



CALAFIA

THE JOURNAL OF THE CALIFORNIA MAP SOCIETY

SEPTEMBER 2022



"Lakota Dreamstate" (p. 19)



"Surprising & fantastic results on the maps. I can see
you're the place to go if I have some good material!"

- Dave R.

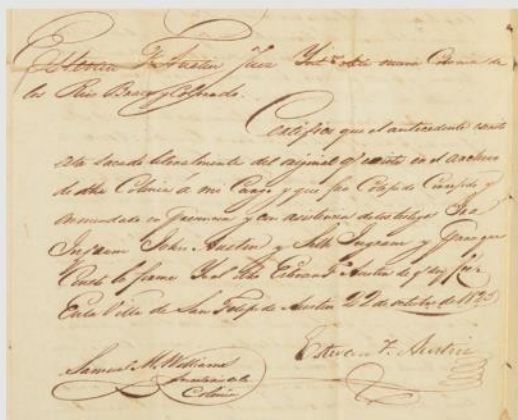
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CALAFIA

THE JOURNAL OF THE CALIFORNIA MAP SOCIETY

Volume 2022, Issue 2 — September 2022

www.californiamapsociety.org

Our 93rd
Regional
Meeting!

Fall Conference Meeting — Zoom Session

5 November 2022

9:30AM – 12:30PM Pacific (12:30PM - 3:00PM Eastern Time)

9:15AM - Informal Social Time for Members

9:30AM - **Welcome & Announcements**, President Ron Gibbs and Vice President Courtney Spikes

9:35AM - **Battle of the Chesapeake in the American Revolutionary War**

Dr. Virginia Lunsford is an associate professor of history at the U.S. Naval Academy, specializing in maritime and European history. She holds Ph.D. and M.A. degrees from Harvard University and is the author of *Piracy and Privateering in the Golden Age Netherlands* (Palgrave MacMillan, 2005) and *Dead Men Tell No Tales: A Cultural History of Piracy in the Modern Age* (Taylor & Francis Group, 2010). For her talk, Dr. Lunsford examines the role of the French Navy, who fought the Battle of the Chesapeake for the American revolutionaries. After the unexpected discovery of the French fleet logbooks, she was able to reconstruct the exact movements of the French fleet using modern GIS mapping technology. It is a fascinating window into the French Navy's victory in this 1781 pivotal battle for the revolutionaries.



Battle of the Chesapeake. (2022, September 5).
In *Wikipedia*. https://en.wikipedia.org/wiki/Battle_of_the_Chesapeake



10:15AM - **Mapping Fiction**

As the Curator of Literary Collections, **Dr. Karla Nielsen** stewards the The Huntington's archival and print holdings in literature, publishing, journalism, and the performing arts. She obtained her doctorate in comparative literature (Spanish, Latin, Arabic) from the University of California at Berkeley and her M.S.L.I.S. from the University of Illinois at Urbana-Champaign. Her research traces the interrelatedness of literary form and material format, visual poetics, and the long history of the novel. Dr. Nielsen will discuss images from her most recent exhibition "Mapping Fiction" at The Huntington, which focused on the ways authors and mapmakers have built compelling fictional worlds.



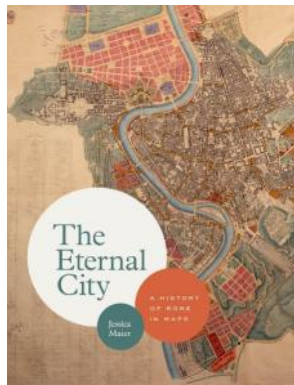
Map from front endpapers to *The Odyssey of Homer*. See Fig. 3, page 50 for additional information.



10:55AM - **Break**

11:05AM - **Rome's Urban History Through Maps and Views**

Associate Professor and Chair of the Art History and Architectural Studies department at Mount Holyoke College, **Dr. Jessica Maier**'s research focuses on Renaissance cartography and print culture. Her most recent book is *The Eternal City: A History of Rome in Maps* (University of Chicago Press, 2020). Dr. Maier holds a Ph.D. from Columbia University and is the recipient of major fellowships from the American Academy in Rome and the National Endowment for the Humanities. This talk will introduce you to a series of maps and bird's-eye views that tell Rome's history across the ages. From ancient marble tablets to Renaissance prints and modern tourist plans, these works allow us to trace the evolution of a city that has had many lives and incarnations over its three millennia of existence.



11:45AM - **Panel Discussion: Researching & Collecting Maps**

Enjoy a lively discussion with auctioneer Bruce MacMakin and dealer Carol J. Spack as they share their insights about the process of researching, purchasing, and selling maps. Learn how to engage with an auction house and get recommendations on where to search for unique finds! A great introduction to the world of collecting and to hear their thoughts on current trends in the marketplace.

Senior Vice President and co-founder of PBA Galleries, **Bruce MacMakin** has had a lifelong interest in antique books and maps, even living in Afghanistan as a child. He began his career working at the California Book Auction Galleries before founding PBA Galleries in 1992. Mr. MacMakin's extensive time overseas has contributed to his interest in works on travel, exploration, and early maps -- including Americana and general history.



Carol J. Spack closed her law practice in 2012 and founded Original Antique Maps after her own first experience purchasing several hand-colored 1871 maps of Worcester County from a local flea market in Massachusetts. She was educated at Harvard, with a law degree from Northeastern School of Law. Ms. Spack also obtained a M.C.P. degree from the M.I.T. Department of Urban Studies. She describes maps as works of art, as records of history, and as an ongoing discourse with the map maker's imagination about the past, present and future.



12:25PM - **Closing**, President Ron Gibbs and Vice President Courtney Spikes.



PRESIDENT'S LETTER

RONALD S. GIBBS, MD
CMS PRESIDENT

Maps and Medicine: How Maps Explain and Prevent Diseases

Dear Society Members and Friends,

In the previous issue of *Calafia*, I confessed to being a cartophile, with a special love for early American maps¹ In that President's letter, I also noted how maps are used to inform the public about the ongoing COVID-19 pandemic, showing, for example, case rates around the United States and around the world, fatality rates, and vaccination rates. For cartophiles, the first map to explain and prevent disease goes back nearly 170 years.

In the summer of 1854, the cramped London neighborhood of Soho experienced a deadly outbreak of cholera²⁻⁴. Doctors at the time theorized that cholera was spread by "miasma" or bad air. However, Dr. John Snow (1813-1858) had another theory; namely, that the disease was spread by contaminated water. After reviewing the fatal cases and interviewing household members, Snow concluded that most of those who died of cholera had lived close to and had drunk water from the pump on Broad Street and Cambridge Street (2). As shown on Snow's map (Fig. 1), he plotted the locations of the houses where the deceased had lived and the location of the pump. To test his theory, Snow convinced community leaders to remove the pump's handle (rendering it non-functional), and this intervention prevented additional cholera deaths. In the same year, Sir Henry Acland (1815-1900) prepared a unique map of a cholera epidemic in Oxford, England. By showing the cases in the order of presentation, Acland additionally showed the contagion of the disease.⁵ These maps are hallmarks in the development of modern epidemiology, a specialty sometimes referred to as "Disease Detectives."⁴

Today, at your fingertips, you may access instantly maps on data as diverse as overall life expectancy by country, travel time to health care by country, rates of malaria or COVID-19 by country, and states where abortion has been banned. Thus, maps are essential in tracking health and disease



and in ultimately improving the human condition.

Now, to update our members, the past year has been a good one for California Map Society despite the pandemic. As authorities have relaxed guidelines on COVID, we were able to have our first hybrid regional meeting on June 4, held at the Rumsey Map Center at Stanford University. Vice President for Northern California, Tom Paper, assembled an excellent program including a wonderful interview with David Rumsey.

Our society is a founding member of the Rumsey Center and contributes to its support. I hope each member will join me in contributing to the California Map Society Education Fund to support the Rumsey Center. For details, please contact Immediate Past President Jon Jablonski at jonjab@ucsb.edu

I am delighted to welcome Trish Caldwell to the Board of Directors as Vice President for Membership and to congratulate the other officers upon their re-election.

The society has experienced a decrease in membership due in part to lapsing of some gift memberships in the last year. If you have friends or family who would enjoy the society, please encourage them to join or consider gifting a membership, as I have done. Please contact Trish Caldwell at patrici-ascaldwell@comcast.net.

I also want to express my gratitude to the officers, members and guest presenters who have made our organization a great success.

Best wishes,
Ronald S. Gibbs, MD

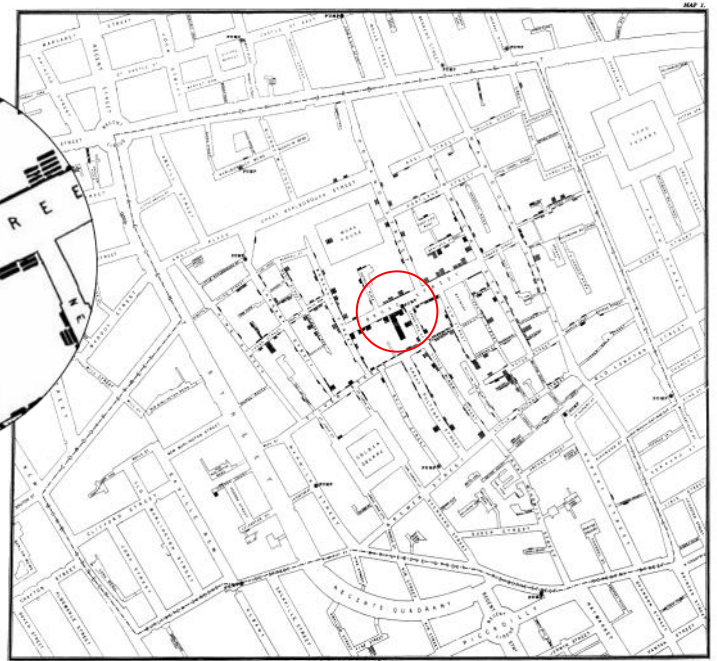
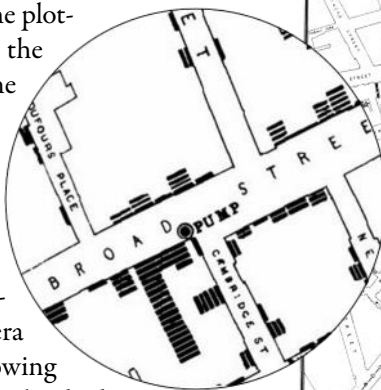


Figure 1. Diagram showing the distribution of deaths during the 1854 Broad Street cholera epidemic in London. Source: Wikimedia Commons, File: Snow-cholera-map-1.jpg

Endnotes

¹ Gibbs RS, Confessions of a Cartophile, President's Letter, *Calafia Journal*, 2022, (1):4

² 150th Anniversary of John Snow and the Pump Handle. CDC MMWR; 2004;53(34), 783.

<https://www.cdc.gov/mmwr/preview/mmwrhtml/mm5334a1.htm> (accessed June 28, 2022)

³ Wikimedia Commons File: <https://commons.wikimedia.org/wiki/File:Snow-cholera-map-1.jpg> (accessed June 28, 2022)

⁴ Blog Administrator, John Snow: A Legacy of Disease Detectives, CDC <https://blogs.cdc.gov/publichealthmatters/2017/03/> (accessed June 28, 2022)

⁵ Altonen B. "Sir Henry W. Acland—'Health, Work, and Play' in Oxford, 1854-7" Public Health, Medicine and History. <https://brianaltonenmph.com/gis/historical-disease-maps/> (accessed June 28, 2022)

EDITOR'S NOTE

JULIET ROTHMAN

CALAFIA EDITOR

We are pleased to bring you this very special Fall 2022 issue of *Calafia*. When we selected Cartography as Art for our theme for this issue, I had no idea of how creative and innovative, and prolific artists were who chose cartography and maps as a theme in their work—and also how popular this artistic expression could be! Our artists' work is featured in exhibitions and can be found in art galleries both here and in Europe. I found it impossible to limit the number of "theme" articles to our usual three or four per issue, and, as you peruse these pages, you will find not three—but—seven of these!

Several articles focus on ways in which maps can be incorporated into a variety of stitching and sewing projects. Judith Tyner's *Stitching the World* describes the unique ways in which 18th-century girls were taught geography by creating map samplers, and Therese Melbar shares the way in which she has merged her two favorite interests: maps and embroidery.

Leah Evans' quilted wall hangings express her interests in the interaction of maps and landscapes, and Linda Gass, who has contributed to our journal in the past, shares her watershed maps, which relate indigenous and contemporary understandings using multi-layered textiles.

Our other three artists also share unique perspectives on mapping. Mark Garrett uses various kinds of maps to create minutely detailed 3-dimensional images by carefully cutting out map details and mounting them in a special frame. Victoria Kovalenchikova, who has also contributed to our journal in the past, shares recent developments in her thinking and creative process along with beautiful, 3-dimensional maps created using

Continued at EDITOR, page 6

CMS EDUCATION FUND

The California Map Society Education Fund was established in 2014 by the Society to sponsor an annual lecture by a noted author or other expert in the field of cartography. Lectures are held at the David Rumsey Map Center at Stanford University, which co-sponsors the program. Also, soon after the lecture is held at one or more venues in Southern California. The Fund provides transportation, accommodations, and an honorarium for the speaker. In addition, in a new initiative originated by the Rumsey Center staff, the Fund will co-sponsor with the Center an annual Guest curatorial program. As part of our contribution to cartographic education, our regional conferences also often include student presentations, supported by prizes for the presenters generated from CMS general funds.

The Education Fund has been successful in achieving its financial goals for our first five-year term. **The Board of Directors has authorized an extension of the program for another five-year term.** Several major donors have helped us begin the process of funding the second five-year term of the program. We encourage other past contributors to extend their generosity and help us to continue this worthy program. We hope that members who have yet to contribute to the Fund will make a financial commitment to the program.

Gold

Anonymous
Pat Boyce
Fred DeJarlais
John Fleming
Nick Kanas
Leonard Rothman

Silver

Warren Heckrotte
Steve Hicks
Glen McLaughlin

Bronze

Juan Ceva	Vincent Mazzucchi
William Eaton	Donald Phillip
Anthony Farndale	George Piness
Ron Gibbs	Dorothy Raphaely
Robert Graham	Walter Schwartz
Philip Hoehn	Julie Sweetkind-Singer
Wally Jansen	Bill Warren
Barbara Keck	Amy Worth

The Society is grateful for our contributor's support of this important program. Please consider adding your name to this very special list by making a donation to the Fund!

natural materials such as rocks, shells, and sand, while Josée LeRoux's walls of maps are over-layered with images of the landscapes and activities that are occurring in those locations.

Map Articles of great interest and regular Calafia features present more information, and fascinating details, in the field of mapping. Our President, Ron Gibbs, and our Northern Vice President, Tom Paper, present some special insights into the Revolutionary War during the decisive 1777 year. Carol Spack's last of her four-part series, *Hiding In Plain Sight*, takes us to Butte, Montana, the environmental impacts of copper mining and surprising demographic distributions. Fred Auda describes the geology of the Snake River Basin, and the remarkable Native American cartographic depictions on boulders—focusing on the “Idaho Rock Map.”

Trish Caldwell shares her choice, Bett's Patent Portable Globe, in her *My Favorite Map* article with us, and we learn about Dorothy Raphaely's life and interests in our *Meet Our Members* article. Leonard Rothman reviews *The Atlas of a Changing Climate*, setting the stage for the theme of our Fall 2023 issue, which will be mapping climate change. Courtney Spikes shares an intriguing look at museum maps and apps in her *Apps for Maps* feature, and Therese Melbar tells us what Glam Gals has been doing these past months. And, of course, we can all test ourselves with Fred DeJarlais' *Carto-Quiz*!

Please enjoy! Our theme for Spring 2023 will be sea charts, and we would greatly welcome suggestions and contributions from members and readers—please do let me know if this is a special interest!

Juliet Rothman, Editor

CALAFIA

The Journal of the California Map Society

Juliet Rothman, Editor

Fred DeJarlais, Publisher

Submissions should be directed to Juliet

Rothman: rothman@berkeley.edu

JOIN CMS!

Benefits to Membership in the California Map Society

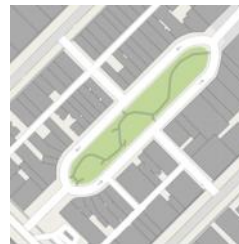
- Twice-yearly regional meetings (next meeting info in this issue of *Calafia*).
- Multiple smaller meetings of our Bay Area Map Group (BAMG), SoCal's Greater Los Angeles Mappers group (GLAM—and GLAM-Gals!)
- An agreement with the Washington (DC) Map Society that allows our members to view online presentations by WMS and other map societies across the US.
- Our continuing relationship with the David Rumsey Map Center at Stanford University brings us notable presentations from prominent cartographic experts in the field.
- We promote a socially inviting place in which to share your interest in history, exploration, and all things cartographic, including online sharing with a Facebook group and Groups.io.
- And, we continue to produce *Calafia*, the Journal of CMS, mailed twice a year to all our members—a publication that brings to the reader a wide range of mapping articles and news, from contributors both here and abroad.

Any questions you may have on membership or the Society in general can be addressed to Trish Caldwell, VP for Membership at: patriciascaldwell@comcast.net



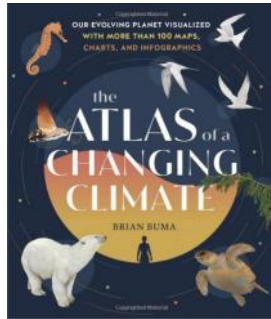
CARTO-QUIZ

Name the city & neighborhood



Street and placenames have been obscured. Hint: three are in the US.

BOOK REVIEW



The Atlas of a Changing World. Brian Buma
ISBN 978-1604699944
8.8" x 10.3", 280 pages,
hardcover
Amazon: \$26.99

REVIEWED BY LEONARD ROTHMAN, M.D.

The author, Brian Buma, Ph.D., is Graduate Program Director in the Department of Integrative Biology at the University of Colorado, Denver. In addition to over 50 publication credits, he is also a National Geographic Explorer, focusing his interest on high elevation natural earth processes of change and the resultant changes in the species composition. The book contains over 100 maps and integrates 17th- through 19th-century maps with 20th and 21st-century satellite cartography of earth and its atmosphere. Thus, there is something for all map lovers interested in both old and new maps related to climate change.

The Introduction, titled "Charting the Natural World", presents two famous maps. The first, the December 7, 1972, Apollo 17 photograph of the earth, also known as the "Blue Marble," (Fig. 1) shows the vast amount of the earth's surface water surrounding the African continent, all



Figure 1. Apollo 17 photograph of Earth, December 7, 1972

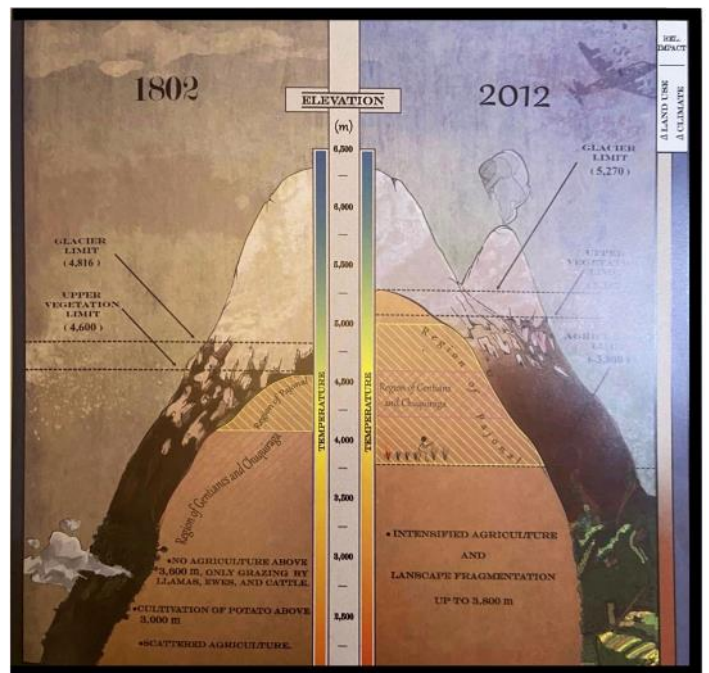


Figure 2. Comparison map: Mount Chimborazo in Ecuador, Alexander Von Humboldt, 1807 (left) with changes 200 years later (right).

partially obscured by white clouds, with a cyclone in the southern hemisphere, and the white surface of Antarctica. Buma notes that this photograph revealed the earth bubble as a single integrated whole. The second map, Alexander Von Humboldt's famous 1807 map of Mount Chimborazo in Ecuador, beautifully demonstrates the changes in plant life as one proceeds upward toward the 20,549-foot peak. A comparison map, (Fig. 2) developed 200 years later, clearly illustrates the degree to which the agricultural, natural vegetation and glacial limits have been elevated due to climate change.

The book addresses the effects of climate change in five areas: **Atmosphere**, **Water**, **Land**, **Cities**, and **Life**. The first, **Atmosphere**, contains four keystone 19th-century maps: the 1851 Trade Winds map by Matthew Maury, the 1888 Great White Hurricane Chart by Edward Hayden, Woodbridge's 1830 Thermal Currents map, and Berghaus' 1849 polar projection of the world north of the equator, which maps the changes in average temperatures as one proceeds north. (Fig. 3, next page) Buma describes the 50-mile high "global pool" of air, filled with black carbon dust (charcoal) and circulating around the world, as having been generated by smoke, both from natural fires and industrialization. He proceeds to develop an excellent explanation of carbon, in the form of carbon dioxide (CO₂), encapsulating the earth and retaining the earth's warmth, resulting in the increased temperature that is global warming. This is amply illustrated by the modern NASA circulation models and schematic wind current maps. Information-based precipitation/drought and disappearing snow cover maps supplement these and provide additional



Figure 3. Polar projection showing the isothermal lines around the North Pole and south to the equator, Berghaus, Heinrich, 1849.

support. Finally, there is a fascinating map extending from Portland, Oregon to Juneau, Alaska, showing the deaths of the yellow cedar trees, which are dying because their roots are freezing as the snow cover warmth is lost

In **Water**, oceans are described as buffers to the atmosphere, and freshwater as the "new oil". This section includes several special 17th through 20th-century maps, such as the Poupard/Franklin Gulf Stream map, the Mitchell 1849 Rivers and Mountains of the World map, the Coronelli 1697 map of the Great Lakes, and the beautiful 1944 Fisk maps of the recurrent changes in the meandering route of the Mississippi River. There are also significant maps of California's Sacramento and San Joaquin Rivers and their tributaries. The effects of acidification of water on sea shells, which impedes calcification, is well demonstrated, and the meanderings of the Sauk River in Washington State are demonstrated by Satellite photography and then enhanced by LIDAR imagery. The effects of diminished precipitation are shown in the USGS survey maps of Lake Bonneville in Utah, Nevada, and Idaho. Aerial views of the Missouri River before and during flooding also reveal the urgent need for the preservation of naturally occurring floodplains.

Hopefully, these extensive descriptions will whet your appetite for reading this fascinating and instructive book! The other three sections are equally fascinating, and each contains relevant maps spanning five centuries. **Land** is described and illustrated in its infinite variety, and the section includes significant maps, views, and discussions of wetlands and their restoration. Forest biogeography, patterns of reforestation, and the decline of forest empires due to agriculture, pine beetles, wildfires, and invasive grass over time is presented. The biodiversity of mountain regions is

discussed and illustrated as well. The possibly earliest extant landscape map, found on a 25,000-year-old mammoth tusk, is noted, and glaciers, grasslands, the Great Plains, deserts and tundra are discussed, along with the overuse of aquifers and the thawing of the permafrost.

Cities are not natural and biological phenomena. However, in the **Cities** section, Buma suggests that the urban environment is integrated into the natural world. Humans have created centers of agriculture, tunneled underground for transportation and air raid protection, and cities are also habitats for wildlife—birds, foxes, deer, mosquitos, and plants. A very dramatic light pollution map shows the way in which cities are the blocking and narrowing our view of space. The natural growth of large urban centers and their dwellers' needs for food to eat and energy to supply power is discussed and highlighted with maps. The environment of cities can change rapidly, as seen on an 1891 map of the shade trees of Washington DC that were later devastated by Dutch Elm Disease in 1928. A modern map, using satellite imagery and machine learning, highlights the New York City tree canopy. Maps of satellite-driven street view imagery are now being used to study the Green View Index of other cities: see the temperature map of Washington, DC, the tree and vegetation maps of Paris and Seattle, as well as others.

In the **Life**-biodiversity section, Buma suggests that there may be one trillion distinct species of life on the earth. The section features several fascinating and unusual maps. It includes a map of the toxic serpentine soil at the periphery of the San Joaquin Valley, which has stimulated the growth of heavy, metal-tolerant plants. There is a modern color map showing the climate factors of rain and temperature, and the use of a Mediterranean index for tracking these factors throughout the United States, as well as a color map of the conservation easements in New Mexico. A Nature Conservancy map of New York State shows the set-aside land protection areas since 1954, and bird migration routes in the Americas are also well illustrated. Buma's options for life on earth are stark: **MIGRATE, ADAPT, OR DIE**. He then illustrates the first climate change extinction, of the Bramble Cay Melomys, on an island off Papua New Guinea, on a map.

Buma's final conclusion is of *WONDER* all the beauty, variety, adaptability, and tenacity of the natural world, tempered with *DESPAIR* for the extinctions of life and of environments that have occurred in the past and will occur with more frequency in the future, due to climate change. Finally, he spurs us on to explore with a 1752 Buache map of North America and the equilaterality (same latitude) of North Asia packed with exploratory notation, as well as a 1700 de L'Isle world map showing many early exploratory routes.

APPS FOR MAPS

MAPPING MUSEUMS

COURTNEY SPIKES

Whenever I cross the threshold into a new museum, I head straight to the information booth to find one of their printed maps. These picture-plans typically encircle the desk or are stacked neatly in clear acrylic stands, with tiny flags in the corners to denote the many languages available. I love that feeling of unfolding the crisp, glossy pages to reveal all of the museum's treasures in vibrant color. I scan the layout of the building to see how they have curated their collections, and then I map out the route I'll take to see my top picks. Nowadays, technology offers new ways to engage with museums online or with apps on our phones, even during in-person visits.

Museums around the world have embraced technology to optimize visitor experiences. Accessed easily from smartphones, interactive maps walk guests through a museum in real-time or help guests plan a visit in advance, with the museum app figuring out the best route through the visitors' choices of objects to view. Typical features on museum apps include excellent audio guides featuring highlights of their collection, longer articles about exhibits or topics, and even games to keep younger visitors engaged.

In the state of California, we have over one thousand museums! Here is a sampling of the Golden State's best apps for mapping your next visit:

The Los Angeles County Museum of Art (LACMA) opened at its current location in 1965 and is the largest museum in the Western United States. With artwork spanning 6,000 years, exploring LACMA's 135,000 items might take several lifetimes, which makes their interactive app (<https://www.lacma.org/mobile>) all the more useful in managing visitors' time and interests during visits. LACMA's app (*Fig. 1*) lets users browse the collection ahead of time, enabling them to map out a route and not miss any favorite items. In fact, LACMA optimized the map feature to work seamlessly with mobile devices so that users can easily pinpoint works



Figure 1. LACMA interactive museum application.

of art and other amenities around the multi-building campus. The app also offers self-guided tours, with behind-the-scenes commentary from both the artists and the curators. LACMA has developed additional apps featuring artists like Stanley Kubrick and Jody Zellen (*Art Swipe*) to attract more users to its extensive collection.

Also located in Los Angeles are The Getty Museum in Brentwood and The Getty Villa Museum in Pacific Palisades. The GettyGuide app (<https://www.getty.edu/visit/app/>) lets visitors tour specific areas within either of these two sprawling art centers and also provides interesting stories about their collection. In Brentwood, guests can walk through Richard Irwin's Central Garden while learning about art history, landscape architecture, and even mindfulness. An outing to the Villa presents an opportunity to use the GettyGuide to go back in time on a tour that lets visitors experience life in this replica of an ancient Roman home, the Villa dei Papiri from Herculaneum (*Fig. 2*).

Shifting our attention from Italy to Spain, the "jewel of California missions" the Mission San Juan Capistrano is located between Los Angeles and San Diego. It is the seventh of the twenty-one missions founded throughout the state and served as a center for agriculture, industry, education, and religion. The Mission is regarded as a monument to California's multicultural history, embracing its Native American, Spanish, Mexican and European heritage. The Mission launched a special visitors' app in conjunction with the annual celebration of the Return of the Swallows. The Mission app (<https://www.missionsjc.com/>) features interactive maps, which contain more than 200 years of history and a variety of walking tours, including one that follows the swallows who return to the Mission every year.

Moving north, the San Francisco Museum of Modern Art (SFMOMA) was founded in 1935 and actively continues its dedication to making art a meaningful part of public life to this day. The Museum's mission is evidenced in its custom-created app (<https://www.sfmoma.org/app/>), which was developed in conjunction with the digital engagement platform Cuseum. (*Fig. 3, next page*) SFMOMA's app offers the expected interactive maps, a variety of self-guided tours, and useful visitor information. However, SFMOMA shines uniquely in its special collaborations between dancers, musicians, poets, celebrities, artists, and museum curators, working together to present new and engaging perspectives on the mu-

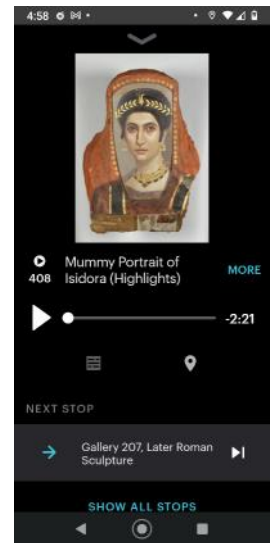


Figure 2. Getty app showing site of interest at the Getty Villa.



Figure 3. SFMOMA's interactive museum app

seum's extensive collections as well as new exhibitions. Tapping the creative insights from these different fields of expertise captivates visitors of all ages as they explore SFMOMA's galleries.

Also, in San Francisco, the de Young Museum (<https://deyoung.famsf.org/>) wisely developed an app that features special 3-D mapping for its visitors. (Fig. 4) This technology allows guests to pinpoint their precise location anywhere within the vast complex and provides easy navigation to assist visitors in exploring its 73,200 square feet of permanent and temporary exhibition space. Featuring collections of American art from the 17th through the 20th centuries, textile arts, and the arts of Africa, Oceania, and the Americas, the de Young Museum app lets visitors wander at their leisure, with notification alerts for key artwork as they walk by them. Alternatively, guests can select a thematic tour that carefully guides them through a curated selection of art. One of the special benefits of the de Young app is that it seamlessly follows a visitor's interests: as a piece of art is viewed, the app triggers audio explanations when the phone is simply moved to the ear, thereby not impeding visual engagement.

Applications from around the world have also pushed

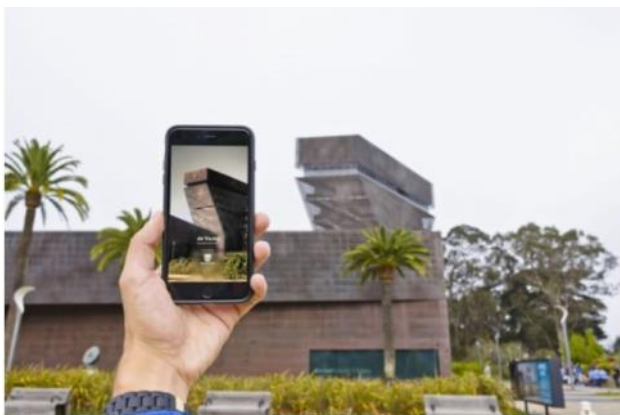


Figure 4. 3-D Mapping app developed by the de Young Museum in San Francisco

the boundaries of immersive museum experiences for visitors. For example, the Smithsonian's National Museum of Natural History (<https://naturalhistory.si.edu/>) initiated an augmented reality option to foster engagement with its most important exhibits. The free Skin and Bones app shares untold stories from thirteen of its 300 skeletons on display in Bone Hall. The Kennedy Space Center (<https://www.kennedyspacecenter.com/>) in Florida includes holo-

grams of people who were part of the space program, each of whom explains their roles and contributions. In Austria, the ancient Roman City of Carnuntum (<https://www.carnuntum.at/en/carnuntum-1>) offers an app that lets visitors envisage the city in its entirety while walking through its Roman remains. One can even select special tours like "Daily Life" and "The Favor of the Gods", which give more detailed information and 3-D scans of objects throughout this unique, open-air museum.

There are also apps that can be used to locate museums and virtual collections around the world. This means that interested museum-goers can map out all the different museums that are near them, anywhere. The website MuseumStat (<http://museumstat.org/#/>) offers searches by location and type of museum to explore over 33,000 museums throughout the United States. (Fig. 5) The Sm[art]ify: Museum & Art Guide app (<https://smartify.org/>) provides access to the guides and collections of hundreds of museums around the

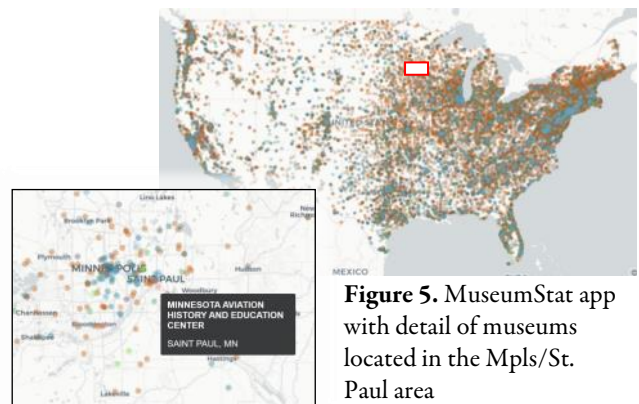


Figure 5. MuseumStat app with detail of museums located in the Mpls/St. Paul area

world, enabling users to plan future visits. Sm[art]ify also includes a feature that can scan and identify artwork with the click of a button. The Google Arts & Culture app uses high-resolution image technology to explore artwork from around the world, to take users on virtual gallery visits, and even to create a personally curated collection of favorites. Most recently, Google added the Art Selfie app, where you can take a selfie, and then the app searches thousands of artworks to see if any of them resemble your face—often with hilarious results. Here's to more adventures for us all as we map new opportunities to explore museums both in-person and online!



Figure 6. Sm[art]ify feature on portrait.

Photo credits: All images are screenshots from the various apps.

MY FAVORITE GLOBE

TRISH CALDWELL, PH.D.

Much to my surprise, my favorite map is a globe: a Betts's Patent Portable Globe. As a professional cartographer for over thirty years, my research and professional interest focused on thematic maps, and for many years I had almost no interest in globes. I still cringe today when I realize that when I taught cartography at UCLA and Sonoma State, only one of my lectures in the introductory class focused on globes.

That all changed in 1990 when I was president of the American Congress of Surveying and Mapping. At our annual conference, I was honored to receive a globe from a mapping delegation of the Soviet Union. The geographic details on the five-inch (12.7 cm) globe were excellent, but its base was an unusual mid-20th century-like red plastic, with a large white button that you pushed to light the globe. I was charmed and gradually began looking for other globes in antique stores and at a nearby flea market. It helped that my then two-story office in Sausalito had an open loft on the second floor that had a large wall with nothing but shelves. Although mostly filled with work-related books, there was plenty of space, and over time the shelves gradually filled with a variety of globes of all sizes, dates, and purposes. They looked great! Not surprisingly, the more globes I acquired, the more I came to appreciate their history, usefulness, evolution, creativity, and importance as an educational tool.

The Betts's Patent Portable Globe was just a lucky find. In 1993, during a brief stopover in London on my way to Qatar for the first Geographic Information Systems (GIS) conference in the Middle East, I spotted an unusual umbrella-like globe in an antiquarian map dealer's window. It was spoken for, but the dealer suggested I check back on my return flight; I did, but it had been sold. Several months later, much to my delight, I received a fax from the dealer offering me another Betts's globe. I bought it sight unseen and have treasured it ever since. The globe is made of cloth, opens like an umbrella, and came in its original box, which, of course, fit perfectly on an office shelf. Needless to say, I was curious about the origin of this unusual globe. (*Fig. 1*)

Inspiration. Throughout the 18th century and well into the 19th, most globes were large, decorative, expensive, of limited production, and primarily issued by European publishers. Globes for classrooms or homes were in short supply everywhere. "The idea of an inexpensive, portable globe for teaching had been suggested in the late 18th century. Richard and Maria Edgeworth, a father-daughter pair of educationalists, asked, in their 1798 publication *Practical Education*: 'Might not a cheap, portable, and convenient globe be made of oiled silk, to be inflated by a common pair of bellows?' It was another forty years, however, until such a globe was first produced. Their



Figure 1. Betts's Patent Portable Globe and original box, published c. 1871-82.

request was answered around 1830 with the invention of the balloon globe, one made of fabric gores stitched together, which was inflated with an air pump."¹ The Edgeworth's had also lobbied for globes that were large enough for children to easily read and that were portable. (*Ibid*)

John Betts, a London publisher and engraver who specialized in inexpensive educational materials, was aware of that demand and designed a practical alternative that did not require being inflated with an air pump.² Betts's New Portable Globe was a collapsible cloth globe that opened and closed like an umbrella. He obtained a British patent for "Collapsible Geographical Spheres" in 1856 and began advertising his patent portable globe soon thereafter.³

His initial globes were 15 inches (38.1 cm) in diameter when fully opened, providing a level of geographic detail for instruction that had previously been unavailable in classrooms. The globes were larger, cheaper, and less expensive to ship, and the umbrella mechanism allowed them to be easily and safely packed away in a wooden box, stored, and transported. It is easy to imagine a traveling tutor of that era going purposefully to the homes of his pupils with his boxed globe tucked under his arm.

The ability to expand and collapse this globe makes its mechanics of it more interesting than most. It consists of eight cotton color-lithographed gores, hand stitched onto black enameled metal umbrella-type struts. The fabric ends at 80 degrees north and south latitude, leaving the poles open. The center shaft has brass-colored caps at each end and a ring for hanging at the top. The shaft is 28 ½ inches (71.12 cm) long.

This globe was sold in a wooden box that measures 30 inches (76 cm) long by 3 inches (7.62 cm) square and has a hinged lid with a clasp. The exterior reads 'Betts's Patent Portable Globe. London: George Philip & Son. 32 Fleet Street. Liverpool: Philip & Son, & Nephew, 49 & 51 South Castle Street.' Inside the lid are advertisements for other Betts's educational products. He also published a guide for its use, *A Companion to Betts's Portable Globe and Diagrams*.



Figure 2. A view of the depiction of the then-known Antarctica. This fabric globe ends at 80 degrees north and south latitude.

Geography. This globe is not dated. Even with contemporary globes, determining when they were published is often a puzzle that involves primarily sorting through ever-changing political boundaries and names for clues. This globe appears to have been published sometime between 1871 and 1882, based on the existence of Charlotte Waters, Northern Territory, Australia, located by surveyors in 1871, and the presence of the Pacific coast of Bolivia, which was ceded to Chile in 1883.

National boundaries are the primary political features on the globe, although, in some larger nations, state boundaries also appear. Major rivers and lakes are included and named. Mountain ranges are effectively depicted using very fine-line hachures as a form of shaded relief, although they are not named.

Although major land masses are shown, the most eye-catching element of this globe is the near-total absence of Antarctica. (Fig. 2) Since most contemporary globes either rest or are fixed on a mount, Antarctica is not a visual center of interest, but when you pick up this globe by the shaft and open the 'umbrella,' your hand is near the south pole, and the absence of the continent is hard to miss. Although a faint black line hints at what was the then-observed land or ice mass, only two areas of land are shown with any detail. Directly south of the tip of Tierra del Fuego in South America, the western shore of the Antarctic Peninsula partially appears. Livingston and Elephant Islands, Trinity Palmer Land, and Graham Land are also mapped. To the east, Enderby Land, Sabrina Land, and La Terre Adelie appear near a short section of fine-lined coast. South of New Zealand, South Victoria, and Franklin Island are mapped. And that is it.

Although other Betts's globes were made of silk or linen, this one appears to be cotton. The fabric gores were printed by lithography, a relatively new form of printing at the time. The typography used throughout the globe is mostly legible. In a

very few areas, some of the smaller names are a bit unclear, probably as a result of being printed on cloth that is stretched and has been handled. Although there is evidence of handling near the poles and a small water stain, my globe is relatively clean, has no tears, and is in good condition.

The cartouche reads, "By the Queens Royal Letters Patent Betts's New Portable Globe. Compiled from the Latest and Best Authorities. London. George Philip & Son. 32 Fleet Street, Liverpool. Philip Son & Nephew." Betts' globes were frequently updated over the years, guided by 'the latest and best authorities,' which undoubtedly contributed to their long-term commercial success. George Philip & Sons assumed the publication and manufacture of Betts' educational products sometime after his death and continued to issue updated versions of the globe as late as the 1920s.

Last thoughts. It has been over thirty years since I first became interested in globes. My collection has, of course, grown and been edited. A move, a second career, and then retirement meant the collection, numbering eighty-four, is now scattered throughout our home. Every one of the globes is interesting to me for different reasons. Still today, my favorite of all is the least obtrusive one: a globe tucked away in its long wooden box, quietly resting on a shelf: Betts's Patent Portable Globe.

Endnotes

¹ Katie Taylor, *Portable Umbrella Globe*, Explore Whipple Collections, Whipple Museum of the History of Science, University of Cambridge, 2009.

² Little is known about John Betts. Sources indicate he worked from 1939 and died c. 1863, while others indicate he 'flourished' from 1844-1875.

³ Smithsonian, National Museum of American History, *Betts's 15-Inch Collapsible Terrestrial Globe*



Figure 3. Betts's cloth globe collapsed into its box for safety and convenience.

Trish Caldwell received B.A. in geography from the University of Washington, and her M.A. and Ph.D. at UCLA, all focused on cartography. At Norman Thrower's urging, she joined CMS when it was formed. She managed Caldwell & Associates, a cartographic production and consulting firm, and served as president of the American Cartographic Association and the American Congress of Surveying and Mapping. The last part of her career focused on workforce development and career education.

HIDING IN PLAIN SIGHT—IV

MAP OF MINING CLAIMS BUTTE AND VICINITY MONTANA (1907)

CAROL SPACK

This article is the fourth essay in a series about how close reading of a map can reveal what is "Hiding in Plain Sight." The prior maps examined have been city maps, although each map was published to serve a different purpose. *The Map of Mining Claims Butte and Vicinity Montana (1907)*¹ (Fig. 1) belongs in this series because it is a city map too, although Butte is certainly hard to locate on the map. The black letters "BUTTE" float in the dark brown color field of a mining claim that covers much of the center of Butte. The only indication on this map of Butte's downtown is an unlabeled street grid that functions symbolically as the central business district.

Our historic cultural focus is the American West and Butte, Montana, 18 years into its statehood. Late 19th c. and early 20th c. American Western mining town maps and birds-eye views as a genre provide one reference for our map discus-

sion.² (Fig. 2, next page) Another cartographic genre for comparison is the 1897 *Geological Atlas of the United States* by the U.S. Geological Survey and its folios, including the Butte special folio.³ (Fig. 3, next page) While the Butte *Map of Mining Claims* shares some graphic qualities of each of these genres, the Butte map is a distinct genre of "map as legal document," i.e., a pictorial documentation of legally established property interests, in this specific instance, subsurface and surface copper mining claims. Yet the Harper, Macdonald 1907 *Map of Mining Claims Butte and Vicinity* prompts us to consider why this mining claims map is also a city map of Butte, Montana, and what cultural history might be hiding in plain sight.

Map of Mining Claims Butte and Vicinity Montana (1907) is locally compiled and published by a company of inter-disciplinary mining professionals as a working map. Our map was owned first by Butte's city engineer and later by the

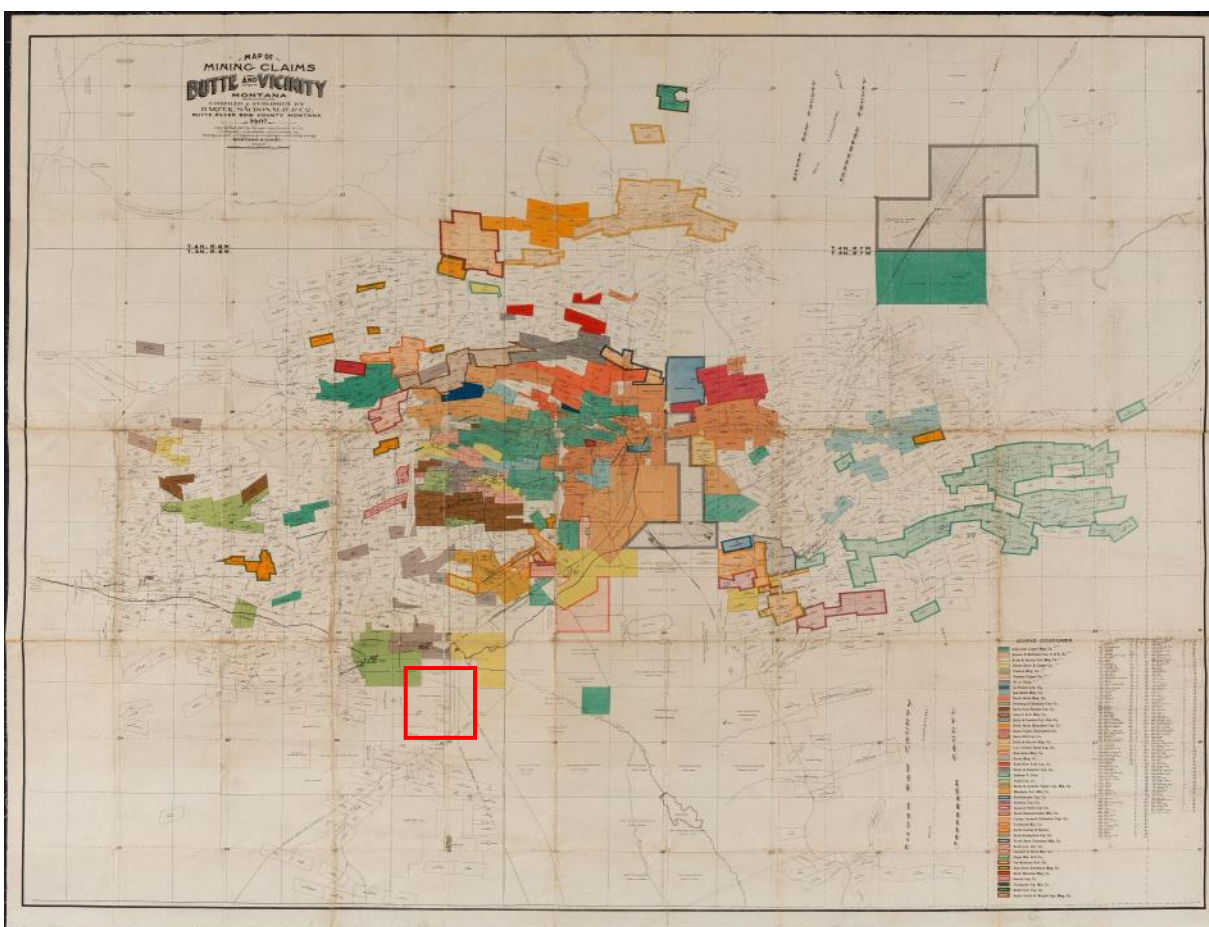


Figure 1. *Map of Mining Claims Butte and Vicinity Montana (1907)*, Compiled & Published by Harper, Macdonald & Co., Butte, Silver Bow County Montana 1907. See page 15 for detail bounded by red box. Photo credit: Damianos Photography. (see also Endnote 1.)

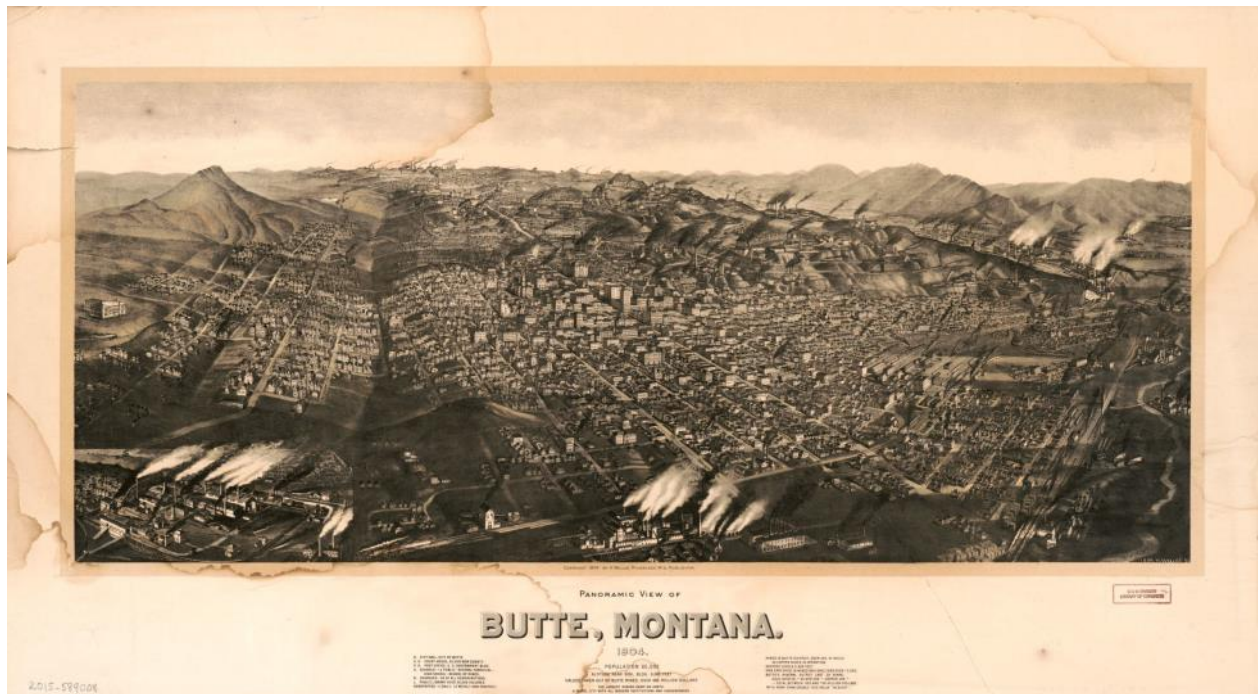


Figure 2. *Panoramic view of Butte, Montana*, H. Wellge, Milwaukee, Wis., Publisher, 1904. (See also Endnote 2)

Butte, Anaconda & Pacific R.R. engineer. This is the first edition of its series and updates copper mining claims for Silver Bow County, Montana. Butte was then known worldwide as "The Richest Hill on Earth" because of its vast copper reserves. Butte is the largest urban mining site in America. In fact, Butte ranks as one of the largest mining sites internationally.⁴ The scope and scale of these historic copper mining claims required railroads to transport the ore for processing and export. Thus this map also documents the rail lines serving Butte and its mining industry. The map is primarily a record of private property dedicated to copper mining. The copper mining rights are shown graphically on the map as surveyed, geometric parcels that in Butte represented coin of the realm. The 1907 Butte Mining Map is a record of the colossal, unrestricted copper mining enterprise that made possible the electrification of America and Europe.

What dance before our eyes under the title *Map of Mining Claims Butte and Vicinity Montana 1907* are colorful geometric shapes in a dynamic grid-like composition that resembles a Piet Mondrian painting.⁵ The art and cartography of *Map of Mining Claims Butte and Vicinity Montana (1907)*, like the composition of a Mondrian painting, express a concept. The animating concept of this map is the graphic representation of competing private property rights in land: private subsurface mining and mineral property rights (mining lodes), surface

rights (placer claims), and mining mills. This map shows that copper mining has outcompeted municipal jurisdiction. The map's graphic dense packing of the colored mining claim parcels reveals the scope of potential copper lodes under Butte and areas for mining in the city center! This map illustrates that mining claims literally run over and under the entire city of Butte. Claims also blanket surrounding towns such as Williamsburg, Meaderville, Centerville, Burlington, and Columbia Gardens. The political borders of Butte and the surround-

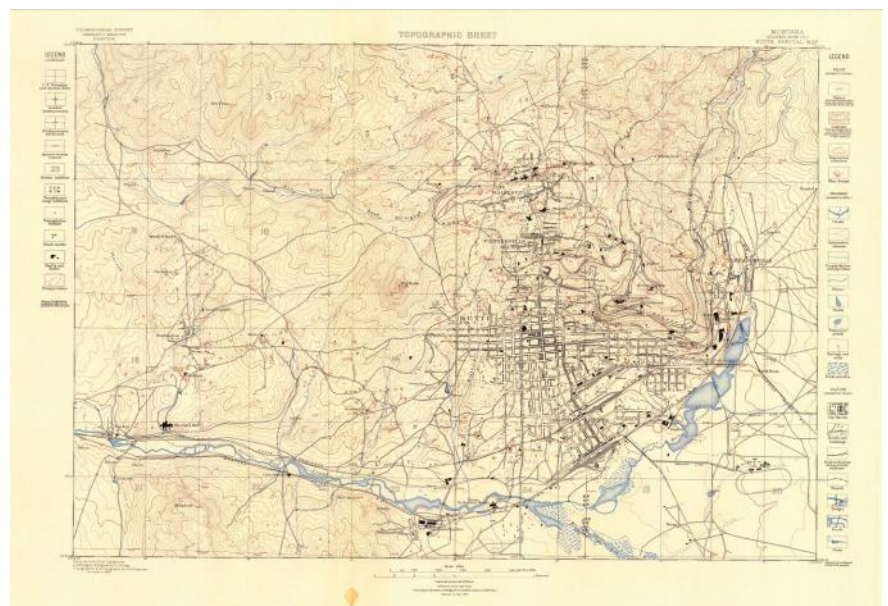


Figure 3. *Butte special folio, Montana*, U.S. Geological Survey, Geological Atlas of the United States, Atlas 38, Butte Special Folio, Montana, Washington, D.C., 1897

ing smaller towns are almost impossible to see due to the overlapping color blocks of mining claims. Many of the small uncolored claims on the map have fanciful names.

The color-coded key in the lower right section of the map lists forty-six mining claimants. These are America's major copper mining companies listed in order of largest claimants first. Anaconda Mining is the largest claimant, followed by Boston & Montana Cn.C. & S. Co., Butte & Boston Con. Ming. Co. et al. Small claimants are identified by survey numbers as the map key tells us their claims are "*too small to name on map*".

Railroads serving Butte were essential to operating the mines, the placers, and the smelters and for moving the product to market. The **Butte Mining Claims Map** tells yet another story of powerful real estate interests. The large railroads and the large copper mining companies were complementary monopolies. The Northern Pacific Railroad and its turnaround yard, just below the center of Butte, and the Butte, Anaconda & Pacific Railroad, a major hauler for the Anaconda smelter, are shown on the Butte map. Western railroad land grants, a means of financing the railroads, appear on this 1907 Butte map now as numerous labeled homestead claims that orbit the copper mining claims.

Not credited on the Butte map is the defining American 18th and 19th c. competition for Western land: displacement of Native Americans by westward moving American settlers, industry, and railroads that is a double play in Butte.⁶ Displacement took place in two stages. First, the local Montana Native Americans were displaced. Second, those Native American tribes displaced from the Eastern, Southern, and Central States who were forcibly moved to Montana were again displaced by extensive mining of Butte. The formerly Native American territory appears on the **Butte Mining Claims Map** as mining claims, homestead claims, and railroad lands.

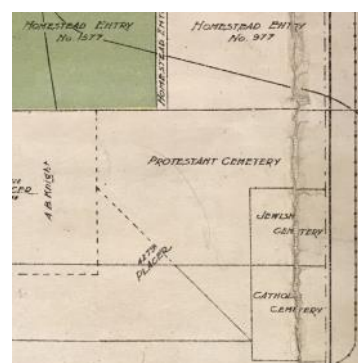
The **Map of Mining Claims Butte and Vicinity Montana** locates and identifies primary rivers, creeks, gulches, and major geological features in black outline: the United States Continental Divide, gulches, such as the Fourth of July and Yankee Doodle Gulch, and buttes such as Butcher Butte. No mountains are shown. No contours of the landscape are indicated. No vegetation is indicated on the 1907 Butte mining map except on "*Timbered Butte, elev. 5300*," located south of Butte, which is drawn with trees. The absence of trees on the mapped landscape in 1907 reflects that all trees in Silver Bow County had been felled beginning in 1880 to create cordwood to fuel the smelters that burned ore to create silver and copper. By 1907 Butte and vicinity were deforested and barren of vegetation also due to mining pollution in the soil, water, and air. In 1961 and 2006, Butte was registered as a National Historic District casting parts of the city and railroads in amber.⁷ In 1983, Butte also became a federally desig-

nated EPA Superfund clean-up site, the legacy of industrial copper mining.⁸

The Butte Electric Company power plant, lines, and station are located on the map. This and other privately owned utilities provided the electrification in Butte that introduced industrial mining. Unlike the manually dug mines and wood-burning smelters of the mid-19th century gold rush in California and Colorado and the later 19th c. silver mining in Butte, by the late 19th c., electrification led to large, industrialized copper mining operations. This electrified industrial mining generated great wealth among the large copper mine company owners. Copper was in demand domestically and internationally to build out the electrification of America and of Europe. In the United States, electric copper lines added another trans-continental system.

South of Butte's city center, this map shows few color-coded mining claims, most surrounding Williamsburg. The map locates one large "*Brewery*" and an oval "*Race Track*." The race track is served by the Butte Electric Railway. The brewery sits on the route of the Chicago, Milwaukee, and St. Paul R.R. and the Butte Anaconda & Pacific R.R. This sole brewery likely supplied Butte's numerous saloons and bars, where miners of copper and fortune quenched their thirst or drowned their sorrows. There is a "*dump*" shown on the map. There is a "*Hospital*". And nearby is the Lawrence A. Brown Poor Farm. The poor farm and hospital by 1910 served a population of approximately 57,000 people. Copper mining work and living in the highly polluted environment within Butte created chronic and fatal diseases. Life as a miner led to serious accidents, injury, and suicide. Many Butte residents suffered from poverty and illness. Finally, also mapped south of Butte's city center are three cemeteries, on abutting lots, labeled only "*Protestant Cemetery*," which is the largest, "*Catholic Cemetery*," and "*Jewish Cemetery*" of approximately the same lot size. The cemeteries lie along the main road into Butte. Abutting these cemeteries are homestead claims and one placer claim.

What to make of the map's abutting Protestant, Catholic, and especially Jewish cemeteries? Rarely until the 1850s do American maps or atlases, and only certain school geographies mention or map anything but churches, cemeteries, and related population figures for the predominant American Protestant denominations. Following the large-scale Irish migration to America in the 1850s, Catholic churches began to appear regularly on maps or in atlases, with population figures noted as R.C. or Catholic. In Butte, a loca-



Detail from Fig. 1, p. 13

tion with substantial Irish immigration drawn by mining work, Irish neighborhoods formed in Dublin Gulch and Walkerville. A Chinatown also existed in the central area of Butte of small immigrant businesses that are not shown on the *Butte Mining Claims Map*. Chinese immigrants to 19th c. Butte were not hired in the mines, although they could own placer claims. Stone masons from other parts of Europe also immigrated to Montana and settled by nationality in various towns.

The Jewish Cemetery located on the 1907 *Butte Mining Claims Map* is a map element that references an established 19th c. Jewish population in Butte, Montana. Rarely do 19th-century American school geographies or atlases present any American city or state American Jewish population figures - sometimes labeled "Hebrews" as if a nationality - synagogues or Jewish cemeteries. This general absence in American maps of a growing American Jewish citizenry, especially in the early and mid -19th c. and even in the early 20th century, is a failure to represent Western migration by American settlers who were Jewish or by foreign Jewish immigrants who became Americans. In fact, there is a Yiddish immigrant's guide to the United States published in several editions.⁹

The invisibility of 19th c. Jewish settlement and population growth on 19th American maps, atlases, and school geographies, and even tourist maps of the Adirondacks¹⁰ were the product of cultural bias. The *Butte Mining Claims Map* siting of the Jewish Cemetery is one clue hiding in plain sight to the early social formation of Butte as a city.

The Jewish Cemetery located on the Butte 1907 *Mining Claims Map* is one of many historic memorials of the role of American or foreign-born Jewish immigrants in the settlement of Butte from mining camp to its development as the largest copper mine in the world. In 1875, Butte silver mining attracted immigrants from the American West and South, experienced miners and merchants, including Henry Jacobs (1835 b. Germany-1887) and his family.¹¹ In 1879, the year Butte was incorporated as a city, Henry Jacobs became its first mayor. In 1885, H.L. Frank (1851-1908), an American-born Jewish settler in Butte and local merchant, became a mayor of Butte.¹² In 1881, the Butte Hebrew Benevolent Society was formed on the model of the 1866 society established by earlier Jewish settlers in Last Chance Gulch [Helena], Montana. By 1894, when Butte was an urban center of unionized mine workers and a city with 17 churches, schools for 5,000 children, charitable societies, and a notorious "red light district," Butte was also a city where Jewish households were dispersed within the general Protestant population. As of 1889, Montana had an estimated 3,500 Jewish residents, a figure that defies the stereotype of only large East Coast, urban Jewish population centers.

By the turn of the century in Butte, the owners of the three largest copper mining companies, sometimes named "the Copper Kings," were American immigrants: Marcus Daly (1841 b.Ireland-1900)¹³ [Anaconda Mining Company]; M. Leonard Lewisohn (b.Germany1847-1902)¹⁴ [Butte and Boston Copper Mining Co.], Adolph Lewisohn (1849 b.Germany -1938)[Boston and Montana Consolidated Copper and Silver Mining Co.]¹⁴ By 1889, Adolph Lewisohn left business to become a philanthropist donating to colleges and other institutions including Lewisohn Hall, the first home of the Columbia School of Mines. A notorious "Copper King," Frederick August Heinz (1869-1914)¹⁵ triggered a financial panic and stock market crash in 1907, the year of our map.

An excellent body of research about Butte, Montana's settlement is the web-based *The Verdigris Project*,¹⁶ its name the term for the grey-green patina naturally occurring on copper as it ages. This fascinating archive holds a breadth of subject matter, media, art, and original source materials. One is the biography of Myron Brinig (1896-1991), who was a child living in Butte when the 1907 Butte mining map was published. He attended Columbia University in New York City to study literature. After graduation, Brinig returned to Butte and became a widely published author whose books, while fictional, include material and experiences from his own life in Butte, which he called "*the wide open town*."¹⁷

Hiding in plain sight on the *1907 Butte Mining Claims Map*, at the far outskirts of Butte, the generic property blocks labeled "Jewish Cemetery," "Protestant Cemetery," and "Catholic Cemetery" are historic "land claims" of another sort memorializing the lives of 19th c. Butte residents in that "wide open town." On this 1907 *Butte Mining Claims Map*, the Catholic and Jewish residents are visible and lie side by side with their Protestant neighbors. This peculiar 1907 *Butte Mining Claims Map* is perhaps, after all, the most accurate visual representation of Butte's 19th and early 20th c. urban identity and cultural history and how it became the "*Richest Hill on Earth*."

Endnotes

¹ *Map of Mining Claims Butte and Vicinity Montana (1907)*

Compiled & Published by Harper, Macdonald & Co.

Butte, Silver Bow County Montana 1907. Copyright 1907 by Harper, Macdonald & Co., J.H. Harper, A.B. Hobart, R.H. Lindsay, Jr., Mineral & Land Attorneys & U.S. Mineral Land Surveyors, Montana & Idaho. color lithograph, Scale 1"=1,200' [manuscript pencil above printed scale]. Dimensions: 37 1/2" x 49" sheet size and maroon pocket covers: 8 7/8" x 5 1/8" x 3/4". Manuscript inside map pocket covers: *W.B. Brinker* (Walter B. Brinker), the Butte town engineer 1907 and later; and "*C.A. Lemmon, Anaconda, Montana*" who is Charles A. Lemmon, *1916 Anaconda City Directory* identified as the Chief Engineer, Butte Anaconda & Pacific Railroad.

² [Panoramic view of Butte, Montana, 1904: population 60,000, altitude near gov. bldg. 6,000 feet, values are taken out of Butte mines](#)

over 600 million dollars, the largest mining camp on earth, a model city with all modern institutions and conveniences. | [Library of Congress](#)

³ [Butte special folio, Montana](#), U.S. Geological Survey, *Geological Atlas of the United States, Atlas 38, Butte Special Folio, Montana*, Washington, D.C., 1897

⁴ Frederick A. Heinz, please see [The Copper Wars of Butte and the Invention of Underground Geological Mapping](#) < Roger Marjoribanks Roger Marjoribanks

⁵ [Mondrian Exhibit in the Hague Puts His Paintings to a Beat - The New York Times](#)

⁶ Montana Historical Society school curriculum for the history of immigration and settlement of Montana, including the immigration of displaced Native Americans.

⁷ Butte, Montana, is on the National Register of Historic Places, U.S. Dept. of the Interior Butte-Anaconda Historic District. <https://npgallery.nps.gov/GetAsset/b2694698-4c33-4e3d-b1f9-d8b8740bf6dc/> The historic district registration document is a description of Butte's history, settlers, neighborhoods, architecture, and environment.

⁸ [SILVER BOW CREEK/BUTTE AREA | Superfund Site Profile | Superfund Site Information | US EPA](#); see also Google Earth aerial photograph of Butte, Montana.

⁹ *Guide to the United States for Jewish Immigrants*, with map, John Foster Carr, 1912. reprinted on the web at [#97 - Guide to the United States for the Jewish immigrant; a nearly ... - Full View | HathiTrust Digital Library](#). See also for Yiddish language maps [Compilation: Yiddish Cartography – The Decolonial Atlas](#)

¹⁰ Amy Godine, *New York histories*. [Amy Godine - Academia.edu](#)

¹¹ [Henry Jacobs: the First Elected Mayor of Butte, Montana, 1879-1880 – JMAW – Jewish Museum of the American West](#)

¹² Henry Lublin Frank. [Henry Lublin Frank: Pioneer Multi-Millionaire and the Second Elected Mayor of Butte, Montana – JMAW – Jewish Museum of the American West](#)

¹³ [Marcus Daly](#), Bonner Milltown History Center & Museum

¹⁴ Leonard Lewisohn and his brother Adolph Lewisohn. [Adolph Lewisohn | Immigrant Entrepreneurship](#) and [Butte, America's Story Episode 120 - Boston & Montana Band — The Verdigris Project](#)

¹⁵ [\(PDF\) The Forgotten Copper Kings of Butte, America](#)

¹⁶ The Verdi Gris Project. [The Verdigris Project](#)

¹⁷ ["Myron Brinig's Butte| Jews in the wide open town" by Pamela Wilson Tollefson](#)

The other three 'Hiding in Plain Sight' articles:

[Map of the Town of Ellsworth Hancock Co. Maine from Actual Survey by D.S. Osborn, 1855](#) (Spring 2021)

[American Red Cross Map of Paris, 1945](#) (Fall 2021)

[Map of the City of Boston Massachusetts, 1926](#) (Spring 2022)

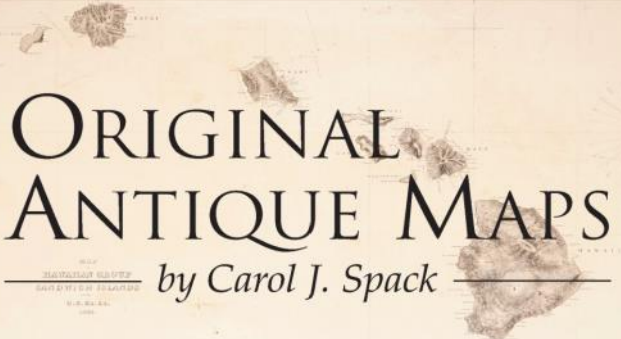
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DRAWING WITH SCISSORS AND MAPS

ARTWORK BY MARK M GARRETT

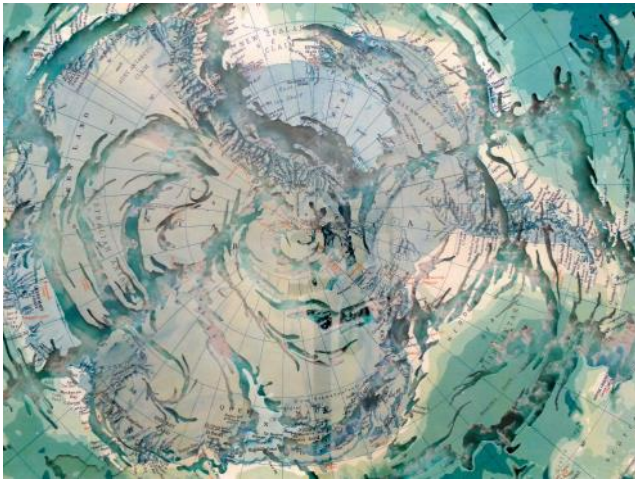


Figure 1. "Byrdland" (*Anartica and environs*)

Cartographic charts are my true North.

While paper, in its various forms, serves as the foundation for much of what I create, maps, in particular, have largely directed the course of my art practice over the last decade. As a studio artist and a creator of works on paper, I collect an eclectic supply of atlases, road maps, National Geographic inserts, and gathered finds at flea markets or estate sales as part of the inspiration for my work. These map-inspired artworks are fairly simple in concept and construction. Generally, my process begins by sitting down in my studio chair with a comfortable pair of scissors and a printed map whose particular colors, shapes, or movement I find visually stimulating.

I consider scissors another kind of drawing tool.



Figure 2

Scissors can create a line that is as unique to its user as a pencil or brush reveals the style and/or personality of the artist. I use the scissors more intuitively to cut into the map and define the areas of greater interest. Occasionally, I follow the organic stream of a river, the outline of a coast, or a particularly animated mountain range. I've spent hours at a time weaving my scissors in every direction, up, down, sideways, and backward and often without any cognitive recognition of time and space. For me, the process of creating my artwork is a visually intuitive journey that takes me to places I would never have ventured more logically. There is, in fact, a 'zone' of creativity within me during this process: periods of deeply constructive pleasure in which I imagine my left and right brains are in momentary harmony. I would also say that 'zone' is one of the principal motivating forces in all of my work. (Fig. 3)

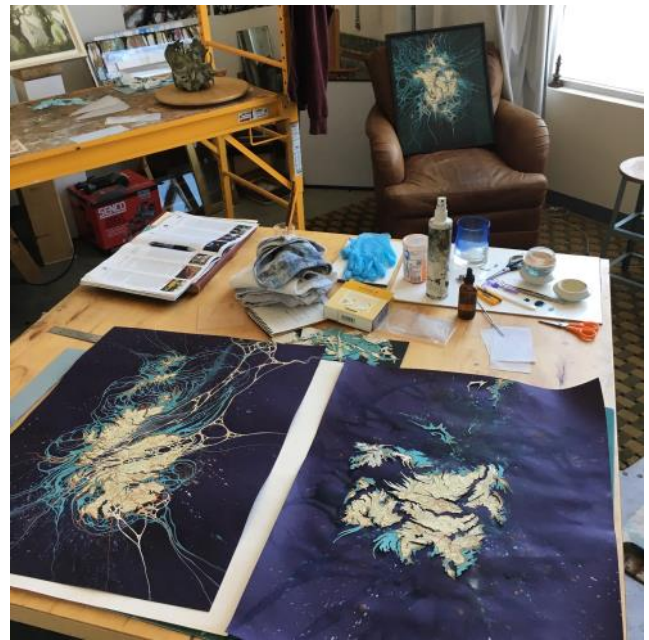


Figure 3. The artist's studio worktable.

Once the deconstructed map pieces are laid out, I configure them on a heavy watercolor paper or archival board and proceed to delicately affix each item with a PVA (polyvinyl acetate: aka, conservation quality white glue). Once the pieces have flattened and dried, I introduce either translucent watercolor, if the mounting background is white, or opaque watercolor (gouache), if the background is darker or black. I tend to mix pigments that resemble the more prominent colors in the original map, though I often introduce some variations in color, density, and/or gradation. Many of my choices are more spontaneous than premeditated. As this technique evolved, I began to raise the cut map pieces off the surface for greater

dimensionality. Over time, the cut maps began to appear over and under sheets of plexiglass, as well as mirrors, so that reflected land masses appear to 'hover' or 'float' above each other. Suddenly, shadows delineate different levels and create a larger sense of movement, flow, and three-dimensionality.

The use of mirrored surfaces in my collage/assemblage pieces serves a dual purpose in my artwork. In addition to reflecting the underside and silhouetted edge of the scissor-cut map, their reflectivity is potentially interactive. Catching a glimpse of oneself through the crevices, or the sense of self-recognition that occurs while looking through a complex screen of cut paper reminds me of our lifelong urge to see ourselves as the rest of the world sees us. In this way, the mirrored assemblages take on a multi-dimensional aspect, offering the viewer both a physical and emotional exchange.

Early inspirations for my art are both varied and random, though undoubtedly, some originated in my childhood. Our home was filled with atlases, charts of the solar system, GSA survey maps, and an iconic rotating globe with multicolored continents and solid black oceans. (Fig. 4) Growing up in the heavily wooded, rolling hills of middle TN, I was often out exploring on my own. While the contours and textures of the nearby Cumberland Gap and the Appalachian foothills established a sense of place and identity, they also helped me understand and appreciate the variety and movement of land masses everywhere. From walking and exploring as a kid, I developed an intuitive sense of how the terrain rises in some areas and falls in others. I experienced a deep sense of satisfaction when I could identify the contours and elevations that I had physically experienced and seen with my own eyes on a GSA map. I can appreciate the way in which so many of these solitary treks and revelations fed my eventual fixation with printed charts.

During my art school days (1982- 85), I stumbled upon the collage and assemblage work of American Surrealist Joseph Cornell. His handcrafted shadow boxes were particularly intriguing to me. Everyday objects and materials - marbles, sand, metal rings, cork, and smoking pipes - were often juxtaposed against a map applied to a wooden niche. It was often the map, as wallpaper, that gave these mundane objects

multiple meanings or subtly implied a reference to something more worldly and mechanical. Given Cornell's obsessively introverted nature, the boxes and collages he created radiate a quiet, solitary need for one to ponder and observe. To me, his work always felt as though I'd found a secret window into another dimension of shadowy mystery and long-forgotten treasures. His contained, intimate use of maps and solar system charts provided a universal backdrop upon and through which the imagination could freely roam.

Both ironically and fortuitously, I moved to NYC in 1986 to work as an art preparator at Pace Gallery. I was responsible for preparing exhibitions, packing, shipping, and receiving the gallery's artworks. That very same year, the gallery began representing the Joseph Cornell estate. Suddenly, I was surrounded by multiple examples of both his collages and shadow box assemblages. Two years later, I moved to San Francisco, where I began working as an art handler with the Fine Arts Museums of SF (deYoung/Legion of Honor). Within a couple of years, I became the principal matting and framing technician at the Achenbach Foundation for Graphic Arts (AFGA) at the Legion. Working so closely with the museum's collection of over 100,000 works on paper every day for the next 25-plus years had a significant influence on my own

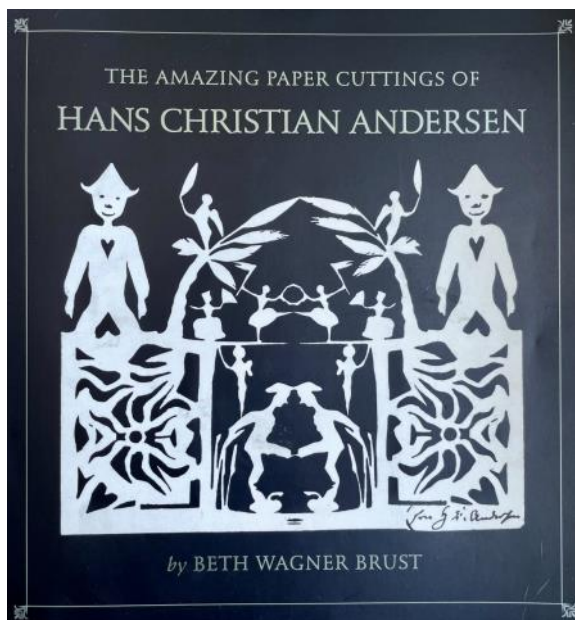
creativity and particularly fueled my interest in working with paper as a media.

About 10 years ago, a friend gifted me a small book illustrating the delicately elaborate and folded paper cuttings of Hans Christian Andersen. (Fig. 5, next page) The famous Danish storyteller often carried a pair of scissors in his pocket and would fold and cut paper designs while entertaining audiences with one or more of his tales. The paper cuttings were a regular feature of these story-telling events, and many of them have survived in private collections around the world. It was this book and Anderson's skills that particularly inspired me to start folding and cutting maps.

Quite often, I've found that my finished works can impart a level of meaning beyond their original intent. Given the deconstructed and sometimes 'apocalyptic' appearance of some of my early map collages, it was hard to ignore the viewers' interpretations. Gallerists and collectors reflecting on



Figure 4. "Lakota Dreamstate"



my **Figure 5.** Paper cutting of Hans Christian Andersen.

work often expect me to expound upon some geopolitical and/or environmental narrative that they observe in my art. While I am sensitive to these issues, in truth, they have rarely consciously played a role in my initial inspiration or my subsequent creation. (*Fig. 6*) Over time, however, it has become more difficult to ignore the potential messaging that my work can generate, and I am well aware that throughout its long history, cartography has certainly been no stranger to politics. However, my aesthetic sensibility, combined with my tech-

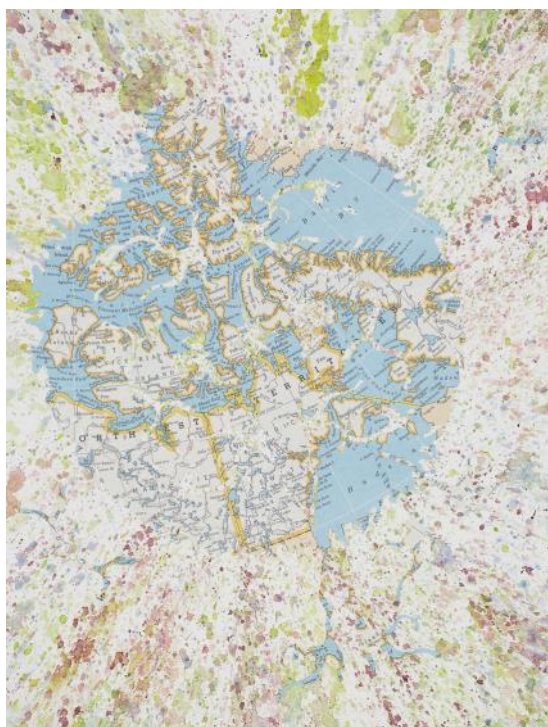


Figure 6. "Somerset Swing"

nique and fabrication, continues to genuinely stimulate my creativity above and beyond visual associations or political implications. Perhaps I've been subconsciously working with these layered ideas all along. In considering all of this, I can more fully embrace the potential life my work may have now once it leaves the studio. (*Fig. 7*)

Altogether, these influences have helped to shape and inspire my creative output. While I often find it challenging to define, or even characterize, the motivation behind my work, I take a lot of pleasure in the process and live with abundant gratitude that this is my life's path. When viewers



Figure 7. Himalayan detail

step into my studio for the first time, I often hear them say: "I've never seen anything quite like this...."

A comment like that can be interpreted in multiple ways—but—I like that possibility as well!

Mark M. Garrett is a full-time studio artist living in San Francisco. He engages a variety of media, but focuses primarily toward works on paper. Mark grew up in the rural South, migrating to Memphis, New York, and ultimately San Francisco. He has a BFA in Painting from Memphis Academy of Arts in 1985, but his focus shifted away from traditional painting towards drawing, collage and assemblage. Mark welcomes feedback and may be contacted directly through his website:

markmgarrett.com

VICTORIA KOVALENCHIKOVA

"THE PLANET AS A WORK OF ART"

INTERVIEWED BY JULIET ROTHMAN

Victoria's Artist Statement:

"I have travelled the world, from my native Belarus to Asia, the Americas, and other parts of Europe. I have had the great fortune to interact with people from around the globe and absorb its many cultures.

What I wish to show in my new Earth series is that our planet itself is a work of art—a kaleidoscope of colors, a patchwork of patterns, and an interconnected sphere without beginning or end. Viewing it from space, using Google images, I want this collection to showcase this amazing entity in order that we may appreciate and ultimately save it.

We sometimes need a new perspective. I want people to see the wonder of the world from above, perhaps as an eagle sees it from a mountain aerie, a pilot from the cabin of his airplane, or the astronaut from the surface of the moon. A multi-hued orb spinning among thousands of other stars, yet unique.

While my earlier series zoomed in on the tight confines of urban life in our metropolises—connecting people to the intimacy of their living spaces—the Earth series zooms out, taking the long view of our home from the skies above. My mixed-media creations radiate the colors of each continent; I try to bring the textures of the planet alive so that you can feel the heat of the volcanoes, the parched thirst of the massive deserts, and the cool blues of our all-encompassing oceans. Some parts are smooth, and some are rough and rugged.

Although we humans may feel like disconnected, independent fragments, Earth reminds us that we are all united in this place: notes within a larger symphony of life. No different from the massive whale in the ocean or the tiniest needle of a pine tree. There is no way out; to save ourselves, we must save our home."

Victoria's maps are created using reflections of GIS maps, which she outlines on her art table. She gives special attention to the three-dimensional features, such as mountains, rivers, coastlines, and islands. She then uses all-natural materials—sand, Earth, rocks, and as well as other pieces to create land areas, developing a very realistic 3-dimensional map. Her maps encompass continents, poles, oceans, and surrounding land masses (Fig. 1) and the world (Fig. 2). She has also created a map of Pangea (Fig. 3)

While Victoria's "Artist Statement" shares some of her thinking about the work she creates, an interview provides

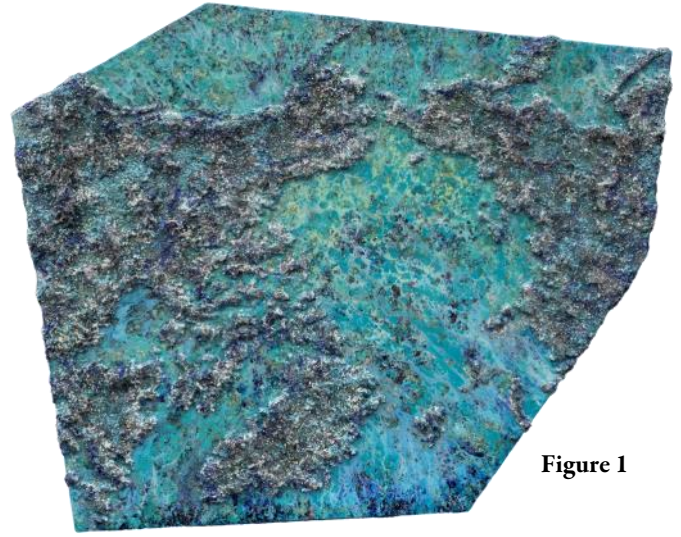


Figure 1



Figure 2

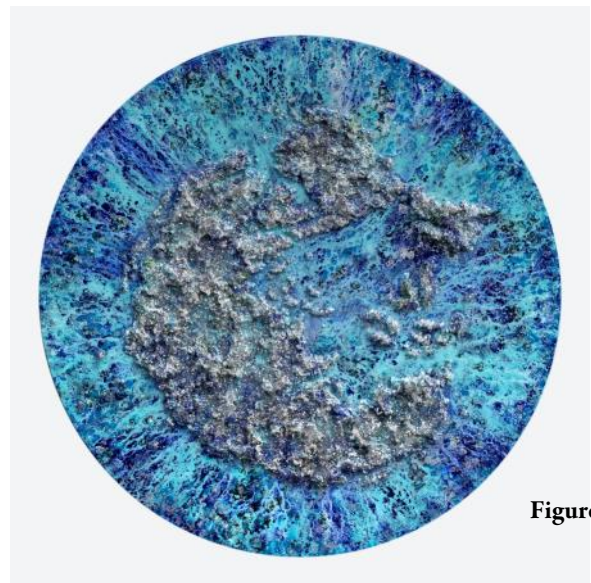


Figure 3

several additional interesting ideas that have generated some of her recent work. She shares that she had always been interested in maps and began designing and creating her map artworks in 2012. Over the years, two experiences have especially affected her understanding and expression of cartography as art. One of these was Federico Fellini's understanding of the various aspects of the Universe in which we live. The second was her 2019 visit to the Vatican Museums, where she viewed the large mural maps on the walls. She was very "taken" by those maps, and they inspired new ideas within her. Her visit to the Vatican clearly showed her that others were interested in the art of maps and encouraged her to experiment further, using contemporary materials and developing her own individual style. It inspired her to take some of her existing maps and add to them items that were meaningful to her and to create the possibility of that meaning in viewers.

Her more recent work, focused on her "Recollections" series, has been amplified through the process of adding layers and details to maps she had already created. Her focus had been on the creation of artistic balance in her compositions. However, she is now also inspired to add something random, something outside of the artistic balance with which she began. This enables the artistic balance already created and the randomness she has added to "have a life together" that is both "organic and harmonious", a reflection of her understanding of the potential of human life.

One of the more obvious additions has been the use of shells, shells "gathered from everywhere", both at home in Holland, from the North Sea, and on her travels around the world. (Fig. 4) These include shells gathered by friends, and she says she can feel the "energy of the people" within them as she integrates them into her pieces. She has included coins from different countries, especially old European coins, coins from the Soviet Union, and from her native Belarus. She has also included jewelry pieces—pearls, beads, stones, and others, some found along beaches and others given to her by friends. In this way, she has added what she calls "the layers of our lives" to the maps she had created earlier. It may take the viewer a careful examination to locate all the sometimes small and sometimes partly hidden special pieces and consider the meanings!

Each piece that she gathers for her art, she says, involves her in a choice. She can pick it up or not. She can choose to integrate it into one of her maps or not. She com-

pares this to the way in which we gather memories. We can choose the memories we gather, and we can "recollect" or not recollect special moments, ideas, experiences, and relationships. Similarly, as viewers, we can choose to focus on an item on the map or not, just as we recall our moment in a place or time or not. Recollections, she notes, can also be historical, and this has also influenced her work.

Victoria says that the isolation engendered by the pandemic has also affected her work and has "created new ideas and appreciations." Shells and items from the beach became especially inspirational, as she felt nostalgia for them during the time that she remained at home. It was during this time that inspiration for her "Recollections" series began, and she has worked with this theme during the long months of being sheltered, alone, in her studio. The shells she uses "make the map come alive", and she wants the viewer to "feel the ocean, the waves, and the sand."

Victoria's work has been on display at a show in the Hamptons in New York this past July 14-17 and can also be viewed at the ZK Gallery in San Francisco.



Figure 4. World map with details

JUDITH TYNER, PH.D.

JUDITH TYNER, PH.D.

One solution was embroidered maps, or 'map samplers'. With map samplers, instead of stitching the alphabet and numbers, the young woman would stitch a map similar to those published by commercial map companies. The earliest of these maps were hand-drawn on fabric and normally included the subject area with a title, compass rose, scale, and, very often, a decorative border. Surprisingly, the girl's name often was not included.



Figure 1. Map of England sampler

early 19th century. They were made showing the world, England, Scotland, Ireland, (*Fig. 2*) or counties in the British Isles. United States maps reflected the area of the country at that time and went only as far as the Mississippi River. Maps of individual states were also created.



Figure 2. Map of Ireland sampler

Early embroidered maps were hand-drawn on either silk or linen, which often accounted for some interesting geographical errors, such as highly generalized county outlines or even the joining of England to France in one case. At that time, before the invention of carbon paper or tracing paper, a girl could copy the map 'by eye' or by the technique of 'similar figures', which had been used by needleworkers for some time. If the original map could be destroyed, a method called 'prick and pounce' could be used. Small holes were made in the original map (prick), and it was pinned to the fabric, and either charcoal or soot (pounce) was rubbed over the original, thereby transferring the black marks to the fabric. White chalk could be used for dark fabrics. The result was a map outline that could be stitched. Another method, if the original map was on thin paper, was to pin it to the fabric and simply stitch through the original.

Some magazines, such as *The Lady's Magazine*, published from 1760-1837, included needlework patterns, some of which were maps, and several publishers, including John Spilsbury and Laurie and Whittle, who also published games and dissected maps (jigsaw puzzles) began to print map patterns on thin paper. Laurie and Whittle also printed maps on silk for stitching, but these were very expensive compared to the paper patterns.

Like conventional maps of the time, map samplers included elements other than the map outline and place names. It is here that the sampler maker showed off her needlework skills. World maps, (Fig. 3) usually shown in two hemispheres, included the title, either on a banner that extended across the width of the map or in a cartouche between the hemispheres. Some schools had very distinctive cartouches. For example,

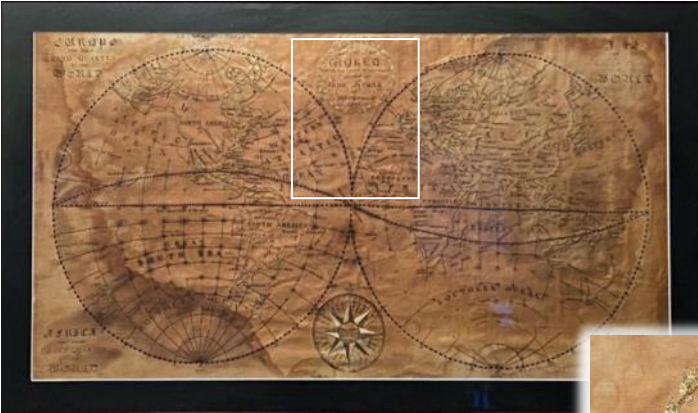


Figure 3. World map sampler and detail

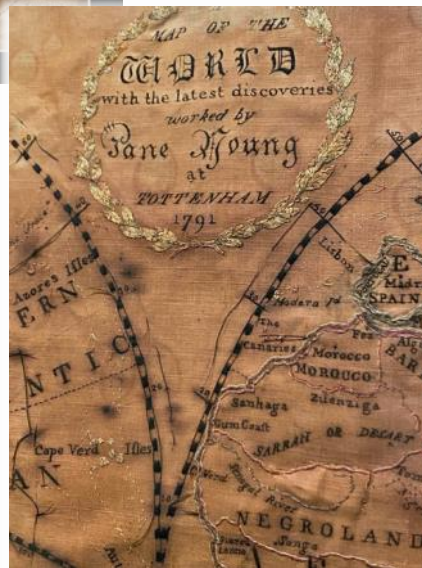
Pleasant Valley School samplers, made at a Quaker school in New York, had an oak tree cartouche on their maps. On world maps, the cartouche usually showed the maker's name, while on maps of individual countries, it showed the map title. Compass roses were also fairly common. Usually, the coastlines were shown with three rows of stitching in a gradation of hues to imitate the hand-colored coastlines of conventional maps.

On many maps, a decorative border that ranges from fairly simple to highly ornate surrounds the map. Usually, this border is made of flowers and leaves in many colors. Often highly ornate borders could be found on maps stitched from patterns; the border was not included on the pattern but designed by the stitcher. On many maps, it can be plainly seen that the girl was more concerned with the border than the map. In one case, the maker had outlined an elaborate border of flowers and ribbons around her world map before she began stitching. She stitched a ribbon and one flower and then switched to paint. One can see that the paint bled, and it would appear that the young woman quit her project at that point because creases in the fabric show that it was folded up and probably stuck in a drawer.

At Westtown School, a Quaker boarding school in the United States that is still in operation, the girls made the most unusual of the needlework geography: silk globes. The globes were made from approximately 1804 to 1843, and 42 globes have now been found. The globes are approximately 8 inches in diameter, and they make use of ink and paint as well as

stitching. Both terrestrial and celestial globes were made, although the celestial were less common. There is little decoration on these globes, with the exception of painted constellation figures on the celestial globes. It would appear that the globes' purpose was to teach latitude and longitude and not place names, as some of these were highly inaccurate.

The fashion for schoolgirl map samplers began to die out in the early nineteenth century, with changes in both education and tools. The "accomplishments" curriculum gave way to what we would now consider a more conventional curriculum, focused on reading, writing, arithmetic, and geography. Textbooks became less expensive, as did paper. Schoolgirls still made maps, but rather than using silk thread on linen or silk, and they created very elegant and professional maps with pen and ink on paper. Susan Schulten has written about these maps in "Map Drawing, Graphic Literacy, and Pedagogy in the Early Republic."



While schoolgirls no longer stitch maps as a part of their formal education, embroidered maps are still made. Kits for making cross-stitch maps are available in craft stores, and some needlework designers have created designs and patterns. These do not resemble the maps of the eighteenth and nineteenth centuries; the stitches tend to be cross-stitch, the number of stitches to the inch is smaller, most are created on a special cross stitch fabric, and those that aren't cross stitch are usually on cotton or sometimes linen fabric, but not on silk. The thread used is cotton, not silk.

The purpose of these modern maps is decorative, and they are an enjoyable craft, or hobby, for adult women. The original map samplers were designed to teach: they taught stitching and geography, and the girls did not consider making them to be a pleasant hobby!

Sources:

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CARTOGRAPHIC AND AERIAL IMAGERY IN TEXTILE ART

LEAH EVANS

For the last twenty years, I have worked with map imagery to create quilted wall hangings that address land use. While I have been interested in maps for as long as I can remember, working for five summers at Isle Royale National Park provided me with an essential introduction to the use of navigational charts while boating around Lake Superior. During the same period of my life, I studied textile design at the University of Kansas. My focus as an artist changed dramatically when I took a class on Environmental History. I started thinking about the ways we interact with the landscape and, in turn, the ways our environment affects us. Such a simple idea - but it is a perspective that can offer so much information about where we are as a society. One of the most common ways we visually represent land is through maps. We can see ownership, paths for navigation, and changes made to the landscape. I personally use maps and satellite imagery to revisit the places that have been important in my life and to observe changes that have occurred with the passage of time. Over the last seven years, my textile work has been shifting more towards explorations of impacted places.

Cartographic and aerial imagery are fitting themes for textile art. Throughout history, all craft media have been used to relate ideas about land and our relationship to it. Micronesian stick charts were used for navigation and documentation. Ancient clay tablets have been found that map Mesopotamian civilizations. For my purposes, textiles are particularly well-suited. Cutting and piecing fabric can put into mind the parceling of land, the acquisition of properties, or the seemingly arbitrary borders. A common observation when looking out an airplane window at farmland is that it looks like a "patchwork landscape."

The process I use most in my work is a subtractive technique called *reverse appliqué*. This involves hand-basting layers of fabric, free-hand stitching a desired outline with a sewing machine, and then hand-cutting some of the fabric away to reveal the layers beneath. Often the imagery involves bodies of water, so as I work, it feels as though my process mimics erosion. The top layer of fabric representing land is cut away to reveal the fabric representing water underneath. Other processes, like the additive techniques of embroidery, needle felting, and appliqué, can symbolize development. These methods come into play when I'm showing roads or buildings. Another wonderful aspect of textiles is how well the materials lend themselves to reuse. The majority of the fabrics I use are repurposed from second-hand clothing, upholstery remnants, and

scraps from other quilters and dyers. Finding a use for leftovers was the very origin of quilting.

One of my favorite historic maps is Harold Fisk's 1944 map of the Mississippi River. This map conveys the power of the untamed Mississippi River as well as the shifting layers of ownership over time. I also appreciate the democratic division of land shown in the form of *arpents* or long lots. These skinny French property divisions, like rays of light, fan gracefully from the edges of the river. In a quilt that I made inspired by the Fisk map, entitled *Fisk's Ghost* (Fig. 1), I used both hand-dyed and second-hand fabrics to recreate the biological and organic feel of the previous routes of the river. The title of *Fisk's Ghost* is borrowed from Samantha Weinberg's article "The Mississipp-



Figure 1. *Fisk's Ghost*, Quilted fabric, 24.5" x 47"

pi Meander" in *The Economist* journal. Describing the river, Weinberg writes, "Stretching out across the fertile alluvial plain to the west are the ghost trails—traces of its previous courses, twisting and writhing in a vast intestinal tangle." In making my quilt, the focus was on the history and dynamism of the river, but I also liked thinking about the crews of soil surveyors that worked for years to collect the data needed to create such a project. The hand-stitched symbols and numbered arpents are a nod to all the handwork that went into the original map. Ultimately, the piece celebrates the wildness of the Mississippi River before the US Army Corp of Engineers "tamed" it by way of levees, dams, and spillways.

In addition to historic maps, ancient land formations have influenced my quilts. Living on Ho-Chunk land in South Central Wisconsin, I see daily reminders of communities that lived here in earlier times. Effigy mounds are a part of my neighborhood. Thinking about the meaning of the mounds and the experience of the mound builders led me to consider the landscape legacy we will leave behind, and I turned my focus to human-made bodies of water. I worked with imagery of agriculture, oil industry, marinas, mining, energy, and luxury developments that showed clear evidence of the human alteration of water. One of the quilts that came out of this experimentation is *Hydroglyphs 1*. (Fig. 2). The piece's name emphasizes that these waterways are purposeful marks we etch on the landscape, marks which will persist long after we are gone. It features imagery from a potash mine in Utah, Fermilab in Illinois, strip-mined land in Southeastern Kansas, cranberry farms in central Wisconsin, and cooling canals from the Turkey Point Nuclear Generating Station in Florida. I combined these seemingly unrelated images with



Figure 2. *Hydroglyphs 1*, Quilted fabric

the hopes of creating something that looks foreign, ancient, and hieroglyphic.

I am always looking for examples of changed landscapes. That path has led me to learn about "land reclamation," the process of creating new land in bodies of water. The human-made coastal developments in Dubai have been a common theme in my quilts. One example of this process, the World Islands, is an archipelago of 300 islands that have been under construction and development since 2003. The sand from which the islands are made has been dredged from the shallow coast of the Persian Gulf. The Islands' development has disturbed marine habitats in the gulf and will continue to require considerable energy and resources to maintain, as the islands have been reportedly sinking back into the sea. This unsustainable development serves as a monument to excess, as well as a constant reminder of rising sea levels. In my anxiety over learning about these islands, I created a quilt called *The World is Sinking* (Fig. 3), which is made of up to eight layers of fabric, showing a gentle gradation of colors that give the effect of the water depth between the islands. The quilt is beautiful, evocative, and can even be soothing. It can serve as a starting point in a conversation about how to use resources and also as a visual reminder of the greed driving climate change.



Figure 3. *The World is Sinking*, Quilted fabric, 39" x 32"

Issues of climate change steered me towards maps of coastal Louisiana. I've always loved the aesthetic of coastal islands near the mouth of the Mississippi. The shapes of the islands are reminiscent of something you would find on a beach, like a tumbled piece of shell. The more I looked at maps and read about land loss and storm surges, the more valuable and threatened these shorelines seemed. The piece *Changing Shoreline*, (Fig. 4) came out of this worry. I wanted to show a projected future change to the shoreline, and how this would affect wildlife. The orange markers show current sites of nesting birds. The red lines show my interpretation of how the islands will shrink or disappear as water levels rise. The dia-

mond shapes in the remaining islands are a prediction of diminished nesting sites, suggesting a loss of habitat.

The style and ambiguity of my maps suggest some naivete on my part, possibly due to several factors. Aside from using maps to boat, hike, and drive, I don't have much of a cartography background. I appreciate looking at foreign maps and not having all the information available due to differences in language and symbols. Speculating on the meaning of sym-



Figure 4. *Changing Shoreline*, Quilted fabric

bols, and imagining a landscape based on the imagery, provides the connection for me. Another reason is that as a parent of two school-aged children, I am heavily influenced by the world of children's picture books and comics. The endlessly diverse ways that information is translated visually for young learners is inspiring.

In my most recent series, I have embraced this approach even more. The original inspiration came while thinking about my own earliest memories of traveling in a car and observing human-made constructs. These memories include spotting water towers, center pivot sprinklers, oil pump jacks, windmills, mounded mine tailings, radio towers, and power lines. In thinking about how I processed this information, a few specific memories stood out. One was a conversation with my parents about the Ogallala Aquifer. I envisioned an aquifer as a massive cavern sitting under parts of eight Great Plains states. Only recently did I try to find a diagram that would help inform my mental picture of what the aquifer looks like. I was only partially successful in finding images illustrating what I was looking for. What developed was a three-paneled piece titled *Ogallala Aquifer*, (Fig. 5) that combines my childhood memories with some reference to the layers of geology



Figure 5. *Ogallala Aquifer*, Quilted fabric

with water flowing through. Each of the three panels shows a different perspective of the same landscape—aerial, ground, and subterranean. Other themes of this series so far are oil extraction and mining.

Overall, my goal as a quilter is to use maps and aerial imagery to draw viewers in and begin a conversation. My interpretations of impacted landscapes can serve as reminders, or introductions, of where our resources come from and the scale of our consumption.

Leah Evans, works out of the home she shares with her husband and two daughters in Madison, Wisconsin. She travels the country to show her work at shows like the Smithsonian Craft Show, the American Craft Exposition, and the Great Wisconsin Quilt Show. She is currently collaborating with the UW Geology department on an NSF funded project based on the Anacostia Gneiss.

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A WATERSHED MOMENT

THE ART OF LINDA GASS

BY ALICE ENGELMORE

Artist Linda Gass is pouring over documents and reaching out to local Indigenous tribes, researching the Santa Ana River watershed for her latest project, When we listen to the watershed ... (2022). When finished, it will be a multi-layered textile and sound installation inspired by the research of UC Irvine professor of Anthropology Valerie Olson. The different layers will show the Indigenous and contemporary watershed, with a sound loop of voices and ambient sounds from the area. Commissioned by the Langson Institute and Museum of California Art at UC Irvine, this may be her most ambitious artwork to date. The work layers three different maps, each exploring how land and water use has affected the environment and the people who live there over time. For two of the layers, she referred to existing research and imagery, but for the topmost layer, portraying the Indigenous watershed of the Santa Ana River, she had to dig deeper. "There isn't any historical documentation about the Indigenous landscape,"

she says, "Projects like this that involve an Indigenous landscape have caused me to rethink how I rely on maps." That artwork won the "Emerging Artist" Award at Quilt National, the premier show for art quilts. The original artwork was recently acquired by the International Quilt Museum, and it has been used as book cover art and reproduced in at least a dozen publications. "The landscapes I'd done up to that point were watercolor paintings from the perspective of a person on the ground," Linda says, "This was the first artwork to use the birds-eye view, because I



Figure 1. *After the Gold Rush*, ©1998 Linda Gass, stitched painting on silk, 21" h x 26" w x ¼" d, Photograph by Don Tuttle.



Figure 2. *Puzzle of Salt*, ©2005 Linda Gass, stitched painting on silk, 28 ½" h x 29 ½" w x ¼" d. Photograph by Don Tuttle.

wanted to emphasize the human mark on our landscape that affects our water resources."

She has a particular interest in the wetlands of San Francisco Bay. For Puzzle of Salt (2005) (Fig. 2), Linda used a 1974 aerial photograph of Bair Island in Redwood City, which she found in the USGS library. By the 1970s, most of the wetlands had been converted to industrial salt ponds. In Wetlands Dream Revisited (2008) (Fig. 3, next page), she imagined what this landscape could look like if the wetlands were fully restored. She found an aerial photograph of the area taken before the salt ponds were constructed, which she used to draw the patterns of the original wetlands channels. "Aerial photographs are often used to make maps. Using a photograph as reference, I made an art map that imagines our current world from a new perspective. I hope Bair Island will someday look like this", Linda says.

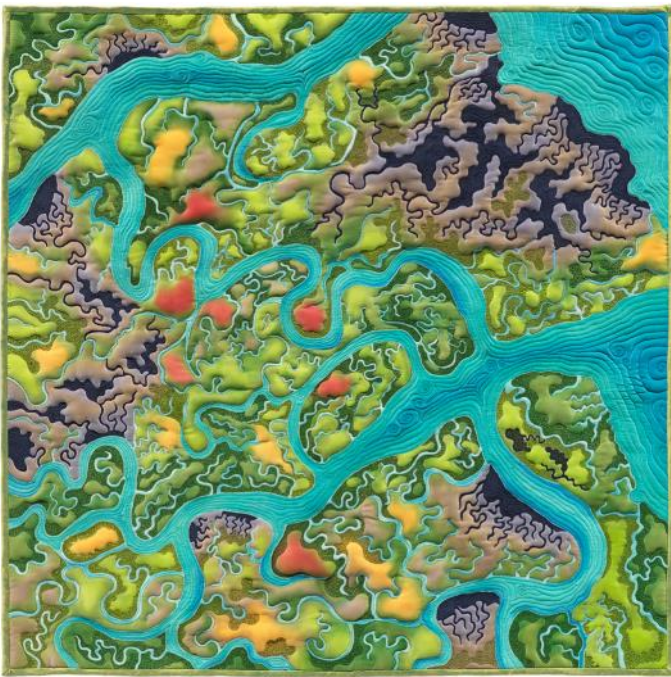


Figure 3. *Wetlands Dream Revisited*, ©2008 Linda Gass, stitched painting on silk, 30" h x 30" w x ¼" d. Photograph by Don Tuttle.



Figure 4. *Threading the Past*, ©2006 Linda Gass, stitched painting on silk, 29" h x 29" w x ¼" d. Photograph by Don Tuttle.

For *Threading the Past* (2006) (Fig. 4), she found the 1857 United States Coastal Survey map of the San Francisco Bay layered over a present-day satellite image of the Bay on the San Francisco Estuary Institute's website. "I used that resource to guide me in where to stitch the former wetlands on top of a painting of the salt pond landscape," she says. What she saw surprised her. "Some of the wetlands channels still persist, even though they're completely enclosed in an indus-

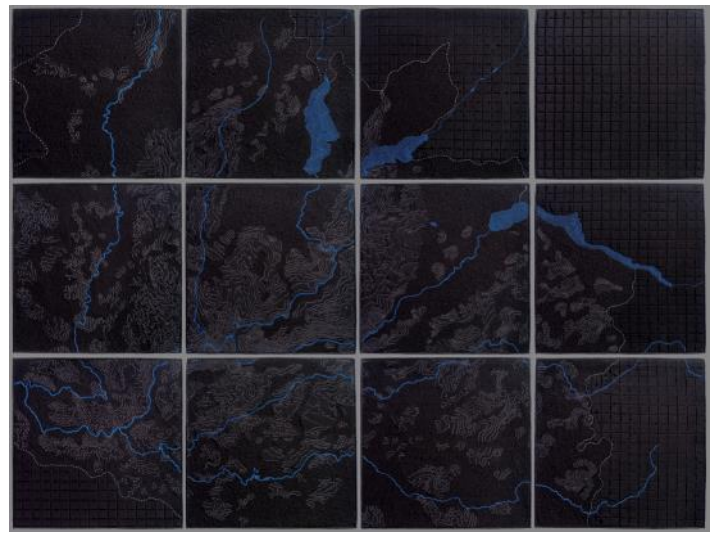


Figure 5. *Severely Burned: Impact of the Rim Fire on the Tuolumne River Watershed*, ©2014 Linda Gass, stitched silk 54" h x 70" w x 1½"

trial salt pond. Although the wetlands are dead, some of the channels are still there." she notes, "I think of it as a desire to survive. This land is just waiting to be returned to wetlands, to re-establish those channels."

For *Severely Burned* (2014) (Fig. 5), she combined a vegetation burn severity map from the USDA Forest Service with topographic maps, incorporating only the parts of the topographic maps within the severely burned areas. "I wanted to use the language of maps to show how much of the watershed had been severely burned, and I used the topographic lines under the rationale of now that the vegetation is com-



Figure 6. *The Living Shoreline*, ©2017-2022 Linda Gass, land art, 1' h x 20' w x 400' long. Photograph courtesy of the artist.

pletely gone, you can clearly see the topography," Linda says.

Linda determined the placement of her land art project, *The Living Shoreline* (2015, 2017, ongoing) (Fig. 6) by overlapping the 1857 United States Coastal Survey Map over a present-day satellite image of the site. From 1932 to 1960, San

Mateo County used the wetlands of Cooley Landing in East Palo Alto as a landfill, which created an artificial peninsula of land jutting out into the bay. Linda, along with hundreds of community volunteers, "drew" the historical shoreline onto the present site by planting the California native, *Juncus patens*, along the lines of the original coastal survey map. This map-based artwork is now clearly visible on satellite imagery.

most layer, the image of the indigenous landscape, the resources to which she normally refers were limited. "I want to depict the Indigenous landscape as authentically as possible. The only resources I found in my research are historical US Government maps and explorer's journals. I realized that those documents were created for a particular purpose: to document natural resources for ownership and exploitation. When it



Figure 7. *Dogpatch, the sea is rising: 0, 3, and 6 feet*, (triptych) ©2019 Linda Gass, stitched silk, 3 panels, each 35½" h x 18" w x 1½" d. Photograph by Don Tuttle.

Linda has always been interested in showing how landscapes are affected by human impacts. In *Dogpatch, the Sea is Rising: 0, 3, and 6 feet* (2019) (Fig. 7), she referred to sea-level rise maps published by the US National Oceanic and Atmospheric Association (NOAA) and satellite images of Dogpatch, a low-lying, industrial neighborhood of San Francisco. Three artworks create a triptych showing the same landscape as the sea takes over with a rise of zero, three, and six feet.

For the bottom two layers of *When we listen to the watershed ...* (Fig. 8, next page), Linda is incorporating information from the Santa Ana Watershed Project Authority (SAWPA) such as census data, water engineering maps, and environmental impact maps to show interrelationships that aren't evident in any of the maps individually. For the top-

comes to the Indigenous land and people, the documentation doesn't represent their interests. I've now made a practice of reaching out to members of local Indigenous tribes to learn from them about the Indigenous landscape. I realize that the historical documents we have serve the interests of colonialists and settlers, the same interests that caused the murder and enslavement of Indigenous people, and it doesn't feel right to only rely on those sources to depict the landscape."

After decades of creating artwork using aerial and birds-eye views to give viewers a wide perspective of the land and water, *When we listen to the watershed ...* uses sound to bring the audience into intimate proximity with the Santa Ana Basin. Four speakers will be placed behind the artwork, reflecting the locations where UC Irvine professor of Anthropology Valerie Olson, conducted ethnographic interviews with members

EMBROIDERED MAPS

THERESE MELBAR

Embroidered maps bring together two interests of mine—a love of maps and needlework. I first learned how to embroider from my mother when I was five years old. It was a copied pattern on a pillowcase made of simple cross stitches and French knots. A hobby that continues today. So, there is always a keen interest to linger over any embroidered map I come across for a closer examination. I think of the artistry, ponder the choice of color and stitch pattern, and think of the sometimes hours and months it may have taken skillful hands to complete the project. Embroidered maps are works of art.

The California Twenty-one Missions, as wrought by needlework artist Catherine Jordan, <https://www.catherinesdesigns.net/index.html>, at first glance appears to be an aged map of the state. (Fig. 1) Upon closer inspection, this is actually an embroidered piece made to look vintage through the skillful use of colored embroidery floss and painting techniques for shading. The fine lines on this map were obtained by working single threads of embroidery floss to resemble a typed font. The artist's design also includes longitudinal and latitudinal lines, a legend, the missions and historical points of interest, compass rose, map scale, and a list of the missions.

If this was a printed version of a map it would be a beautiful map on its own, but as an embroidered work it becomes particularly stunning to behold.

Embroidered book covers are rare today but were once more common as an ornamental binding. One example features a map of the world on the back cover of an 18th century embroidered book binding for a 1791 edition of *Robinson Crusoe* by Daniel Defoe. (Fig. 2, next page) Embroidered bindings could be made of silk, velvet, satin, linen, or canvas. They could be worked using silk floss, gold spangles, metallic thread or small beads, pearls, or findings. This cover depicts a beautifully embroidered rendering of the world complete with wind-heads in each corner and latitudinal and longitu-



Figure 8. Artist's rendering of a mockup of *When we listen to the watershed ...*, ©2022 Linda Gass, textile and sound installation 50" h x 75" w x 30" d.

of underserved communities in the area. Linda selected 47 quotes and crowd-sourced people to record them (the original recorded interviews were destroyed to maintain the anonymity of the speakers). These quotes will be played on a sound loop, integrated with the ambient sounds of the watershed—running water, sounds of the endangered species that live in the area, traffic noise, and more. The Ancestor Song of the Indigenous Acjachemen Nation, hummed by a tribal member for this project, will also be included. Through her extensive research, outreach to Indigenous communities, use of technology, and the inherent beauty of her artwork, Linda is using maps in a new and innovative way—to bring the viewer closer to the subject. The addition of sound brings the work fully into the present. Linda wants us to know what exists there now. "Some of the native watershed still exists in fragments today," she says, "In *When we listen to the watershed ...*, I put the layer showing the Indigenous landscape right up front as a reminder that some of the Indigenous landscape is still here, and the Indigenous people are still here."

"*When we listen to the watershed ...*" is featured in the "Dissolve" exhibition at the University Art Gallery on the UC Irvine campus from September 24—December 10, 2022 (imca.uci.edu/exhibition/dissolve/). You can see more of Linda's artwork at www.lindagass.com.

Bay Area Artist **Linda Gass** has been making art for 25 years, after leaving a decade-long career in the software industry and an academic background that includes a BS in Mathematics and an MS in Computer Science from Stanford University. She exhibits her work nationally. When she's not making art or championing environmental causes, you can find her backpacking, camping, and hiking in the wilderness where she finds much of the inspiration for her work.

Alice Englemore is the artist's writer colleague.



Figure 1. California 21 Missions wrought by Needlework artist Catherine Jordan. Image courtesy of the

dinal lines that add to its interest. The continents are outlined in red thread with their names in black thread. The area surrounding the world is skillfully embroidered as clouds using what appears to be white and several shades of light blue floss. The Western hemisphere is part of the inside back cover (not shown), with the Eastern hemisphere on the outside back cover. On this map, both poles are omitted, and Australia is named as it was then known as New Holland. The embroidery on the front cover of this book depicts a ship sailing on the ocean with a large fish or sea monster in the foreground. The images on this splendid binding bring to life the exciting story of the book's adventurer. A marvelous, embroidered piece.



Figure 2. Embroidered book back cover by unknown artist for the novel *Robinson Crusoe*, by author Daniel Defoe <https://publicdomainreview.org/essay/pens-and-needles-reviving-book-embroidery-in-victorian-england>



Figure 3. Colors Crossing Borders map by artist Caroline Barreira, 2019 <https://borderschallengegallery.tumblr.com/>

A modern embroidered map of the world by Brazilian artist Caroline Barreira, <https://carolinebarreira.com/> is a Mercator projection with countries outlined in brown thread. (Fig. 3). Before embellishing this map, the artist studied the countries considering

their climate, culture, and vegetation before embroidering this piece on a linen background using freestyle stitching. Various shades of blue were used to depict ocean currents that correlates with water temperature. The Pacific Ring of Fire, denoting areas of volcanic activity and earthquakes, is noted by red and orange thread around the Pacific Rim. This piece was created using over thirty-five different surface embroidery stitches and stitch variations with names such as Bullion knot, Coral stitch, Crested Chain stitch, Cross stitch, Fishbone stitch, Fly stitch, French knot, Lazy Daisy stitch, Palestrina stitch, Pekinese stitch, Seed stitch and Spider stitch. The artist used as many colors and hues as possible to infill land between these borders to create this breathtaking embroidered map of the world.

Caroline Barreira created this piece in response to the San Francisco School of Needlework and Design's 2019 Stitch-at-Home Challenge. Her embroidered map is currently on display at the school in San Francisco, California, USA, <https://sfneedleworkanddesign.org/>, including an enlarged thirteen-foot wall vinyl mural of this work. Both pieces are available for public viewing during normal business hours, Tuesday-Saturday 10:00 a.m.-4:00 p.m.

Community art projects can bring people together where they can share something outside of their normal day. To have members of a community embroider a map together gives them an opportunity to slow down and sew a few stitches while interacting with others. The map helps them relate to one another.

Artist Liz Kuenke, <http://cargocollective.com/lizkuenke>, has created several community embroidered maps at different locals. Her Hemp Map of Amsterdam is one example where she brings her work to the public and participants mark places on the map that have significance to them. Even

though their work is often done using simple stitches with the colored thread, the map becomes a meaningful piece of art.

Artists Anne Beck and Michelle Wilson, <https://rhinocerosproject.tumblr.com/>, have traveled to Oaxaca, Mexico; Mendocino, California, USA; and Abruzzo, Italy, for stitching circles with their embroidered map of the 1524 Nuremberg Map of Tenochtitlan. (Figs. 4, 5, next page) The original map is orientated with the south at the top. There are stylized bridges and causeways in the Lake Texcoco swamps connecting the

city to its surroundings with the twin shrines for Tlaloc and Huitzilopochtli at its center. This was a pre-Hispanic area





Figure 4. Sewing Circles around The 1524 Map of Tenochtitlan in Abruzzo, Italy, July 2021. “Acciano” Ph. Credit: The Rhinoceros Project <https://www.artemorbida.com/the-rhinoceros-project-an-interview-with-anne-beck-and-michelle-wilson/?lang=en>



Figure 5. Preparation of the 1524 Map of Tenochtitlan embroidery project <https://rhinocerosproject.tumblr.com/>

around Mexico City and the capital city of the Aztec Empire. The smaller map to the left is the Gulf Coast with Yucatan depicted as an Island, and Florida on the far left. Sadly, the published map also represents the end of the Aztec empire, which after the Spanish conquest this grand city was razed by 1521. The embroidered map is a way for participants to ponder the impacts of colonization, displaced people, culture, and space.

An embroidered map can be an exquisite piece of art that also



Figure 6. Artist at work, David Morrish, Windermere Am I Still Beautiful? <https://www.mrxstitch.com/david-morrish/>

tions as they chose. This piece is styled on the well-known Bayeux Tapestry of the Norman Conquest of England <https://www.bayeuxmuseum.com/en/the-bayeux-tapestry/>

Embroidered maps can be found in various formats ranging from simple cross-stitched samplers to elaborate surface embroidered pieces. They can be done by a single individual, groups of needleworkers, or even by passersby at a community embroidery event. They are much rarer than the paper maps so many of us collect and I hope that more of them will grace the walls in our homes and library collections as art maps.

Additional resources:

Davenport Cyril, *The English Bookman's Library English Embroidered Bookbindings*, London, Kagan Paul, Trench Trubner and Company, 1899.

Harmon, Katharine, *The Map as Art: Contemporary artists explore cartography*, New York, Princeton Architectural Press, 2010, ISBN 978-1-56898-972-3

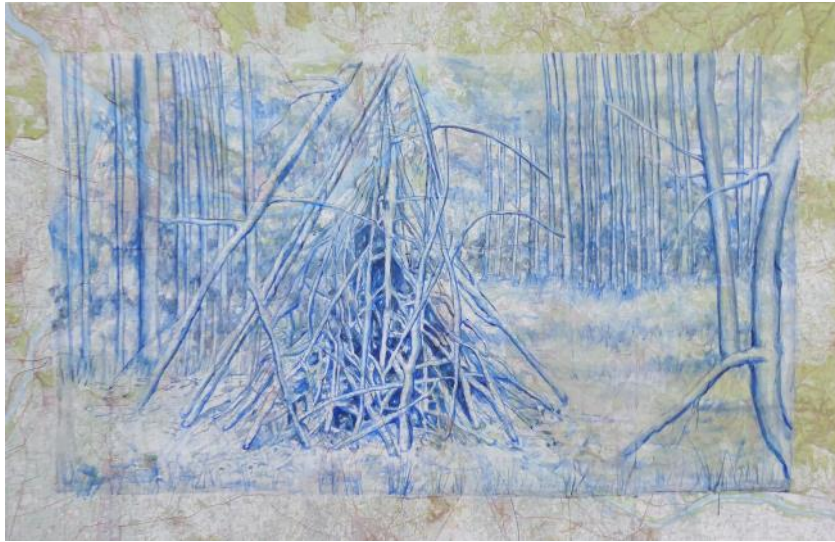
Visit <http://cargocollective.com/lizkueneke/The-Urban-Fabric-of-Ibiza> for a slide show of another community embroidery project (Urban Fabric of Ibiza) by artist Liz Kuencke

Therese Melbar is a California Map Society life member and host for CMS GLAM Gals monthly online meetings. She became interested in maps as a young person after discovering that the Thomas Brothers Map Guides had listings of parks and points of interest in the back of their guides. Her other interests include knot tying, needlework, scouting for native bees, and polka music.

makes an environmental statement. Embroidery artist David Morrish created a wall mural, *Windermere Am I Still Beautiful?* with embroideries from the Sheffield Embroiderer's Guild, <https://embroiderersguild.com/>, to address litter pollution. (Fig. 6) The project came about when the artist was competing in a marathon around Windemere lake. David and Guild members used surface embellishment, including traditional and free-style embroidery, and mixed media techniques to create a tapestry that is over 26 feet long. Starting with pictures taken at one-mile increments, the artist crated archive boxes with information about each area including research and materials, with a template that had the elevation for each specific location, giving them to Guild members to design map sec-

JOSÉE LE ROUX

"EXTRAORDINARY GEOGRAPHIES"



"Shack": mixed technique on IGN* map, 43.31 x 72.84 inch, 2020

I would like to introduce my work with two brief summaries of my exhibition at Chateaux Roche Guyon. Please continue with me as I explore my own understanding of the emotions and associations that cartography can evoke with you. Although maps are clearly visual and technical and reflect specific, concrete features of geography, I believe that they also evoke deeply personal meanings, which are unique to each viewer. I invite readers to share my thoughts and to explore their personal experiences in viewing my work.

"In recent decades, maps have provided artists, symbolically, metaphorically, and graphically, with references to power, territories, and labyrinths to explore, and abstract forms to manipulate."

Some artists work on variations, not of the world, but of representations of the world. In this way, maps as we know them, and as we have learned them from atlases, have become richer. The materials, space, time, and symbols on Josee Le Roux' latest series of cards, which use IGN support, provide us with both sources of inspiration and raw material. The artist is inspired by the work and meaning of the cartographer Vincenzo Coronelli, who, transcending the geographical boundaries of his time, fashioned fabulous worlds where allegory and truth are joined. Through this same means, Josée Le Roux gives shape and image to the dreams and mythologies of our culture.*

Here, the space of the place becomes the space of memory and poetry. Symbols become amplified and become codes that represent the world. Rather than a direct and conventional interpretation, the reading of Josée Le Roux's cards promotes the interaction between our personal reflections and the outside world, the search for, and the creation of a relationship between the sign and the event of the place. Rather than the usual geographical perspective, the map is then understood in its aesthetic and evocative dimension, restoring an experience of earth, sensitive and intelligent, felt in a geo-poetic perspective."

M.G.Gilotta and F. Provost curators of Josée Le Roux's exhibition: "Extraordinary Geographies", in Boulogne-Paris, Novembre 2019

"Josée le Roux lives and works in Montreuil, near Paris. She graduated from the "Ecole Nationale d'Art de Paris-Cergy," followed by a Bachelor in Art in Paris 8, and graduated from the "Van Der Kelen Logelain School" in Brussels, with training in traditional painting techniques. She exhibits in France and abroad and proposes works centered around Nature. Details, impermanent and fragile, take the form of paintings, drawings, ceramics, and installations, which take into account the existence of the place and its inhabitants. Her work on geographical support has been selected for several exhibitions in art galleries, and also in projects which address the future of Nature and its place, joining the concern for the issues of the territory."

IGN: French National Institute of Geographic and Forest Information (Institut National de l'information Géographique et Forestière, 73 Avenue de Paris 94155 Sainte-Mande cedex)

**Genesis of artistic work:
In the light of Coronelli**

In February 2018, in Venice, thanks to an exhibition at the National Library Marciana: "L'immagine del mondo", I discovered the work of Vincenzo Coronelli (Venice, 1650-1718). This discovery fascinated me, and I continued to explore his work, discovering his two huge and magnificent globes, dazzling in their beauty, at the BNF François Mitterrand in Paris. I have chosen to work under the inspiration of this illustrious cartographer with the large series of paintings "Tribute to Coronelli, Blue Tondo," presented as part of the cartography festival organized by the IGN* near Paris in 1940. This Coronelli series inspired my approach and my dedication to the world of cartography and to the geographical map as an artistic proposition.



1



2



3



4

1, 2 : Globes of Coronelli, 13 feet of diameter, National library of France, Paris
3, 4 : "Tribute to Coronelli, Blue Tondo", mixed technique on canvas, 39.38 inch in diameter, 2018

**"Extraordinary Geographies,"
Exit-Contemporary Art Gallery
Boulogne-Paris, November 2019**

I am committed to working with the wonderful world of the map, finding there an echo of my concerns and interests. I pursued the idea of connections between worlds and visual travel with a series on IGN maps entitled "Let's Walk in the Woods." The supporting geographical representation opens the notion of territory and reinforces the notion of cycle and union. The richness of the representation then becomes an ally, and strengthens the presence of the painting, allowing a union of the various forces to be implemented. The difference in scale between the medium of the map and the unique production of the art that becomes a part of it accentuates its monumentality, which then confronts the possibility of coexistence and of reconciliation. The forest, with its mysterious dwellings, humans, animals, and baroque chandeliers, intersect in a visual journey, raising questions of the world thus created.



1



2



3

1: "Tribute to Coronelli, the deer": mixed technique on IGN map, 47.25 x 74.02 inch, 2018
2: "Childhood": mixed technique on IGN map, 26.38 x 34.26 inch, 2018
3: "Going": mixed media on IGN map, 26.38 x 34.26 inch, 2018

"If tomorrow",

Eglise des célestins, Avignon , October 2020

I have designed pieces especially for an exhibition at the Church of Célestins, Avignon, and its Provencal setting contains the Nature that I love and totally inspires me. The magnificent Church of Célestins, built in the 14th century, its vocation as a refuge, and its history immediately resonated for me with the proposed theme, "... Si Demain" (If Tomorrow), especially given the unprecedented situation that had just hit us, with the health crisis, and the lockdown which began in March 2020. I revisited the series "Shacks", which I had initially created during the exhibition "Géographies Extraordinaires" at the gallery Exit Art Contemporain in November 2019. In this new context, it was obvious to me that the workshop project was a refuge and the shack one of its expressions.

Within the re-creation of an enveloping Nature, the work for this exhibition offered me the possibility of refuge, an island of protection, made me revisit the memory of children's games in Nature: caves, hiding places, shelters, etc., and also led me to consider the utopia of a newly envisaged future. Maps have once again made me travel in all dimensions. I pursued the idea of connections between worlds and visual travel with this new series "Shack" and "Komorebi" (Komorebi means "The sunlight that filters through the leaves of a tree" in Japanese). The forest, with its mysterious dwellings, questions the newly created world.



In-situ in the Eglise of Célestins, XIV th century, Avignon, France



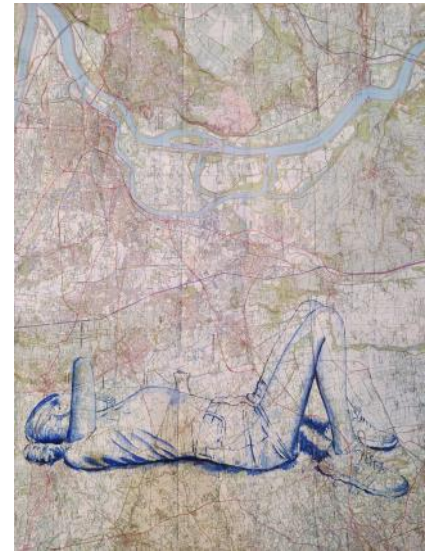
"Hut": mixed technique on IGN map, 43.31 x 72.84 inch, 2020

"Singular Geographies"
Château de La Roche-Guyon
March-November 2021

Within the worlds of pictorial stories and terrestrial geographies, my artistic expression in this exhibition provides a unique and renewed vision, supported by the maps upon which the vision is presented, allowing us to dream of the utopia for a renewed world.

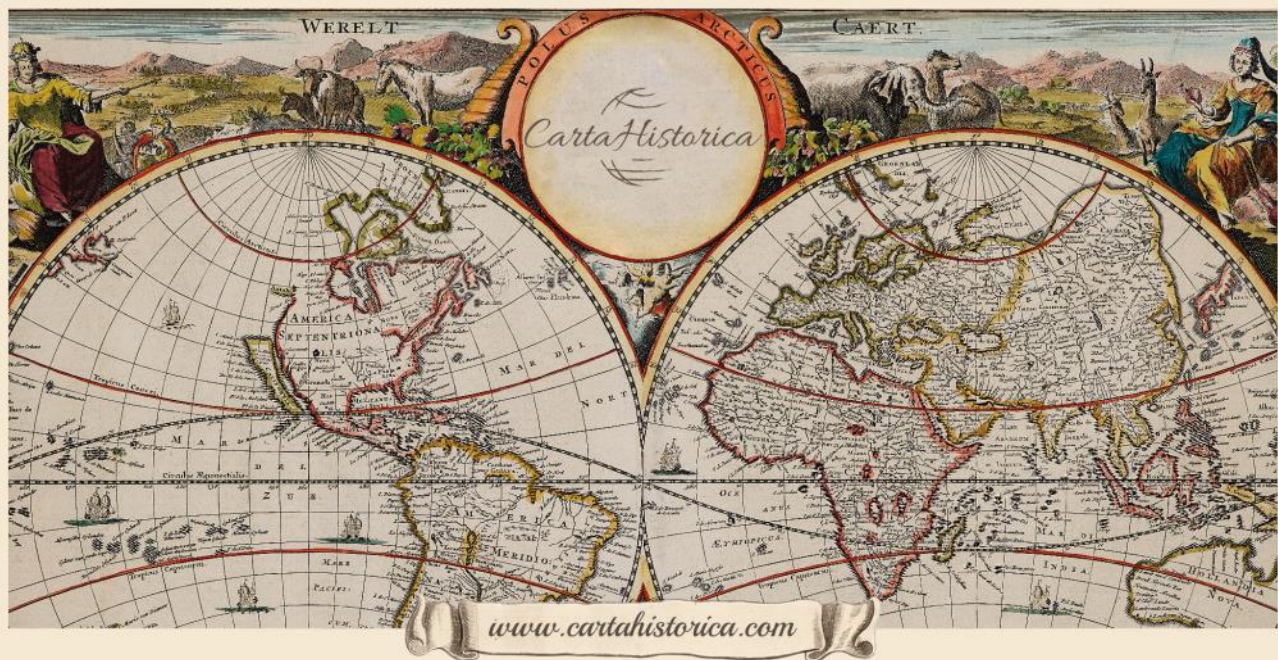
In the context of the unprecedented situation encountered since March 2020, this project again addresses the idea and possibilities of a new world, with the borders between humans, species, and territories modified. As part of the "Cabinet of Curiosities" tradition in the castle of La Roche-Guyon, this installation questions, today as well as at the time of the Duchess of Enville, the interactions between animal, plant, and human worlds. The Library, right next to the cabinet of curiosities, now deserted, still testifies to the extraordinary appetite for knowledge and the openness that contributes to the desire to explore and reinforces the meaning of this collection. The creation of hybrid maps questions the notion of limit and of end. These paintings, executed on IGN maps, present a vision of the human united with his territory and question the possibility of finding a place for the human within the territory. Finally, panoramic views of forests, beings, humans, and animals offer us the possibility of a reconciliation among all. The connections between two worlds, geographical and artistic, respond to the sensitive notion of border, union, and reunion.

I have designed works specifically for this exhibition on maps of the surrounding area - La Roche-Guyon and its region, with its strategic location on a natural border, or to correspond to the borders of French Natural Parks, emblematic territories for the preservation of Nature. This exhibition was featured in conjunction with the exhibition: "Frontiers, between Histories and Geographies."



"Rest": Mixed Technique on canvas, 26.38 x 34.26 inch, 2021

Contact: Website: josee-leroux.fr Instagram: [josee_le_roux](https://www.instagram.com/josee_le_roux) Email: josecleroux@free.fr



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1777: DECISIVE YEAR OF THE AMERICAN REVOLUTION

RONALD S. GIBBS & THOMAS PAPER

During ten days from late December 1776 until early January 1777, General George Washington saved the cause of American Independence—and the future of the United States—with bold victories at Trenton and then Princeton, New Jersey. Over the next ten months, the Campaign of 1777 proved to be the Decisive Year of the American Revolution. (Please see <https://www.thedigitalgallery.org/exhibits/195> for a detailed exhibit of 45 images about this campaign.)

The maneuvers and battles of 1777 spanned over 700 miles in a north-south direction, from British Canada to the tip of the Virginia Capes and back up to Philadelphia. These were mind-boggling expanses in the 18th Century, considering the slow rate of transport by land and by sea. For the British, these problems were compounded by divided command and poor coordination from London.

In April 1776, General William Howe officially became Commander-in-Chief of the British Army in North America. Although he had led his forces to a series of victories over Washington in 1776 (Long Island, Manhattan, White Plains, and Fort Mifflin), he was often slow to take advantage of his battlefield successes. Washington's army was able to escape repeatedly.

In the aftermath of Trenton and Princeton, General Howe believed he could end the rebellion in the spring of 1777 by capturing the American capital. From his headquarters in New York City, he wrote to the Secretary for the American Colonies, Lord George Germain, in London for approval of his plan to take Philadelphia. However, since it took four to six weeks or more for a letter to get across the Atlantic, time and distance worked against a unified British plan.

During the same time period, General John Burgoyne commanded British forces in Canada. Nicknamed "Gentleman Johnny," Burgoyne had earned a bold and aggressive reputation in Europe during the Seven Years' War. He was dashing, a reckless gambler, an amateur actor, and even a playwright. In December 1776, he crossed the North Atlantic to London, where he lobbied Lord Germain for his own plan for the Campaign of 1777: an invasion of New York from Canada.

Germain allowed his senior generals wide latitude in pursuing their own campaigns. From his comfortable office in London, Lord Germain approved General Burgoyne's complex invasion plan, which called for three armies to converge on Albany, New York. Burgoyne's main force of over 8000

was to strike down the Lake Champlain-Lake George-Hudson River axis. A smaller second force, under Lt Col Barry St. Leger, was to approach Albany from the west, along the Mohawk River, and a third force, under General Howe himself, was to attack up the Hudson River from New York City. It was envisioned that the three armies would easily crush any American force in between. (Fig. 1) Germain suggested but did not explicitly require cooperation between his commanders in the field.



Figure 1. Detail from "The Provinces of New York, and New Jersey, with part of Pensilvania...by Major Holland, Surveyor General...in 1776." Printed for Robt. Sayer and John Bennett. London 1776. Copy in Library of Congress. The red arrows show British General John Burgoyne's plan for a three-pronged invasion of New York State, with the forces converging on Albany, New York.

It looked easy on paper in Germain's office, but both Germain and Burgoyne far underestimated the obstacles the invasion was to face. And Germain, meanwhile, had also given tacit approval to Howe to take Philadelphia, perhaps based upon Howe's projection that he'd be done taking Philadelphia in time to still help Burgoyne in Albany. Or so he thought!

We now turn to Howe's campaign for Philadelphia and then return to Burgoyne's invasion of Upper New York State. Philadelphia, the American capital and the largest city in North America, was only 90 miles from British Headquarters in New York City. General Howe believed that capturing Philadelphia would take the heart out of the rebellion. By 1777, he had received approval from Lord Germain to take the American capital.

In mid-June 1777, General Howe set out from New York City to lure Washington's Army from its wintertime stronghold in Morristown, New Jersey, but, after two weeks, the large British force had achieved nothing other than pointless skirmishes with the Americans. General Howe then pulled his British-Hessian army back to New York for a new course of action. He boarded 18,000 men, with their complement of horses, artillery, wagons, ammunition, and tons of provisions,

aboard 260 Royal Navy warships and transports and set sail from Sandy Hook at the mouth of New York Bay, on July 23. His objective: Philadelphia. (Fig. 2). The mighty fleet sailed down the East coast of New Jersey, across the mouth of Delaware Bay, around the Virginia Capes, and finally up the Ches-



Figure 2. Detail from "A general map of the middle British colonies in America, viz. Virginia, Maryland, Delaware, Pensilvania, New-Jersey, New York, Connecticut & Rhode-Island..." Printed for Carington and Bowles, London 1771. Library of Congress Geography and Map Division Washington, D.C. 20540-4650 USA <http://hdl.loc.gov/loc/gmd/g3710.ct000081> Red arrows show sea route of the British fleet from New York Harbor to Chesapeake Bay. Blue arrow shows the movement of Washington's army to the Brandywine River to meet the British.

apeake to Head of Elk, Maryland. When the British fleet had initially disappeared out to sea, General Washington had agonized over its objective. Were they going to Philadelphia, or to Charleston, or would they turn about and go up the Hudson to join Burgoyne's force from Canada? Washington had pilots and coast watchers looking for the British fleet, and, based upon their inconsistent reports, he moved the American Army back and forth, trying to head off the enemy.

Not until the fleet was spotted high up on Chesapeake Bay did Washington finally know the British troops' landing point. He then marched his army south to block their approach to Philadelphia. Meanwhile, the British voyage had taken nearly five weeks and had resulted in the loss of much of the fighting season. When the British finally disembarked at Head of Elk on August 25, they were not much closer to Philadelphia than they had been in New York City. Accordingly, General Howe's decision to use the long sea route earned him extensive criticism.

After resting his men for a few days, Howe started the British march north and east toward Philadelphia. (Fig. 3) Washington then moved south and set up his defenses along

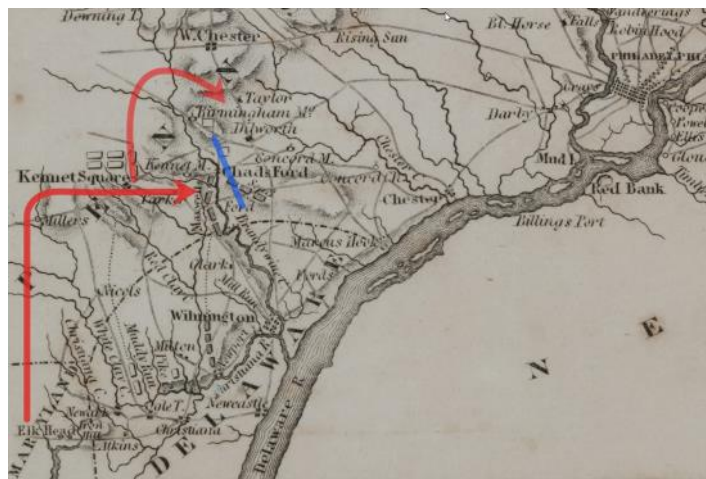


Figure 3. "Map of the Country from Raritan River in East Jersey to Elk Head in Maryland...in 1776 & 1777." Engraved by J. Yeager IN *Atlas to Marshall's Life of Washington*, Philadelphia, J. Crissy. (Author's collection). Red arrows show British General Sir William Howe's route from Head of Elk, Maryland to Chad's Ford, along the Brandywine River in Pennsylvania. Blue line shows the main American line of defense along the eastern side of the Brandywine River.

The Brandywine River at Chad's Ford, about 30 miles below Philadelphia. From Loyalist scouts, Howe learned of unguarded fords across the upper Brandywine, and at 3 o'clock in the morning of September 11, 1777, he began a long flanking march with his main army. A large feint was also made against the center of the American line later that morning.

By mid-afternoon, General Howe's flanking column had crossed the upper branches of the Brandywine, on route to its attack on the unsuspecting American right wing. As seen on the lower left in Figure 4 (next page), the Hessian-British column attacked the main American force, entrenched along the east side of the Brandywine. This was the feint to draw American attention away from the British flanking attack. By mid-afternoon, the main British force had completed its long march and was in position (Fig. 4, next page, upper left) near the Birmingham Meeting House. Hurriedly, American units moved into position, but despite their brave resistance, the British had the advantage. The American Army was saved from devastating defeat only by an orderly withdrawal to the east as evening fell.

After two weeks of maneuvering following the Battle of the Brandywine, the British marched into Philadelphia on September 26, 1777, without firing a shot. However, Washington's fighting spirit was still up. From his camp outside Philadelphia, he decided to attack the British at their forward post in Germantown, a few miles north of Philadelphia. The attack began on the morning of October 4 and initially proceeded well, but Washington's plan was overly complex. Heavy morning fog added to the confusion, and the American attack bogged down at the Chew House, made of stone, where a British regiment had barricaded itself. Not wanting to leave a "fortified position" in their rear, the Americans bravely at-

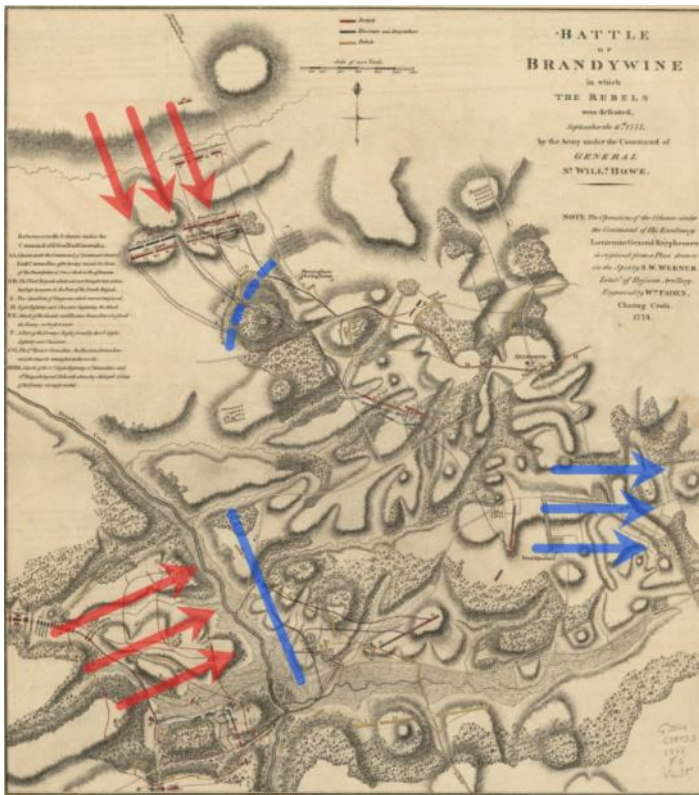


Figure 4. Map of "Battle of Brandywine in which the rebels were defeated, September 11, 1777, by the army under the command of General Sr. Willm. Howe." Printed by William Faden, London 1778. Library of Congress Geography and Map Division Washington, D.C. 20540-4650 USA <http://hdl.loc.gov/loc.gmd/g3824c.ar133700> Red arrows show British-Hessian feint toward the center of the American line and their flank attack on the American right. Blue lines show American defenses and final retreat as evening fell.

tacked the house, but a robust British defense delayed the entire main American attack. (Fig. 5) With time to regroup, the British rallied under the direct leadership of General Howe and sent the Americans reeling.



Figure 5. At the Battle of Germantown, the Americans heroically attacked a British force barricaded in The Chew House. Painting by Howard Pyle (1898). The original painting is in the Delaware Art Museum, Wilmington, DE.

With the Crown Forces completely in control of Philadelphia, Washington sought a winter encampment from which he could keep an eye on the British. On December 19, Washington and his men encamped at Valley Forge to face the heroic winter of 1777-1778.

In the meantime, the British invasion from Canada had begun. All went well at first for Burgoyne's main force of over 8,000 men, as they easily captured Fort Ticonderoga and proceeded south. Then, in mid-August, Burgoyne got a double dose of bad news. A Hessian raiding force of nearly 1,000 had been captured at Bennington, Vermont, and nearly simultaneously, St. Leger's troops, who had been marching on Albany from the west, were forced to retreat up the Mohawk River. Though deprived of considerable strength, Burgoyne continued south towards Albany, but a large American force under General Horatio Gates was waiting to meet him. English-born General Horatio Gates had previously served in the British Army and, at the outbreak of the revolution, was one of the few American senior officers with battlefield experience. He was 50 years old, snobbish, formal, and fussy, which had earned him the nickname of "Granny Gates" behind his back. But in 1776, he had proven himself a valuable officer, and in 1777 was appointed commander of the Northern Department of the American Army.

To reach Albany, Burgoyne had to punch through the Americans' formidable defenses, which Gates had established near Saratoga, New York (about 30 miles north of Albany). There was only one road south, and the Americans controlled it. On September 19, Burgoyne divided his reduced force into three columns, each ordered to probe the American lines. (Fig. 6, next page) The hottest fighting took place at Freeman's Farm (the left pair of crossed swords in Figure 6). By sunset, the British held the field, but Burgoyne had lost nearly 600 troops that day. Expecting reinforcements from New York City, Burgoyne entrenched. While the British hunkered down, their supplies dwindled, and their position deteriorated as the American army grew to 13,000 men.

Burgoyne's situation became critical, as he got no word of reinforcements from New York City. Recall that Howe and the main army were engaged 250 miles to the south. They had just captured Philadelphia on September 26, seven days after Burgoyne's First Battle of Freeman's Farm, and, on October 4, Howe had fought the Battle of Germantown. On October 7, Burgoyne ordered a "reconnaissance in force" on his own right wing to attack the American position on Bemis Heights. (Fig. 7, next page) The vigorous American counterattack forced the British back to the large Balcarras Redoubt and captured the Hessian Breyman Redoubt.

Burgoyne was trapped in the wilderness, with no hope of relief from New York, supplies running out, and winter ahead. He sued for a treaty and surrendered, on October 17, 1777.

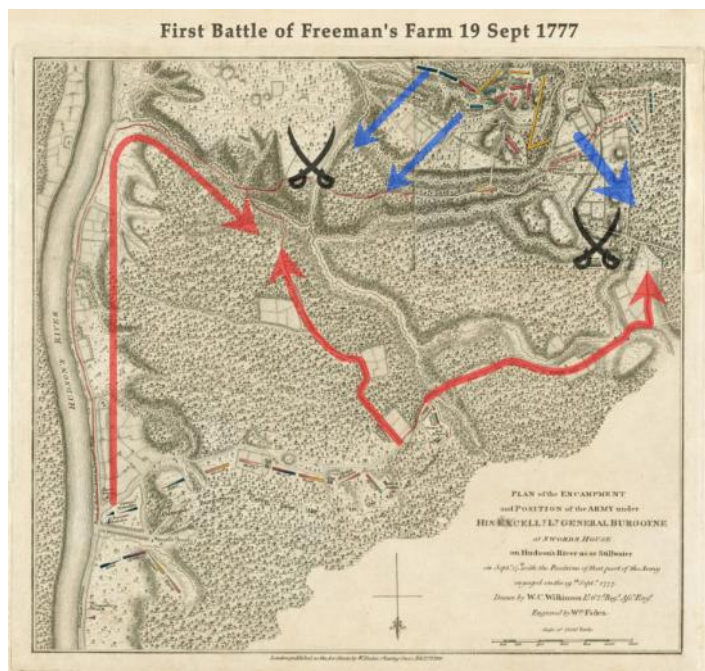


Figure 6. The First Battle of Freeman's Farm, September 19, 1777. "Plan of the encampment and position of the army under His Excellency Lt. General Burgoyne at Swords House on Hudson's River near Stillwater on Sept. 17th, with the positions of that part of the army, engaged on the 19th Sept. 1777." Drawn by Lt. W.C. Wilkinson, Engraved by William Faden, London, 1780. [Richard H. Brown Revolutionary War Map Collection at Mount Vernon](#). Battle location is about 30 miles north of Albany, NY. Red arrows show British-Hessian movement against American defenses. Crossed swords show locations of heated battle. (Pub. Map image cropped)

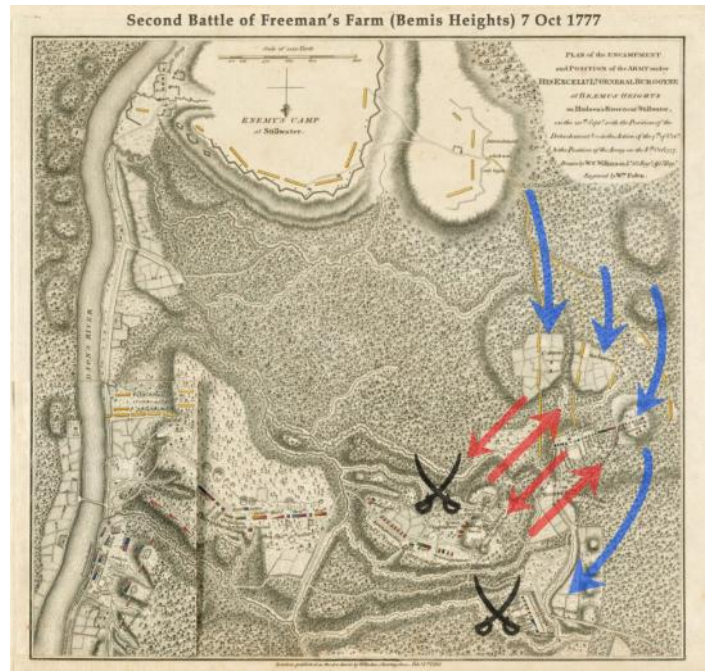


Figure 7. The Second Battle of Freeman's Farm (also called Battle of Bemis Heights), October 7, 1777. "Plan of the encampment and position of the army under His Excellency Lt. General Burgoyne at Bræmus Heights on Hudson's River near Stillwater, on the 20th Sept. with the position of the detachment &c. in the action of the 7th of Oct. & the position of the army on the 8th Oct. 1777." Drawn by Lt W.C. Wilkinson. Engraved by William Faden, 1780. [Richard H. Brown Revolutionary War Map Collection at Mount Vernon](#). Red arrows show British General Burgoyne's "reconnaissance in force" and withdrawal under pressure of American counterattack (blue arrows). Crossed swords show the location of British Balcarres Redoubt (upper) and the Hessian von Breymann Redoubt(lower). (Pub. Map image cropped)

The Campaign of 1777 was a decisive year for the American Revolution because the victory at Saratoga ended the threat from Canada, raised the morale of the Continental Army and the pro-independence citizenry, and secured the critical alliance with France. For General Washington, the campaign was marked by defeats at Brandywine and Germantown, the capture of Philadelphia by the British, and the retreat to Valley Forge. Some, both in Congress and in the army, began to doubt Washington's ability as Commander-in-Chief, but Congress and the Continental Army itself stood by him, and he led them to the eventual American and French victory at Yorktown, Virginia, four long years later.

Suggested Reading

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- Gibbs, Ronald S, Spikes, Courtney, and Paper, Thomas. "The Fortunes of War: British Battle Maps of 1776." *Calafia, The Journal of the California Map Society*, 2021, Issue 2; 26-29.

- McGuire, Thomas J. *The Philadelphia Campaign, Vol I, Brandywine and the Fall of Philadelphia*, Mechanicsburg PA, Stackpole Books, 2006.
- McGuire, Thomas J. *The Philadelphia Campaign, Vol II, Germantown and the Roads to Valley Forge*, Mechanicsburg PA, Stackpole Books, 2007.
- Ward, Christopher. *The War of the Revolution*, two volumes, The MacMillan Company, New York NY, 1952. I: 299-431; II: 477-542.

Ronald S. Gibbs is a Professor at Stanford University School of Medicine. In 2020 published his first novel, *The Long Shot: The Secret History of 1776*. **Thomas Paper** is the Managing Partner of Webster Pacific LLC, a San Francisco-based strategy and location analytics consulting firm. Ron Gibbs and Tom Paper are President and Vice President, Northern California, respectively, of the California Map Society.

THE SHOSHONI-BANNOCK MAP ROCK

FRED AUDA
BRIAN STANNARD

From the perspective of space, the view of Southern Idaho reveals a gracefully carved 600-kilometer arc that is the plain of the middle reaches of the Snake River.

This bold, simple terrain is created by the intersection of the southern lobe of the Idaho Batholith, and the northern boundary of the trailing path of North America as the continent passes around the Yellowstone Hotspot.¹

Together, they form a grand drop-down basin, a path for the Snake River to enter one of the deepest gorges in North America, Hell's Canyon, and then to the Columbia on its route to the Pacific.

The terrain is also an elegant example of geology shaping civilization, as it convenienceed a path for the seasonal migrations of ancient Native Americans moving between their hunting grounds and a paleo-trade route in which inter-tribal acculturation could evolve.

Much of the Basin's northern boundary is delineated by a plateau, at the base of which is strewn miles of dark brown, heavily oxidized, columnar basaltic spawl, which, if struck lightly, reveals a contrasting, pale tan, a natural canvas. Native Americans saw this aesthetic potential and inscribed on them thousands of petroglyphs.

The Snake River Basin is also the northernmost boundary of the Sonoran Desert and the Uto Aztecan linguistic province, one of the largest by population and area in North America. These linguistic continua of over 60 languages is distributed over 2,500 kilometers south, bridging the Mexican Plateau, and finding one of its southernmost expressions in the Pipil language of El Salvador.²

As a site of linguistic and cultural interfacing, the Basin is a rich nascent terrain, in which a body of shared iconography could emerge between preliterate peoples.

One of the larger stones at the base of the plateau is 2.2 m x 1.8 m x 1.5 m. in size, and is profuse with petroglyphs.³ According to Dr. Mark Plew, Director of the Center for Applied Archaeological Science in the Department of Anthropology at Boise State University, the rock was "thought to have been created by local Shoshone Paiute tribes, [and] it was first discovered by white settlers in the late 1870s."⁴

In 1911, Robert Limbert, a naturalist from the Smithsonian who had moved to Southern Idaho, recognized the boulder's significance and, in naming it, acknowledged the dominant local tribal provenance as The Shoshoni-Bannock Map Rock.⁵ (*Fig. 1*)



Figure 1. Robert W. Limbert poses on his motorcycle, a 1919 Excelsior, in front of Map Rock.⁷ The petroglyphs in this photo appear brighter than in later photographs and may have been highlighted for this photo.

Dr. Limbert believed that the rock depicted a map of the Snake River Valley. He spent the next 20 years researching and matching landmarks in this barren landscape. It was unclear for what purposes and for how many centuries it had been used by Native Americans.⁶

Strategically chosen, the Map Rock reveals three panels, which could be viewed in sequence by all who passed by, suggesting a rich potential site for the development of annual oral traditions and a ritual tribal memory. Its largest surface, called the "map face"⁸, is oriented toward the river and slightly upstream.

As an aesthetic expedient, it is interesting to note that the creator(s) used the entirety of the three faces to express the major riverine features of the region, the Snake and Salmon Rivers. The image of the Snake begins beyond the Continental Divide on the east side of the Grand Teton Range, at Jackson Lake. As a major river that begins on the east side of the Divide but drains to the Pacific, the Snake River is a geological rarity. The area's second largest river, the Salmon, is depicted in scale as well.⁹

There is much speculation about dating the age of the work. In "To the Ends of the Earth: 100 Maps That Changed the World," the authors suggest that the Map Rock may date to 10,000 B.C.¹⁰

According to Dr. Karen Pinto, assistant professor of Middle Eastern and Islamic History in the Department of History at Boise State University, that would make it the oldest known map in the world. Separately, Dr. Plew suggests the majority of rock art in the area dates to the past "1,500 to 2,000 years". According to Nicki Schwend, Director of Canyon County Parks, Cultural and Natural Resources, dating petroglyphs is

challenging. "It's not like a tree—you can't do radiocarbon dates", she says, "The best you can do is compare it with other petroglyphs and compare the patination," the oxidation rate of the exposed surfaces on each image.¹¹(B.)

As a shared regional vision in stone, this potentially invaluable and durable asset may have served mutual inter-tribal survival needs in negotiations of trade, cooperation, cross-cultural integration, and fundamental sovereignty to avoid conflict over resources, a Paleo-Switzerland.

This example of proto-mapping may also be one of the earliest expressions of the instinct to generate peace through sharing vital information, and possibly one of the earliest surviving visual expressions of the origins of the philanthropic instinct. In his landmark book, *The Gift*, Lewis Hyde, explores this theme in his chapter titled "On Being Good Ancestors."

On each face of the triptych is chiseled a dense complex of etchings that at first appear to lack formal organization, larger purpose, or metaphoric potential. (Fig. 2)

The breadth of imagery on the three panels of this single boulder reveals such a range of styles in the evolution of ancient pictographic forms that a long period of accumulated work, perhaps by generations of carvers, is suggested.¹² These include dots, grids, pecked grooves, grooved lines, patterned cupules, smoothed zigzags, refined zoomorphs of buffalo, deer, mountain sheep, elk, antelope, anthropomorphs, abstract figures and patterns challenging interpretation.

Although celestial petroglyphs in mapping generally predate terrestrial mapping¹², very few are listed in Wilber's analysis.

The inclusion of the region's dominant game species reveals, "The richest hunting areas within the Shoshoni homeland were in this northeastern area, where the basins meet the Rockies, and the ecological diversity is great."¹³



Figure 2. Map Rock in situ. Photo Courtesy of Idaho State Historical Society.

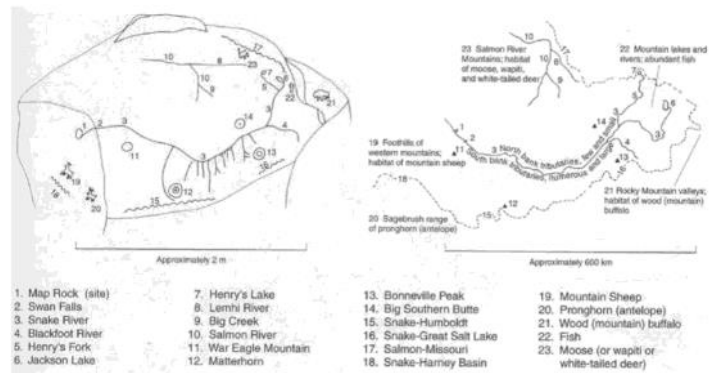


Figure 3. Diagram showing the elements of the Shoshoni Map Rock. Image courtesy of National Anthropological Archives.

According to G. Malcolm Lewis there is an interpretation from 1897 of the rock's details. (Fig. 3) "On the left is a line drawing of the Shoshoni Map Rock, delineating and identifying selected features. On the right is a map of the corresponding area, which was occupied by Shoshones in early historic times".¹⁴ Predating GIS technology by a century, "The interpretation is based in part on a letter by E.T. Perkins Jr. (1897) and on a typescript from J.T. Harrington (n.d.). Features 2-10 are hydrological, 11-14 are conspicuous peaks, 15-18 are watersheds, and 19-23 are animal features."¹⁵

For over eight decades following Limbert's inferences, the collective purpose of the boulder remained a mystery. Then, in the spring of 2015, a group of 23 students from the Archeology Club of The College of Western Idaho took on the project of systematically mapping thousands of petroglyphs in the Snake River basin. Fieldwork included documenting geo-coordinate relationships between the imagery and current mapping technology.¹⁶ Whole boulders had to be gridded with this fluorescent string (Figs. 4,5, next page) and taped all over the rock, "...in essence, mapping one of the earliest maps, a rich metaphor in itself."¹⁷

With the addition of four members of the Boise State University Anthropology Club, Sue Roberts recorded data into an online spatial database called ArcGIS.¹⁸ The data revealed an astonishing accuracy, recording no less than 23 common features between this archaic map face and current GIS mapping, including both the Salmon and Snake Rivers.

In a related project, Kelsey Wilber documented image frequencies of the Great Basin Rectilinear Abstract, Representational, Curvilinear Styles, and Pecked sub-styles.¹²

In 2015, the site became part of Celebration Park at a Gala honoring the park's 25th Anniversary. The Park was listed on the National Register of Historic Places in 1982.¹⁹

The questions raised by geology's gift of a tri-faced basaltic canvas are extensive. What unimagined insights will be revealed to future generations by the compound lensing of comparative temporal scales and refinements in the metrics of etch rates and oxidation gradients?



Figure 4. Four students sketching and preparing string grids. Courtesy of The College of Western Idaho



Figure 5. One of the many boulders strung in preparation for GIS Analysis. Courtesy of The College of Western Idaho

Are there undeciphered clues remaining as to the volume of flint and game traded, the number of conflicts prevented, tribes bonded, and civilizations co-evolved in the accumulated knowledge exchanged at this single site?

And perhaps, most challenging, how was this 600k-long vision of landscape inspired and inscribed, *in scale*, by peoples whose deep understanding of metrics precedes coordinate-based geometry?

In their cumulative insights, how many ascents of how many of the region's highest peaks were required of generations of inscribers, and to which Bird Spirits were their aspirations enjoined to birth a verbally inherited memory and annually ritualized information sharing?

On his deathbed, Jean-Francois Champollion, credited with completing the deciphering of the Rosetta Stone after Thomas Young's first work, said, "There are so many things inside!"²⁰

For future generations, must we ask: has the stone yet spoken of the relationship between sign and meaning to inform our understanding of our place in evolution?

Endnotes

¹ USGS Paper: "Just How Long Has the Yellowstone Hotspot Been Around?" <https://www.usgs.gov/observatories/yvo/news/just-how-long-has-yellowstone-hotspot-been-around> October 3, 2000

² Wikipedia: Uto-Aztecan. Pipil. https://en.wikipedia.org/wiki/Nawat_language

³ Woodward D, Lewis G M *Cartography In The Traditional African, American, Artic, Australian, and Pacific Societies*. University of Chicago Press, Book 3 Chapter 4, Maps, Mapmaking, and Map Use by Native North Americans. P 62-69.1998.

⁴ Sharon Fisher (December 19, 2017). "Putting Idaho on the Map: The Mysterious Map Rock." *Territory*. Hailey, <https://web.archive.org/web/20181229023116/https://territory-mag.com/>

⁵ Ibid

⁶ Ibid

⁷ Robert W. Limbert Papers, Special Collections and Archives, Boise State University Identifier MSS80_254 Collection [MSS 80, Robert W. Limbert Collection](#)

⁸ Sharon Fisher

⁹ E. T. Perkins Jr., W. Powell, Washington, D.C., 14 January 1897, National Anthropological Archives, Smithsonian Institution, Washington, D.C., manuscript file 3423a.

¹⁰ Harwood, Jeremy, Bendall, Sarah. *To the Ends of the Earth: 100 Maps That Changed the World*. Chartwell Books, 2012. *Author note:* As of this writing, no other references were found substantiating the age of the petroglyphs.

¹¹ Sharon Fisher

¹² Wilber, Kelsey "Assessment and Recordation of the Rock Art at Map Rock and Map Rock Access, Southwestern Idaho" *Idaho Archeologist*. Vol. 40 No 2 Fall 2017, p. 4-17. *See also:* Von Petzinger, Genevieve, *The First Signs: Unlocking the Mysteries of the World's Oldest Symbols*. Atria 2017

¹³ Woodward D, Lewis G M

¹⁴ Ibid

¹⁵ Ibid

¹⁶ Sharon Fisher

¹⁷ Ibid

¹⁸ Ibid

¹⁹ Ibid

²⁰ Lewis, George Cornewall. [An Historical Survey of the Astronomy of the Ancients](#). London: Parker, Son, and Bourn. p. 382. (1862).

Author note: With appreciation for assistance from author Richard Holeyton.

CMS SPRING MEETING

JUNE 4, 2022

JULIET ROTHMAN & FRED DEJARLAIS

The CMS Spring meeting was held in the beautiful Rumsey Map Library on the campus of Stanford University on June 4, 2022, featuring six very interesting speakers and a wide variety of fascinating topics.

Our first speaker, **Hampton Sides'** talk In the Kingdom of Ice: The Grand and Terrible Polar Voyage of the USS Jeanette, presented the US Navy's first attempt to reach the North Pole. The Jeanette expedition (1879-1882), a part of the Heroic



Figure 1. Russia's Lena River fantail delta. The remaining crew of the USS Jeanette made a landfall on this harsh and frozen terrain.

Age of Antarctic Exploration, encountered many problems and spoke to the human will to survive in a little-known part of the world, where nature itself presents awesome challenges. As a historian, Hampton Sides is the author of the bestselling *In the Kingdom of Ice*, as well as other books, and has also contributed to newspapers and magazines.

Rachel Bolton, a lecturer at Stanford, presented Paradise in Panorama, a history of the panorama in California, from its high point in the mid-1800 to the twentieth century. Her examples and discussion began with the 1878 Muybridge Panorama of San Francisco and continued through to the 1906 earthquake, the Depression, and the 1939 Golden Gate International Expo-



Figure 2. 1935 scale model of San Francisco originally created for the 1939 World's Fair at Treasure Island, San Francisco Bay.

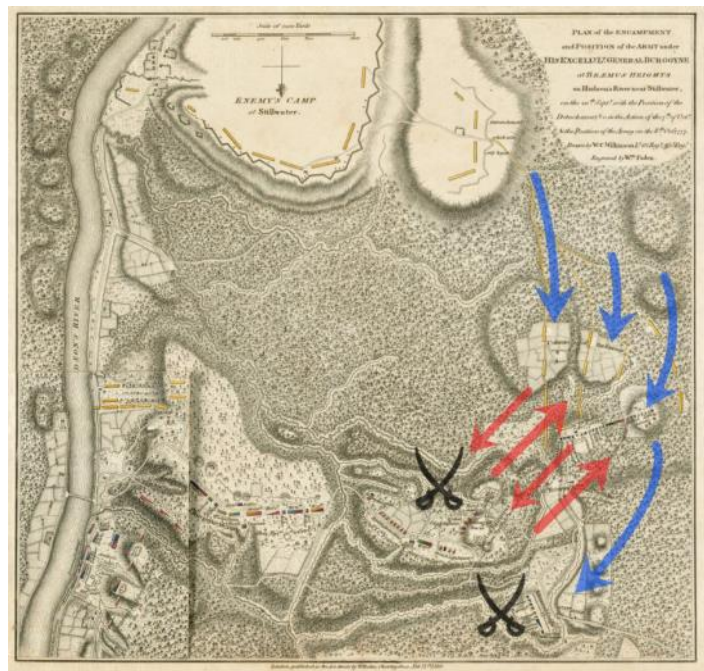


Figure 3. Second Battle of Freeman's Farm (Bemis Heights) 7 Oct 1777; decisive in America's War of Independence.

sition. She also shared the echoes of the panorama that she hears and sees in several novels and in the musical *San Francisco*.

The next speaker was our very own President, **Ronald Gibbs**, who built upon a previous presentation on George Washington and the American Revolution 1775-1776, proceeding then in time to 1777: Decisive Year in the American Revolution, and sharing maps and images of that time period to illustrate why it was the "decisive" year of the revolution. Ron is a Clinical Professor of Obstetrics and Gynecology at Stanford and has written and lectured on cartography and the American Revolution.



Figure 4. Image of David Rumsey's home library, the physical inspiration for the David Rumsey Map Center. Screenshot from monitors at the Center with interviewer Tom Paper (left) and David Rumsey (right) in the foreground.

The afternoon program began with an interview of **David Rumsey**, founder of the David Rumsey Map Center at Stanford, by Tom Paper, Vice President for Northern California. We learned about David's early years, his college and early work experiences in art and technology, his work with real estate development, and his current involvement with both the David Rumsey Center and Luna Imaging and Cartography. He is president of Cartography Associates and also Chairman of Luna Imaging. Following the course of his career enabled us to understand both his current interests and the path that led to them.

Cartography and Foreign Policy, presented by **Leo Dillon**, helped us to understand the important role of maps in the development of foreign policy and, conversely, the ways in

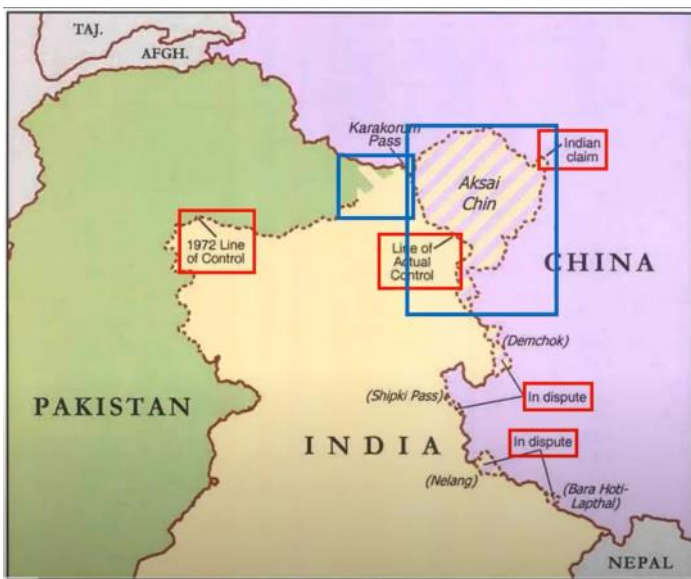


Figure 5. Depiction of boundary issues between China and India.



Figure 6. "A Mapp of the Cape of Good Hope," Johannes Nieuhof, 1703. South at top of map. Image courtesy of Stanford University.

which foreign policy influences maps. Boundaries territorially indicated sovereignties, and geographic names are all affected by the interaction between maps and foreign policy. Leo retired from the Office of the Geographer and Global Issues at the US Dept. of State.

Our last presenter, **Grant Parker**, discussed the way in which historical maps can assist us in understanding the lives of people at the Cape of Good Hope, both slaves, and slaveholders. His discussion, Reimagining Slavery at the Cape of Good Hope, utilized Stanford University's map collection to illustrate the ways in which maps embed narratives of both continuity and change. He is an Associate Professor at Stanford University.



Figure 6 (Detail). Interesting depiction of an enslaved person at the same table as the master.



GLAM GALS MONTHLY ONLINE MEETING UPDATE

THERESE MELBAR

GLAM Gals is an informal subgroup of the Greater Los Angeles Mappers (GLAM). We meet virtually the second Monday of every month to visit and map share. Originally intended as a place for women to become more comfortable sharing maps, it is open to any CMS member to drop in for a visit.

Meetings now have a defined topic, with the group picking the theme for the following month at the end of every session. A map is not required to attend, just an interest in maps and an understanding that this is a supportive group where some of our presenters are practicing/perfecting their map-sharing skills.

Some of our past themes have been shipwrecks (*Fig. 1*), transportation (*Fig. 2*), food, Valentine's Day, color, Antarctic, fairytales, and water. Future topics can arise out of conversations during the meetings, upcoming holidays, notable news events, or just something interesting or challenging. Frequent attendees know that map projections, though enthusiastically

suggested every month, has yet to be chosen as a theme—perhaps one day!

One of several interactive maps of shipwrecks, for example, was of the Outer Banks. Our presenter gave us an informed lecture about the trade winds and shipping routes, explaining how geography impacted certain areas, making them more likely to have sunken ships over others. This map share was very thorough, compelling, and well put together.

Zeppelins have been popular features in maps shared over the months, with some noted in very unusual places. But with the Graf Zeppelin map, we learned of the first round-the-world passenger-carrying flight in August 1929. The event was partially sponsored by William Randolph Hearst and thus covered by the press all over the world. Leaving Lakehurst, New Jersey, the airship crossed the Atlantic Ocean and then landed in Friedrichshafen, Germany. The next leg was to Tokyo, Japan, with a path crossing Siberia and the planned flyover of Moscow canceled due to weather. The dramatic return to the United States was a memorable entry into San Francisco Bay with the evening sunset, traveling down the coast, and touching down in Los Angeles, where it had a suspenseful difficulty in gaining altitude at lift-off before finally returning to Lakehurst. The trip was made in an amazing twelve days and eleven minutes of flight time!

This was a milestone in aviation.

Other notable presentations have included an entertaining PowerPoint show of maps on food labels, an amazing mapping graphic of wine and cheese pairings <http://www.wineandcheesemap.com/>, a survey of a collection of beaver maps (*Fig. 3, next page*), a global tour of the locations for the Garden of Eden and Paradise (*Fig. 4, next page*), and an impressive handmade map with overlays for the fairytale Undine! Wow!

One impromptu slideshow presentation on early beaver maps was given after a discussion about favorite maps. Several of the maps (some copied from one another) show beaver in a side vignette or cartouche in view of Niagara Falls building their dam. Many of the beavers in these maps are shown walking upright with a load of dirt mortar being carried on top of their broad tails, with those in the forefront resembling something closer to lions or bears. The beavers were shown all working together as in a production line attempting to complete their dam. They have been likened to lumberjacks, carpenters, and architects, with remnants of some dams lasting decades. The maps showing beavers in great numbers were very attractive to entrepreneurs in Europe, where the Eurasian beaver was in severe decline due to overhunting.

Our Valentine's Day-themed meeting was showcased by a presentation of some very beautiful and colorful caudiform maps resembling hearts. Adam and Eve were also a topic for sharing with the actual locations of Eden and Paradise

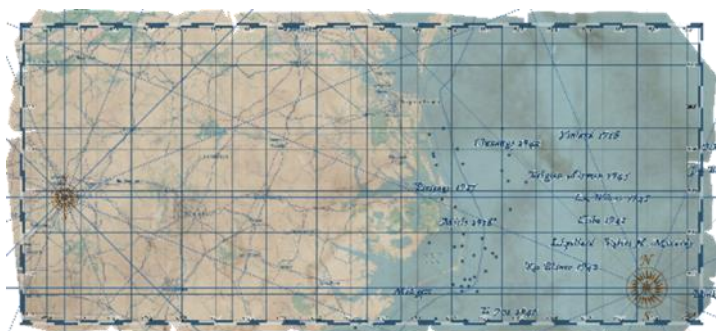


Figure 1. Shipwrecks off Outer Banks <https://gis.darecountync.gov/gisday/2020/>

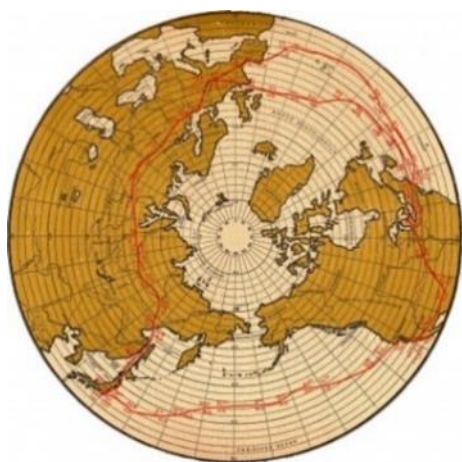


Figure 2. Map of Graf Zeppelin round-the-world flight in August 1929 <https://www.airships.net/lz127-graf-zeppelin/history/#weltfahrt>



Figure 3. Section of: A New and Exact Map of the Dominions of the King of Great Britain on ye Continent of North America. Image from David Rumsey Map Collection www.davidrumsey.com

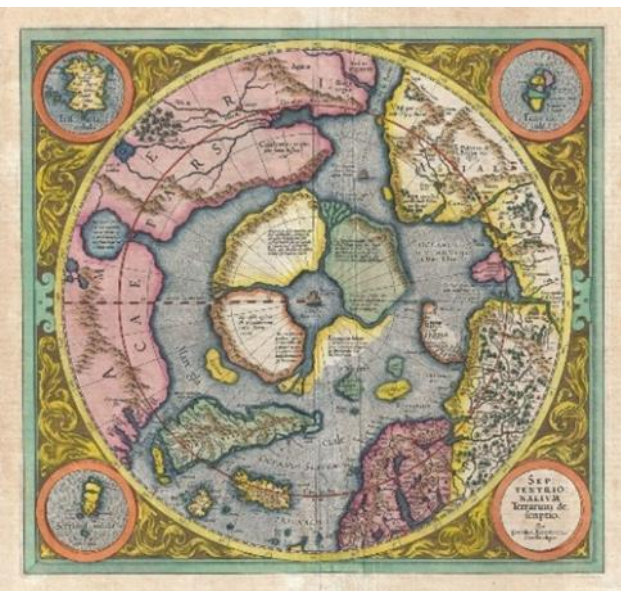



Figure 4. Garden of Eden at the North Pole, map by Gerardus Mercator, 1606 <https://www.arctictoday.com/a-new-history-of-the-north-pole-uncovers-its-deep-significance-for-modern-civilization/>

mapped around the globe, including the North Pole. As cartographers mapped the world, naturally, these places should be included. Armenia, Ethiopia, and Iran are other places where the Garden of Eden has been said to exist.

We have a small group of "regulars" at our meetings and others who drop in from time to time. GLAM Gals is expected to resume meeting in person at some point; however, our online events have permitted individuals as far north as Alaska and as far south as Mexico City to share maps together. The monthly meetings are informal, with conversations flowing from the maps we share, to offering help on research topics, genealogy searches, making connections, or just getting caught up with our personal lives and what the cats are doing in the background during these video events.






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MAPPING FICTION: A STROLL ALONG THE PATHS OF OUR FAVORITE LITERATURE AT THE HUNTINGTON

JULIET ROTHMAN

Mapping Fiction, a special exhibition at The Huntington, celebrates the centennial of the publication of James Joyce's *Ulysses* (*Fig. 1*) with a wonderful exhibit of maps that supplement and also add fascinating additional dimensions to some of the literary gems in The Huntington's famous library collection. The exhibit features relevant cartography, engaging descriptions, and beautiful illustrations, which offer a clear understanding of these literary masterpieces. The relationship between literature and cartography has a long history. The inclusion of Joyce, *Ulysses*, 1922. Printed book. maps with books, both in novels and in travel literature, became more prevalent in the 18th-century English-speaking world. As book production became a popular and important industry, maps could more easily be included on covers, foldouts, endpapers, and actual pages within the texts. In the 19th century, books for young people often featured maps that illustrated the narratives.

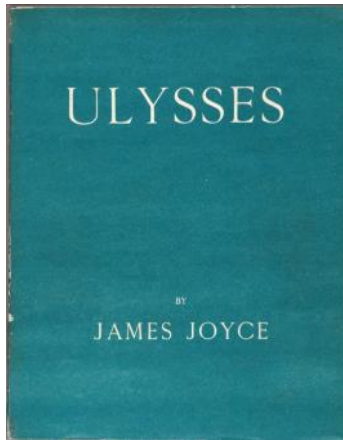


Figure 1. Front cover. James Joyce, *Ulysses*, 1922. Printed book.

Karla Nielsen, the curator of The Huntington's literary collections, shared her insights and her thinking as she both conceived and prepared the Mapping Fiction exhibit. She is "a medievalist" who was with Columbia University and then with various publishing houses before coming to The Huntington as Curator of the extensive collection of first editions, manuscripts, maps, and other literary works housed at the library. When she began to plan an exhibit commemorating the 100th anniversary of James Joyce's *Ulysses*, she realized that there was not enough material in the collection for an entire exhibit dedicated to the *Ulysses* alone, and considered that adding maps would not only provide additional material but could also enhance the viewer's experience.

In gathering the maps and literature for the exhibit and in considering the possible connections between these two genres, Nielsen suggests that mapmakers and novelists often consider similar issues and ask similar questions as they

plan their work. Scales, borders, details, points of view, and other details must be considered by each, and the decisions the authors make have a strong impact on the way in which the world, as portrayed in the book or on the map, is understood by readers and viewers alike. Maps can provide another dimension, another way for the author to imagine the world in which the book takes place. Maps, Nielsen suggests, are "an invitation to come into the world the author has created." She also noted that authors often draw a map of the areas they plan to include in a work they are in the process of developing to assist them in envisioning features and locations more fully.

The Mapping Fiction exhibit is divided into five sections, each focused on a different way in which maps can be used to enhance the reader's experience. Its 700-year span begins with the 15th century *Liber Chronicorum* and continues to our present century with literary maps of cities.



Figure 2. David Lilburn. "The Quays" from *In medias res*, 2006.

Because the exhibit honors *Ulysses*, and the book's narrative takes place in Dublin in the year 1904, the first section displays maps of Dublin, some of which feature actual locations in which the book's events occur. Random House, the publishers of the 1934 edition, wanted to include a map of Dublin in the book itself. However, Joyce refused to grant permission, saying that if a map accompanied a book, you understood the book from the map's perspective, and he did not want to do that. However, David Lilburn's maps (*Fig. 2*), drawn in 2006 in his irresistible style, accompany the book in the exhibit and illustrate several of the locations and charac-

ters in a very engaging and often amusing manner. Leopold Blum, a principal character, is depicted on Eccles Street, while Penelope, his wife, is at home on Dorset Street.

Because *Ulysses'* structure is modeled on Homer's *Odyssey* (the Greek Odysseus becomes the Roman Ulysses), Joyce has drawn upon this correspondence in the structure and development of his novel.

The exhibit notes this correspondence by including maps of sea voyages. One of these features a boat and illustrates the way in which perspective and scale change the viewer's perception of the motion of the boat in the water. (Fig. 3)

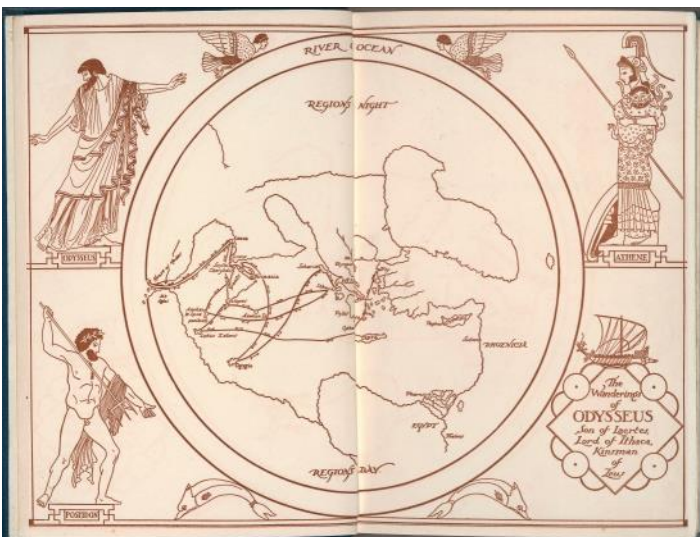


Figure 3. Map from front endpapers to *The Odyssey of Homer* (translated by T. E. Shaw (Col. T. E. Lawrence), 1935. Printed book. © Oxford University Press, Inc. Reproduced with permission of the Licensor through PSLclear.

The second section of the exhibit explores other narratives in The Huntington's collection, with settings in various locations around the world. Each book in the exhibition is accompanied by maps detailing the places mentioned in the text. The maps were drawn at the same time as the books were written, thus clearly illustrating the known world of that period. This section assists the viewer in considering the broader context within which the book was written. The dimensions and areas of the "known" world, as viewed in the maps that accompany each piece of literature, surely provide an additional dimension to a reader's understanding of the narratives. For example, *Don Quixote's* publication, included in the exhibit, had a 19th-century map of Castile pasted right into the book, and a literary map of our own San Francisco is included in Armistad Maupin's book.

The third section leaves the actual and takes the viewer on a journey to imaginary places and to the maps which have been drawn to illustrate the features and dimensions of these. It includes maps associated with Dante's *Divine Comedy*, as well as Tolkien's *Lord of the Rings*. The map associated with



Figure 4. Dante Alighieri. Map of Hell from *Dante con lepositione di Christoforo Landino et di Alessandro veltetello sopra la sua Comedia dell' Inferno, del Purgatorio, & del Paradiso*, 1564. Printed book.

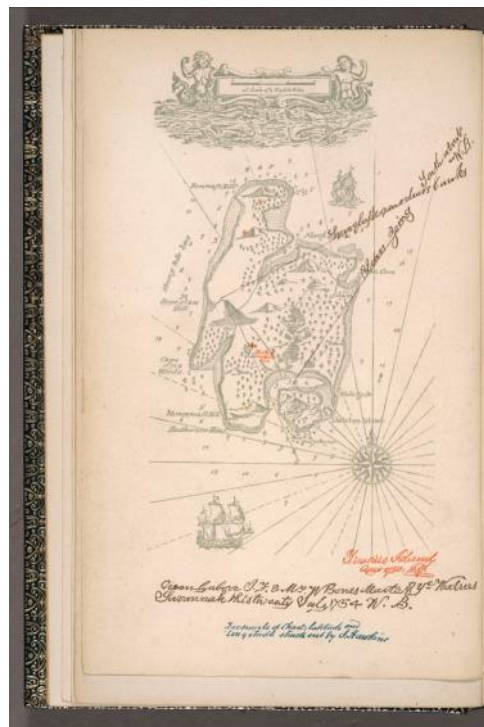


Figure 5. Map of Treasure Island. From Robert Louis Stevenson, *Treasure Island*, 1883. Printed book.

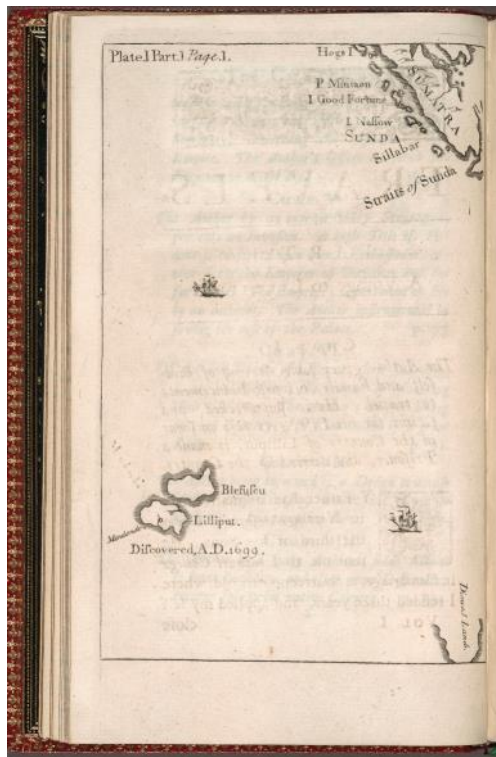


Figure 5. Swift, Jonathan, Map of Liliput 1726. Printed book.



Figure 6. Western Litho. Co. (printer), Los Angeles, *Tarzana Hills Brand*, ca. 1940. Lithographed orange crate label, 9 13/16 x 10 13/16 in. Jay T. Last Collection.

Robert Louis Stevenson's *Treasure Island* was actually created before the book itself was written.

Christopher Isherwood and his friends also wrote stories about imaginary places to express their ideas, while John Bunyan's Christian allegory of the virtuous life includes a map of virtues and vices.

The fourth section, dedicated to "literary tourism," focuses on place names and features which assist the reader in

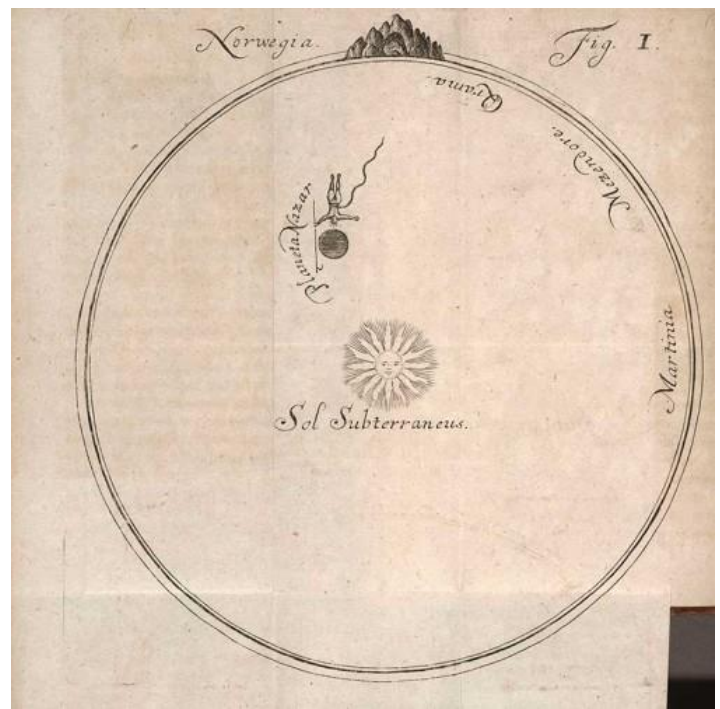


Figure 7. Map of journey to the center of the earth. From Ludvig Holberg, *Nicolai Klimii iter subterraneum*, 1741. Printed book.

understanding and envisioning the "real" places described visually. Jonathan Swift's *Gulliver's Travels* is accompanied by a beautiful map by Moll, illustrating unknown places from the perspective of London, where the map was created. This section also includes a number of novels from which Southern California place names, such as Hawthorne and Tarzana, were taken. The fifth section focuses on narratives of journeys around the world and even though the world, such as Nicolai Klim's *Journey to the Center of the Earth*.

And at the very end, Nielsen asks a question for us all to consider: "If people read a story set halfway across the world, how would they know if it was real or imaginary?" Would a map help us to answer this question?

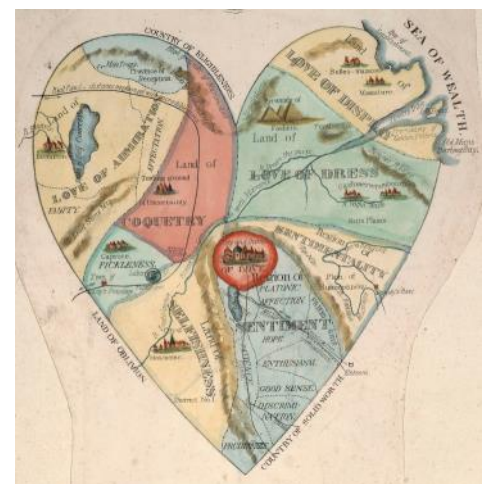


Figure 8. D.W. Kellogg & Co. (printer), Hartford, *The Open Country of a Woman's Heart*, 1833-1842, lithographed map with hand coloring, 11 5/8 x 10 inches. © Nancy and Henry Rosin Collection. (Cropped image)

MEET OUR MEMBER DOROTHY RAPHAELY

Born in Zimbabwe, Dorothy attended University in Cape Town, where she majored in Fine Arts and Design, and studied printmaking. Her special interest was textile design, and she continued her education in Zurich, studying at the School of Applied Arts, an offshoot of Bauhaus, where she majored in printing and weaving textiles. After completing her education, she returned to South Africa, where she began her career designing textiles for a textile mill. Her special interest was in "color ways", a method of specifying the dye color for printing and developing patterns and shades of color in different designs. Her designs were then printed on fabric by the mill.

Dorothy had met her then-future husband at the University in Cape Town, and the couple married when she returned to South Africa. They immigrated to the United States soon after, arriving in Miami. They settled there, immediately fell in love with the city, and Dorothy continues to live in Miami today. Soon after their arrival, she began to work in the wallpaper industry, doing "color ways" for wallpaper designs. She also returned to school, studying Graphic Design. However, when she graduated, she found that desktop publishing had begun to flourish, and that "there was no longer a need for people" educated in her specialty.

Through her hobbies of hand-making paper, book-making, calligraphy, and maps, Dorothy met a couple with similar interests. The husband collected maps, and the couple owned and staffed a map store. Wanting to go on vacation, they asked Dorothy if she would "babysit" the store while they were away. She agreed, and, each time she "babysat," she read from the extensive selection of map-related books in the shop, and carefully studied all the maps. She learned about the preferred colors and styles of the various mapmakers.

Knowing of her skills with color and design, the shop owners then asked her if she would like to color maps. She agreed, and began to do this, using all that she had read and learned about the colors and styles of specific mapmakers, as well as her own skills and her knowledge of colors, dyes, and

printmaking. She was able to create colors that matched those used by each mapmaker. Her reputation spread quickly throughout the map collector world, and she was soon flooded with requests for her map coloring skills. Thus began her wonderful and rewarding career in the field of maps.

Dorothy soon developed her own website, and dedicated herself to map coloring. She "loved the field" and joined the circle of map collectors in Miami, a small group that met regularly to share research and enjoy drinks and dinner. A physician member of the map circle mentioned that he had an extremely rare, but greatly damaged, book by Carol Allard, with beautiful views of cities on one page, and the styles of clothing worn in that city on the facing page. He brought the book to Dorothy to examine, and asked for her assistance in restoring it. After having it professionally cleaned, she repaired and painted all of the pages, then sent it to Holland to be re-bound. Eventually, the physician sold it at auction and, sadly, it has disappeared from public view.



Why maps? Dorothy says she loves the "feel of the paper," the calligraphy, and the colors. Her favorites are maps in original colors, and maps with a lot of cartouches. She especially loves maps of islands, because she loves the waters and the islands and how they are depicted. The very first map she purchased for herself was a Heinrich Scherrer map of Africa. She had always wanted the map, and finally purchased it, simply to enjoy the process of coloring it.

Dorothy lost her husband in 2002. She has a son who lives in Brooklyn, NY, a daughter in San Francisco, and several grandchildren. She loves to travel, and has traveled extensively with various textile societies. She loves to collect carpets, and travels "all over to look at rugs and old textiles." She also loves and collects antique furniture, botanicals, and—of course—maps!

She continues to live in Miami and continues to work. However, currently her work has been limited because of the COVID epidemic, which has curtailed

both map gatherings and map fairs. She is eagerly awaiting the return of in-person map fairs, and hopes to meet many new collectors and to see many beautiful maps as the pandemic eases.



Dorothy's studio

RUMSEY CENTER NEWS

Re-Mapping Sovereignty Conference, May 26-27, 2022

Panel I: Concepts and Frameworks

Reconceptualizing the State and its Alternatives:
Ideas, infrastructures, representations

Voluminous, Scattered, Distorted:
On the Limits of Cartographic Representations

Panel II: Political Mapping in Early Eastern Asia

Maps for Failed States

From People to Territory: Sovereignty
Transformed?

Keynote: Indigenous Sovereignty Out of Time [A]

Panel III: Shared Landscapes in Early Modern Eurasia

Rejecting Charts and Maps: Ottoman Arguments in
the Karlowitz Negotiations (1699)

Ambiguous Sovereignty: Mapping Siberia in the
Era of Peter the Great

Panel IV: Borders and their Discontents

Erasing the Other: Maps, bordering, and
Sovereignty

Sovereignty Challenges at Interstate Borders:
Where and How History Matters

Panel V: Visualizing fragmented polities

Envisioning Shared Dominion in the Holy
Roman Empire [B]

Sovereignty and the History of Cartographic
Bordering [C]

Recordings of the talks have
been posted to the Rumsey
Center [YouTube Channel](#).

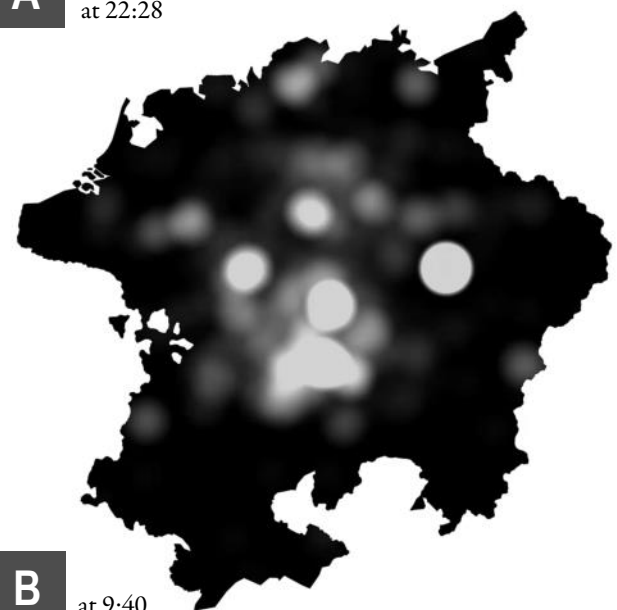


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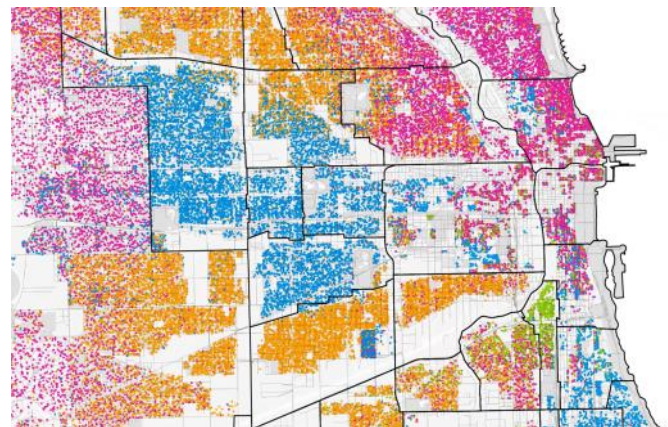
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Our Spring 2023 issue will feature a special guest Co-Editor, Richard Pflederer, and some very special maps—sea charts. We'll be exploring both the medieval manuscripts known as *portolan charts*, and the later printed charts which were the forerunners of British Admiralty charts. We have invited a select group of authors from all over the world, specialists of these intriguing works, to present a variety of different facets of this fascinating genre. Don't miss this issue!

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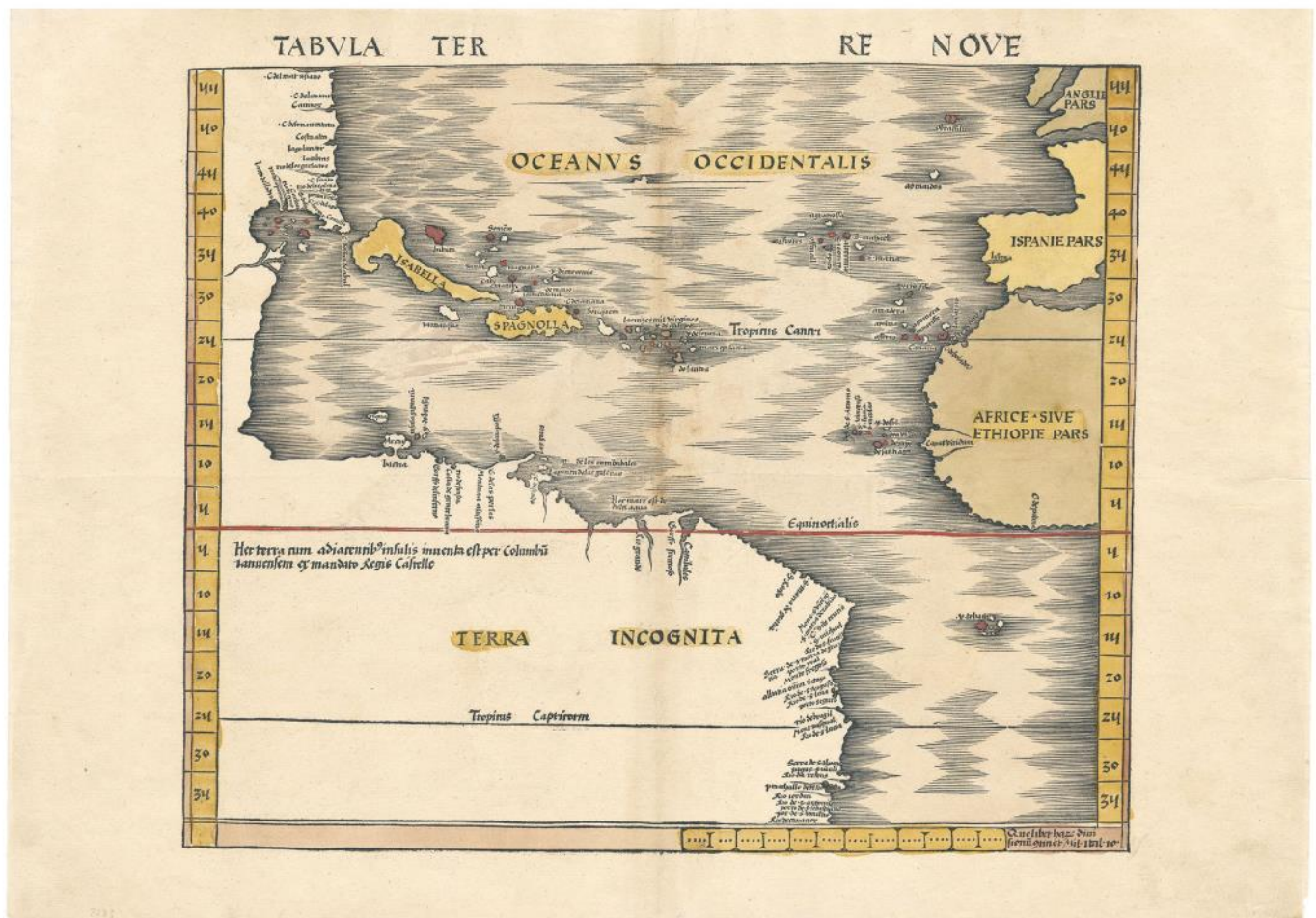
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