano transcended these potential weaknesses. And while he emulated Evans in his minimalist landscape views of railroad-subject scenes, Delano did not emulate Evans’s detached, even exploitative and voyeuristic, views of people.⁴⁸ Indeed, Delano took a different tack – and one more ethically defensible by present-day standards – by seeking engagement with his subjects. As a result, the presence of the photographer can generally be felt, if not seen, in a Delano photograph. Although his subjects are often posed, the posing is minimal, which sets Delano’s portraits as far apart from O. Winston Link’s highly posed tableaux as they are from Evans’s unacknowledged glimpses into others’ lives. This range of practice is a fascinating, and useful, artistic spectrum to contemplate.

With regard to his method of taking photographic portraits where the subject is aware of, even engaged with, the photographer, Delano wrote, “Was it right for me to interject myself into the situation? Perhaps some purists, with their exaggerated notion of ‘reality,’ would think my intervention improper. But to me, a photograph is not reality. It is only an *interpretation* of reality.”⁴⁹

The value of Delano’s photographic portraits has already been described by several scholars. Mark Reutter, writing about Delano’s color images, said, “His depictions of men going about their jobs with unself-conscious concentration display a metaphoric quality, without turning them into statuary or stock figures fighting Hitler.”⁵⁰ Jay Rabinowitz commented that “as a photographer, [Delano] believed in expressing human values through the dignity of work and in fair treatment of the disadvantaged. . . . In his images for the Railroad Photography Project [OWI World War II photos by Delano], he documented with depth and compassion the efforts of those who supported the life of the railroad during the war.”⁵¹

In *FSA: The American Vision*, Beverly W. Brannan wrote, “Much of Delano’s work was informed by an interest in people who performed necessary but thankless work; he approached the subject as a fine artist, searching for the quintessential image to convey the dignity of their labor. . . . His portraits figure among his most significant accomplishments.”⁵²

In summary, Jack Delano’s photographic images of American railroading, set both in the continental United States and on the island of Puerto Rico, are valuable documents focusing on US railroads at the close of the Great Depression and during the fury of World War II. They also document Puerto Rico’s little-known railroading history. But this wide portfolio includes a number of classic photographs that operate as works of art, and that therefore transcend mere historical value. The most important of these are a number of Delano’s portraits, both in black-and-white and, rare for the time, color, of the people of US railroading.

THE RELATIVELY RECENT NOTICE of images taken in the 1940s reflects, in general, the past neglect of Delano’s photographic output. Despite early attention in *12 Million Black Voices* and *Tenants of the Almighty*, and the high opinion held of him by influential figures such as Edward Steichen, it is undeniable that Delano has been neglected in the past compared to his FSA/OWI peers, especially the remainder of the ten considered the greatest of the group: Evans, Shahn, Collier, Vachon, Lee, Lange, Post Wolcott, Mydans, and Rothstein.⁵³ An example is *Chicago and Downstate*, a 1989 survey of FSA/OWI images of Illinois. In the introduction to the book, explaining the editors’ selections for the chapter on Chicago, Robert L. Reid stated, “Not as well represented are the railroad pictures taken by Jack Delano, mostly highly specialized and somewhat repetitious.”⁵⁴ Despite Reid’s words, the book’s frontispiece is a Delano railroad-subject image taken in Chicago, as is its last image. A low view of Delano’s work compared to that of his peers persists in some quarters: in a 2009 publication, Stu Cohen asserted that “Delano rarely produced works for the FSA that resembled his earlier ‘artistic’ production; indeed, his pictures for the file seem if anything resolutely factual, even dry in their reach for unadorned authenticity.”⁵⁵ This observer takes great objection to Cohen’s view.

This past neglect does not seem to be the result of prejudice against Delano’s Eastern European and/or Jewish background – the much better known Shahn, for example, shared a very similar family history. One major reason for the past lack of notice may be Delano’s move, at a relatively young age, to Puerto Rico, a backwater from the point of view of the New York City–centered American art establishment of the time. In addition, Delano largely abandoned photography for a very diverse career in other fields soon after the move, and didn’t devote much time to it for more than three decades, until he began work on “Contrasts”/ *Puerto Rico Mío* in the late 1970s.⁵⁶ Most of his FSA/OWI peers continued to work as photographers after the end of the FSA/OWI era.

But in recent years, Delano’s work has garnered increasing attention. He is the most important author of the FSA/OWI color photographs, and as that rich trove of images has become better known, Delano has in turn gained increasing critical and public notice. The newness of Delano’s influence upon US railroad-subject photography is perhaps one of the most intriguing aspects of this portion of his body of work. Clearly, Delano’s images, particularly his portraits, still have things to teach us about American railroads, our built environment, and our country and its people.



PORTFOLIO ONE

THE FARM SECURITY ADMINISTRATION PHOTOS, 1940–1942

Figure 1.1. Washington, DC. Portrait of Jack Delano, Office of War Information photographer. September 1942. John Collier.

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IN FEBRUARY 1940, Roy Stryker, chief of the FSA Historical Section, wrote to John R. Fischer, director of the Division of Information:

We are going to have to move fast to get a new man on the payroll to replace Arthur Rothstein. As you know, it is not going to be the easiest thing in the world to find a man to take hold of Arthur's job and get into the swing of production in the manner of Lee, Rothstein, and Post. . . . We have already found the man, Mr. Jack Delano. . . . We have an outstanding person. He is an artist by training, and has used the camera for several years. He did one of the finest jobs on the story of the coal miners in the anthracite region that I have ever seen. A man that can turn out as excellent a job is not to be lost.¹

As was his practice, Stryker was soon in very active correspondence with Delano, advising him to read Stuart Chase's *Rich Land, Poor Land* and J. Russell Smith's *North America*. He also advised Delano, "When you first start to work, we are going to send you out on short trips of two, three, and four days; then back into Washington. . . . There's a lot of work in the nearby vicinity that ought to be done – and it's always being postponed in favor of jobs that are half-way across the continent."² Stryker didn't mention it to Delano, but these short, local assignments were also his way of testing new photographers, and of accustoming them to working for the FSA.

Stryker had a penchant for sending FSA photographers to the area of Delano's first significant early assignment: a May 1940 visit to the tobacco growing, selling, and processing region of Piedmont, North Carolina, centering on the city of Durham.³ The area was also shot for the FSA by Dorothea Lange, Arthur Rothstein, and Marion Post Wolcott.



Figure 1.2. Shoveling ice into a railroad carload of milk at the United Farmers' Cooperative Creamery, Sheldon Springs, Vermont. September 1941. [In his later New England work, Delano shot a portfolio, from which this image is taken, about how milk is provided for the consumer. Much of the milk from New England to population centers such as New York traveled by rail at the time, but this is the only significant railroad-subject photo in the portfolio. Delano discusses his plans for this work in two letters to Roy Stryker, dated September 9, 1941, and September 23, 1941, both from the Stryker Papers. Delano intended to show more of the railroad's role in the US milk supply at the time, but apparently did not do so when he actually shot this work.]

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Delano was taken aback by the segregated society he encountered in North Carolina; despite his revulsion to segregation, he would spend a great deal of his time with the FSA in the southern United States. Indeed, according to his son, Pablo Delano, it was Jack Delano's empathy for the plight of African Americans, living in the legacy of slavery and facing so much prejudice, which led him to do so much work there. He was also attracted to the beauty of the people, and of the land.⁴

Delano's visit to the Durham, North Carolina, region produced a number of successful photographs, and Stryker next entrusted him with a complex and lengthy assignment – tracing the route of migratory agricultural workers on the eastern US seaboard. This portfolio produced a small number of photographs of railroading in the United States, with the first of these set in North Carolina (plates 1–3, July 1940).⁵ Delano's work in New England and the northeast later in 1940 also produced notable railroad-subject images; the ones featured here are set in Pennsylvania, Maine, and Connecticut (plates 4–10, August, October, and November 1940).

Stryker soon let Delano know he needed to “keep us informed of your whereabouts at all times,” and added, “You have some awfully good stuff in this set; your inside shots are much better than the outside ones. I presume weather is largely to blame for this. I will give you more detailed comments on the pictures later on.”⁶ Generally, however, Delano's FSA colleagues were delighted with his images. Clara Dean “Toots” Wakeham, writing for Stryker, said, “I have had a chance to see some of your pictures since I have been back. And I want to tell you, Jack, you really have got the stuff, technique and all! Mr. Stryker, and everyone else, is utterly delighted with you.”⁷

These early images, most of which reflect scene rather than portraiture, show the intense influence of Walker Evans on Delano at the time. One of Delano's most noted images, taken at this time in both black-and-white and color (see figure 4.1), a view of a fence with the town of Stonington, Connecticut, in the background, also shows the influence of Paul Strand on Delano – the image is very reminiscent of one of Strand's best-known photographs, “The White Fence, Port Kent, New York, 1915.”⁸ The portrait of Ammon Elsworth Hontz (plate 5), which exhibits the influence both of Lewis Hine and perhaps also of photo-journalistic photographers, is a hint of where Delano's artistry would take him later in his time with the FSA/OWI.

Delano's next major assignment with the FSA, which produced some of his greatest images, was to provide illustrations taken in and

near Greene County, Georgia, for sociologist Arthur Raper in 1941. Other significant sets of Delano images showed relocations, to build facilities such as a reservoir in South Carolina (March 1941) and an Army camp in Virginia (June 1941). Also noteworthy was Delano's return to New England in the fall of 1941, especially his photographs of Vermont's state fair in Rutland in September 1941. These sequences of images did not produce any significant railroad-subject photographs.

By April 1941, Stryker was well aware of Delano's potential. In a postscript to a letter dated April 3, 1941, Stryker stated, “I spent Saturday evening with Ed Roskam. . . . He told me that he believes that you have great potentialities; potentialities because you haven't yet had time to produce the work of which he believes you capable. Well, as far as I am concerned, if Ed Roskam says that about you it must be so. I have known him for a long time and have great admiration and respect for him: I don't know anyone in a better position to judge.”⁹

In November 1941, Delano was given an assignment that changed his life – to photograph Puerto Rico and the US Virgin Islands for the FSA. World War II broke out while Delano was there. Very soon after Pearl Harbor, Delano flew from Puerto Rico to the US Virgin Islands, spending ten days there.¹⁰ In a letter at this time (December 11, 1941), Stryker reemphasized his admiration for Delano's work, saying, “I am terribly pleased with the way you are digging in down there. Your enthusiasm is very important as I know it will mean a thoroughly good job in true Delano style.”¹¹

At the same time, when writing Arthur Raper, who was about to use Delano's images of Greene County, Georgia, to illustrate *Tenants of the Almighty*, Stryker – in this case an oracle in terms of Delano's future in Puerto Rico – said, “Jack has been in Puerto Rico now for the past ten days. I have had two letters from him. He is terribly excited about his work down there, and is finding a tremendous amount of stimulation which in turn will translate itself into photographs. The way they are coming in, it looks as if I will have to put on an extra laboratory man to keep up with him.”¹²

Meanwhile, unbeknownst to Delano, his wife, Irene, took passage to Puerto Rico in order to join him there. The freighter on which she was a passenger left from Baltimore, and took ten days to reach San Juan, zigzagging continuously because of the U-boat threat.¹³ The Delanos stayed in Puerto Rico until March 1942.¹⁴ They would return to it, together, right after the close of the war, and would spend the rest of their lives there.

Delano took a small number of railroad-subject images in Puerto Rico, of industrial railroads serving the sugar industry, during early 1942 (plates 11–14). His greatest work on Puerto Rican railroads was done not for the FSA/OWI, but for the Office of Information of the government of Puerto Rico.¹⁵ The negatives for these images are lost, and none of them are featured in this book – the best of them may be viewed in Delano’s *From San Juan to Ponce on the Train*. The combined influence of Walker Evans and 1930s photojournalism is still very evident in plates 11–14.

In March 1942, Delano returned to a mainland United States that was very much at war. A few months later, his section of the FSA was transferred to the OWI. The last set of FSA images featured in this portfolio, plates 15–17, taken in March 1942, show Pullman porter Alfred McMillan working aboard the Baltimore and Ohio Railroad’s *Capitol Limited*, which ran from New York City through Washington, DC, to Chicago. These very fine portraits show a marked change in Delano’s railroad-subject images, with another major Delano influence, Lewis Hine, perhaps coming to the fore. Hine’s social documentary bent is perhaps most evident in “Alfred MacMillan [*sic*], Pullman porter resting in the men’s washroom aboard the ‘Capitol Limited’ bound for Chicago, Illinois.” McMillan’s dignity, despite his having to take his break in the washroom, makes for a stunning image.¹⁶

In the context of Delano’s sporadic FSA railroad-subject images, this development in his artistry seems sudden; but Delano’s skill with portraiture had always been evident, even in his very early views of coal miners for the Federal Art Project. From this point on, however, Delano’s photography would exhibit a greater concentration on portraiture. It is likely that Delano was drawn to expand this part of his work by his perception that all Americans had to work together against the German and Japanese during the war. What was happening during World War II probably had special import to Delano, as a Jewish immigrant from Russia. The full extent of the Holocaust and the tragedy it was inflicting on Jews, Romani, and others in Germany and German-occupied/controlled areas was not yet known in 1942 and 1943, but the Nazi state’s vendetta against Jewish people was already well understood at the time. Clearly, this threat, combined with the state of war facing the United States in general, must have had a profound effect on Delano’s thought and, therefore, his photography. As Delano’s unit transferred to the Office of War Information in late 1942, his emphasis on portraiture was about to reach a new level of output, and of artistic success.



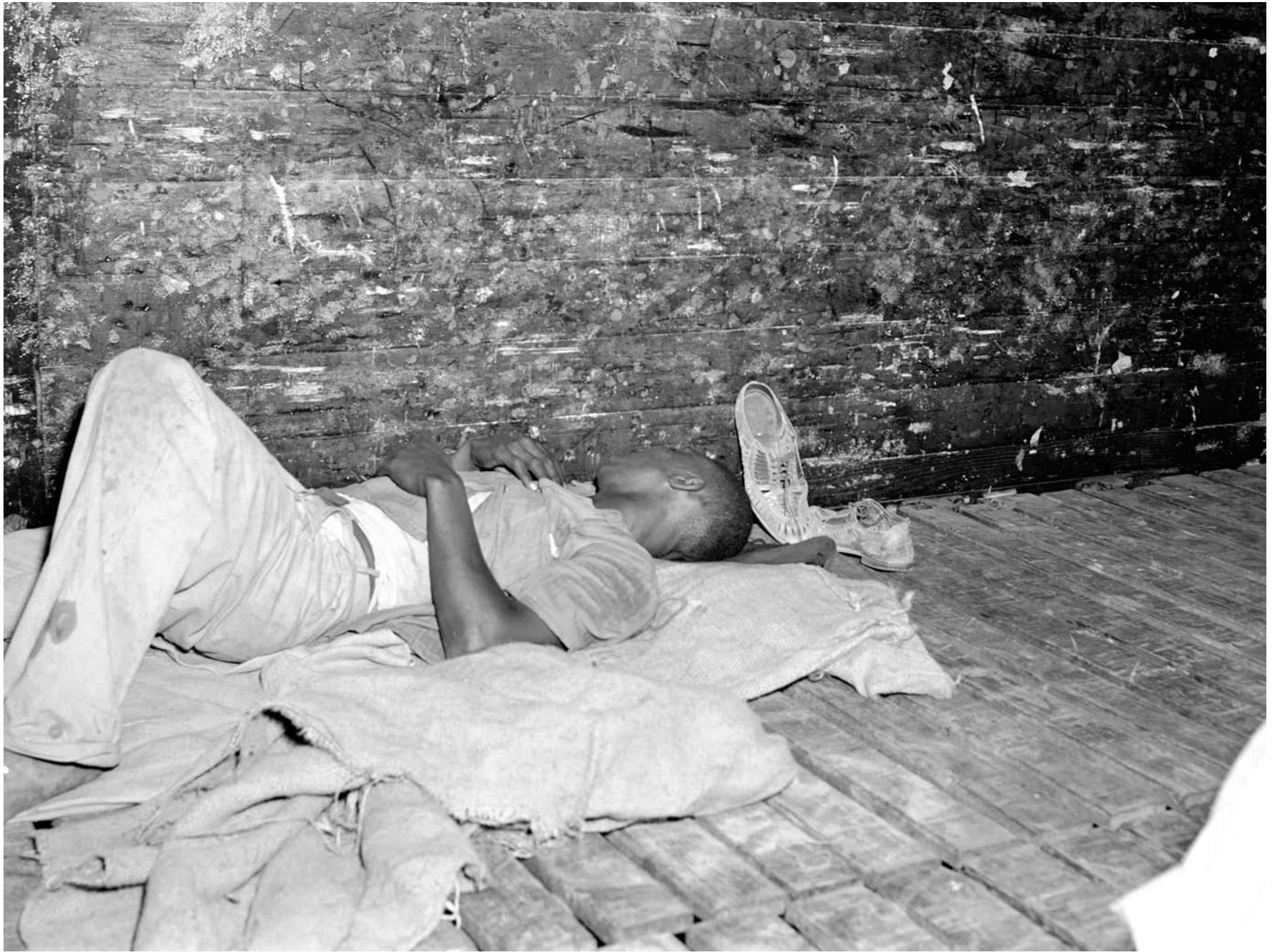
1 At the freight station in Elizabeth City, North Carolina. July 1940.

Library of Congress, Prints & Photographs Division,
FSA-OWI Collection, LC-USF33-020570-M5.



2 Freight cars at a grading station near
Belcross, North Carolina. July 1940.

*Library of Congress, Prints & Photographs Division,
FSA-OWI Collection, LC-USF34-040838-D.*



3 Migratory agricultural worker asleep in boxcar.
Camden, North Carolina. July 1940.

Library of Congress, Prints & Photographs Division,
FSA-OWI Collection, LC-USF34-040809-D.



4 Railroad yards at Punxsutawney, Pennsylvania. August 1940.

Library of Congress, Prints & Photographs Division, FSA-OWI Collection, LC-USF34-041261-D.

5 Ammon Elsworth Hontz, Central Railroad [sic; probably Central Railroad of New Jersey] engineer and member of town council. Upper Mauch Chunk, Pennsylvania. August 1940.

Library of Congress, Prints & Photographs Division, FSA-OWI Collection, LC-USF34-041094-D.





6 Railroad station in Caribou, Maine, "greatest potato shipping point in the world." October 1940.

Library of Congress, Prints & Photographs Division,
FSA-OWI Collection, LC-USF34-042037-D.



7 At the freight terminal of the Bangor and Aroostook Railroad in Caribou, Maine. October 1940.

Library of Congress, Prints & Photographs Division,
FSA-OWI Collection, LC-USF34-042100-D.



8 At the railroad terminal in Caribou,
Maine. October 1940.

Library of Congress, Prints & Photographs Division,
FSA-OWI Collection, LC-USF34-042035-D.



9

At the freight yards of the Bangor and Aroostook Railroad in Caribou, Maine. October 1940.

Library of Congress, Prints & Photographs Division,
FSA-OWI Collection, LC-USF34-042114-D.



10 Railroad station and view of Norwich, Connecticut. November 1940. [An 8 × 10 negative; also, probably a duplicate negative, although this is not indicated in the record concerning the photo on the Library of Congress website.]

Library of Congress, Prints & Photographs Division, FSA-OWI Collection, LC-USF342-T-042178-A.

11 Guanica, Puerto Rico (vicinity). Loading sugar cane into freight cars at the loading station. January 1942.

Library of Congress, Prints & Photographs Division, FSA-OWI Collection, LC-USF34-047512-E.





12 Guanica, Puerto Rico (vicinity). Freight train used in hauling cane to the sugar mills from loading stations. January 1942.

Library of Congress, Prints & Photographs Division, FSA-OWI Collection, LC-USF34-047542-D.



13 Guanica, Puerto Rico (vicinity). Trainload of sugar cane on its way to the sugar mill. January 1942.

Library of Congress, Prints & Photographs Division,
FSA-OWI Collection, LC-USF34-047694-D.



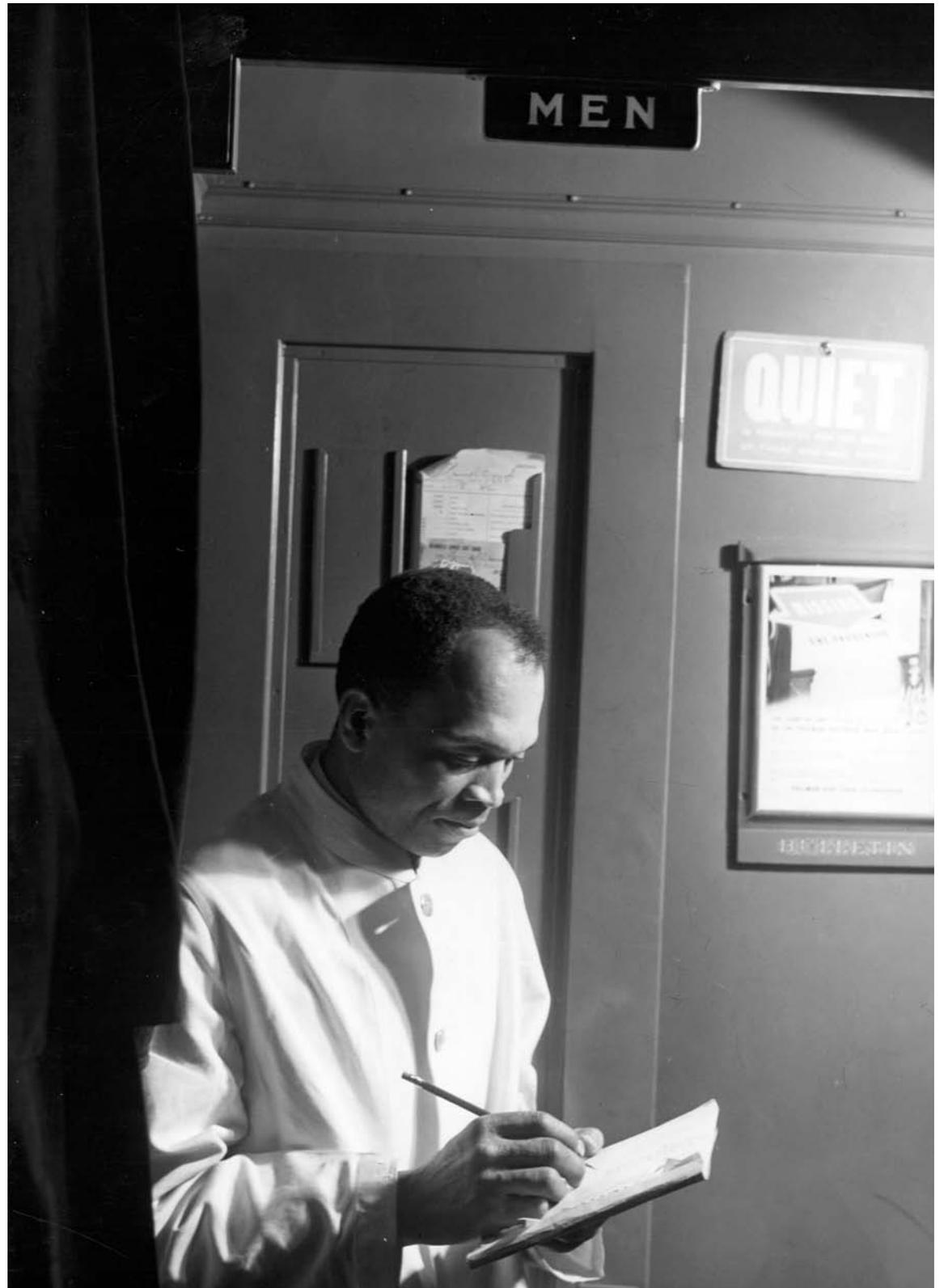
14 Ensenada, Puerto Rico. Carloads of sugar cane at the South Puerto Rico Sugar Company. January 1942.

Library of Congress, Prints & Photographs Division,
FSA-OWI Collection, LC-USF34-047880-D.

15

Pullman porter checking the list of hours he is to wake people in the morning aboard the "Capitol Limited" bound for Chicago, Illinois. March 1942.

Library of Congress, Prints & Photographs Division, FSA-OWI Collection, LC-USW3-000052-D.



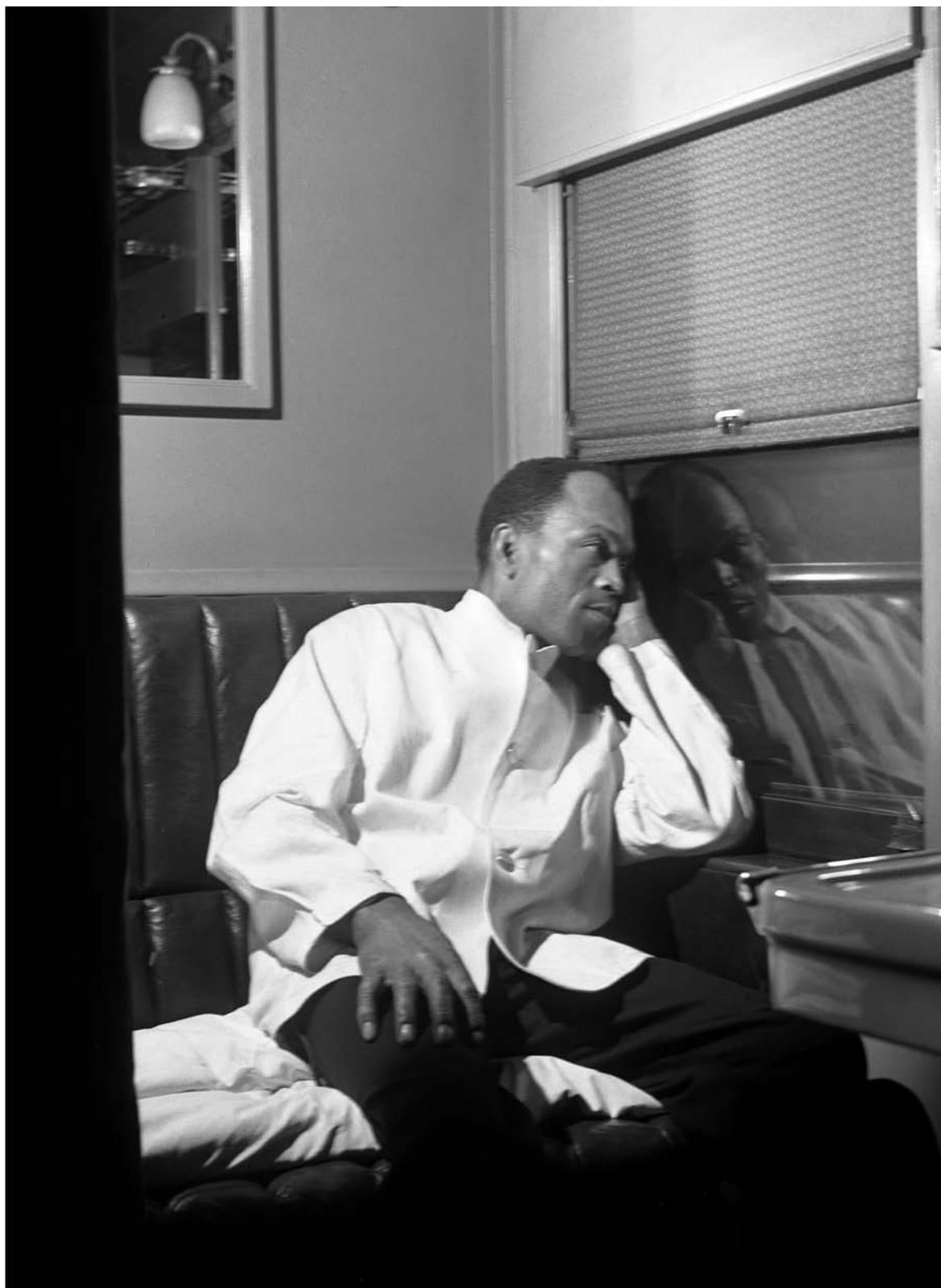


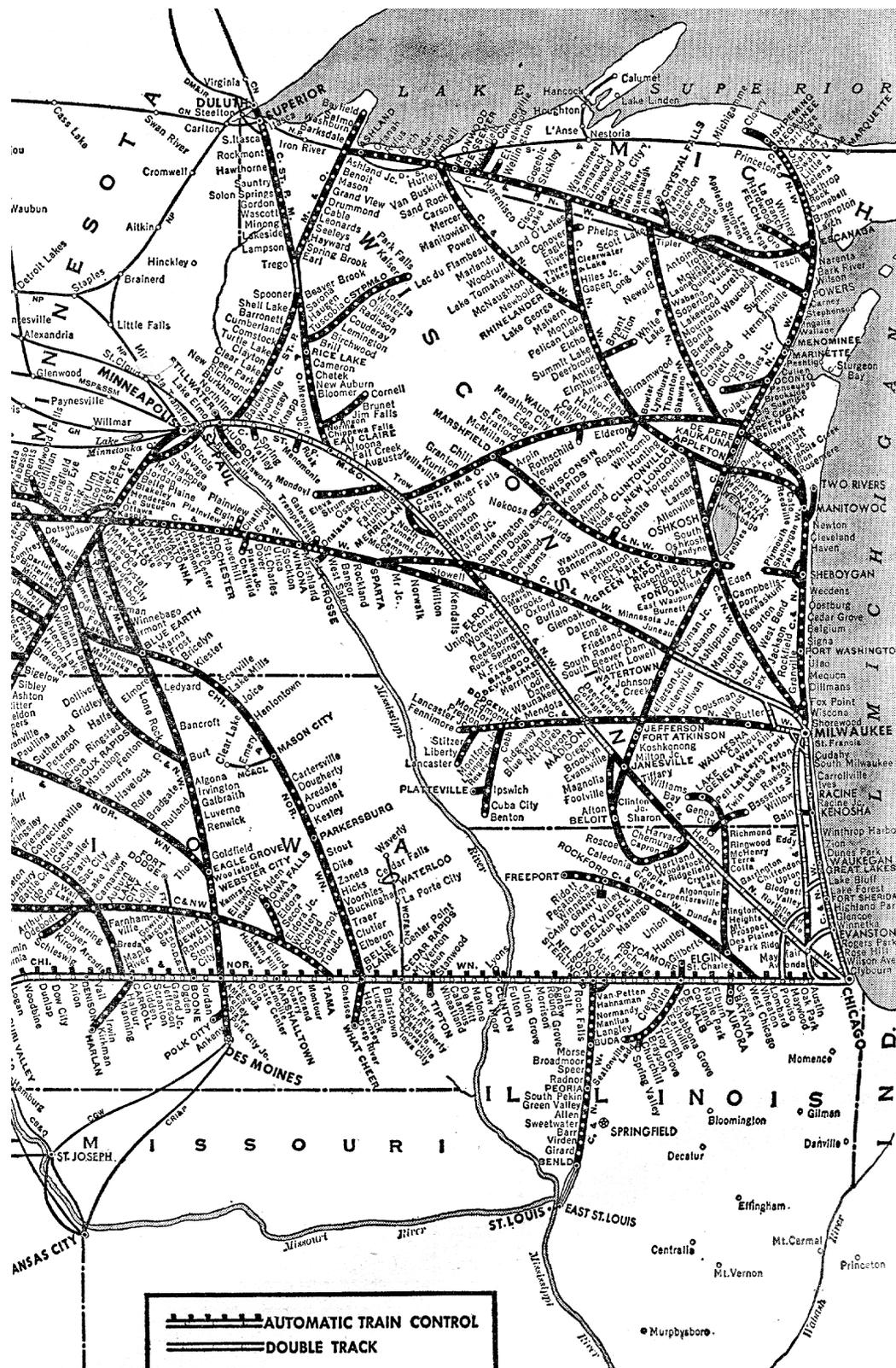
16 Pullman porter making up an upper berth aboard the "Capitol Limited" bound for Chicago, Illinois. March 1942.

Library of Congress, Prints & Photographs Division, FSA-OWI Collection, LC-USW3-000050-D.

17 Alfred MacMillan [sic; McMillan], Pullman porter resting in the men's washroom aboard the "Capitol Limited" bound for Chicago, Illinois. March 1942.

Library of Congress, Prints & Photographs Division, FSA-OWI Collection, LC-USW3-000056-D.





Map 2.1. Period map of the eastern half of the Chicago and North Western Railway.

Reproduced with permission of the Union Pacific Railroad Museum.

PORTFOLIO TWO

OWI: CHICAGO

PLAYER WITH RAILROADS AND THE NATION'S FREIGHT HANDLER . . .

FROM "CHICAGO," BY CARL SANDBURG

AFTER A STEEP DECLINE IN ACTIVITY during the years of the Great Depression, the railroads of the United States were suddenly faced with an onslaught of traffic as the country prepared for, and entered, World War II. Since passenger travel was still largely by rail during this period, the increase included dramatic expansions of freight and passenger traffic, the latter driven both by troop trains and by restrictions on civilian purchases of items such as tires and gasoline.¹

Chicago, as the most important railroad interchange point in the United States, was dramatically impacted by this upsurge in railway traffic. Roy Stryker, as ever the strategic thinker behind the FSA and OWI photographers and their assignments, had long viewed the railroad as an important part of the American scene.² In late 1942, Stryker sent Jack Delano to Chicago to conduct an extended project focused on documenting the railroad industry's contribution to the US war effort.³

Delano's photographic treatment of American railroading for the OWI falls into two major areas. The first was his work in the greater Chicago area from November 1942 through February 1943, and in April and May 1943. Some of the most notable of these images are presented in this portfolio. Then, during March 1943, Delano photographed the Atchison, Topeka and Santa Fe Railway as he traveled from Chicago to San Bernardino, California, on freight trains.⁴ These images are the subject of portfolio 3.

Delano's work during this period also included several diversions from these grand themes. These included a visit to Clinton, Iowa, in April 1943 that resulted in photographs of a group of female railroad workers; and a visit to the Cleveland, Ohio, area in May 1943 to

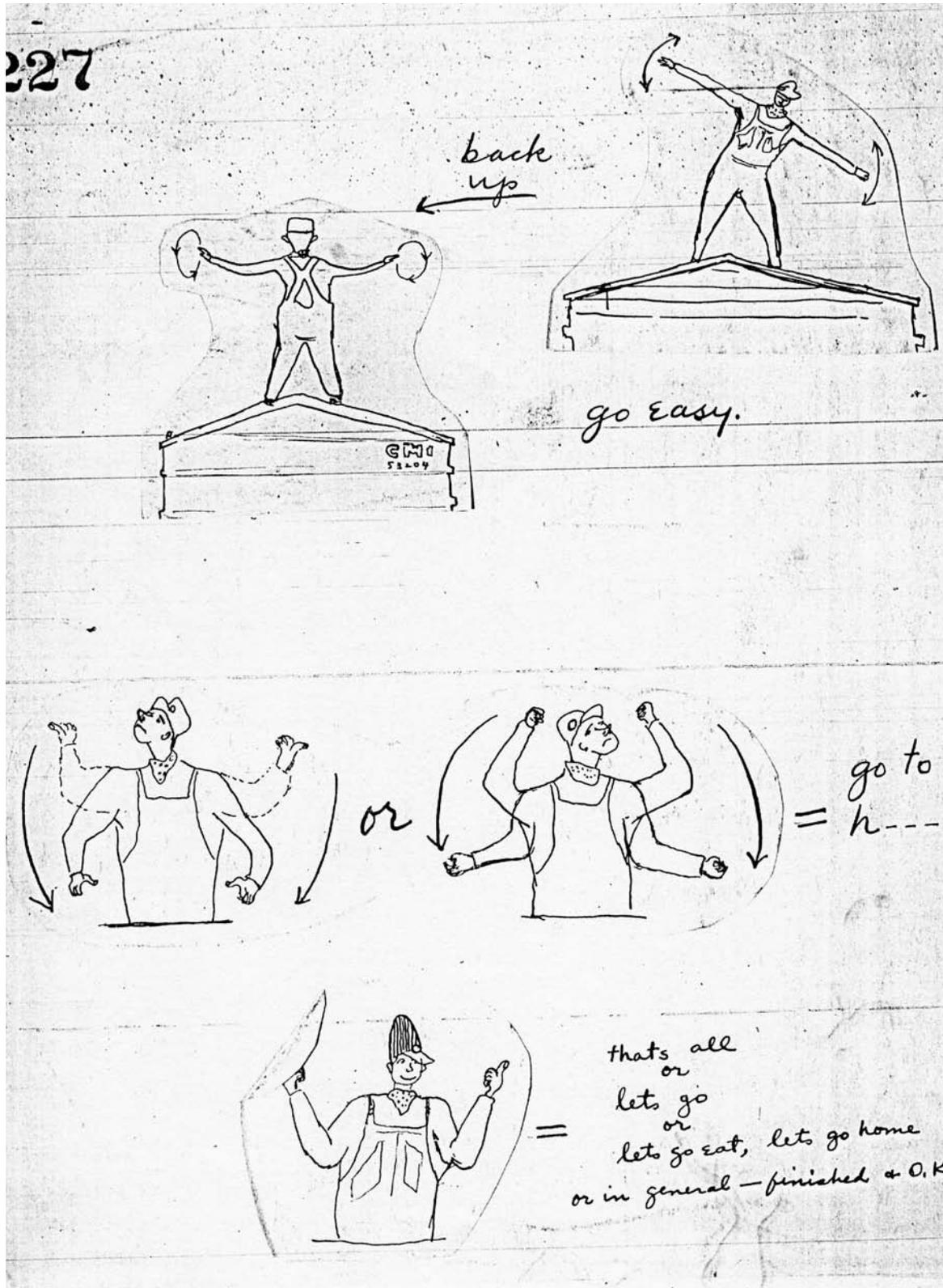


Figure 2.1. Some of Irene Delano's drawings from "Hand Signals Commonly Used by Railroad Men."

FSA-OWI Written Records.

document the Pennsylvania Railroad ore docks there, including Great Lakes freighters and the magnificent Hulett ore unloaders. The visually fascinating Hulett unloaders are true icons of the Industrial Age. A number of color views of these subjects are included in portfolio 4.

Delano's work in the Chicago area (in black-and-white) is presented in this portfolio, and is the subject of John Gruber's recent *Railroaders: Jack Delano's Homefront Photography*.⁵ It falls into several groupings of photos. During November 1942, soon after arriving in the area, Delano photographed the Illinois Central Railroad, including roundhouse and yard locations in Chicago. During December 1942 and January 1943, Delano created one of his most significant bodies of work as he photographed workers in Chicago and North Western Railway (C&NW) roundhouses and shops in Chicago, and C&NW yard and train crews in the Chicago area, including extensive coverage of the railroad's Proviso Yard.⁶

During January and February 1943, Delano created another noted portfolio of images as he photographed Chicago's Union Station.⁷ During these months, he also photographed freight operations on a local Chicago-area railroad, the Indiana Harbor Belt Railroad (IHB). These images include his magnificent portrait, in photographs, of IHB worker Daniel Sinise.⁸

Delano viewed his railroad-subject images as "the most exciting part of the work" he did for the OWI.⁹ His stay in the area was long enough that Irene accompanied him, and they rented an apartment in Chicago as a base for Delano's work there. The weather was bitterly cold, and Delano worked in the harshest of conditions.

The result of this extended activity on Delano's part was a very significant body of work documenting American railroading during World War II, and therefore as it was just before diesel-powered locomotives replaced steam locomotives in the United States. The images presented in this portfolio are organized thematically, rather than chronologically. Plates 18 and 19 set the stage by representing an area passenger train, and railroad help-wanted signs displayed in the street-side windows of a Chicago employment agency.

Plates 20–34 depict Chicago's Union Station.¹⁰ The images include modernist views of station signs reflecting Walker Evans's influence on Delano (plates 20, 27, and 29); railroad workers and passengers/patrons in the station, including some notable portraits; trains arriving at, standing in, and departing from the station; and a wonderful photograph (plate 25), reminiscent of well-known images taken by others

in New York's Grand Central Terminal, of light streaming through the Union Station waiting room. This portfolio closes with a section crew watching a train depart the station on what is obviously a bitterly cold day.

Plates 35–74 depict everyday work, during the intense cold of a Chicago winter, on the Illinois Central Railroad and the Chicago and North Western Railway. This group of images is introduced by a view of a Chicago skyscraper framed by two Illinois Central cabooses, and plates 36–47 show workers at their tasks in Illinois Central and C&NW roundhouses and C&NW repair shops. Plates 48–53 show nonoperating railroad workers outside in challenging winter weather: track workers, car repair workers, engine wipers, and turntable operators.¹¹

Plates 54–57 show locomotives in this environment: engines being coaled, a relatively rare Delano image of a diesel locomotive, and a Michigan Central locomotive readied for winter with a snowplow.

With plates 58–72, this survey turns to train crews and freight trains operating on the C&NW in the Chicago area.¹² These images include portraits of engineers, firemen, brakemen, and switchmen. Freight trains (plate 63) and switch engines (plate 70) labor through the Chicago winter weather. This set of images closes with a worker playing with the yard office's pet cat (plate 73), and with the end result of all of this difficult, dangerous work: payday (plate 74).¹³

Plates 75–84 show operations on the Indiana Harbor Belt, including the now long-vanished practice of cooling refrigerated railroad cars with ice (plate 75),¹⁴ and fine Delano portraits of engineers, firemen, and switchmen, including an outstanding view taken at dusk or dawn (plate 78). Plates 80–83 are drawn from Delano's extended photographic portrait of IHB worker Daniel Sinise.¹⁵ The images in this portfolio close with railroad workers, probably at the end of their workday, walking through the snow to their rest at a railroad YMCA.¹⁶

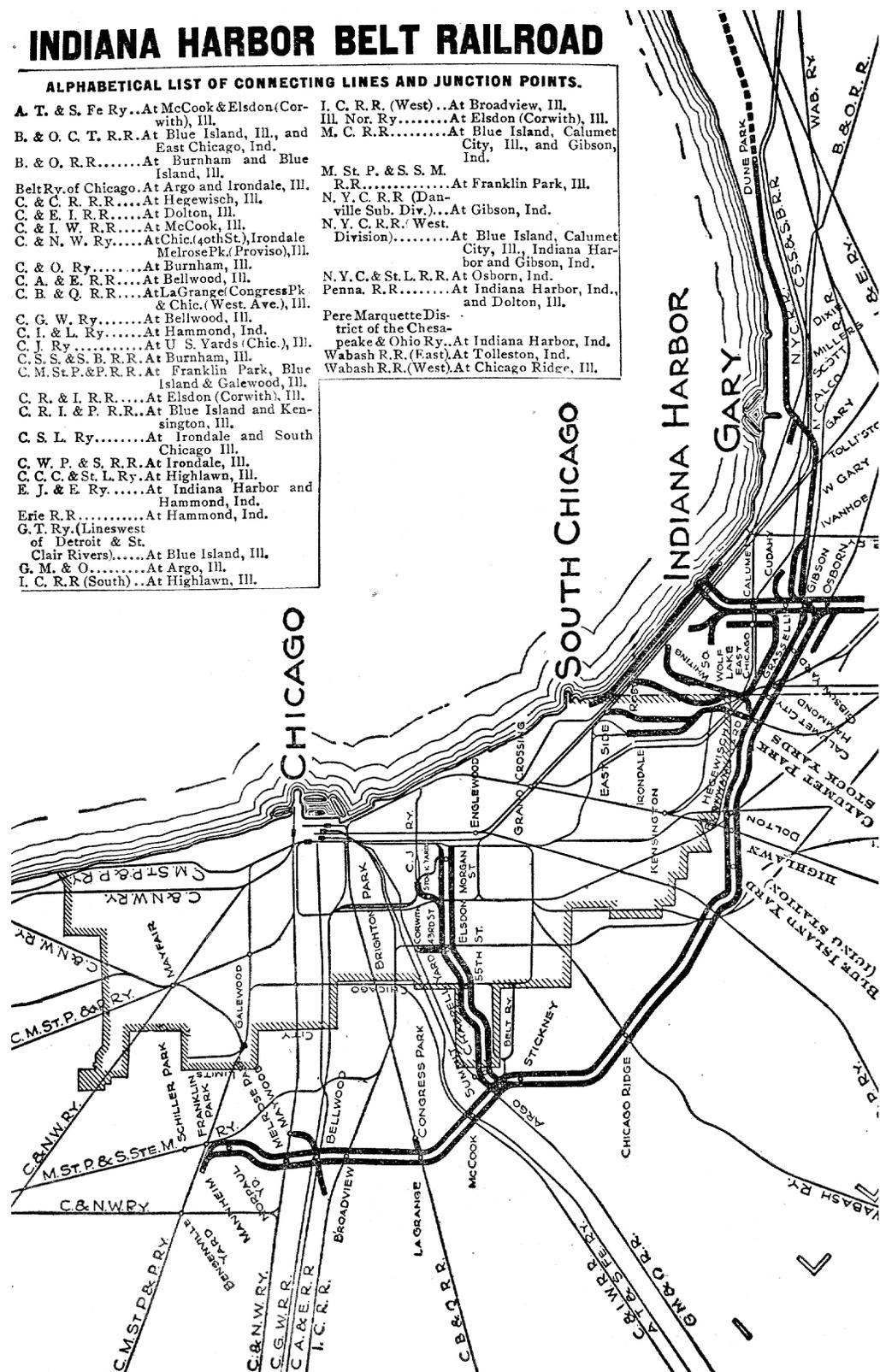
In viewing these images, perhaps the strongest impression, as is often the case with Delano's work, is made by the portraits, especially those of railroad workers. Some of Delano's most noted portraits in black-and-white were taken during the Chicago-area portion of his assignment, including those of Charles Sawyer (plate 30) and Frank Williams (plate 49), and the abovementioned series on Daniel Sinise.

Look closely, for example, at plate 66, "A switchman who works in the Chicago and North Western Railroad's Proviso Yard," taken in December 1942. This is a little-known image that is redolent of old-time railroading. The switchman, who looks a bit rough around the edges,

INDIANA HARBOR BELT RAILROAD

ALPHABETICAL LIST OF CONNECTING LINES AND JUNCTION POINTS.

- A. T. & S. Fe Ry. At McCook & Elsdon (Corwith), Ill.
 B. & O. C. T. R.R. At Blue Island, Ill., and East Chicago, Ind.
 B. & O. R.R. At Burnham and Blue Island, Ill.
 Belt Ry. of Chicago. At Argo and Irondale, Ill.
 C. & C. R. R.R. At Hegewisch, Ill.
 C. & E. I. R.R. At Dolton, Ill.
 C. & I. W. R.R. At McCook, Ill.
 C. & N. W. Ry. At Chic. (40th St.), Irondale Melrose Pk. (Proviso), Ill.
 C. & O. Ry. At Burnham, Ill.
 C. A. & E. R.R. At Bellwood, Ill.
 C. B. & Q. R.R. At LaGrange (Congress Pk & Chic. West Ave.), Ill.
 C. G. W. Ry. At Bellwood, Ill.
 C. I. & L. Ry. At Hammond, Ind.
 C. J. Ry. At U. S. Yards (Chic.), Ill.
 C. S. S. & S. B. R.R. At Burnham, Ill.
 C. M. St. P. & P. R.R. At Franklin Park, Blue Island & Galewood, Ill.
 C. R. & I. R.R. At Elsdon (Corwith), Ill.
 C. R. I. & P. R.R. At Blue Island and Kensington, Ill.
 C. S. L. Ry. At Irondale and South Chicago, Ill.
 C. W. P. & S. R.R. At Irondale, Ill.
 C. C. & St. L. Ry. At Highlawn, Ill.
 E. J. & E. Ry. At Indiana Harbor and Hammond, Ind.
 Erie R.R. At Hammond, Ind.
 G. T. Ry. (Lines west of Detroit & St. Clair Rivers). At Blue Island, Ill.
 G. M. & O. At Argo, Ill.
 I. C. R.R. (South). At Highlawn, Ill.
 I. C. R.R. (West). At Broadview, Ill.
 Ill. Nor. Ry. At Elsdon (Corwith), Ill.
 M. C. R.R. At Blue Island, Calumet City, Ill., and Gibson, Ind.
 M. St. P. & S. S. M. R.R. At Franklin Park, Ill.
 N. Y. C. R.R. (Danville Sub. Div.). At Gibson, Ind.
 N. Y. C. R.R. West Division. At Blue Island, Calumet City, Ill., Indiana Harbor and Gibson, Ind.
 N. Y. C. & St. L. R.R. At Osborn, Ind.
 Penna. R.R. At Indiana Harbor, Ind., and Dolton, Ill.
 Pere Marquette District of the Chesapeake & Ohio Ry. At Indiana Harbor, Ind.
 Wabash R.R. (East). At Tolleston, Ind.
 Wabash R.R. (West). At Chicago Ridge, Ill.



Map 2.2. Period map of the Indiana Harbor Belt Railroad.

Reproduced with permission of the Indiana Harbor Belt Railroad Company.

wears a heavy coat, layers of clothing, and a visually interesting, beret-like hat. He is lighting a cigarette, held in his mouth, with what appears to be a rolled newspaper. Smoke rises from both, and the viewer can almost smell the fumes of burnt paper beginning to mix with the odor of tobacco. The background is a tired-looking locker room. The image speaks volumes: about working outdoors in the cold, about the personalities of the men who took on this dangerous, uncomfortable work, and about railroading as it was in the United States before OSHA, the broadening of the railroad workforce, and the end of steam.



18 Bensenville, Illinois. The “Midwest Hiawatha” of the Chicago, Milwaukee, St. Paul and Pacific Railroad speeding through Bensenville, Illinois. May 1943. [In Valle’s caption for this image, he terms this “one of the several daily Hiawathas.” See Valle, *The Iron Horse at War*, 116.]

Library of Congress, Prints & Photographs Division, FSA-OWI Collection, LC-USW3-026690-D.

19 Chicago, Illinois. Railroad help wanted signs in window of an employment agency near the Union Station. May 1943.

Library of Congress, Prints & Photographs Division, FSA-OWI Collection, LC-USW3-026615-E.



Chicago Milwaukee St. Paul
& Pacific R.R.

LABOR

CHICAGO
MILWAUKEE
ST. PAUL
AND PACIFIC

BUREAU

Jack WHALEN Sun FERRIE Wick
Olympic Commissary Co.

Sign up now Nick MALLY
NOON
BERTS
P.M.

WANTED
TRACK LABORERS
\$5.00 PER
DAY

WANTED
MACHINISTS
BOILER MAKERS
ELECTRICIANS
PIPE FITTERS

LABORERS WANTED
BENSenville RD. HS.
WESTERN AVE. RD. HS.
WESTERN AVE. COM. YD.

Mud in
Dump

A.A. JOHNSON
16
EMPLOYMENT



20 Chicago, Illinois. Sign at the
Union Station. January 1943.

*Library of Congress, Prints &
Photographs Division, FSA-OWI
Collection, LC-USW3-015492-E.*

21 Chicago, Illinois. Conductor checking
his time in the telegrapher's office
at Union Station. February 1943.

*Library of Congress, Prints &
Photographs Division, FSA-OWI
Collection, LC-USW3-015908-D.*





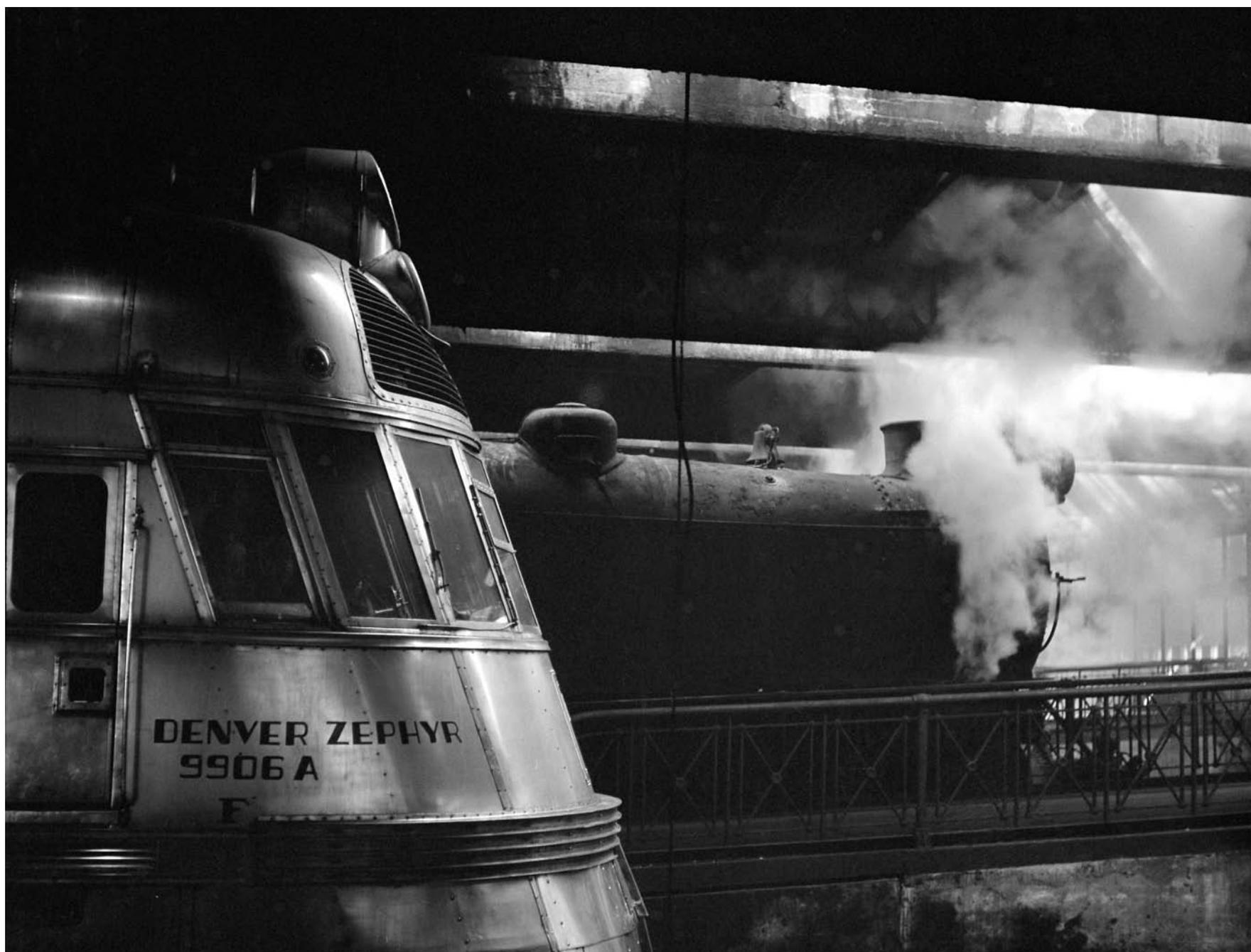


22 Chicago, Illinois. Trainman on the Pullman train at the Union Station. January 1943.

Library of Congress, Prints & Photographs Division,
FSA-OWI Collection, LC-USW3-015554-E.

23 Chicago, Illinois. Passengers coming in on one of the Burlington Zephyrs at Union Station. February 1943.

Library of Congress, Prints & Photographs Division, FSA-
OWI Collection, LC-USW3-To1-015818-D (duplicate negative).



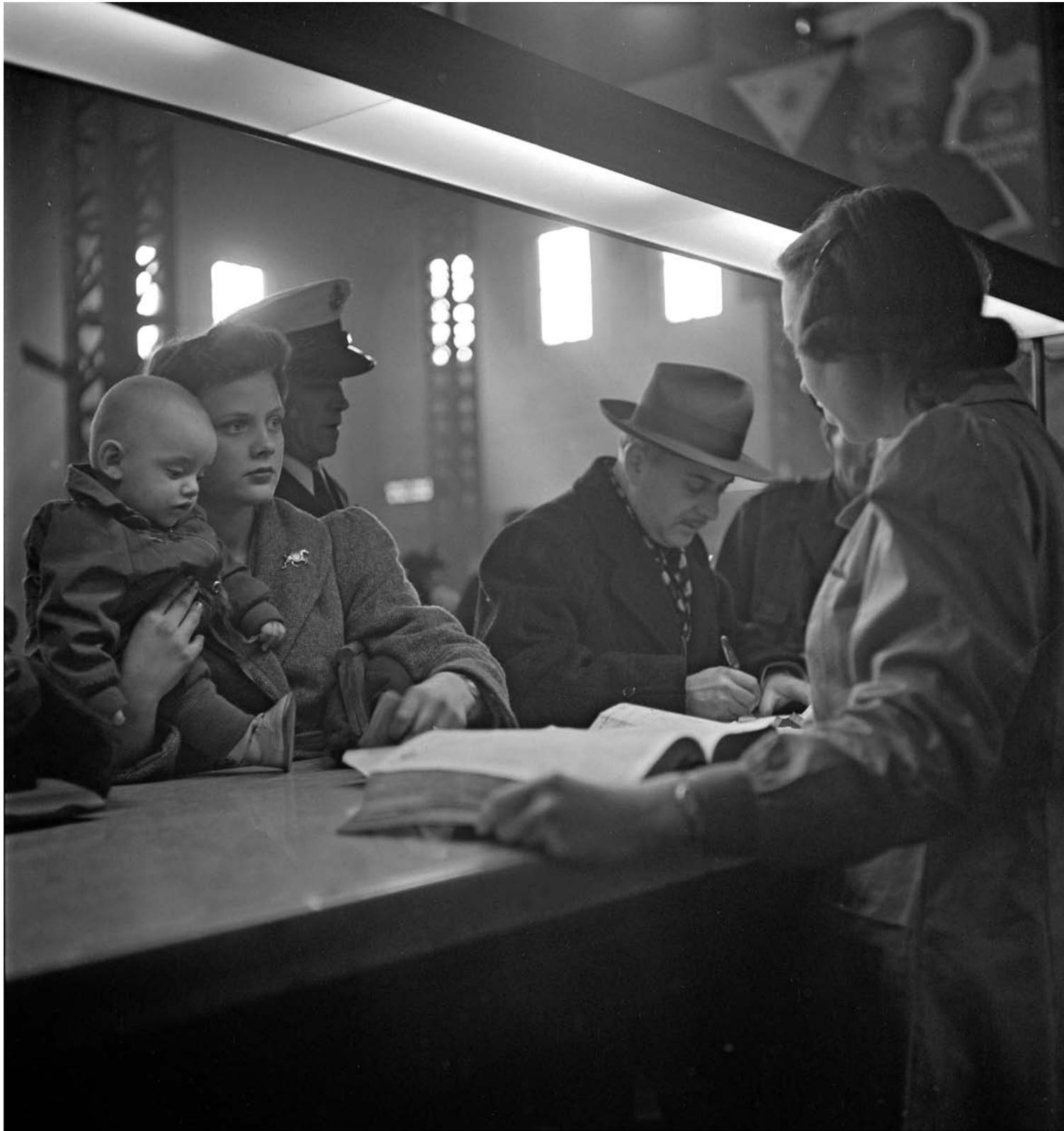
24 Steam and diesel engine at the
Union Station. January 1943.

Library of Congress, Prints & Photographs Division,
FSA-OWI Collection, LC-USW3-015584-E.

25 Chicago, Illinois. Union Station
waiting room. January 1943.

Library of Congress, Prints & Photographs Division,
FSA-OWI Collection, LC-USW3-015454-E.







26 Chicago, Illinois. At the information desk
at Union Station. January 1943.

Library of Congress, Prints & Photographs Division, FSA-
OWI Collection, LC-USW3-T01-015410-E (duplicate negative).

27 Chicago, Illinois. Sign at the Union
Station. January 1943.

Library of Congress, Prints & Photographs Division,
FSA-OWI Collection, LC-USW3-015497-E.



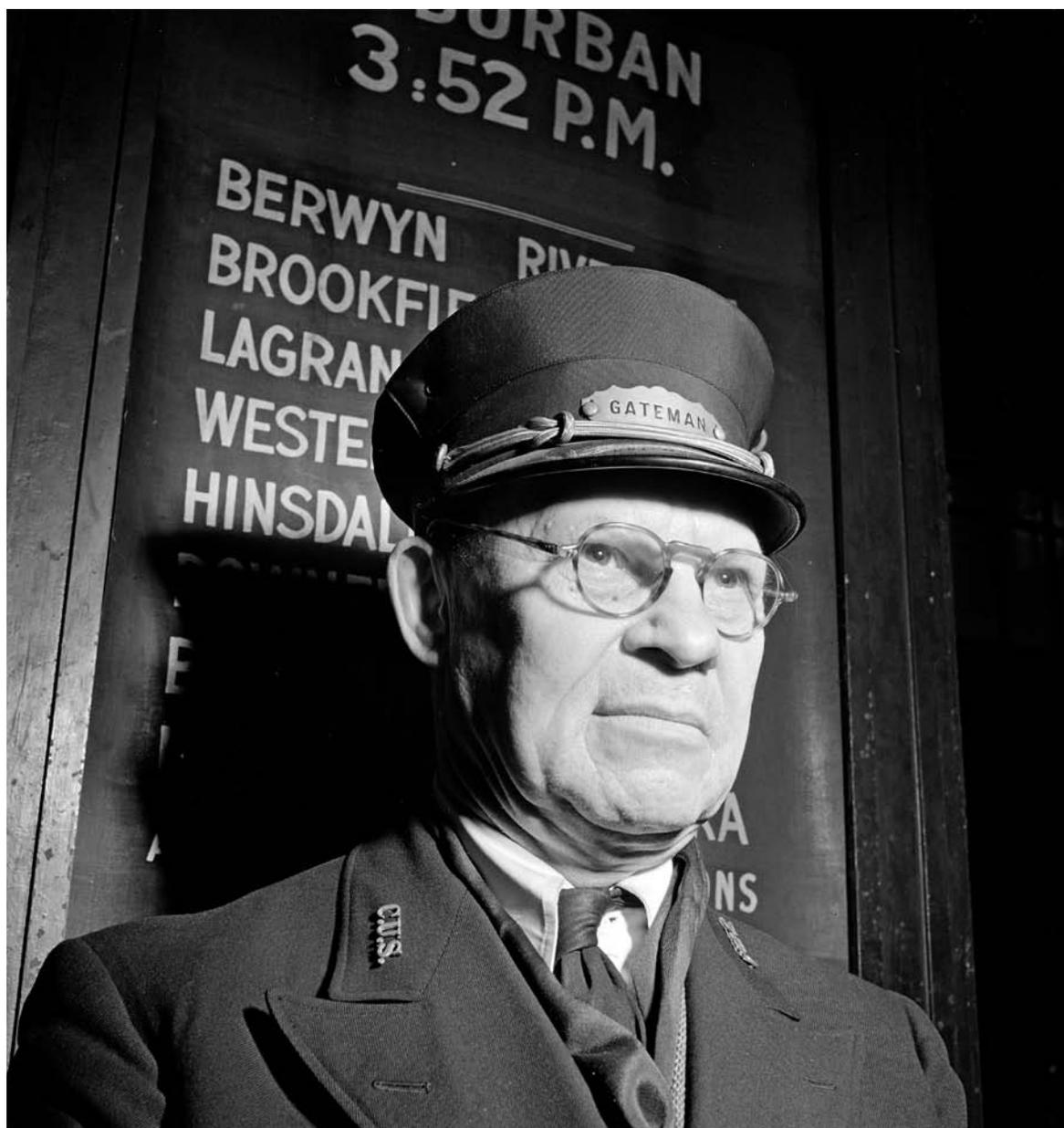


28 Chicago, Illinois. Cleaning lamps in the lamp room at the Union Station. January 1943.

*Library of Congress, Prints & Photographs Division,
FSA-OWI Collection, LC-USW3-015536-E.*

29 Chicago, Illinois. Sign at the Union Station. January 1943.

*Library of Congress, Prints & Photographs Division,
FSA-OWI Collection, LC-USW3-015490-E.*



30 Chicago, Illinois. Mr. Charles Sawyer, gateman at Union Station for two years. He also serves as an interpreter in Jewish [sic; probably Yiddish], Polish, German, Russian, Slovak, and Spanish. January 1943.

Library of Congress, Prints & Photographs Division, FSA-OWI Collection, LC-USW3-To1-015557-E (duplicate negative).

31 Chicago, Illinois. Pullman porter at the Union Station. January 1943.

Library of Congress, Prints & Photographs Division, FSA-OWI Collection, LC-USW3-To1-015550-E (duplicate negative).







32 Chicago, Illinois. Double header Pennsylvania railroad train pulling out of Union Station. The building in the background is the United States Post Office. January 1943.

*Library of Congress, Prints & Photographs Division,
FSA-OWI Collection, LC-USW3-015408-E.*

33 Chicago, Illinois. One of the Pennsylvania Railroad's giant 6100 class engines [sic; these locomotives were generally termed "T-1" locomotives] pulling out of the Union Station on the "Manhattan Limited" run. February 1943.

Library of Congress, Prints & Photographs Division, FSA-OWI Collection, LC-USW3-015920-D.



34 Chicago, Illinois. A double-header pulls out of the Union Station as a section crew watches. February 1943.

Library of Congress, Prints & Photographs Division, FSA-OWI Collection, LC-USW3-015826-D.

35 Chicago, Illinois. Cabooses and sky scraper at the South Water Street freight terminal of the Illinois Central Railroad. May 1943.

Library of Congress, Prints & Photographs Division, FSA-OWI Collection, LC-USW3-026670-D.





37 Chicago, Illinois. Workmen studying a work schedule at the roundhouse at a yard of the Chicago and North Western Railway. December 1942.

Library of Congress, Prints & Photographs Division, FSA-OWI Collection, LC-USW3-012779-D.



38 Chicago, Illinois. A welder at the Chicago and North Western Railway repair shops. December 1942.

*Library of Congress, Prints & Photographs Division,
FSA-OWI Collection, LC-USW3-012645-E.*

39 Chicago, Illinois. Workmen studying blueprints in the Chicago and North Western repair shops. December 1942.

*Library of Congress, Prints & Photographs Division,
FSA-OWI Collection, LC-USW3-012651-E.*





40 Chicago, Illinois. A welder's helper at a Chicago and North Western Railway repair shop. December 1942.

*Library of Congress, Prints & Photographs Division,
FSA-OWI Collection, LC-USW3-012630-E.*

41 Chicago, Illinois. Working on a locomotive at the Chicago and North Western Railway repair shops. December 1942.

*Library of Congress, Prints & Photographs Division,
FSA-OWI Collection, LC-USW3-012627-E.*





42 Chicago, Illinois. Workman in the roundhouse at an Illinois Central Railroad yard. November 1942.

Library of Congress, Prints & Photographs Division, FSA-OWI Collection, LC-USW3-010496-D.



43 Chicago, Illinois. Working on locomotives in the roundhouse at a yard of the Chicago and North Western Railway. December 1942.

Library of Congress, Prints & Photographs Division, FSA-OWI Collection, LC-USW3-012567-D.





44 Chicago, Illinois. Worker employed at the Chicago and North Western Railway repair shops. December 1942.

*Library of Congress, Prints & Photographs Division,
FSA-OWI Collection, LC-USW3-012669-E.*

45 Chicago, Illinois. Refacing tires on locomotive's wheels at a Chicago and North Western Railway shop. December 1942.

*Library of Congress, Prints & Photographs Division,
FSA-OWI Collection, LC-USW3-012625-E.*

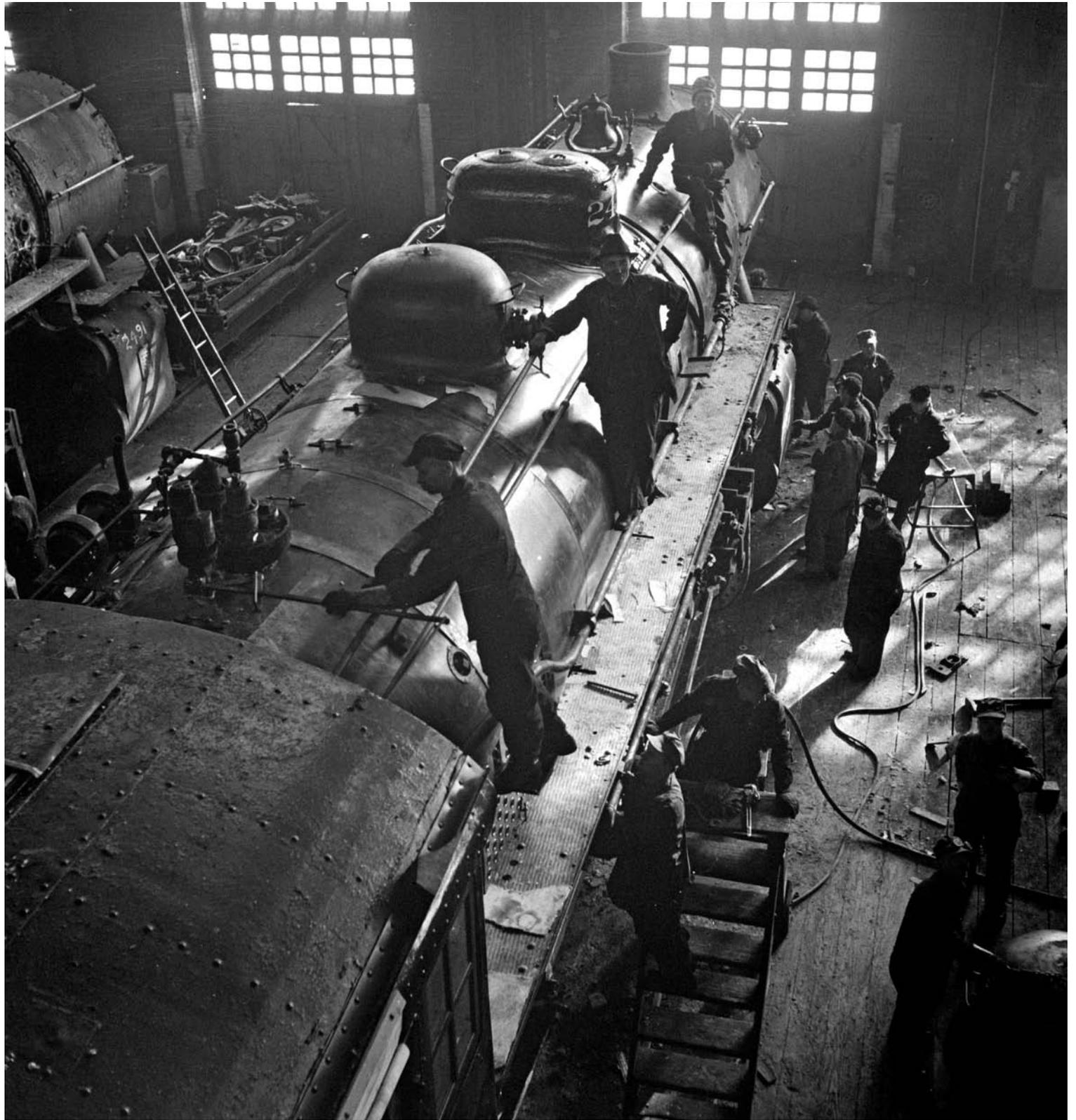


46 Chicago, Illinois. In the roundhouse at a Chicago and North Western Railway yard. December 1942.

*Library of Congress, Prints & Photographs Division,
FSA-OWI Collection, LC-USW3-012423-E.*

47 Chicago, Illinois. In the Chicago and North Western Railway locomotive repair shops. December 1942.

*Library of Congress, Prints & Photographs Division,
FSA-OWI Collection, LC-USW3-012662-E.*







48 Chicago, Illinois. Track crews repairing tracks in the roundhouse at an Illinois Central Railroad yard. November 1942.

Library of Congress, Prints & Photographs Division, FSA-OWI Collection, LC-USW3-010601-E.

49 Chicago, Illinois. Frank Williams, working on the car repair tracks at an Illinois Central Railroad yard. Mr. Williams came to Chicago from Pocahontas, Mississippi. He has eight children, two of whom are in the United States Army. November 1942.

Library of Congress, Prints & Photographs Division, FSA-OWI Collection, LC-USW3-010514-D.



50 Chicago, Illinois. A welder employed at the repair tracks at a yard of the Chicago and North Western Railway. December 1942.

Library of Congress, Prints & Photographs Division, FSA-OWI Collection, LC-USW3-012582-D.

51 Chicago, Illinois. Washing a locomotive at the coaling station at an Illinois Central Railroad yard. November 1942.

Library of Congress, Prints & Photographs Division, FSA-OWI Collection, LC-USW3-010648-E.





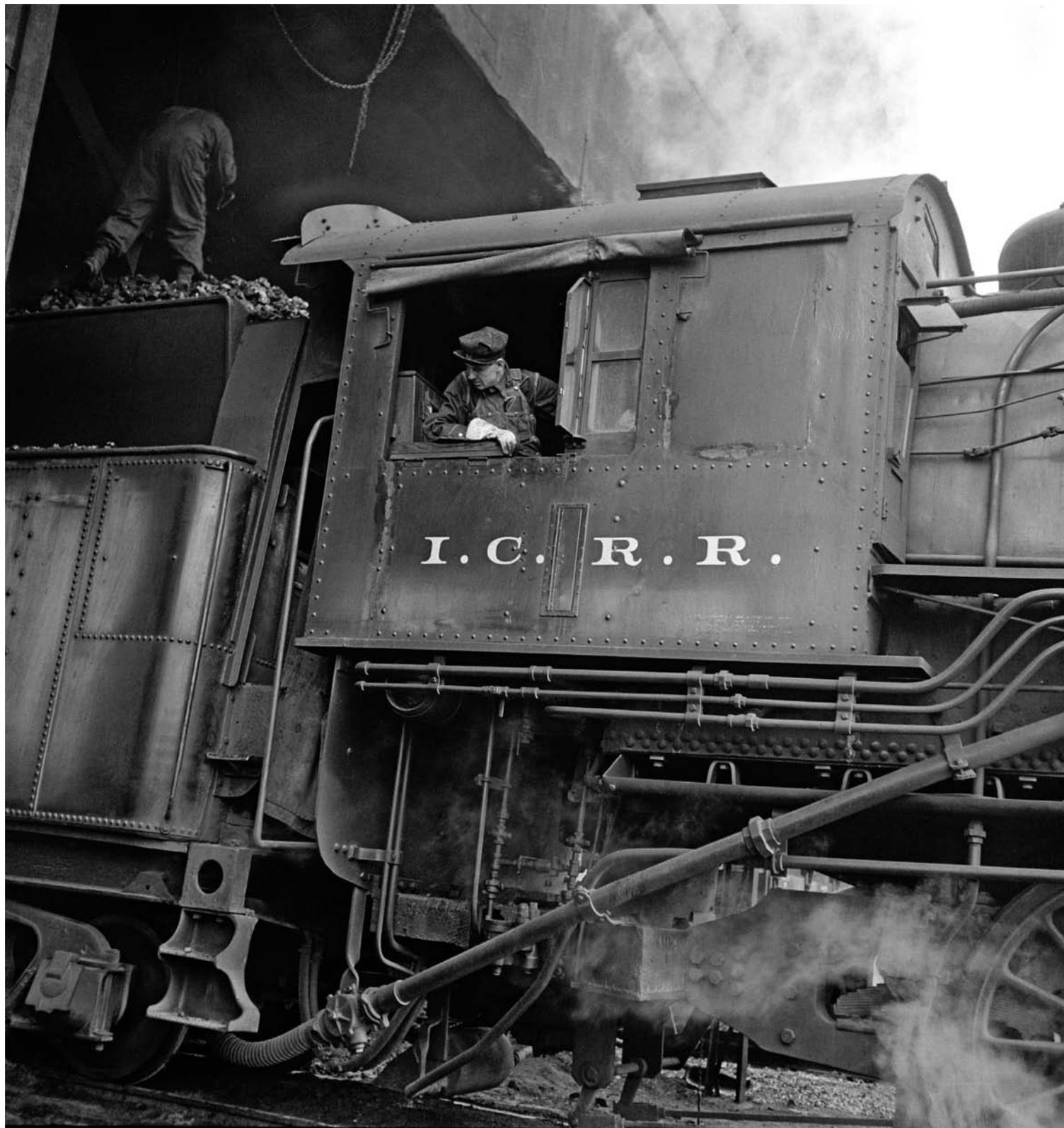
52 Chicago, Illinois. Turntable operator at the roundhouse at an Illinois Central Railroad yard. November 1942.

*Library of Congress, Prints & Photographs Division,
FSA-OWI Collection, LC-USW3-010590-E.*

53 Chicago, Illinois. A yard engine on the turntable at the roundhouse at an Illinois [probably Illinois Central] railroad yard. November 1942.

*Library of Congress, Prints & Photographs Division,
FSA-OWI Collection, LC-USW3-010592-E.*





54 Chicago, Illinois. Engine taking
on coal at an Illinois Central
Railroad yard. November 1942.

*Library of Congress, Prints &
Photographs Division, FSA-OWI
Collection, LC-USW3-010649-E.*

55 Chicago, Illinois. One of the Chicago
North Western Railway "Challenger"
engines [sic; this was a train name, not
the name of a class of C&NW locomotives]
at the coaling station. December 1942.

*Library of Congress, Prints &
Photographs Division, FSA-OWI
Collection, LC-USW3-012889-D.*





56 Chicago, Illinois. One of the Chicago and North Western Railway streamliner diesel electric trains. These trains are operated jointly with the Union Pacific Railroad to the west coast. December 1942.

Library of Congress, Prints & Photographs Division, FSA-OWI Collection, LC-USW3-012890-D.



57 Hammond, Indiana. Locomotive equipped with snow plough [the railroads more commonly used the spelling "plow"] on the Michigan Central Railroad tracks. January 1943.

Library of Congress, Prints & Photographs Division, FSA-OWI Collection, LC-USW3-015771-D.



58 Chicago, Illinois. Engineer and fireman on a regular run, at a yard of the Chicago and North Western Railway. December 1942.

Library of Congress, Prints & Photographs Division, FSA-OWI Collection, LC-USW3-012603-D.



59 Chicago, Illinois. Engineer and fireman thawing out air compressors on a cold morning at a Chicago and North Western Railway yard. December 1942.

Library of Congress, Prints & Photographs Division, FSA-OWI Collection, LC-USW3-012553-D.



60 William Morrison, fireman on the Chicago and North Western Railway. January 1943.

Library of Congress, Prints & Photographs Division, FSA-OWI Collection, LC-USW3-014098-D.

61 Freight train operations on the Chicago and North Western Railway between Chicago and Clinton, Iowa. Everything is clear and the head brakeman gives [the] engineer the "high ball" or signal to start. January 1943.

Library of Congress, Prints & Photographs Division, FSA-OWI Collection, LC-USW3-014019-E.





62 Mr. Averill, rear brakeman, having his lunch in the caboose of an eastbound Chicago and North Western Railway freight train heading for Chicago. January 1943.

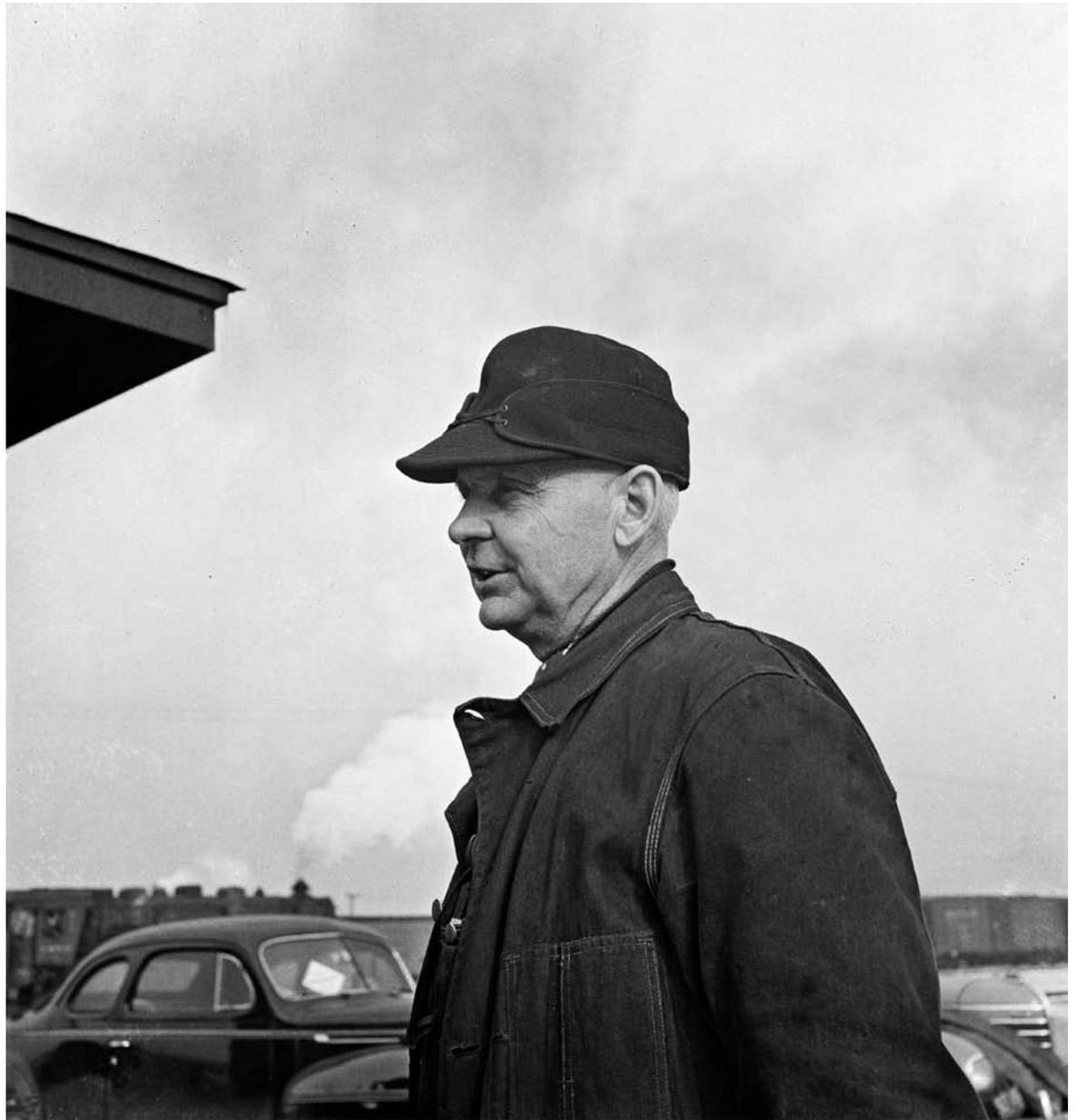
Library of Congress, Prints & Photographs Division, FSA-OWI Collection, LC-USW3-014123-D.



63 Nelson, Illinois. Chicago and North Western Railway freight stopping for coal and water en route from Clinton, Iowa, to Chicago, Illinois. January 1943.

Library of Congress, Prints & Photographs Division, FSA-OWI Collection, LC-USW3-014097-D.





64 Freight train operations on the Chicago and North Western Railway between Chicago and Clinton, Iowa. Mr. Clarence Averill, rear brakeman. January 1943.

*Library of Congress, Prints & Photographs Division,
FSA-OWI Collection, LC-USW3-014029-E.*

65 Chicago, Illinois. Switchman employed at a Chicago and North Western Railway yard. December 1942.

*Library of Congress, Prints & Photographs Division,
FSA-OWI Collection, LC-USW3-012462-E.*



66 Chicago, Illinois. A switchman who works in the Chicago and North Western Railway's Proviso Yard. December 1942.

Library of Congress, Prints & Photographs Division, FSA-OWI Collection, LC-USW3-012596-D.

67 Chicago, Illinois. Switchman waiting for the train he is to work to come down the tracks at a yard of the Chicago and North Western Railway. December 1942.

*Library of Congress, Prints &
Photographs Division, FSA-OWI
Collection, LC-USW3-012558-D.*





68 Chicago, Illinois. Switchman going to work on a cold morning at a Chicago and North Western Railway yard. December 1942.

Library of Congress, Prints & Photographs Division, FSA-OWI Collection, LC-USW3-012537-D.

69 Chicago, Illinois. Switchmen at a Chicago and North Western Railway yard. December 1942.

Library of Congress, Prints & Photographs Division, FSA-OWI Collection, LC-USW3-012399-E.





70 Chicago, Illinois. Locomotive used for switching purposes at a Chicago and North Western Railway yard. December 1942.

Library of Congress, Prints & Photographs Division, FSA-OWI Collection, LC-USW3-012360-D.

71 Chicago, Illinois. A switchman who works at a Chicago and North Western Railway yard. December 1942.

Library of Congress, Prints & Photographs Division, FSA-OWI Collection, LC-USW3-012403-E.





72 Chicago, Illinois. In one of the Chicago and North
Western Railway classification yards. December 1942.

Library of Congress, Prints & Photographs Division,
FSA-OWI Collection, LC-USW3-012757-D.



73 Chicago, Illinois. Playing with the pet cat, which thrives on the workmen's lunches instead of mice, at the yard office at a Chicago and North Western Railway yard. December 1942.

Library of Congress, Prints & Photographs Division, FSA-OWI Collection, LC-USW3-012843-D.



74 Chicago, Illinois. Foreman handing out paychecks on Saturday at a Chicago and North Western Railway yard. December 1942.

Library of Congress, Prints & Photographs Division,
FSA-OWI Collection, LC-USW3-012546-D.



75 Icing a car at the icing platform of the Indiana Harbor Belt Railroad. January 1943.

Library of Congress, Prints & Photographs Division,
FSA-OWI Collection, LC-USW3-014143-D.



76 Freight operations on the Indiana Harbor Belt Railroad between Chicago, Illinois, and Hammond, Indiana. Engineer Joseph Stites. January 1943.

*Library of Congress, Prints & Photographs Division,
FSA-OWI Collection, LC-USW3-013850-E.*

77 Freight operations on the Indiana Harbor Belt Railroad between Chicago, Illinois, and Hammond, Indiana. Fireman Larry Adams. January 1943.

*Library of Congress, Prints & Photographs Division,
FSA-OWI Collection, LC-USW3-013858-E.*







78 Chicago, Illinois. Switchman in the freight yards of the Indiana Harbor Belt Railroad, signaling with a lantern. January 1943.

Library of Congress, Prints & Photographs Division,
FSA-OWI Collection, LC-USW33-017610-D.

79 Switchman giving the "go ahead" signal on an Indiana Harbor Belt Railroad train. January 1943.

Library of Congress, Prints & Photographs Division,
FSA-OWI Collection, LC-USW3-014153-D.





80 Blue Island, Illinois. Portrait of Daniel Senise. February 1943.

Library of Congress, Prints & Photographs Division,
FSA-OWI Collection, LC-USW3-017016-E.

81 Blue Island, Illinois. Daniel Senise at his job at an Indiana Harbor Belt Railroad yard. In the background is the Arcady Milling Company to which he makes many deliveries. February 1943.

Library of Congress, Prints & Photographs Division, FSA-OWI Collection, LC-USW3-016944-D.



82 Daniel Senise riding a car at work in an Indiana Harbor Belt Railroad yard. February 1943.

Library of Congress, Prints & Photographs Division, FSA-OWI Collection, LC-USW3-016951-D.



83 Daniel Senise releasing a pin on a moving car at work in an Indiana Harbor Belt Railroad yard. February 1943.

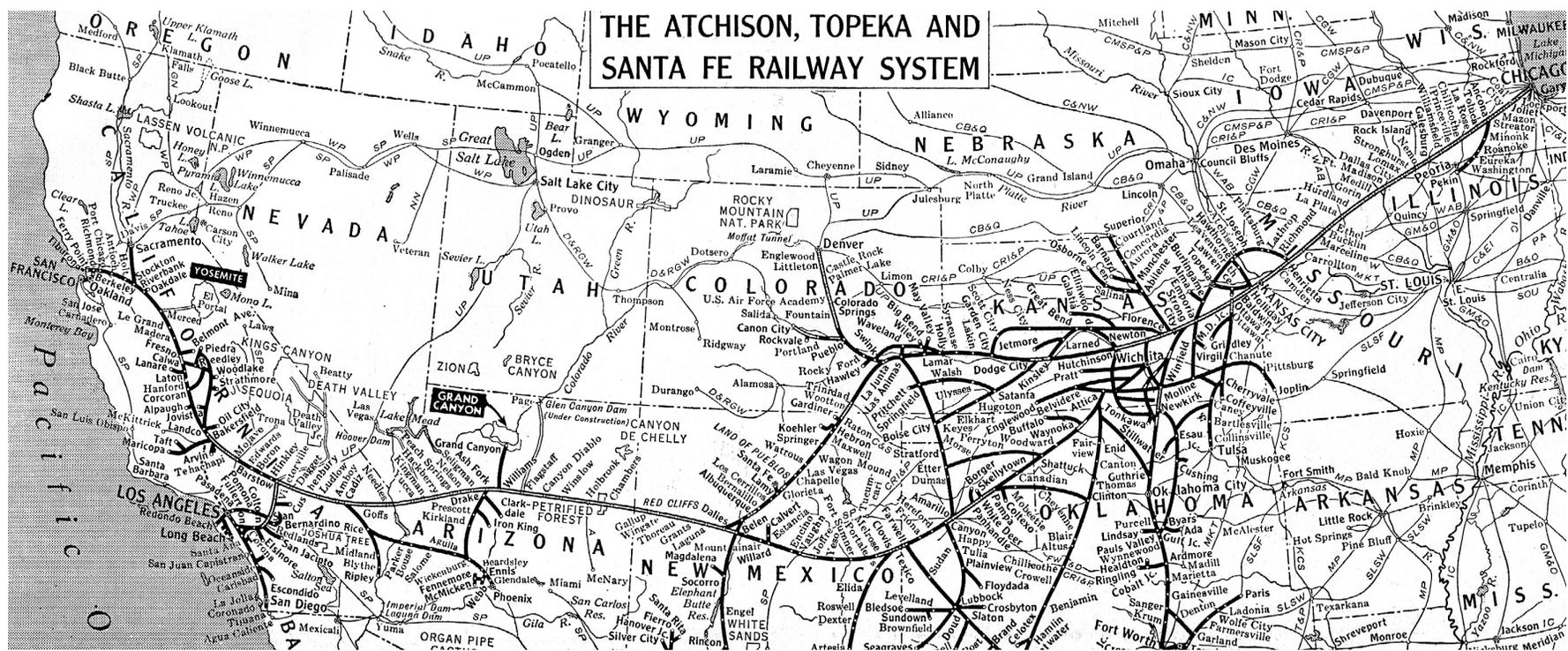
Library of Congress, Prints & Photographs Division,
FSA-OWI Collection, LC-USW3-016957-D.



84 Gibson, Indiana. Railroad workers coming to the railroad YMCA (Young Men's Christian Association). January 1943.

Library of Congress, Prints & Photographs Division,
FSA-OWI Collection, LC-USW3-014071-D.

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Map 3.1. Period map of the Atchison, Topeka and Santa Fe Railway.

Reproduced with permission of BNSF Railway Company.

PORTFOLIO THREE

OWI: ACROSS THE CONTINENT ON THE SANTA FE

IF CHICAGO WAS, AND IS, the great city of American railroading, during World War II the Atchison, Topeka and Santa Fe Railway (AT&SF) was, by any measure, one of the great transportation companies. The Pennsylvania Railroad was, by many standards, more important to the United States, the servant of its industrial heartland, but the Santa Fe was one of the major transcontinentals.¹

It was also an innovator, pioneering in its attempts to advance its passenger traffic by encouraging tourist travel. These efforts included acting as a patron for artists of the American West, making notable innovations in advertising, and encouraging the parallel evolution of the famed Fred Harvey Company and its “Harvey Houses” and “Harvey Girls.” These innovations had ripples throughout American society, including the development of Santa Fe, New Mexico, as an internationally significant art center, and the great and lasting popularity of the Grand Canyon as a tourist attraction.

Jack Delano’s assignment to cover American railroad freight transportation for the OWI was to conclude with “plans to go to the Pacific coast.” Delano’s writings do not discuss how the Santa Fe was chosen, from a large number of options, for this journey. According to the relevant shooting script in the FSA/OWI records, reproduced in this book in its entirety (see the appendix) and attributed to Roy Stryker, the Santa Fe was chosen due to the “tremendous region” in its service area and because it operated “the largest fleet of diesel locomotives plying between Chicago and the west coast.” In any event, the choice of the Santa Fe, the railroad following the storied Santa Fe Trail for part of its route, was an inspired one.²

Beyond the specific purpose of this portfolio – documenting the importance of American railroading to the war effort – part of Delano’s general mission was documenting how Americans were working together to win World War II. In these terms, the choice of the Santa Fe was particularly appropriate.³ Even today, most observers have an image of the steam-era workforce on America’s railroads as being composed of middle-aged to elderly white men, and African American Pullman porters, track workers, and firemen. There is a large element of truth to this view, but recent scholarship provides a more balanced perspective.⁴ Delano’s portraits taken on the Santa Fe show the stereotypical, working-class Caucasian males (see plates 105, 113, 118, and 119 for particularly fine portraits) and African Americans in lower-ranking positions (see, for example, plate 89). But this portfolio also challenges our expectations; for example, a car repairer, Robert L. Hill, is African American (plate 99). The broadening of the railroad workforce in the United States during World War II to include women is well known, but here we see that this expansion included African American women, and in jobs requiring heavy manual labor (plates 91 and 107). And, perhaps further confounding our stereotypical view of the period railroad workforce, this expansion included Hispanic women as well (see plate 122).⁵

In fact, a significant Hispanic presence is visible on the Santa Fe, which after all ran through one of the most multicultural states: New Mexico (see, for example, plate 109). Perhaps the most interesting portrait, from a workforce perspective, of all of these is the fine image of Joseph Pina, a boilermaker in the Santa Fe shops in Albuquerque (plate 110).⁶ Clearly, the Santa Fe, even in the 1940s, employed minorities in

skilled trades.⁷ According to Delano's notes at the time, in the Southwest on the Santa Fe there were "veteran boilermakers, machinists, pipe-fitters and other skilled workers of Mexican origin. About 50% of the employees at the Albuquerque shops are Spanish Americans."⁸

The presence of Native American section gang workers, often Navajos, on the Santa Fe is well known to students of American railroading. Delano's images document this further diversity in the Santa Fe workforce (plates 114 and 120).⁹ One of these images, a portrait of Ben Acory taken in Gallup, New Mexico (plate 114), further challenges our expectations by presenting a Native American who worked in the Santa Fe's Gallup car shops, rather than in the field as a section hand.¹⁰

In a 1993 interview, Delano said,

This was during the period when there was a shortage of labor everywhere in the United States, because of the war and the young men who had been drawn to fight overseas. It was encouraging to find that minority groups, or various ethnic groups, were being included in the work force. Before doing the railroad story I had spent some time, specifically for OWI, photographing the contribution that ethnic groups were making to the war effort. Such as the slavish workers in the steel mills in Pennsylvania, Scandinavian farmers in Wisconsin, Portuguese fishermen in New England, and so on. I was very pleased to find that not only New Mexicans, but Indians, women, and black people were also being employed on the railroad.¹¹

The images in this portfolio are presented in geographic order, from Chicago west and southwest to Los Angeles. The photographs (plates 85–123) include locomotive portraits, landscapes, many excellent portraits of Santa Fe workers, views of shops and roundhouses similar to many of Delano's Chicago photos, and fascinating images taken through the windows of the then-new diesel freight locomotives (plates 116 and 117). Several of the images (plates 94, 101, and 123) show the excellence of Delano's night/darkness photography, as will be discussed in the next chapter.

Plates 100, 104, and 115 are typical locomotive portraits of the period, a style known as a three-quarter, wedge, or wedgie shot. Although Delano may have developed this type of shot organically, these images seem to show the influence of Lucius Beebe, developer of what we now call the railroad photo book.¹² While we have no way of knowing if Delano was familiar with Beebe's work, we do know that he was aware of the work of classic photographers such as Lewis Hine and Paul Strand.¹³ Alfred Stieglitz was a peer of these men, and his portrait of

American railroading and the Machine Age, "The Hand of Man" (1902), has become a stereotypical artistic image of the railroad in America.¹⁴ Plate 103, a photo of a helper engine leaving a Santa Fe train at dawn in Oklahoma, reflects Stieglitz's influence, whether direct or indirect, on Delano's view of the railroad as an American icon.

Delano's ability, sometimes with his wife Irene's assistance, to develop a quick empathy with the subjects of his portraits is well known. Evident in this portfolio, as it is in Delano's work on New England, is his corresponding ability to rapidly develop an understanding of a sense of place with regard to the settings of his photographs.¹⁵ A number of Delano's Santa Fe images immediately say "American West" to the observer: for example, the Santa Fe freight conductors, with their unusual hat badges, in plates 105 and 113. Perhaps the most iconic of these views of the West are those of brakemen, one bearing a brake club and the other with a cigarette in his mouth, in plates 118 and 119. Delano was probably not aware of the Santa Fe legends concerning phantom brakemen haunting the railroad's mountain passes, but plate 118 shows one of the settings that led to this rich lode of Santa Fe railroad-subject folklore.¹⁶

At the end of this chapter is a portfolio of images Delano took in San Bernardino, California, while on his Santa Fe trip (plates 124–127). These views are very different in feel from his other railroad-subject images. Delano was deeply influenced by one of his predecessors at the FSA, Walker Evans, and these images reflect Evans's fascination with vernacular signs.¹⁷ Delano's views of railroad signs and insignia, like many of Evans's, are classics of formalism/modernism. Even more interestingly, these images, taken in 1943, are very similar to those in one of Evans's noted portfolios of American railroading for *Fortune* magazine, "Before They Disappear," a series of photographs celebrating classic railroad heralds (insignia).¹⁸ Placing the 1943 images by Delano side by side with Evans's circa-1957 images, it seems possible that Evans was familiar with Delano's railroad-subject work. Evans's 1957 portfolio precedes Edward Steichen's breakout 1962 exhibition of FSA photographs, "The Bitter Years," which also served to bring many of the FSA/OWI photographers together,¹⁹ but it is certainly possible that Evans viewed other FSA/OWI photographers' work at the Library of Congress at some point after the work's transfer there from the OWI in 1943 and before he shot his portfolio for *Fortune*.

Redolent of the American railroad at war and of the American Southwest and West, and challenging our stereotypes of the railroad

workforce in the United States during the age of steam, Delano's images of the Santa Fe during World War II are a wonderful portrait of a time and a place, and of one of America's great railroads. Arranged geographically, they help give the observer a view of the Santa Fe's vast reach and scope, and of its important presence in the complex and multicultural southwestern United States.



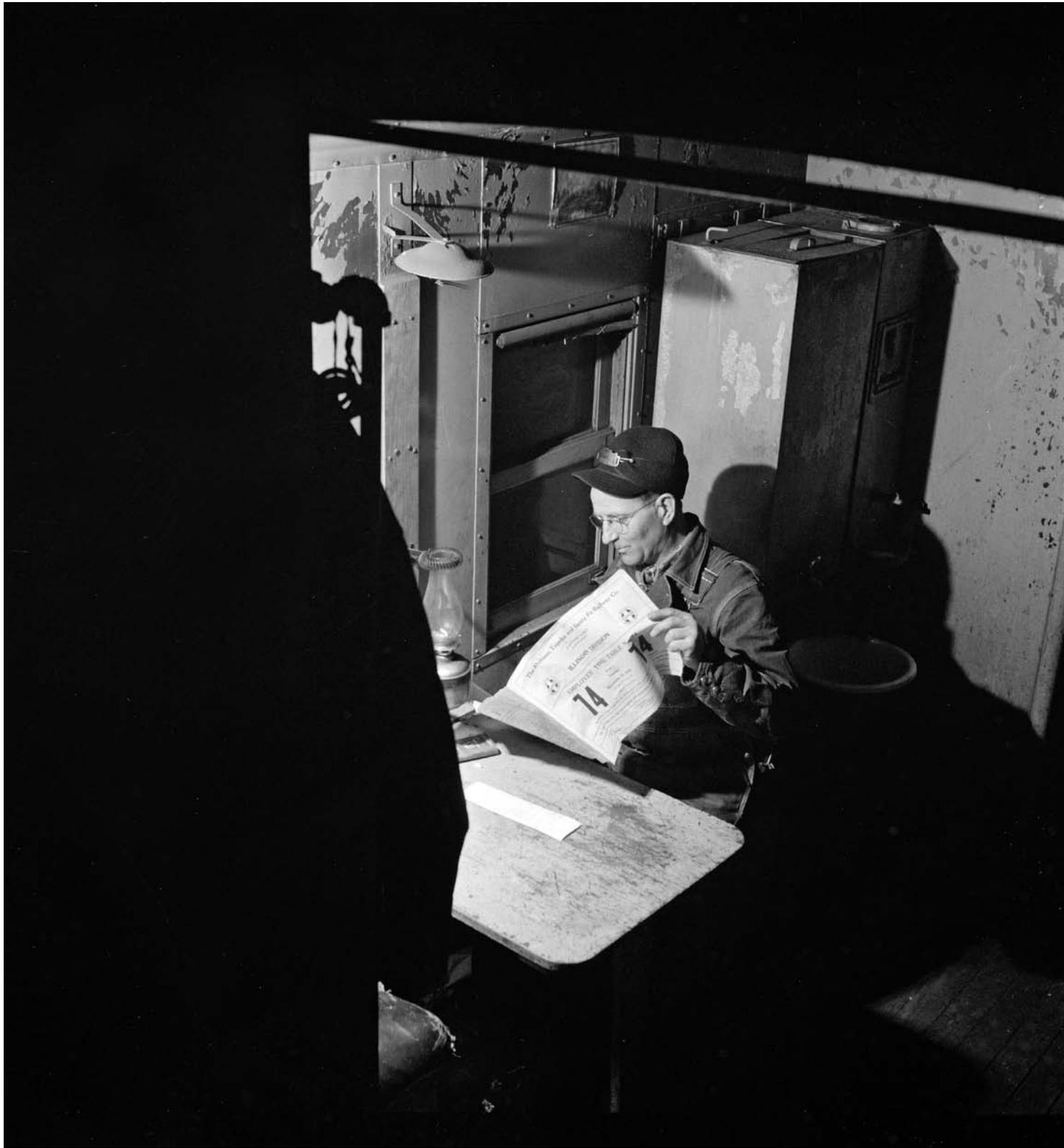
85 A westbound Atchison, Topeka & Santa Fe Railway diesel freight train pulling out of a railroad yard. It consisted of 100 cars, about 6000 tons. March 1943.

Library of Congress, Prints & Photographs Division, FSA-OWI Collection, LC-USW3-019388-D.



86 Conductor George E. Burton building a fire in the stove of the caboose on the Atchison, Topeka & Santa Fe Railway en route to Chillicothe, Illinois. March 1943.

Library of Congress, Prints & Photographs Division, FSA-OWI Collection, LC-USW3-019127-D.



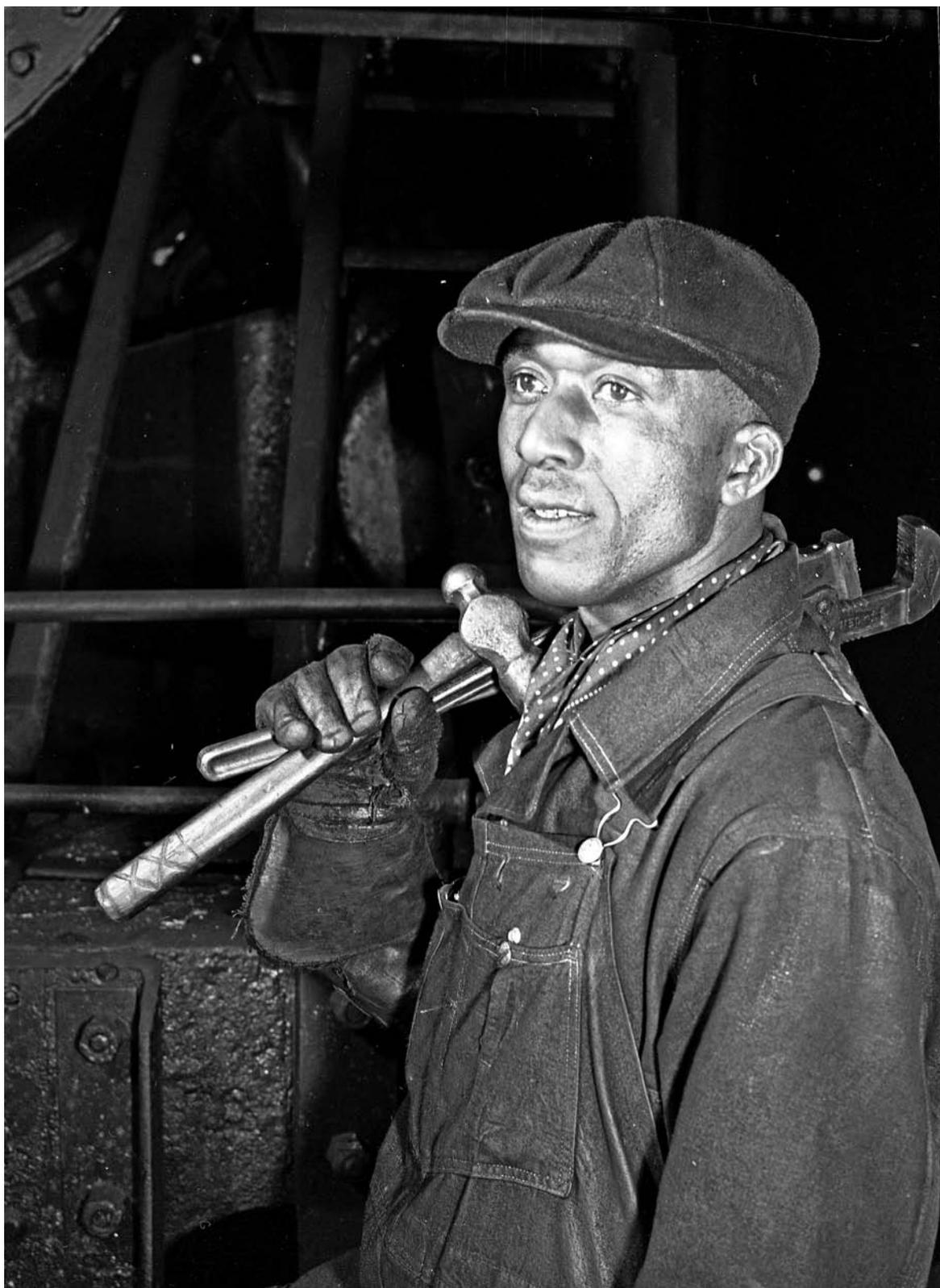
87 A conductor studying a timetable in the caboose on the Atchison, Topeka & Santa Fe Railway between Chillicothe, Illinois, and Fort Madison, Iowa. March 1943.

Library of Congress, Prints & Photographs Division, FSA-OWI Collection, LC-USW3-019551-E.

88 Shopton, near Fort Madison, Iowa. Engines in the Atchison, Topeka & Santa Fe Railway roundhouse. Note train control mechanism on truck wheel of the engine in foreground. March 1943.

Library of Congress, Prints & Photographs Division, FSA-OWI Collection, LC-USW3-019156-D.





89 Shopton, near Fort Madison, Iowa. Otis Johnson, machinist's helper in the Atchison, Topeka & Santa Fe Railway roundhouse. March 1943.

Library of Congress, Prints & Photographs Division, FSA-OWI Collection, LC-USW3-019441-D.

90 Sibley, Missouri. Passing one of the diesel passenger locomotives of the Atchison, Topeka & Santa Fe Railway. March 1943.

Library of Congress, Prints & Photographs Division, FSA-OWI Collection, LC-USW3-019675-E.





91 Kansas City, Missouri. Hortense W. Thompson, one of several women freight handlers employed at the Atchison, Topeka & Santa Fe freight depot. March 1943.

Library of Congress, Prints & Photographs Division, FSA-OWI Collection, LC-USW3-019730-E.

92 Kansas City, Kansas. Peter Balandran, born in Chihuahua, Mexico, a section worker at the Atchison, Topeka & Santa Fe Railway yard. March 1943.

Library of Congress, Prints & Photographs Division, FSA-OWI Collection, LC-USW3-019363-D.





93 Argentine, Kansas. Brakeman Kenneth N. Dean hanging markers on the caboose as his Atchison, Topeka & Santa Fe train gets ready to leave, between Argentine and Emporia, Kansas. March 1943.

Library of Congress, Prints & Photographs Division, FSA-OWI Collection, LC-USW3-019770-E.

94 Argentine, Kansas. Freight train about to leave the Atchison, Topeka & Santa Fe Railway yard for the west coast. March 1943.

Library of Congress, Prints & Photographs Division, FSA-OWI Collection, LC-USW3-019722-E.





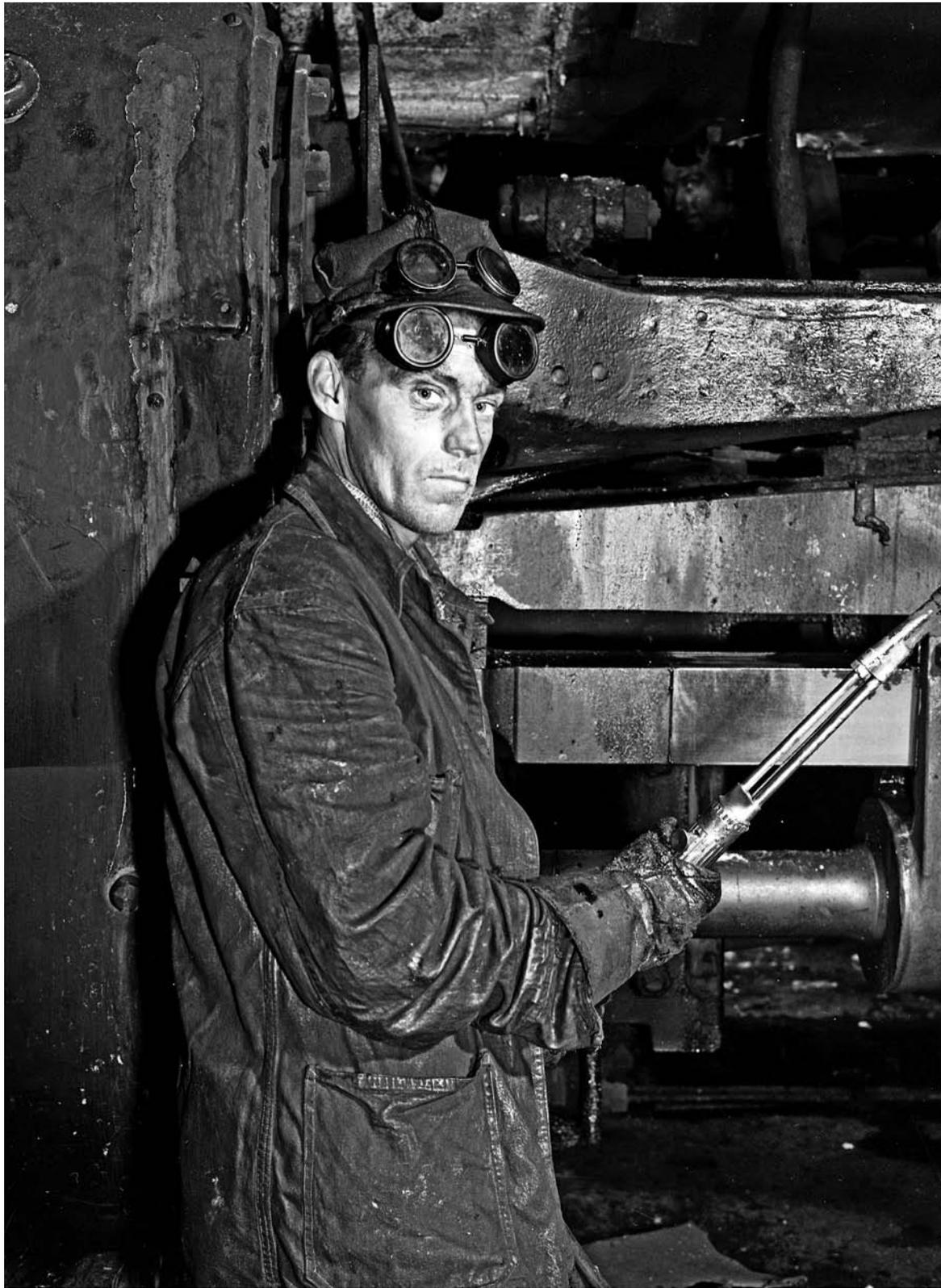
95 Topeka, Kansas. Workers employed at the Atchison, Topeka & Santa Fe Railway locomotive shops. March 1943.

*Library of Congress, Prints & Photographs Division,
FSA-OWI Collection, LC-USW3-019310-D.*

96 Topeka, Kansas. Wheeling an engine in the Atchison, Topeka & Santa Fe Railway locomotive shops. March 1943.

*Library of Congress, Prints & Photographs Division,
FSA-OWI Collection, LC-USW3-019701-E.*





97 Topeka, Kansas. William Grace, machinist
in the Atchison, Topeka & Santa Fe
Railway locomotive shops. March 1943.

*Library of Congress, Prints &
Photographs Division, FSA-OWI
Collection, LC-USW3-019317-D.*

98 Topeka, Kansas. Homer Brandon,
boilermaker's helper, crawling
out of engine firebox door, in the
Atchison, Topeka & Santa Fe Railway
locomotive shops. March 1943.

*Library of Congress, Prints &
Photographs Division, FSA-OWI
Collection, LC-USW3-019446-D.*





99 Topeka, Kansas. Robert L. Hill, steel car repairer and rivet driver, at the car shops of the Atchison, Topeka & Santa Fe Railway. March 1943.

*Library of Congress, Prints & Photographs Division,
FSA-OWI Collection, LC-USW3-019760-E.*

100 Kiowa, Kansas. Freight train pulling out on the Atchison, Topeka & Santa Fe Railway between Wellington, Kansas, and Waynoka, Oklahoma. March 1943.

*Library of Congress, Prints & Photographs Division,
FSA-OWI Collection, LC-USW3-019862-E.*





- 101 Waynoka, Oklahoma. Brakeman Jack Torbet, sitting at the window of the caboose pulling out of Waynoka, Oklahoma, on the Atchison, Topeka & Santa Fe Railway. March 1943.
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Library of Congress, Prints & Photographs Division, FSA-OWI Collection, LC-USW3-019879-E.

- 102 Conductor James M. Johnson and brakeman Jack Torbet of Waynoka, Oklahoma, having lunch in the caboose on the Atchison, Topeka & Santa Fe Railway between Waynoka, Oklahoma, and Canadian, Texas. March 1943.
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Library of Congress, Prints & Photographs Division, FSA-OWI Collection, LC-USW3-019919-E.





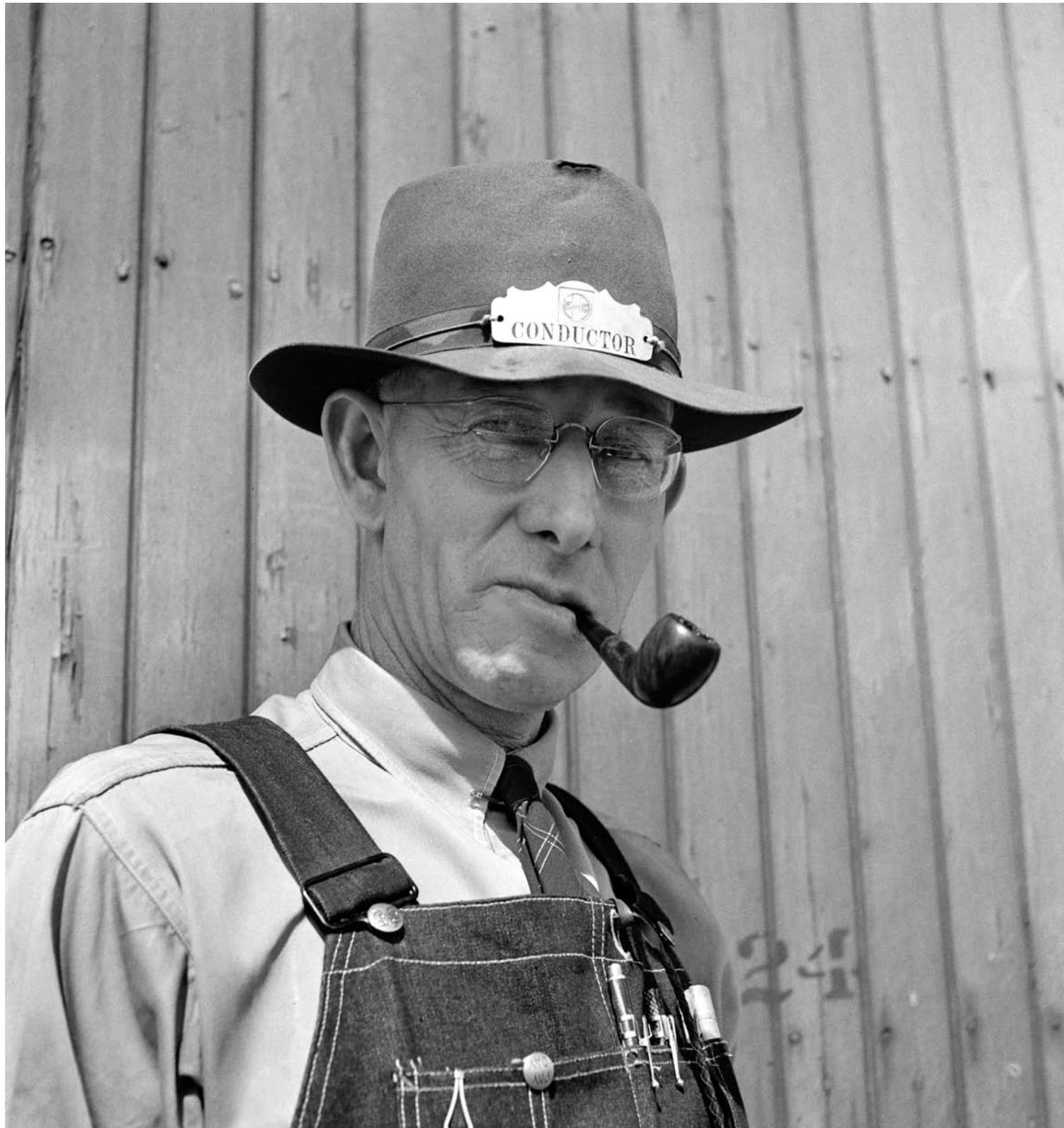
103 Curtis, Oklahoma. Helper engine leaving an Atchison, Topeka & Santa Fe train early in the morning after having helped push it from Belva, Oklahoma. March 1943.

Library of Congress, Prints & Photographs Division, FSA-OWI Collection, LC-USW3-020122-D.

104 A westbound Atchison, Topeka & Santa Fe passenger train passing by a siding near the town of Hoover, Texas, en route to Amarillo. March 1943.

Library of Congress, Prints & Photographs Division, FSA-OWI Collection, LC-USW3-020151-D.







105 Conductor E. K. Hill of Amarillo, Texas, on the Atchison, Topeka & Santa Fe Railway between Amarillo, Texas, and Clovis, New Mexico. March 1943.

*Library of Congress, Prints & Photographs Division,
FSA-OWI Collection, LC-USW3-035245-E.*

106 Dawn, Texas. Passing an eastbound freight train on the Atchison, Topeka & Santa Fe Railway between Amarillo, Texas, and Clovis, New Mexico. March 1943.

*Library of Congress, Prints & Photographs Division,
FSA-OWI Collection, LC-USW3-035240-E.*





107 Clovis, New Mexico. Abbie Caldwell [center; woman to the left is Liza Goss], employed in the Atchison, Topeka & Santa Fe Railway yard to clean out the potash cars. Mrs. Caldwell's husband works in the roundhouse and her son is in the Army. March 1943.

*Library of Congress, Prints & Photographs Division,
FSA-OWI Collection, LC-USW3-020603-E.*

108 Clovis, New Mexico. D. L. Clark, engineer, ready to start his locomotive out of the Atchison, Topeka & Santa Fe Railway yard. March 1943.

*Library of Congress, Prints & Photographs Division,
FSA-OWI Collection, LC-USW3-020627-E.*



109 Iden, New Mexico. Joe Melende, left, and E. Argonne of Mountainair, New Mexico. Section workers on a job in the Atchison, Topeka & Santa Fe Railway yard, between Clovis and Vaughn, New Mexico. March 1943.

Library of Congress, Prints & Photographs Division, FSA-OWI Collection, LC-USW3-020685-E.

110 Albuquerque, New Mexico. Joseph Pina, boilermaker in the Atchison, Topeka & Santa Fe Railway locomotive shops for thirty-four years. March 1943.

Library of Congress, Prints & Photographs Division, FSA-OWI Collection, LC-USW3-020526-D.





111 Albuquerque, New Mexico. Machinist George Mainz, working at an axle lathe in the Atchison, Topeka & Santa Fe Railway shops. March 1943.

*Library of Congress, Prints & Photographs Division,
FSA-OWI Collection, LC-USW3-020524-D.*

112 Isleta, New Mexico. Engineer of a passenger train on the Atchison, Topeka & Santa Fe Railway picking up a message passed to him by the agent, by hand. This diesel train called the "Doodle Bug" makes all local stops. March 1943.

*Library of Congress, Prints & Photographs Division,
FSA-OWI Collection, LC-USW3-020770-E.*







113 Dalies, New Mexico. Conductor C. W. Tevis picking up a message from a woman operator on the Atchison, Topeka & Santa Fe Railway between Belen and Gallup, New Mexico. March 1943.

Library of Congress, Prints & Photographs Division, FSA-OWI Collection, LC-USW3-021136-E.

114 Gallup, New Mexico. Ben Acory, an Indian worker employed at the Atchison, Topeka & Santa Fe Railway car shops. March 1943.

Library of Congress, Prints & Photographs Division, FSA-OWI Collection, LC-USW3-021204-E.



115 Winslow, Arizona. Atchison, Topeka & Santa Fe Railway diesel freight locomotive which has just come out of the roundhouse. March 1943.

*Library of Congress, Prints & Photographs Division,
FSA-OWI Collection, LC-USW3-022271-D.*

116 Williams (vicinity), Arizona. A diesel freight train on the Atchison, Topeka & Santa Fe Railway between Winslow and Seligman, Arizona, going through the mountains. March 1943.

*Library of Congress, Prints & Photographs Division,
FSA-OWI Collection, LC-USW3-021279-E.*



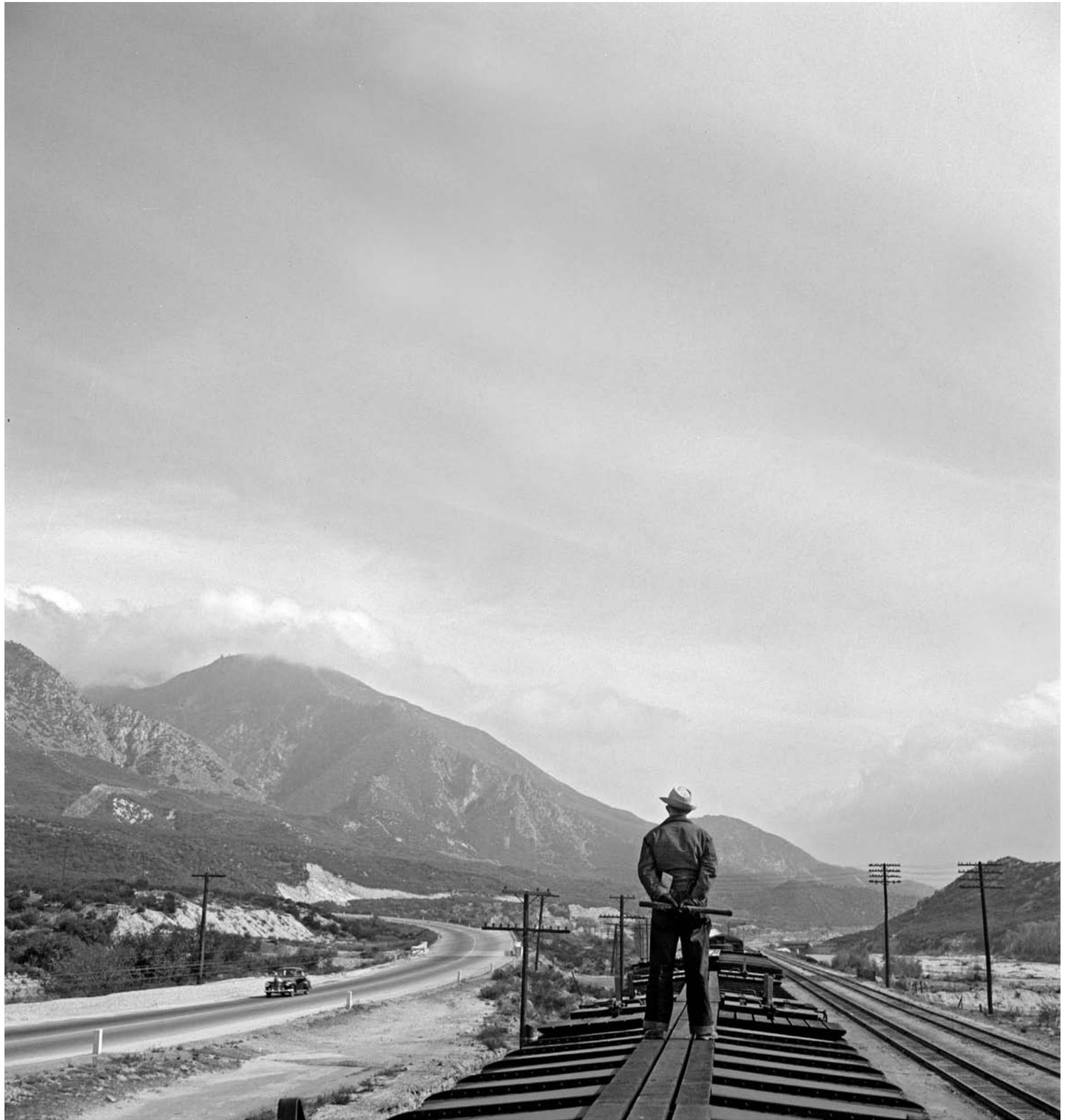


117 Ash Fork (vicinity), Arizona. Passing an eastbound freight train on the Atchison, Topeka & Santa Fe Railway between Winslow and Seligman, Arizona. March 1943.

*Library of Congress, Prints & Photographs Division,
FSA-OWI Collection, LC-USW3-021316-E.*

118 Summit (vicinity), California. Going down the mountains on the Atchison, Topeka & Santa Fe Railway between Barstow and San Bernardino, California. March 1943.

*Library of Congress, Prints & Photographs Division,
FSA-OWI Collection, LC-USW3-021524-E.*







119 Brakeman H. B. Van Santford riding on top of the caboose as the train on the Atchison, Topeka & Santa Fe Railway goes down from Summit to San Bernardino, California. The swing and head brakeman also ride on top of the cars for the entire distance. March 1943.

*Library of Congress, Prints & Photographs Division,
FSA-OWI Collection, LC-USW3-021526-E.*

120 Cajon, California. Group of Indian workers who were employed on a section gang working on the Atchison, Topeka & Santa Fe Railway tracks. March 1943.

*Library of Congress, Prints & Photographs Division,
FSA-OWI Collection, LC-USW3-022298-D.*



121 San Bernardino, California. Yard crew working with an Atchison, Topeka & Santa Fe Railway diesel switch engine. March 1943.

Library of Congress, Prints & Photographs Division,
FSA-OWI Collection, LC-USW3-022252-D.



122 San Bernardino, California. Juanita Martinez Hernandez cleaning roller bearings at the Atchison, Topeka & Santa Fe Railway locomotive shops. March 1943.

*Library of Congress, Prints & Photographs Division,
FSA-OWI Collection, LC-USW3-022213-D.*

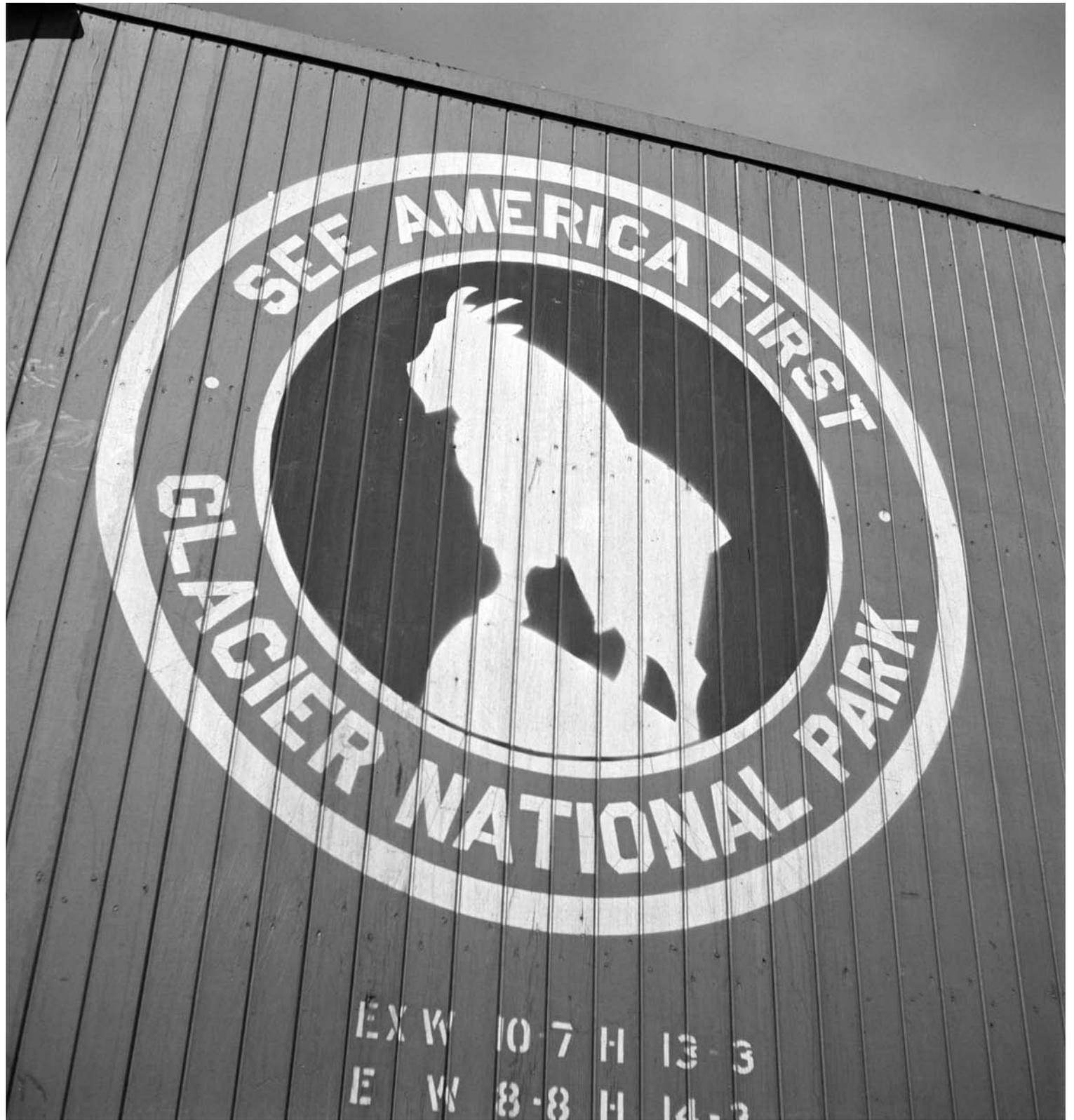


123 Los Angeles, California. Yards at night.
March 1943.

*Library of Congress, Prints & Photographs Division,
FSA-OWI Collection, LC-USW3-022248-D.*

124 San Bernardino, California. An emblem on
a Chicago and Great Western Railroad [sic;
the emblem is actually that of the Great
Northern Railway] freight car. March 1943.

*Library of Congress, Prints & Photographs Division,
FSA-OWI Collection, LC-USW3-021561-E.*







125 San Bernardino, California. A sign on a freight car indicating that it should be sent back to its own railroad. March 1943.

*Library of Congress, Prints & Photographs Division,
FSA-OWI Collection, LC-USW3-021544-E.*

126 San Bernardino, California. An emblem on a car of the Baltimore and Ohio Railroad. March 1943.

*Library of Congress, Prints & Photographs Division,
FSA-OWI Collection, LC-USW3-021550-E.*



127 San Bernardino, California. Bad order sign
on a freight car, indicating that it is damaged
and must be repaired. March 1943.

*Library of Congress, Prints & Photographs Division,
FSA-OWI Collection, LC-USW3-021552-E.*



128 Train and several sets of railroad tracks in the snow, Massachusetts [title devised by library staff]. December 1940 or January 1941.

Library of Congress, Prints & Photographs
Division, FSA-OWI Collection, LC-USF35-15.



129 Trucks outside of a starch factory, Caribou, Aroostook County, Maine. There were almost fifty trucks in the line. Some had been waiting for twenty-four hours for the potatoes to be graded and weighed. October 1940.

*Library of Congress, Prints & Photographs
Division, FSA-OWI Collection, LC-USF35-64.*



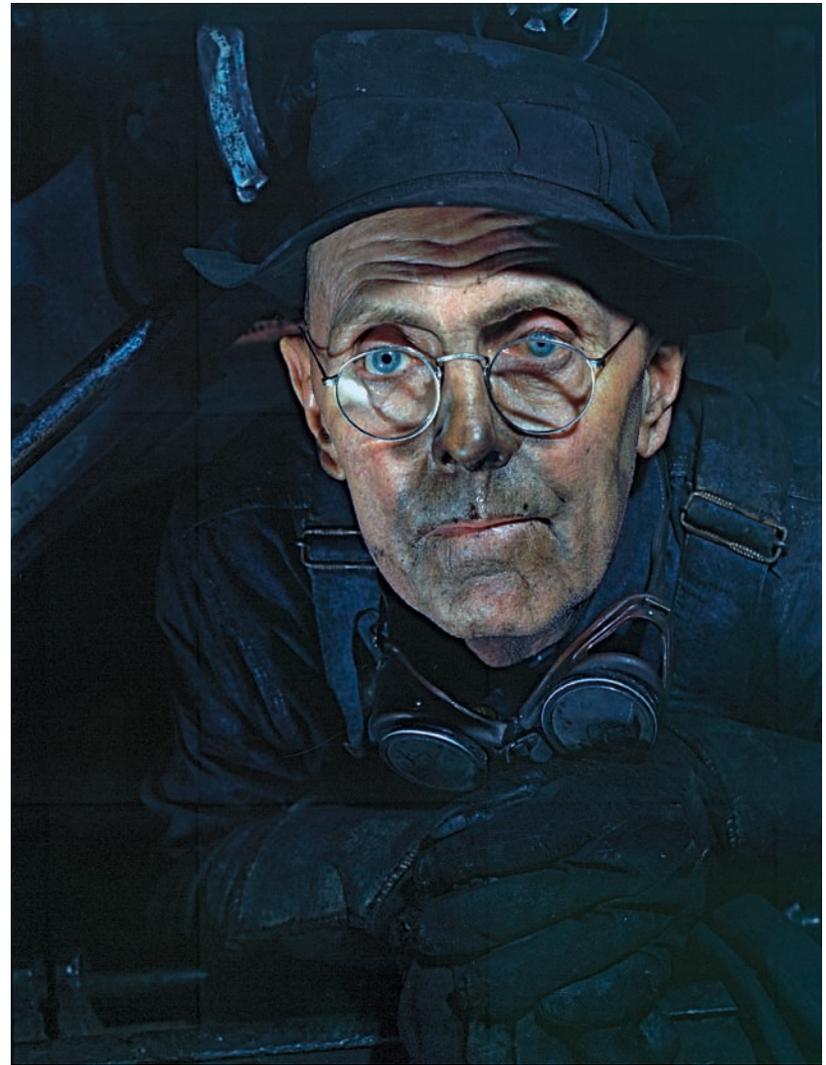
130 Commuters, who have just come off the train, waiting for the bus to go home, Lowell, Massachusetts. January 1941.

Library of Congress, Prints & Photographs
Division, FSA-OWI Collection, LC-USF35-1.



131 James Lynch, a roundhouse worker, Chicago and North Western Railway (Proviso Yard). December 1942.

*Library of Congress, Prints & Photographs Division,
FSA-OWI Collection, LC-USW36-581.*

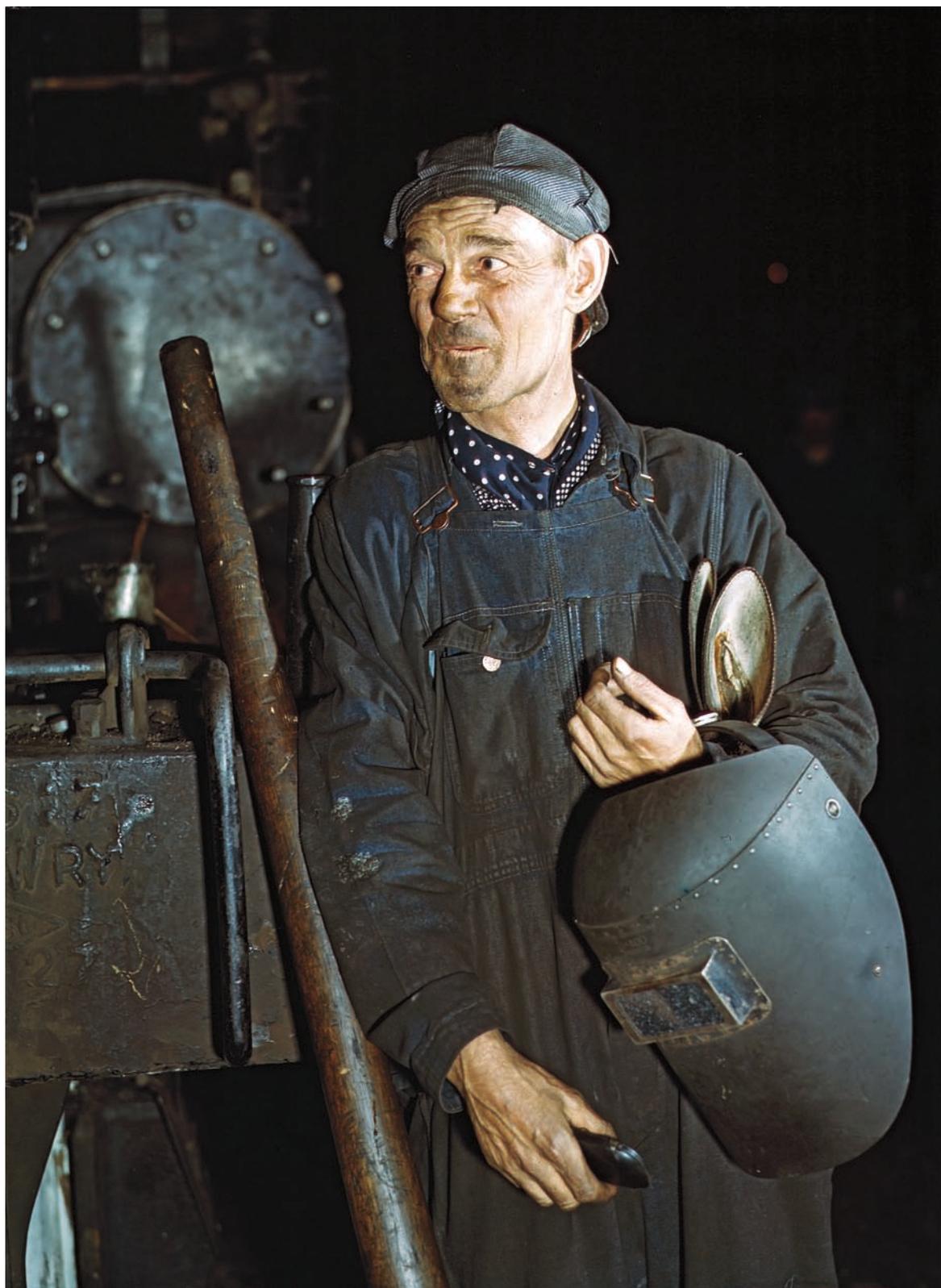


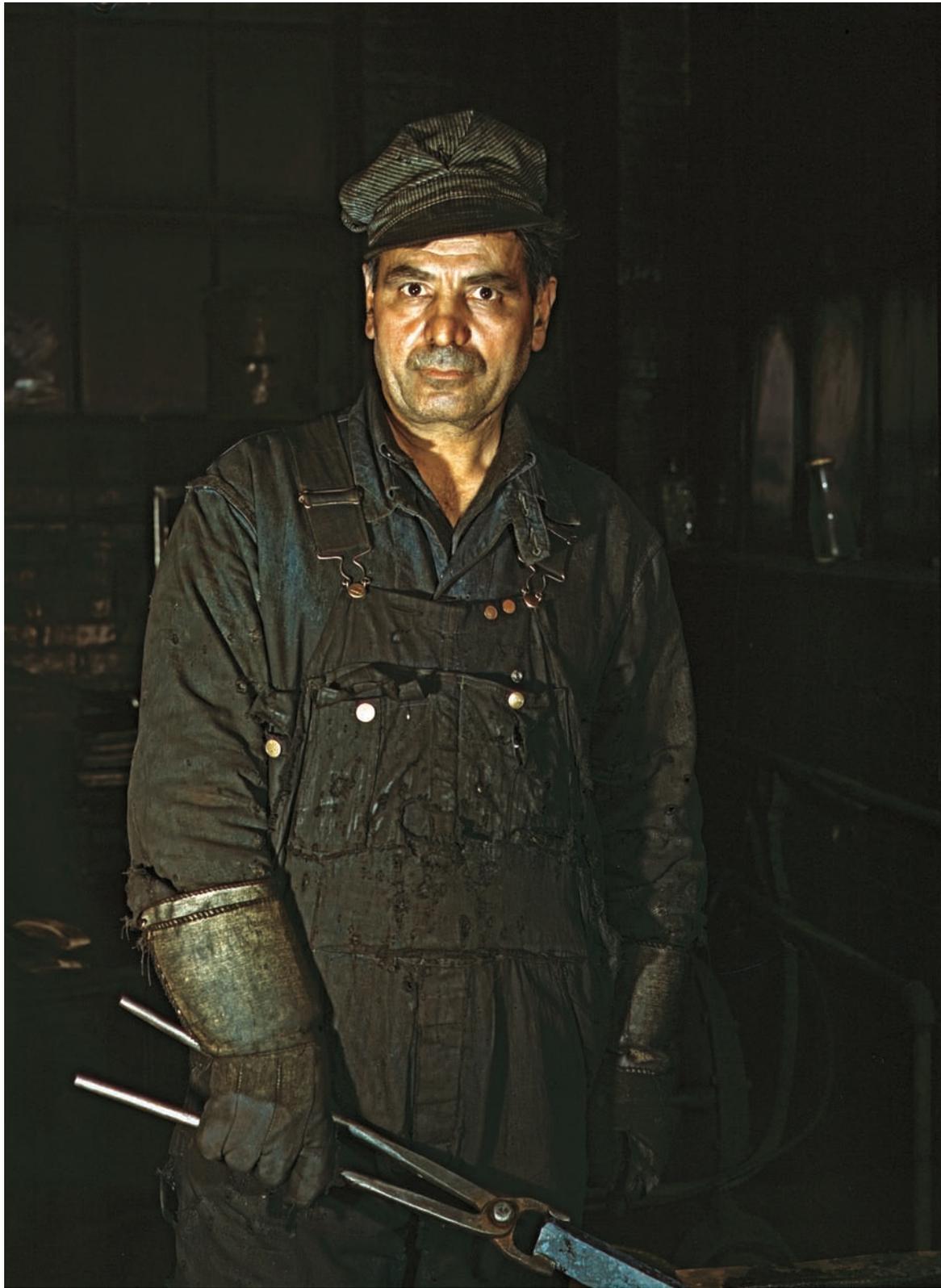
132 Melrose Park (near Chicago), Illinois; Chicago and North Western Railway; L. Logan, of West Chicago, boilermaker at the roundhouse at the Proviso Yard. December 1942.

Library of Congress, Prints & Photographs Division, FSA-OWI Collection, LC-USW36-579.

133 Welder at the Chicago and North Western
Railway locomotive shops, 40th Street
shops, Chicago, Illinois. December 1942.

*Library of Congress, Prints & Photographs
Division, FSA-OWI Collection, LC-USW36-503.*





134 Daniel Anastazia, blacksmith's helper
at the roundhouse of the Rock Island
Railroad [Chicago, Rock Island and Pacific
Railway], Blue Island, Illinois. April 1943.

Library of Congress, Prints & Photographs
Division, FSA-OWI Collection, LC-USW36-622.



135 A young worker at the Chicago and North
Western Railway 40th Street shops,
Chicago, Illinois. December 1942.

*Library of Congress, Prints & Photographs Division,
FSA-OWI Collection, LC-USW36-505.*



136 In the roundhouse at a yard of the
Chicago and North Western Railway,
Chicago, Illinois. December 1942.

*Library of Congress, Prints & Photographs
Division, FSA-OWI Collection, LC-USW36-559.*

137 Chicago and North Western
Railway locomotive shops, Chicago,
Illinois. December 1942.

*Library of Congress, Prints & Photographs
Division, FSA-OWI Collection, LC-USW36-582.*





138 Mike Evans, a welder, at the rip tracks at Proviso Yard of the Chicago and North Western Railway, Chicago, Illinois. April 1943.

Library of Congress, Prints & Photographs
Division, FSA-OWI Collection, LC-USW36-574.

139 Locomotives lined up for coal, sand, and water at the coaling station in the 40th Street yard of the Chicago and North Western Railway, Chicago, Illinois. December 1942.

*Library of Congress, Prints & Photographs
Division, FSA-OWI Collection, LC-USW36-521.*





140 Locomotives over the ash pit at the roundhouse and coaling station at the Chicago and North Western Railway yards, Chicago, Illinois. December 1942.

*Library of Congress, Prints & Photographs
Division, FSA-OWI Collection, LC-USW36-551.*

141 John L. Walter, conductor at Proviso
Yard of the Chicago and North Western
Railway. Mr. Walter has been employed
on the railroad for 45 years, 32 of them as
conductor. The red nose and cheeks are
due to the below zero weather outside.
Chicago, Illinois. December 1942.

*Library of Congress, Prints & Photographs
Division, FSA-OWI Collection, LC-USW36-501.*





142 A. S. Gerdee, of 3251 Maypole (?) Street
[sic; actual name Arthur S. Jerdee],
working as a switchman at Proviso
Yard of Chicago and North Western
Railway, Chicago, Illinois. April 1943.

*Library of Congress, Prints & Photographs
Division, FSA-OWI Collection, LC-USW36-575.*



143 Switchman throwing a switch at Chicago and North Western Railway's Proviso Yard, Chicago, Illinois. April 1943.

Library of Congress, Prints & Photographs Division,
FSA-OWI Collection, LC-USW36-563.



144 Daniel Senise throwing a switch while at work in an Indiana Harbor Belt Railroad yard. February 1943.

Library of Congress, Prints & Photographs Division, FSA-OWI Collection, LC-USW36-722.



145 Diesel switch engine moving freight cars at the South Water Street freight terminal of the Illinois Central Railroad, Chicago, Illinois. April 1943.

Library of Congress, Prints & Photographs Division,
FSA-OWI Collection, LC-USW36-601.



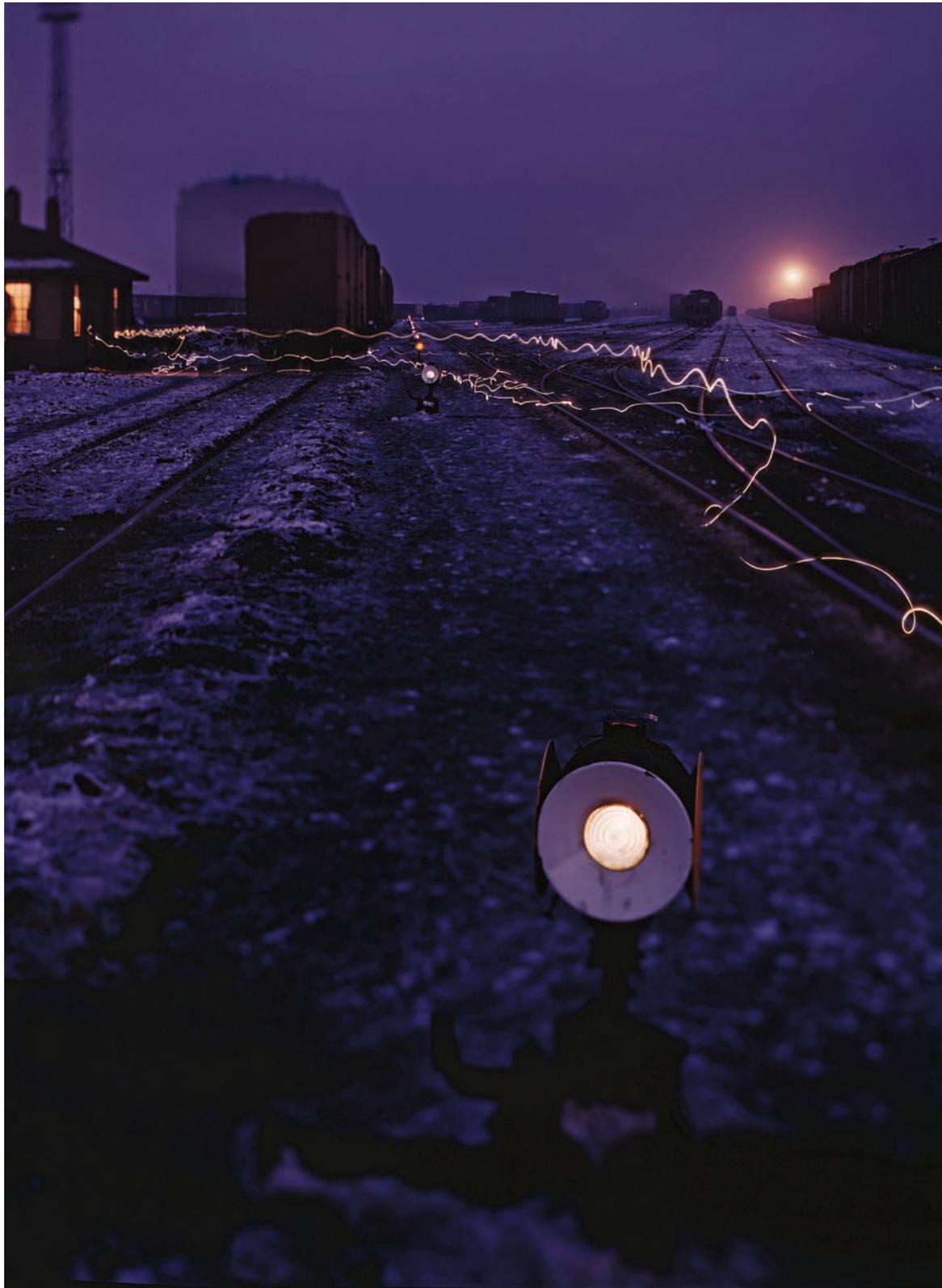
146 Indiana Harbor Belt Railroad, switch engine in yard near Calumet Park stockyards, Calumet City (near Chicago), Illinois. January 1943.

Library of Congress, Prints & Photographs Division, FSA-OWI Collection, LC-USW36-1069.

147 Indiana Harbor Belt Railroad, switchman demonstrating signal with a “fusee”—used at twilight and dawn—when visibility is poor. This signal means “stop.” Calumet City, Illinois. January 1943.

*Library of Congress, Prints & Photographs
Division, FSA-OWI Collection, LC-USW36-630.*





148 View in a departure yard at Chicago and North Western Railway's Proviso (?) Yard at twilight, Chicago, Illinois. December 1942.

Library of Congress, Prints & Photographs Division, FSA-OWI Collection, LC-USW36-557.

149 Illinois Central Railroad, Chicago, Illinois.
Vernon Brower, riding the foot board
of a diesel switch engine at the South
Water Street freight terminal. May 1943.

*Library of Congress, Prints & Photographs
Division, FSA-OWI Collection, LC-USW36-607.*





150 Chicago and North Western Railway,
Mrs. Irene Bracker, mother of two
children, employed at the roundhouse
as a wiper, Clinton, Iowa. April 1943.

Library of Congress, Prints & Photographs
Division, FSA-OWI Collection, LC-USW36-635.

151 Chicago and North Western Railway,
Cloe Weaver, mother of four children,
employed as a helper at the roundhouse,
Clinton, Iowa. She is learning to operate
the turntable. Her husband works for a
structural steel company. April 1943.

*Library of Congress, Prints &
Photographs Division, FSA-OWI
Collection, LC-USW36-634.*





152 Chicago and North Western Railway,
Mrs. Marcella Hart, mother of three
children, employed as a wiper at the
roundhouse, Clinton, Iowa. April 1943.

Library of Congress, Prints & Photographs
Division, FSA-OWI Collection, LC-USW36-636.



153 Mrs. Viola Sievers, one of the wipers at the roundhouse, giving a giant "H" class locomotive a bath of live steam, Clinton, Iowa. Mrs. Sievers is the sole support of her mother and has a son-in-law in the Army. April 1943.

Library of Congress, Prints & Photographs Division, FSA-OWI Collection, LC-USW36-643.



154 Women wipers of the Chicago and North Western Railway cleaning one of the giant "H" class locomotives, Clinton, Iowa. Mrs. Marcella Hart and Mrs. Viola Sievers. April 1943.

*Library of Congress, Prints & Photographs
Division, FSA-OWI Collection, LC-USW36-639.*



155 Retiring a locomotive driver wheel in the Atchison, Topeka & Santa Fe Railway locomotive shops, Shopton, near Fort Madison, Iowa. The tire is heated by means of gas until it can be slipped over the wheel. Contraction on cooling will hold it firmly in place. Santa Fe Railroad. March 1943.

Library of Congress, Prints & Photographs Division, FSA-OWI Collection, LC-USW36-647.



156 Atchison, Topeka & Santa Fe Railway
conductor George E. Burton and
engineer J. W. Edwards comparing
time before pulling out of Corwith
railroad yard for Chillicothe, Illinois;
Chicago, Illinois. March 1943.

*Library of Congress, Prints & Photographs
Division, FSA-OWI Collection, LC-USW36-610.*

157 Santa Fe Railroad streamliner,
the "Super Chief," being serviced
at the depot, Albuquerque, New
Mexico. Servicing of these diesel
streamliners takes five minutes.
Santa Fe Railroad trip. March 1943.

*Library of Congress, Prints & Photographs
Division, FSA-OWI Collection, LC-USW36-679.*





158 Pennsylvania Railroad ore docks, unloading ore from a lake freighter by means of "Hulett" unloaders, Cleveland, Ohio. May 1943.

Library of Congress, Prints & Photographs Division, FSA-OWI Collection, LC-USW36-666.



159 Pennsylvania Railroad ore docks, unloading ore from a lake freighter by means of "Hulett" unloaders, Cleveland, Ohio. May 1943.

Library of Congress, Prints & Photographs Division, FSA-OWI Collection, LC-USW36-668.



160 Pennsylvania Railroad ore docks, a
“Hulett” ore unloader in operation,
Cleveland, Ohio. May 1943.

*Library of Congress, Prints & Photographs
Division, FSA-OWI Collection, LC-USW36-675.*



Figure 4.1. View of the “quaint” old sea town of Stonington, Connecticut. November 1940. [This is the black-and-white counterpart to the color photo of this town discussed in portfolio 4. This black-and-white image is also described, in relation to a photograph by Paul Strand, in portfolio 1.]

*Library of Congress, Prints & Photographs Division,
FSA-OWI Collection, LC-USF342-To1-042180-A.*

PORTFOLIO FOUR

FSA/OWI: THE AMERICAN RAILROAD IN COLOR, 1940–1943

KODACHROME, INTRODUCED IN THE MID-1930S, proved to be one of the best and most durable color films used for the next seventy years.¹ The film was used for both still and motion picture cameras, and was available in a variety of formats. The rise of so-called “E-6” films such as Ektachrome and Fujichrome and the widespread adoption of digital media, combined with the complex methods required to process Kodachrome, led to its discontinuance in 2009. Kodachrome’s widespread use in the decades after its introduction, along with its relative resistance to color-format challenges such as color shifts, is a boon to those interested in period, color documentation of the American scene from 1935 through 2010.

The introduction of Kodachrome coincided with the opening of the Historical Section in 1935. Although the vast majority of FSA/OWI images were shot in black-and-white, a substantive number of images were recorded using color film. According to the Library of Congress website, about 1,600 color FSA/OWI images were made between 1939 and 1944. Most of the FSA color images are color slides shot on Kodachrome 35mm film; others are color transparencies in sizes as large as 4 × 5 inches. The OWI images, which include most of Delano’s railroad-subject FSA/OWI images, are color transparencies in sizes up to 4 × 5.² The use of Kodachrome, with its excellent dark-storage durability, in this body of work means that these color images have survived the last eight decades relatively intact.

Among the FSA/OWI photographers, Jack Delano was the most enthusiastic user of color film. As Mark Reutter points out, “Professional photographers in the 1940s disdained color as contrived, but Delano

was years ahead of his time. He used color as information rather than ornamentation.”³ Delano began using color film soon after joining the FSA in 1940, and he is responsible for more than five hundred of the FSA/OWI color images. About half of these images are railroad-subject photographs. These were made at a time when, under the influence of opinion leaders such as photographer/author Lucius Beebe, almost all significant railroad-subject photography in the United States was shot on black-and-white film. Delano’s color oeuvre for the FSA/OWI is, therefore, one of the most significant early portfolios of color photographs focusing on the American railroad.

Until recently the FSA/OWI color images were little known. They were featured in a 1979 article by Sally Stein in *Modern Photography* and a 1983 article by noted critic Andy Grundberg, and then highlighted by Paul Hendrickson in his 2004 book, *Bound for Glory: America in Color, 1939–43*.⁴ The Library of Congress, seeing the value of this then-underappreciated archive, has worked throughout the last ten years or so to make the images easily accessible on its website.

Stein interviewed Delano for the 1979 article in *Modern Photography*, and the material about him in it is of great interest. Stein notes that “Delano’s fine-art training is revealed both in his conscious handling of color and in the way [in his interviews with her] he discusses the visual problems specific to its use.”⁵

Many of Delano’s color railroad-subject images are featured in Hendrickson’s *Bound for Glory*. However, Hendrickson’s introduction, except for a discussion of Delano’s photo of a railroad yardmaster in Amarillo, Texas, does not highlight Delano’s railroad-subject images.⁶

Nor, unaccountably to this observer, does it discuss Delano's significance as the most enthusiastic user of color among the FSA/OWI photographers. John Gruber's recent *Railroaders: Jack Delano's Homefront Photography* does include a number of color railroad-subject photographs by Delano.

Delano's color images of American railroading first gained significant recognition in Mark Reutter's 2006 portfolio in *Railroad History*, "Big Shoulders." Reutter's portfolio was groundbreaking, and presented excellent images; but it provided little textual background for the photographs, and focused on the Chicago-area OWI images (see plates 131–149). In the article, which was limited by the images available on the Library of Congress website at the time, Reutter noted that "about 100 color Delano transparencies" had been digitized and made available on the site.⁷ Despite the article's content, Delano's color work for the FSA/OWI also includes some excellent images taken for the FSA (see plates 128, 129, and 130), many excellent images taken during Delano's cross-country journey on the Santa Fe (see plates 155–157), and a little-known but fascinating and artistically successful portfolio focusing on the Pennsylvania Railroad's ore docks and Hulett ore unloaders in Cleveland, Ohio (see plates 158–160).

One of the most significant aspects of Delano's railroad-subject photography is the diversity of railroad workers that it shows (see the discussion in portfolio 3). As part of his work for the war effort, Delano made a special point of documenting women who had entered the railroad workforce due to a lack of male railroad workers during World War II. Plates 150–154, for example, document female Chicago and North Western Railway workers, roundhouse wipers, in Clinton, Iowa, in 1943.

Which of Delano's color images stand out as the most artistically successful? To this observer, one similarity between Delano's black-and-white and color railroad-subject work is the excellence of his portraits of railroad workers. Portraiture was, as has already been mentioned, perhaps Delano's strongest suit as a photographer and artist. One of Delano's best-known color images is his portrait of James Lynch (plate 131). Lynch's eyes look not at, but beyond, the camera; he wears visually interesting six-sided glasses under his goggles; and his face and neck, which appear almost sculptured, run into a bandanna, which is succeeded by a denim work jacket or shirt and then a pair of overalls or coveralls. Lynch is in perfect focus, but a massive, out-of-focus shape

above his head, and a blurry, lighted background beyond his left shoulder, suggest his work environment. It is, indeed, a masterful image.

Another strength of the images is landscape. The early FSA color images – plates 128, 129, and 130 – are fascinating scenes that suggest what was to come in Delano's work in this regard. Plate 143, which served as the cover image for the *Railroad History* issue that included Reutter's "Big Shoulders" article, is a masterpiece rivaling the photograph that is perhaps Delano's best-known landscape, his image of Stonington, Connecticut, with a fence running across the foreground. Delano delighted in using latticeworked images, and the ties crossed with rails in plate 143 resemble the fence posts backed by wood strips foregrounding the town in the "view of the 'quaint' old sea town of Stonington."

Perhaps Delano's use of color film in dark/nighttime images is the most innovative aspect of his color railroad-subject imagery. His images of this type seem to anticipate the work of O. Winston Link, especially Link's color night images, but this is a case of parallel evolution: Delano's color work was almost certainly not known to Link, even though it was at least twelve years old when Link began his Norfolk and Western project in 1955.⁸ In addition, Delano generally used the ambient light/open shutter technique of night photography when shooting large landscapes, while Link generally used the synchronized flash technique for his signature, sweeping tableaux. Each was a master of his chosen method.⁹

The striking qualities evidenced by these images have made several of them fairly well known. The image often known as "In the Roundhouse" (plate 136), or its variants, is much reproduced, and its popularity is well earned: the visual interest introduced by the fire in the drum in the foreground makes this image especially memorable. Delano's color images of railroaders signaling with fusees (see plate 147) at twilight or dawn are classic photographs.¹⁰ His ambient light photos, such as the fusee or lantern traces in plate 148, show mastery of the open shutter technique. Another well-known Delano color image shot in near-darkness, plate 155, takes advantage of the circular, flaming light produced while retiring a locomotive driving wheel – truly a classic portrait of the age of steam in American railroading. It seems likely that many of these images were experiments with Kodachrome and its reaction to darkness, light, and color; but, if so, they were astoundingly successful ones.

Jack Delano was ahead of his time in documenting American railroading in color during the 1930s and 1940s, just before the railroad industry in the United States experienced a number of wrenching changes, most notably the replacement of steam locomotives with diesel ones. We are all the richer for his hundreds of color images of American railroading, which include a number of innovative night/darkness photos. The photographs reside on durable Kodachrome transparency film and are carefully curated by the Library of Congress, ensuring that this fascinating and artistically successful catalog of images is available to us, and to those who come after us.

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APPENDIX ONE

NOTES ON THE PLATE CAPTIONS AND ON THE PLATES

Notes on the Photograph Titles in the Plate Captions

The captions are as the photographer prepared them. Generally, the only changes that have been made are minor corrections to capitalization (for example, “Union Station” for “Union station”), incorrect punctuation or character spacing (for example, “E. K. Hill” for “E.K. Hill”), and abbreviations (such as substituting names of states for their abbreviated forms). James E. Valle, in his groundbreaking 1977 book, *The Iron Horse at War*, did not use Delano’s captions, but instead provided his own, extended captions. The design and photographic reproduction in his book does not reflect contemporary art-book standards, but these extended captions provide a wealth of information for those who desire more background on the subjects of the 272 Delano photographs included in the book. *The Iron Horse at War* covers only Delano’s black-and-white Chicago and Santa Fe photographs; it does not cover his FSA railroad-subject work, nor does it include any color photographs.

It is known that Delano’s notes about names, residences, occupations, etc., of his subjects often contain errors. The captions are not generally corrected in this regard, but are usually left as they appear in the FSA/OWI archives, print- and/or web-based, at the Library of Congress. A small number of known factual errors are corrected in the captions, with the corrections introduced in brackets.

It is notable that the captions often do not refer to specific locations, such as the Chicago-area Proviso Yard. It is likely that this was due to wartime restrictions imposed by the United States War Department. In a letter to Roy Stryker (Oakes to Stryker, March 20, 1943, Stryker Papers) concerning photographs made during Delano’s Chicago-area

and Santa Fe assignments, Major Russell F. Oakes, chief of the Technical Information Branch, Industrial Relations Division, states, “I have spoken to you over the phone about the captions that accompanied both the prints and the transparencies, and you agreed with me then that the location and names of various yards, shops, etc., would not be revealed. This is another restriction that is deemed wise by the Office of the Chief of Transportation.” Many of the color images do contain specific location information, which may indicate that they were not intended for publication during the war, that the OWI did not have immediate plans for publication of these images, and/or that they were not reviewed by the War Department.

Note on Railroad Names in the Plate Captions

Jack Delano frequently photographed the Chicago and North Western, Indiana Harbor Belt, and Santa Fe railroads, and refers to them in a number of ways in his captions and his writings in general. Their official names during the World War II era were the Atchison, Topeka & Santa Fe Railway, the Chicago and North Western Railway, and the Indiana Harbor Belt Railroad, and I have corrected the captions to reflect these names consistently.

Note on Reference Numbers for Photos Appearing in the Plate Captions, and on Photo Formats in the Reference Numbers

The print “call numbers” end with “[P&P]” and sometimes also reference the lot number for the print (e.g., “LOT 1244”). The negative

numbers (“reproduction numbers”) for black-and-white images – those used in the captions for black-and-white images in this book – correspond to the print call numbers, but without this information. Scans (“digital files”) also have reproduction numbers; these begin with “LC-DIG” rather than “LC-USF” (FSA images) or “LC-USW” (OWI images). In the captions for the black-and-white FSA/OWI images, the “LC” number given in all cases is the reproduction number for the actual negative of the image. In a few cases, the reproduction number referencing a negative is for a duplicate negative rather than the original negative; if that is the case, this fact is noted in the caption. Using the reproduction numbers as a reference to each image avoids an inconsistency in the “call numbers” referring to the prints in the collection; as mentioned above, some of these contain lot numbers, and some of them do not. In the case of the captions for the color images, where all reproduction numbers refer to a “color film copy slide” and where lot numbers are not used, the “call number” is used as a reference instead. See <http://www.loc.gov/pictures/collection/fsa/cataloging.html> for more information about the cataloging of these images.

In the case of black-and-white images, the letter following the reproduction number or call number gives information about the format of the original negative. Delano often used Rolleiflex cameras and Speed Graphic press cameras, both fitted with flash guns (see Fleischhauer and Brannan, *Documenting America, 1935–1943*, 277–278). In call numbers and reproduction numbers for black-and-white negatives, $3\frac{1}{4} \times 4\frac{1}{2}$ (Speed Graphic) negatives carry the suffix D, and $2\frac{1}{4}$ square (Rolleiflex) negatives carry the suffix E. 35mm negatives carry the suffix M, and 8×10 negatives carry the suffix A. Some format information is also conveyed by the reproduction/call numbers, but for Delano’s work the suffixes are more useful. See Melville, *Farm Security Administration, Historical Section: A Guide to Textual Records in the Library of Congress*, “Appendix 1: Negative Code Conversion Chart” (page 41). For color images, the researcher may search for the image on the Library of Congress website and find the “Medium” entry, which will indicate whether the image is a slide (35mm) or a transparency (4×5 , 3×4 , or $2\frac{1}{2} \times 2\frac{1}{2}$ inches) (see <http://www.loc.gov/pictures/collection/fsac/online> and Jeremy Adamson, “Kodachrome: The New Age of Color,” in Hendrickson, *Bound for Glory*, 190).

Note on “Lot Numbers” Relating to the Photographs Presented Here as Plates

When the FSA/OWI photographs were microfilmed in the mid-1940s, microfilm “lot” numbers were assigned. It is important to note that these lot numbers were not used during the existence of the FSA/OWI. They were important to researchers before the era of the internet, but now that the FSA/OWI images are largely available online (at <http://www.loc.gov/pictures/collection/fsa/> and <http://www.loc.gov/pictures/collection/fsac/>), the lot numbers are of much lesser archival importance. They are still of interest when reviewing the written records relating to the FSA/OWI photographs, however, and the file cards relating to the lots and lot numbers contain information about the photographs in the lot. The available, relevant lot numbers, with their captions, are referenced in the chapters discussing the plates in this book. For more on the lot numbers in the FSA/OWI documentation, see Melville, *Farm Security Administration, Historical Section*.

General Note on the RA/FSA/OWI Names

The Historical Section was actually part of the Resettlement Administration (RA) from its establishment in the summer of 1935 (see Hurley, *Portrait of a Decade*, 36) until the administration was transferred into the US Department of Agriculture in early 1937, and then renamed the Farm Security Administration late that year (see Hurley, *Portrait of a Decade*, 95). Despite being “Resettlement Administration” photos for over two years, the full file of photos has generally been referred to as the “FSA photos” or, if including the OWI images, the “FSA/OWI photos.” See also Melville, *Farm Security Administration, Historical Section*, 5 and 9.

APPENDIX TWO

ROY STRYKER'S FSA/OWI SHOOTING SCRIPTS CONCERNING AMERICAN RAILROADS

HISTORICAL SECTION HEAD Roy Stryker prepared “shooting scripts,” also termed “assignments” or “outlines,” both for the photographers working for him generally, and also for named photographers being sent on specific assignments. A relatively large number of these shooting scripts – five are known to exist – concerned American railroads. They are both historically interesting and also of value for railroad-subject photographers today. All of the known railroad-subject shooting scripts are presented here together for the first time. They are reproduced as Stryker wrote them, with italics used here in place of his underlining.

A fascinating aspect of these scripts is the depth of railroad knowledge Stryker demonstrates; for example, his knowing the details of how men lived and ate in work trains at the time, and that there were hand-powered and motorized track inspection cars during this period. Stryker also demonstrates a strong knowledge of existing photographic work concerning American railroads at the time; for example, see his mention in one of the scripts of the “wealth of material already in existence” depicting American locomotives.

A PRELIMINARY SHOOTING SCRIPT ON THE RAILROADS AND THEIR PLACE IN THE LIFE OF AMERICA

[Noted in pencil on document: “All photographers”; and “No date probably 1940”]

The railroad has been a part of the everyday affairs of a large proportion of the villages and towns in the United States for the past several decades. It was the tie to the outside world. Watching the train

arrive and depart was one of the eventful occasions of each day enjoyed by a surprising number of the local citizens. The railroad is now fast losing its place as a direct influence on the social habits of these people. The bus, the pleasure car and the truck are in so many towns and villages, relegating the “little red” railroad station to a memory. No longer does it function as one of the meeting places of the town.

In taking pictures as indicated in this set, the photographer should keep in mind the suggestions given in the paragraph above.

1. *The railroad station*

The station in its setting – get a few photographs from some high place (water tank, etc.) showing the relation of the station and the yards to the town.

2. *The Station (exterior)*

General view (quite close) front back and ends. Try to include the name of the station in one shot.

Details – doors, windows, gables, cornices, other parts of building. Note particularly the bay window on the front of most stations where the telegrapher sits.

On platform -

Pictures of arriving and departing train.

People with arriving or departing relatives or friends.

Good pictures of arriving train also train leaving station.

Loading and unloading baggage and mail and express.

Close-up of baggage truck showing variety of baggage and express.



Figure A.1. Roy E. Stryker, photograph chief of the US Farm Security Administration standing in street, probably in Washington, DC. Russell Lee.

*Library of Congress, Prints & Photographs Division,
FSA-OWI Collection, LC-USF33-011585-M5.*

Transferring baggage and express

The loafers at the station -

A good set of pictures of the persons
who loaf about the station.

The Freight House -

Usually separate from balance of station.

Freight handlers – men loading and unloading freight.

Freight in and on cars.

The Station (Interior)

The Waiting room

Seats

Ticket window

Bulletin Board – train schedules

Excursion advertisements

Local advertisements

(business houses and churches, etc.)

Water cooler or drinking fountain

Vending machines

Magazine, news and candystand.

Lunch counter

People in Waiting Room.

Mothers with children

Men and Women with baggage

People asleep

People eating lunches

People buying tickets

Ticket Office

Ticket agent

Ticket case – be sure to get good shot showing tickets in case.

Dispatcher's office (if separate from above)

Telegraph operator – show him operating telegraph
key. Take close up of hand on key.

Hook on wall holding file of orders.

General

Crossings

Warning signs

Gates

Signals

Signal in front of or on roof of station.

Signals along tracks near station.

Oil and gasoline tanks

Water tanks or other devices to supply water to locomotives

Tracks

Workmen working

riding on track car

eating

Handcars – motor driven track cars

Work trains

Interior of cars where men eat and where they sleep.

Ties and rails piled along right-of-way

Locomotives and Rolling stock

There is already a wealth of material already in
existence on this subject. It would not be advisable
for us to spend any time getting new material.

A few pictures as suggested by the following topics
might be worth adding to the collection.

The Locomotive (passenger and freight)

1. Steam and Oil [i.e., diesel]

Shining driving rods, wheels and bearings

Interior of the Fire Box

Gauges, levers, cords

The bell

The whistle in action

Smoke

Steam from the pistons

The fireman and his work

The fireman and his view

The engineer and his work

The engineer and his view

Locomotive approaching a crossing

“Robot” shots of fast action – several series

The oiler

Locomotives and cars in the roundhouse

Repairs and care in the roundhouse

Filling with water

Loading coal and fuel

Starting fires in the cold engine

Construction of the Locomotive

[Note: This script was published in Garver, *Just before the War*, unpaginated. It was later published in Cohen, *The Likes of Us*, 173–174. It is therefore the best-known of these scripts. Also see the Stryker Papers.]

To all photographers
Roy E. Stryker

F.S.A.
1940

Suggestions for Photographs

LARGE URBAN RAILROAD STATION

Waiting Room

People

- Waiting for trains
- Buying tickets
- Just waiting
- Waiting to meet friends or relatives
- Sitting and visiting
- Reading magazines and newspapers
- Buying magazines and newspapers
- Getting redcaps to carry bags
- Paying redcaps
- Getting in (and out) of taxis
- Meeting friends and relatives
- Bidding goodbye to friends and/or relatives
- Sending telegrams
- Information desk
- Station police
- News stand
- Lunch room
- Bulletin boards (incoming and outgoing trains)
- Gates “To and From” Trains
- Ads (handbills) for excursions
- Holiday crowds going out of town or returning to city
- Crowd meeting a celebrity
- Check room
 - People checking baggage in and out

People using various slot machines and services

- Peanuts
- Weighing
- Having pictures taken
- Baggage compartments
- Telephoning – people in booths
- Travel Aid
- Men’s washrooms
- Women’s washrooms

At the Train

- People getting aboard
- Train’s officials standing alongside of train
- Unloading baggage (personal) from coaches and Pullmans
- Redcaps getting baggage

[Source: Stryker Papers.]

AN OUTLINE FOR A PHOTOGRAPHIC STORY ON RAIL TRANSPORTATION IN THE CHICAGO TERMINAL DISTRICT.

The Railroads of Chicago are today doing a more difficult and more important job than at any other time in their history. The gigantic scope of the operations involved, connecting the great Northwest with the industrial East, with lines tying it directly to the South and Southwest, make Chicago the center through which flows the food, merchandise and war materials needed to win the war. Hundreds of war plants throughout the country, millions of consumers both east and west, as well as many of our allies abroad, depend upon the efficiency with which the Railroads of Chicago do their work.

This is the story we wish to tell:

The 41 RR’s serving the Chicago district consist of 22 trunk lines, several subsidiary lines and 8 Belt or switching lines interconnecting all the others. How is the freight handled?

The story of the railroad yard.

(Suggest: “Proviso” yard in West Chicago of the Chicago and Northwestern RR, and “Clearing” yard – operated jointly by all the big roads.)

1. The receiving yard.

Here all the trains come in. The road engine is unhooked and sent off either to the roundhouse or for inspection, cleaning, watering, coaling, etc. Switch lists are made out for yard master and yard foreman.

2. The hump and classification yard.

The train is pushed over the hump by a switch engine. Each car is unhooked at top of hump and as it rolls down to classification tracks, it is checked by engine foreman, weighed by yardmaster, slowed down and sent to proper track by retarder operator. Each car is sent to its proper classification track where it hooks on to its train.

3. The dispatching yard.

- a. Trains are “doubled up” – trains on two tracks are connected into one. The train crew is assigned, road engine hooked on, waybills prepared for conductor and the train leaves for its next destination.
- b. Just as a passenger arriving at one station may have to go to another railroad to continue his journey, so a freight train arriving at one yard may have to be taken to another railroad for further dispatching. In this case a switch engine is used to take the train from one yard to the receiving or classification tracks of another road. It is this interconnection of one railroad with another that makes for the rapid movement of traffic. (The Belt Line of Chicago and the Indiana Harbor Belt line perform this function.)

4. The repair tracks.

Here are sent any cars which might have been damaged on their journey. Along the tracks are facilities for making major and minor repairs – new wheels, axels [sic] or entire trucks can be put on, air brake equipment repaired and many parts rebuilt and overhauled.

5. The Roundhouses.

Locomotives are repaired, rebuilt and converted. All sorts of major and minor repairs are made as well as cleaning out boilers, fire boxes and overall inspection of the engine.

6. The coaling and watering station.

(In addition to Proviso yard, suggest Penna RR engine yard at 54th Street, Chicago.)

Each engine is sent here before being sent on the road. Coal

dumped into tender from overhead chute [sic] and water tank filled. Sand is poured into sand boxes and water is tested.

7. The operations department.

- a. Communication – teletyped switch lists received by yardmasters, engine foremen, retarder operators, etc. Inter-office and control tower loudspeaker system, pneumatic tubes, telephone system etc.
- b. Personall [sic] – The men who run the yard, operations of the yard office, the officers, the paper work.

8. Special Handling.

Perishable goods such as vegetables, meats and live stock receive special handling at: Stock yards. Feeding and watering live stock (N. Y. Central R. R. and at “Clearing” yard – Chicago Belt Line.) Re-icing stations and Live Poultry facilities. (At Clearing Yard – Chicago Belt Line or Indiana Harbor Belt Line at Blue Island Yard.)

9. Less than carload shipments.

Goods brought in by truck to freight house.
(Suggest Illinois Central S. Water Street Freight Terminal.)

Throughout the coverage, of course, would be the story of the railroad worker, his job, his freinds [sic], his family, his contribution to the war effort.

During the course of the story most of the railroads in Chicago will of necessity be touched on at one time or another. But those most involved would probably be:

The Chicago and Northwestern R. R.

The Belt Line R. R. of Chicago. (Owned jointly by a dozen of the largest Chicago roads.)

The New York Central RR.

Pennsylvania RR.

Illinois Central, Elgin Joliet and Eastern, Atchison Topeka and Santa Fe, Chicago Milwaukee St. Paul and Pacific

[Note: Original is paginated, three pages. Pagination omitted here. Source: FSA-OWI Written Records. Attached to letter, Stryker to McDougale, October 12, 1942.]

BRIEF OUTLINE OF A PHOTOGRAPHIC
STUDY OF THE RAILROADS

(Including a proposed itinerary and suggested subjects to be covered.)

[Noted in pencil on document: "Delano"]

1. This is to be a study of freight traffic on the railroads of the west. The only way to get a thorough coverage is by actually riding on all sorts of freight trains in all kinds of terrain, climate, densely and sparsely populated areas and under all kinds of conditions. The following itinerary is proposed:

a. Chicago as a railroad terminal.

A story of a large freight yard, such as the Proviso yard.

b. Milwaukee or another city on Lake Michigan as a terminus of the car ferries across the lake.

A story of the car ferry.

c. Minneapolis and St. Paul.

d. The story of a fast freight across the northern states to the Seattle area.

e. Down along the West coast through Washington, Oregon and through California to Los Angeles.

f. Los Angeles to Barstow, San Bernardino and on to Las Vegas and Salt Lake City. (Perhaps a trip to Needles, Cal. and back to Barstow.)

and/or

g. (San Francisco to Sacramento to Salt Lake City.)

h. Salt Lake City to Denver.

i. Denver to Kansas City.

j. Kansas City to St. Louis.

k. St. Louis to Chicago.

Such a coverage would necessitate travel on the following railroads:

Minneapolis, St. Paul and Pacific.

Pierre [*sic*] Marquette. (Car ferry.)

Northern Pacific.

(Western Pacific)

(Santa Fe)

Denver Rio Grande and Western. (Also on the narrow guage [*sic*].)

Union Pacific.

(Missouri and Pacific.) [*sic*]

Burlington Route.

Illinois Central

and branch lines.

2. The subject matter covered would be as diverse as the kinds of freight carried, the variation in the countryside, the people, the towns, the agriculture and industry, and methods of operation of the roads.

a. The story begins in *Chicago*.

A large freight yard.

General view of the yard seen from an elevation.

The tracks.

The trains coming in.

Breaking up a train.

The hump.

Retarders.

Control towers and their operation.

Train inspection.

Repairing cars.

The signal system.

How a train is made up.

The crew.

The roundhouses and repair shops.

The job of each man in the crew

the engineer

the fireman

the brakeman

the conductor

The yardmaster – his job.

Different types of locomotives, including switching types.

Steam up. A train ready to pull out.

Various kinds of cars (box, refrigerator, gondola, tank, etc.) and cargoes.

Offices – the paper work.

Men at work.

b. A *Lake Michigan rail terminus* for car ferries.

General view of the terminal and yards.

Breaking up the trains.

Loading cars on the ferry.

Fastening cars on the ferry.

Rail traffic and switching at the terminal.

The ferry. (What it looks like, the men who run it, etc.)

The trip across the lake.

Casting off, passing other boats, life aboard the ferry,
the expanse of lake, operation of the ferry, etc.

Arriving on the Michigan side.

Unloading the cars.

The rail terminal and yards.

Making up trains again.

Checking the consist.

Mechanics of operation of the terminal.

c. Minneapolis and St. Paul

Roundhouses and repair shops in St. Paul. (Milwaukee R.R.)

Grain elevators at railroad yards.

The yards and traffic.

[Added, handwritten: "Main Shop in Milwaukee"]

d. Leave the Twin Cities aboard a fast Northern

Pacific freight bound for the West coast.

This is the story of the fast freight. Starting with the
making up of the train the story would cover:

The kind of goods carried.

The length of the train, the locomotive, the
crew, getting train orders, inspection,
coal, water, all other preparations.

Departure

leaving the yard, view of the yard from the train,
yard being left behind, passing other trains, cars,
buildings and out into the open country.

The caboose

what it looks like inside, the men, the conductor and
work he does, what it is like living in the caboose.
Looking out of the cupola, having coffee.

Stops on the way

for coal and water, changing engines, uncoupling
cars, shots in the terminals we pass, (perhaps
stay over for a day or so at places like
Livingston and Misoula [*sic*], Montana.)

At Butte, Mon. shots of the railroad yards etc.

From Butte to Seattle aboard a freight of the Chicago,
Milwaukee, St. Paul and Pacific in order to cover the line's
electrified sections across the Rockies and Cascades.

The electric locomotive

What it looks like, inside the cab,
length of train it pulls, etc.

The trip across the mountains

Curves and grades

The mountains, towns and valleys

Wherever possible show other trains we pass
and what they carry (ore, lumber, etc.)

e. Seattle to Los Angeles via Southern Pacific

After working several days in and around the railroad yards
of the Everett, Seattle, Tacoma area, head south aboard the
Southern Pacific to Portland, Sacramento and Los Angeles.

For this stretch a detailed shooting script is not practicable.

The plan is to work through Oregon and California in a series
of short hops, stopping off at towns on the way for as long
as necessary. The pictures taken will depend on the kind
of material found on the way. It may be [useful] to stop for
several days at small railroad towns, looking all the time for:

The kind of freight shipped from each town

The mechanics of railroading

The towns themselves (what they look like)

The people who work on the railroad

The agriculture of the area

The physiography of the country

The railroad terminal, repair shops, fueling
stations and roundhouses.

This plan will also apply to the next stretch from
f. Los Angeles to Salt Lake City to Denver
to Kansas City to St. Louis:

L.A. to Salt Lake City via the Union Pacific.

This stretch will provide rich material in the area around
L.A., San Bernardino and Barstow. (Railroad yards,
produce terminals, shipping of vegetables etc.)

Then toward Las Vegas, across the Mojave desert
and through the country of dried up lake beds and
lonely desert villages. Across Nevada and Utah,
stopping at towns along the way, to Salt Lake City.

Work in and around Salt Lake City then via the Denver, Rio

Grande and Western to Denver, Colo. stopping at towns along the way (Provo, Colton, Grand Junction etc.)
 Work in and around Denver, then perhaps take a detour to Alamosa for a story on the narrow gauge [sic] railroad.
 Denver to Kansas City via the Burlington Route, stopping at towns along the way. Then:
 Kansas City and St. Louis, the cross roads of the East and the West.
 The railroad terminals.
 Meat and wheat.
 Manufacturing.
 Car building shops.
 Volume of traffic, magnitude of railroad operations.
 g. St. Louis to Chicago via Illinois Central, stopping at towns along the way.
 Illinois as the state with the second largest railroad mileage.

[Source: FSA-OWI Written Records.]

Outline for a trip aboard a fast freight from Chicago, Ill. to San Bernardino, Cal. for the purpose of obtaining a photographic story of the important role played by the railroads in the nation's war effort.

It is proposed to make the trip aboard one of the fast diesel freights of the Santa Fe Railroad because a tremendous region would be covered, rich in cattle, hogs, sheep, wheat, fruits, vegetables, minerals and sources of war materials. Also, the fact that the Santa Fe operates the largest fleet of diesel locomotives plying between Chicago and the west coast makes the choice of this road desirable.

All along the way an important part of the story will be photographing the work of the train and engine crews – stopping for train inspection, signalling passing trains, switching off and picking up cars, getting train orders, and any operations necessary in the yards, such as icing refrigerator cars, dropping cattle at stock yards for rest, food and water. It will also be necessary to photograph some of the work that goes on in roundhouses and repair shops (at places designated in the outline below). Of course, special attention will be paid to the handling of foodstuffs. The region to be covered abounds in cattle, hogs, sheep,

dairy products, vegetables, canned goods, fruits, wheat and flour. Also important are various minerals, oil, coal and natural gas.

The following is an itinerary of the proposed trip. Listed are all the district terminals and division points at which crews will change and possible short stop-overs for photographs may occur. Cities underlined are places where several days stay may be necessary. Since it would be impossible to say, without actually being there, exactly what would be photographed at each place, the general type of material desirable has been indicated at each stop.

Leave from Chicago, Ill. – Santa Fe RR yard, to Ft. Madison, Iowa.

Change of crews occurs at Chillicothe, Ill.

Possible shots of any movement of the train, any cars to pick up, change of crews etc.

Ft. Madison, Iowa.

The servicing and repair of the diesel locomotives in the Santa Fe Shopton Shops.

Ft. Madison, Ia. to Kansas City, Kansas.

Stop at Marceline, Missouri, to change crews.

Kansas City, Kansas.

Santa Fe yard at Argentine – a few miles out of town. The giant 10,000,000 bushel grain elevator at Argentine.

Kansas City, Kansas to Topeka, Kansas (by passenger train)

Topeka, Kansas.

Santa Fe's largest locomotive shops.

Topeka Kansas to Emporia Kansas (by passenger train)

Emporia Kansas to Amarillo [sic] Texas (by freight train from here on)

Stop to change crews at:

Wellington, Kansas

flour mills, grain elevators, change of locomotives.

Waynooka [sic], Okla

icing station and stock feeding point.

Canadian, Texas

one of the largest cattle loading points in the North Panhandle.

Amarillo, Texas

Stock yards, oil area.

Amarillo to Albuquerque, New Mexico.

Stops to change crew at:

Clovis, N.M. – change of locomotive and repair crew

Vaughn, N.M. – Junction with Southern Pacific RR.

Sheep and cattle country.

Albuquerque, New Mexico

Center of New Mexico wool industry

Junction of Santa Fe lines from East, West, North and South.

Locomotive shops and plant for creosoting tires

[sic; railroad ties are creosoted, not tires].

Albuquerque, N.M. to San Bernardino, California.

Stop to change crews at:

Belen, N.M.

fruit, sheep, cattle, gen. farming, flour mills.

Gallup, N.M.

coal mining area.

Winslow, Arizona

cattle and sheep.

Seligman, Arizona

cattle and sheep.

Needles, California

large icing plant

Santa Fe division point and a railroad town.

Barstow, Cal.

mining, stock raising, fruit, canning,

dairying and gen. agriculture.

Important Santa Fe junction point for lines going to

Los Angeles, San Francisco and San Diego.

San Bernardino, Cal.

In center of an orange district. Important shipping point

for citrus [sic] fruits and variety of vegetables.

Santa Fe railroad shops – largest west of Topeka, Kan.

[Note: Original is paginated, three pages. Pagination omitted here.

Source: FSA-OWI Written Records.]

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NOTES

Introduction

The FSA-OWI Collection at the Library of Congress includes some written records that provide insight into the operations of the photographic unit and the development of certain photographic assignments. The records, which have been copied onto twenty-three reels of microfilm, can be viewed in the Prints and Photographs Reading Room (lot 12024), purchased from the Library of Congress, or viewed at one's home institution through an interlibrary loan of the microfilm reels. In addition, most field correspondence directly from photographers to Roy Stryker is held in the Roy Stryker Papers at the University of Louisville. Fortunately for researchers without travel grants, the Library of Congress has a microfilm set of thirteen reels of the Stryker Papers for researchers so that they do not have to travel to the university. Also at the Library of Congress, but not available online, are several lots that include Delano material: 13832, 13349, and 13323. The latter contains Delano's well-known WPA-Federal Art Project photos of Pennsylvania coal miners, a collection which may be of interest to historians of US railroading. The Reference Section, Prints and Photographs Division, Library of Congress provided this information.

1. Jack Delano has not found a biographer. Most of the information we have about him comes from his own writings, principally his autobiography, *Photographic Memories*. The facts about his life mentioned throughout this book come from *Photographic Memories* unless otherwise noted.

2. The Ellis Island records confirm that Jacob Ovcharov, a "Hebrew" from "Woroshilfona, Russia," arrived at Ellis Island on July 4, 1923, on the *Homeric*, which had sailed from Southampton (England). Little Jacob was nine, and was accompanied by father "Wowa," forty-one; mother Sonia, thirty-nine; and brother Solomon, four. Jacob's record is manifest line 0027, pages 0588 and 0589. For the website where this record can be accessed, see <http://www.libertyellisfoundation.org/passenger>. To find Jack Delano's entry, enter his original name, Jacob Ovcharov, there. Unless Delano's account in *Photographic Memories* is incorrect, the Ellis Island staff got it wrong, noting Wowa as a "dentist" and Sonia as an "h-wife" (Sonia was the dentist). It shows them

traveling to Bristol, Pennsylvania (to "brother in law: Louis Dries") from Ellis Island, just as Delano states in *Photographic Memories*. The *Homeric*, originally German and named the *Columbus*, was ceded to Great Britain after World War I.

3. Delano, *Photographic Memories*, 20.

4. This information is from Delano, *Photographic Memories*, 25; Philadelphia's Broad Street Station is probably the station to which Delano refers. It should also be noted that Delano's girlfriend, later wife, Irene, was a distant but friendly cousin of painter and FSA photographer Ben Shahn, and this also helped Delano in his career.

5. Delano, *Puerto Rico Mío*, 21.

6. Compare, for example, Delano's 1942-1943 portraits of railroaders with Hine's well-known portraits of Ellis Island immigrants. For a review of Hine's railroad-subject images, see this author's "Men at Work: Lewis Hine's Photographs of Railroad Workers." For representative photos by Paul Strand, see Strand, *Paul Strand*. Many other books showcase Strand's work.

7. The reference is from Strand's major artistic manifesto, "Photography," an article that appeared in the magazine *Seven Arts* in 1917. Delano remembers Strand's wording exactly; Strand stated the photographer must develop and maintain "a real respect for the thing in front of him."

8. Delano, *Photographic Memories*, 25.

9. Delano and Delano, oral history interview with Richard K. Doud.

10. Delano and Delano, oral history interview with Richard K. Doud.

11. The famous book mentioned above was the catalog of this exhibit.

12. Delano, *Photographic Memories*, 28. For Plowden's railroad-subject work, see this author's "Artist of the Rails: David Plowden"; Plowden, *A Time of Trains*; and Plowden, *Requiem for Steam: The Railroad Photographs of David Plowden*.

13. Delano, *Photographic Memories*, 29.

14. See Reeve, O. *Winston Link*, and Brouws and Shaughnessy, *The Call of Trains*, for representative images by Link and Shaughnessy. For representative work by Robert Frank, see his *The Americans*.

15. Delano, *Photographic Memories*, 29. See also Delano and Delano, oral history interview with Richard K. Doud.

16. Garver, *Just before the War*. For representative work by Jacob Riis, see his *How the Other Half Lives*. There are many reprint editions available. For representative work by Hine, see his *Men at Work*.

17. Delano, *Photographic Memories*, 31.

18. Delano and Delano, oral history interview with Richard K. Doud.

19. Delano and Delano, oral history interview with Richard K. Doud.

20. Raper, *Tenants of the Almighty*, plate 3 (unpaginated).

21. Stryker was clearly familiar with the American railroad, and probably had a fondness for it. In commenting on what is perhaps the most famous FSA railroad-subject image, Walker Evans's shot of a railroad station in the rural South, often titled "Railroad Station, Edwards, Mississippi," Stryker said, "I remember Walker Evans' picture of the train tracks in a small town, like Montrose. The empty station platform, the station thermometer, the idle baggage carts, the quiet stores, the people talking together, and beyond them, the weatherbeaten houses where they lived, all this reminded me of the town where I had grown up. . . . I'd think back to the days before radio and television when all there was to do was go down to the tracks and watch the flyer go through" (Stryker and Wood, *In This Proud Land*, 15).

22. Delano, *Photographic Memories*, 89.

23. Dates for this period differ among sources, and are hard to determine from *Photographic Memories*. Relevant dates are given in the Delano chronology in Mora and Brannan, *FSA: The American Vision*, 348-349. Delano's autobiography is unclear as to how long he was supported by the Guggenheim grant, versus by employment with the Puerto Rican government.

24. For information on this phase of Delano's career, see Delano, *Photographic Memories*, "The Army Tries to Make a Soldier of Me" (95-100), "A Secret Mission to Peru" (101-103), and "B-29 Bombers and Bloody Bodies in the South Pacific" (104-107).

25. For details of Stryker's career, see Plattner, *Roy Stryker*,

14–16 and 23–25. See also Hurley, *Portrait of a Decade*. For a discussion of Stryker’s relationship with Hine, see Cohen, *The Likes of Us*, xvii.

26. Delano’s employer during the early 1940s, the Historical Section of the Farm Security Administration (originally the Resettlement Administration) was founded by Roy Stryker under Tugwell.

27. Delano, *Photographic Memories*, 115.

28. Delano, *From San Juan to Ponce on the Train*, i.

29. All of these details are from Delano, *From San Juan to Ponce on the Train*, xvi.

30. Irene Delano, letter to Roy Stryker, June 26, 1946, Stryker Papers. Irene Delano obviously didn’t know the history of the railroad—it was franchised by a Spanish engineer in 1888, opened in 1891, and was taken over by an American company in 1902, several years after the United States seized Puerto Rico from Spain during the Spanish-American War. See essay by Helen V. Tooker, “The Good Old Railroad,” in Delano, *From San Juan to Ponce on the Train*, vi.

31. Gruber, “Delano Travels West,” 68, 71.

32. The exhibit included several of Delano’s photos, but none of his railroad-subject photos. It focused on portraits of people affected by the Great Depression.

33. Delano and Delano, oral history interview with Richard K. Doud.

34. Delano’s hiring by the FSA and his early work for the agency in New England and Greene County (Hurley refers to it as “Green” County) are discussed on pages 147–150. This book was written in the very early years of scholarship about the FSA/OWI, and Hurley states that Delano was sent to New England on his “first trip for the FSA.” We now know the first assignments for Delano were local, with colleague Edwin Roskam watching over Delano’s work (see Delano, *Photographic Memories*, 31). Delano’s first significant assignment was to photograph the tobacco area of North Carolina around this author’s hometown of Durham in May 1940 (see Delano, *Photographic Memories*, 31–34). While several of these photographs are well known, this body of work deserves greater attention. Fascinating comparisons may be made: Marion Post Wolcott and Arthur Rothstein also photographed Durham extensively for the FSA, and Dorothea Lange took several notable photographs there.

35. Delano, *Photographic Memories*, 183.

36. The books coming out at the same time was not a coincidence; Ball learned of the Delano photos through Valle’s rejected book proposal to the New York Graphic Society. See Gruber, “James Valle and Jack Delano,” 13, 15.

37. Margaret Loke, “Jack Delano, 83; Depicted the Depression,” *New York Times*, August 15, 1997, <http://www.nytimes.com/1997/08/15/arts/jack-delano-83-depicted-the-depression.html>.

38. Taylor Holliday, “Jack Delano: Photographer of Everyday People,” *Wall Street Journal*, March 5, 1998, <http://online.wsj.com/articles/SB889055438232736500>.

39. Lyden, *Railroad Vision*. The book does feature several Walker Evans photographs, including the iconic FSA image “Railroad Station, Edwards, Mississippi, 1936” (plate 80), as well as plates 81, 89, 90, and 95.

40. Library of Congress, *The Photographs of Jack Delano*.

Just six of Delano’s railroad-subject images are featured in the book: plates 8 (black-and-white), 27 (color), 28 (color), 43 (color), 44 (color), and 46 (black-and-white).

41. See, for example, Gruber, “Pablo Delano Photographs Chicago Families.”

42. Delano finished his Chicago-area work in April and May 1943.

43. See Plowden, *End of an Era*.

44. Delano, *Photographic Memories*, 56.

45. Gilles Mora, “The FSA’s Documentary Style: From Reportage to Vision,” in Mora and Brannan, *FSA: The American Vision*, 265–266. As noted above, Shahn was Irene Esser Delano’s cousin. One of Delano’s railroad-subject photos is included in the book, on page 207.

46. The Center for Railroad Photography and Art, under the leadership of John Gruber and Scott Lothes, has categorized Delano’s railroad-subject images, finding 2,571 of them in his accessible FSA/OWI output, including 242 color images. See Lothes, “Center Reviews Delano Images.”

47. Reutter, “Thank You.”

48. Particularly the artistically stunning, but so manipulative as to be legally questionable, portraits in Evans’s *Many Are Called*.

49. Delano, *Photographic Memories*, 55.

50. Reutter, “Big Shoulders,” 48.

51. Jay Rabinowitz, “Jack Delano and the Railroad Photography Project in New Mexico,” in Colson, Collier, Rabinowitz, and Yates, *Far From Main Street*, 23.

52. Beverly W. Brannan, “Jack Delano: Ordinary People,” in Mora and Brannan, *FSA: The American Vision*, 188–189.

53. Despite his short tenure with the OWI, Gordon Parks should perhaps be included in this group as well.

54. Reid and Viskochil, *Chicago and Downstate*, 8. The book also contains a number of intriguing railroad-subject images by John Vachon, whose railroad-subject work deserves greater study.

55. Cohen, *The Likes of Us*, xxii.

56. His decision was inspired by the attention his photographs of the Santee-Cooper River Basin were garnering at the time, and was reinforced by his reaction to the death of one of his mentors, Luis Muñoz Marín, in 1980, and the photos he took of Marín’s funeral. See Delano, *Photographic Memories*, 183–190. See also Delano, *Puerto Rico Mío*, 14.

Portfolio One

Photographs in this chapter include, but are not limited to, those drawn from lot numbers 1522 (“Belcross, No. Car. July, 1940”), 1330 (“Mauch Chunk, Pennsylvania. August, 1940”), and 1216 (“Aroostook County, Maine. October, 1940”). Delano’s “General Caption No. 1. for pix taken in Mauch Chunk, PA, August, 1940,” associated with lot number 1330, mentions the history of Mauch Chunk (now Jim Thorpe, Pennsylvania) as a railroad town and how the Great Depression, as we now call it, affected railroad employment in the community. See plate 5. “General Caption on Aroostook County, Maine. Caption No. 1,” associated with lot number 1216, discusses potato agriculture in the area at length. See plates 6–9 and 129. This material is archived in the FSA-OWI Written Records, Prints and Photographs

Division, Library of Congress, and described in Melville, *Farm Security Administration, Historical Section: A Guide to Textual Records in the Library of Congress*.

1. Stryker to Fischer, February 28, 1940, FSA-OWI Written Records.

2. Stryker to Delano, March 15, 1940, Delano Papers.

3. Delano, *Photographic Memories*, 31.

4. Delano, *Photographic Memories*, 32–33; Pablo Delano, e-mail to the author, July 27, 2014.

5. In a letter to Stryker on July 2, 1940 (Stryker Papers), Delano describes his work on these photos and mentions that “most of the negroes just have no place to stay at all. So at night you find them asleep in box cars, on potato sacks, in the potato graders or out in the open.” He also recounts taking a photo that is very possibly plate 3, one of this observer’s favorite Delano images: “Last night I tried to get some pictures of the boxcar sleepers. If you had been here at 2 AM you would have seen 3 scared figures in the darkness—(myself and two boys bearing flash bulbs)—quietly opening the door of the box car, seeing exactly this [drawing of a black box], me pointing the camera in the general direction of loud snoring, setting off the flash then running like hell!”

6. Stryker to Delano, September 12, 1940, Stryker Papers; Stryker to Delano, September 27, 1940, Stryker Papers.

7. Wakeham to Delano, October 14, 1940, Stryker Papers. Wakeham was Stryker’s secretary at the time; see Hurley, *Portrait of a Decade*, 147.

8. See Strand, *Paul Strand*, 19.

9. Stryker to Delano, April 3, 1941, Stryker Papers.

10. Delano, *Photographic Memories*, 73–81.

11. Stryker to Delano, December 11, 1941, Stryker Papers.

12. Stryker to Raper, December 10, 1941, FSA-OWI Written Records.

13. Delano, *Photographic Memories*, 78–79.

14. Delano, *Photographic Memories*, 83.

15. For Delano’s short discussion of this work, see Delano, *Photographic Memories*, 115.

16. These images have “LC-USW” Reproduction [negative] Numbers, indicating that they were taken for the OWI. By March 1942, the FSA Historical Section was doing work for the OWI, but it did not actually transfer to the OWI until October 1942. See Hurley, *Portrait of a Decade*, 164; and Melville, *Farm Security Administration, Historical Section*, 5, 9. Therefore, these images are included here as FSA images. The entire image file was transferred from the OWI to the Library of Congress in January 1944 (some sources say September 1943), and Stryker resigned from government service in October 1943. See Hurley, *Portrait of a Decade*, 166–170; and Melville, *Farm Security Administration, Historical Section*, 5, 9. The Center for Railroad Photography and Art determined that the porter’s last name was actually McMillan; see Gruber, “Pullman Porter’s Long Career,” 19.

Portfolio Two

Photographs in this chapter include, but are not limited to, those drawn from lot numbers 217 (“Indiana Harbor Belt railroad between Chicago, Ill. and Hammond, Ind. January, 1943”), 220 (“Chicago and Northwestern railroad. Dec. 1942”), 221 (“Blue Island, Ill. February, 1943”), and 227 (“A freight

train delivery on the Chicago and Northwestern railroad from Chicago, Illinois to Clinton, Iowa. January, 1943"). This material is archived in the FSA-OWI Written Records, Prints and Photographs Division, Library of Congress, and described in Melville, *Farm Security Administration, Historical Section: A Guide to Textual Records in the Library of Congress*. Associated with lot 227 are Irene Delano's wonderful drawings of "Hand Signals Commonly Used by Railroad Men." These are much reproduced. Several of them are shown in this chapter as examples.

1. Valle, *The Iron Horse at War*, 5.
2. This view of Stryker's is demonstrated by the many scripts he produced focusing on the American railroad; these are presented in full in the appendix.
3. Delano's comments on this assignment form an entire chapter in his *Photographic Memories* ("Riding the Rails," 89–94).
4. A letter from Stryker to L. I. McDougale of the Association of American Railroads on October 12, 1942, details Stryker's plan for Delano's railroad assignment at the time. Attached to the letter is the shooting script entitled "AN OUTLINE FOR A PHOTOGRAPHIC STORY ON RAIL TRANSPORTATION IN THE CHICAGO TERMINAL DISTRICT," which is reproduced in its entirety in the appendix. Both are from FSA-OWI Written Records. Dates are derived from the caption information pertaining to Delano's photos for the OWI. To search for these photos online, see <http://www.loc.gov/pictures/collection/fsa/> for black-and-white images and <http://www.loc.gov/pictures/collection/fsac/> for color images.
5. For Delano's general thoughts on his work in the Chicago area, and on railroad-subject photography in general, see Valle, *The Iron Horse at War*, 252–254.
6. A railroad "yard" is a facility with multiple tracks, where trains are taken apart and put together, and railroad cars are sorted. The yard is generally staffed by operating crews formed of engineers and firemen, but usually "yard foremen" rather than conductors and "switchmen" rather than brakemen or flagmen. In the steam era, yards often had roundhouses and engine servicing facilities on-site, and often have freight-car repair facilities generally referred to as "RIP tracks," for "repair in place tracks." The documentation of the lot associated with many of these photos, lot 220, includes Delano's "List of terms and expressions used by railroad workers and which may appear in caption material" (from FSA-OWI Written Records). Delano's wonderful letter to Stryker dated January 13, 1943, from the Stryker Papers, is much quoted, but it gives an excellent view of the photographer's travels, and experiences, with Indiana Harbor Belt and Chicago and North Western train crews. The letter provides advice that is still useful for photographers fortunate enough to have a chance to ride with freight-train crews and document their work.

7. Although, from its name, it sounds as if Union Station served all of Chicago's railroads, Chicago had a number of large railroad stations in 1942/1943. Today, portions of two of Chicago's important railroad stations survive: Union Station and Dearborn Station. Union Station is still a hub of transportation in the United States, serving as the Chicago station for Amtrak, and as one of the major Chicago stations

for the area's commuter railroad, Metra. Union Station's magnificent Great Hall survives, but its concourse building was demolished in 1969.

8. Delano's work on the Indiana Harbor Belt is described in his "General Caption on a train delivery on the Indiana Harbor Belt RR, Chicago," January 1943, associated with lot 217 (FSA-OWI Written Records). This caption includes short biographies of each member of the train crew. According to the staff of the Center for Railroad Photography and Art, this railroad employee was actually Daniel Sinise, and he was a conductor. See "Tales of Two Train Crews" (*Railroad Heritage* 35 [2013]): 16–23. As is the case throughout this book, Delano's captions and materials are largely used as he produced them: this employee is referred to as "Daniel Senise" in the captions and "Daniel Sinise" in the text.

9. Delano, *Photographic Memories*, 89.

10. For noted railroad-subject photographer and author John Gruber's view of these images, see Gruber, "Faces of Railroad." The images are also highlighted in the chapter "Union Station" in Fleischhauer and Brannan, *Documenting America, 1935–1943*, 276–293

11. Traditionally, railroads made a major differentiation between blue-collar workers who operated trains (engineers, firemen, conductors, brakemen, flagmen, etc.) and others. Operating workers were further divided into those working on engines (engineers, firemen, hostlers) and trainmen such as conductors, brakemen, flagmen, and the like.

12. Delano's photographs of Chicago and North Western freight operations between Chicago, Illinois, and Clinton, Iowa, are associated with lot 227 in the FSA-OWI Written Records. Also associated with the lot is a map of the C&NW, marked by Delano to show this C&NW route.

13. For Delano's account of a trip on a C&NW freight in the greater Chicago area, see Valle, *The Iron Horse at War*, 250–251.

14. Refrigerated railroad cars, commonly known as "reefers," were used for carrying perishables such as meat and produce. For Delano's account of one of his visits to the IHB, see Valle, *The Iron Horse at War*, 251–252.

15. These photos are associated with lot number 221. The documentation associated with this lot, from FSA-OWI Written Records, includes an excellent "General Caption on the Senise Family, February 1943, Blue Island, Illinois," by Delano. According to the caption, Sinise was known to his crew as "King" or "Kink."

16. Railroad YMCAs provided wholesome, reasonably priced housing, meals, and recreational activities for railroad workers. See <http://special.lib.umn.edu/findaid/html/ymca/yusaoo32.phtml>.

Portfolio Three

Photographs in this chapter include those drawn from lot numbers 786 ("Atchison, Topeka and Santa Fe railroad in southern Illinois [sic; the Santa Fe crossed central Illinois], Missouri and Iowa. March, 1943"), 787 ("Atchison, Topeka and Santa Fe railroad in Oklahoma and Kansas. March, 1943"), 788 ("Atchison, Topeka and Santa Fe railroad in Texas. March, 1943"), 789 ("Atchison, Topeka and Santa Fe railroad across New Mexico. March, 1943"), 790 ("Atchison, Topeka and Santa Fe railroad across Arizona. March, 1943"), and 791

("Atchison, Topeka and Santa Fe railroad from Arizona to Los Angeles, Calif. March, 1943"). This material is archived in the FSA-OWI Written Records, Prints and Photographs Division, Library of Congress, and described in Melville, *Farm Security Administration, Historical Section: A Guide to Textual Records in the Library of Congress*.

1. The AT&SF was often called simply the "Santa Fe," its corporate nickname. For Delano's account of conditions on the Santa Fe during his work on the railroad, see Valle, *The Iron Horse at War*, 254–255. The railroads that span the mid-western, southwestern, and western United States, generally from a point on or near the Mississippi River, are often called "transcontinentals," but none of them actually cross the entire United States. This was true in 1942/1943 and is still true today.

2. Delano, *Photographic Memories*, 89. At the time, a transcontinental journey could also have been made on the Southern Pacific, the Union Pacific/Southern Pacific, the Northern Pacific, the Great Northern, and the Chicago, Milwaukee, St. Paul and Pacific, as well as several other, more complex routings. Today, this important stretch of track is part of the BNSF Railway (the SF is for "Santa Fe"), and is its well-known "TransCon" route from Chicago to southern California. The TransCon, one of the most important rail corridors in the world, currently sees movement of freight worth more than \$160 billion annually. See <http://www.corridorsofcommerce.com/explore-the-corridors/transcon/>.

Delano's general caption describing his Santa Fe photos, Library of Congress lots 786–791, is one of the most extensive and informative in the FSA-OWI Written Records. Listed as having been written in March 1943, it is titled "GENERAL CAPTION for photographs taken on a trip aboard freight trains of the Santa Fe RR from Chicago to the West [sic] Coast." It includes an exact itinerary of Delano's travels on the Santa Fe, from March 7 through April 3, 1943. In the caption, for example, Delano notes (on page 7) that up to fifteen troop trains traveled this Santa Fe route every day at this time, some of them almost thirty cars long. Of interest to railroad enthusiasts and historians, the "Supplementary Notes: III" section of the caption lists each train Delano rode, giving train number, engine number, any engine changes, departure and arrival points, and the complete consist (number and types of cars) of the train, including tonnage and cars set out (left) and picked up. The caption's "Supplementary Notes–II" section lists the date, departure point, destination point, and complete crew of each train, including their titles, such as engineer, conductor, etc. In some cases, names of crew members are missing. Diesel locomotives were new on the Santa Fe at the time, and it is interesting to note that two of the trains Delano rode included a "Diesel maintainer."

3. For a period view of the Santa Fe, see Marshall, *Santa Fe*.

4. For example, see Kornweibel, *Railroads in the African American Experience*.

5. Many Hispanic natives of the United States may have referred to themselves as "Spanish" during this period.

6. For a fictional view of the role of the Albuquerque shops in the Hispanic community of the region, see Rudolfo Anaya's novel *Heart of Aztlán*.

7. Delano was fully aware of this diversity and its

significance. See his *Photographic Memories*, 94.

8. Delano, "GENERAL CAPTION for photographs taken on a trip aboard freight trains of the Santa Fe RR from Chicago to the West [sic] Coast," 12. Delano uses the word "Mexican" in his notes as well as the then-current term "Spanish Americans"; undoubtedly most of the Hispanic workers in the Albuquerque shops at the time were Hispanic New Mexicans who were natives of the United States. Delano goes on to discuss this later on page 12.

9. Delano's travels in New Mexico as part of this project are detailed in Jay Rabinowitz's essay, "Jack Delano and the Railroad Photography Project in New Mexico," in Colson, Collier, Rabinowitz, and Yates, *Far from Main Street*, 22–29.

10. It seems likely that Delano highlighted this diversity not only to advance the war effort, but also because of his background as a Jewish immigrant from what is now Ukraine. For his son Pablo Delano's view of Delano's approach to diversity in the subjects of his photography, see Gruber, "Pablo Delano Photographs Chicago Families."

11. Delano, taped interview with Jay Rabinowitz. Delano's "GENERAL CAPTION," referenced above, discusses this personnel diversity at length (Part V, 11–14).

12. The first such book was Beebe's *High Iron: A Book of Trains*. Beebe awaits a biographer; for the most extensive review of his work to date, see Reevy and Cupper, "Writers of the Rail: Mixed Legacy."

13. Delano, *Photographic Memories*, 25, 27.

14. The photograph can be seen at <http://www.getty.edu/art/gettyguide/artObjectDetails?artobj=106162> (accessed November 14, 2014).

15. Delano discusses his wife's role in his photographic career in *Photographic Memories*; see, for example, 35–36.

Stryker, in a letter to Delano, had commented, about Delano's work in Maine and New York, "You were getting a real feel of the country in which you worked. In order to understand the people, one must understand the typography [sic] of the land where they live." Stryker to Delano, April 30, 1941, Stryker Papers.

16. See "The Phantom Brakeman" in Hubbard's juvenile, *The Train That Never Came Back and Other Railroad Stories*, 58–74.

17. For Delano on Evans, see *Photographic Memories*, 28.

For a review of Evans's railroad-subject work, including the *Fortune* portfolios, see this author's "Walker Evans, American Communities, and the Railroad."

18. According to the Metropolitan Museum of Art, these images, which can be seen at <http://www.metmuseum.org/collections/search-the-collections/282953> (accessed November 14, 2014), were actually taken in 1956.

19. For a history and photographic presentation of the exhibit, see Poos, *The Bitter Years*; for Delano on the exhibit, see *Photographic Memories*, 163–165, including, on page 164, a photo of Russell Lee, Roy Stryker, Arthur Rothstein, John Vachon, and Delano together that year.

Portfolio Four

1. For an excellent discussion of Kodachrome in the context of the FSA/OWI work, see Jeremy Adamson's short essay, "Kodachrome: The New Age of Color," in Hendrickson, *Bound for Glory*, 190–191.

2. See <http://www.loc.gov/pictures/collection/fsac/> and

<http://www.loc.gov/pictures/collection/fsac/background.html>.

3. Reutter, "Big Shoulders," 48.

4. Stein, "FSA Color: The Forgotten Document"; Grundberg, "FSA Color Photography: A Forgotten Experiment." The articles by Stein and Grundberg highlight Delano's color photography, but Hendrickson's book, curiously, doesn't mention that Delano shot about a third of the FSA/OWI color images. Despite what this observer, at least, feels is a lack of recognition for Delano in the book, it contains a wealth of Delano images, including an impressive twenty-seven Delano railroad-subject images, on pages 17, 120, 121, 125, 128, 130, 140, 150, 151, 152 (two images), and one each on pages 153–168. Note that page 140 in the book is displaced in its ordering.

5. Stein, "FSA Color," 99.

6. Hendrickson, *Bound for Glory*, 16–17.

7. Reutter, "Big Shoulders," 48.

8. For representative Link images, see Reevy, *O. Winston Link*.

9. Delano, of course, frequently used a flash to add light when taking photographs, often portraits, indoors.

10. Fusees are handheld railroad signal flares, still used today, which are very similar to automotive emergency signal flares.

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