

Moniker

An Origin Story



Colossus of
Roods
in S.F.

Exhibition Catalog
March 10th - April 28th, 2024

Moniker.art СТРААТ

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STRAAT & Moniker Foundation proudly present

Moniker : An Origin Story

Celebrating the origins of the moniker and mark making on American freight trains dating back to the early 1900s.

Curated by Moniker Art

In collaboration with Massillon Museum, Ohio

Supported by Moniker Foundation

[mon-i-ker]

A person's name, especially a nickname or alias. Also known as a streak, tag, or hobo art, a piece of graffiti on the side of a freight car on freight trains.

The subculture of urban art can trace its beginnings back through diverse historical branches of graffiti, including American freight train graffiti — a particular form of tagging by rail workers and hobos that emerged in the late ninetieth century. 'Monikers' refers both to the nicknames and unique self-identifying tags that rail riders would draw on boxcars and in their camps along the railroads. The drawings reinforced community connections and often evoked the simple freedoms of living on the road.

Those themes of rebellion and fringe-living have remained as the urban contemporary scene has evolved across the decades: artists operating outside of the status quo, outside of societal norms, and often in protest to the injustices of modern society's failings.

СТРААТ

In *An Origin Story*, we delve into the roots of the moniker movement, tracing its origins from the humble beginnings of the hobo community in the United States to the thriving global urban art scene it is today. This exhibition invites viewers to explore the work of original moniker artists and the community found within the subculture, shedding light on the influences and inspirations that have shaped this dynamic and expressive art form.

The exhibition features a special focus on the work of the most important artists of the genre, Russell Butler also known as buZ blurr (1943- 2024) and his over thirty-year friendship with artist and documentary filmmaker Bill Daniel. buZ is a visual and conceptual artist famous for his creation of the legendary Colossus of Roads railroad moniker, which he started while working for the Missouri Pacific Railroad in Gurdon, Arkansas, and has continued for over fifty years. He calls his railroad writing “boxcar icon dispatches” and sees himself as a “life artist documenting a non-art life, employing mass media for the distribution of this documentation.”

Exhibiting Artists :

2359, Alquimia Ferrocarrilera, Bill Daniel, Coaltrain, buZ blurr aka Colossus of Roads, Ed Haskel, Fat Owl, Flangesqueal, I'm Ugly, Khaze, The Kodak Kid, Lamps, Leroy Drown, Milktooth, Mr. Bass, NY Tomato, North Bank Fred, NOVA, POOH, The Rambler, Scot Phillips, Shrug, Smokin' Joe, The Solo Artist, Stonewall Jim, Swampy, Take 5, Tex Goth, Wooden Axle, Anonymous, Bench Reporter, Faves GTrain, Home brew, RP, Shemp, Sir William, The Sunflower Seed Kid

Through their unique perspectives and artistic voices, these creators pay homage to the spirit of rebellion and the celebration of individuality that has defined the moniker ethos.

By bringing together a curated selection of artworks and archival content on loan from the Massillon Museum, the Ziegler Collection, the Phillips Family Collection, and the personal archives of Bill Daniel and buZ blurr, *An Origin Story* provides a comprehensive view of the moniker movement, highlighting its significance as a cultural force and a catalyst for social change. This exhibition invites viewers to consider the power of hobo art in fostering a sense of belonging within a community.

Scot Phillips, was a contributing curator for the Massillon Museum's comprehensive survey and exhibition of moniker culture, *Moniker: Identity Lost & Found* which took place at MassMu in 2017. Scot has also created a public mural on the outside walls of our museum, on the giant industrial doors of STRAAT's museum gift shop honoring Colossus of Roads, entitled "Colossus Colossus" with the text History Hereafter.



Rail Worker & Rider Ephemera

Rail worker and rail rider ephemera refer to the various items, documents, and artifacts associated with the railroad industry and those who travel by rail. Hobo art, also known as tramp art, encompasses the folk art created by itinerant workers, particularly during the late nineteenth and early twentieth centuries. These individuals, often referred to as hobos, tramps, or vagabonds, would create intricate carvings, sculptures, and drawings using materials scavenged during their travels.

Hobo art often features intricate, detailed carvings made from materials such as wood, bone, or discarded items like cigar boxes or fruit crates. Alternatively, chalks, lambs crayons, or an industrial oil crayon, also known as a Markal is the medium of choice for artists leaving their monikers on the side of freight cars.

Exhibited here is the oldest known photograph of a moniker on a train—the distinctively loopy scrawl of J.B. King, Esq. The curatorial team of Massillon Museum discovered the photo in the form of a glass plate negative in the museum’s own collection in 2015. It’s an image of a Pennsylvania Railroad engine and workers, taken on the occasion of the 1914 collapse of a roundhouse on Penn Avenue in Massillon, Ohio, USA not far from where the museum stands today. Above the rubble of the collapsed building, the J.B. King, Esq. moniker is clearly visible on the engine’s tender.

Hobo art and the tools used to create it offer a glimpse into the lives and creativity of those who lived a transient lifestyle, traveling by rail in search of work and adventure during a pivotal period in American history.

MARKKAL  **PAINTSTIK**

WATERPROOF
PATENT PENDING

PERMANENT
TRADE MARK REG.

FADEPROOF
MADE IN U.S.A.

MARKKAL  **PAINTSTIK**

WATERPROOF
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TRADE MARK REG.

FADEPROOF
MADE IN U.S.A.

DIRECTIONS: Scrape off film from tip each day before using. Allow marks to dry some on any other paint. Only light pressure is necessary for marking.

THE MARKKAL CO. - 308 W. CARROLL AVE. - CHICAGO 12, ILL.

DIRECTIONS: Scrape off film from tip each day before using. Allow marks to dry some on any other paint. Only light pressure is necessary for marking.

WATERPROOF
PATENT PENDING

PERMANENT
TRADE MARK REG.

FADEPROOF

MARKKAL  **PAINTSTIK**

MADE IN U.S.A.

FOR BURNING AND WELDING

СТРААТ



2002 Dunsmuir Gathering

Patch on loan from
Bill Daniel Collection



2003 Dunsmuir Gathering

Patch on loan from
Bill Daniel Collection



National Hobo Convention Pin

Pin on loan from
Bill Daniel Collection



National Hobo Convention Pin

Pin on loan from
Bill Daniel Collection

СТРААТ



National Hobo Convention Sign

Metal Sign on loan from
Bill Daniel Collection

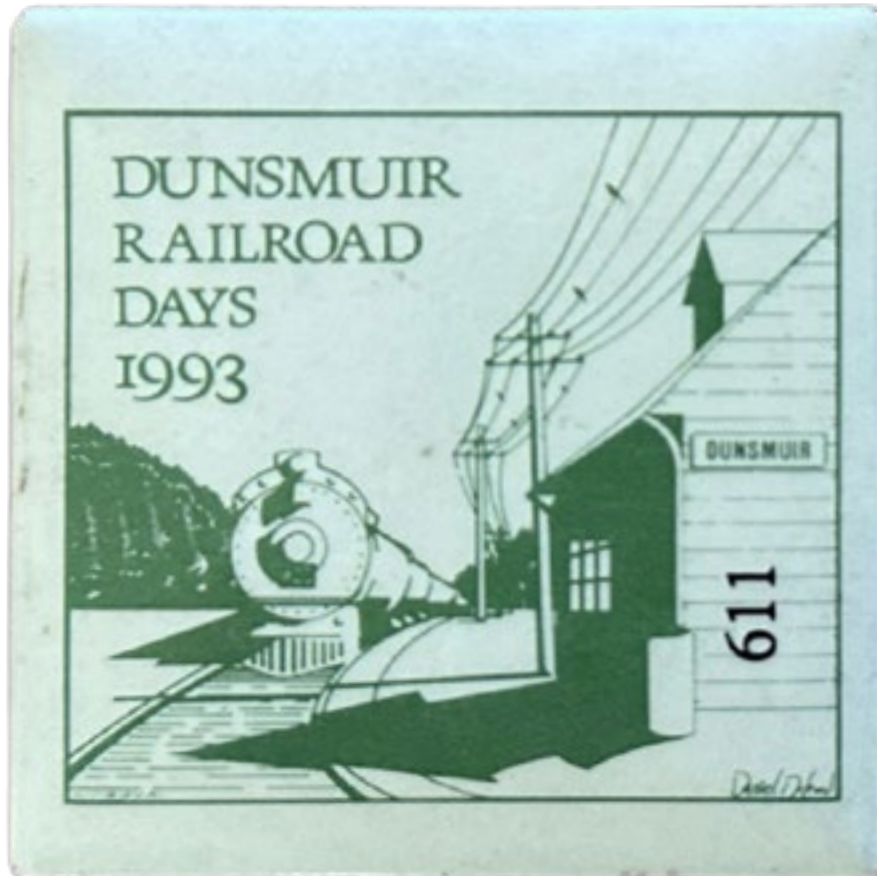
СТРААТ



Train Patch

Item on loan from
Bill Daniel Collection

СТРААТ



Dunsmuir Railroad Days 1993

Pin on loan from
Bill Daniel Collection

СТРААТ

CMC CARD
TRAIN REPORTING
REQ. INBOUND CMC CARDS
INDUSTRY PICK UP
DETAIL CARD



Train Cards with Collage Art

Item on loan from
The Butler Collection

СТРААТ



Train Caboose

Hand finished caboose model train by the
artist Ed Haskel. 18 x 8 x 4 inches /
45.5 x 20.5 x 10 cm

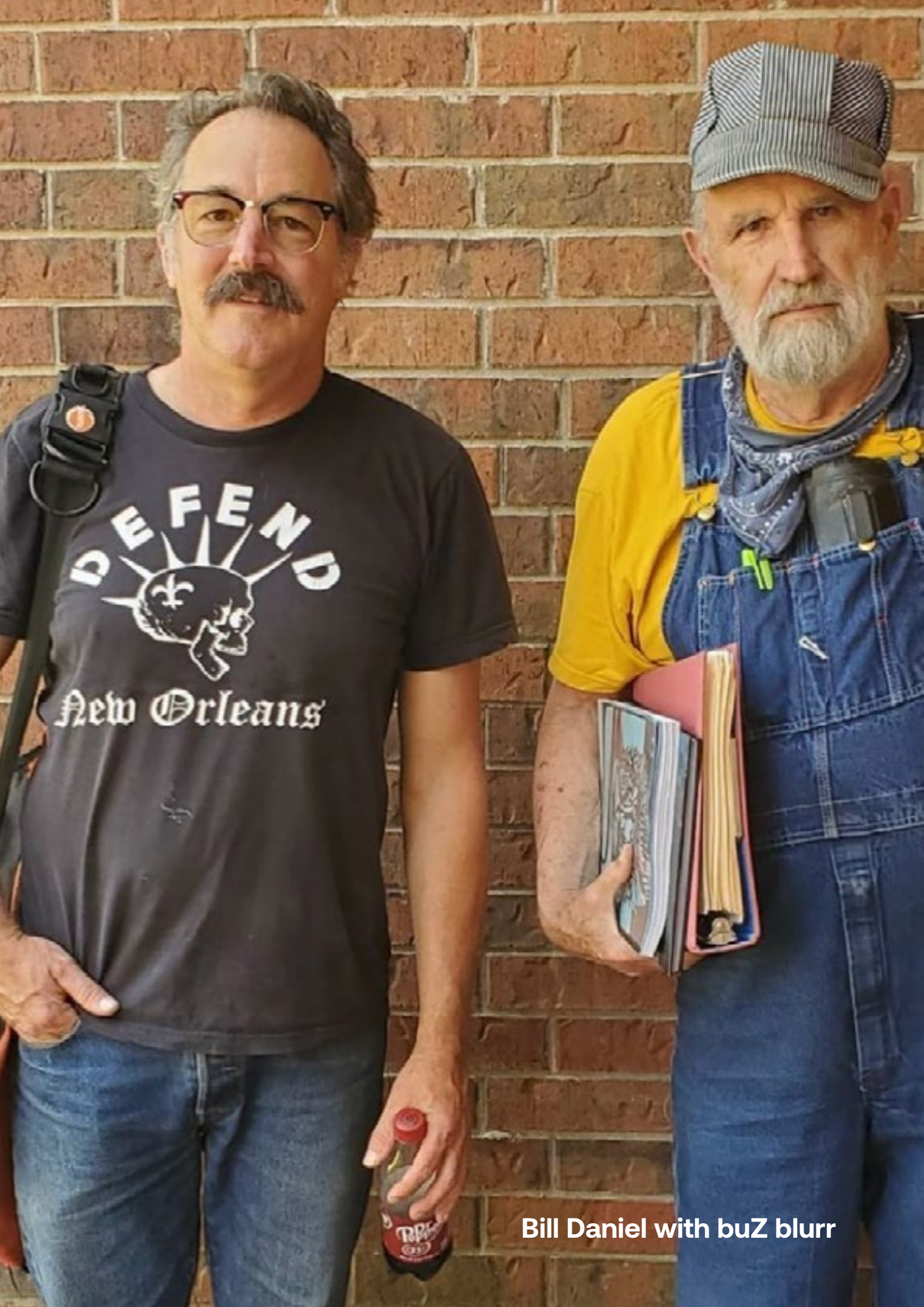
€800-

СТРААТ



Markal Paint Sticks
White "A" 1950s Variety

Item on loan from
Phillips Family Collection



Bill Daniel with buZ blurr

Bill Daniel (1959, Texas)

Texas-born, San Francisco - exiled, and confirmed tramp, Bill Daniel is an American experimental cinematographer, documentary film artist, film editor and photographer. He is also an installation artist, curator, and former zine publisher. Daniel continues to experiment with survivalism and bricolage in his attempts to record and report on the various social margins in which he finds himself in.

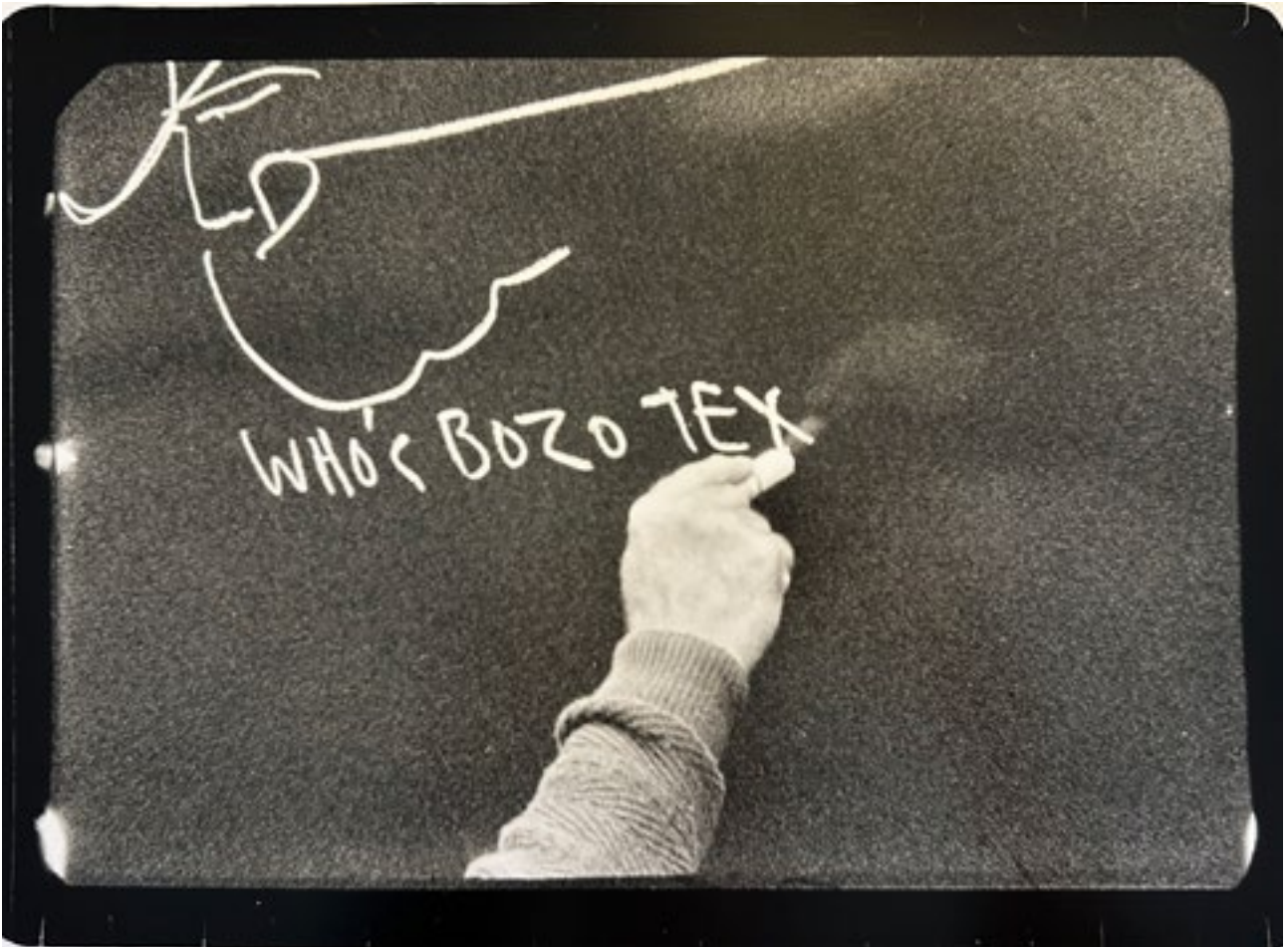
His film, *Who is Bozo Texino?* the secret history of Hobo Graffiti, chronicles the search for the source of a ubiquitous and mythic rail graffiti, a drawing seen on railcars for over 80 years— a simple sketch of a character with an infinity-shaped hat and the scrawled moniker, “Bozo Texino” — a drawing seen on railcars for over 80 years.

Daniel’s gritty black and white film uncovers a secret society and it’s underground universe of hobo and rail worker graffiti, and includes interviews with legendary boxcar artists Colossus of Roads, Coaltrain, Herby, and The Rambler.

Filming over a sixteen year period, Daniel rode freights across the West carrying a Super-8 sound camera and a 16mm Bolex. During his quest, he discovered the roots of a folkloric tradition that has gone mostly unnoticed for a century. Taking inspiration from Beat artists, Robert Frank and Jack Kerouac, the film functions as both a sub-cultural documentary and a stylized fable on wanderlust and outsider identity.

Daniel plays an important role in the exhibition as he tells his story of friendship with artist buZ blurr — the two have collaborated for more than thirty years and are often featured as the subjects in each other’s work.

СТРААТ



Who is Bozo Texino Film Still 4

Original photo print by Bill Daniel

11 x 14 inches / 27.94 x 35.56 cm

Black Frame : 30 x 40 cm

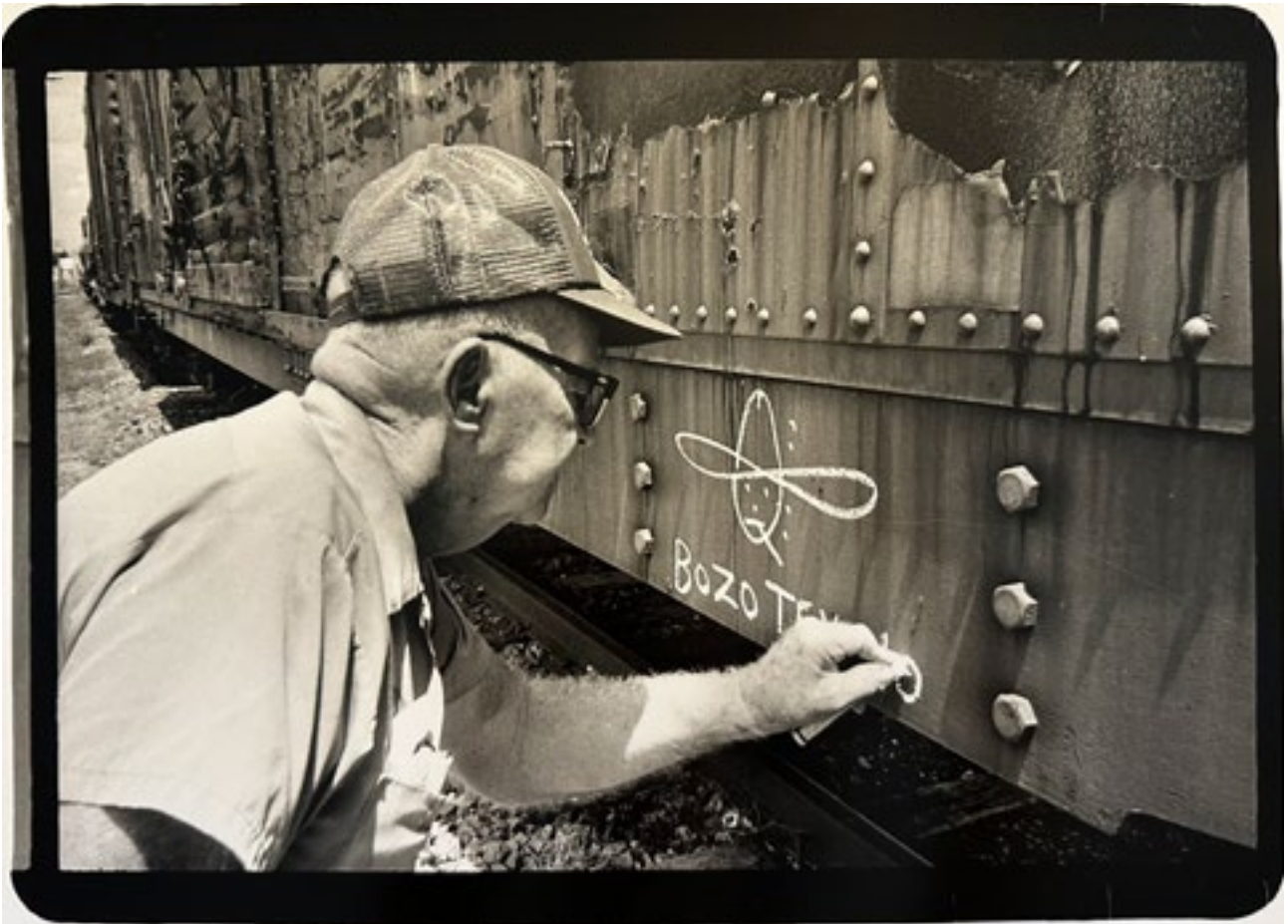
€700-



WHO'S BOZO TEX



СТРААТ



Who is Bozo Texino Film Still 5

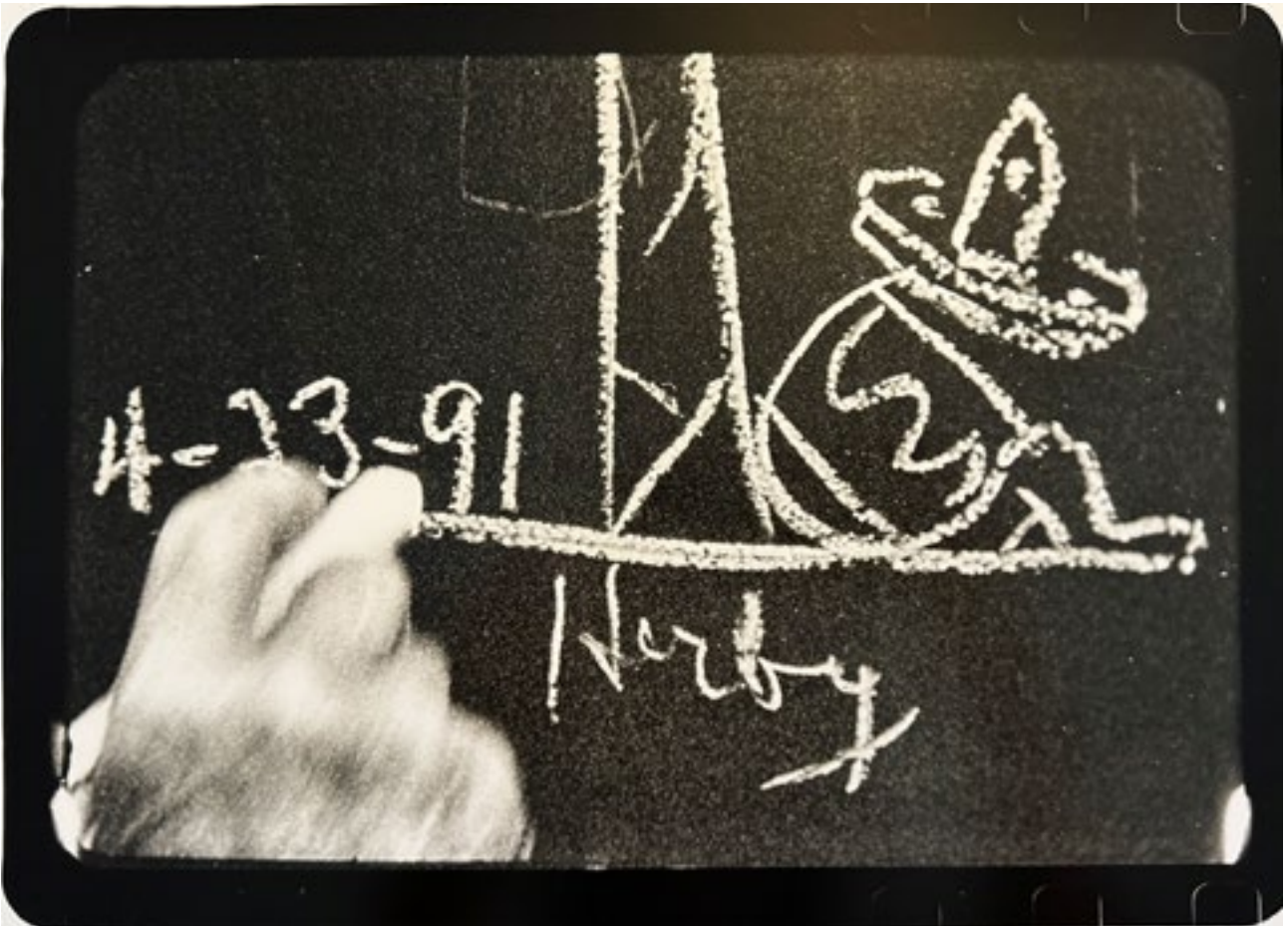
Original photo print by Bill Daniel

11 x 14 inches / 27.94 x 35.56 cm

Black Frame : 30 x 40 cm

€700-

СТРААТ



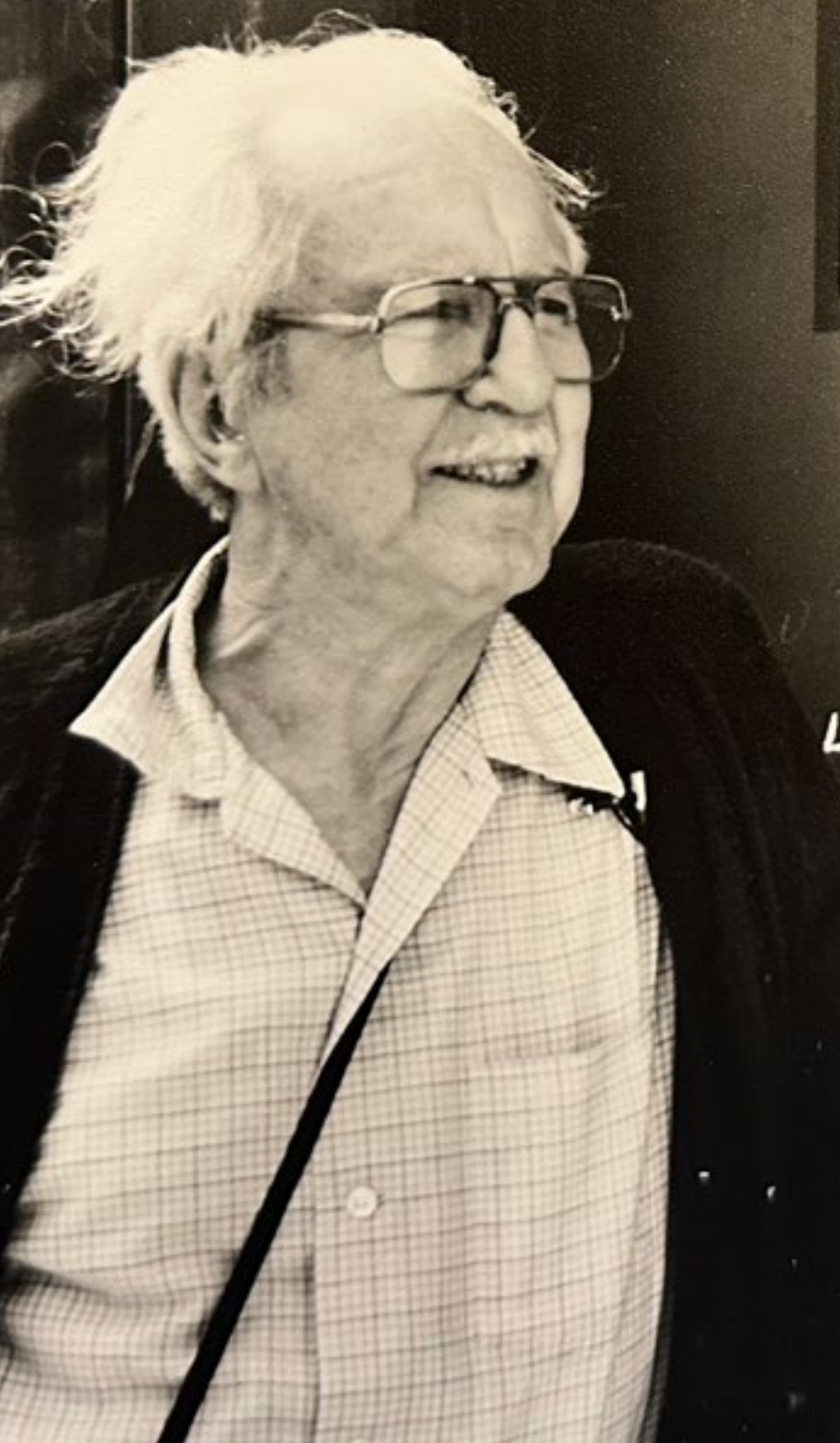
Who is Bozo Texino Film Still 6

Original photo print by Bill Daniel


11 x 14 inches / 27.94 x 35.56 cm

Black Frame : 30 x 40 cm

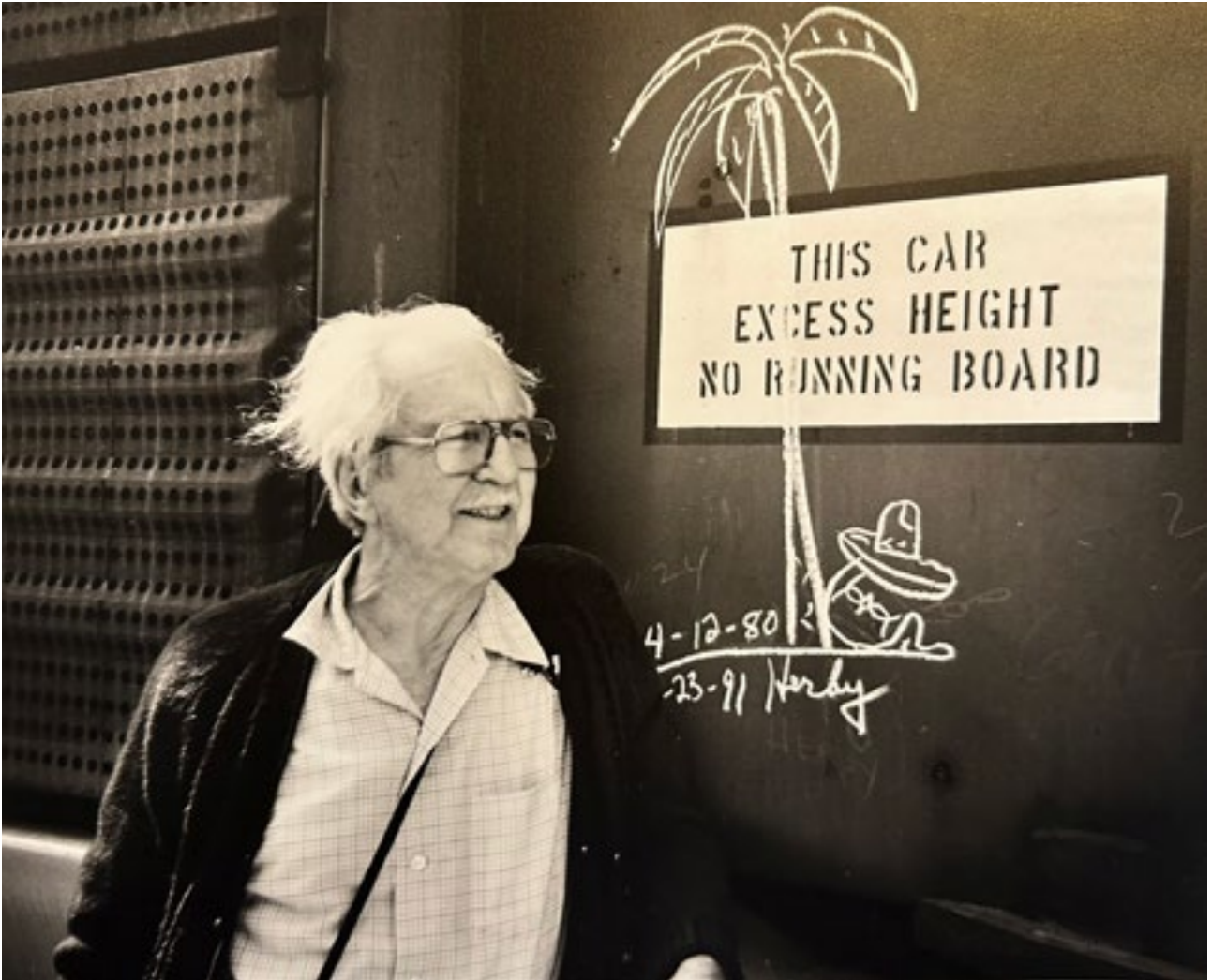
€700-



THIS CA
EXCESS HE
NO RUNNING

24
4-12-80 : 
-23-91 Herby

СТРААТ



Who is Bozo Texino Film Still 1

Original photo print by Bill Daniel

8 x 10 inches / 20.32 x 25.4 cm

Black Frame : 21 x 29.7 cm

€650-

СТРААТ



Who is Bozo Texino Film Still 3

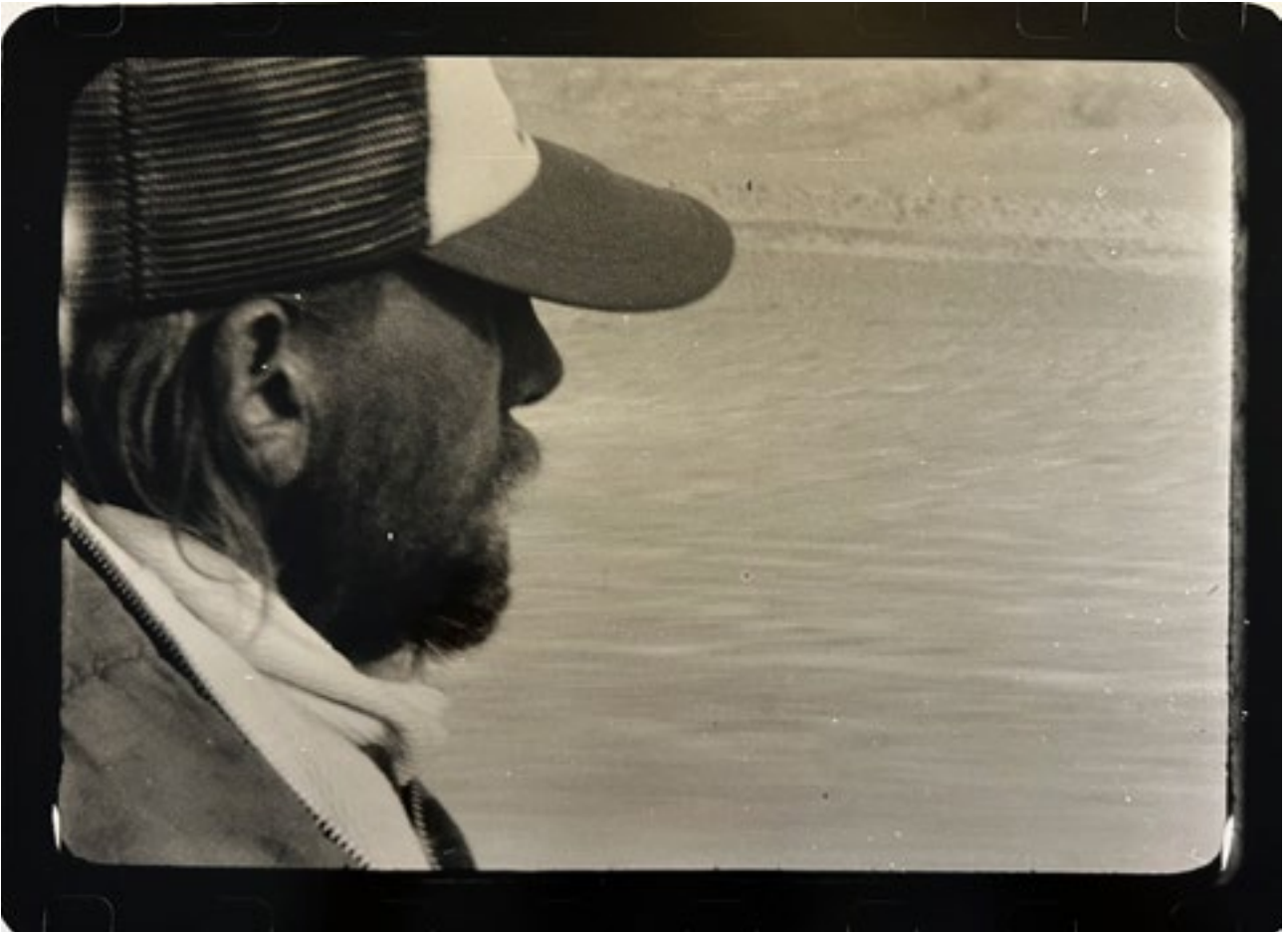
Original photo print by Bill Daniel

11 x 14 inches / 27.94 x 35.56 cm

Black Frame : 30 x 40 cm

€700-

СТРААТ



Who is Bozo Texino Film Still 12

Original photo print by Bill Daniel

11 x 14 inches / 27.94 x 35.56 cm

Black Frame : 30 x 40 cm

€700-

СТРААТ



Who is Bozo Texino Film Still 2

Original photo print by Bill Daniel

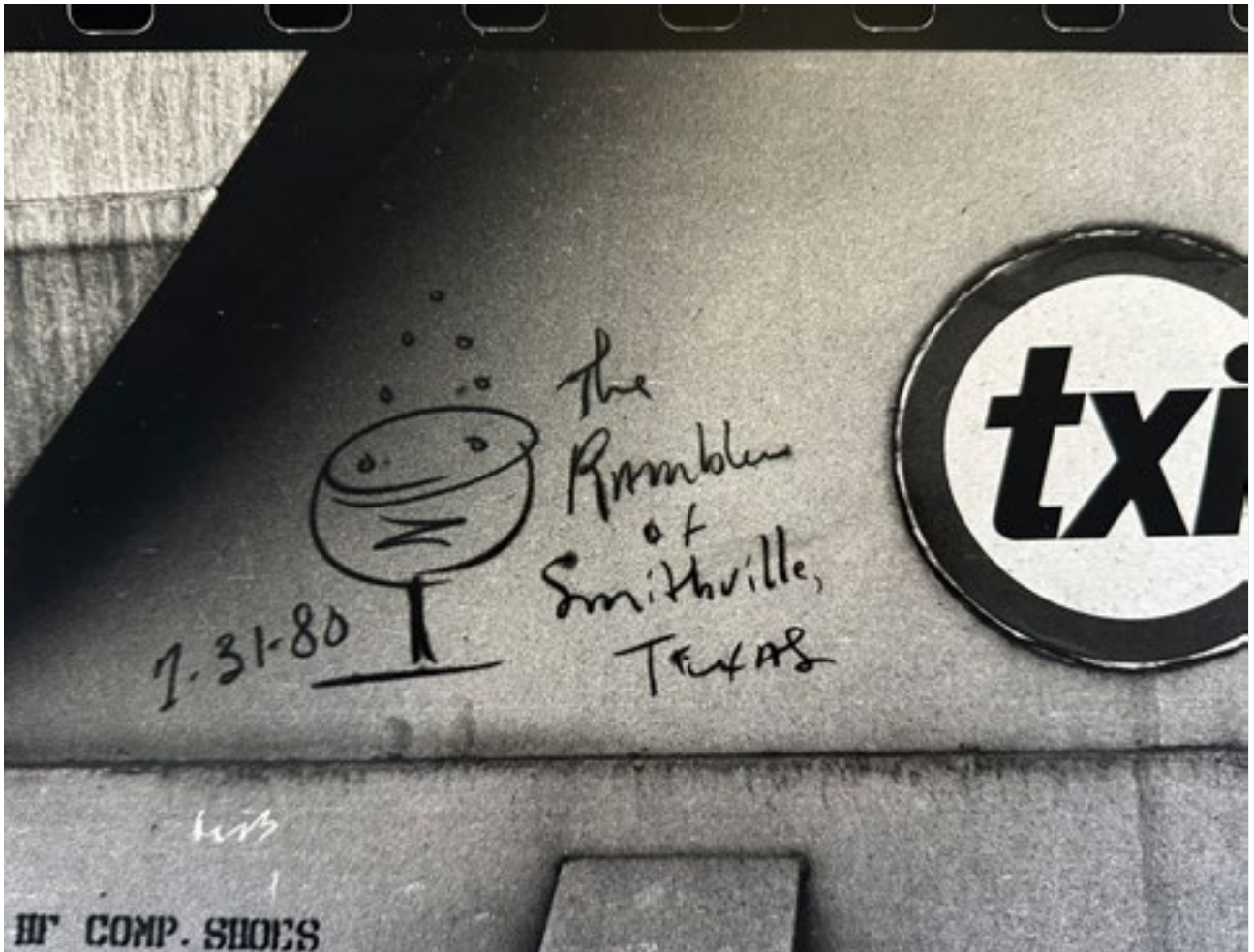
11 x 14 inches / 27.94 x 35.56 cm

Black Frame : 30 x 40 cm

€700-



СТРААТ



Who is Bozo Texino Film Still 8

Original photo print by Bill Daniel

8 x 10 inches / 20.32 x 25.4 cm

Black Frame : 21 x 29.7 cm

€650-

СТРААТ



Who is Bozo Texino Film Still 9

Original photo print by Bill Daniel

11 x 14 inches / 27.94 x 35.56 cm

Black Frame : 30 x 40 cm

€700-

СТРААТ



Who is Bozo Texino Film Still 10

Original photo print by Bill Daniel

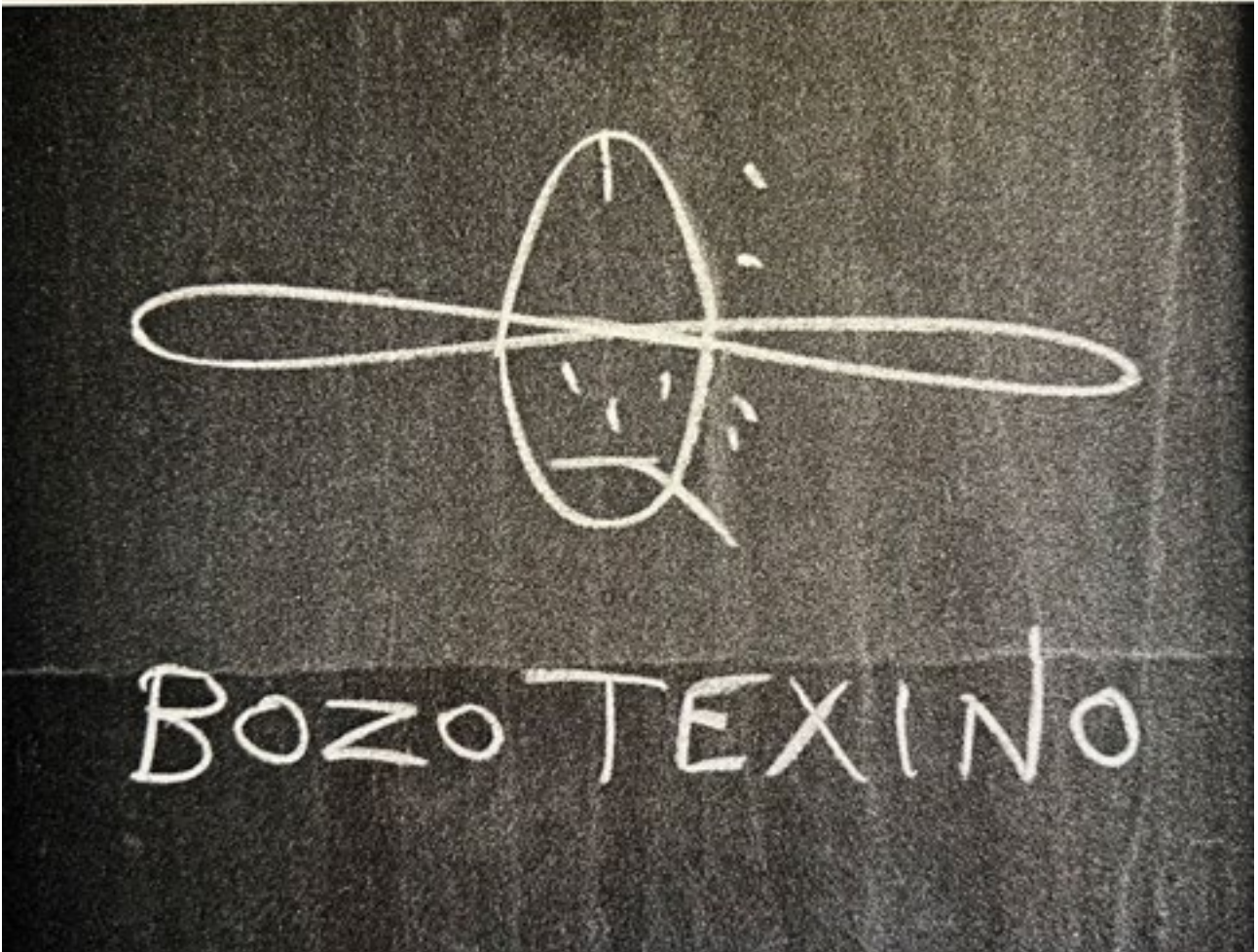
11 x 14 inches / 27.94 x 35.56 cm

Black Frame : 30 x 40 cm

€700-



СТРААТ



Who is Bozo Texino Film Still 13

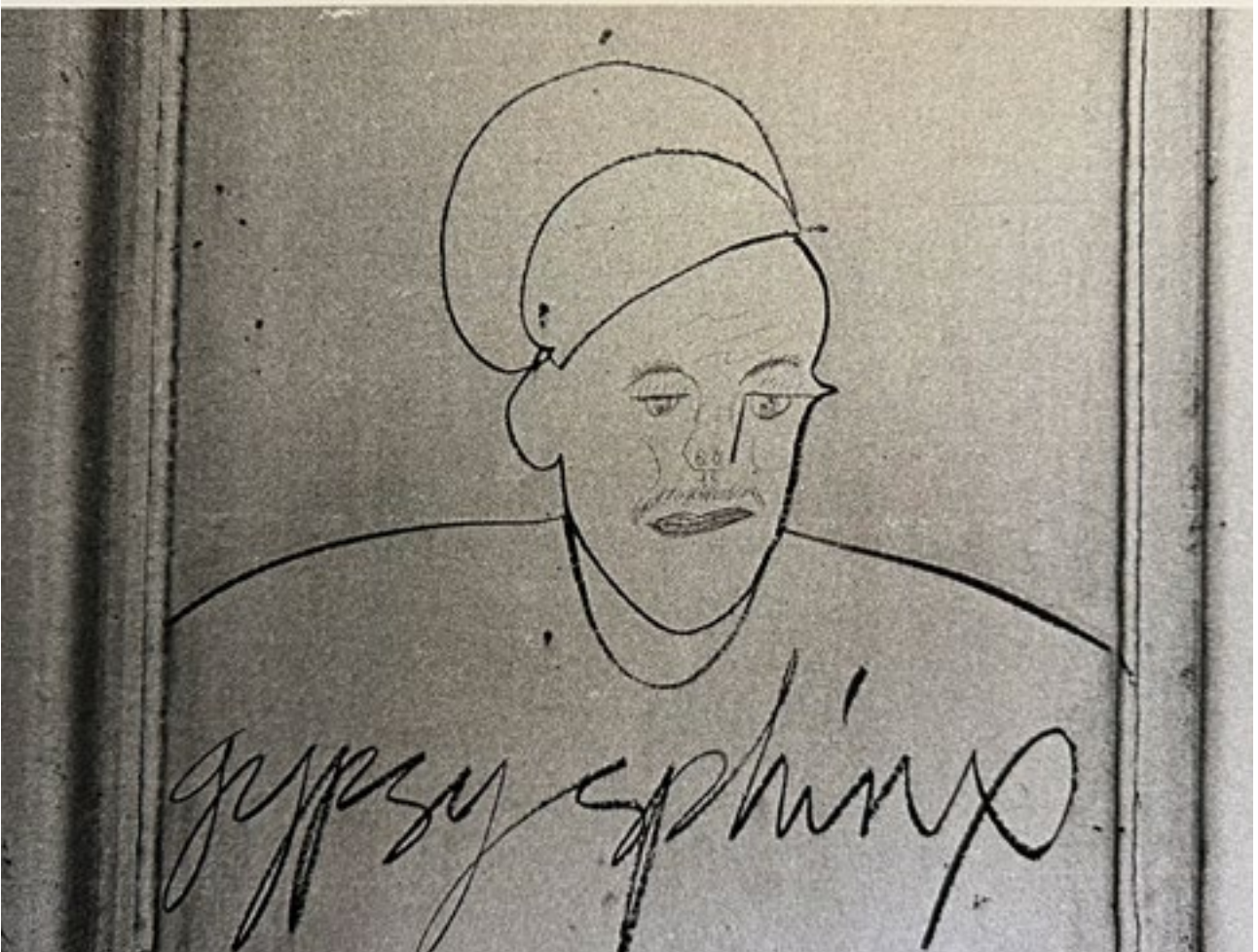
Original photo print by Bill Daniel

11 x 14 inches / 27.94 x 35.56 cm

Black Frame : 30 x 40 cm

€700-

СТРААТ



Who is Bozo Texino Film Still 11

Original photo print by Bill Daniel

11 x 14 inches / 27.94 x 35.56 cm

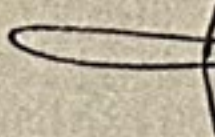
Black Frame : 30 x 40 cm

€700-

7
30
72



BOZO TEXINO
(BLIND FOLDED)



BOZO



СТРААТ



Who is Bozo Texino Film Still 7

Original photo print by Bill Daniel

11 x 14 inches / 27.94 x 35.56 cm

Black Frame : 30 x 40 cm

€700-

Mail Art

Stories of Friendship

Mail art, also known as postal art or correspondence art, is a collaborative artistic movement centered around sending visual art (such as postcards, envelopes, or small packages) through the postal system. It is characterized by its democratic and decentralized nature, as anyone can participate in creating and sending mail art. Mail art and moniker art are two distinct artistic movements, each with its own unique characteristics and practices: however, both movements share a spirit of grassroots creativity and an emphasis on engaging with public spaces while producing art that can travel as far as possible.

buZ blurr actively engaged in the Artist Stamp and Correspondence Art movement, a precursor to the Internet, where visual artists and poets exchanged work with like-minded creators across the world. His involvement in this movement underscores the themes of connectivity, collaboration, and artistic exchange.

Butler became a prolific contributor to the mail art network for over fifty years. His involvement in mail art began in April 1972 after reading about it in Rolling Stone magazine. He initially started by mailing small artworks created on postcards to artists mentioned in the articles and later moved on to mailing artists listed in File Magazine, which showcased artwork from the mail art network and included a directory of participants. Like other mail artists, Butler also used pseudonyms for his location, such as Surrealville and Principality of buZ. His work as a mail artist connected him with an international audience and earned him the reputation of a “mail art guru” due to his extensive body of work and efforts to document the gatherings of the mail art network.

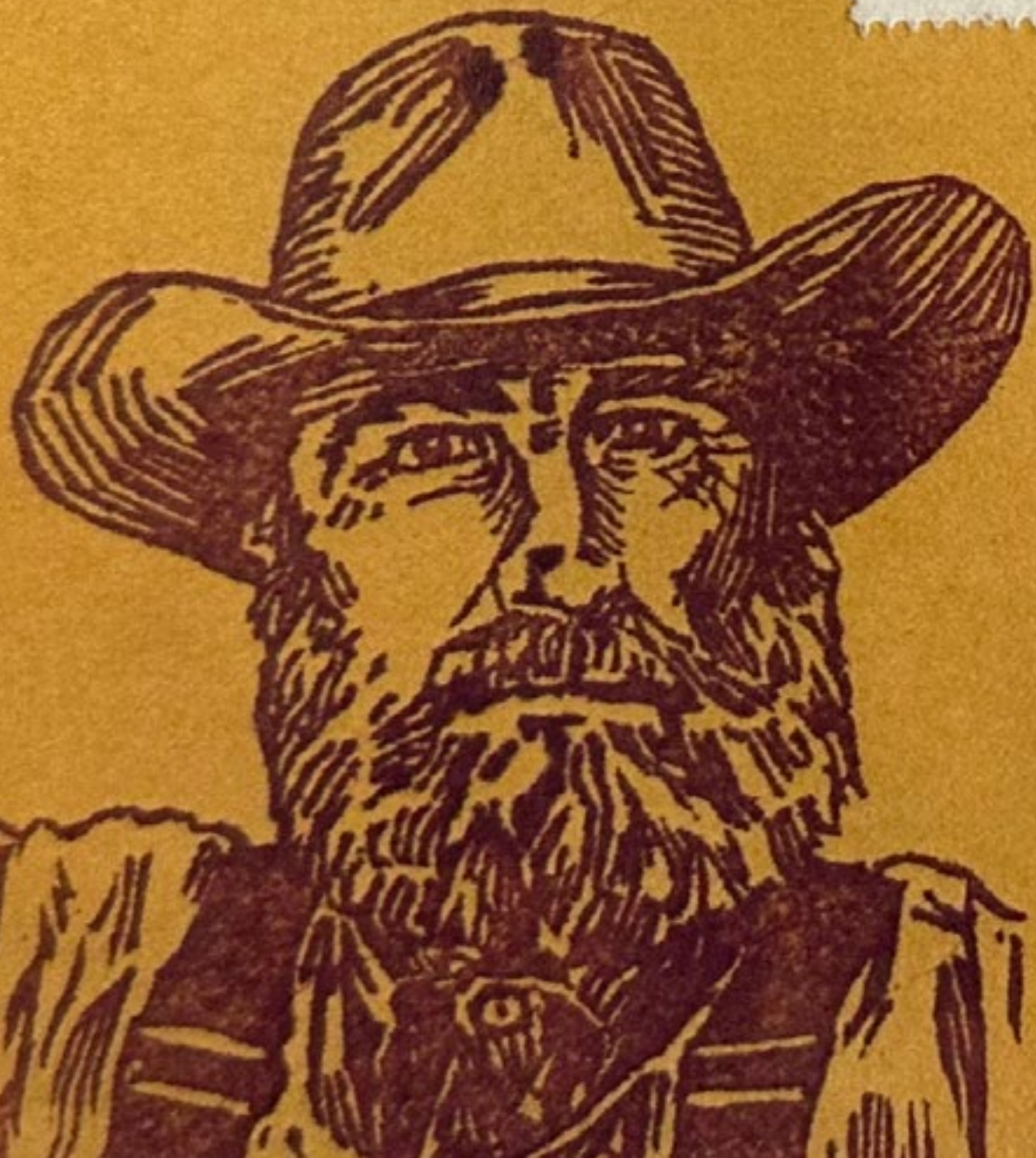
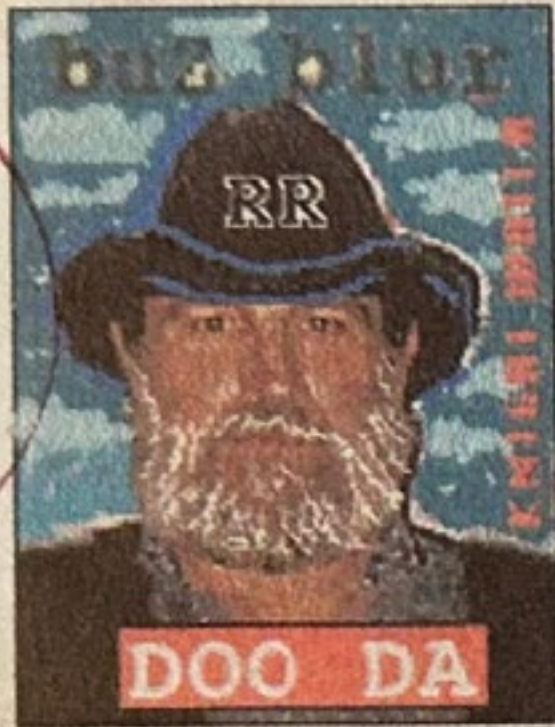
STRAAT

Butler's work was not limited to what he would send out in the mail. His work was not limited to anything, as his creations took on a plethora of forms. Whether it was the rusted out Ford sedan he patiently filled with metal keys (he had people in the mail art network sending him keys for many years), or his haunting papier-maché work at 'Papercide Park, Butler was well recognized as a multidisciplinary artist. As a devout Dadaist, Butler's abstract expressions challenged his audience to transcend conventional rationale. A lot of his work was drole and intentionally absurd, which always seemed to bestow a sort of levity to his audience.

He inspired an entire generation of spray can wielding graffiti artists to look beyond their short history to an older tradition that started long before the spray can was ever invented.



buZ blurr
908 main st.
gurdon, ar 71743



СТРААТ



Envelopes from buZ blurr

Letter envelope on loan from
Bill Daniel Collection

STRAAT



Envelopes from buZ blurr

Letter envelopes on loan from
Bill Daniel Collection

СТРААТ



Envelopes from buZ blurr

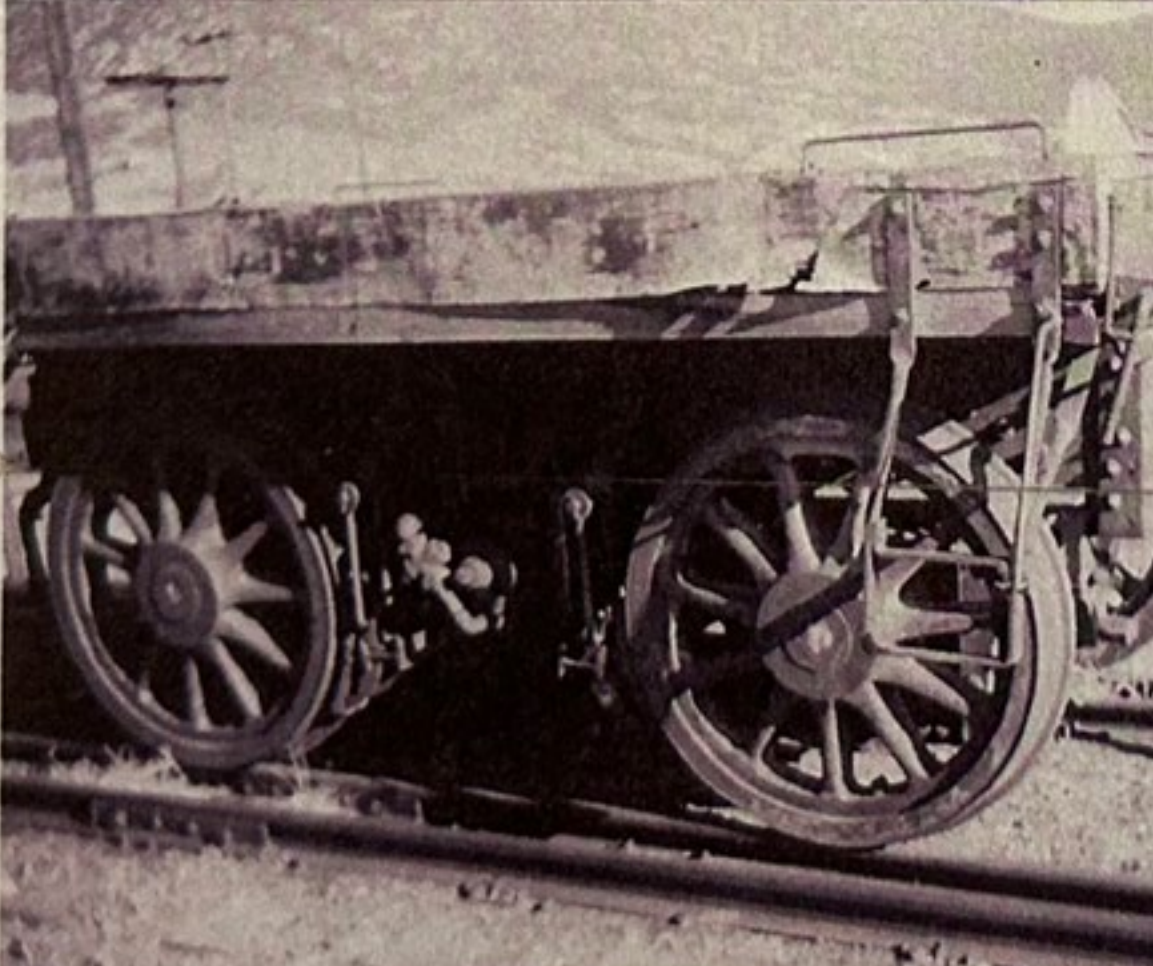
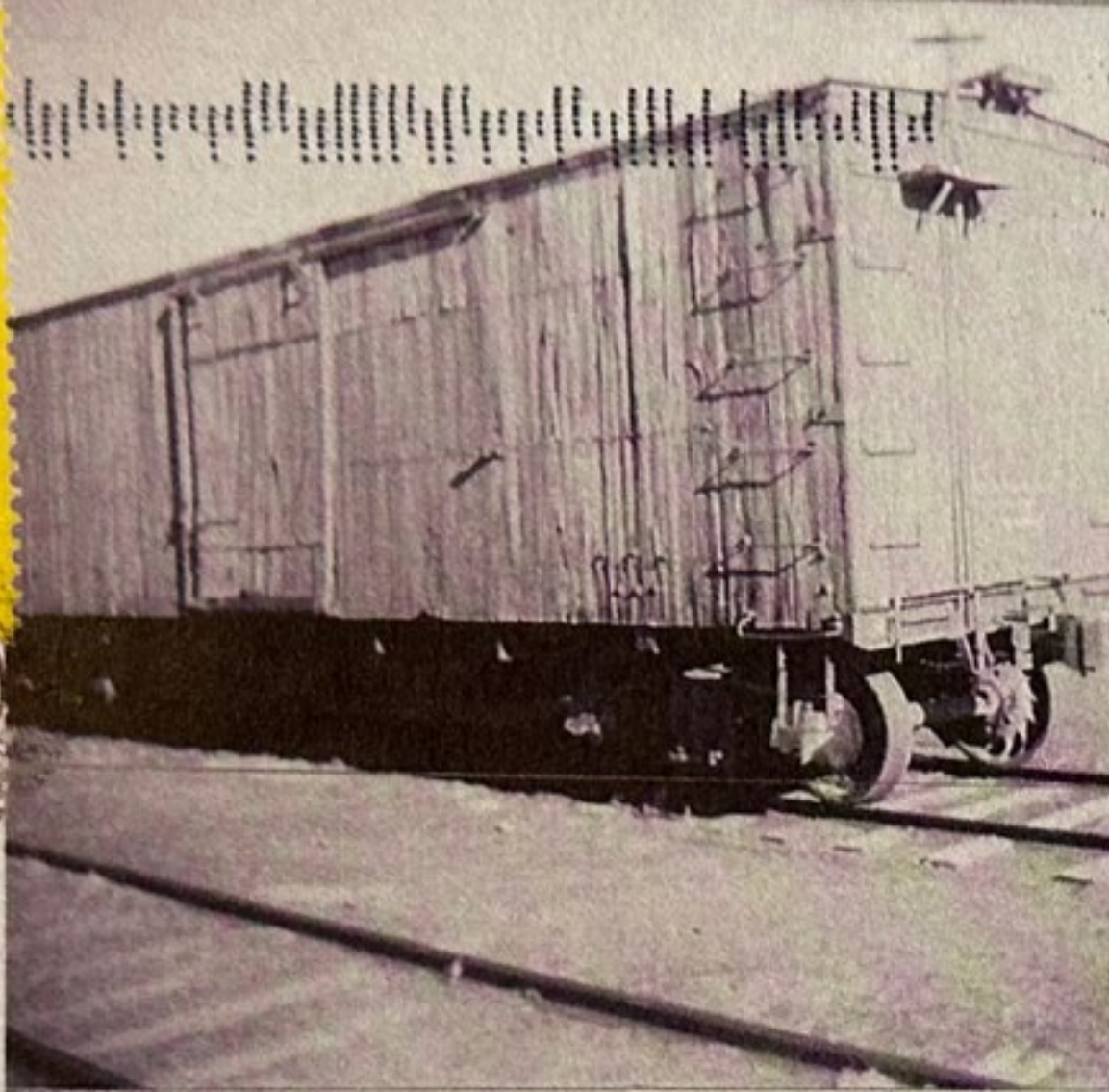
Letter envelopes on loan from
Bill Daniel Collection

Z blurr
xholder
70
Gurdon
rkansas
743-0070
USA

address save



155



77503-294083

СТРААТ



Envelopes from buZ blurr

Letter envelopes on loan from
The Ziegler Collection

STRAAT



СТРААТ



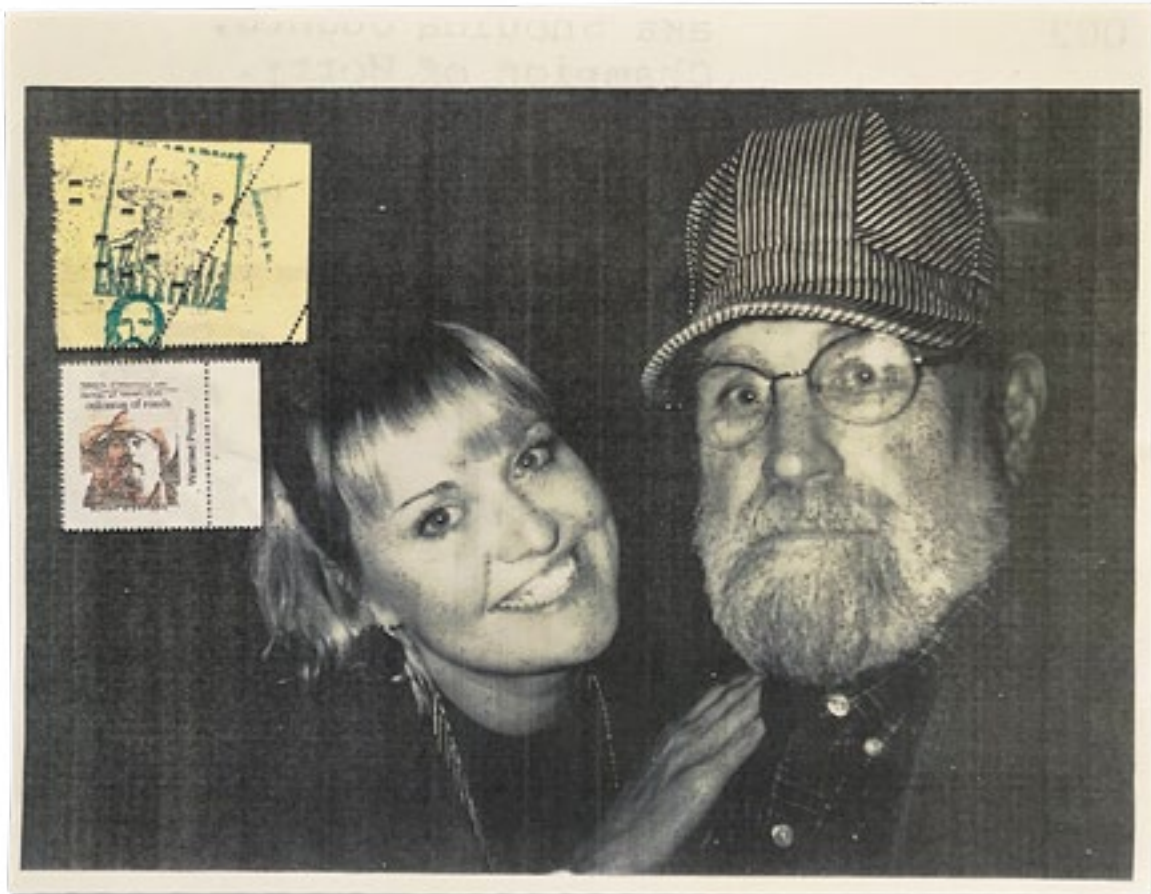
Private World Letters

Letter envelopes on loan from
The Butler Collection

STRAAT



СТРААТ



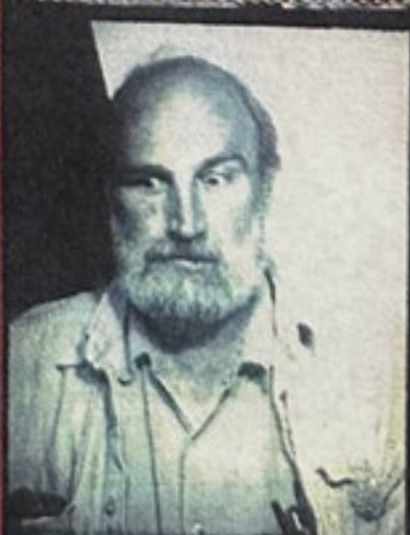
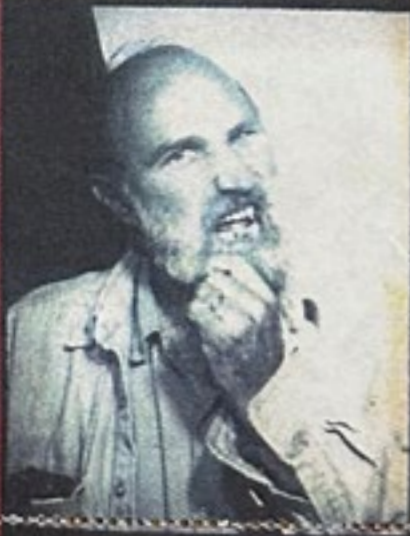
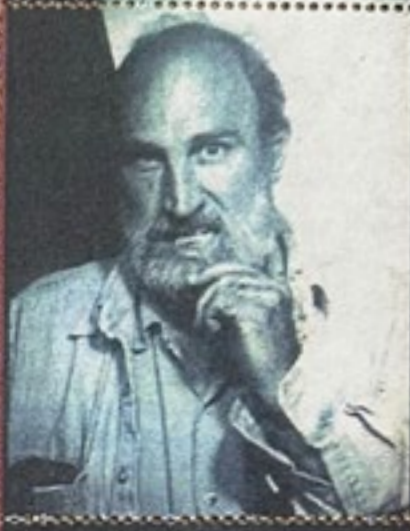
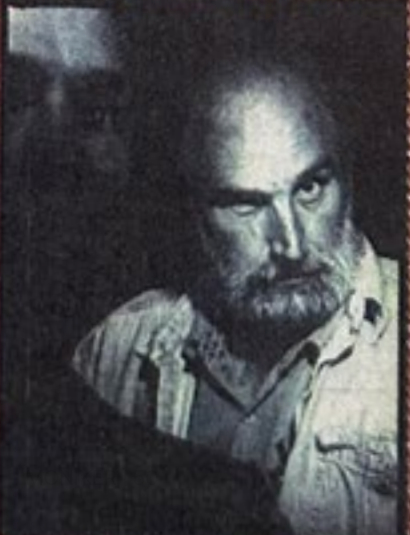
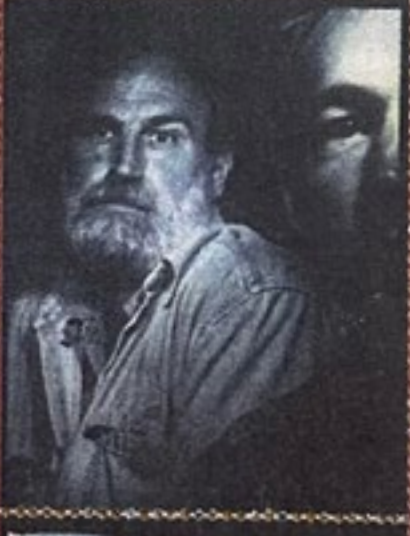
Letters of Friendship

Envelope on loan from The Butler Collection

BILL DANIEL + BUZ BLUFF AT MUSEE MECHANIQUE



SAN FRANCISCO SEPT. 20 1993

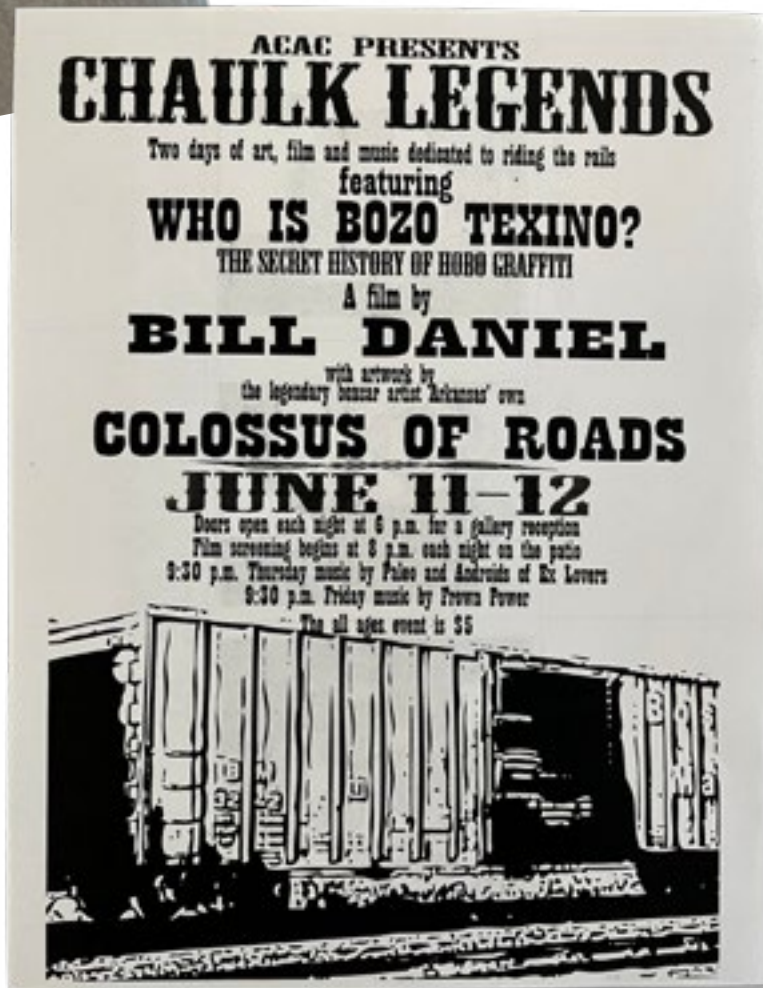




Bill Daniel Book

Item loan from
Bill Daniel Collection

СТРААТ




Who is Bozo Texino?

Items on loan from
Bill Daniel Collection

СТРААТ

An inebriated state caused this cut-off brakeman and college student to brag to the switchengine crew, awaiting an El Dorado local, that he too was a Brush Hog, after a summer of extra-board work in 1962. "No, no," they said, "You can never be a true Brush Hog until you pass the initiation rite."
 "And what might that be?", I asked.
 "You must kiss both asses of the Hoo Hoo cats."
 So with a full October moon between the two cold cats of 9 tails, I got a foothold in the plaque of the monument and climbed up to buss the metal, thus becoming the only initiate left holding the bag on this snipe hunt.
 Laughs Drinks Water.
 Liar Sometimes.
 Gumption Traps.
 Synapses Wheel Slips.
 Fragments of Contumacy.
 Rail Mail Nexuses.
 buZ blurr
 68



CHARLES "BIG BOY" KATIN
 9-26-1933 - DEC. 23, 2019

BILL,
 TODAY IS CHARLIE'S FUNERAL.
 GOT TO PICK DRUMS AND ARRIVE UP AT LITTLE ROCK THIS MORNING... I HOPE I GET BACK IN TIME.

HERE'S THE POSTCARD I RECEIVED FROM JOHN EATLEY. HIS ESTIMATION OF THE NUMBER OF COLLOSSI HE SAW IN EAST ST. LOUIS IS SURELY AN EXAGGERATION! MY SCRABBLER CHRONOLOGY IS PLAYING HAVOC WITH MY BOOKMAKING... SEEMS THE PROBABILITIES OF WHAT TO PUT LEAVE OUT IS WORKING THE STUFF FOR YOU TOO.

buZ
 (76)

A septuagenarian in Surrealville, Principality of buZ Sovereign, buZ blurr, turns 71 August 23rd, 2014, the year of Cavellini Centennial.
 In 1979 when Cavellini sent his authorization to curate an exhibit at a major art museum to commemorate the Autostoricizzazione of the maestro who challenged others to document their examined lives, and celebrate the 1914-2014 time span, buZ calculated he too would be in the same predicted condition of Cavellini's "After me comes the void."
 buZ's annual birthday documentation finds him holding the enameled metal sign of H.R. Fricker and his accurate designation in Place of Places of ORT DER ANGST, or PLACE OF FEAR. Always freighted with apprehension and anxiety, he's fearful Frickers will be offended by the lines necessary to depict the text in the stenciling technique.

buZ blurr
 1943-2043

Letters to Bill Daniel

Letters from buZ blurr on loan from Bill Daniel Collection

STRAAT

BILL THINKS FUL THE EXTRA BOOKS SUPER TUBOAL MOSTLY TRAM

Repertoire of Reprehensible Acts[®]
 extreme narcissist deflecting blame.
 The premise for a one-evening show and
 film screening to kick off the 2008 issue
 of The Hobo Film Festival, April 19th,
 Eyesore Gallery, Wedge Studios,
 Roberts Street, Asheville, North
 Carolina.

In the face of overdue porch roof leak
 repairs, house painting, and expensive
 dentistry, the strong instinct to lay low
 and stew in pessimism about the state of
 the world, and U.S. economy, seemed
 impossible to supplant, but a small spark
 of inspiration came from the faith in the
 road promise of the principals of Agents
 Films, Inc., and their proposed 22 years
 for hobo and freight-hopping, graffiti,
 and railroad-related underground film
 from Miami, Fla., to Halifax, Nova
 Scotia, in a remarkable 1963 Toyota
 Corolla stationwagon, shamed me out
 reserve to make the 1500 miles round
 from Surrealville to Asheville, in
 These portraits are stencils cut
 directly into 5" x 7" prints from
 film, then inked black to mimic the
 Polaroid technique of Caustic Jelly
 for stamp sheet reproduction. The
 subjects were brave to submit to the
 blinding flash and up close distortion.
 Thanks everyone for the contribution of
 keys to the Fill The Ford (Fully) Folly.
 buZ blurr

Delusions of Grandeur Tour 2005
 Quote from a postcard, "Averaging
 suspicious traps and misapprehensions."

Reasons for the journey: To attend the opening of Margaret Kallahan, in the Street
 Bar and Eye at REEKCAT, Downtown L.A., June 15, and accept the daunting
 challenge to be there by the Gallery Director and Curator, Françoise Joo. To view the
 definitive edit of Bill Damsel's Who is Doing Trains film. To hopefully use the latest
 progression of Markie Shogfuer's Dangle film. To visit long-time
 correspondents in the L.A. basin, Jeffrey Bass and Leslie Calkins. To stay at Heidi
 Council. To acknowledge one plunge toward poetry on one occasion. To ponder the
 price of oil in the new paradigm of environmental Holy Wars. To push over my
 mental requirements. To add 4,500 miles to the odometer of Françoise's Nissan. To
 ponder the road trips of Tom Joad, Jack Kerouac, Neal Cassady, Owen Mullins, Leo
 Lester Mullins (my mother's brother who made the Arctic/Near Ocean during the
 Depression) and Frances Mason Damsel (my great grandmother who made the
 migration trek to the Golden State in 1831 at age 17, yet returned to leave the
 printers trade at Oron Clemens' Hummel, Missouri, newspaper, two years of his
 four year apprenticeship with Oron's younger brother, Samuel L. Clemens. To
 ponder my previous trips to the West Coast.
 CDE: Tom White-Rainbow, Captain Beaufort-Clear Spot, The Spotlight Kid,
 The Band-Crested Hike, Moby-Play & JR, Kerouac-Licks, Jay Darkner-Midwest
 during crew ahead...the crucial voyage of the late unassailable genius Keith his eagle
 significance...-Jack Kerouac

Reasons to maintain on to San Francisco: To recuperate John Hold, Jr. with the
 hundreds of working with me, in one proposed meanderous in Paris, Sept. 2nd, before
 journeying on to Casco, Italy, and the SUN of EUN Festival. To see the world by
 encouraging a wandering poet to keep wandering. To help up with a hometown boy,
 who escaped the long to find his expression in a cosmopolitan planet-likes
 singing and humming piping, a punk presence and another rock music, Guy
 Flood. To watch film in Craig Habber's basement, an occasionally planetary libers
 hoping for the return to pavement at the summit of hills in the search for an
 basement art institute and Scott Williams' opening residence with Bill Damsel and the
 Yacovus Rivers & To have a starting point towards River-homeward bound and the
 faded attempt for a surprise visit with Erik Flanke and Derek York, the brothers
 who visited in late May, and determine their precise proposed state to Surrealville
 and arrange a home.
 To visit my sister in Tucson on the way west, who, except for a number of
 Kansas, I hadn't seen since 1996.
 To include my fantasy of being the Cushman of Roads. buZ libers

November 11, 2011 will mark the 40th
 anniversary of the commencement of my
 boxcar icon dispatch in the folk art
 tradition of hobo and railworker scrawls.
 To commemorate this passage of time a
 reprint of hoochoohobos/fortuitouslogos
 bookwork, first published in 1984, will be
 reissued with an extensive addendum of
 images, stampsheets, interviews, and
 explanatory writings.
 Happenstance and whims of nature
 washed out the tracks that stranded the
 founders of the Concatenated Order of
 Hoo Hoo in this village. Familial
 railroading legacy and 'outrageous
 fortune' deposited me here as well. The
 inebriated state of the lumberman
 journalists organizing the Hoo Hoo found
 this an appropriate name for the two tufts
 of hair on an otherwise bald pate of the
 most intoxicated fellow there in the Hotel
 Hall in 1892. Railroad rules call for two
 shorts on the whistle to announce the start
 of a forward movement of a locomotive, or
 Hoo Hoo of the Choo Choo whistles off to
 denote a start.

12a.

Swing across the track.

12b.

THAT horizontally at arm's length

12c.

Raised and lowered vertical

54

MARCH
 1-6 1020
 1:10 AM
 BULL,
 MY MIND
 15 60MB...
 981
 MARCH
 THIS
 MATERIAL
 WILL DE
 A 9-0000
 MYEND OF
 A MARCH 2008
 YOUR TED
 MARCH 2008
 MY
 SITUATION,
 MY
 GOSPEL
 WITH
 PERIODIC
 MY MARCH
 DO
 ALISTAIR IS
 TOTAL
 LOWERSHOW.
 buZ
 To

STRAAT

Schooldays in Artlife.

Schools attended that may have records of scholastic evidence.

1st grade- Oak Grove Community School, between Gainesville and Paragould, Arkansas.

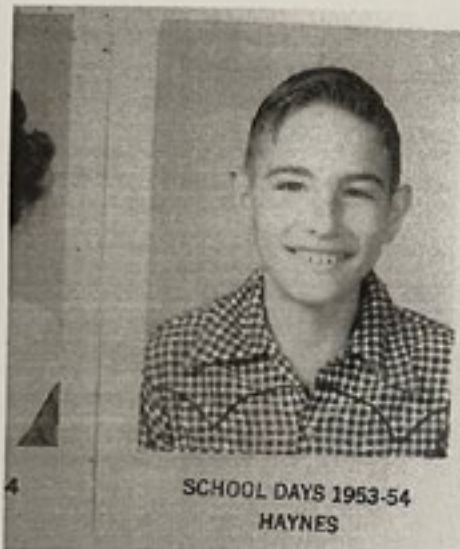
2nd grade through 6th grade- Haynes Elementary School, Lee County, Haynes, Arkansas.

7th grade- Forrest City Junior High, Forrest City, Arkansas.

8th grade- Paragould Junior High, Paragould, Arkansas.

9th grade-Earle High School, Earle, Arkansas.

10th grade-Palestine High School, Palestine, Texas.



11th grade-Ouachita Parrish High School, Monroe, Louisiana.

12th grade-Gurdon High School, Gurdon, Arkansas.

Henderson State Teachers College- Sept. 1961 through Oct. 1964.

Henderson State University- classes fall semester 1971.

Practicing DUNCEHOOD THICKNESS, and matriculation at THE SCHOOL OF HARD KNOCKS ever since.

buZ blurr

1943-2043

aka Russell Butler

Boxholder 70

Gurdon, Arkansas 71743

USA

СТРААТ



Welcome Adios - E.F. Higgins III

“Sorrow Floats” E.F. Higgins III - November 1949
- December 2021” on loan from
Bill Daniel Collection

Russell Butler aka buZ blurr

Handmade books

buZ and most recently the Butler family have created hand-made books documenting each day of his markings through the years. These books are a testament to his dedication to his art and the railroad culture and serve as a profound record of his artistic journey and the enduring legacy of his work in the realm of boxcar art and mail art.

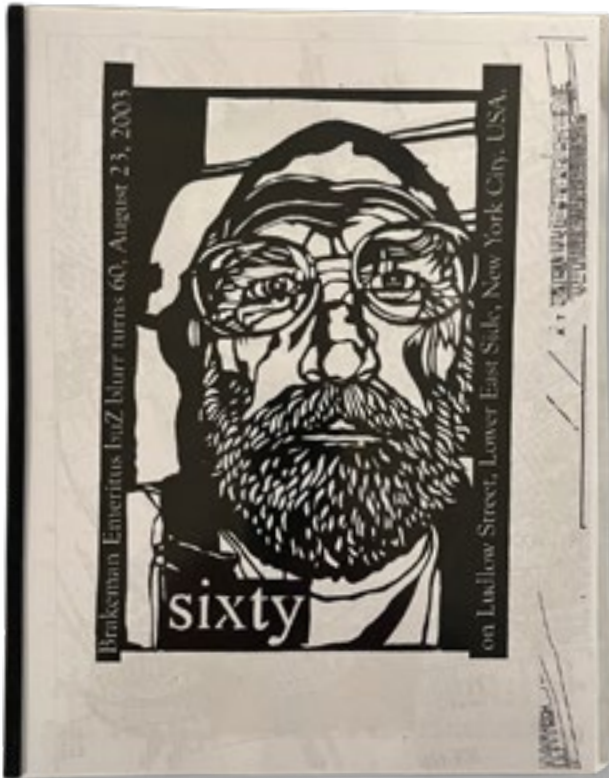
€1850 / with Markal crayon original moniker drawing

€1400 / without original moniker drawing

СТРААТ



СТРААТ



Brakeman Emeritus 60

Unique handmade book containing a collection of B&W photocopies

21.5 x 28 cm

€1400-



DADA 100

Unique extra thick handmade book containing a collection of color and B&W photocopies.

21.5 x 28 cm

€1400-

СТРААТ



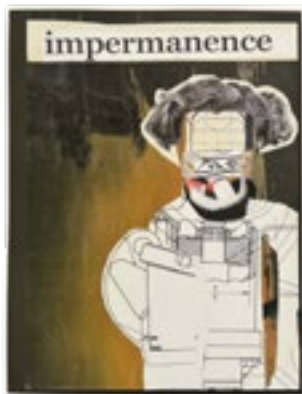
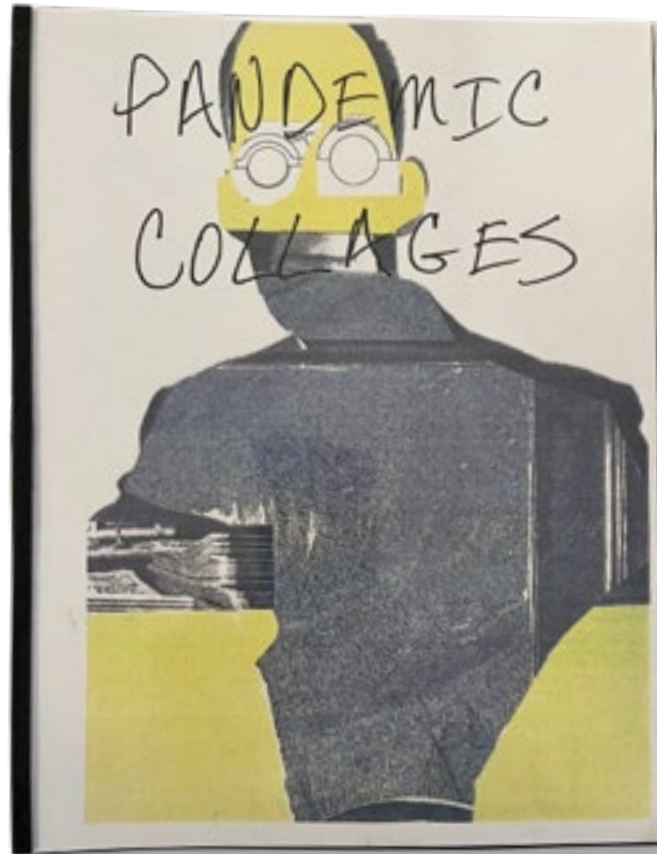
buZ blurr 63 Book

Unique handmade books containing a collection of photocopies, stamp sheets, collages, and an original COR moniker on back cover

21.5 x 28 cm

€1850-

СТРААТ



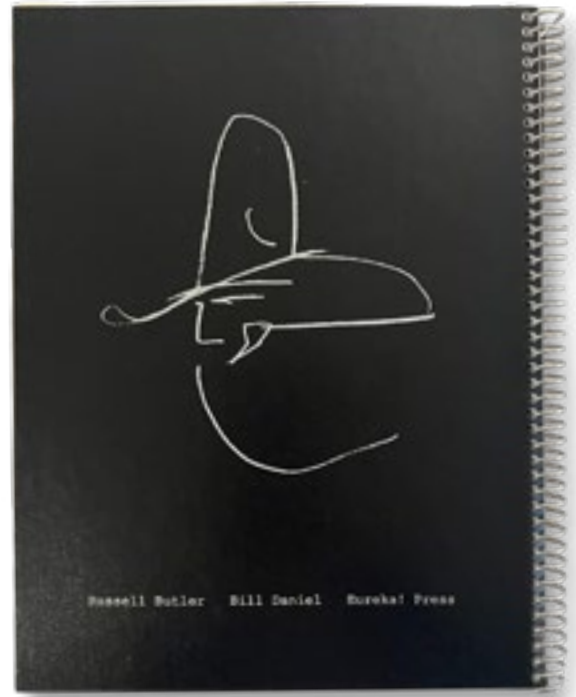
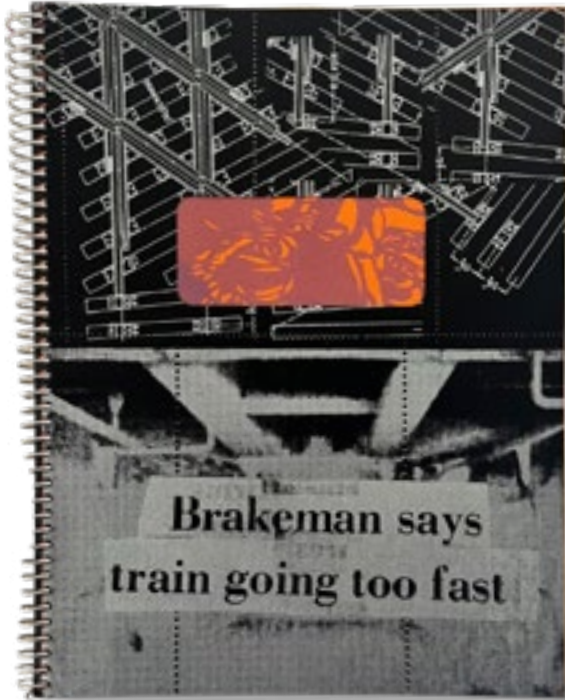
Pandemic Collages

Handmade book containing a collection of buZ blurr's collages made during the pandemic.

7 versions. / 21.5 x 28 cm

€1400-

СТРААТ



Brakeman says train going too fast

Unique handmade book containing artworks,
prints and collages on thick colored paper by buZ
blurr & Bill Daniel from Eureka Press
22.5 x 28 cm

WIDELY UNKNOWN

Nick Ackerman ♦ buZ blurr ♦ Bill Daniel ♦ Cheryl Dunn
Chris Johanson ♦ Margaret Kilgallen ♦ Alicia McCarthy ♦ Barry McGee
Manny Miranda ♦ Eamon Oré-Giron ♦ Rigo 01 ♦ Clare Rojas

Curated by Eungle Joo

28 WOOSTER STREET NEW YORK NY 10013



November 10 – December 22, 2001

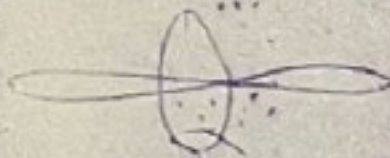
Opening November 10, 6 – 9 pm

Opening night performance by Track Star

CAUTION
DO NOT APPLY VIBRATOR TO
ANY PART OF CARBODY
IF NECESSARY USE VIBRATOR
CASTING ONLY



MATOKIE
SLAUGHTER
WAS
HERE
7-98



СТРААТ



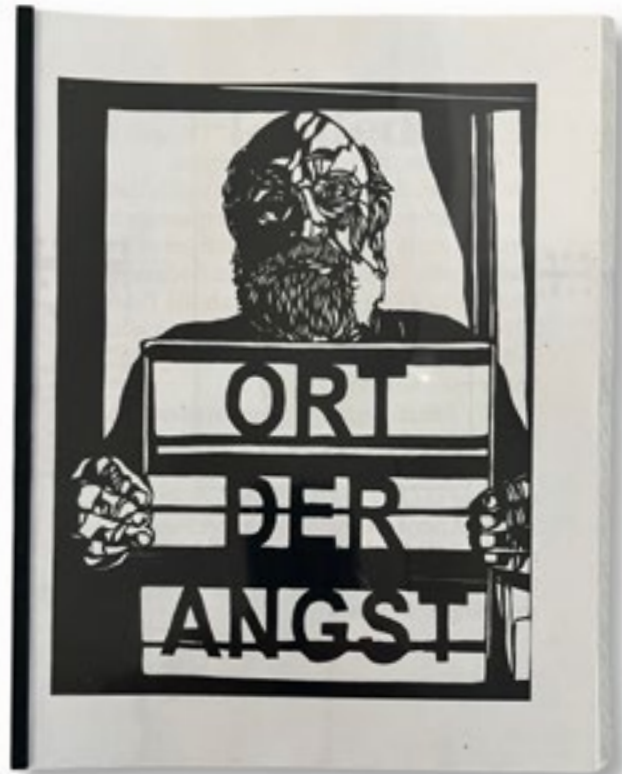
Age Progression Books

Unique Handmade book containing a collection of photocopies from buZ blurr's series of Age Progression works age 41 - 78.

3 versions / 21.5 x 28 cm

€1400-

СТРААТ



DADA 100 & ORT DER ANGST

Unique handmade book containing
color and B&W photocopies & stamp sheets
21.5 x 28 cm
€1400-

СТРААТ



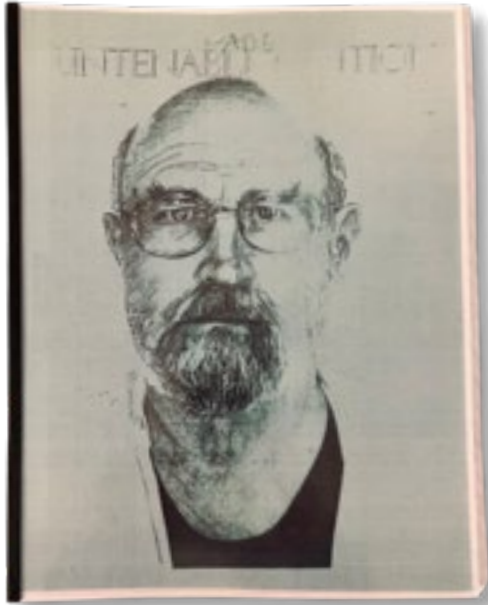
Bud & Tootie's Dusk Till Dawn

Unique handmade book containing a collection of photocopies, stamp sheets, collages, and an original COR moniker on back cover

21.5 x 28 cm

€1850-

СТРААТ



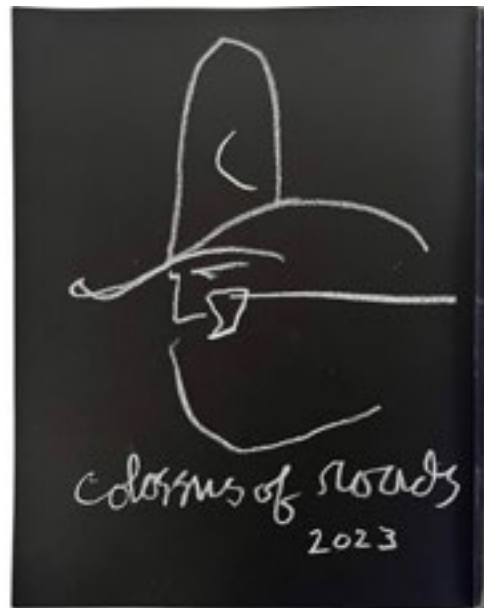
buZ blurr Books Front & Back

Unique handmade book containing a collection of photocopies, stamp sheets and an original COR moniker on back cover

21.5 x 28 cm

€1850-

СТРААТ



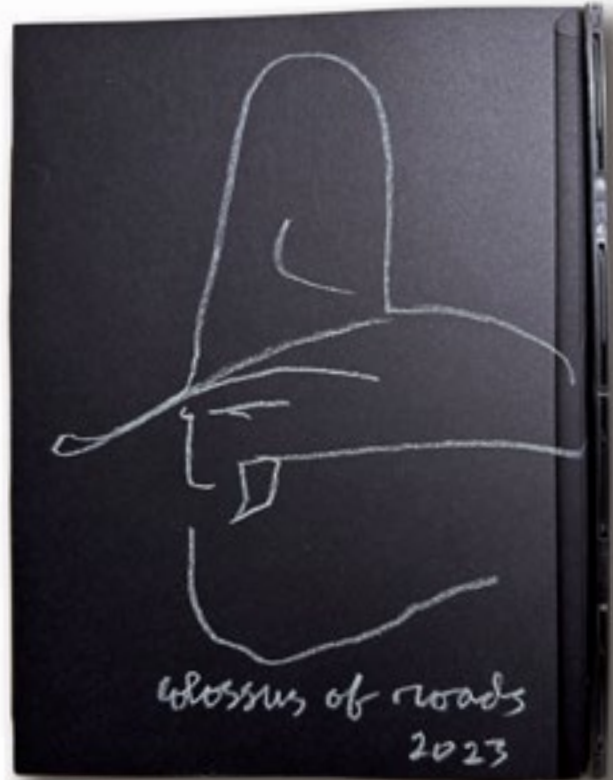
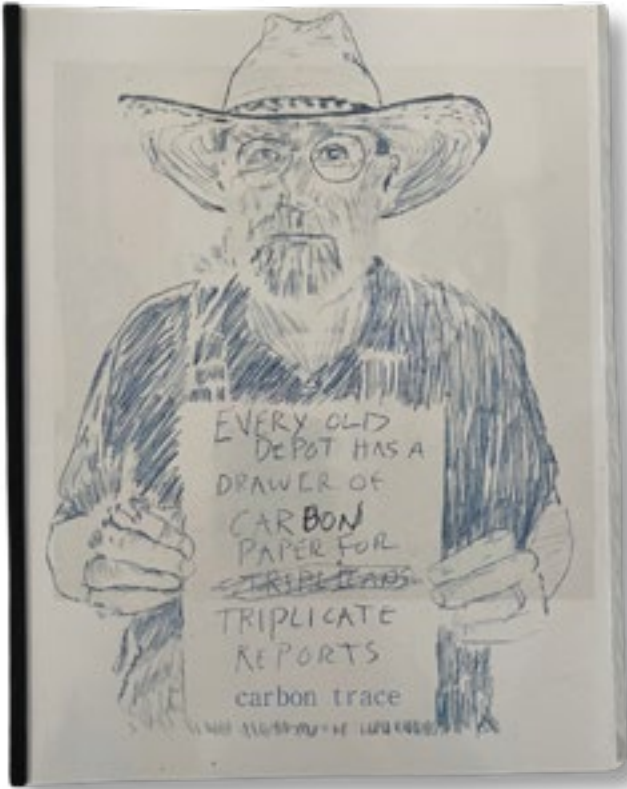
Google Eyes & Knob Sunshine (Front & Back)

Unique handmade book containing a collection of photocopies, stamp sheets and an original COR moniker on back cover

21.5 x 28 cm

€1850-

СТРААТ

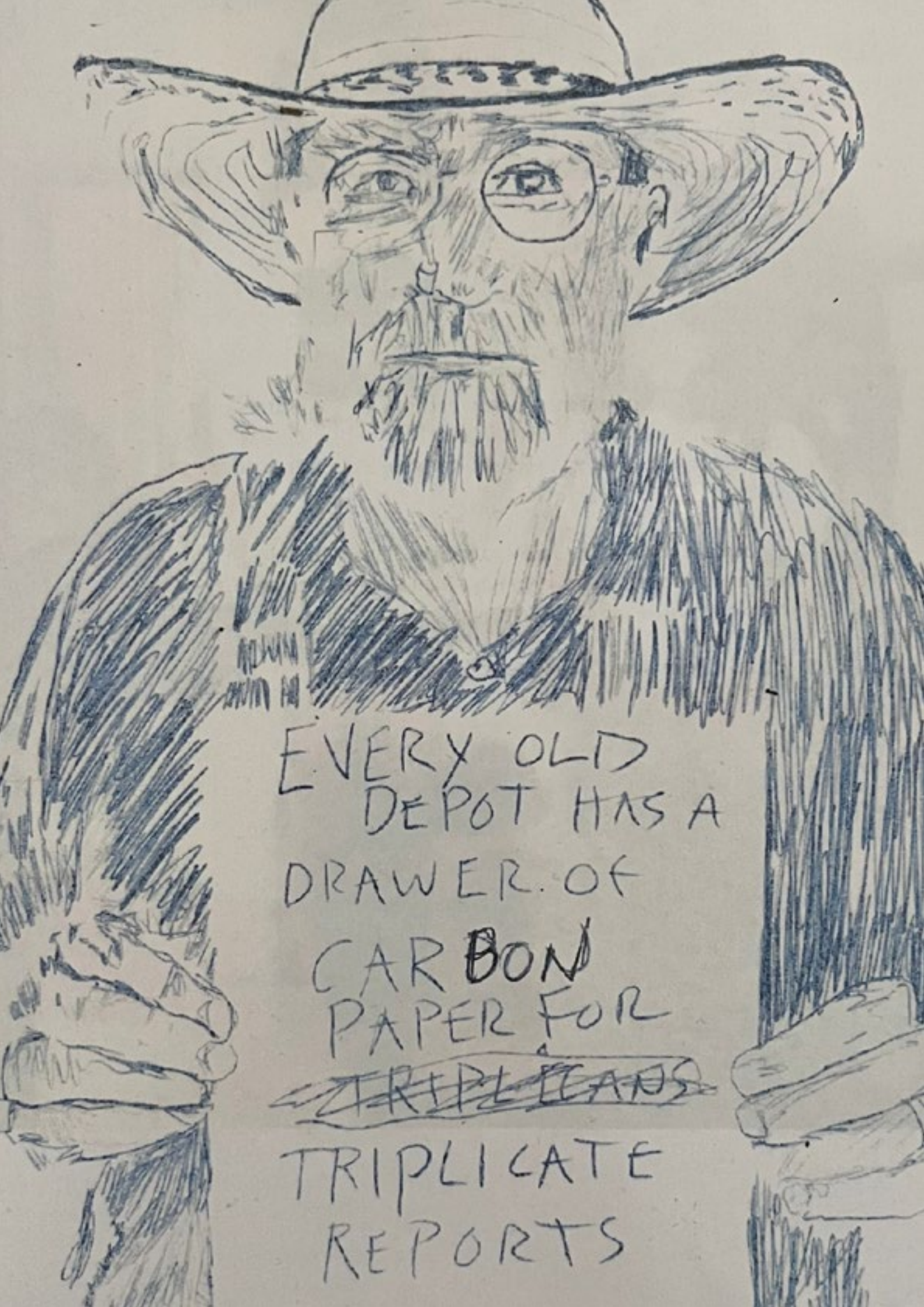


Every Old Depot Has a Drawer of Carbon Paper For Triplicate Reports

Unique handmade book containing a collection of color and B&W photocopies, stamp sheets and an original COR moniker on back cover

21.5 x 28 cm

€1850-



EVERY OLD
DEPOT HAS A
DRAWER OF
CARBON
PAPER FOR
~~TRIPPLICANS~~
TRIPLICATE
REPORTS



MEC 203 49

CPY
LS LMT
LT WT

18800
18950
73500

1988

MADE IN
CANADA
1988

1988

Moniker Box Car

Paying homage to legendary Moniker artists

Bozo Texino

Bozo Texino is the moniker of an elusive and enigmatic figure in the world of hobo and rail worker graffiti. Bozo Texino's iconic tags usually feature a character with a pointed hat and the signature "Bozo Texino" written in a distinctive, flowing script. It's widely believed that Bozo Texino was a rail worker who traveled extensively, leaving his mark on trains and railcars across the United States.



Herby

Also known as Herbert A. Mayer, Herby, was a prolific tagger and a significant figure in the moniker culture, particularly within the context of rail yard graffiti. His tag, depicting a person leaning against a palm tree and wearing a sombrero, is a recognizable symbol associated with his extensive career in leaving his mark on boxcars. It is believed that he tagged over 70,000 boxcars during his twenty five year career, showcasing the widespread impact of his work within the graffiti subculture.



Smokin' Joe

Smokin' Joe was a significant figure in the early pioneering days of train monikers and rail yard graffiti. He began drawing on boxcars in October 1985 as a way to pass the time while working as an engineer on the railroads. Joe passed in 2024.



STRAAT



The Rambler

The Rambler’s tag depicts a large champagne glass with a shadow mark to indicate a three-dimensional space and seven bubbles rising from the glass that form a triangular pattern. The signature “The Rambler Port Beaumont Texas” is written in a combination of printed and cursive lettering. The Rambler’s identity remains largely anonymous, with the focus being on the various cities he has resided in and the numerous variations of his tag since the 1960s.

Soo Line Star

The moniker of The Soo Line Star was created by Emery L. (Zeke) Kuehnast who was a Soo Line freight conductor based out of the Chippewa Falls, Wyoming yard. He signed on in 1940, retired in 1978, and passed in 1999. A simple yet prolific mark of a five-pointed star, this moniker almost always appeared within the ladder on the left side of a boxcar. Many examples can be seen on Soo Line rolling stock, coining the star’s namesake. An effort to tell his story began in 2019 and is currently ongoing.



Coal Train

The Coal Train moniker is associated with specific artist, John Easley, who is best known for creating chalk drawings, on coal cars in the 1970s.



СТРААТ

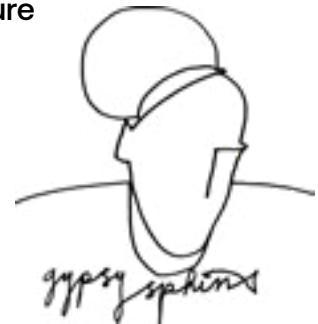
Colossus of Roads

The Colossus of Roads moniker, by artist buZ blurr (Russell Butler), is a significant and enduring element of the railroad graffiti tradition. The iconic image features a simple line-drawn profile of a trainman wearing a cowboy hat — often accompanied by original captions, for which he started the tradition.



Gypsy Sphinx

Gypsy Sphinx by buZ blurr (Russell Butler) was derived from the character's features: “gypsy” denoting his nomadic nature from constantly roaming on trains, and “sphinx” indicating his enigmatic manner of speaking in cryptic sentences.





Smokin Joe and buZ blurr

Russel Lloyd Butler

Clark County, AR (1943 - 2024)

Russell Butler, also known as buZ blurr, was a visual and conceptual artist known for his work in mail art, stamp art, and conceptual art movements.

Russell Butler was born on August 23, 1943, in Lafe, Arkansas, to Eugene H. Butler and Clede Elmira Mullins Butler. He grew up in a family that moved frequently due to his father's career in track maintenance for the Missouri Pacific Railroad. After attending multiple schools in Arkansas, Texas, and Louisiana, he graduated from Gurdon High School in 1961. He attended Henderson State Teachers College in Arkadelphia studying art but did not earn a degree due to lacking foreign language and biology courses.

In 1964, he began working for the Missouri Pacific Railroad permanently and continued his studies in art, writing, and photography. In 1972, he discovered the international phenomenon of mail art and became a pioneer in the movement, creating small, multi-media works sent through the mail. Butler was known for his creation of the legendary Colossus of Roads railroad moniker, which he continued using for over 50 years, pioneering the freight train graffiti movement. He also worked in mediums such as archiving, bookmaking, installation, mail art, paper and found objects, photography, stenciling, stamp art, sculpture of metal.

His work has been featured in numerous publications, archives, and exhibitions, including the Moniker Art Fair in London (2017) and New York (2018), along with the Beyond the Streets exhibition in Los Angeles (2018), the Moniker: Identity Lost and Found exhibition in Massillon, OH (2018) and New York (2019).

STRAAT

Throughout his career, he faced controversy but was widely acclaimed for his unique artistic vision and contributions to the art world. He was described as a kind, humble, and eccentric man and was married to his high school sweetheart, Emmy S. Blanton, with whom he had three children. Butler passed away on January 26, 2024, during the planning for this exhibition, leaving behind a lasting legacy in the world of visual and conceptual art.

Hand-cut Stencils :

buZ blurr's stencil artwork is created through a meticulous process involving rendering and stencil-cut imaging fashioned from the peel-off negative layer of Polaroid-type instant film. The use of stencils allowed him to convey his artistic messages through the unique and transient medium of railcars, adding to the enigmatic allure of his creations.

Collages :

buZ blurr's collage artwork is a testament to his artistic versatility and creative exploration. During the Covid Pandemic, buZ dedicated his time to the unrestricted and experimental process of collage making, inspired by his affection for mixed media paintings. From ephemera and magazine clippings to handcrafted papers and found objects, the diverse collage elements he incorporates into his artworks contribute to the rich tapestry of narratives and themes embedded within his pieces. His dedication to this process underscored his commitment to the artistic journey, embracing the creative potential of everyday materials and the boundless opportunities for artistic expression.

Age Progressions:

buZ blurr's artwork grapples with the notion of transcendence and the abstraction of time. His exploration of the ineffable and the intangible aspects of existence adds a metaphysical dimension

СТЯАТ

to his artistic expression, highlighting his aspiration to commune with that which transcends the mundane.

buZ blurr's age progression artwork primarily focuses on photographic works annually documenting the rapid parade of birthdays. These pieces, created in a graphic stencil technique offered a comprehensive survey of self-portraiture spanning nearly forty years, emphasizing the passage of time and the impermanence of life as the connecting theme across multiple media. The age-progression pieces are also inspired by the concept of autostoricizzazione (self-historicization) pioneered by artist Guglielmo Achille Cavellini. Cavellini's premise of emphasizing the unique nature of each person's life resonated with buZ blurr's approach to documenting his own story through his age progression artwork, underscoring the individuality and temporality of human existence.

Monikers:

Russell Butler, also known as buZ blurr, began marking boxcars with his first character on November 11, 1971. This character was inspired by the figure of one of his coworkers who was tolerant of his cartoons. Butler's first character, known as "Gypsy Sphinx," was given a proper send-off a year later, and then he started a new character, "Colossus of Roads," in 1979.

The drawings were dated and included a caption composed of three or four words of no apparent meaning. In reality, they helped Butler recall events in his life better than dates alone. The repeated use of cryptic captions would become one of his distinguishing features as a boxcar artist and a tradition carried on by many other artists following his footsteps.

СТЯАТ

Gypsy Sphinx , was derived from the character's features: "gypsy" denoting his nomadic nature from constantly roaming on trains, and "sphinx" indicating his enigmatic manner of speaking in cryptic sentences. This name caught on and remained associated with the character since its inception, marking an important phase in buZ blurr's evolution as a boxcar artist.

His moniker, "Colossus of Roads", is a simple line-drawn profile of a trainman wearing a cowboy hat, with each drawing featuring an original caption. According to Butler, he called his railroad markings "boxcar icon dispatches" and described himself as "a life artist documenting a non-art life employing mass media for the distribution of this documentation."

The exact number of Butler's "Colossus of Roads" monikers is not explicitly clear but is estimated at over 500,000. (?)

Stamp Sheets:

buZ was encouraged by fellow mail artist E.F. Higgins III, to start creating his own artist stamp sheets in 1982. These stamp sheets were mostly made from xeroxed Caustic Jelly Post Portraits, which were high-contrast portraits of his subjects created by carving the negative image from Polaroid 3000 photographs. This unique approach to creating artist stamp sheets became a significant part of his mail art contributions.

Throughout his mail artist career, he traveled extensively, documenting the gatherings and exhibitions of the network through his artist stamp sheets and Caustic Jelly Portraits.

Photos:

Images courtesy of the Butler Family and Scot Phillips, page 80



STRAAT

Hand Cut Stencils



buZ blurr Cut Out

Item on loan from
Bill Daniel Collection



СТРААТ



Dragging, Kicking & Shoving Blues

Item on loan from
Bill Daniel Collection

СТРААТ



Another Gulf War! Stencil

Item on loan from
Bill Daniel Collection

СТРААТ



Hoo Hoo Hobos Black

Stencil artwork on loan from
The Butler Collection

СТРААТ



Large Age Progression 36

Stencil artwork on loan from
The Butler Collection

Collages



STRAAT



Yellow Face with Glasses

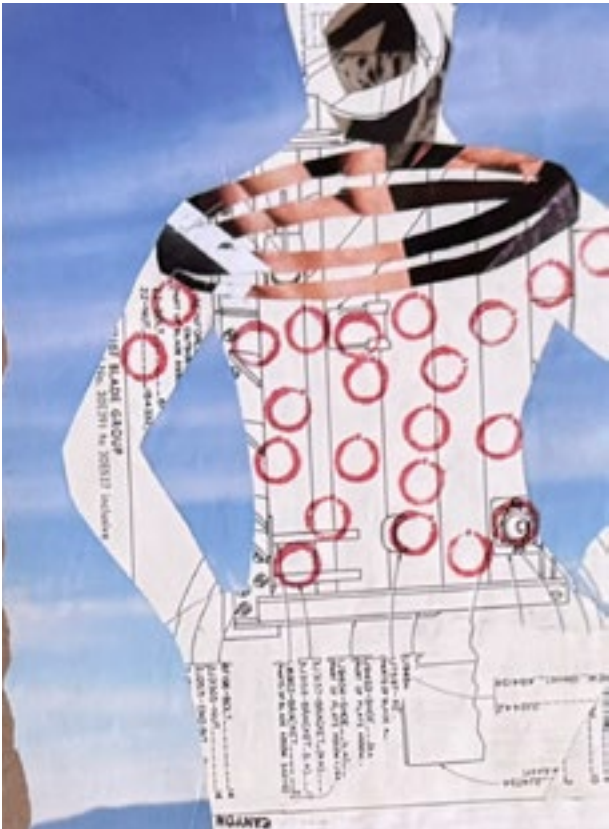
Original Collage on Card on
loan from The Butler Collection



Paperbag Head

Original Collage on Card on
loan from The Butler Collection

СТРААТ



Silhouette with Spots

Original Collage on Card on loan from The Butler Collection



Face & Screw

Original Collage on Card on loan from The Butler Collection



СТРААТ



Abstract Happy Face

Original Collage on Card on
loan from The Butler Collection



Green Man

Original Collage on Card on
loan from The Butler Collection



СТРААТ



impermanence

Color Photocopy of Collage on loan from The Butler Collection



Man in Stripe Suit

Color Photocopy of Collage on loan from The Butler Collection



СТРААТ



Exposure of Faults - Anger

Collage artwork on loan from
The Butler Collection

СТРААТ



BIO

Collage artwork on loan from
The Butler Collection

СТРААТ



Max Ernst Winks

Color Photocopy of Collage on loan from The Butler Collection



Duchamp Admires Plumbing

Color Photocopy of Collage on loan from The Butler Collection

СТРААТ



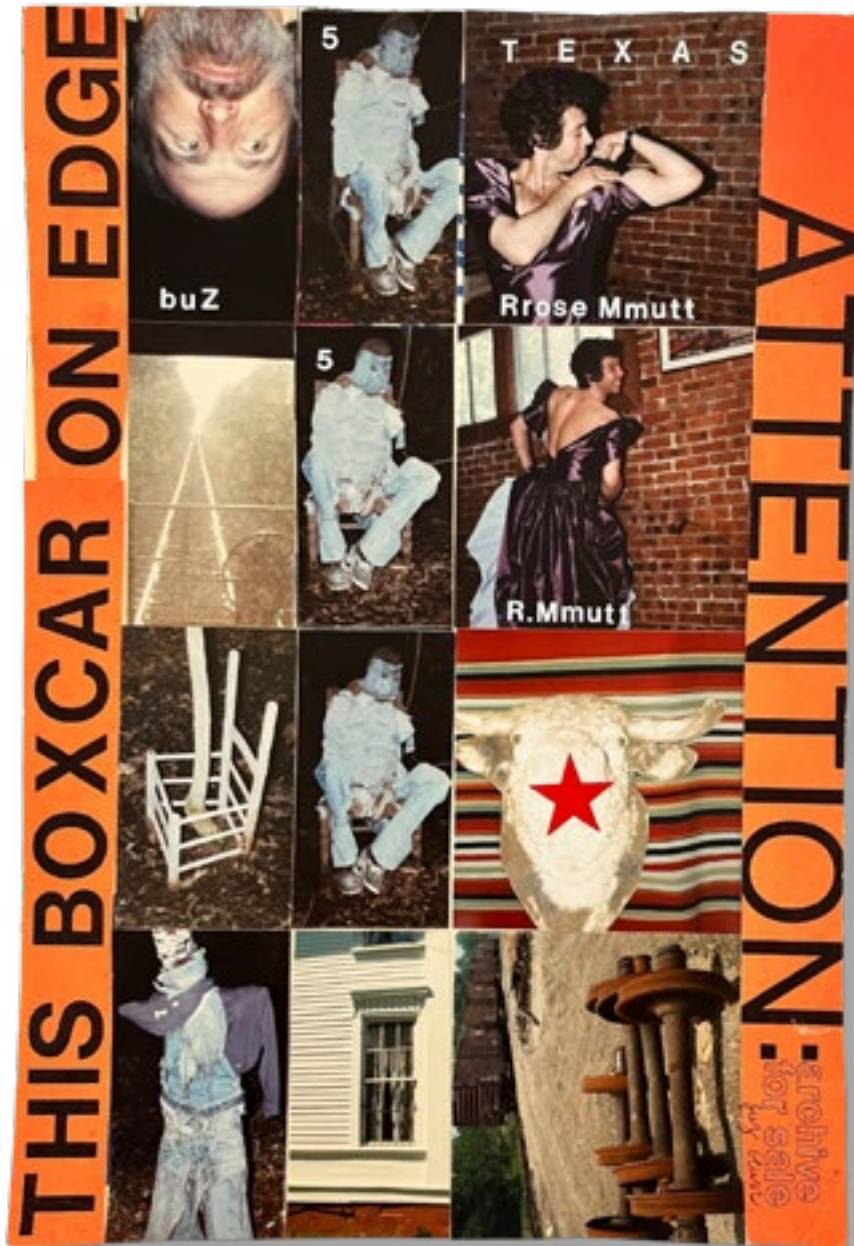
СТРААТ



Red Screamer

Original Collage on loan
from The Butler Collection

СТРААТ



This Boxcar on Edge

Original Collage on loan
from The Butler Collection

СТРААТ



Blue Chef

Original Collage on loan
from The Butler Collection



СТРААТ

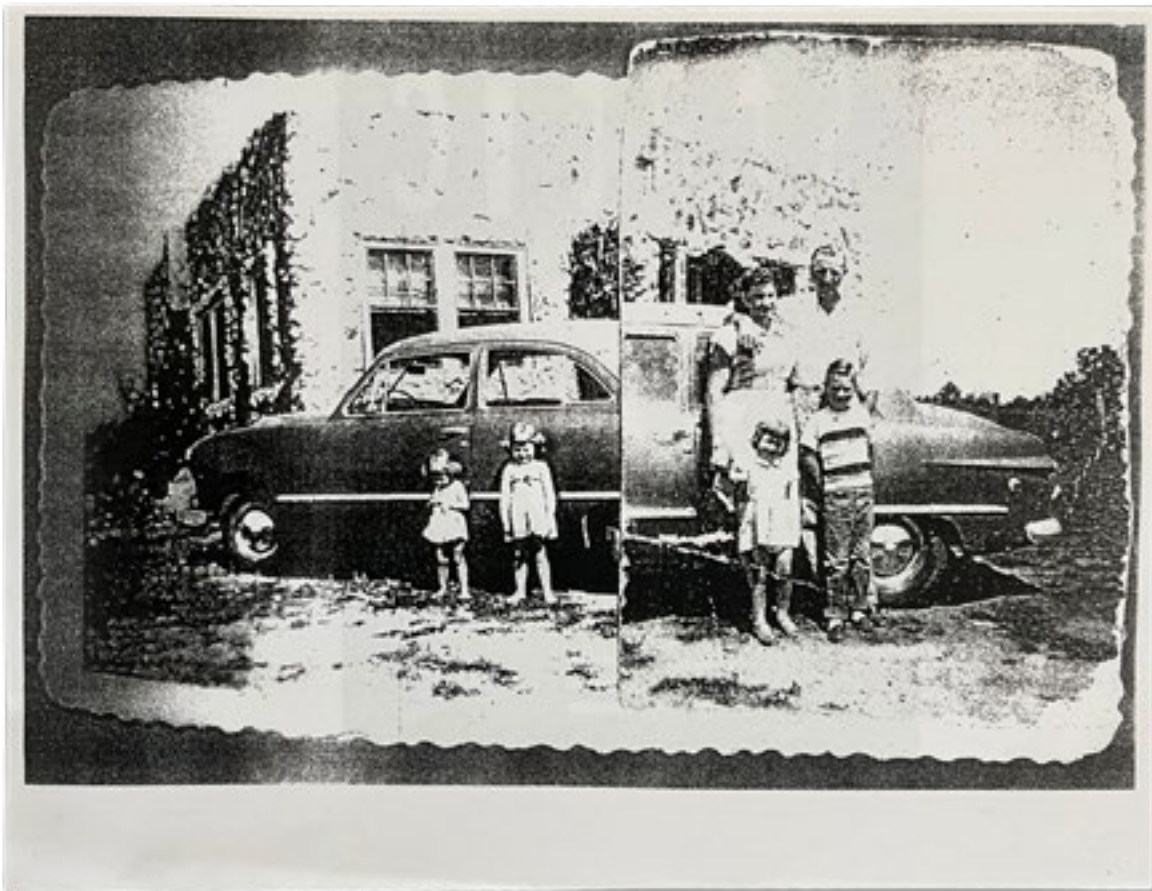


Book About Death

Item on loan from
Bill Daniel Collection



СТРААТ

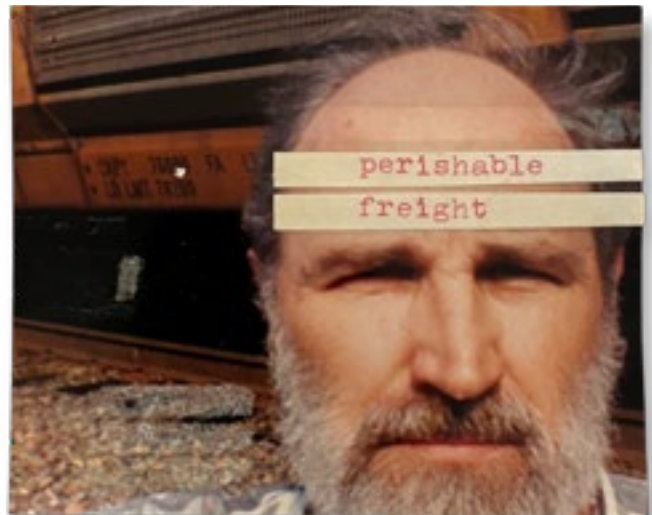


KNOB
SUNSHINE
FOR
CARBON
TRACING

SOLE
SURVIVOR
LAMENT



СТРААТ



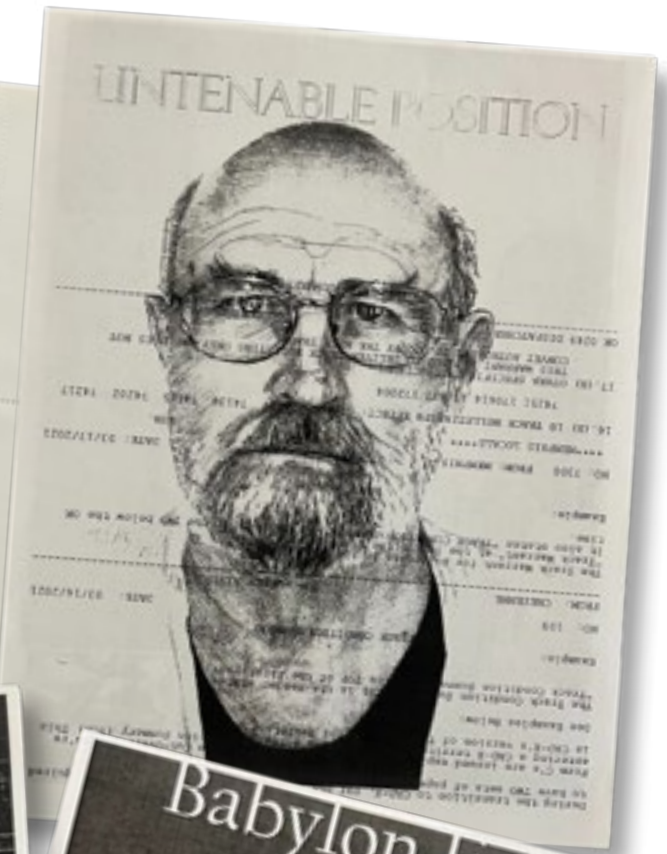
СТРААТ



buZ Photocopy Memories

Items on loan from various collections

СТРААТ



СТРААТ

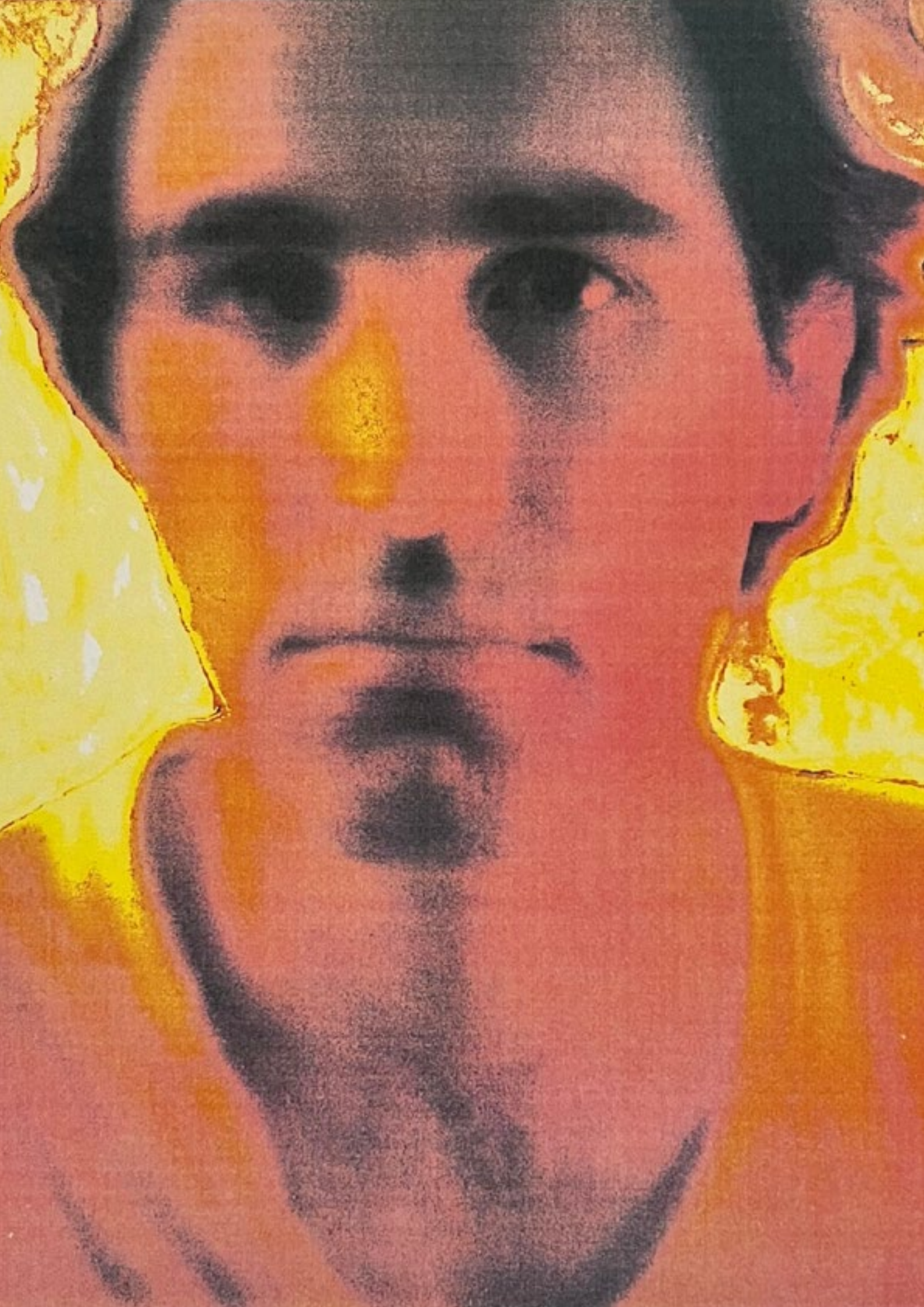


Stencil Prints

Items on loan from
Bill Daniel Collection

СТРААТ





STRAAT

Age Progression



Age Progression 41, 42 & 48

Items on loan from
The Butler Collection

СТРААТ



Age Progression - 43

Item on loan from
The Butler Collection



51

СТРААТ



Age Progression - 52, 53, 64 & 65

Items on loan from
The Butler Collection

СТРААТ



Age Progression - 66, 67 & 74

Items on loan from
The Butler Collection

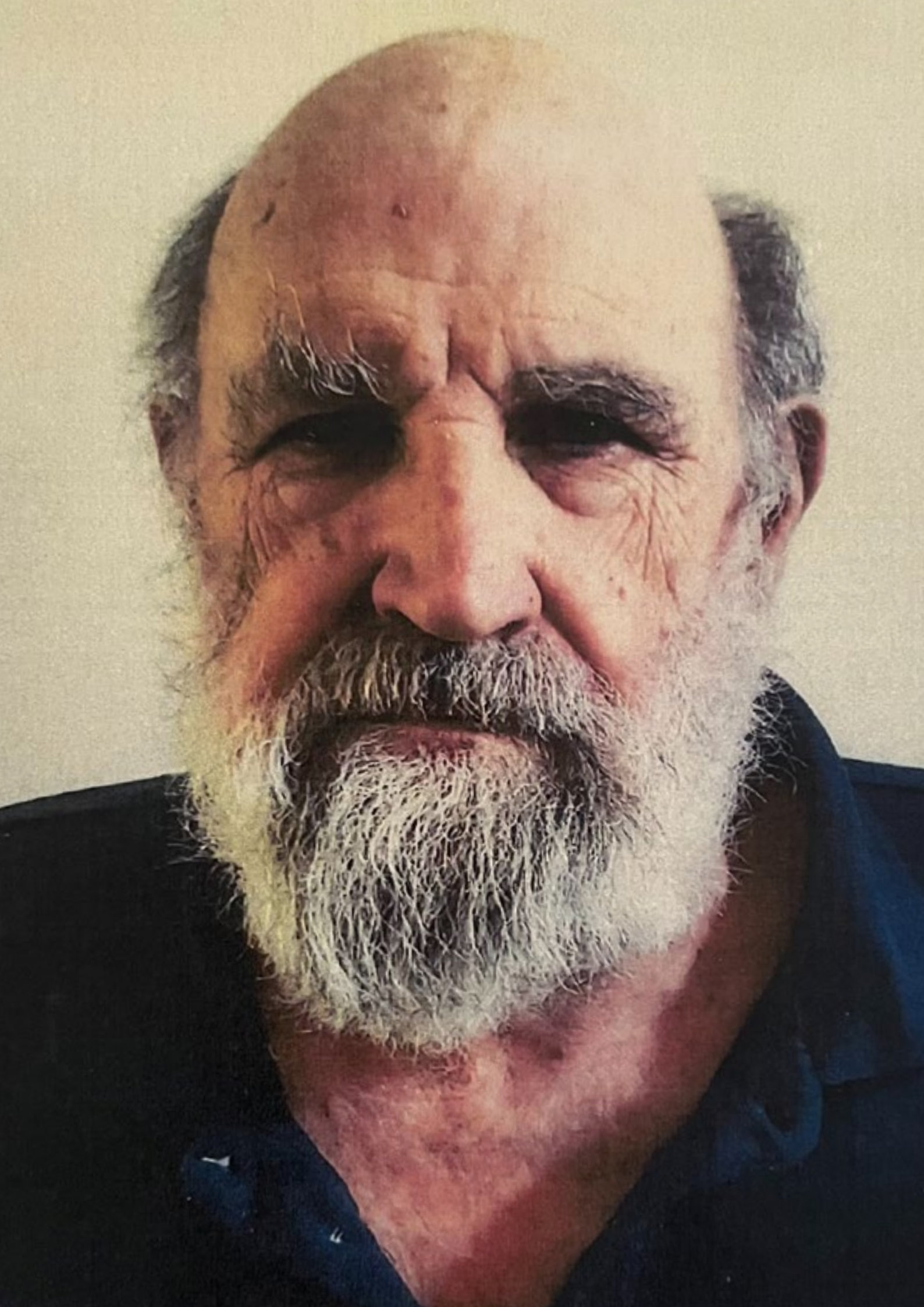


СТРААТ



Age Progression - 74, 76, 77 & 78

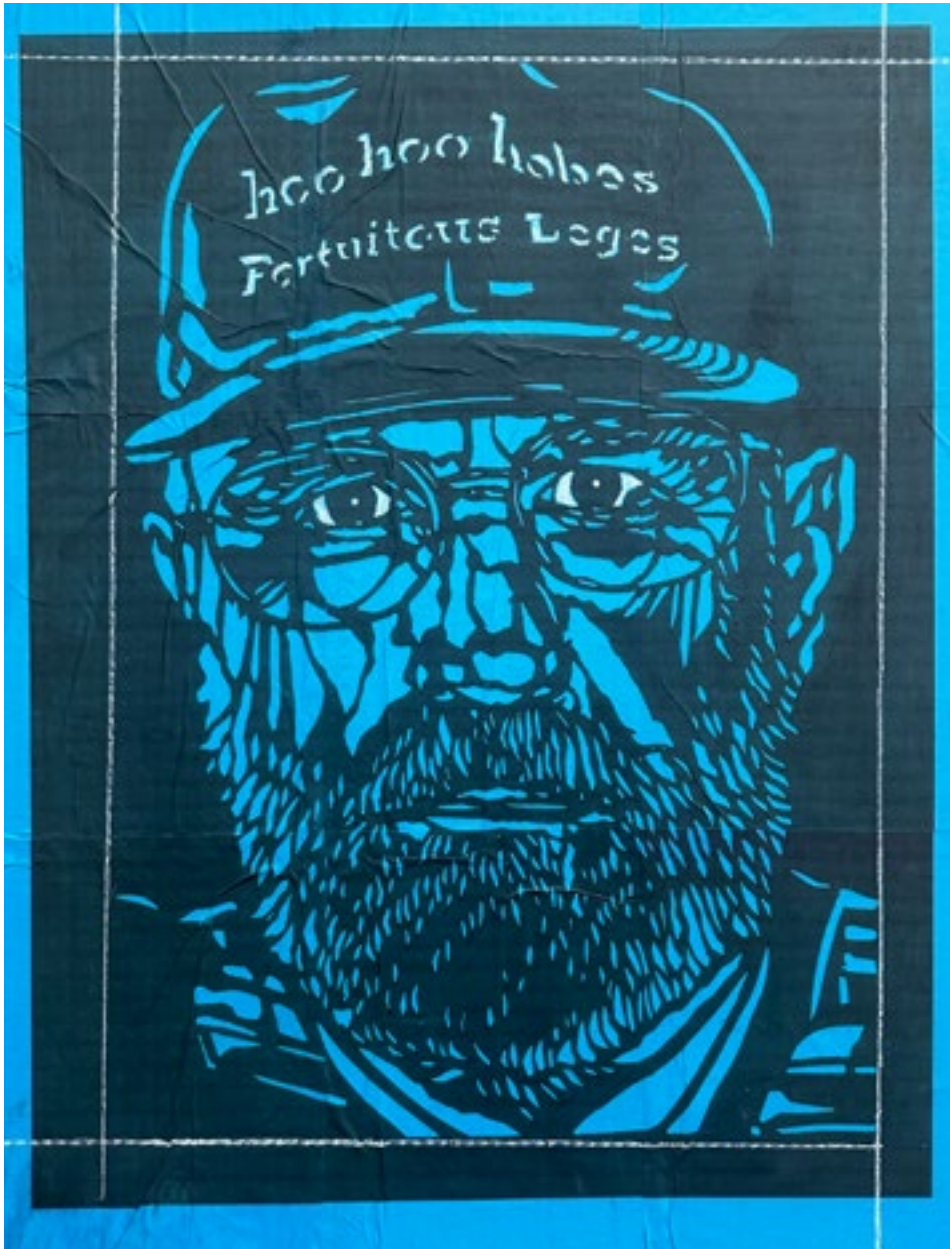
Items on loan from
The Butler Collection



СТРААТ



СТРААТ



Hoo Hoo Hobos Blue

Cardboard artwork on loan
from The Butler Collection

Monikers

Friday, August 27, '76; Lowdy Mercy
 Saturday, August 28, '76; Hollis Brown
 Monday, August 30, '76; Far Out
 Tuesday, August 31, '76; Cotton Lee Clarke
 Wednesday, September 1, '76; week need
 Thursday, September 2, '76; Steve Brody
 Friday, September 3, '76; wrayney
 Saturday, September 4, '76; War Horse
 Tuesday, September 7, '76; Mobius strip
 Wednesday, September 8, '76; Christo
 Thursday, September 9, '76; Mao
 Friday, September 10, '76; Maine L.Chane
 Saturday, September 11, '76; Aw Scruff
 Monday, September 13, '76; Kinsey Smith
 Monday, September 20, '76; P.M.Une
 Tuesday, September 21, '76; bobbysimmerman
 Wednesday, September 22, '76; Artful Dodger
 Thursday, September 23, '76; Kw-Liga
 Friday, September 24, '76; tippedy do da
 Saturday, September 25, '76; Saturday Navajo
 Sunday, September 27, '76; half baked
 Tuesday, September 28, '76; no stone unturne.d
 Wednesday, September 29, '76; three word cli.cas
 Thursday, September 30, '76; at a standstill
 Friday, October 1, '76; hms no feeling
 Saturday, October 2, '76; wears like iron
 Monday, October 4, '76; Webb's Cake
 Tuesday, October 5, '76; A.T.M. Wett
 Wednesday, October 6, '76; static conductor
 Thursday, October 7, '76; Fangasket
 Friday, October 8, '76; Saturday Astec
 Monday, October 11, '76; loose notions

Tuesday, September 1, 1981; Wellen Belgium
 Wednesday, September 2, 1981; seek a week
 Thursday, September 3, 1981; robe admiral
 Friday, September 4, 1981; Sole 40
 Saturday, September 5, 1981; salt water
 Sunday, September 6, 1981; Chemis de Sun
 Monday, September 7, 1981; Hebechreatic
 Tuesday, September 8, 1981; Wnamosyne
 Wednesday, September 9, 1981; Double barrel
 Thursday, September 10, 1981; mobby cohorts
 Friday, September 11, 1981; mediterranean
 Saturday, September 12, 1981; ubiquitous
 Sunday, September 13, 1981; low orbit
 Monday, September 14, 1981; plugged
 Tuesday, September 15, 1981; ubiquitous
 Wednesday, September 16, 1981; off centre
 Thursday, September 17, 1981; R.U.poe
 Friday, September 18, 1981; R.U.philistine
 Saturday, September 19, 1981; R.U.khan
 Sunday, September 20, 1981; R.U.abbettfields
 Monday, September 21, 1981; R.U.marsofieldgrounds
 Tuesday, September 22, 1981; R.U.mesque
 Wednesday, September 23, 1981; life not touchy
 Thursday, September 24, 1981; R.U.hype
 Friday, September 25, 1981; itty bittles from
 Saturday, September 26, 1981; Belgium
 Sunday, September 27, 1981; it's a struggle
 Monday, September 28, 1981; autostoricoirazzione
 Tuesday, September 29, 1981; cervidae
 Wednesday, September 30, 1981; jumped the gun
 Thursday, October 1, 1981; the trickle slows
 Friday, October 2, 1981; why not, wississelpel
 Saturday, October 3, 1981; chair man
 Sunday, October 4, 1981; greatest habits
 Monday, October 5, 1981; R a thirteenth
 Tuesday, October 6, 1981; tree shak'n
 Wednesday, October 7, 1981; chips down
 Thursday, October 8, 1981; Odnesi, Tuncelavis
 Friday, October 9, 1981; sorrow floats
 Saturday, October 10, 1981; steady start
 Sunday, October 11, 1981; lefttuck
 Monday, October 12, 1981; Whiteville

Moniker Dates

Records of monikers and dates.
 Items on loan from The Butler Collection

LUDLOW 5/11/04
DUSTED
ME 2

**THIS CAR
EXCESS HEIGHT**

DOWN
WITH
PLUTOCRATS
II

#2000 TREATMENT

FROM THE
INTERVIEW

WHIMPER
WEEK SMT.

OMINOUS
TETS

ONE WON

FAR
FROM
IT

NEVER CAME BACK

BROOKMAN of
ADNOTONY

JERNISS
GALILEI
HELVET

21+22
TO
CHI

MSH
32
STX
11/06
1ST
DOWN
2005

EXCESS HEIGHT CAR

PROPHET of
DO
CALL

...

...

...

СТРААТ



СТРААТ



Original Monikers



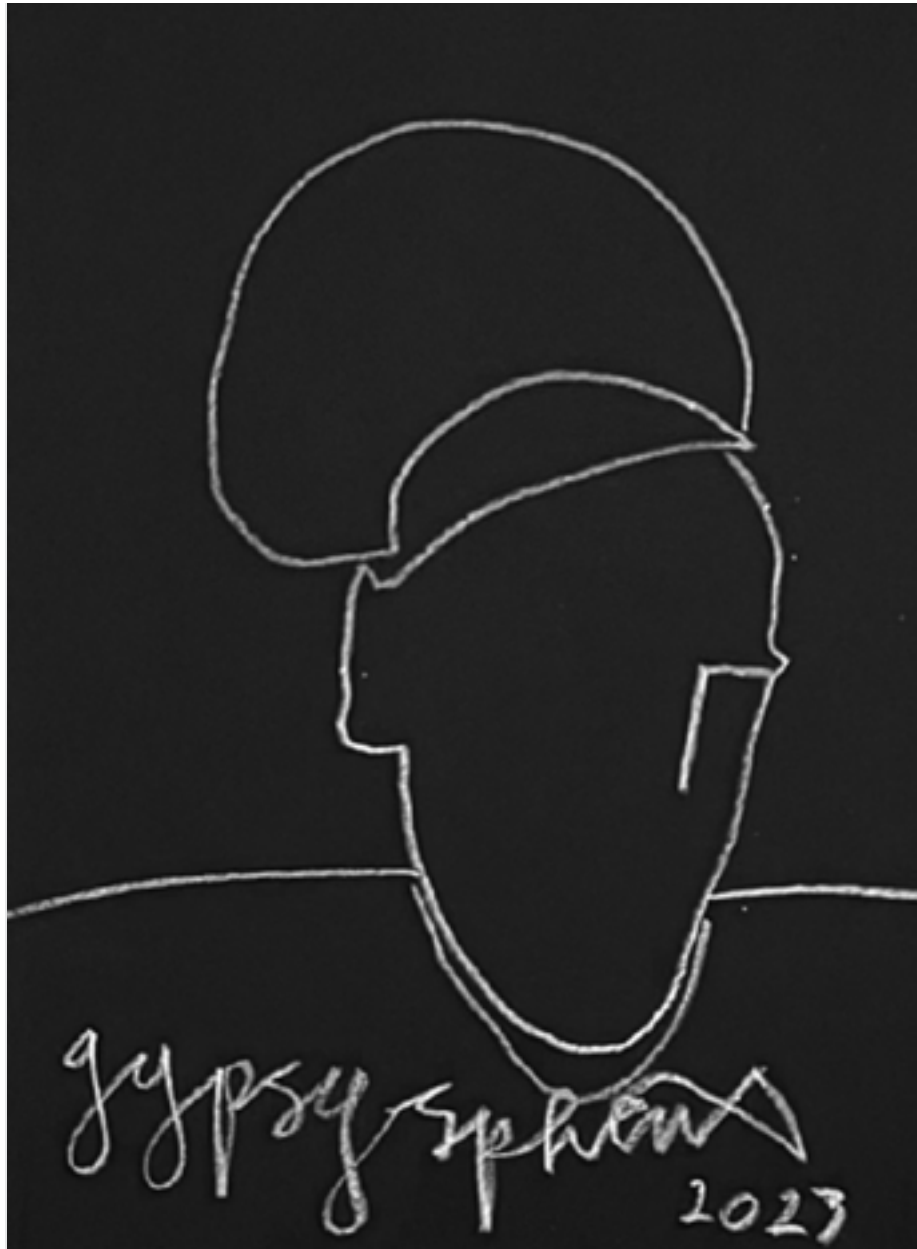
Gypsy Sphinx V.1

Original buZ blurr moniker artwork,
Markal paint stick on black card stock
8.5 x 11 inches / 22 x 28 cm
Black frame : 24 cm x 30 cm
€1400-

Gypsy Sphinx V.2

Original buZ blurr moniker artwork,
Markal paint stick on black card stock
8.5 x 11 inches / 22 x 28 cm
Black frame : 24 cm x 30 cm
€1400-

СТРААТ



Gypsy Sphinx V.3

Original buZ blurr moniker artwork,
Markal paint stick on black card stock
8.5 x 11 inches / 22 x 28 cm
Black frame : 24 cm x 30 cm
€1400-

СТРААТ



Colossus Of Roads V.1

Original buZ blurr moniker artwork,
Markal paint stick on black card stock
8.5 x 11 inches / 22 x 28 cm
Black frame : 24 cm x 30 cm
€1400-

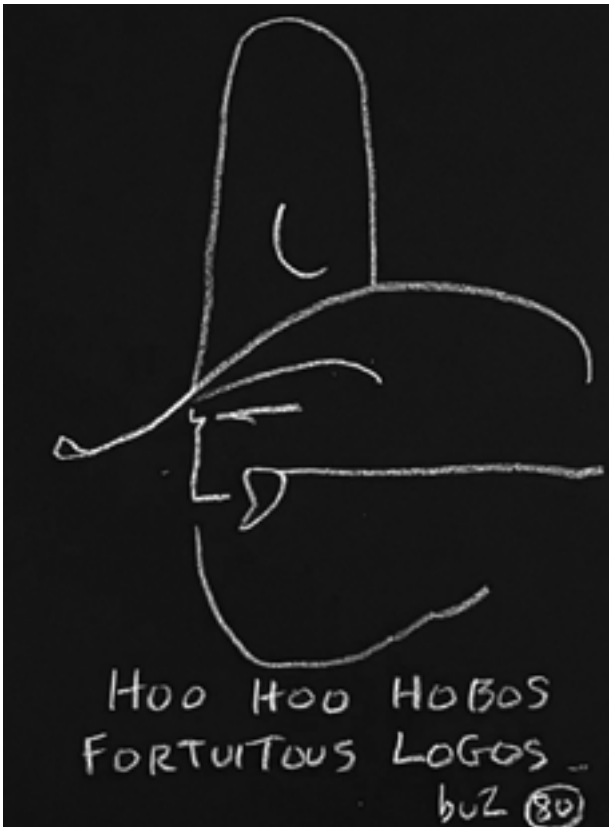
Colossus Of Roads V.2

Original buZ blurr moniker artwork,
Markal paint stick on black card stock
8.5 x 11 inches / 22 x 28 cm
Black frame : 24 cm x 30 cm
€1400-



HOO HOO HOBOS
FORTUITOUS LOGOS
buz (80)

СТРААТ



Hoo Hoo Hobos

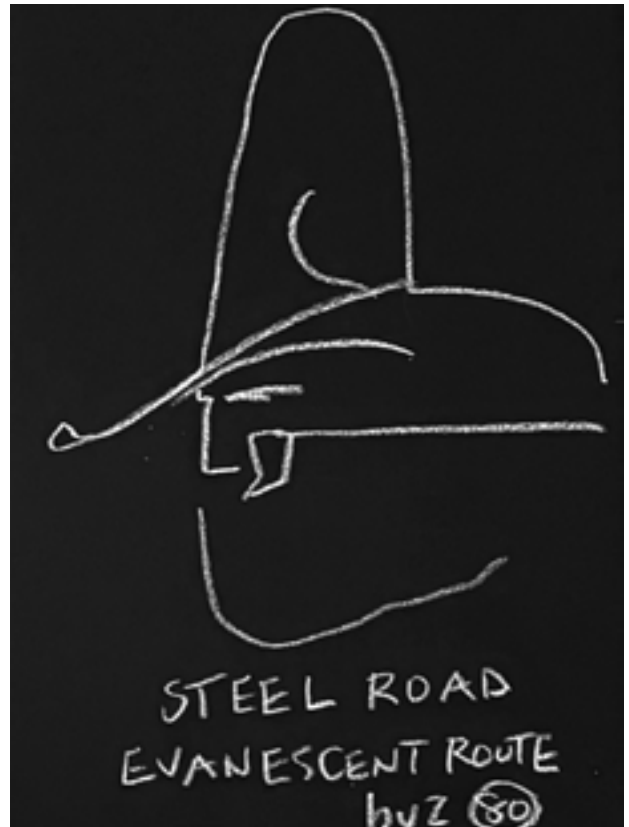
Original buZ blurr moniker artwork,
Markal paint stick on black card stock
8.5 x 11 inches / 22 x 28 cm
Black frame : 24 cm x 30 cm
€1400-



Colossus Of Roads V.3

Original buZ blurr moniker artwork,
Markal paint stick on black card stock
8.5 x 11 inches / 22 x 28 cm
Black frame : 24 cm x 30 cm
€1400-

СТЯАТ



More Night Jobs Than Days

Original buZ blurr moniker artwork,
Markal paint stick on black card stock
8.5 x 11 inches / 22 x 28 cm
Black frame : 24 cm x 30 cm
€1400-

Steel Road

Original buZ blurr moniker artwork,
Markal paint stick on black card stock
8.5 x 11 inches / 22 x 28 cm
Black frame : 24 cm x 30 cm
€1400-

STRAAT



Needs Lighter

Photo screen printed on found
wood panel by Scot Phillips
11.5 x 11.5 inches / 29.2 x 29.2 cm
€400-

СТРААТ

Stamp Sheets



СТРААТ



Stamp Sheets

Items on loan from various collections

СТРААТ



Stamp Sheets

Items on loan from various collections

СТРААТ



Stamp Sheets

Items on loan from various collections

СТРААТ



Stamp Sheets

Items on loan from various collections

The Panels

On Loan from the Massillon Museum, Ohio

The thirty-seven iconic living and deceased artists represented in these panels span fifty years of the moniker tradition. They appear in alphabetical order by artist name, accompanied by three documented sightings of their monikers and bibliographic information when provided by the artist.

To document a brief selection of those working in the medium, artists were given identical sheets of nineteen-by-nineteen-inch uncoated steel on which their marks were rendered in white Markal to neutralize the substrate and focus attention on the mark itself. Unlike traditional marks on railcars subject to the elements, these were created with the intention of documenting what is historically ephemeral and to celebrate and preserve the culture of moniker mark-making.

Through conversations, relationships, and references from artists, Massillon Museum was able to make connections with the moniker-writers in this section, both known and anonymous. This culture and its artists are extremely prolific. It would be prohibitive to attempt any comprehensive, encyclopedic collection of everything known and visible. While this is only a small fraction of working artists in this medium, it presents a wide range of styles and identities as expressed through marks. They represent a vast swath of geographic terrain, hailing from across the United States, Canada, and Mexico.

The imagery is known visually to those who choose to observe it, yet unknown in the art historical canon. It is documented on railcars, yet until the Massillon Museum's 2018 exhibition, remained undocumented in a museum context. The marks upon these

STRAAT

thirteen-pound steel sheets provide audiences an up-close glimpse into the art form of the moniker. The individuals who contributed are rail workers, travelers, and those perpetuating the tradition. The Massillon Museum's objective in commissioning these panels was to preserve the identity of those working in this medium today. The panel format was chosen to provide an appropriate amount of space for the artists to effectively render their marks and enable the viewer to focus on the mark itself.

Ten contemporary artists were invited to pay tribute to historic moniker artists regarded as pioneers and celebrated as influencers within the history of the tradition. Using their own hands to pay homage to these individuals, the contemporary artists elected to either recreate or reinterpret the original marks. J.B. King Esq and Bozo Texino tribute panels were created by anonymous artists. These panels honor those moniker artists unable to represent themselves in this exhibition.

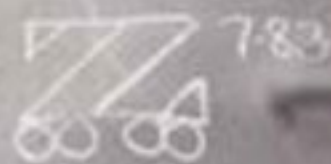
Artists:

2359, Alquimia Ferrocarrilera, Anonymous, Bench Reporter, Bill Daniel, Coaltrain, Colossus of Roads, Ed Haskel, Fat Owl, Faves, Flangesqueal, GTrain, Homebrew, I'm Ugly, Khaze, The Kodak Kid, Lamps, Leroy Drown, Milktooth, Mr. Bass, NY Tomato, North Bank Fred, NOVA, POOH, The Rambler, RP, Shrug, Shemp, Sir William, Smokin' Joe, The Solo Artist, Stonewall Jim, The Sunflower Seed Kid, Swampy, Take 5, Tex Goth, Wooden Axle.

Tributes to:

Bozo Texino, Conrail Twitty, Herby, Iowa Blackie, J.B. King Esq, Matokie Slaughter, Mud Up, Taurus, El Truncón, Water Bed Lou.

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Last TRAIN
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The OL 
Bear


Dinner ROBERT 4/92



9


LAZY

Sand & Flats, Tex

NBD

EAST COAST WALKER

HERE N GONE

P. '09

H


"TEXAS
RED

Milwaukee Joe
Albany on
5/92



T 664
Rev
5/92


Moniker Artists

2359

I worked briefly for both CN and CP as an intermodal groundman and top lift operator. Hopping trains in BC, I was given the nickname, "Owl," by some fellow wanderers. The mystery. The meditation. The trains themselves. The desire to become an anonymous and tiny legend

Alquimia Ferrocarrilera

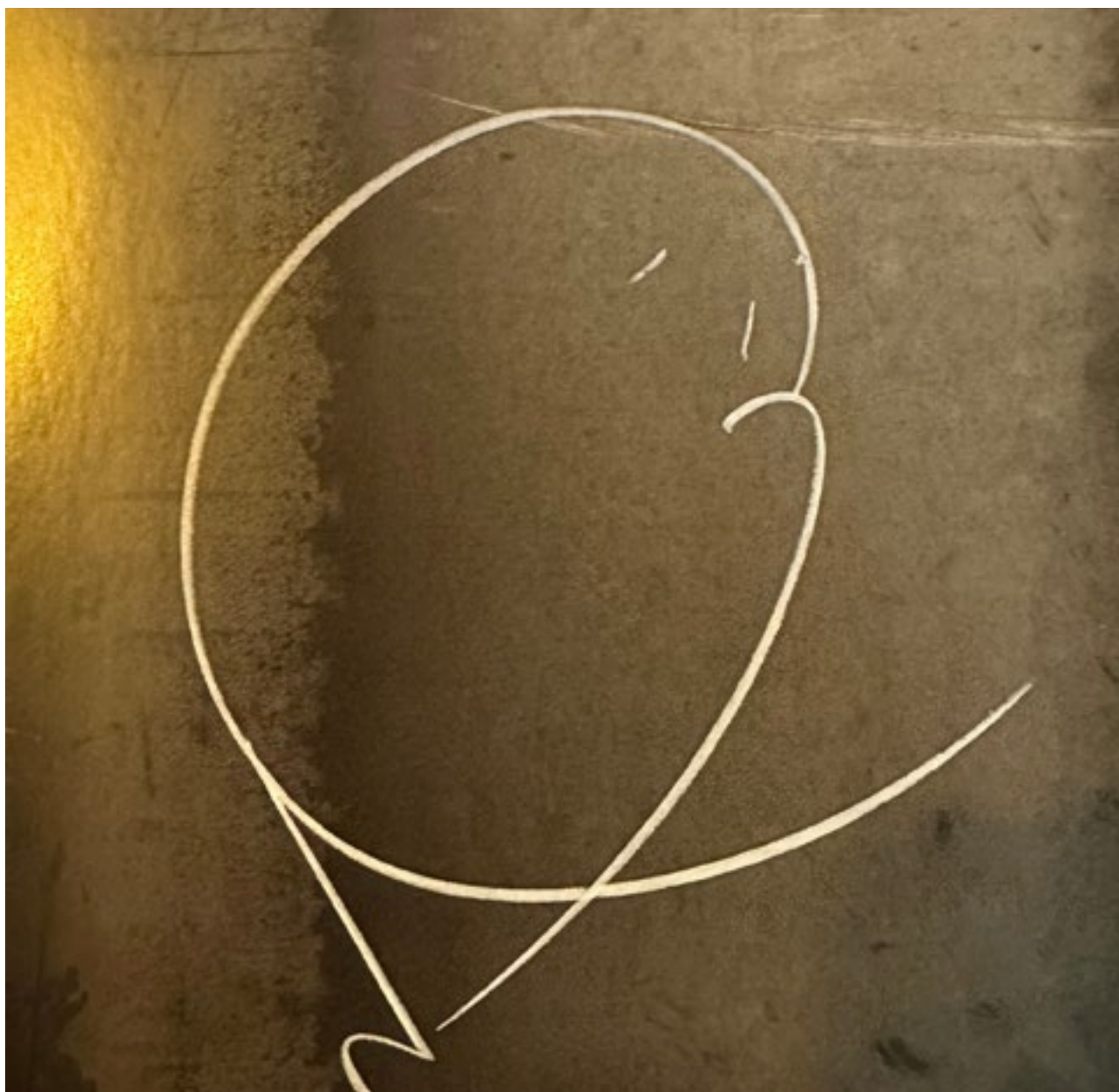
Mi gusto por marcar es el mismo que, por admirar la estructura Ferrocarrilera. Y me siento influenciado por otros garabatos. Mi marca es identificada por algunos amigos y otros vagos.

My reason to mark is the same as, to admire the railway structure. And I feel influenced by other scribbles. My brand is identified by some friends and other hoboes.

Coaltrain

The culture has influenced me as a person, some good, some not so good. I created it myself back in the 1970s doodling around on boxcars where I was raised. Next road, any load. Send it on its way and bring more. I don't have twenty more years left to play around; I'm sixty years old now, but I will be doing my moniker until the day I die.

СТРААТ



2359

Panel on loan from
The Massillon Museum, Ohio, USA

СТРААТ



Alquimia Ferrocarrilera

Panel on loan from
The Massillon Museum, Ohio, USA

СТРААТ



Coaltrain

Panel on loan from
The Massillon Museum, Ohio, USA

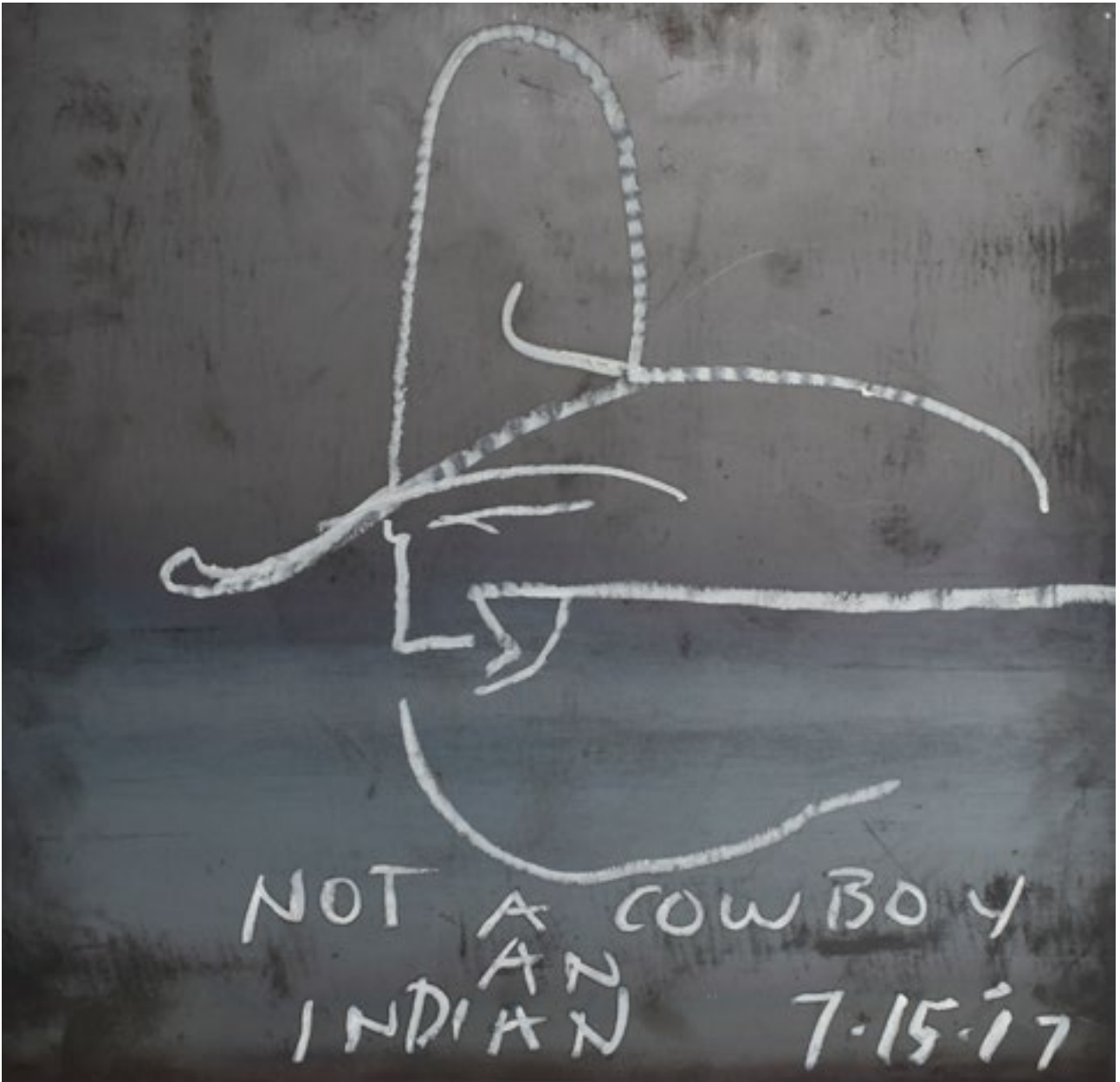
Moniker Artists

Colossus of Roads

I bid in an afternoon switch engine and worked the long field position whose primary responsibility was to make certain the rails didn't roll out the downhill yard. I had brief periods of time between lining air joints and watching long shovings, so I started making drawings on the cars. My first character was following the norm of the medium, which was a name and date, given the redundancy of the icon as a constant. I began to use cryptic language as a variation, and tried to elevate the drawing from the comic to the heroic, thus in search of an identifying appellation, which became Gypsy Sphinx, the neutral minimally defined icon.

I decided to give the character an adequate send-off with a year of that caption, while searching around for a replacement. Doodling around in my sketchbook, I came up with a rider motif character, perhaps subliminally inspired by a visit from a ghost of the net, Bozo Texino. Sol transitioned to this character and went back to the day-to-day different captions. Eventually my marks began to look like me.

СТРААТ



Colossus

Panel on loan from
The Massillon Museum, Ohio, USA

Moniker Artists

Ed Haskel

I grew up by the tracks. There was a major derailment right by my house as a kid. Stacks of cars haunted my memories. It seemed the Southern Pacific left the scene for months. We would go play around the site. Perhaps that is where I saw my first “Marlboro man” moniker affixed to a side of one of the cars. That is not when I got the itch to leave my mark, but a memory I remember. Fast forward, I ended up falling in love with the mystery of these drawings and signatures. Leaving my mark for the future, I was able to communicate with those I would never meet otherwise. I consider myself retired from the practice now, but I’m always looking when time permits.

Fat owl

They presented me with the Golden Handcuffs. I have worked for the railroad that is slightly better than CSX for over ten under fifteen. I’ve had a few jobs, but sometimes I wish that I was actually out moving freight.

I have met some really great people and opened my home to more than a few of them. I like clubs, but I really like small and secret clubs. I started seeing all of these really cool marks that were tagged in my city and state; I got really excited. When I first started seeing these monikers and started envisioning what I wanted mine to be, I immediately thought of two people: Ed Emberley and Don Pendleton.

СТЯАТ



Ed Haskel

Panel on loan from
The Massillon Museum, Ohio, USA



Fat owl

Panel on loan from
The Massillon Museum, Ohio, USA

Moniker Artists

Flangesqueal

Colossus inspired me to include captions referring to whatever occurred to me that day, and the name, “Flangesqueal,” was sort of a spin-off or rip-off of another guy’s tag, “Flangehead.”

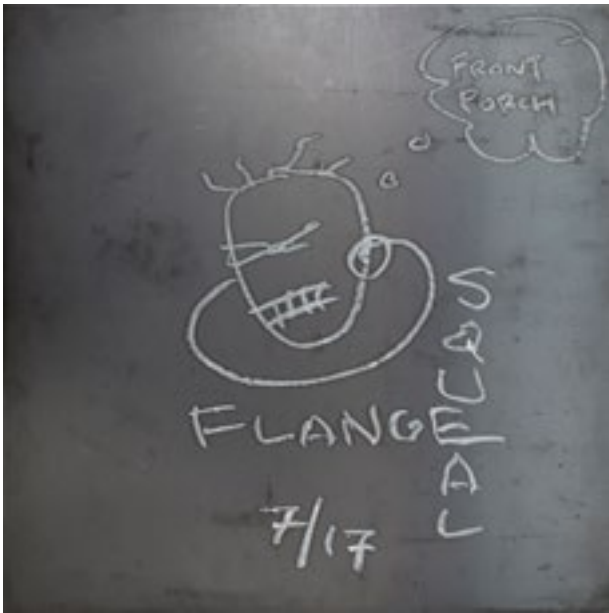
“Flangesqueal” is a term for the high-pitched screech a train wheel makes as its flange rubs against the rail on curves: it is an ever-present factor in the noise of riding freights, hence the image of a guy with his hands over his ears.

I’m Ugly

I grew up along the tracks and quickly discovered the railroad was a place I could go to get away from the people in my neighborhood. Many years later, I realized I could actually get on those trains that were passing and escape the city itself. It’s been a way to blow off steam, to celebrate joys, to keep in touch with friends, and to disappear as needed.

Riding trains in Georgia in the early 2000s, waiting for a ride west out of Savannah for way too long, we noticed that a lot of hoboes had signed in under the bridge where we were sitting. There was this moment when we suddenly thought, “Why haven’t we been doing this?”

СТЯАТ



Flangesqueal

Panel on loan from
The Massillon Museum, Ohio, USA

I'm Ugly

Panel on loan from
The Massillon Museum, Ohio, USA

Moniker Artists

Khaze

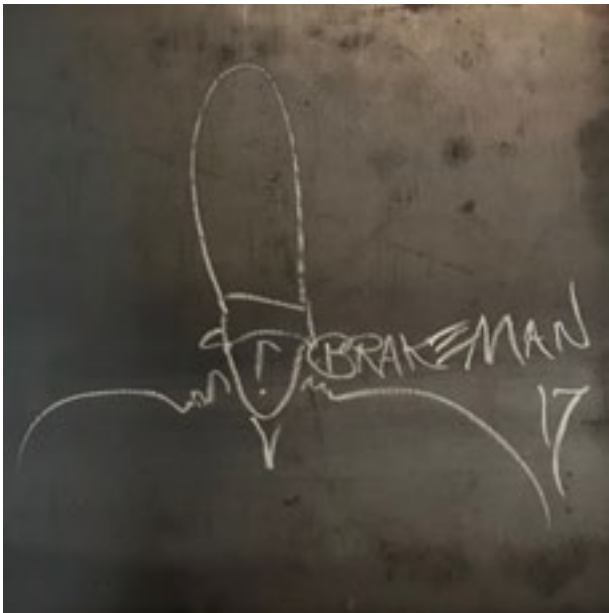
My father and I are both retired switchmen. I worked for the Missouri Pacific/Union Pacific R.R. from October 23, 1971, till June 2013.

There is a lot of downtime involved in railroad work...also a lot of metal canvas. My first marks were done with a piece of drywall. There was a character that I would see from time to time, and I tried to make this drawing, and it turned into Zap! For many years this is all that I would do. At some point I became interested in many of the classic drawings, Gypsy Sphinx, Water Bed Lou, Easy Honey, Herby, and, of course, Colossus of Roads. I realized there were many other folks enjoying boxcar art. This led me to come up with my Brakeman, which is a tribute to buZ blurr's cowboy... quick and easily recognized, and few strokes. I have no hidden agenda... it's just art.

The Kodak Kidd

My connection is an ideology that boxcars are my traveling diary to share my thoughts with all to see throughout the USA, Canada, and Mexico. The unraveling roll of film represents my ever-changing life as it unravels, always accompanied with a quote and marked with the location and area.

СТРААТ



Khaze

Panel on loan from
The Massillon Museum, Ohio, USA



The Kodak Kidd

Panel on loan from
The Massillon Museum, Ohio, USA

Moniker Artists

Lamps

Le mystère fournit une raison pour se renseigner qui fournit une raison de vivre.

Leroy Drown

I grew up near the local spur. I would see them push cars on weekends. I always liked trains. As an adult I started to document railcars. I did this for a few years before starting to mark on them.

I am by no means an artist, and I didn't want to just tag (not that my mark is anything special). I think that is why I waited three-plus years of walking lines to start marking. I really just respected the culture. I grew up in a house where my mom would be playing Jim Croce. I always liked the Leroy Brown song. My name is a play-off of that. The face I draw was a failed attempt to draw a fancy capital letter "D."

СТРААТ



Lam

Panel on loan from
The Massillon Museum, Ohio, USA



Leory Drown

Panel on loan from
The Massillon Museum, Ohio, USA

Moniker Artists

Milktooth

It's my place of work, my place of rest, my peace of mind: home. Conductor, brakeman. It's a hermeneutic circle. The mark identifies and references myself as I reference the mark.

“We say the map is different from the territory. But what is the territory? Operationally, somebody went out with a retina or a measuring stick and made representations, which were then put on paper. What is on the paper map is a representation of what was in the retinal representation of the man who made the map: and as you push the question back, what you find is an infinite regress, an infinite series of maps. The territory never gets it all. [...] Always, the process of representation will filter it out so that the mental world is only maps of maps, ad infinitum.”

These marks and signs can be individual, as unique snapshots: but it is important too, to look at the continuity of space, movement, and time we are ceaselessly embroidering onto steel. We are patchworking an endless gestalt quilt of our history in the making. And it's beautiful.

СТРААТ



Milktooth

Panel on loan from
The Massillon Museum, Ohio, USA

Moniker Artists

Mr. Bass

I worked as a track maintenance employee, pounding spikes for two years. Then transferred to trainman working as a switchman for the rest of my career. Southern Pacific and Union Pacific, 1975 to 2016.

This was just something I did for myself. I told no one that was my mark. I enjoyed doing it in my own way; it was fun to do it. When I started seeing the Herby moniker, I thought that would be cool to see my name travelling around the country. The longevity of my mark and the distance traveled.

It's special to me to find one of my old marks. I haven't seen older than '83 for a long time. I am now retired so no new marking will be appearing.

NY Tomato

I've been actively writing monikers eight-ish years.

СТРААТ



Mr. Bass

Panel on loan from
The Massillon Museum, Ohio, USA



NY Tomato

Panel on loan from
The Massillon Museum, Ohio, USA

Moniker Artists

North Bank Fred

My grandfather was a conductor for the Rock Island R.R. My nickname is Fred, and I began riding on the Spokane, Portland, and Seattle Railway, the “North Bank Route.” The circle with the slash is an old hobo sign for a road that’s good to follow.

NOVA

I started riding freight trains at age twenty and rode all around the county for a few years.

Eventually I settled in Richmond, Virginia (by way of South Carolina), and marking freight cars was a way to fill the void of no longer being in motion. It helped me remain connected to the railroad.

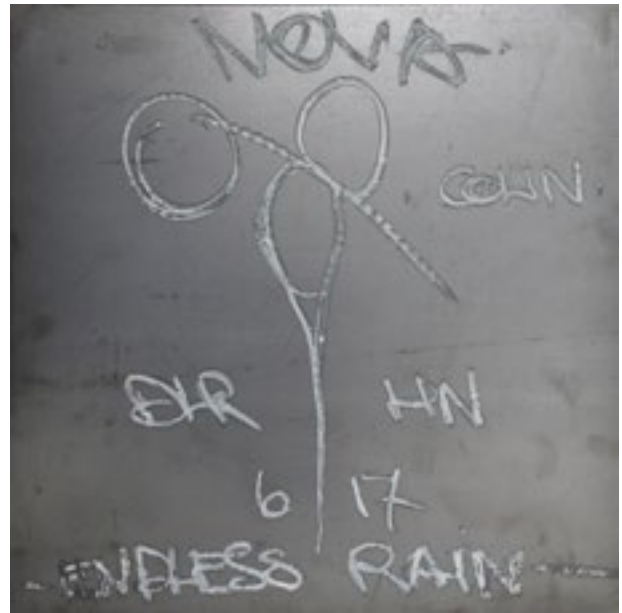
Being connected to the railroad helped expand my horizons (through free transportation). Through countless hours spent waiting on trains, I have learned the art of patience. The act of marking cars has been therapeutic frequently (although not always). I’ve made many long-lasting friendships through the railroad and moniker community.

СТРААТ



North Bank Fred

Panel on loan from
The Massillon Museum, Ohio, USA



NOVA

Panel on loan from
The Massillon Museum, Ohio, USA

Moniker Artists

POOH

I was raised around Watsonville Junction, Watsonville, California. We farmed next to the yards. I was taken in by the crews and, after having five children and raising them alone, I spent many hours at the yards until 1988. My son's nickname was "Pooh" growing up. Still call him that.

Always have respect for others and take pride in your work.

The Rambler

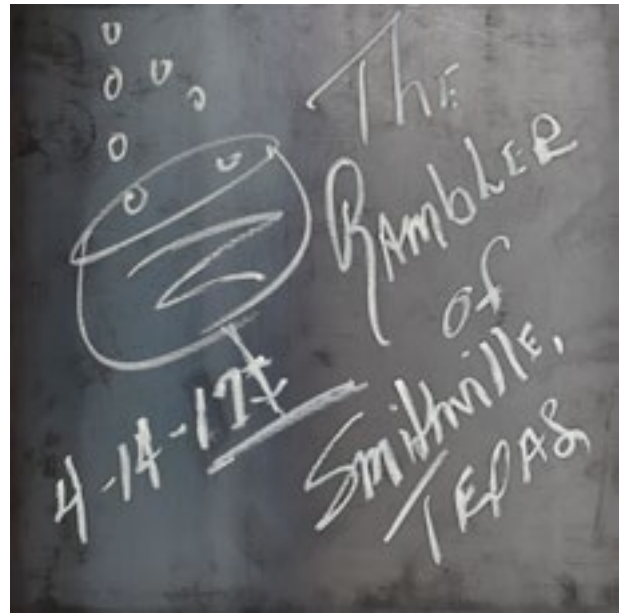
We had a railroad safety meeting one time, and it was voluntary. Voluntary, but you better be there. So my general manager was there, and the vice president was also there, a very nice man. So we're standing there talking. I'm there with an engineer who's dead now, a conductor who's still alive, and I think another conductor who's also dead: there's only one other person alive out of that conversation. So, one of these guys was kind of a smartass. First thing, we shake hands with the vice president of the railroad. "How're you doing?" "Fine," and all this. And so "mouth" he says, "Hey, Mr. Vice President, this is the guy that draws on all them cars! This is Rambler!" Man, I might as well turn in my keys, you know? He just looked at me and said, "You do that, you the one drawin' on them cars?" Then he asked, "What do you use?" "I use chalk." "You don't use spraypaint?" "Nah, they don't last very long," I told him. "Do you write on engines? Cabooses, cars?" I said, "only cars." Then he said, "Well that's no problem, as long as you don't write on engines or cabooses, and don't spray paint, I don't care." So I got permission to do it.

СТРААТ



Pooh

Panel on loan from
The Massillon Museum, Ohio, USA



The Rambler

Panel on loan from
The Massillon Museum, Ohio, USA

Moniker Artists

Shrug

So, wandering/pedaling' round Omaha in the chAir Force happening upon marks in UP yard by Missouri River and repeat. Then the hooks get set. Came back to CLEVEBURGH: Spray painting backwards morphed into crayons (MARKALS): 'cuz quick application, economical substitute, direct results, and so it now sticks as a humble medium for expression. I'm old-ish so it's easy to jam this in on a weeknight, etc. and the little drawings go far and wide. Small stuff on big stuff going great distances (they say)...

My mark is the continuation of aerosol stuff reduced down to bare minimum sketches and then sloppier and squiggled' cuz clean cuts and such gave way to the directness of a melting Markal on the sunny side of a hot grainer. Basically things from the margins of the notebook find their way to the margins of a grainer and me trying minimize differences between paper and grainer. Geez, but really it's fishing. I go fishing: I'm glad to just be fishing. I don't care if I catch any fish. I am just trying to kill time before it kills me but do it in fun way so not to be all morbid and shit.

СТРААТ



Shrug

Panel on loan from
The Massillon Museum, Ohio, USA

Moniker Artists

Smokin' Joe

My dad worked on the railroad for DT&I (Detroit, Toledo and Ironton). He was an oiler. He was in charge of greasing the journal boxes in the boxcars. He was already retired when they did away with journal boxes. I started at the DT&, then it changed to the Grand Trunk, and finally the CN (Canadian National). That was the worst. I started as a fireman. A fireman was an engineer trainee. The only reason I got the job was because Ohio had a law that they needed a fireman, then I became an engineer. I was in the first group that made you go to class, engineer school.

You know, over the years I worked for quite a while before I started writing. Herby had to be the biggest inspiration. I copied all these monikers I'd see, drawing them into a book and I kept thinking what I was going to do. After that, I got started with Smokin' Joe. I'm an engineer, that's why there's an engine on there and my name's Joe. I never really worried about getting caught; all the detectives on the R. R. knew me and caught me all the time, but it didn't matter, they didn't care.

The Detroit Edison boss wanted to catch me real bad. I did about fifty hoppers a day down there. He really wanted me bad -he said it would cost \$200 each to buff all of those aluminum cars in the 1990s. He never caught me.

СТРААТ



Smokin' Joe

Panel on loan from
The Massillon Museum, Ohio, USA

Moniker Artists

The Solo Artist

During the first three years of writing on freights with aerosol (87, '88, '89), monikers were just about all I saw for other graffiti on them, and that sparked my interest. I learned about them, loved the history and continuity behind them, and then in mid-late 1989, I transitioned away from aerosol completely toward monikers.

Stonewall Jim

I am a retired car mechanic for Canadian National Railway, 1977 to 2015. I was changing wheels on railcars and I wanted to keep track of how many wheels I changed. So I decided to make my mark.

СТРААТ



The Solo Artist

Panel on loan from
The Massillon Museum, Ohio, USA



Stonewall Jim

Panel on loan from
The Massillon Museum, Ohio, USA

Moniker Artists

Swampy

I ride freight trains to travel North America. The skull was conceived while reading about how domesticated pigs can regress back into wild hogs when set free. They'll grow tusks and coarse hair like their ancestors. I imagined a human skull rewilding but growing tusks and horns, which to me, are almost the embodiment of ferality. I guess it was inspired by my desire to be free.

Rooted in American tradition, mystery, and romanticism, monikers are one of the most publicly accepted forms of vandalism. History and mystery are amazing companions. Everyone loves a good whodunit?

Keep life mysterious.

СТРААТ



Swampy

Panel on loan from
The Massillon Museum, Ohio, USA

Moniker Artists

Take 5

Living in a mainline R.R. town offered me much to look at on rolling stock. After benching monikers for a long time and taking my first ride on a freight train, I realized there was something deeper was seeking than the fame of being a graffiti artist. My friends and I took the graffiti scene as an open invitation to something bigger than just contemporary graffiti... we became railroad enthusiasts, railroad employees, moniker dispatchers, train riders, artists, and poets. The attractive aspect of moniker subculture was that it was indeed much older than contemporary graffiti, and that offered a more complete picture of what was happening in the train scene. Becoming an active participant in that scene was inevitable, as we were so deeply immersed in train subculture each day. The subculture has taught me many spiritual lessons about impermanence, synchronicity, joy, and community.

What we normally deem as incapable (wheelchair), and infinite (railroad tracks), are now combined in juxtaposition to create a synergistic icon of triumph over what seems impossible (wheelchair in train yard). Upon dispatch, this logo becomes a victory stamp for its paraplegic dispatcher, added to the sides of railcars to symbolize the struggle of the individual and the capacity to overcome what is deemed impossible.

СТЯАТ



Take 5

Panel on loan from
The Massillon Museum, Ohio, USA

Moniker Artists

Tex Goth

Seeing the drawings of The Rambler and other artists on trains rolling through my hometown was my first motivation. I wanted to make my own mark on the trains and have my drawings become a tangible part of the railroad. I liked the idea that the cars I marked would eventually become scattered throughout the North American rail network, crossing distant mountain ranges and deep rivers and vast deserts, rolling through dismal swamps and dark forests and unfamiliar cities, eventually-or possibly never - finding their way back to me in Texas. Later motivation came from my exposure to Colossus of Roads drawings and the cryptic captions they included. I wanted people who viewed my drawings to be captured with that same sense of wonder and curiosity I had about Colossus.

Wooden Axle (@)

I'd consider both railroad culture and moniker culture to be a part of railroader culture, which has just about defined me as a person. I'm a creative nostalgic who works for the railroad. It was just meant to be.

Wooden Axle was L&N slang for a no-good switchman. It was only by embracing the fact that I'm just not able to draw anything objectively beautiful that I could identify myself with my mark.

Hopefully, a lot of mystery and wonder, but more than likely it's a lot of time wasted.

СТРААТ



Tex Goth

Panel on loan from
The Massillon Museum, Ohio, USA

Wooden Axle (@)

Panel on loan from
The Massillon Museum, Ohio, USA



BOZO TEXINO

CLEAR INSIDE OF GROOVES
AND TOP OF SLIDE DOORS
BEFORE MOVING CAS
#75 CU FT

Moniker Tributes

Ten contemporary artists were invited to pay tribute to moniker artists regarded as pioneers and celebrated as influencers within the history of the tradition. Using their own hands to pay homage to these individuals, the contemporary artists elected to either recreate or reinterpret the original marks.

In the pages that follow, each tribute panel is accompanied by three photographs (top of page) illustrating the monikers that served as muses for the panels. The bottom three images on each page document occurrences of the contemporary artist's moniker. J.B. King Esq and Bozo Texino tribute panels were created by anonymous artists. These panels honor those moniker artists unable to represent themselves in this exhibition.

Moniker Tributes

Bozo Texino (Grandpa)

Tribute by Anonymous

Conrail Twitty

Tribute by Sir William

When my brother, Travis “Conrail Twitty,” passed away, I began marking trains. We were nine years apart in age so I didn’t get the chance to know him on a personal level well. In the couple of years just before his passing we were starting to scrape the surface of who each other really were.

I was old enough to not just be a kid anymore. Trains and monikers played a huge role in Travis’s life. We had talked about it some; I was very intrigued by it all. I wanted him to introduce me to the ins and outs of the culture, but he was reserved and I didn’t want to pry. After his passing I jumped into the train and moniker world as a way to cope with his death and learn who he was. It began to help me on many levels personally besides getting to know my brother.

СТРААТ



Bozo Texino

Panel on loan from
The Massillon Museum, Ohio, USA



Conrail Twitty

Panel on loan from
The Massillon Museum, Ohio, USA

Moniker Tributes

Herby

Tribute by faves

Years ago, I chose not to seek employment with the railroad because it is in my true passion for trains where I feel an escape. It is a therapy from the chaos of life and noise of society. I am not sure why trains are so deeply entrenched in my blood and marrow but that is the way it has always been since I have been. The sights, sounds, smells, history... the art!

I would like to think that my mental moniker alter ego represents the best of me. I strive to live up to what my icon represents and the captions and words that I convey to so many eyes and minds. I am proud to be considered a part of the moniker and railroad art culture. Through the steel network have met some of the most genuine, conscious, creative, and decent souls in the fellow artists and moniker madmen that I have been lucky enough to encounter. In most cases forming lifelong friendships and brotherhoods.

СТРААТ



Herby

Panel on loan from
The Massillon Museum, Ohio, USA

Moniker Tributes

Iowa Blackie

Tribute by Homebrew

I've made friends and enemies doing this. The good probably outweighs the bad. Marking trains clears my head, and I'll take all the clarity I can get.

I'd like to think that I'm in control of who can identify me and my mark synonymously. But I guess that's naive. I just want a friend to be reminded of me and smile about an experience we had.

Please respect the culture. When you stop getting Instagram likes and cast it aside, some of us will still be out there self-medicating with Markals and trains.

J.B. King Esq

Tribute by anonymous

СТРААТ



Iowa Blackie

Panel on loan from
The Massillon Museum, Ohio, USA



J.B. King Esq

Panel on loan from
The Massillon Museum, Ohio, USA

Moniker Tributes

Matokie Slaughter

Tribute by RP

Family, freights, and friends are what keep me going.

Mud Up

Tribute by GTrain

Employed by CSX for ten years, 2006-2016, 2018-current as a conductor - remote operator.

It has influenced me by being more open to meeting new people. I have met so many great people on the rails.

СТРААТ



Matokie Slaughter

Panel on loan from
The Massillon Museum, Ohio, USA



Mud Up

Panel on loan from
The Massillon Museum, Ohio, USA

Moniker Tributes

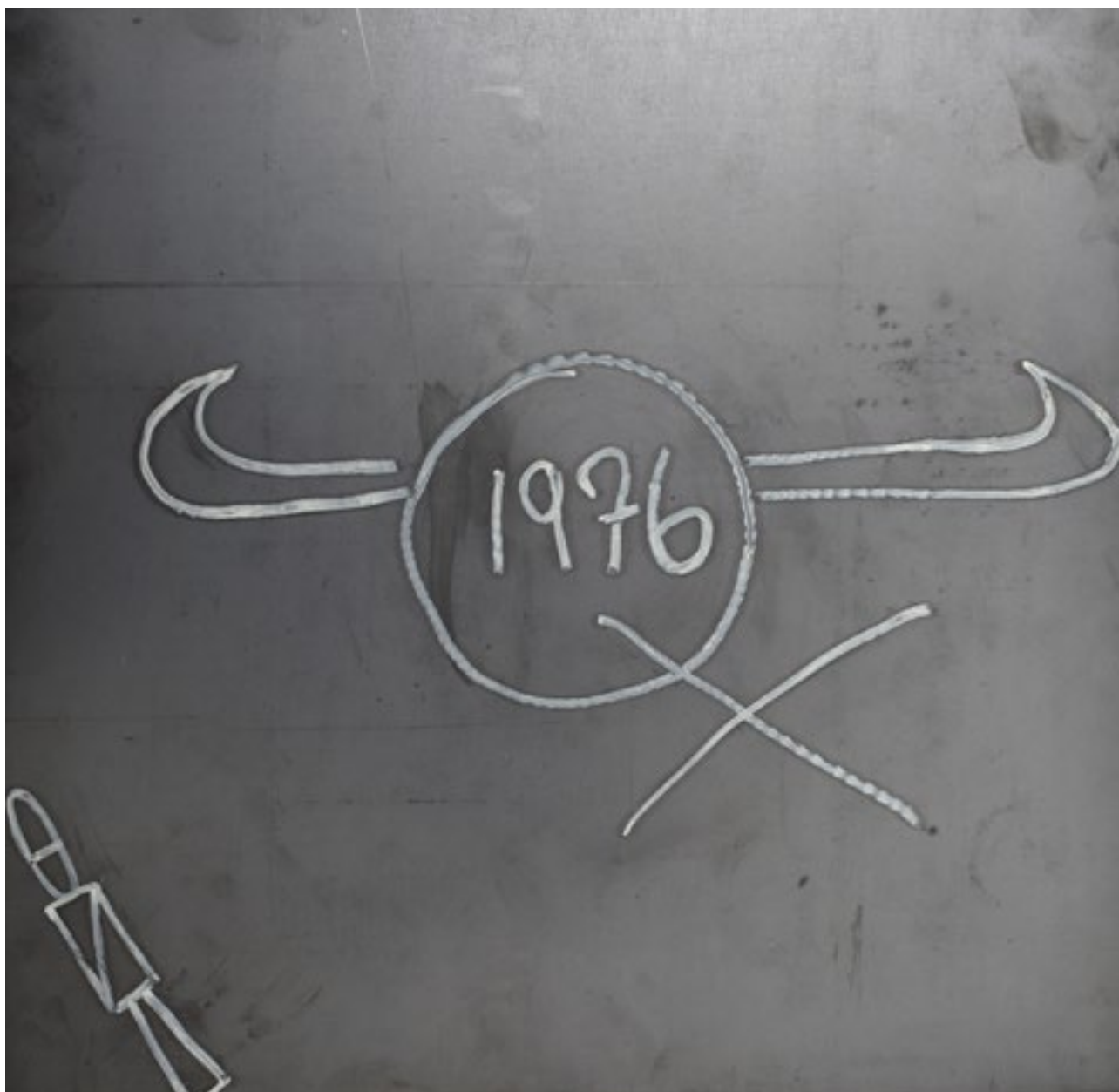
Taurus

Tribute by Bench Reporter

The railroad is my escape, it's my drug, and in a way it's my fountain of youth. For the few hours that I am in the train yard all my problems and troubles go away. I have no worries, just fun, like a kid in the candy store.

I wanted a name with a meaning, something that related to me and what I do. The "Bench" part of my name came from the term "benching," and the "Reporter" part comes from the time I started marking, when I was active on various social media platforms and always posted pictures of my findings, so I just put the two together; that's how the name was born.

СТРААТ



Taurus

Panel on loan from
The Massillon Museum, Ohio, USA

Moniker Tributes

El Truncon

Tribute by The Sunflower Seed Kid

I was a conductor and eventually trained as engineer. After the initial shock of working around the equipment, I was drawn to the doodles. I was infatuated with the love/angst that I interpreted from them. Some happy, some painful. All blended to the aging of everything around the railroad wanted to be a part of it. Who would see my mark? How far would it go? How long would it last?

I always took several bags of sunflower seeds to work. My coworker dubbed me the Sunflower Seed Kid and I was always clicking and spitting. Each mark had its moment in time waiting on interchange with another R, waiting on my conductor while he brake-tested our train, brake-testing my own train, waiting on our customers to finish unloading/loading, waiting on receiving/delivering unit trains, or traveling/meeting new friends in the culture having/making unforgettable memories!

СТРААТ



El Truncon

Panel on loan from
The Massillon Museum, Ohio, USA

Moniker Tributes

Water Bed Lou

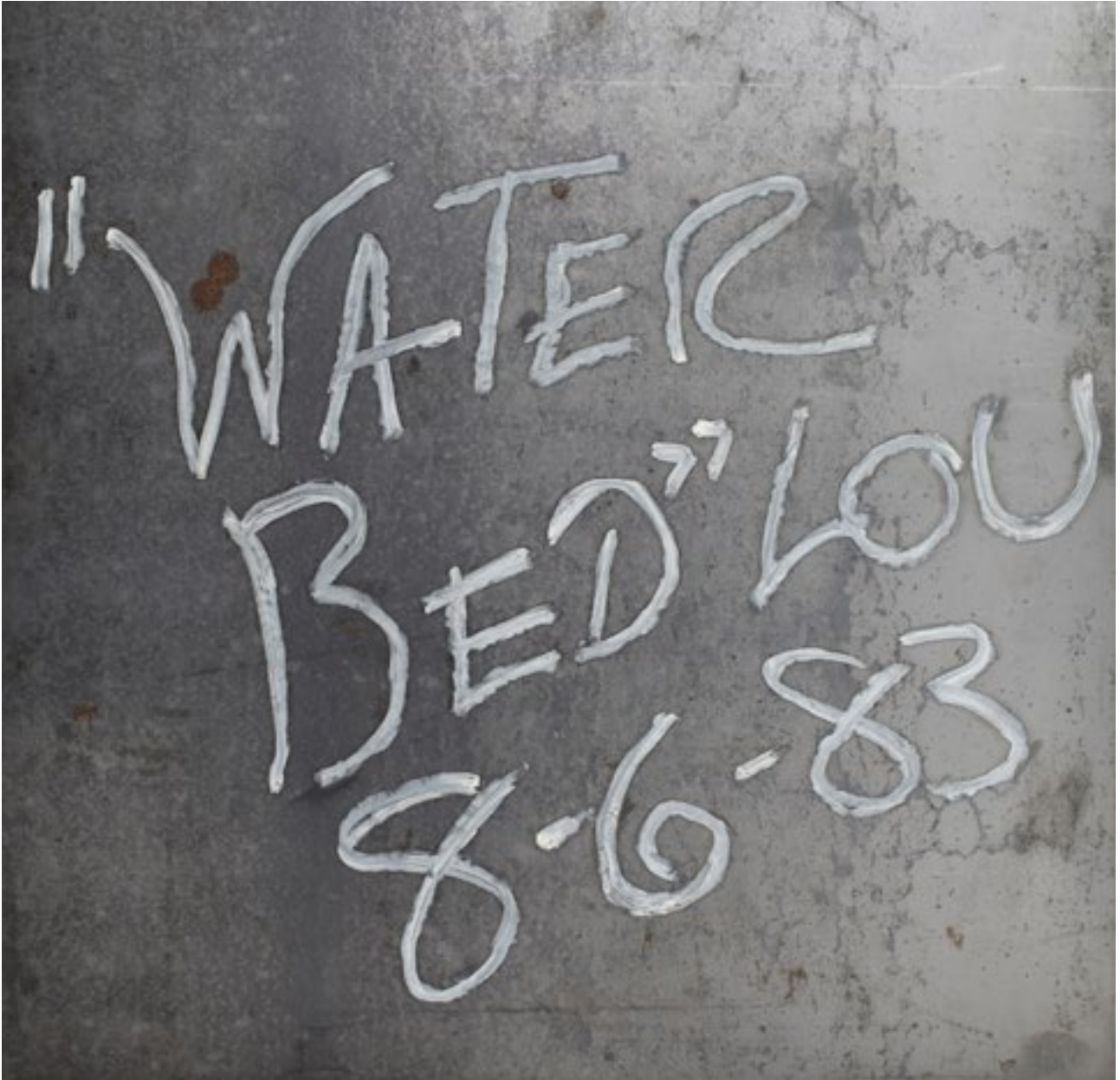
Tribute by Shemp

Being a part of this exclusive fraternity of train tramps, railroad men, and freight artists has taken me across all of North America and Europe and led me on some of my life's greatest adventures. Water Bed Lou, along with the other early monikers I remember seeing, was a huge influence on me wanting to write on trains... the mystery and allure of the marks and wondering who these people were and where they came from and if they also rode trains was intoxicating...

An old tramp gave me my road name... he said one guy we were traveling with was fat, clumsy, named Curly; one guy was slick, smart, named Moe; and I was the other one. So I asked him if I was supposed to be dumb and aloof, and he said, "No, you're the other one, THE oily funny one, Shemp."

It has influenced me by being more open to meeting new people. I have met so many great people on the rails.

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Water Bed Lou

Panel on loan from
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Moniker Glossary

Artistamps: artwork designed to have characteristics resembling those of a real postage stamp but which has no legal value as payment for postage

B&O Railroad: Baltimore and Ohio Railroad

Ballast: usually comprised of rocks, ballast forms the trackbed upon which railroad ties are laid

Battered: begged

Beat trains: a phrase meaning one has ridden a train without having been caught or killed

Benching: the act of watching and admiring graffiti artwork on rolling freight cars, originally coined in 1980s New York City while people sat on subway station benches, observing the graffiti on subway trains

Blinds: curves, which serve as an ideal place for a hobo to hop the train because the train is forced to slow to a safe speed

Blowed-in-the-glass: hobo slang for “trustworthy”

Boiled-up: to wash clothes with the intention of killing any vermin therein

Bomb trains: slang for “oil cars” or “tank cars” which carry gaseous and flammable contents

Boomer: a railroader who changes jobs often while drifting through the country

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Brake beam: a three-foot hickory stick used by freight trainmen to tighten hand brakes, sometimes called a “sap” or “staff of ignorance”

Brake testing: the act of applying the brakes to make sure they are set up properly, then releasing the brakes, again ensuring that every car releases and the pressure comes up to a specified level on the hind end

Brakeman: a person who tends brakes on a railcar and assists in the train operation

Bull: a railroad policeman

Bunk cars: a hobo term for a refrigerator car’s end or ice compartment, which provides a safe place to ride the train when empty; it is also the car in which the crew sleeps

Canadian National: Canadian National Railway

Car inspector: a worker who checks conditions of freight and passenger cars and conducts air-brake tests

Car knocker: a car inspector or car repairer, whose name is derived from the early custom of tapping the car wheels to detect flaws; also called car whacker, car toad (as the inspection process requires squatting), car tink, and car tonk

Caught the westbound: an old American hobo expression meaning someone has passed away

Chief boomer: supervisor of seasonal or migratory worker

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Chirography: handwriting or penmanship

Coupling pin: a device used to connect train cars

Detroit Edison: a holding company, once part of North American Edison Company

Drag: a slow-moving freight train

DT&I: Detroit, Toledo, and Ironton Railroad

Ed Emberley: an American author and illustrator of children's books

Engine: a rail transport vehicle that provides motor power for a train

Engineer: the person responsible for operation of the locomotive, also referred to as hog head, hogger, and hostler

Extraboards: a group of employees not assigned to routes

Fireman: a position now obsolete, it referred to the steam train crewman who shoveled coal into the furnace and maintained the boiler

Foreman: the manager of a railroad's employees

Golden handcuffs: financial allurements and benefits that encourage highly compensated employees to remain within a company or organization instead of moving from company to company (first recorded in 1976)

Grand Trunk: Grand Trunk Western Railway

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Hand signals: signals given by hand or lantern to communicate direction, destination, speed, or stopping

Hired out: to be employed by the railroad industry

HO scale: a model train

Hobo chalk marks: slang term for monikers

Hobo jungles: hobo camps made up of groups of individuals, usually set up in a hollow or windbreak, close enough to the rails for easy access to the trains, but far enough away from town they would not be detectable by police or rail bulls

Hog head: slang term for a locomotive engineer

Hopper: a type of railroad freight car used to transport loose bulk commodities such as coal, ore, grain, and track ballast

Interchange: a junction point that allows two railroads to switch or transfer cars, or to switch/exchange cars between two railroads

Kansas City Belt Line: Kansas City and Memphis Railway

Katy: Missouri-Kansas-Texas Railway

L&N: Louisville and Nashville Railroad

Lumber crayon: a wax-based marking utensil used to make monikers

Mail art: a movement based on the principle of sending small-scale artworks through the postal service

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Maintenance-of-way: crew in charge of maintaining the tracks

Missouri Pacific: Missouri Pacific Railway

Monica: a hobo's nickname

Mulligan: a stew containing ingredients contributed by those who intend to consume it

Nickel Plate Railroad: New York, Chicago, and St. Louis Railroad

Northern Pacific: Northern Pacific Railway

Oil bar: a type of oil crayon

Oregon: Washington Railroad & Navigation Company

Don Pendleton: an American artist largely known for his skateboard graphics

Privates: private passenger train cars

Pullman: a sleeping car

Rail gangs: groups of railroad workers

Railroad dick: derogatory term for a railroad policeman

Riding the rods: a dangerous, old-time hobo practice, now virtually obsolete, in which the hobo would place a board and ride across truss rods beneath a car

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Road Kid: (1) a young person who belongs to a gang (2) a boy apprentice among the hoboes, or a young hobo (3) one who is not versed in the ways of the road

Roadmaster: one responsible for railroad track maintenance

Rods: the underside structure of a freight car

Roundhouse: a round building with a turntable in the center for housing and switching locomotives

Route-miles: the actual physical, geographical, distance the railroad line travels not including extra tracks, yards, sidings, etc.

Rubes: natives to a particular place

Section house: housing for a track maintainer provided by the railroad employer

Shanty: caboose

Shed: the engine shed under the operating foreman

Side-door Pullman: A boxcar or closed car, or a hobo's home en route

Southern Pacific: Southern Pacific Railroad

Spur: a short track extending out from or alongside another track with only one end connected

Stickman: the person who controls the switch

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Sub-division: a portion of a division designated by timetable

Switch: a track structure for diverting moving trains or rolling stock from one track to another, commonly consisting of a pair of moveable rails

Switcher: a locomotive for switching rolling stock in a yard

Switchman: A freight yard worker who assists in assembling of trains and alignments of tracks as ordered

Tagging: the act of drawing graffiti

Tie gangs: general railroad track maintenance crews

Tramp: a migratory non-worker (2) a person who travels the land but is willing to pay his way through hard work, working for others as well as for himself, unafraid of hard work or long hours (3) a poor wanderer, vagrant or vagabond (4) one who travels aimlessly about

Union Pacific: Union Pacific Railroad

UP: abbreviation for Union Pacific Railroad, the second largest in the United States after BNSF (Burlington Northern Santa Fe) Railway and one of the world's largest transportation companies

Water tanks: containers that provided water for steam locomotives in the mid-twentieth century

Yard: a rail yard, railway yard, or railroad yard is a complex series of railroad tracks for storing, sorting, or loading and unloading, railroad cars and locomotives

Yardmaster: a railroad official in charge of a yard

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Moniker Glossary courtesy of The Massillon Museum, Ohio, USA

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graffiti and street art

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