QR CODES

Each map has a QR code in the margin. Scan this code to link to an expanded description and one or more high-resolution images on our web site.

TERMS

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Welcome to Boston Rare Maps’ anniversary catalog, a celebration of both two decades in the map trade and maps of the American Century.

These 20 years have been full of surprises, and little has gone according to plan here at Boston Rare Maps... to the extent I ever had a plan. But I’ve been lucky, and most of the big surprises have been on the upside. I never would have guessed at what awaited me as a dealer: the inexhaustible richness of our national story, the wonder of discovery and the thrill of the chase, the deep and lasting friendships with clients and colleagues, a modicum of prosperity, and a congenial schedule that permits of daily naps and skipping out midweek to hit the slopes.

One big surprise has been the evolution of the map trade. Back in 2002 the Internet as a medium of commerce was just a few years old, and the digital domain was not yet fundamental to the trade. Marketing strategy was all about a steady stream of print catalogs, participation in the major fairs, and, for many, gallery space in prestigious locations. Today, of course, most business models require dealers to more or less live on the internet, as the essential vector for building inventory, developing clients, and making sales. Indeed, I would venture that most dealers today have not met the majority of their clients in person.

The other major surprise is in the maps themselves. At my first Miami Map Fair dealer’s displays were plastered with “the classics”, Dutch, English, French, German and Italian maps of the 15th-19th centuries, with a smattering of 18th-19th century American imprints. An adventurous dealer might have tossed a Civil War map into the mix, and a very few—Philip Curtis of The Map House, Roderick Barron, Elisabeth Burdon of OldImprints, and Curtis Bird of The Old Map Gallery come to mind—were just beginning to promote pictorial and propaganda maps.

Today the classics remain sought after by many collectors as well as institutions filling in gaps. But attend a map fair now, and you are as likely to encounter an Art Deco pictorial map of New York city as a 17th-century view of New Amsterdam, and anthropomorphic maps, wartime propaganda maps, and spectacular airline promotional maps are everywhere to be seen.

So we dealers have had to adapt, each in our own way, sometimes leading our clients forward, sometimes being led by them. In short, most of us who’ve been around for a couple of decades or more have businesses that look very different than they did 20 years ago, in terms of operations, marketing strategy and inventory.

This catalog, Mapping the American Century, is both on-trend and counter-trend. As a print catalog its format is very much a return to the pre-digital era, a love letter to the printed page for its ability to enchant, engross and tantalize. After all, we collect, sell and study maps because we love them not merely as images, but as objects.

But in content this catalog is very much an attempt to nudge map collecting and scholarship deeper into the 20th century, and even beyond. Here you will find a trove of maps, most extremely rare and some unique, touching the great themes of The American Century: Catastrophic global conflict, power (political and electrical), the sexual revolution and the counterculture, the steady march of freedom, the digital revolution, and much more. There are maps of the Atlantic seafloor and the Moon, of New York and San Francisco, and of dark prophecies of a world consumed by “the Tribulation” alongside utopian maps from Burning Man. All testify to the staggering variety of 20th-century American mapmaking, an all-but untouched field for collectors and scholars.

I would like to thank my family for their support, and my clients and colleagues for their friendship, their patronage, and for pushing me every day to become a better dealer.

Enjoy!

MICHAEL BUEHLER

September 15, 2022
PART ONE: PLANES, TRAINS AND AUTOMOBILES
GLEN CURTIS

WITNESSES WATCHED THE BRILLIANT SCENE WHITE FROM TERRAFIRMA

FOLLOWED WITH THE NAKED EYE TO THE BOSTON LIGHT
A delightful hand-drawn pictorial map celebrating Claude Grahame-White’s round-trip flight to Boston Light at the 1910 Harvard-Boston Aero Meet.

The Meet was held September 3-13, 1910, jointly organized by the Aero Club of New England and the Harvard Aeronautical Society. Aviators from around the world descended on Harvard Aviation Field at Squantum Point in Quincy, Massachusetts to compete in nine events, including endurance, bomb-dropping accuracy, and the “Boston Globe Special,” more on which later.

Prominent among the competitors was Englishman Claude Grahame-White (1879-1959), arguably the first pure celebrity of the aviation age. Unlike most early aviators, who tended to be serious engineering types, he was an entertainer and entrepreneur: “Grahame-White was one of the best-known faces in Europe. Aviation meets were all the rage, and every promoter in town wanted his event to be graced with the dashing Grahame-White. Here, finally, was a charismatic performer, different from the grim-faced fliers who were more scientists than showmen.” (Mortimer)

This anonymous, untitled manuscript comprises a hand-drawn map and cartoons focusing on a single event, the “Boston Globe Special,” in which contestants were challenged to fly from Harvard airfield to Boston Light and back twice, nonstop, for a prize of $10,000. The flight involved a round trip of some 25 miles, largely over open water, which at the time required real courage on the pilot’s part as well as trust in his machine.

Grahame-White was the only aviator willing to make the attempt. At 4:35 p.m. one afternoon he took off for the Light in his Blériot monoplane and successfully completed his first round trip, though he mistakenly flew between Long and Thompson’s Island rather than directly over Georges Island. He returned to the airfield, circled once, and then flew straight to the Light and back once again, achieving a similar time. When he touched down, the crowd of over 10,000 was in hysterics, and the band struck up “God Save the King.” Grahame-White ended up winning three other events and placing second in three others, bringing his total winnings at the Aero Meet to a whopping $22,100.

The right side of the drawing features a pictorial map of the Aviation Field at Squantum, the Harbor Islands, and Boston Light, with the routes of Grahame-White’s two round trips prominently indicated. At left are five cartoons, in one of which Grahame-White circles Boston Light, the figure “$10,000” floating before him. It is captioned “The ‘moth’ and the flame”... the moth being Grahame-White, the flame the enormous cash prize. The cartoon has the look of something created for publication, but I have been unable to locate anything resembling it in print.

A unique pictorial map celebrating one of the more dramatic events in the early history of American aviation.

The only known example of this stunning poster promoting a 1914 silent film about a landmark and controversial flight over the Panama Canal.

The story begins with pioneering aviator Robert Fowler (1884-1966), who gained fame in 1912 by completing the first crossing of North America by airplane, in several segments from San Francisco to Jacksonville. Looking for a new challenge, in 1913 he turned his attention to the Panama Canal: Slated to open in 1914 it was very much in the public eye as an engineering marvel, a boon to commerce, and a symbol of American power. A successful overflight would also be the first successful non-stop flight from the Pacific to the Atlantic, albeit with an asterisk given the short distance.

The 52-mile flight took place on April 27, 1913 in a custom-designed seaplane, as there were no airfields on the Isthmus of Panama. With Fowler was Ray Duhem, a filmmaker from San Francisco. En route Duhem shot extensive aerial footage, not only of the Canal, but also of the extensive fortifications being developed by the American military. Their plane survives and is now in the National Air and Space Museum.

The footage was turned into a feature film, produced by a partnership of M.B. Dudley’s Dudley Motion Picture Company (San Diego) and George Cosby’s Pan-American Film Company (San Francisco). Dudley and Cosby promoted the film with a number of posters, including this colossal 9-by-13-foot specimen on eight sheets. It shows Fowler and Duhem in their seaplane as they fly high above the Gatun Dam and the complex of locks near the Canal’s Atlantic terminus. The plane is represented with reasonable accuracy, with Duhem, seated in front, operating his camera, while for some reason Fowler’s hands rest on the fuselage rather than on the controls. The poster’s immense size, vivid chromolithographic color, and dizzying bird’s-eye perspective combine to spectacular decorative effect.

As suggested by the text at lower right, the flight—or more accurately, the photography—got Fowler and Duhem in a world of trouble. After Duhem’s stills depicting military installations were published in a Sunset magazine article about the Canal’s defenses, the two men, along with the article’s author and Sunset’s publisher, were prosecuted for violating the Defense Secrets Act of 1911. The prosecution was unsuccessful, as it was later determined that the authors of the Act had not anticipated the photography of sensitive installations from the air!

In all, an amazing artifact from the early era of powered flight, possibly unique, and with a fascinating backstory.

Not in OCLC. A smaller but similar poster is described and illustrated in Henry Serrano Villard and Willis M. Allen Jr., Looping the Loop, p. 95 (plate 62). Background from Roy Mize, “In 1914, Photographing the Panama Canal From the Air Could Get You Arrested”, Air and Space Magazine (Dec. 2019), accessed online Jan. 2022.
PITCHING A “FOUR-FOLD SYSTEM OF HIGHWAYS”

An exuberant and entertaining map of the Eastern United States by the National Highways Association (NHA), touting construction “of a system of 250,000 miles of United States highways ... to be built and forever maintained by the United States Government.”

The map depicts the eastern section of the proposed national highway network, with road types differentiated by colors and line widths. It was issued in partnership with the American Automobile Association (AAA), and many highways are outlined in yellow to indicate routes for “associated tours” promoted by that organization. Surrounding the map are numerous insets with NHA imagery and text panels promoting its program. My favorite, at lower left, promotes the development of “airports and highway air landings”, with a small vignette of a biplane coming in to land on a highway... though it appears to be heading directly into oncoming motor vehicle traffic.

The NHA was founded in 1911 by Charles Henry Davis (1865-1951), heir to the American Road Machine Company, a manufacturer of road construction equipment. At the time the American highway network was small and its condition abysmal, and the NHA pushed a visionary plan for a huge “four-fold system” of national, state, county, and local roadways. Whatever Davis’s motives—though in fairness he ultimately sold his interest in his company—his vision was eventually realized, albeit heavily modified and after much delay, with the passage in 1956 of the Federal Aid Highway Act. Today the Interstate Highway System extends nearly 50,000 miles and accommodates some 25% of the nation’s road traffic.

The first crude oil pipeline was constructed in 1862 in Oil Creek Valley, Pennsylvania, a simple affair of wooden boards nailed in a “V” shape and running downhill for about 1000 feet. More than six decades on, this mammoth Oil and Gas Journal map depicts a pipeline network that had exploded to 97,000 miles of “trunk” pipelines carrying crude oil to refineries around the country. It demonstrates the concentration of crude production in Louisiana, Oklahoma and particularly Texas, which were also home to the bulk of the refineries, with secondary concentrations in California and Pennsylvania.

The Oil and Gas Journal was founded at Beaumont, Texas in 1902. Its original mission was to report on the burgeoning petroleum industry of the Texas Gulf Coast, but coverage expanded as discoveries proliferated across the Southwest. The Journal is still published today though now based in Tulsa, with an international scope and an editorial mix that includes more technical and scientific content and less of purely “business” interest. It has been called “one of the most respected sources of reliable news related to the petroleum industry.” (Oil and Gas Journal” at okhistory.org)

The Journal began issuing this map at least as early as 1926, with editions recorded through 1936, all known in at most a handful of copies.

In all, a rare, impressive, and informative snapshot of the early American petroleum industry.

OCLC 43267855 (University of Chicago only, as of March 2022).
Rumsey 5362 (1926 ed.)
FROM THE DAWN OF THE JET AGE

JET NAVIGATION CHART [:] UNITED STATES NORTHEAST [with:] JET NAVIGATION CHART [:] UNITED STATES SOUTHEAST [with:] JET NAVIGATION CHART [:] UNITED STATES SOUTHWEST [with:] JET NAVIGATION CHART [:] UNITED STATES NORTHWEST. Washington, DC: U.S. Coast and Geodetic Survey and U.S. Air Force, 1953-54. Map printed in colors on four unjoined sheets, the largest 34 ½"h x 56 ½"w, ca. 6'h x 9'w if assembled.

Minor wear at folds and in lower-right margin of Southeast sheet, but very good.

$7500

First edition of this mammoth four-sheet aviation chart of the United States, issued at the dawn of the jet age.

The Air Force had been working on jet aircraft since the Second World War, but it was only in the early 1950s that jet technology was deployed in large-body aircraft capable of transcontinental flights. High-speed, high-altitude, long-range flight necessitated new flight paths, new navigation aids, and new and larger airfields, thus generating an urgent need for updated aviation charts.

Though experimental charts of smaller areas had been issued as early as 1951, offered here is the first large-scale Jet Navigation Chart covering the continental United States. Compiled for the Air Force by the Coast and Geodetic Survey, the four sheets were part of a 58-sheet set providing global coverage.

The chart identifies airfields offering runways longer than 4000 feet, with jet-capable fields identified by a capital “J”. An array of symbols identifies airfields geared to “seaplanes” and “landplanes” as well as military, civil and jointly-operated facilities. Each airfield is shown in tiny plan view, so for example Bradley airfield north of Hartford (my home airport) has three runways arranged in a triangle surrounding the control tower. Other symbols indicate different types of radio facilities; and a variety of shading styles delineate “prohibited”, “danger, restricted or warning” and “caution” areas as well as “air defense identification zones”. Long notes, tables and isolines printed in red provide instructions and aids to navigation, generally relating to adjustments for magnetic variation.

This pioneering Jet Age chart was the product of careful experimentation by the American military: “In response to high-performance jet aircraft, the U.S. Air Force (USAF) and U.S. Office of Naval Research carried out a series of analytical studies and pilot evaluations that led to the introduction of new charts such as the 12,000,000 Jet Navigation Chart (1953–). They used shaded relief, improved typefaces, and minimal details to provide quicker interpretation at faster speeds and higher altitudes and were printed in larger formats to reduce the number of sheets required for the greater flying distances.” (Ralph Ehrenberg, “Aeronautical Chart”, in The History of Cartography: Volume Six: Cartography in the Twentieth Century, p. 28)

A landmark in United States transportation and aviation cartography, visually impressive and eminently displayable.

A search of OCLC for “Jet Navigation Chart” prior to 1954 indicates that the Air Force began issuing smaller Jet Navigation Charts with regional coverage as early as 1951. I have however been unable to positively locate this set of four first-edition charts covering the United States in any institution, though they surely exist.
A FOUNDATION MAP OF THE 20TH-CENTURY OIL INDUSTRY


Map printed in colors, 44 ½”h x 52 ½”w plus margins. Very good or better, with light wear and creasing along folds.

$7500

The scarce 1958 first edition of this landmark geological map of Saudi Arabia, the product of a remarkable partnership between the Saudi and American governments, Saudi Aramco, and the U.S. Geological Survey.

Just a year after Saudi Arabia’s foundation in 1932, the Kingdom granted its first oil concession to Standard Oil of California. Standard created the subsidiary California-Arabian Standard Oil Company (CASOC), later renamed Aramco. The lean early years were followed by a series of major discoveries, and by 1958 Aramco was pumping 1,000,000 barrels per day.

Reflecting the strategic import of the Saudi Arabian oil supply, in 1954 the Saudi and United States governments agreed to co-sponsor a cooperative effort to map the Arabian Peninsula. The goal was to bring together the best existing maps and fill in the gaps, in order to produce “a series of 21 maps on a scale of 1:500,000, each map covering an area 3° of longitude and 4° of latitude. Separate geologic and geographic versions were to be printed for each of the quadrangles; both versions were to be bilingual—in Arabic and English. A peninsular geologic map on a scale of 1:2,000,000 was to conclude the project.” (Powers et al, iii)
The general map offered here, on a 1:2,000,000 scale, was for unknown reasons hurried into publication in 1958, with a second, revised edition appearing in 1963. The map renders the Peninsula’s topography in far greater detail than on any previous effort, with the oil fields, pipelines, pumping stations, refineries and terminals of northeastern Saudi Arabia delineated in red. Much of the information relating to the petroleum industry appears here for the first time on a printed general map, with many of the fields having been lately discovered and the infrastructure recently built.

A note at lower left suggests the immense effort that went into the map: “Compiled... from aerial photographs and ground traverses. Where photography was unavailable World Aeronautical Charts, British War Office 1:1,000,000 and 1:250,000 maps, and ground traverse data were used. Elevations in western Arabia are mostly uncontrolled altimeter readings. Bathymetric lines and reef symbols are interpolated from data on published charts of the U.S. Hydrographic Office and the British Admiralty.”

Examples of the map quickly found their pride of place on the walls of palaces and government offices, on corporate boardroom tables and in petroleum field stations, from Houston to Riyadh. The map must have been heavily used during its heyday, as today it is scarce on the market.

A superb map, by far the best of the Arabian Peninsula to date, and a landmark publication of the global petroleum industry.
A spectacular, four-foot-square metal map of the MBTA system, originally hung in a Boston-area station.

The Massachusetts Bay Transportation Authority (the MBTA, or colloquially “The T”) was created in 1964 to replace the Metropolitan Transit Authority, which had been a victim of “ridership declines, financial problems, and a limited service area” (Beaucher 416). The MBTA initiated a massive modernization program, among other things engaging the design firm Cambridge Seven, which “analyzed existing conditions and proposed improvements for everything public-facing”. One result was the iconic logo of a bold-faced “T” inside a circle; another was the assigning of colors to the MBTA’s trolley and subway lines; and yet another was the famous “spider” map, inspired by Henry Beck’s maps of the London Underground. Cambridge Seven also called for the installation of large maps and other informative panels at high-visibility points in each station. (Beaucher 429)

Offered here is a rare original MBTA map incorporating all these innovations. Intended for prominent display at a station, it is durably rendered in enamel on sheet metal and depicts the entire MBTA system as of January 1971, superimposed on a gray-scale geographic map of the MBTA’s service area. A variety of line weights, styles and colors differentiate the components of the system, including rapid transit lines (Red, Orange, Green and Blue), local street cars, buses, and commuter boats. The sign’s previous owner believes it originally hung at Aquarium Station on the MBTA’s Blue Line.

An evocative artifact of an iconic Boston-area institution, well worthy of display.

Good Times at Three Mile Island

Mr. Radiation, NRC Tours presents... THREE MILE ISLAND VACATION PACKAGE. Mechanicsburg, Pa: Mr. Radiation Products, 1979. Map printed in black, blue and red, 34 ½" h x 23 ¾" w plus margins. Small loss to lower-right corner, well away from printed image.

$2500

An unrecorded poster by “Mr. Radiation”, sending up the 1979 accident at the Three Mile Island nuclear power plant.

The worst nuclear accident in American history began at 4 a.m. on March 28, 1979 at the Three Mile Island plant near Harrisburg, Pennsylvania. A routine maintenance procedure led to a stuck coolant valve, and a cascade of consequences and operator error resulted in a partial meltdown of the reactor core. The containment vessel was never breached, and a Nuclear Regulatory Commission (NRC) report concluded that radiation release was minimal. Nevertheless, the effect on the American nuclear industry was disastrous: The public, and officialdom along with it, turned against nuclear power—a turn accelerated by the 1986 Chernobyl catastrophe. We’re living with the consequences today, as opposition to nuclear power continues to hamstring the effort to reduce the country’s reliance on fossil fuels.

For all that, apparently even meltdowns have their funny side. Or so thought “Mr. Radiation” of Mechanicsburg, Pennsylvania, who designed this poster promoting a vacation package at the plant, organized by none other than NRC Tours. Included are a tour of the reactor, a ride in a hydrogen bubble, a gallon of radioactive wastewater, &c, &c. Just about every square inch is covered with vignettes highlighting the fun: a toothy President Carter selling admission tickets, then-Pennsylvania Governor Richard Thornburgh trapped in a hydrogen bubble, a radioactive cocktail, lead underwear, and a bird’s-eye view of the plant itself, with a water skier in a hazmat suit zipping by on the Susquehanna. Sign me up.

Not a map per se, but map adjacent, extraordinarily rare, and capturing with cleverness and good humor one of the scariest moments of the American Century.

Not in OCLC.
PART TWO:
LANDSCAPES, SEASCAPES AND MOONSCAPES
The first edition of the Appalachian Mountain Club’s first comprehensive guide to the White Mountains, a landmark in American mountaineering. Rare, and in very nice condition for a book intended for hard use.

The Appalachian Mountain Club (AMC) was founded in 1876 with the mission of exploring the White Mountains, advancing scientific inquiry, and fostering recreational use of the region while advancing its preservation. It issued its first map in 1887, but in 1907 set its sights higher and published the *Guide to the Paths and Camps in the White Mountains*. The *Guide* is broken down into 11 geographical sections, beginning with “Mt. Washington” and ending with “Jackson and Vicinity.” The text provides detailed information for hiking each section’s various trails, often leavened by historical notes, descriptions of viewpoints &c. The *Guide* was issued with blueprint maps of the “Northern Slopes of Madison Adams and Jefferson” and “Southern Peaks and Vicinity”, both present here.

The Introduction observes that “Constant changes are occurring in the trails owing to depredations of the lumberman and forest fire, and the modest form in which the Guide Book is issued readily allows frequent revisions tending to keep the work up to date, as well as the addition of new trails as they may be created.” The *Guide* is said to have been printed in a run of only 600, and most examples must have been used to pieces in the field and/or discarded when the Second Edition appeared in 1916. Now in its 30th edition, the *Guide* has grown to a high-tech behemoth, with the folding maps printed on waterproof Tyvek. I wish my copy got more use.

An amazing survival of an iconic guide book.

*Bent, Bibliography of the White Mountains, p. 10. As of June 2022, OCLC 84295343 and 78632029 identify 11 institutional holdings.*
A rare and spectacular set of thematic maps depicting historical changes in the channels of the Mississippi River, issued in 1938 by the Corps of Engineers and the Mississippi River Commission.

Those living on the banks of the Mississippi have long been vexed by its propensity to silt up, change course, and flood to catastrophic effect. Efforts to tame the river date back at least to 1718, when the French at New Orleans began construction of a levee to protect the city. By the time of the Great Mississippi Flood of 1927 the river had more than 1500 miles of levee along its banks, which at best failed to prevent the disaster and at worst exacerbated it.

A half-century earlier Congress had established the Mississippi River Commission, charging it with controlling the river’s channel, in order to improve navigation, facilitate commerce and prevent flooding. After the 1927 flood, Congress assigned the Commission vast new resources and responsibilities and provided, among other things, for a survey of the river between Baton Rouge and Cairo, Illinois, where the Ohio merges with the Mississippi. That survey, conducted in 1930-32, provided the base for this extraordinary twelve-sheet map documenting historic changes in the channel of the Mississippi.

Each sheet is a map in itself, with title, legend, imprint and neat line, but if placed end-to-end the full set would form a 50-foot strip map. The base maps, printed in black, are taken from the preliminary topographic quads of the 1930-32 survey. Superimposed in four colors are the course of the river at roughly half-century intervals: blue for a British military survey of 1765, red for the General Land Office surveys of 1820-1830, green for the Mississippi River Commission survey of 1881-83, and yellow for the survey of 1930-32. With their large size and serpentine bands of color, the maps are striking evidence for how frequently and dramatically the Mississippi has changed course.

Given the huge population and the economic value of the agriculture and industry in the river’s floodplain, the maps were a powerful call to action. Over the following decades billions were spent strengthening levees and constructing floodways to divert floodwaters, though massive floods occurred in 1973 and again in 1993.

In all, a spectacular set of maps of the Mississippi, both intrinsically interesting and significant for their influence on Federal attempts to control an ultimately uncontrollable force of nature.

Richard Buckminster Fuller (1895-1983) was a distinctly American figure, whose lifelong commitment to identifying problems and developing interesting solutions is reminiscent of Ben Franklin. Fuller’s métier was the application of innovative design to housing and transportation, all with an eye toward improving the human condition by “doing more with less.” It is impossible here to recount his long, rich and varied career, but his 1983 CV goes on for 72 pages.

The term “dymaxion,” so closely associated with Fuller and his inventions, was coined not by Fuller himself but by a department store marketing an “easily built, air-delivered, modular apartment building” of his design. “Based on the words “dynamic,” “maximum,” and “ion,”... [“dymaxion”] became synonymous with [Fuller’s] design philosophy of “doing more with less,” a phrase he later coined to reflect his growing recognition of the accelerating global trend toward the development of more efficient technology.” (“R. Buckminster Fuller, 1895-1983,” at bfi.org)

Fuller’s designs included a three-wheeled “Dymaxion Car”, a prefabricated “Dymaxion Bathroom”, and “Dymaxion Deployment Units” to house military units in remote areas. But the best-known is the “Dymaxion Map,” a projection of “the entire planet on a single flat map without visible distortion of the relative shapes and sizes of the continents. The map, which can be reconfigured to put different regions at the center, was intended to help humanity better address the world’s problems by prompting people to think comprehensively about the planet.” (“R. Buckminster Fuller”)

In its original incarnation the Dymaxion Map projected the Earth’s surface on to a “cuboctahedron”, a symmetrical figure with six square and eight triangular faces. This was first described by Fuller in the March 1, 1943 edition of LIFE, which included the map sections printed on card stock, so they could be cut out and assembled. The map next appeared in print in a Fuller article titled “Fluid Geography” in The American Neptune for April 1944, offered on the facing page. The article includes a much fuller discussion of the projection and a fully-rendered folding map, flanked by six smaller versions showing how it can be reconfigured to make different points.

Fuller later revamped the projection and adopted a modified isocahedron, a slightly-asymmetrical figure with 20, mostly-triangular faces. Offered on the facing page is the first publication of this new map, with the variant title Dymaxion Airocean World. Fuller issued it in 1954, while living in Raleigh, North Carolina and teaching as a guest lecturer at the North Carolina State University School of Architecture. His collaborator was Shoji Sadao (1927-2019), a Japanese-American cartographer and architect who had studied under Fuller at Cornell.

The map was accompanied by a large explanatory panel (not present here), which explained the use of the odd term “Airocean” in the title: “Because the Raleigh Edition of the Dymaxion Airocean World gives the continental stretch-out over the North Pole without continental contour sinuses and also avoids sinuses in the Arctic areas, it will probably be as appropriate to future air voyaging as was the Mercator map appropriate to the square rigged east-west sailings with the Trade Winds—closely paralleling the Equator, around which the Mercator projection was least distorted.”

Like all projections the Dymaxion Map has limitations, notably the lack of consistent cardinal directions and the consequent impossibility of plotting a course across long distances. Nevertheless, its innovative design and provocative messages are a testament to Fuller’s lifelong ingenuity.
Richard Buckminster Fuller, “Fluid Geography”, in *THE AMERICAN NEPTUNE*, vol. IV no. 2 (April 1944), pp. 119-136. 8vo. [2], 85-178pp plus large (19 ¾"h x 24 ½"w) folding map. Original printed wraps. Just a hint of toning and wear to wraps, else excellent. OCLC 1480480 et al.

$2500


$3500
A revolutionary 1957 map of the North Atlantic Ocean by geologists Marie Tharp and Bruce Heezen, which contributed greatly to acceptance of the theory of plate tectonics.

The map depicts the North Atlantic Basin and adjacent regions, with submarine and terrestrial topography shown pictorially, the vertical relief exaggerated “about 20:1”. Whereas the popular imagination had long viewed the ocean floor as flat, muddy and nondescript, the map revealed its radically-varied topography, as dramatic as that of the terrestrial world. For geologists, however, the stunning feature was the mid-Atlantic Ridge, clearly visible as a flattened “S” traversing the entire north-south extent of the map, and in particular the rift valley at its very center. The existence of this rift was powerful evidence for A. Wegener's revolutionary theory of plate tectonics, first posited decades earlier.

The map was compiled from reams of echo-sounding data and drafted by Marie Tharp at Columbia University's Lamont Geological Observatory. Though “just” a research assistant to Ph.D. student Bruce Heezen, it was Tharp who was first to recognize the mid-Atlantic Ridge, the rift, and their implications. Plate tectonics was at the time controversial—so much so that adherence could break a young geologist’s career—and when Tharp first presented Heezen with her interpretation of the data he dismissed it as “girl talk”. Heezen finally came around, when Tharp presented him with data demonstrating a concentration of seismic activity along the length of the rift, convincing evidence that it in fact marked the meeting point of two vast plates of the Earth's crust.

A dramatic and landmark map by a groundbreaking woman geologist.

$3500
A spectacular bathymetric chart of the Pacific Basin, produced in 1965 by a defense contractor working on deep submersible systems for the U.S. Navy.

Put simply, bathymetric charts depict submarine topography, just as topographic maps depict terrestrial topography. Offered here is a spectacular example of the genre, roughly three feet square and making vivid use of color to depict elevations and depths in and around the Pacific Basin. Terrestrial and undersea topography are delineated in 1000-meter increments, from white in the snow-capped High Andes to pitch black in the Mariana Trench, at 10,865 meters the lowest elevation on Earth. The visual impact is much enhanced by painterly renderings of undersea topography in the corners, including craters, valleys and canyons as or more dramatic than anything known above water.

The map appears to have been a promotional piece, produced in 1965 by the Deep Submergence Systems program of Autonetics, at the time a division of North American Aviation developing guidance systems for submarines and ICBMs. The program was a response to the Deep Submergence Systems Review Group established by the Navy in 1963, after the loss of the USS Thresher off Cape Cod and of an H-bomb off Spain revealed the inadequacy of its “deep ocean capabilities”. Mapmaker Andreas B. Rechnitzer (1924-2005) was a legendary diver and pioneer in the development and use of deep submersibles by the Navy. His colleague R. D. Terry was less prominent but was also well published in the field.

OCLC 5501495 et al. For background on Rechnitzer, see “Obituary: Andreas B. Rechnitzer” at SeaDiscovery.com.
KUIPER’S MONUMENTAL PHOTOGRAPHIC LUNAR ATLAS

Gerard P. Kuiper, PHOTOGRAPHIC LUNAR ATLAS based on photographs taken at the Mount Wilson, Lick, Pic du Midi, McDonald and Yerkes Observatories. Chicago: University of Chicago Press, 1960. 288 monochrome photographs, most 20” x 16”, printed in halftone on the rectos only of 90 sheets. Accompanied by 23pp booklet, stapled along spine. All housed in a large clamshell case of red buckram over boards, the title printed along the spine. Contents generally excellent, with incidental soiling and bumping; the case with minor soiling and wear and a 1 ½” tear in one sidewall.

$3500

A monumental photographic atlas of the Moon, with contributions from some of the world’s leading observatories and edited by legendary astronomer Gerard Kuiper.

The Atlas was produced on commission from the U.S. Air Force, with the goal of “present[ing] the surface record of the moon as shown on the best photographs now available.” Offered here is the commercial edition issued by the University of Chicago soon after the true first edition issued by the Air Force. The latter is extremely rare but less desirable, with the photos ring-bound rather than loose in a portfolio as here.

The Introduction to the Atlas is an index subdividing the lunar surface into 44 “fields” and giving the nomenclature for major terrain features. The body consists of four photos per field (six for the polar fields), each taken under different conditions of illumination. These are augmented by several dozen “supplementary” sheets providing additional coverage for some areas. The images are at the very large scale of 100 inches to the lunar diameter (1:1,370,000), enabling one to make out objects as small as ½-mile in size.

The Atlas is spectacular, as one would expect given the subject matter and the talent of editor Gerard Peter Kuiper (1905-1973). Kuiper is often described as “the father of planetary science”. His accomplishments are too many to enumerate here, but a NASA biography lists among others the correct predictions of the composition of the Martian atmosphere and the rings of Saturn; the discovery of new moons around Uranus (Miranda) and Neptune (Nereid); and—my favorite—the prediction, proven correct by Neil Armstrong, that the texture of the Moon’s surface resembles “crunchy snow”.

For its time the finest photographic atlas of the Moon, both visually compelling and immensely useful for astronomers.

OCLC 1334742 et al, giving numerous institutional holdings. Rumsey 14057.
A suite of large and attractive maps from a landmark study of the Moon by the U. S. Geological Survey.

The Engineer Special Study of the Surface of the Moon is significant as the first systematic mapping of the lunar surface by an agency of the American government, conducted at a time when the “space race” was a matter of deeply-felt national urgency. It is also the earliest effort to map the Moon’s surface as the outcome of geological processes, and “the first attempt to map lunar features for scientific and engineering purposes,” that is, with an eye toward manned exploration and exploitation of the lunar surface.

The Special Study comprises three large maps of the near side of the Moon (scale: 1:3,800,000) and a mammoth table. Each map treats a different aspect of lunar geography: Sheet 1 depicts impact craters and uses color coding to differentiate three layers of strata, and as such is the “first major lunar map to show stratigraphic relationships”. Sheet 2 uses radiating red lines to depict streaks of ejecta surrounding the Moon’s more recent impact craters. Sheet 3 identifies dozens of geologically-distinct “terrain units” on the lunar surface. Sheet 4 is a large untitled table summarizing the implications of the geological findings for “landing and movement” and “construction.”

The Special Study was a major step forward in lunar geology, and as such helped lay the groundwork for later lunar science, and in particular the Moon landings of 1969-1972. It also had its pop culture “moment”, when it was used by lunar explorers in chapter 12 of Arthur Clarke’s 2001: A Space Odyssey.

A pioneering attempt to map lunar geological processes and assess their implications for exploration and exploitation of the Moon.

All cited text from “1961: USGS Astrogeology’s First Published Map,” accessed online at usgs.gov (Jan. 2020).
An amazing collection of the late Leslie Allen Jones' pioneering scroll maps of the Clearwater, Colorado, Dolores, Green, Rogue and Salmon Rivers. A full inventory is available on request.

Born in Winnett, Montana in 1922, Jones trained as an engineer at the University of Montana. He worked for a time in Minneapolis, New York and elsewhere but in 1953 he returned to the West “with the express purpose of building boats and running rivers” (Steiger 23). That year he designed and built a unique canoe-kayak-raft hybrid of aluminum, in which he made his first run of the Grand Canyon, solo.

In 1954 Jones helped found the Western River Guides Association and was in charge of its mapping and safety programs. A devout Mormon, he eventually quit the group because its meetings featured “too much drinking, swearing, and rock and roll” (Webb). A straight arrow, perhaps, but quirky: He earned the nickname “Buckethead” for filming his river adventures with a camera mounted on a leather football helmet, protected by an inverted paint can with a cutout for the lens.

Prior to Jones there were no guides or maps designed for use on Western rivers. Some river runners cut up and mounted or rolled U.S. Geological Survey maps to create improvised guides, but Jones chose another approach. He compiled his scroll maps from USGS maps and aerial photographs, augmenting these with notes from his own enormous store of experience. These include the expected information regarding topography, rapids, resting places, camp sites and swimming holes. But many of the maps also offer historical anecdotes, aesthetic, geographic and geological observations, messages reflecting Jones’ strong pro-conservation views, and even spiritual aphorisms. Herewith some examples: “Fools walk in where wise men go prepared. Experience and outfit unequal to the most a proposed expedition may require of you may require your life—if not the life of someone following your bad example.”

“Ride the wilderness whitewaters in reverence before God—with a prayer his strength will be in you.” “The Lord God of Israel Lives And speaks through His prophets. In America.”

Jones’ early efforts were whiteprints on paper, thus tending to fade in sunlight and deform or tear when wet, so he began to print them on waterproof mylar. Yet another innovation was the provision with each map of a clear plastic bag, two of which are present in the collection. The bags bore printed instructions for how to seal a map inside so that “you can roll 20 feet of map a minute, keeping 5 to 10 miles visible at a time all the time...”

Already by 1994 Jones estimated that he had sold more than 20,000 maps (Steiger 23). No doubt the final total was considerably higher, but many must have been discarded or destroyed through hard use. Today they are rare on the market, while OCLC lists few in institutional collections. They were highly influential among river runners and guides, and after his death in 2020 social media was filled with tributes to the maps and to the man who made them.

A remarkable gathering of Jones’ remarkable and idiosyncratic scroll maps of Western rivers, worthy representatives of a vernacular tradition dating back at least to Franklin Leavitt’s 1850s maps of the White Mountains of New Hampshire.

Photo of “Buckethead” Jones from obituary posted on Facebook by Roy Webb, June 18, 2020 (accessed August 2022).
PART THREE: VISIONS OF A NATION
BY AN ETHNIC-ARMENIAN IMMIGRANT ASPIRING TO U.S. CITIZENSHIP

Garabed Haroutunian, UNITED STATES... PRESENTED TO CHELSEA HIGH SCHOOL JANUARY 1913. Chelsea, Mass., January 1913.

Ink and watercolor wash on linen, edges folded over and sewn, 61"h x 79 ½"w overall. Toned and water stained, with some foxing visible at lower left and some minor punctures. Originally furnished with grommets at corners, of which three now perished.

$7500

A mammoth hand-drawn map of the United States produced in 1913 by a recent ethnic-Armenian immigrant from Turkey for presentation to his high school in Chelsea, Mass.

The map is simple in design, intended to be hung on a wall and viewed at a considerable distance, perhaps in a school hallway or auditorium. It depicts the United States and large areas of Canada and Mexico, the only detail being state boundaries, state capitals, and major bodies of water. Befitting a recent immigrant with his eye on American citizenship, the title at lower right is rendered in red, white, and blue and surrounds a large 48-star flag.

The map is signed “By Garabed Haroutunian” and bears the inscription “presented to Chelsea High School January 1913”, at which time he would have been an 18-year-old freshman. According to his 1915 petition for naturalization, Haroutunian was born August 10, 1894 in the ancient city of Van in far-eastern Turkey and emigrated to the United States in 1909. I find no mention of his parents, only a brother, Sarkas, who probably arrived in America separately. Though Garabed’s arrival preceded the Armenian Genocide by several years, Armenians were an oppressed minority in Turkey, and it seems plausible to view him as fleeing persecution—or at least chronic lack of opportunity—for a better life in the United States.

Garabed ended up in Chelsea, Massachusetts, where he reunited with his brother. His petition for naturalization was approved, on March 14, 1916 he became an American citizen, and later that year he graduated from Chelsea High. He went on to serve his new country during the First World War, gaining the rank of Supply Sergeant in the 101st Field Artillery before being discharged and arriving home on April 10, 1919. It appears he was a man in a hurry, as I find record of a Garabed and Eva Haroutunian of Everett, Mass. returning to Boston from Antilla, Cuba on October 31, 1919. After that he becomes difficult to trace.

In all, a remarkable survival with a poignant backstory.
A clever and very rare 1914 handbill with a persuasive map arguing for the expansion of women's suffrage.

By 1900 the movement for women's suffrage was in trouble: only four Western states had enacted full voting rights, most recently Idaho and Utah in 1896, and the national campaign was flagging. But a new generation of leaders reenergized the movement, introducing tactics such as the widespread use of persuasive maps. A breakthrough came with a map by journalist Bertha Knobe in the December 1907 *Appleton's*. Knobe abjured a simple black-and-white differentiation of states with and without full suffrage, and instead used shading to indicate states that had made at least some progress, such as enacting suffrage for municipal elections. “Knobe’s decision to highlight these partial voting rights reflected a new strategy of the larger movement: rather than insist on equality in all areas, as Stanton had, many suffragists at the turn of the century embraced more limited and achievable gains that respected regional customs and gender roles.” (Schulten, 37-38)

Knobe’s design caught on, and the suffrage movement ultimately saw to the printing of millions of maps “on billboards, posters, parade floats, pageants, silent films, window cards, newspaper ads and articles” (Persuasive Maps: PJ Mode Collection, 1193).

Offered here is an example of the genre, a small handbill featuring a map with the states shaded according to the extent of voting rights enjoyed by women as of February 1914. The general pattern is of full suffrage in the western states, significant advances in the Midwest and New England, and none whatsoever in the Southeast. A note at the bottom poses the question “Would any of these states have adopted EQUAL SUFFRAGE if it had been a failure just across the Border?” This is odd, as women in Canada did not achieve full suffrage until three provinces enacted it in 1916.

As of June 2022 OCLC 749122500 gives only two institutional holdings of this version of the handbill. Background from Susan Schulten, “‘Make the map all white:’ the meaning of maps in the prohibition and suffrage campaigns”. University of Colorado Law Review, volume 92 (2021).
EQUAL RIGHTS FOR NEGROES!
EVERYWHERE!

SELF DETERMINATION
for the
BLACK BELT

VOTE COMMUNIST

FOR PRESIDENT
WM.Z. FOSTER

FOR VICE PRESIDENT
JAMES W. FORD

In its early years the Communist Party of the United States (CPUSA) tended to view the struggle for African-American rights as inseparable from the class struggle; that is, African-Americans were seen as oppressed primarily because they were members of the working class, not because of the color of their skin. This was due in part to the fact that the CPUSA was most active in northern cities: Its leaders simply had little experience of the rural South, where the majority of African-Americans were impoverished farmers living under Jim Crow. In this the CPUSA was going against the views of the Comintern and Lenin himself, who in 1920 argued that African-Americans were an oppressed nation in a racist society and merited national liberation.

A sea change began in the late 1920s, under the influence of General Secretary William Z. Foster (1881-1961), journalist Sol Auerbach (writing under the pseudonym James S. Allen), and others. The CPUSA eventually came around to the views of the Leninist view and called for “self-determination for the Black Belt”, a huge crescent of territory stretching from Virginia to Texas, with its majority African-American population and a predominantly rural economy. For many in the CPUSA, “self-determination” included the possibility of secession: “self-determination... the right of the Negroes in the stretch of land known as the Black Belt, where they are in the majority, to rule themselves within their own state boundaries and determine their relationship to other governments, especially the United States government, including the right of separation if so desired.” (Auerbach, American Negro, 29)

This reorientation of the CPUSA carried through to the Election of 1932, when the Party nominated Foster for President and African-American Politburo member James W. Ford (1893-1957) for Vice President. Thus, for the first time since 1860 a Presidential candidate ran on a platform including the possibility of Southern secession.

This Foster-Ford campaign poster leads with the bright-red slogan “Equal Rights for Negroes! Everywhere!”, surmounting a large thematic map of the country bearing a second slogan, “Self Determination for the Black Belt”. On the map, southern counties are white, shaded or black, presumably in rough correspondence to their African-American populations, such that the “Black Belt” reaching from Virginia to Texas is unmistakable. Below the map is yet another slogan, “Vote Communist”, flanked by portraits of Foster and Ford and hammer-and-sickle symbols.

The Election of 1932 was a disaster for the CPUSA: The Socialists also ran a candidate, diluting left-wing support; Foster suffered a heart attack and traveled to the Soviet Union to convalesce; and the call for “self determination” presumably turned off most voters. The Foster-Ford ticket won only .26% of the popular vote, though this doubled the CPUSA’s performance in 1928.

A rare and remarkable artifact of Presidential politics, American Communism and the movement for African-American civil rights.

PROMOTING THE NEW DEAL AND THE PUBLIC WORKS ADMINISTRATION

Lithograph printed in colors, 34 ¼"h x 51 ½"w at neat line. Restoration to small area of image at upper-left corner and another small repair at lower left. Backed with canvas. About very good.

$3500

A delightful propaganda map issued by the U.S. Government to promote the contributions of the Public Works Administration, one of the major programs in FDR’s New Deal.

The PWA was established by the 1933 National Industrial Recovery Act and was tasked with spending billions on major public construction projects to generate employment and help stabilize the economy. Under the leadership of Interior Secretary Harold Ickes, between 1933 and 1939 the PWA planned and funded a staggering 34,000 projects, including hospitals, schools, bridges, dams, highways and roads, and other infrastructure.

The map features colorful vignettes of PWA projects in each state: irrigating the Imperial Valley in southern California, an “Indian School” on the Fort Berthold Agency in North Dakota, repairs to the Washington Monument, and so on. The border is formed by a further 43 vignettes depicting other projects and related themes. A text panel hammers home the message: “... PWA improvements and structures... have modernized our cities—conserved and developed our resources—refurbished our school system—improved public health—advanced our recreational facilities—and helped to create a stronger, better-equipped nation for all the people.”

Mapmaker Earl Purdy (1892-1971) received a B.S. from Colgate and a B.A. from Cornell, then served in the Navy during the First World War. Trained as an artist and architect, he worked with a number of architectural firms and produced designs for, among others, the American National Cemetery in Florence, Italy; a Veterans Hospital in Hawaii; and Playland in Rye, New York (where I spent several happy afternoons in my youth).

An interesting and decorative persuasive map from one of the most creative, and most fraught, periods in the history of American democracy.

A large, scarce, and eminently-displayable 1940 map by Emma Bourne with a refreshingly tolerant message but some striking limitations.

From the late 1930s to the mid-1940s, the New York City-based Council Against Intolerance in America published a great deal of material promoting its message. “The group’s rhetoric was pro-American, arguing in its materials that prejudice would undermine national unity in a time of war.” (Onion) Around 1940 the Council engaged illustrator Emma Bourne to design this cartographic counterargument to American nativism.

A note at lower right summarizes the map’s rhetorical intent: “With the exception of the Indian all Americans or their forefathers came here from other countries. This map shows where they live, what they do, and what their religion is.” Red sashes list the national origins of the people who live in each region, along with symbols for their respective religions. Interspersed with these are tiny vignettes highlighting the strength and diversity of the American economy, from steel in Pittsburgh to vineyards in California. The omission of state borders keeps the image “clean” but also emphasizes that ours is a country comprised not of many states but of many cultures, each making its own distinct contributions to the national fabric.

For all its excellence, the map falls short in a number of ways. Native Americans are confined to the Southwest and receive little mention. The contributions of Chinese immigrants, such as providing a labor force to build the Central Pacific Railroad, are unnoticed, and their religion is indicated by a simple “o” symbol, nowhere explained. In the table of famous Americans at lower left the origin of George Washington Carver and Marian Anderson is given as “Negro”, a sly substitution of race for place that glides over the issue of slavery.

The 1940s saw the publication of a number of maps celebrating American diversity, but for my money Bourne’s, for all its sins of omission, is by far the most compelling.

THE TECHNATE OF AMERICA

TECHNATE OF AMERICA. [No place:] Technocracy, Inc., 1940.
Map printed in black and red, 15”h x 22”w plus margins. Minor soiling, staining and wear, about very good.

$3500

A fantastic and extremely rare 1940 map depicting the geopolitical program of Technocracy, Incorporated, a then-influential organization fueled by Depression-era anxiety, quack economics, isolationism and more than a soupçon of Fascism.

The Technocracy movement had its brief heyday in the 1930s, its leading proponent engineer Howard Scott (1890-1970) and his Technocracy Incorporated, founded in 1933. Its program had economic, political and geopolitical elements. At the core was a shift to “an energy theory of value”, in which goods and services were to be valued based not on money but in terms of the energy inputs required to produce them. This in turn would necessitate the abandonment of democracy in favor of government by an unelected, technically skilled elite with the expertise necessary to determine values and make rational resource-allocation decisions. The outward manifestations of this authoritarian outlook had a distinctly Fascist flavor: Members wore a uniform of double-breasted suit, gray shirt, and blue tie; drove gray-painted cars; and saluted one another in public.

As shown on this map, Technocracy, Inc.’s geopolitical program was simultaneously expansionist and isolationist. It called for a “Technate” consisting of a union of the nations of North America, Central America, the Caribbean and northeastern Pacific, along with the northern tier of South America. The Technate would ensure its security by enacting a “complete conscription of men, materials, machines, and wealth by the government of the United States” (The Technocrat, vol. 9 no. 3 (Apr. 1941)). Key to this project was the construction of a chain of far-flung “defense bases”, as shown on the map. Behind these the Technate would be secure, its economy independent of global trade and its defenses sufficient to deter would-be invaders. As such, it would have no need to become involved in the conflicts then raging in Europe and Asia.

Technocracy, Inc. had its legs cut out from under it by the attack on Pearl Harbor and the nation’s mobilization to fight Fascism, all within a democratic, capitalist framework. Nevertheless, the organization survives to this day.

A fascinating artifact of this quirky-but-influential Depression-era intellectual and political movement.

OCLC 10502189, giving a single institutional holding (May 2022).
PARANOIA STRIKES DEEP

Joseph P. Kamp and A. Cloyd Gill, The Fifth Column Menaces America on a Thousand Fronts. New Haven: Constitutional Educational League, 1941. Brochure printed in red and black, one side featuring a large map, the other several columns of text.

24"h x 36"w at sheet edge. Minor foxing and soiling, some wear at fold intersections. About very good.

$3500

A fantastic 1941 right-wing persuasive map “exposing” how Communists and Fascists had established a nationwide “Fifth Column” that “Menaces America on a Thousand Fronts.”

The map is packed with symbols locating Communist and Fascist headquarters, schools, training camps and other facilities, while heavy lines delineate “Nazi Departments” (black) and “Communist Districts” (red). Text blocks describe how the Fifth Column has “penetrated” the American military and defense industries. The reverse side features a “Roll of Dishonor” listing “the more important Communist, Nazi, Fascist and native totalitarian groups” and their affiliates. What matters here are not the particulars of any individual group, but the sheer pervasiveness and scope of the threat, enough to strike fear into any patriotic American.

Despite the suggestion that the Communists and Fascists were conspiring to bring down America—not entirely unreasonable, given Hitler and Stalin’s recent carving up of Poland—the fundamental thrust of the map is anti-Communist. The text on the reverse side is principally devoted to attacking the Communists as “a foreign conspiracy masked as a political party . . . whose intrigues stagger the imagination and whose power and influence has made itself felt in almost every phase of our national life.” “Hitler’s Nazis” are described simply as “Brown Bolsheviks”, a characterization that both Nazis and the Soviets would certainly have disputed.

Compiler Joseph Kamp (1900-1993) was a long-time officer of the Constitutional Education League and author of numerous pamphlets associating the American labor movement with Communism. Fervently anti-labor and anti-Communist, Cloyd Gill (1889-1943) was for many years an editor and associate of William Randolph Hearst. In 1941, the Anti-Defamation League reported that Gill had been fired from the Hearst organization for “extreme bigotry” and was writing pro-German, pro-Japanese, anti-democratic propaganda.

OCLC 6268834, 2904880, 3782068 and 106464271 locate 15 institutional holdings as of June 2022. Persuasive Maps: The PJ Mode Collection, 2294. This description borrows heavily from that of PJ Mode, with permission.
THE UNITED STATES EXPANSION OF AFRO-AMERICAN POPULATIONS
Extremely rare classroom maps of African-American history. Published in Detroit in or around 1970, the maps are very much of the era, both recognizing the brutal reality of slavery while celebrating African-American contributions to the culture, economy and politics of the United States.

The recto features a mammoth ethnographic map of Africa, using color coding to locate the lands of 16 “culture groups” and many subgroups. Most are indigenous, though the “European” presence in South Africa is acknowledged. The culture groups cut across political boundaries throughout, perhaps a subtle dig at the attempts of colonial powers to impose a more Euro-centric form of order on the continent. Surrounding the map are pictorial and portrait vignettes, a small map of African “vegetation zones” and five small maps giving snapshots of the continent at different points in history.

The reverse side features three further maps. The first depicts African-American migrations across the United States and distribution among the population, with tables of factoids listing “slave revolts”, “birthplaces of prominent Afro-Americans”, and “predominantly negro institutions, colleges and universities” (For no clear reason, the migrations stop well short of the Civil War, after which a flood of freed slaves left the Jim Crow South for northern cities.) The second map depicts the main routes by which slave traders forcibly transported Africans to the Americas, Europe and Asia. The last is a small map of Nebraska stitched on at the top, numerically keyed to summaries of important events involving African-Americans and capsule biographies of the state’s prominent African-American residents.

One could take issue with the “highlight-reel” approach to African-American history, and with the failure to acknowledge the systematic disadvantages faced by African-Americans. But still, an early, striking and very rare attempt to use maps to tell the African-American story in the classroom.

As of June 2022, OCLC 18565307 lists two examples with a stitched-on map of New Jersey, while 67228674 lists one with a stitched-on map of New York.
PART FOUR: A NATION AT WAR
A rare and unusual map of the border between the United States and Mexico, compiled by a National Guardsman who had served there during the Pancho Villa expedition.

After Villa’s bloody March 1916 raid on Columbus, New Mexico, President Woodrow Wilson authorized an expedition into Mexico for the purpose of “capturing [Villa] and putting a stop to his forays.” To maintain border security Wilson called up thousands of National Guardsmen, including Sergeant Charles Arthur Rice of the 74th New York Regiment.

Rice later compiled this map as a keepsake for fellow Guardsmen who had served along the border between
Rio Grande City and the Gulf of Mexico, some 125 miles downstream. North of the river the map is immensely detailed, and the density of the military presence is striking. Back from the border, interesting notes identify ranches and landowners, comment on the quality of parcels of land, and provide historical context. A blank form at lower left provides space for the owner to record details of his service along the border.

Rice was born in 1885 in Buffalo, New York. Trained as a civil engineer, he worked for a time for the New York State Highway Department. He moved to McAllen, Texas in or around 1912, where he remained until his death in 1931. Rice was “a pioneer resident of McAllen” and “widely known not only in McAllen but throughout the [Rio Grande] Valley due to his long residence in this region and his many connections.” He spent the last six months of his life as McAllen City Engineer.

A rare map, intrinsically interesting for its depiction of a highly-militarized border and historically resonant in light of Governor Greg Abbott’s ongoing deployment of the Texas National Guard there.

As of May 2022, OCLC 42678909 gives four institutional holdings. Background on Rice gleaned from The Buffalo Times, Aug. 12, 1917, p. 1; the McAllen Daily Press, Aug. 13, 1931, p. 1; and Rice’s National Guard enlistment record.
**“A MAGNIFICENT HISTORICAL MAP” (HORNSBY)**

Cartographer Ezra C. Stiles and Historian Paul C. Bowman / Herbick & Held Printing Company, *HISTORICAL MAP AMERICAN EXPEDITIONARY FORCE SHOWING BATTLE LINES BASE PORTS COMMUNICATIONS AND ALLIED ZONES. [Pittsburgh? Stiles and Bowman?], 1932. Map printed in colors, 33 ¼"h x 26 ½"w at neat line. Signed in ink by Stiles at lower right. Tiny chips and other wear at edges, faint stain along lower edge just entering image. Very good. $3500

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*A spectacular commemorative map by a veteran of the American Expeditionary Force.*

The AEF was created in July 1917 and fought on the Western Front, most famously at Chateau-Thierry, Belleau Wood, Saint-Mihiel and the Meuse-Argonne Offensive. Among its members was the maker of this map, New York native Ezra C. Stiles (1891-1974), who after the war became a prominent landscape architect in Pittsburgh.

The focal point is a large map of the Western Front, with colored lines indicating the “farthest German advance”, the armistice line of November 1918, and the Hindenburg Line. Other line forms delineate the railways that transported the AEF to the front, and symbols indicate the locations of airbases and military hospitals. The borders are jam-packed with the standards of the combatant nations, the badges of the divisions and corps comprising the AEF, images of war interspersed with narrative text, and inset maps at each corner.

By far the most unusual features are the phrases scattered throughout the map, all trying to convey the shared experience of millions of Doughboys: “My uncle knows a congressman”, “And they call this sunny France”, “When do we eat[?]”, “Bon soir mademoiselle”, and so on. These have a very different tone than the rest of the map, and they anticipate the darkly-humorous tone of the commemorative maps issued by hundreds of American units at the end of the next World War.

In all, a very scarce pictorial map celebrating the American contribution in the First World War, issued just before it was called upon to make far greater exertions in the Second.

PICTORIAL MAP CONVEYING AMERICAN MILITARY MIGHT ON THE EVE OF THE SECOND WORLD WAR

Color halftone, 31"h x 21"w at neat line.
Reinforcement to edges, a couple of mended edge tears at upper left, and some adhesions from old tape in corners. About very good for a poster typically found in less-than-pristine condition.

$3250

A spectacular pictorial map designed to convey American military might, published as war raged in Europe but prior to the Japanese attack on Pearl Harbor. Recently featured in two important volumes on 20th-century mapping, Curtis and Pedersen's War Map: Pictorial Conflict Maps 1900-1950 and Hornsby's Picturing America: The Golden Age of Pictorial Maps.

This large and colorful image features a world map centered on the United States, with its borders picked out in red, white and blue and tiny symbols denoting military bases. Far offshore concentric “plane” and “fleet patrol belts” protect the country from aggression. Above and below the map are outsized depictions of American warships and military aircraft. The poster is adorned by a Stars-and-Stripes banner and an eagle clutching a ribbon bearing the pronouncement by George Washington—still America’s greatest realist—that “To be prepared for war is one of the most effectual means of preserving peace.”

The message was that, even as conflict raged in Europe and Asia, the military might and preparedness of the United States would keep it safe from foreign aggression. In reality, the American military was at the time underequipped and underprepared, and “The propaganda value of this pictorial map would be sorely tested by the Japanese attack on Pearl Harbor.” (Hornsby 232) Yet there was a fundamental underlying truth to the message: Thousands of miles of ocean protected the country against invasion, affording it time to amass the millions of men (and women) and mountains of materiel that would eventually overwhelm the Axis.

The definitive briefing book issued to senior American officers in preparation for the D-Day landings, with the famous two-sheet maps of Omaha and Utah Beaches.

In the lead-up to Operation Neptune, better known as the D-Day landings on the coast of Normandy, a flood of reports, maps, and coastal profiles were prepared for the Allied forces. Among the most comprehensive and detailed of these was the Neptune Monograph, which summarized Allied intelligence, with particular emphasis on the American landings at Omaha and Utah Beaches. Containing information of great sensitivity, it bore the distinctive “BIGOT” stamp, the highest level of military security classification.

The Monograph reflects the collected intelligence available to American planners as of April 21, 1944. It is a treasure trove, combining strategic observations with tactical information, illustrated with a wealth of maps, charts, diagrams and photographs. For map collectors and collections, the two-sheet maps of Omaha and Utah Beaches are of particular interest. Each was the result of a complex, multi-layered information-gathering effort: Starting with existing base maps and hydrographic data, largely supplied by the British Hydrographic Office, mapmakers added data from reconnaissance surveys by Allied warplanes, including extraordinarily dangerous low-level overflights, beach reconnaissance by Allied commandos (“frogmen”), and reports from French Resistance fighters.

The Monograph bears prominently the unusual label, “TOPSECRET–BIGOT.” Introduced during the Second
World War, this was the highest-level military security classification, above Top Secret. Some sources suggest that it was an acronym for “British Invasion of German Occupied Territory;” others, that it was a “backronym” for “To Gib,” the code stamped on the papers of officers headed to Gibraltar in advance of the 1942 North Africa invasion. Extraordinary efforts were made to protect BIGOT-level material. When for example a practice landing (“Operation Tiger”) on the Devon coast was ambushed by U-Boats, Eisenhower ordered the recovery of the bodies of the ten known victims with BIGOT clearance. This was necessary to prove that they had not been captured alive, as this would have compromised the invasion plans.

The volume is simply bound with three wire rings, to facilitate the addition and/or replacement of material as new intelligence became available, plans were revised, and so on. Thus its physical construction hints at what must have been an extremely fluid situation in the run-up to the invasion.

A rare and richly-informative artifact from one of the most significant, dramatic and terrifying events in American military history.

As of June 2022 OCLC lists a single institutional holding (U.S. Army War College). Additional copies are held in England by the National Archives (Kew) and the D-Day Story Museum (Portsmouth).
An extremely rare set of maps depicting the day-by-day progress of the December 1944 Siege of Bastogne, remarkable for their fine-grained detail, mix of technical and pictorial features, and compilation in theatre within weeks of the battle.

The story of the siege is well known: Bastogne was a major crossroads in the Ardennes, its capture vital to Operation Wacht am Rhein, Nazi Germany’s last-ditch attempt in December 1944 to punch through Allied lines, recapture Antwerp, and turn the tide of the war. American units were surrounded in the town for more than a week, outnumbered and outgunned, with poor weather hindering resupply and negating the Allies’ enormous air superiority. The conditions were terrible and the odds low, but the defenders in Bastogne managed to hold out until weather cleared and the German Army ran out of fuel. The siege was lifted on the 26th and 27th, when units of Patton’s Third Army were able to open up a corridor into the town from the southeast.

Offered here is a complete set of nine maps of the battle and siege. All using the same base map, the first eight depict the daily progress of events from December 19th to the 26th, while the events of the 27th through 31st are compressed on a single sheet. The overall impression is of unrelenting violence, coming from all directions.

The design of the maps is striking: On the one hand they are minimalist in limiting geographic information to the tracks of roads and the locations of villages and towns; on the other, each sheet depicts the movements of dozens or hundreds of American (blue) and German (red) infantry, mechanized, and artillery units, with blocks of text describing events hour by hour, often involving very small units. One of the more interesting features is the use of symbols to represent combat units: the U.S. Army’s abstract and highly-standardized iconography is complemented throughout by the use of informal pictorial elements to represent bombardments, air drops, tanks and so on, particularly from December 23rd on, when the skies begin to fill with tiny blue American planes.

The maps are dated January 1945, implying that they were compiled within no more than five weeks of the battle, an amazing feat given the chaotic circumstances and the complexity of the events depicted.

In all, a remarkable record of one of the most ferocious battles in the European Theater of the Second World War.

Not in OCLC, as of June 2022. Sets held by the National Archives and Texas A&M University.
EXTRAORDINARY COLLECTION OF SECOND WORLD WAR UNIT ROUTE MAPS

Collection of maps depicting the routes and experiences of U.S. Army units (and a few U.S. Navy vessels) during the Second World War. Most produced in the European Theater, but a few in the Pacific, and most dated 1945, a few 1944 or 1946. 121 maps on 131 sheets. Various printing methods, color schemes and sizes, from 15"h x 20"w to a whopping 10′w. Some maps with mended separations and/or tears, but generally very good to excellent.

$175,000

A mammoth and unique collection of pictorial route maps commemorating the travels and experiences of individual American military units during the Second World War.

Units of all sizes had maps published, from vast armies with hundreds of thousands of men down to companies or batteries numbering a couple of hundred at most. The maps were designed and drawn by members of the units being commemorated, to capture graphically their shared experience of warfare and perhaps convey some of this experience—albeit in heavily redacted form—to loved ones at home.

DESCRIPTION OF THE MAPS

As a genre, the maps were not subject to the standards or oversight of any centralized cartographic “authority”. They are thus highly idiosyncratic, differing greatly in size, subject matter, graphic design, iconography and mood. Some are austere and no-nonsense, illustrating little more than the unit’s route through the European (or Pacific) Theater and perhaps adding dates or short commentary. Others are highly pictorial and vividly colored, often touching not only on the unit’s combat experience but much else beside. Many of this latter
group reveal a degree of humor, some of it “frat-boy” level, some of it dark, that reflects great resilience in the face of discomfort, hardship and at times unimaginable horror.

While every map in the collection is special for one reason or another, some stand out. That created for the 987th Field Artillery Battalion, for example, is a two-foot-by-four-foot blueprint narrating the unit’s journey across Europe in almost day-by-day detail, from its landing at Utah Beach on June 6, 1944 to Czechoslovakia in July 1945. For its part, the 1115th Engineer Combat Group produced a five-sheet map that, if joined, would come in at a whopping ten feet long. It too shows the unit’s progress nearly day-by-day, with the addition of charmingly crude drawings, some clearly reflecting “inside” jokes. Yet another, for the 750th Tank Battalion, uses vivid color, pictorial elements and curvy directional arrows to create an almost Rube-Goldberg effect, while caricatures of individual unit members and their experiences convey the impression that it was all great fun.

**PRODUCTION OF THE MAPS**

Little is known about how these maps were produced, for example, whether they were typically “commissioned” by commanding officers and delegated to lower-ranking unit members, or whether they originated from the enlisted ranks, drawn by men possessed of energy and artistic skill and then run up the chain of command for approval. Likely both scenarios occurred, and others besides, but the evidence suggests that most or all were drawn by members of the units being commemorated.

Many of the maps are signed, making it possible to tell the artist’s story, at least in broad outline. For example, one Arnold Friberg drew a particularly well-executed map for the 86th Infantry Division, which landed in Le Havre in March 1945 and ended the war near Salzburg, Austria. Friberg had trained as an artist and illustrator at the Chicago Academy of Fine Arts and had a successful career before enlisting in the Army at the outbreak of the war. Assigned to the 86th, he became a member of the Division’s Intelligence section, where he was able to put his skills to work drafting maps. Friberg continued his art career after the war, among other things creating a series of promotional paintings for Cecil B. DeMille’s epic The Ten Commandments.

After the artist-soldier created the map, the piece was usually reviewed by the unit censor, and this approval is noted on several examples in this collection. Imprints on many maps indicate that the printing was often performed by one of the
Topographic Engineer Battalions attached to the American Armies, as these units were equipped for printing in volume. However, some of the maps bear the imprints of civilian printers in the liberated or occupied countries, including Germany, Italy, and Belgium. One imagines that in a period of economic devastation, these local printers must have welcomed large print jobs funded by the well-heeled American forces.

UNIT ROUTE MAPS IN THE CARTOGRAPHIC LITERATURE
To our knowledge unit route maps as a genre have not been addressed in the cartographic literature in any substantive way; indeed, it is not clear that they have even been recognized as a genre, distinct and interestingly different from the flood of other maps produced by Americans during the Second World War. This collection thus provides a unique, rich and varied opportunity for rounding out our understanding of the experiences of the Americans who served.

The collection was assembled over several years, a map here, a map or two there. Most of the individual items are extremely rare, and quite a few are unrecorded in the usual sources. The reasons for this are threefold: First, many of the maps were produced for units at the battalion level or below, meaning that the print runs were very small, likely a few hundred at most. Further, the maps were separately published rather than being bound or tipped into volumes, thus subjecting them to the usual hazards of careless storage, moisture damage and the like. Lastly, the chaos at war’s end, with men and machinery in frequent motion and eventually shipping back Stateside, was surely inimical to careful retention of the maps and other such keepsakes. Considering the resulting rarity of most of the maps, a collection of this extent and variety would be extremely difficult to reproduce.

A spectacular collection of Second World War unit route maps, offering a distinctive and previously-unrecognized visual resource for understanding both the actions and felt experiences of American servicemen and -women. A full inventory is available upon request.

Offered in partnership with Spencer Hunt of Geographicus Antique Maps (spencer@geographicus.com).
Perhaps the first printed map to document the devastation of Hiroshima after the “Little Boy” atomic bomb was detonated over the city on August 6, 1945.

The map’s September 1945 publication date and its quality demonstrate that it was rushed into print: While the base map is primarily taken from a sophisticated 1:50,000-scale map of Honshu compiled in 1944 by the U.S. Army Mapping Service, the blue shading delineating the “bombed out” area is crude in the extreme. The limits of the damage are drawn imprecisely and badly underestimate its extent; there is no differentiation between damage from blast and from fire; and there is no attempt to indicate the intensity of damage in any given area, as measured for example by percentage of structures destroyed or, more grimly, casualty figures.

The legend in the left margin indicates that the 1944 base map contained a staggering amount of information, such as six symbols for various types of walls, fences and hedges; and twelve for different types of vegetation, everything from tea and mulberries to conifers and grasslands. All this suggests that the base map was designed to inform Hiroshima’s capture and occupation, not its annihilation. On this post-bombing map of September 1945, however, the terrain features have been printed a soft gray, so soft that the fine architectural, cultural and economic detail is illegible. In so doing the map unwittingly sets the tone for Americans’ future image of Hiroshima, as a place devoid of its own life or character, important and interesting only on account of its having been destroyed.

For all its limitations, the map is almost certainly the first printed map to depict the damage to Hiroshima, and is thus a major cartographic milestone of the Atomic Age. I have been unable to locate another example, either in institutional collections or having appeared on the antiquarian market.

Not in OCLC. Background from David Fedman, “Mapping Armageddon: The Cartography of Ruin in Occupied Japan,” The Portolan no. 92 (Spring 2015), pp. 7-29.
RARE “PRE-” AND “POST-STRIKE” PHOTOMOSAICS OF HIROSHIMA

HIROSHIMA PRE-STRIKE MOSAIC [with:] HIROSHIMA POST STRIKE MOSAIC 6 AUGUST 1945. No place, [1945-1946].
Two photo-mosaics, 16 ¾" h x 20 ¼" w and 17 ½" h x 20 ¼" w plus margins respectively. Some creasing and minor mended edge tears, the longest extending 1 ¼" into the printed area of the Post Strike Mosaic.

$4500

Prior to the bombing the U.S. Air Force had conducted extensive aerial surveys of Hiroshima, and after August 6, 1945 these surveys seem to have resumed as soon as possible. This would have been of great urgency for war planners and members of the Manhattan Project seeking to understand the effects of the new weapon on cities, before these effects began to be masked by recovery and reconstruction efforts.

Offered here are two “pre” and “post-strike” photomosaics of Hiroshima, each compiled from multiple high-altitude photographs joined so expertly that the “seams” are undetectable. The images cover roughly seven square miles and are oriented with south at the top, with the harbor of Hiroshima just outside the upper border. The contrast between the two is stunning: In the post-strike image several square miles have been laid waste, with buildings turned to rubble, fires still burning in places, and the rivers clogged with debris.

The post-strike image is dated August 6, 1945, but that likely refers to the bombing itself: Aerial surveys would have been impossible that day, with the city obscured by clouds of dust and smoke from the firestorm. However, the still-burning fires and the concentration of debris in the rivers suggest that it was based on aerial photographs taken shortly thereafter. When it was printed, I cannot say exactly, but it may have been very early on or perhaps as late as the Fall of 1946.

The photomosaics were acquired in recent years from the family of Julian Wolf, a Technical Sergeant serving at the Military Tribunal for the Far East in Tokyo, April-November 1946.

There is of course an extensive photographic record of Hiroshima before and after the bombing, but as of May 2022 these particular photomosaics are not listed in OCLC.
A large collection of civil defense maps from the height of the Cold War, together highlighting the lack of a coherent national strategy for protecting the American population against nuclear attack. An item-level inventory is available on request.

Since the War of 1812, with the exception of a few isolated attacks along the coasts during the Second World War, the United States had had little experience of threat to the homeland emanating from abroad. Everything changed in 1949, when the Soviet Union detonated its first atomic bomb, followed by a hydrogen bomb in 1955. The stakes ratcheted up further in 1957 with the launch of Sputnik, which raised for the first time the possibility of a surprise nuclear attack from space.

One element of the American response was an elaborate civil defense effort involving all levels of government, beginning in early 1951 with the creation of the Federal Civil Defense Administration. The agency and its successors set guidelines for states, counties and municipalities, which were responsible for executing strategies that oscillated over time between an emphasis on evacuation of urban areas (the Eisenhower Administration) and on the construction of public and private fallout shelters (the Kennedy Administration). There was a great deal of debate about the relative merits of the two strategies, touching on matters of cost, feasibility (how in the world to evacuate New York City?), and the tactics of fighting a nuclear war.

The new imperatives of civil defense yielded an entirely new cartographic genre, maps of municipalities, counties and regions designed to educate the public about the locations of fallout shelters and/or evacuation routes. Offered here is a unique collection of such maps, most extremely rare individually and as a group all-but impossible to duplicate. The maps cover cities and regions from New York City and Washington, D.C. to Boise, Dallas, Dayton, Denver, Green Bay, and Portland, Oregon, among others. They vary widely, in size and scale; color scheme, iconography and overall graphic design; and in choice of content, with some including only simple instructions, while others offer elaborate guides for survival in the event of nuclear attack. One even provides detailed plans for constructing a backyard fallout shelter.

The maps vary even in their choice of wording, with some explicitly mentioning the prospect of nuclear attack, while others dance around the issue, mentioning only “disaster” or the need for “civil defense”. The most striking difference across the maps, though, is the choice of strategy, with the majority of the maps focusing on evacuation routes, but several urging reliance on shelter systems in urban areas. What all have in common, however, are the questionable assumptions that the civilian population was capable of responding calmly and rationally when faced with nuclear annihilation, and that such a response would actually save significant numbers of lives.

A densely-packed, hand-drawn and off-the-wall cartoon treatment of the Demilitarized Zone (DMZ) between North and South Vietnam, almost certainly drawn in-theater by a member of the U.S. Air Force.

The artist renders the DMZ as a canyon between South Vietnam at left and North Vietnam at right, the latter represented by a toothy North Vietnamese Army soldier manning a machine-gun nest and two tunnellers at the mouth of a “Secret Exit”. The DMZ itself is jam-packed with, among other things, a crash-landed F4 Phantom and a Marine Corps tank, Snoopy in his “Sopwith Camel”, the S.S. Titanic (a metaphor for the war effort?), and caricatures of President Johnson and Barry Goldwater, the latter riding an elephant labeled “Goldwater for President”. For some reason there are cameos by a squad of German soldiers (“Ist das nicht der Verld Var Zwei?”), another of Confederates (“Charge y’all... the South will rise again!”), and a thatched hut labeled “Belgian Congo-Empassy” in the left foreground.

The attribution to a member of the U.S. Air Force is based on the F4 Phantom and a sign at lower right reading “Nellis A.F.B. Nevada USA 10,000 Mi[les]”. The Phantom was the principal air-superiority and ground-attack fighter used by the Air Force in Vietnam, and the one shown here has a prominent tail number (60722), with the fler in back addressing the pilot at “Capt. Tyler”. The specificity strongly suggests the cartoon was drawn by a member of a Phantom squadron trained at Nellis and deployed to Vietnam, and it is possible that further research might succeed in identifying the pilot, the unit and his plane.

A unique artifact of the American intervention in Vietnam, rendered with the cynical inside humor so often seen in American combat art.
Unrecorded promotional map for the utopian community of Zion City, Illinois. A very rare survival of an interesting turn-of-the-20th-century religious sect, combining a cult of personality, Millenarianism, Temperance Reform, quack medicine and big business.

Alexander Dowie (1847-1907) was a faith healer, faith-based entrepreneur, and self-proclaimed third manifestation of the prophet Elijah. He was raised in Australia, where he was ordained as a Congregational minister and in 1886 formed the International Divine Healing Association. Soon thereafter he relocated to this country, and in 1896 he organized the Christian Catholic Apostolic Church in Zion, headquartered in Chicago. Then, on New Year’s Day 1900 he announced that he had acquired a parcel in Lake County, some 40 miles north of Chicago, with the intent of establishing there a new city based on Church principles.

Dowie’s vision for Zion City was extremely ambitious, and this plat depicts an area no less than two square miles in extent. The focal point is a huge “Shiloh Park”, with a central “Temple Site” where the Zion Tabernacle was eventually located. Radiating from the park are four boulevards, each 300 feet wide and together forming a cross, while four 150-foot wide secondary avenues radiate from the park’s corners. Blocks facing the park are dedicated to “City Administration”, “Benevolent Institutions” and “Zion City University”. Though not so stated on this plan, investors did not receive title to their lots but rather an 1100-year lease, by the end of which the Millenium was expected to have arrived. Residents were required to tithe 10 percent of their earnings; abstain from alcohol, gambling, swearing, and tobacco use; eschew dancing, theaters and hospitals; and—I’m not making this up—refrain from wearing tan shoes.

Dowie sought to lay the foundations of a sustainable city, including a large lace-making factory, shops, courts, schools and public utilities, and by 1910 the population approached 5000. Nevertheless, already by 1905 Zion City neared economic collapse and was placed in receivership. The city survived however, and today has a population over 23,000. A quick look at a modern map shows that its layout retains much of Dowie’s original plan.

A terrific persuasive map of Chicago highlighting the profusion of saloons plaguing the city, issued in 1909 as the movement for national Prohibition was accelerating.

First gaining steam during the religious revival of the 1820s and 1830s, Temperance waxed and waned for decades, with occasional triumphs such as Massachusetts’ 1838 ban on sales of small amounts of alcohol (repealed in 1840) and Maine’s Prohibition law of 1846 (repealed in 1848). The push for national Prohibition accelerated in 1893, when the Anti-Saloon League was founded and the Woman’s Christian Temperance Union committed itself to the cause. These evolved into the mightiest advocacy and lobbying effort yet seen in America and culminated in the ratification of the 18th Amendment in 1919, with Prohibition taking effect in early 1920.

The proponents of Prohibition deployed all possible weapons to make their case, including the techniques of persuasive cartography. Offered here is one example, a very large thematic map of central Chicago published as a supplement to the Northwestern Christian Advocate, an organ of the pro-Temperance Methodist Episcopal Church. Thousands of black dots indicate the locations of saloons, while a bewildering variety of symbols, numbers and letters indicate the locations of places of worship, settlement houses, YMCAs and YWCAs, and schools. On the verso a table renders the data on the map in tabular form.

The map is a valuable guide to the social and cultural life of 1908 Chicago and a testament to the city’s immense diversity; but its intended message was that the city’s educational and religious institutions were vastly outnumbered by purveyors of beer and booze, their students and worshippers in daily peril of falling prey to temptation and vice.

OCLC 60125804 gives three institutional holdings as of May 2022.
A colossal and unrecorded wall map of Dallas, Texas, issued at a seminal moment in the development of the modern city.

Dallas was one of the great American boom towns of the late 19th century, developing rapidly from a small frontier outpost into Texas’ most dynamic city. This map was issued in 1911, shortly after the Great Flood of 1908. Along with its predecessor, Murphy & Bolanz’ map of 1891, it is the only large-format map of the city published before World War I.

Centered on the Downtown area flanking Commerce Street, the map depicts in immense detail everything within a five-mile radius. Flowing northwest to southeast and dominating the whole is the Trinity River, which did so much to shape the city’s development. The city limits as they then stood are delineated by a heavy, meandering dotted line, which encompasses among other things the recently-annexed areas of East Dallas (1890) and Oak Cliff (1904). There is much detail for the city’s emerging infrastructure of railroad and streetcar lines, viaducts and bridges. Of particular historical value is the delineation of property lines, both the small lots in town and in outlying subdivisions, as well as the boundaries of larger, undeveloped parcels.

The map reveals clearly the city’s breakneck and unplanned growth. Private landowners subdivided their parcels, improving them as necessary with roads and other services, all without regard for the whole. Over time these developments morphed and grew, eventually fusing, often at odd angles, yielding a crazy-quilt street plan. Also evident is the double-edged sword of the Trinity River: Key to the city’s early prosperity, it was prone to flooding, and its proximity to Downtown, low-lying West Dallas, and numerous rail links was a recipe for disaster. Indeed, disaster had struck in 1908, when the Trinity crested at over 52 feet, submerging Downtown and much of West Dallas, overflowing the sewer system, wreaking havoc on the rail network, and displacing thousands.

The map was published by the Murphy & Bolanz Company of Dallas, one of the city’s early real estate development firms and also for a time its primary cartographic publisher. The firm’s star draftsman was Theodore Schauseil (1838-1920), who had a fascinating career. Schauseil was the son of a Saxon nobleman and highly educated, with a command of German, Latin, Greek, English and possibly some Oriental languages. He was also an “expert swordsman” and at one point was imprisoned for dueling, perhaps during his student years. In 1858 he emigrated to America, where he tried settling in various locales in the Midwest before heading West. The following conveys at least the flavor of his adventures: “Mr. Schauseil’s eventful life is: Lived among and hobnobbed with German nobility; fought Indians; was saved from death by torture by Indians; carried dispatches; fought one duel and offered to take Senator Mason’s place in a duel to which that gentleman was challenged in 1898 by Marquis de Alta Villa, of Spain.” (Past History and Present Stage of Development of Texas, 162)

Schauseil eventually made it to the Dallas area, and in the 1880s took a job as a draftsman with the newly-formed partnership of Murphy & Bolanz. In 1887 he drew a small map of the city, the lettering on which is unmistakably Germanic. This was replaced in 1891 by the colossal (126” x 113”) Revised Edition of Murphy and Bolanz’ Official Map of the City of Dallas and Suburbs, which was only superseded by the 1911 map offered here.

In all, a monumental and perhaps unique map of Dallas, from a formative era in its history.

Two unrecorded plans of the trading floor of the New York Stock Exchange, including "The Garage", a 1922 extension fronting Wall Street. The latter plan is dated November 5, 1930, as the Great Depression was deepening from a combination of natural catastrophe (Western drought and the onset of the Dust Bowl), the Smoot-Hawley tariffs, and accelerating bank failures.

BACKGROUND

The New York Stock Exchange traces its roots to the 1792 “Buttonwood Agreement”, which was signed by 24 brokers and organized securities trading in the city. The organization re-formed in 1817 as the New York Stock & Exchange Board, which over the next half-century occupied a series of rented premises. By the end of the Civil War, its membership vastly expanded, the Board purchased the building at 10 Broad Street, with subsequent acquisitions of adjacent parcels and construction projects over the next few decades as membership grew to over 1000 and trading activity accelerated.

At the end of the 19th century the Board acquired yet more adjacent parcels and engaged architect George B. Post to design a replacement building at 18 Broad Street that was “both monumental architecturally and equipped with every device that mechanics, electricity or ingenuity could supply with every resource needed to transact the security trading for the commercial center of the world!” (Lee 2773). The new building’s most notable exterior feature was the massive neoclassical façade, fitting for what was essentially a temple of money. Inside was a 72-foot-high trading floor, flooded with light by windows 50 feet high by 96 feet wide, and perfused with vast numbers of pneumatic tubes and telephones to facilitate the communication essential to trading.

The new trading floor opened on April 23, 1903. Further growth necessitated yet another expansion after the First World War, so the Exchange acquired parcels to the north at the intersection of Broad and Wall Street and commissioned the firm of Trowbridge and Livingston to design the 11 Wall Street Annex. Construction began in 1920, and the Annex opened in 1922. It was 23 stories high and also in the neoclassical style, with design elements linking it to 18 Broad Street.

THE PLANS

The Annex facilitated a major expansion of the main trading floor, which is delineated on these two unrecorded plans by Trowbridge & Livingston. On both plans the original 18 Broad Street trading floor is shown on the right, the colonnaded facades clearly visible at top and bottom, and on the floor itself the trading posts flanked by banks of phones, pneumatic tubes and tickertape stations. Leading off the floor at right are arched entrances to the “Bond Room”, where bonds were traded, and the Members Smoking Library (Apparently 18 Broad Street featured every possible convenience for the Exchange’s well-heeled members, including a restaurant, barber shop, and the nation’s first air-conditioning system. At left is the extension of the trading floor (“The Garage”) in the Annex, with additional trading posts, communication systems, and separate lobbies for members and the public.

The first plan is undated, but was presumably produced in the early 1920s, during or just after the design and construction process for the Annex. It shows the floor in a transitional stage, with 20 old-fashioned tower-style trading posts in the old trading floor and more advanced, horseshoe-shaped posts installed in the Annex. The second plan, dated Nov. 5, 1930, has the U-shaped trading posts installed throughout.

Rare and perhaps unique relics of the New York Stock Exchange following a major post-First-World-War expansion.

MAIN FLOOR PLAN NEW YORK STOCK EXCHANGE.  
[New York:] Trowbridge and Livingston Architects,  
[ca. 1920-22?]  
23 ½"h x 27 ½"w at sheet edge, uncolored. Very minor soiling, a few mends along edges, and skinned in a few places on verso. Better than very good.  

$3500

EXCHANGE FLOOR NEW YORK STOCK EXCHANGE.  
[New York: Trowbridge and Livingston Architects],  
Nov. 5, 1930.  
23 5/8"h x 27 ½"w at sheet edge, uncolored. Very minor soiling, a few mends along edges. Better than very good.  

$2500
A unique report, heavily illustrated and offering an inside view of the United Electric Light and Power Company in 1924, when it was on its way to dominating power transmission in Manhattan. With four Manhattan maps, among them a monumental blueprint of the island’s electrical supply system.

A native of Maplewood, New Jersey, William Barry Leavens, Jr. (1904-1988), attended the Bordentown Military Institute then matriculated at Lehigh University in the Fall of 1921, where he majored in electrical engineering. During the summer of 1924 he and five other Lehigh students worked as interns at the United Electric Light and Power Company. Thereafter Leavens produced this report, which captures a pivotal moment in the development of both 20th-century Manhattan and the technology required for the safe and affordable transmission of electrical power.

As Leavens documents through an organizational chart and roster of officers, United at the time still operated with relative autonomy, albeit as one of twelve affiliated companies controlled by Consolidated Gas Co. (the ancestor of the modern-day behemoth Con Edison). United was the primary provider of AC power to Manhattan while New York Edison dominated DC. United’s position had solidified with the development of Hell Gate station in 1921, at the time the world’s most powerful steam-operated power station. United steadily overcame the challenges of wide-spread distribution of AC current, and in 1927 New York Edison threw in the towel and retired its DC service. According to one account of the company “Both past and recent histories document [the United] network as the first fully successful AC automatic secondary distribution network, the one that set the standard for all that followed.” (Cunningham, p. 96)

Working under the Superintendent of the Transmission and Distribution Department, Leavens was during the Summer of 1924 a conscientious and well-positioned witness to this sea change. His Report is detailed and heavily illustrated with brochures, charts, diagrams, photographs and four maps and plans, including a monumental 17 ¼” x 60” blueprint map of United’s electrical grid in Manhattan.

In all, a unique and richly-detailed look at New York’s electrical infrastructure, at a transitional moment in its development.

E. Simms Campbell, \textit{A Night-Club Map of Harlem} ([in:] \textit{Manhattan}: A \textit{Weekly for Wakeful New Yorkers} No. 1 Vol. 1. New York: Dell Publishing Company, Jan. 18, 1933. Tabloid (16\textquoteright\h x 12\textquoteright\w). 16pp, illustrations and photos throughout, including the centerfold map, 13 7/8\textquoteright\h x 21 ¾\textquoteright\w at neat line. With the extremely rare original two-color printed wrapper. Minor-moderate soiling, particularly to first and last pages. Some edge wear and dog-earing to leaves. Folded in half at one time, with minor separations to some leaves along the fold.

\$22,500

\begin{quote}
\textbf{E. Campbell Simms’ iconic 1932 Night-Club Map of Harlem, celebrating the lighter side of the Harlem Renaissance.}

Located just north of New York City’s Central Park, Harlem began to boom after the Civil War, its growth fueled by an influx of mostly poor Jewish and Italian immigrants, lured uptown by cheaper housing and the mobility afforded by newly-developed mass transit lines. In the early 20th century, the demographics changed abruptly with the arrival of African-Americans leaving the Jim Crow South for economic opportunities in the North. By the 1920s the rich artistic, intellectual, political and social stew known today as the Harlem Renaissance was bubbling away, perhaps its best-remembered manifestation being the dense and vibrant music scene and nightlife celebrated on this map.

The map is oriented with north to the lower right and depicts a few square blocks just above 110th Street and Central Park. Harlem is presented as very much a place apart, packed with night clubs, restaurants, theatres and speakeasies, all patronized—or at least ogled—by crowds of all classes and colors. Legendary performers and venues are highlighted, among them Cab Calloway at the Cotton Club and Bill Bojangles Robinson at the Lafayette, but there’s also lots of local color: a snarl of traffic on Seventh Avenue; the “Reefer man” selling “Marahunan cigarettes”; and surreptitious figures asking one another “What’s the numbah”, the “numbah” being the result of the seventh race at an unnamed track.

Though copyrighted 1932, the map appeared on January 18, 1933 in the very first issue of the short-lived \textit{Manhattan} magazine, “a weekly for wakeful New Yorkers”. \textit{Manhattan} was dedicated to the borough’s vibrant night life and cultural scene, with a light, gossipy, irreverent, “in-the-know” subject matter and editorial tone that set it apart from \textit{The New Yorker}. One would have thought \textit{Manhattan} perfectly suited to late-Prohibition New York City, when Harlem alone boasted hundreds of speakeasies, but the magazine folded after only six issues.

Artist E. Simms Campbell (1906-1971) has been described as “one of the first commercially successful African-American cartoonists”. Born in St. Louis to a family of educators, he trained at the Chicago Art Institute, then worked for a time at a St. Louis ad agency before moving on to New York, where he launched a career as a cartoonist and illustrator. In addition to the \textit{Night-Club Map}, his work appeared in \textit{Cosmopolitan}, \textit{Judge}, \textit{Life}, \textit{The New Yorker} and \textit{Playboy}, but his longest-term gig was with \textit{Esquire}, which he joined at its founding in 1933 and where he remained as art editor for 25 years.

Campbell’s map was largely forgotten for more than 40 years, until Cab Calloway gave it a shout-out in his 1976 autobiography, \textit{Of Minnie the Moocher and Me}, writing that the map gave “a better idea of what Harlem was like in those days that I can give you with all these words”. In 2016 Yale’s Beinecke Library acquired Campbell’s original artwork for the map at auction.

As of March 2022 OCLC 950478089 and 47656016 give four institutional holdings of the magazine and/or the map alone. Background from Rebecca Onion, “An Affectionate 1932 Illustrated Map of Harlem Nightlife”, \textit{Slate.com}, April 15, 2016, Rebecca Rego Barry, “A Map of Harlem’s Speakeasies and Nightclubs at Auction”, \textit{FineBooksMagazine.com} March 2016, and “E. Simms Campbell” at IllustrationHistory.org, all accessed March 2022.
\end{quote}
A 1938 plat, floor plans and sections for the brewery and bottling complex of the Boston Beer Company in South Boston. At the time the Company was the oldest operating brewery in the United States.

The plat and plans depict the complex sprawling across two South Boston blocks bounded by Bolton, D, West First and E Streets. The plat depicts the layout of the complex, with a table at upper right listing each building, its height and mode of construction. The main brewing and bottling facilities are between Bolton and West Second, with those across the street consisting primarily of the boilers and storage sheds. The other eight sheets comprise six floor plans for the brewing and bottling facilities as well as two cross-sections. The plans are very detailed, and there is much valuable information for scholars and collectors of early 20th-century breweriana.

The Boston Beer Company was established in 1828 and operated at this site from at least 1845 until the Company’s closure in 1937 after being sold the previous year to the Jamaica Plain-based Haffenreffer Brewery. In 1984 the Boston Beer Company name was revived, and its Sam Adams lager, brewed in Jamaica Plain rather than South Boston, helped catalyze the contemporary craze for craft beers.

Not in OCLC.
An unrecorded 1976 insider’s map of San Francisco, documenting that city’s vibrant gay community in a manner that is absolutely in-your-face and unvarnished, by turns “in-the-know”, exuberant, raunchy, compassionate, and gently mocking.

Provocatively, artist J. Clark Henley has re-imagined many features of the San Francisco’s natural and built environment as erect penises, with buildings, islands, lighthouses, windmills, and even buses all unmistakably phallic. In another act of re-imagining, Henley has rendered the city’s inhabitants as alligators, many bearing a mustache not dissimilar to that worn by Henley himself. It’s not clear why Henley chose alligators, though it could be a reference to the alligator logo on the Lacoste shirts that were for a time “de rigueur in a portion of the gay community.” (The Washingtonian, Sept. 1980) In any event, the alligators are engaged in the full range of “human” activities: driving, dining, dancing, shopping, hanging out, working out, and having lots and lots of explicit sex, often in very public places. Most are accompanied by speech bubbles explaining more or less exactly what’s on their mind, from the trivial to the salacious to the existential.

Mapmaker Jesse Clark Henley was a writer, model, and artist, born in San Francisco in 1950, where he established his career in the 1970s. During this time, Henley created his Alligator Oz map and began work on The Butch Manual (New York: Plume, 1982), which offers facetious advice to gay men seeking to adopt excessively masculine behavior. He was diagnosed with HIV in 1986 and died in San Francisco in 1988.

Aside from a brief mention in Henley’s Bay Area Reporter obituary, the map appears to be entirely unrecorded. I know of but one other example, in private hands.

A marvelous and very rare fire insurance atlas of Harvard University, published in 1940 by the Sanborn Map Company and with pasted-on updates to 1943.

This atlas consists of a key map and 13 single-page maps, each ca. 25” by 21” and executed at the colossal scale of 50 feet to the inch. In aggregate they depict every architectural feature on the Harvard campus and on other properties owned by the University in Cambridge and Boston. The scale of the maps allows for a staggering level of detail: Color-coding indicates construction materials, interior floor plans are shown, and a host of symbols denote features affecting insurability, such as window types, door types, elevators, sprinkler systems, and fire alarms. Likewise, symbols along the streets indicate different types of water lines, four types of hydrant, water pumps, fire alarm boxes, and so on.

As usual with Sanborn atlases, this one bears pasted-on correction and update slips on almost every page. These were printed at Sanborn's Pelham, New York printing plant, then distributed to representatives in the field, who would visit customers and laboriously paste in the slips. In the present atlas, one such slip of particular note is that on sheet 2 for Houghton Library, constructed in 1941-42. To the southeast of Houghton a nondescript structure has been crossed out in pencil, with a note reading “NEW F.P. LIBRARY.” This became Lamont Library.

The atlas bears witness to other important changes. Above all, in terms of its long-term effect on campus life, was the introduction of the House System in the 1930s. This was, ironically, funded by Yale alum Edward S. Harkness, who sought to introduce a more intimate, cloistered undergraduate experience similar to that of Cambridge and Oxford Universities. The first seven Harvard houses—Dunster, Eliot, Gore, Leverett, Lowell, Standish and Winthrop—were constructed away from the original campus, on or near the Charles River, and may be seen on sheets 3, 4 and 5.

After Rand McNally, the firm of Sanborn, in various incarnations, is probably the oldest more-or-less continually operating map publisher in the United States. D. A. Sanborn published his first fire insurance maps in 1867, and over the next century the Sanborn Map Company went on to publish maps of more than 12,000 American cities. The key to Sanborn’s success was its almost surreal commitment to monitoring and mapping the rapid growth of America’s cities and towns. The scale of this effort enabled the firm, not only to issue atlases and maps of thousands of American municipalities, but to produce and distribute frequent updates during a period of rapid urban change. The company is still active today as a subsidiary of real-estate data firm EDR and known simply as “Sanborn”. Local government, surveyors and others have long since replaced the insurance industry as its customer base, and its products are now delivered in digital format.

In all, a rare and remarkable Harvard artifact, documenting one of the world’s great educational institutions at a time of rapid change.

OCLC 77061293 (Harvard only, as of Jan. 2022). Another copy is held at the Library of Congress.

$7500
PART SIX: THE COMMUNICATIONS REVOLUTION
The earliest experimental radio broadcasts took place in the United States in 1905-6. The technology’s spread slowed during the First World War but resumed immediately thereafter, and by the early 1920s there were thousands of stations in this country alone.

Rand McNally issued the atlas in 1922, when the technology must still have been new and thrilling to millions of users. It includes four full-page maps, printed in red and black, of “Principal Radio Stations of the World”, “Broadcast Radio Stations of the United States”, “Commercial Radio Stations of the United States” and “Special [i.e., experimental, educational or amateur] Land Radio Stations”, each accompanied by long lists of locations, call signs and wavelengths. An index at the end appears to list all stations then active in the United States, including for each its call number, location, wavelength, type of service, and operator. The rest of the atlas is devoted to capsule bios of radio pioneers, an explanation of the technology and a glossary of technical terms.

A review of the contemporary press indicates that this was the first edition of the *Radio Atlas*. It is the first such American atlas of which I am aware and conceivably the first produced anywhere in the world. It was quickly outdated as the technology spread, which along with its fragile construction ensured that few survived: OCLC locates only two institutional holdings of this 1922 first edition and one each for editions of 1923, 1924 and 1925.

A rare and invaluable resource for the uptake and distribution of the first broadcast technology.

As of June 2022, OCLC 1013464744 and 113909072 together locate two institutional holdings.
RARE ATLAS OF GLOBAL TELECOMMUNICATIONS, FROM WHEN "WIRELESS" STILL MEANT "RADIO"


§ 2500

A rare atlas of telecommunications links between the United States and the rest of the world.

The Communications Act of 1934 codified the Federal Government's power to regulate all wire-based and wireless communications and their corporate operators. Broadly speaking, the Act's goals were universal access, lower costs, and greater government oversight of a sector vital to national security. The Act also established the Federal Communications Commission (FCC) and empowered it with the necessary regulatory powers.

The Act recognized American Telephone & Telegraph Co.'s monopoly on domestic telephone service, but left unaddressed the structure of the market for international telecommunications. For the United States this involved primarily radiotelephone and radiotelegraph service, i.e., voice and telegraph service transmitted by radio rather than over fixed cables. This market was badly fragmented, and for years the FCC pushed for its consolidation.

The Senate's Committee on Interstate Commerce held hearings on the subject in the Spring of 1945. The FCC presented a number of cartographic exhibits, including a group of nine "Maps of Radiotelegraph and Radiotelephone Circuits in Active Operation..." Offered here is a reissue by the FCC of those nine maps in atlas form, all updated to July 16, 1945.

Using an identical base map of the world, the maps depict the radiotelegraph circuits operated by RCA, Mackay Radio Telegraph Co., Tropical Radio Telegraph Co., Globe Wireless Ltd., United States-Liberia Radio Corp., South Porto Rico Sugar Co., Press Wireless Inc., and the radiotelephone circuits operated by American Telephone & Telegraph Co. (AT&T) and the Radio Corporation of Porto Rico. Together the maps reinforce the FCC's view that the international market was badly fragmented.

As of June 2022 OCLC 1088718713 gives a single institutional holding.
An extremely rare 1990 promotional poster by Apple Computer, Inc. touting the desktop publishing capabilities of the Macintosh and exhibiting the messianic zeal of early Apple advertising.

In 1984 Apple had introduced the Macintosh with a huge splash, most famously with its “1984” ad aired nationally during Super Bowl XVIII. The Mac’s streamlined look, ease of use, and desktop publishing capabilities revolutionized personal computing, making it for the first time accessible to the average person, myself included. For a time the firm flew high, though founders Steve Jobs and Steve Wozniak had departed in 1985.

The poster features a map of the world with each continent a collage “of publications from around the globe that were now using Apple® Macintosh® computers”. Below the map is the title “Apple changes the world. Read all about it”, followed by a disquisition on how the map was produced on a Macintosh IIcx. It must have been very impressive at the time, though to a modern eye it all seems terribly laborious. It is worth noting that the map is described as a Mercator projection, which it most certainly is not. Were he at Apple at the time, the error would have given Jobs fits.

Apple had changed the world, but its strategic reality was at the time rather bleak: As of 1990 it had only around 6% global market share as against 84% for IBM PCs and clones, which were cheaper than Apple products and had a much larger software ecosystem. Over the next several years Apple tipped into a tailspin that nearly ended in bankruptcy, until Steve Jobs returned in 1997 and turned the company around.

The poster is extremely rare, and the only other example I have found is (or was) in an Apple museum assembled by a Maine teenager in his family’s basement.

Not in OCLC as of June 2022.
ANTICIPATING GOOGLE MAPS

NavTech Navigable Map Database™ [:] A representation of the world’s highest quality navigable map database enabling turn-by-turn directions [:] Version 1.2. [Sunnyvale, California?]: Navigation Technologies Corporation, 1996.

Map printed in five colors, likely on a laser printer, 32 ¼"h x 47"w at border plus margins. Tack holes at corners and minor edge tear at top, else excellent.

$3500

An early, impressive and otherwise-unknown map promoting Navigation Technologies Corporation, a pioneer in digital mapping.

Navigation Technologies was founded in 1985 in Sunnyvale, California, with the intention of developing an automotive navigation system to emulate the presence of a human navigator riding shotgun. With $3 million in seed funding they developed a package integrating hardware, a dead-reckoning location system involving a compass and a distance-measuring device, and a cartographic database of the Bay Area, all woven together by complex software (GPS, upon which later navigation systems were based, was not fully operational until 1993.) The database combined digital data from the Census Bureau with high-resolution aerial photos, and—anticipating Google Maps—narrative data provided by contractors who drove the region’s roads and narrated their observations into a Dictaphone.

Beginning in the early 1990s the company changed its business model to focus on building out its digital mapping of the United States. It migrated, in short, from a hardware business to a data business, selling its geographic database to other firms for use in their own products.

This extremely rare map depicts the state of Navigation Technologies’ geographic database as of 1996. Superimposed on an outline map of the country, an intricate web of lines indicates roads mapped by the firm, color coded by road type, with additional colors indicating railroads and waterways. The map reveals the firm’s strategy of focusing on large population centers, though many major cities—such as St. Louis, Memphis, and Las Vegas—have yet to be mapped in detail.

Possibly unique, and a fascinating glimpse into the early years of digital mapping and its commercialization.

Three early maps of the Internet, issued as bonuses for purchasers of PC Computing magazine.

Back in the early nineties PC Magazine, PC World and PC Computing were in a three-way race for subscribers and newsstand sales. PC Computing viewed itself as the edgiest of the three, and it ventured well beyond dry technical matter to “talk about what was really cool culturally”. In 1994 it tried a new tactic, engaging Timothy Edward Downs to design a groundbreaking series of posters providing a graphic introduction to the rapidly-developing world of the Internet and World Wide Web. The posters were “folded just like road maps, like you would get from AAA” (Downs) and shrink wrapped along with each copy of the magazine. Ultimately “about 13” such posters were produced over the next two years. “... every month with your new issue you’d get a different way of slicing and dicing places on the Internet.... and you could take this map, open it up, and start going to each of those sites...” (Downs)

Downs was, and is, a graphic designer, photographer and information technology expert, best known for his illustrated guide How Computers Work. His innovative approach to technical illustration developed out of his frustration with the genre: “I realized that I could draw technical things in a very accurate way, but it didn’t have life, and it didn’t excite, and ultimately it didn’t feel like it was alive and moving.... I wanted to invite people into the information as opposed to just showing them what all the things did.” (Downs)

Inspired by subway maps and the innovative posters of A.M. Cassandre, Downs applied a hub-and-spoke metaphor to depict the fast-growing digital domain, with stations and routes replaced by servers, sites, and categories of content. 25 years on, the maps provide an informative glimpse of the Internet and World Wide Web in their formative years, often with entertaining editorializing. Though printed in large numbers, the maps were ephemeral and must have had a low survival rate. They are scarce on the market, and few institutional holdings are recorded.

Background and quotes from “Timothy Edward Downs – Mapping the Internet”, an interview posted on YouTube, accessed June 2022.

A 1996 map of the "Underground Internet", featuring “pretty much anything that isn’t mainstream but is legal”, i.e., the stuff that people looked at when the boss wasn’t watching. Not in OCLC.

$2500

Possibly the first map of the Internet for popular consumption. “Points of interest are organized around major Internet servers. Radiating from each server are descriptions of key locations and their addresses. Each listing was confirmed online. Just rev up your modem and pick your destination.” OCLC 31596782 et al., listing 16 institutional holdings as of June 2022.


$2000

Stylistically similar to Downs’ Road Map of the Internet, but organized around categories of content rather than around servers. There is much editorializing: Of the “Mario Cuomo Victory ‘94” site Downs writes “The title of this page is Victory ‘94, suggesting that it was posted either early or naively. Really nice stuff, though—maybe he should have won on this alone.” OCLC 313653348 gives three institutional holdings.
PART SEVEN: CULTURE, COUNTERCULTURE AND FRINGE CULTURE
LITTLE MISS MUFFET, THE CROOKED MAN, AND THE WONDERFUL MOO-MOO BIRD


Map printed in color, 24 5/8”h x 35 7/8”w plus margins. Minor creasing, a few small abrasions, and some foxing in right margin, but better than very good for a map usually found in rough condition.

$3500

A delightful 1930 bird’s-eye view merging Old- and New World themes, rendered by Jaro Hess, a Czech metallurgist turned Michigan gardener and artist of the fantastical.

For this map Hess invented a landscape of impossible crags, enticing seas, and bewitching castles, populated by a host of figures from nursery rhymes, fairytales and children’s books. Some, such as Goldilocks and the three bears, would have been familiar to any American child. Others probably reflected Hess’s Central European upbringing: The Glass Mountain, for example, derives from a Polish fairy tale about a princess locked away in a castle. The tone is exuberant and whimsical, perhaps intended as an antidote to the dark national mood as the Depression deepened.

Offered here is a very early issue of the map, bearing the Child’s Wonderland Co. imprint and a copyright date of 1930 (The true first issue also has the 1930 date in the swag bearing Hess’s name at the lower-left corner.) The map has had a wonderfully long life, and today the rights are owned by the Hagstrom Map Company, which has licensed Rosen-Ducat imaging to sell reprints.

Hess (1889-1979) was born in Prague, received a degree in metallurgical engineering, and immigrated to the United States in 1910, where he had a varied and peripatetic career. He had a fertile, imaginative mind and a wide range of interests, including gardening, the occult, music, writing and of course art. He was a prolific sketcher and painter, his work often featuring imaginary creatures, landscapes, and events and by turns witty, cute, eerie and unnerving.

Barbara Remington’s spectacular promotional poster for the works of J.R.R. Tolkien.

The poster’s central element is an iconic map of Middle Earth drawn by Tolkien’s son Christopher. Surrounding this is a pictorial border combining elements of Remington’s cover illustrations for Ballantine’s 1965 paperback edition of *The Hobbit* and *Lord of the Rings*. The poster bears a printed price of $1.49, while others are known with a price of $3. It seems likely that ours was issued first, with the price inflation the result of strong demand.

Remington’s images seem a bit “off” relative to Tolkien’s content and themes. There is good reason for this, as Ballantine had given her a deadline that left her no time to read the novels. As a result the illustrations feature flora and fauna that appear nowhere in Tolkien, including a lion on the cover of The Hobbit that the author particularly loathed. Worse still, the illustrations capture neither the grandeur nor the menace that pervade Tolkien’s works. And yet Remington helped create a generation of Tolkien fans: “... to those of us who were weaned on The Lord of the Rings in the early paperback years... we imprinted on this bizarre artwork the way a baby bird will imprint on a plastic doll in the absence of its mother.” (Bratman)

Remington (1929-2020) spent much of her life in Manhattan’s East Village, running a crafts shop, illustrating books, designing theatre costumes, and even decorating window displays for Tiffany & Co. One friend described her thus: “She lives with the bears. She lives in the forest with the critters. She’s a whole Tolkien story. I look at her as a hobbit, but she’s her own hobbit.”

A mammoth and striking theological chronology, mapping the spiritual development of humanity as purportedly predicted in the Old and New Testaments.

The chart is signed only “J.P.K.” but was clearly inspired by the work of Charles Taze Russell (1852-1916), a Pittsburgh minister and theologian who sought to strip away the doctrinal accretions of mainstream Christianity and use close study of the Bible to restore the faith to its First-Century roots. Among other views, he asserted that Christ’s Second Coming had taken place in 1874, and that he had ruled invisibly from heaven ever since.

Core to Russell’s theology was his division of history into three distinct epochs, or “Dispensations”: “The world that was”, from Creation to the Flood, ruled by angels; “the present evil world”, from the Flood to the Second Coming of Christ, ruled by Satan; and “the world to come”, the kingdom of God. History is thus understood as a progressive revelation of divine truth, to be uncovered by a careful, literal reading of the Bible.

The frontispiece of Russell’s The Plan of the Ages (1886) is a relatively simple folding “Chart of the Ages” depicting the three Dispensations. The monumental and extravagant diagram offered here shares the same title and is clearly descended from Russell’s image, but expands on it to the nth degree.

The diagram is printed in blueprint, measures over four feet square, and is absolutely packed with text and imagery. Broadly speaking, it offers up an extraordinary chronology, attempting to parallel the spiritual and historical progress of humanity as predicted in the Bible. The action, both spiritual and temporal, advances from left to right and top to bottom, following the gradual revelation of God’s plan through the Dispensations. Every step of the way the chronology is elaborated with Biblical quotations, diagrams, and illustrations, some of the latter hand colored. I note for example a number of diagrams, particularly in the lower-right quadrant, reflecting some of Russell’s more unusual views, relating to pyramidology: He argued that the pyramids had been built by the ancient Hebrews, acting under divine guidance, and that the pyramids’ structural elements, such as their interior passages, all had profound symbolic significance.

The diagram is accompanied by an explanatory text, Details of the Chart of God’s Plan and the Whole Plan of God from the 1st Creative Day to the Fulness[sic] of Time, also rendered in blueprint and also signed only “J.P.K.” Each of the 15 pages reprints a design element from the diagram, supplemented with long panels of text.

I am no theologian, and interpreting this in any detail is way beyond me. But the image is visually extraordinary and—whether or not one agrees with or even understands it—clearly the work of a determined mind with a deep capacity for Biblical exegesis and synthesis.

In all, a striking, eccentric and possibly unique example of religious Americana, doubling as a stunning piece of folk art.

Not in OCLC.
FREAK OUT!

Designed by Frank Zappa M[others] O[f] I[nvention], FREAK OUT. Hot Spots! Los Angeles: Freak Out Productions, 1966. Map in black and red, 16” h x 23” w at neat line on a 23” h x 29” sheet. Illustrations in black on verso. Folds as issued, a barely-visible printer’s crease at upper left, and some tape mends on verso, but very good. Accompanied by an early pressing of Freak Out! and two promotional reprints from the Los Angeles Free Press.

$4500

Frank Zappa’s Freak Out. Hot Spots! map of Los Angeles, both a guide to the city’s nascent Freak scene and a pungent commentary on its police tactics.

The map was a separately-published companion to Freak Out!, the 1966 debut album by Zappa and the Mothers of Invention and a love letter to an emerging “Freak” culture (Per the liner notes, a Freak “casts off outmoded and restricting standards of thinking, dress, and social etiquette in order to express creatively his relationship to his immediate environment and the social structure as a whole.”)

By turns experimental, nonsensical and scathingly critical of America’s consumer culture, Freak Out! received mixed reviews in the mainstream press but gained a cult following, a Grammy in 2003, and a place on any number of “Top”, “Best”, and “Most Influential” lists. For a taste, here’s the first stanza of the first song on the album, “Hungry Freaks, Daddy”:

“Mr. America, walk on by your schools that do not teach Mr. America, walk on by the minds that won’t be reached Mr. America try to hide the emptiness that’s you inside But once you find that the way you lied And all the corny tricks you tried Will not forestall the rising tide of hungry freaks daddy”

Zappa promoted the Freak Out. Hot Spots! map on the right-inside cover of early pressings of the album: “Planning on visiting L.A. this Summer? Send for your copy of the special map we have prepared for you…. Only $1.00 in magnificent color (mostly black)”.

The map depicts a large slice of Los Angeles, with three dozen locales numbered 1-35 and, in a Zappa-esque touch, 69. All are described in long text columns flanking the map, including clubs (such as the Red Velvet, “HQ for the plastic & pompadour set”); places to eat (Nikki’s Too, among others, offering “surprisingly good hamburgers” “in the company of a lot of really creepy people”); motels (including the Tropicana, “a groupie’s paradise”); and police stations (like the West L.A. Sheriff’s Station, a “moral arsenal” where one can hear “bold Aryan operatives rave about long hair freakos and the last John Birch meeting”).

The anti-authoritarian tone is much enhanced by the small orange explosions and mushroom clouds indicating recent “police-terror situations” near known freak “hotspots”; a facsimile of “a cop-out card carried by finks for protection during a routine investigation”; and a photo of three cops manhandling a suspect. I’m no Zappa scholar, but per Wikipedia a formative moment for his anti-police, anti-authoritarian stance was his 1965 arrest by L.A.’s vice squad for recording a fake erotic audiotape with a female friend. A felony charge was eventually reduced, and Zappa only served ten days, but much of his recorded music was seized, and he was evicted from his studio for failure to pay rent.

It seems that few took the Mothers of Invention up on the map offer, because early impressions of the map are rare as hen’s teeth. However, it’s gained stature along with the album, and eBay is awash in cheap reprints, if you’re so minded. Our example is probably a slightly later printing, as the first lacked the verso illustrations present here.

An iconic map of the emerging counterculture of the 1960s, sought after for its quirky graphic design, “in-the-know” portrayal of the L.A. Freak scene, pungent social commentary and, not least, its association with one of the most influential rock albums of all time.

Not in OCLC.
**HUMBEAD’S REVISED MAP OF THE WORLD**


$2500

Rare first edition of a justly-iconic product of the late-60s. Humbead’s Revised Map distills the world to its essentials, or at least to the places and people most “top of mind” for the American counterculture.

The map depicts the world as consolidated in a psychedelic Pangaea comprising Los Angeles, San Francisco, Berkeley, New York City and Cambridge, with small territories allotted to North Africa, Southeast Asia and Boston. The compass rose features the cardinal directions of up, down, left and right. Off the left shore (not the West shore) are two small islands (“Rest of the World” and “Nashville”), and the whole is surrounded by the names of more than a thousand people, from leading lights of contemporary culture such as Dr. Seuss, Huey Newton and Allen Ginsberg to personal friends of the mapmakers.

The map was the product of a collaboration between musician and graphic artist Rick Shubb and computer programming pioneer Earl Crabb, who is said to have sketched it on a napkin or similar scrap. Their work received an enthusiastic review from the *Berkeley Barb*: “Certainly, the most astonishing document to come from the underground presses is Humbead’s Revised Map of the World With List of Population. It provides the independent verification of the fallacy of space, and that pernicious reasoning that makes New York and Berkeley seem far apart on normal maps. Everyone knows that what’s important is people, not distances, and now for the first time we have a map recognizing this.”

A second edition appeared in 1969, with the date changed and other minor tweaks. The map was completely re-drawn and a new edition published in 1970.

In all, an iconic and imaginative map reflecting the “out of the box” thinking of the counterculture.

Rumsey 11748. OCLC 1130758162 gives but one institutional holding as of June 2022.
The only known example of this psychedelic map of the Haight-Ashbury neighborhood of San Francisco.

The map's vivid color scheme, “melting” typeface, and use of lotus leaves and other Eastern iconography are of a piece with the psychedelic style developed in the mid-1960s by San Francisco artist Wes Wilson. It identifies 40 Haight-Ashbury businesses and other venues, some—such as Bank of America—solidly mainstream but others rather less so. Among these are the “hippie boutique” Mnasidika, patronized by Jimi Hendrix, Janis Joplin and members of the Grateful Dead, and The Drog Store, a pharmacy repurposed as the Drug Store Café then renamed after local authorities objected (The space later changed hands again and was rechristened Thunderpussy after a local burlesque performer.)

Both sides of the map bear a long, discursive essay on the Haight and hippie culture. Some of the material is practical—don't drive there, since the traffic is awful; don't eat there, since “eating is not one of the long suits of the Love Generation”; and don't trust the panhandlers, as “Some of them, you will find, have more money in their pocket than you have”. But much of it is an explanation and apologia for the more sensationalized aspects of hippie counterculture—nudity, sex, communal living, and in particular drugs.

The map is neither signed nor dated, but it can be placed to late 1967-1968: The text refers retrospectively to a “Death of the Hippie” ceremony that took place in October of 1967, while Mnasidika closed some time in 1968.

The map is unknown, though it has the look of something produced in significant numbers for distribution to tourists or as a newspaper insert. OCLC records no holdings in institutional collections.
Two fantastic post-apocalyptic maps by futurist, spiritualist and self-styled “prophet” Gordon-Michael Scallion (1942-?)

By Scallion’s own account his spiritual awakening began in 1979, when he suddenly lost the capacity for speech. Confined for a time to a hospital bed, he had a vision of a woman predicting “The Tribulation”, a series of cataclysmic astronomical and seismic events that would re-shape the Earth, with transformative consequences for society. Scallion eventually recovered his voice and gained the ability to see colorful auras around people and objects. A decade later, further dramatic predictions came to him in a series of dreams spaced over 29 nights. (Sunfellow)

Scallion put his visions and dreams to work, establishing the Matrix Institute and moving in 1984 to Chesterfield, New Hampshire; publishing newsletters and a book (Notes from the Cosmos, in 1997), hitting the lecture circuit; and getting featured on TV shows such as Fox’s “Sightings” and “Encounters”. He also offered up his predictions on the two spectacular maps offered here.

On Future Map of the United States (1992) he predicts The Tribulation will begin with “a series of fractures” in California prior to May 9, 1993. These are to be followed in 1993-95 by an earthquake “in the magnitude of 10-15”. The Pacific will inundate much of the American West, and “infra-sound waves will move across North America creating oscillations in the sediment layers”, causing the Sierra Nevada and Rocky Mountains to drop sharply. Much of the East and Gulf Coasts, the Mississippi Valley and the Great Lakes region will be inundated. And if that isn’t enough, a “geocentric pole shift” in 1998-2001 will cause the country’s climate to average out at a balmy 75 degrees.

Scallion also predicts the demographic, socio-cultural and psychological consequences of these events: The United States will collapse and be replaced by a confederation of 13 “colonies”, which will hold “special meetings at sacred sites” “to reaffirm the spiritual commitment of the Colonies and the sacredness of the Earth and its inhabitants”. And most survivors will be children under the age of 15, concentrated in “relocation centers” in five uninundated states, where they will become “the parents of the next root race”.

On the chance things don’t work out as planned (hoped?), Scallion gives himself an out: “Prophecies are given as probabilities. Even in this eleventh hour time frame, consciousness can alter an event [or] modify the changes in an area…”

Indeed, the Tribulation failed to materialize in 1993-1995, but Scallion was undeterred. In 1996 he published the Future Map of the World, which pushes the Tribulation back to 1998-2001 and applies his prophecies on a global scale. The themes are broadly in line with those of the earlier map, but with interesting twists. For one, the shifts in the planet’s magnetic poles will bring the Moon’s orbit nearer to Earth, resulting in a “move toward a more lunar society with more feminine than masculine overtones”, where both genders will “experience increases in intuitive capabilities.”

To top it all off, “a new sun will appear in the heavens”, its blue light will alter “the prismatic color spectrum”, “and people on the Earth at the time—all five races—will look slightly blue in color.” Scallion doesn’t say so, but presumably he anticipates that this new uniformity will usher in an epoch of racial harmony. What he does say is that these “Blue Ray children” “will be able to psychically read the holographic thought-form images” in the sculptures that will be found in the City of Gold on the lost Island of Lemuria, predicted to emerge from the Pacific.

Scallion’s heyday seems to have been the 1990s to the early 2000s, OCLC lists his last recorded publication as 2006, and the Matrix Institute web site is no longer active. It’s possible he just lost steam, or perhaps his fans moved on when the Tribulation failed to materialize.

In all, two spectacular imaginary maps, embodying an unusual manifestation of apocalyptic optimism at the crackpot outer limits of New Age thought.

AN EXTRAORDINARY 16-YEAR RUN OF BURNING MAN MAPS AND GUIDES

Rod Garrett, Lisa Hoffman, Scout and others, [Continuous 16-year run of Black Rock City maps and What Where When Guides from Burning Man.] [San Francisco] 2000-2015. 16 maps, each 22" x 17" at sheet edge, most printed in two or more colors. Accompanied by 16 "What Where When" guides, the earliest 20pp, printed in two colors on five sheets of letter-sized paper and stapled along the centerfold; the latest 160pp, printed in three colors and perfect bound, with large, folding map in five colors tipped in and card-stock covers printed in full color. Generally excellent, a very few items with more significant soiling and/or wear.

$9500

A rare and remarkable collection of Burning Man ephemera, including the large Black Rock City maps and What Where When guides issued to attendees each year from 2000 through 2015.

BACKGROUND
The first Burning Man involved some 20 people setting alight an 8-foot human effigy on San Francisco’s Baker Beach. After a run-in with the authorities, in 1990 the gathering moved to the Black Rock Desert in Nevada, where each year since “Black Rock City” has risen from the dust, thrived and throbbed, and vanished again without a trace, all within weeks. Three decades on Burning Man has grown massive, with the 2019 event attracting more than 78,000 attendees and culminating in the burning of a 61-foot effigy.

Through it all the organizers have sought to adhere to ten principles articulated by founder Larry Harvey, including for example “radical inclusion”, “decommodification” “leave no trace” and “participation”. Together they form an articulate alternative to contemporary consumer culture, compelling enough to attract thousands to the inhospitable Black Rock Desert year after year.

I’m fascinated by Burning Man, though likely too uptight ever to participate. It’s partly about the art, which is jaw dropping, and the suspension of the norms of 21st century consumer society, which is tantalizing. But more than that it’s about the interplay of disorder and order: The boundary-pushing that defines Burning Man would
be unsustainable in a city of tens of thousands, were it not for the staggering amount of planning and organization that enable Black Rock City to be laid out and constructed in weeks, administered peacefully, then dismantled a week later, leaving little trace on the desert floor.

THE COLLECTION
Offered here is a continuous run of the Black Rock City maps and *What Where When* guides for the years 2000 through 2015... 32 items in all. Each features imagery and content reflecting that year's “art theme”; for example, “The Year of the Body” (2000), “The Seven Ages” (2001) and “The Floating World” (2002).

The format of the Black Rock City maps has remained remarkably stable. Each is printed on two sides of a 22” x 17” sheet and folded brochure-style. One side features a large plan of Black Rock City, laid out on the basic design that has been standard since 1999: The city comprises a 240-degree arc, with “Center Camp” at the apex, the Burning Man at the center, and a street layout combining concentric streets with radiating avenues. Shaded areas indicate theme camps and villages, and symbols locate utilitarian features such as toilets and medical stations.

On the reverse of each map is a directory of services and theme camps keyed to the map, much like the index to a modern atlas. This side also features logistical information, from where to find ice to the licensing of Mutant Vehicles.

Each *What Where When* guide provides a day-by-day descriptive listing of that year's events, along with a centerfold schematic map of Black Rock City, the latter designed to be pulled out and used for navigation. Whereas the Black Rock City maps have remained consistent, the guides are another story altogether, their evolution reflecting the growth of Burning Man as an event and an enterprise: The earliest in the collection, for the year 2000, consists of five sheets of paper, folded and stapled to produce a 20-page pamphlet, while that for 2015 comes in at a whopping 160 pages.

Though the maps and guides were (and are) printed by the thousands, they receive heavy use during a raucous week in an inhospitable natural environment and are ephemeral by design, with no utility after the event ends. Consequently, they have a low survival rate. The more recent editions can be found on occasion in venues such as eBay, but those from the aughts are vanishingly rare on the market. The continuous run offered here was assembled over several years, and I expect it would be even more difficult to reproduce today.

A rare and very cool collection, and an extremely rich resource for studying the evolution of Burning Man.

Much background and history provided by the website of the Burning Man Project.
To view the maps in this catalog, and more, visit bostonraremaps.com