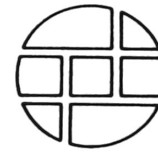


# Mapline



A Publication of the Hermon Dunlap Smith Center for the History of Cartography at the Newberry Library and the Chicago Map Society

Number 133 | Fall 2020



## Mapping Victory in World War II Curtis Wright



Stanley Turner, *Dated Events War Map - 28th Edition, 1945*. Author's Collection.

The year 2020 will be a memorable one for a number of reasons. Political tension, the coronavirus, racial unrest, forest fires, and even murder hornets have all reared their ugly heads in what appears to be an unceasing parade of disasters. But this experience pales in comparison to the events which took place merely two generations ago, when nearly the whole world erupted into flames. The 75th anniversary of the end of that conflict, known today as World War II, also falls

within this year, and the celebration of victory should be a bright spot for us all.

One obstacle to our understanding of the war's events is a lack of perspective. Whereas most of us learned of the war retrospectively, as a static event that followed a linear course of action, those who lived through it had no such convenience. For those in the Americas (who had a decidedly different experience during the war than those in Europe, Asia and North





Stanley Turner. *On To Tokyo: Dated Events Invasion Map of the Pacific and the Far East*, 1944. Author's Collection.

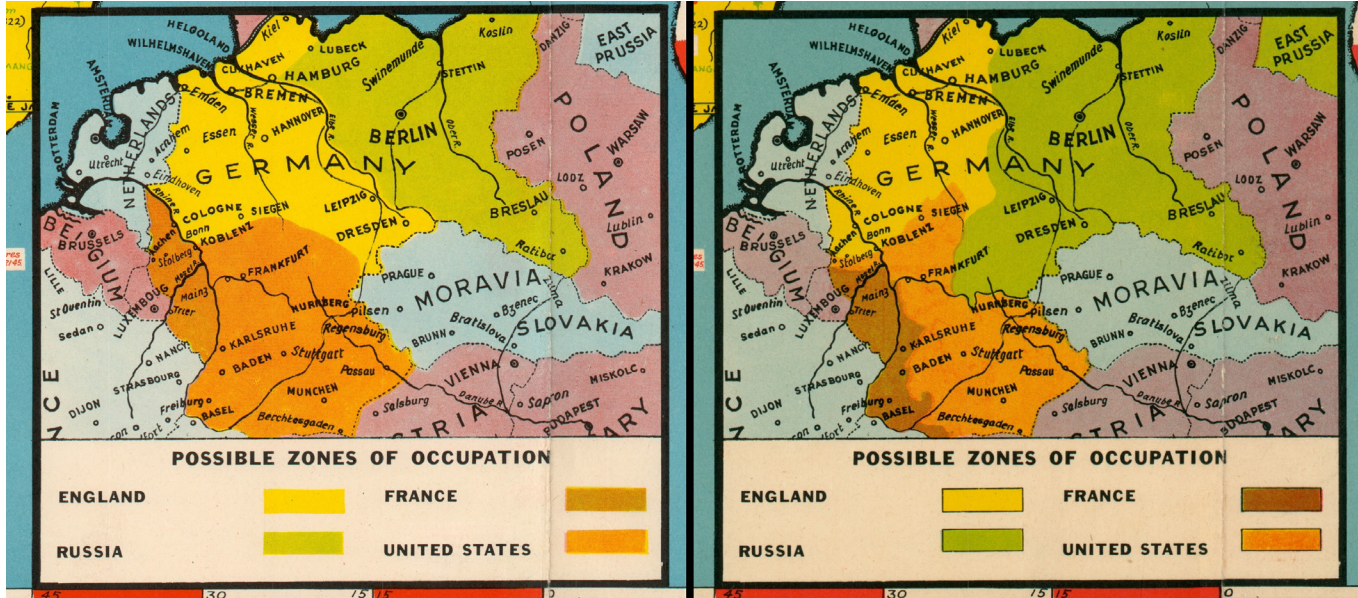
Africa), uncertainty was a constant companion which prompted many to seek out geographic knowledge to help in assuaging their fears.

As a result, the popularity of the map was at an all-time high in the United States during WWII. In *A History of America in 100 Maps*, Susan Schulten notes that world maps sold out in the United States on the day the Nazis invaded Poland, and by 1942, *Newsweek* had dubbed Washington, D.C. “a city of maps.” To capitalize on this tremendous popular interest in geography, mapmakers around the world began churning out enormous quantities of cartographic material related to the ongoing conflict. This “commercial patriotism” took many different forms, but perhaps none as recognizable as the *Dated Event War Maps* of C.C. Petersen.

The Toronto-based publishing and advertising firm applied for the first copyright of the map series in 1942. Artwork for all maps was provided by Stanley Turner, an English artist who emigrated to Canada in 1903, but printing and distribution was a much broader affair. It appears that while C.C. Petersen held the copyright, the company would license the publishing to local companies throughout Canada and the United States. It's also possible that Turner may have actually maintained his original rights to the artwork, while Petersen played the role of distributor.

Between 1942 and 1945, Turner drew at least eight different base maps that were updated upwards of 35 times, usually identified through various “editions” printed at the bottom of the sheet. These varied





Shaw-Barton/Stanley Turner. *Possible Zones of Occupation*. Details from the 26th and 27th editions of the *Dated Events War Maps*. 1945. Author's Collection.

from images of particular theaters to the most common world map on Mercator's projection (updated to 28 editions). He also drew several maps in the years immediately before and after the war in his distinctive and bold style of illustration.

The editions by which the maps are often identified can be misleading. In certain circumstances, they relate to the version of the map as it was drawn and updated by Turner. In other issues, the editions refer to

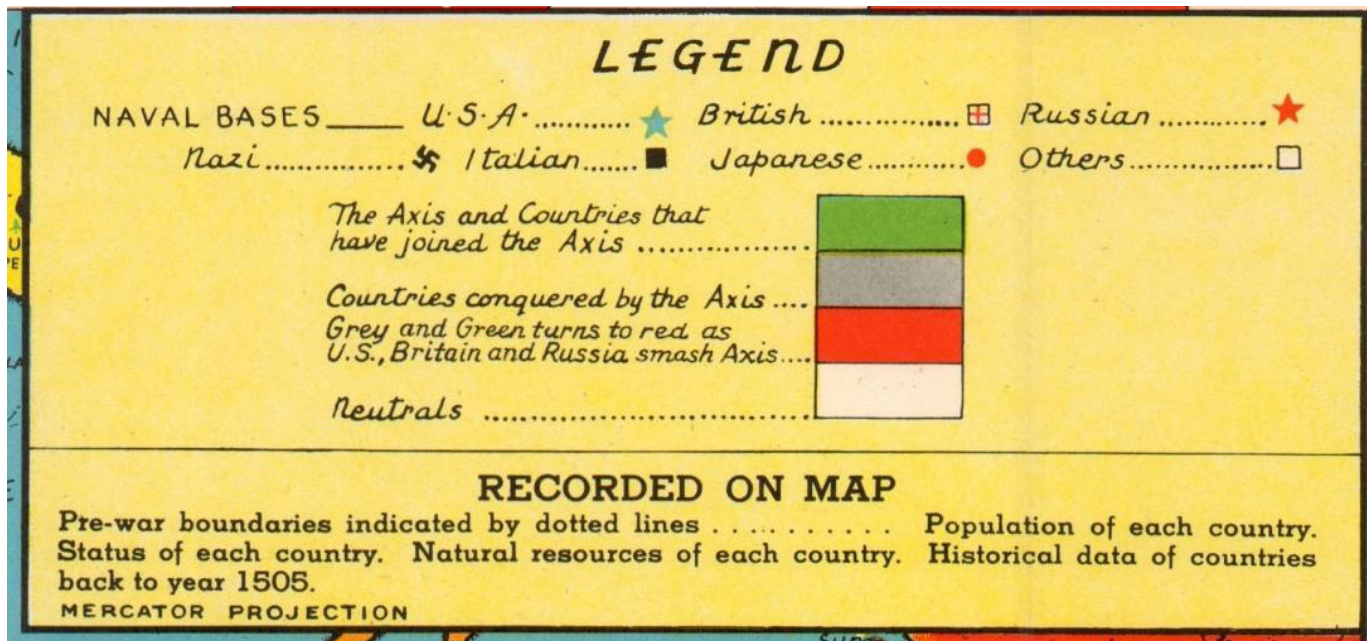
the specific printer. So it's possible for a map labeled '5th edition' to be published later than one labeled '12th edition,' if they were issued by different printers.

Within each new issue, the artist would include updated text boxes and illustrations reflecting the latest events that had happened since the previous publication. These updates were often provided in the negative space of the oceans, rather than directly over the area of the map that was affected by the change.



Shaw-Barton/Stanley Turner. Local advertisements from two issues of the 20th edition of the *Dated Events War Maps*. 1944. Author's Collection.





C.C. Petersen/Stamley Turner. An example of a *Dated Events War Map* legend, from the 27th edition. 1945. Author's Collection.

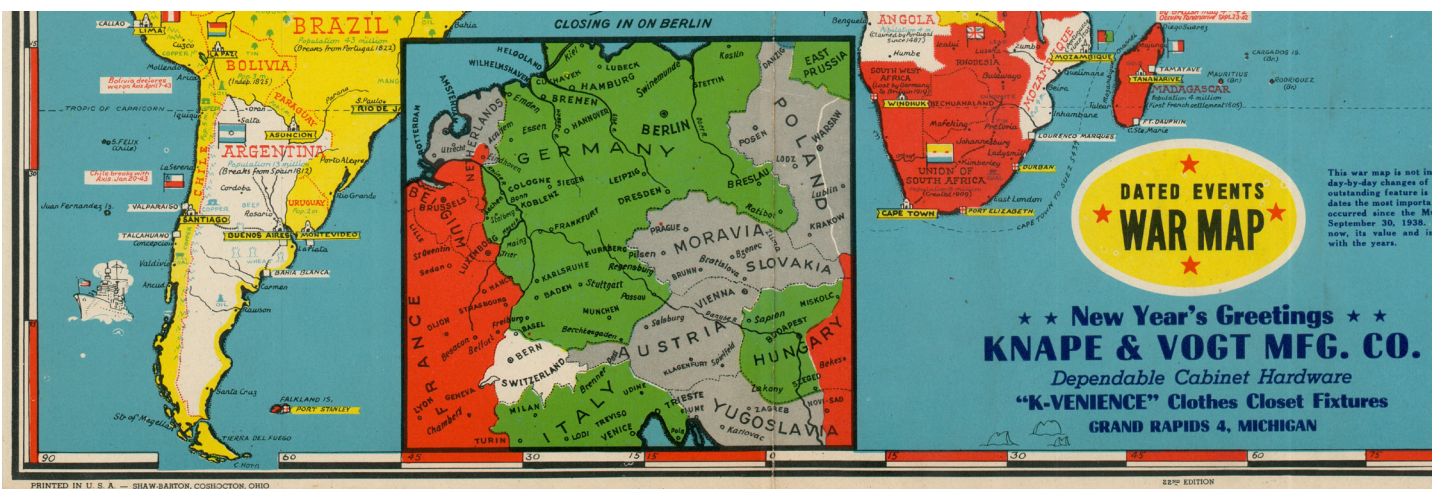
In addition, custom inset maps were provided to give necessary attention to a particular region.

In another twist, local firms and businesses would purchase copies of the *Dated Event War Maps* in bulk. They would then add a logo or advertisement that contributes to the tremendous variety of maps that were issued.

The vivid colors that make these maps almost instinctively identifiable generally reflect areas under Axis, Allied, or neutral control across the globe. In later editions, bright red is used to highlight Axis territory re-captured by the Allies, giving an enormous

geographic implication to its conquest. This is perhaps most visible on the V-E/V-J Day issues of the map (Page 1), which were issued in several different editions in early September of 1945.

In addition to extensive use of color, there are a number of components on the Victory Issue that reinforced common North American perspectives of the war. Dated tables of events flank either side of the image and begin to give authority to the notion (referred to earlier) that the war was an inevitable series of actions led by Japanese aggression. Although the "Roll Call of the United Nations" lists numerous global allies, little



Shaw-Barton/Stamley Turner. *Closing in on Berlin*. From the 22nd edition of the *Dated Events War Maps*. 1945. Author's Collection.

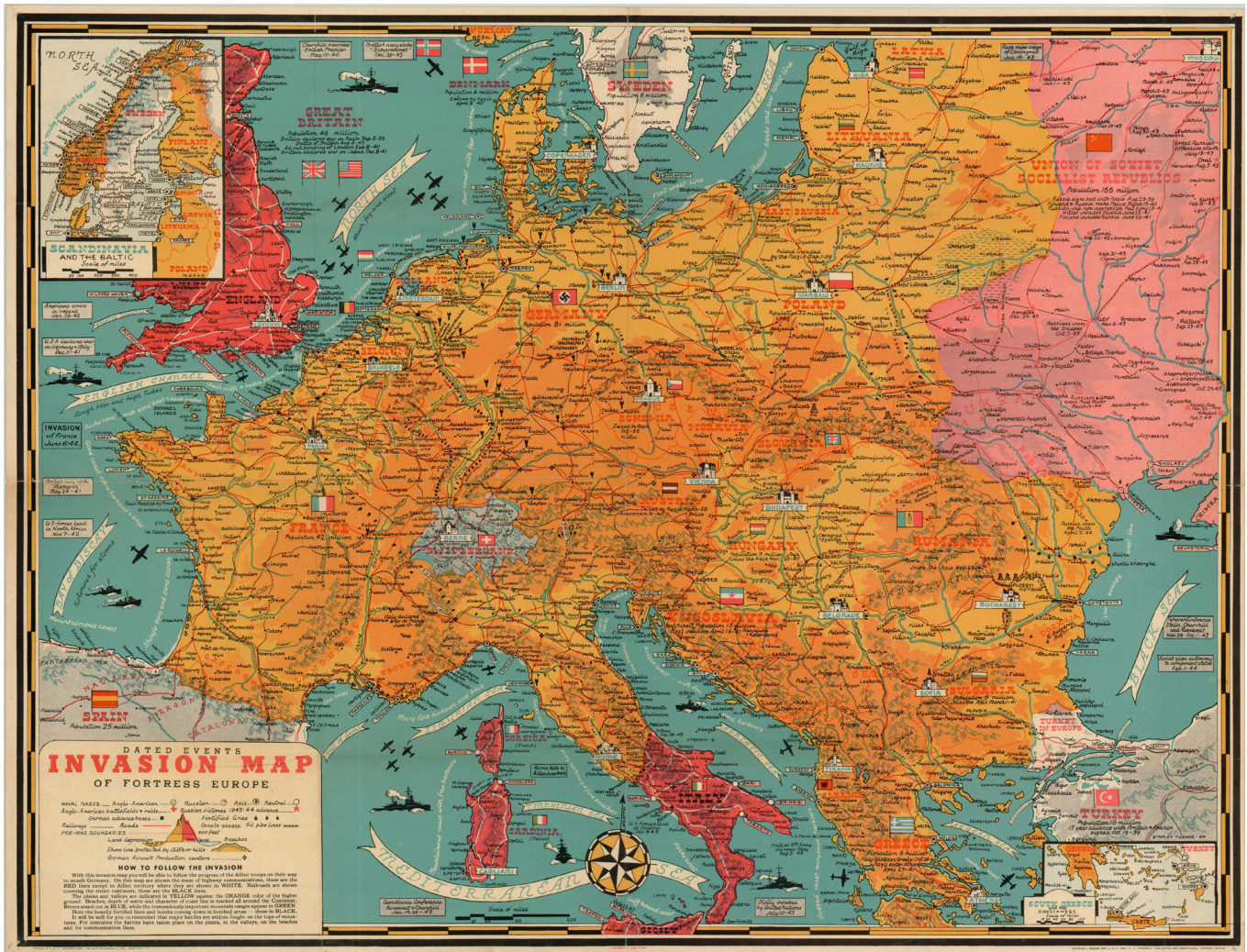


detail as to the contributions of the Russians, British, and French is provided. Images of American triumphs are plastered across the page. A “Box Score” at the bottom of the sheet reinforces the theme of complete and total victory by showing plane and ship losses in total tonnage.

Furthermore, the language the maps assume and the manner in which they present information about the war shows the relatively insulated nature of the American public on the homefront (note how the dropping of the atomic bomb is related). Rather than experiencing the war on their doorsteps, Americans and Canadians were able to enjoy a relatively stable wartime experience, where maps like this could be purchased, absorbed, and then often discarded. Even the pace at which the various editions of the maps were

released (sometimes as many as 12 a year) reflects an emphasis on commercial opportunity that was replicated across many other industries in North America during the war. (\*see the line at the bottom of the sheet – “First Edition Sold Out!”)

As a result, free enterprise is often credited as one of the primary factors behind the Allied victory (at least in U.S. primary education). From the Lend-Lease Program to the exorbitant costs of the Manhattan Project, it was American ingenuity (and capital) that ultimately won WWII. It’s a well-known exaggeration that comfortably puts the United States at the top of the postwar global order, and one that was reinforced by the country’s cartographic output during (and immediately after) the war.



Stanley Turner. *Dated Events Invasion Map of Fortress Europe*. 1945. Author’s Collection.



## References

Hornsby, S. J. (2017). *Picturing America: The golden age of pictorial maps*. Chicago: The University of Chicago Press.

Monmonier, Mark, ed.(2015). *Cartography in the Twentieth Century*. Vol. 6 of *The History of Cartography*. Chicago: University of Chicago Press.

Schulten, S. (2018). *A History of America in 100 maps*. London: British Library.

Zhurauliova, T. (2018, April 05). *Imagining Global War: Popular Cartography During World War II*. Retrieved October 9, 2020, from <https://www.kcet.org/shows/artbound/imagining-global-war-popular-cartography-during-world-war-ii>



## Renaissance Mapping

Suzanne Karr Schmidt and Lia Markey

Maps are front and center in the Newberry's latest exhibition, *Renaissance Invention: Stradanus's Nova Reperta*. This is a story about navigation and exploration, made possible by the new technologies celebrated in a series of twenty engravings entitled *Nova Reperta (New Discoveries)*. It was drawn by the artist Johannes Stradanus for Italian patrons around 1588, and engraved and printed in his native city of Antwerp. These images are the first detailed visualization of a practice of list-making about novelty, which was itself hardly new, having been done since antiquity. There were updates, of course, though little recognition of non-Western sources for gunpowder, printing, the compass, and other key advances.

Renaissance explorations not only created a new conception of the world and trade routes, but also led to the ravages of colonization. Instruments based on ancient Greek technologies and later developed by Portuguese navigators—like the Adler Planetarium's mariner's astrolabe on view in the show—facilitated travel across the globe. The *Nova Reperta* series and images in Renaissance atlases, books, and maps represent these navigational tools. Europeans used these devices to reach a place they initially described as the "New World," later named America. Our exhibition thus explores Renaissance mapping from the so-called discovery of uncharted territories to the moral quandaries of colonization.

In addition to Stradanus's series, which features many mapping-related details, the show boasts six printed city and world maps, two atlases, and a fifteenth-century manuscript! These include works from the collections of Chicago Map Society members Roger Baskes and Art Holzheimer, respectively offering clandestine glimpses of the cannibals that were thought to populate the New World, and depictions of the naked ambition of the ruling Medici elite. Even more maps and globes appear within book illustrations and prints throughout the galleries, showing how common and necessary they were to educated culture at the time.

We designed the show to focus on the impor-





tance of the compass for navigation, making it one of three major sections as one of the inventions lauded by Francis Bacon as among the top three inventions of all time, along with printing and gunpowder. Early maps could not have been produced in such numbers without the printing press and engraving technology.

Manuscript maps also circulated in multiple copies, and we are displaying our c. 1425 copy of Leonardo Dati's *La Sphera*, or *The Sphere* under a mysterious 16th-century map of the world shown in-

side the cap of a fool (shown above). We know much more about Dati's *Sphera*, which was a very popular text for merchants plying their wares around the Mediterranean and coasts further afield. It offers portolan chart-like details, each map showing the names of cities along each land mass. New technology met old in this case very recently, when an international group of scholars helped transcribe the text of our manuscript in competition with teams at the Vatican Library and elsewhere! We continue to learn from our collection of



Renaissance books and maps, and enjoy sharing all it has to teach us.

To experience the exhibition virtually, find it at [www.newberry.org/renaissance-invention](http://www.newberry.org/renaissance-invention) and [www.newberry.org/renaissance-invention-portal](http://www.newberry.org/renaissance-invention-portal)

There is also a lavishly-illustrated exhibition catalog edited by Lia Markey available for sale in the Newberry Bookshop and its new website: <https://bookshop.newberry.org/renaissance-invention-stradanus-s-nova-reperta>.



## Crossings

James Akerman

The Smith Center and the Newberry are planning an exhibition featuring the library’s extensive collection of American travel maps, guidebooks, and travels accounts, to be mounted in spring 2022. The exhibition, titled *Crossings*, will be organized geographically, focusing on four timeless corridors of American travel and migration (“crossings”) through the continental United States. In the next several issues of *Mapline* we

will be featuring some of the artifacts we hope to show in the exhibition.

A northern passage across the continent begins (or ends, depending on your point of view) in New York Harbor, gateway from the Atlantic into the northern interior of the country. It follows the Hudson River to Albany, the Erie Canal to Buffalo, and the Great Lakes to Duluth. It crosses the northern Great Plains and the Rocky Mountains, on the Northern Pacific Railroad, terminating in the west at Seattle and Puget Sound. Along the way, we will draw parallels between





Figure 1. J. Disturnell, *Wade & Croome's panorama of the Hudson River from New York to Albany*, "View of the Vicinity of Poughkeepsie and Hyde Park," 1846, Newberry Library.

these routes and parallel trails, railroads, and modern highways.

The Hudson River leg of this journey is attractively illustrated by an 1846 panorama of the river "drawn from nature & engraved by William Wade," and published in New York by one of the leading publishers of maps and guidebooks of the day, John Disturnell. The advent of the steamboat greatly improved the speed and volume of transportation on American waterways. Though travelers of all sorts used steamboats, they had a special appeal for tourists, for whom, in fair weather, the river journey provided a steady stream of attractive landscapes and sites of historical, cultural, and architectural interest. Similar panoramas were published in Europe to serve those taking cruises along the Rhine to ogle its famous castles and historic towns, and are still published today for modern-day river cruises. The Hudson sported castles of its own: man-

sions erected by New York's elite on riverside bluffs. Several of these river estates may be seen in Figure 1, showing the vicinity of Poughkeepsie and Hyde Park, New York Riverboat also brought tourists to the foot of the Catskill Mountains, shown in the background in Figure 2, already a popular resort region. The design of the panorama is such that when readers turn it 180 degrees they are presented with a view of the other side of the ship. When it is fully unfolded the panorama measures 380 x 14 cm., but its accordion construction allowed passengers to view only the area of immediate interest.

Here, as elsewhere in the exhibition, we will tell the story of ordinary travelers along these routes, including tourists and migrants. Special attention will be placed on Indigenous people such as the Haudenosaunee (Iroquois), Lakota, Nakota, and Dakota (Sioux), and Nimiipuu (Nez Perce), whose homelands



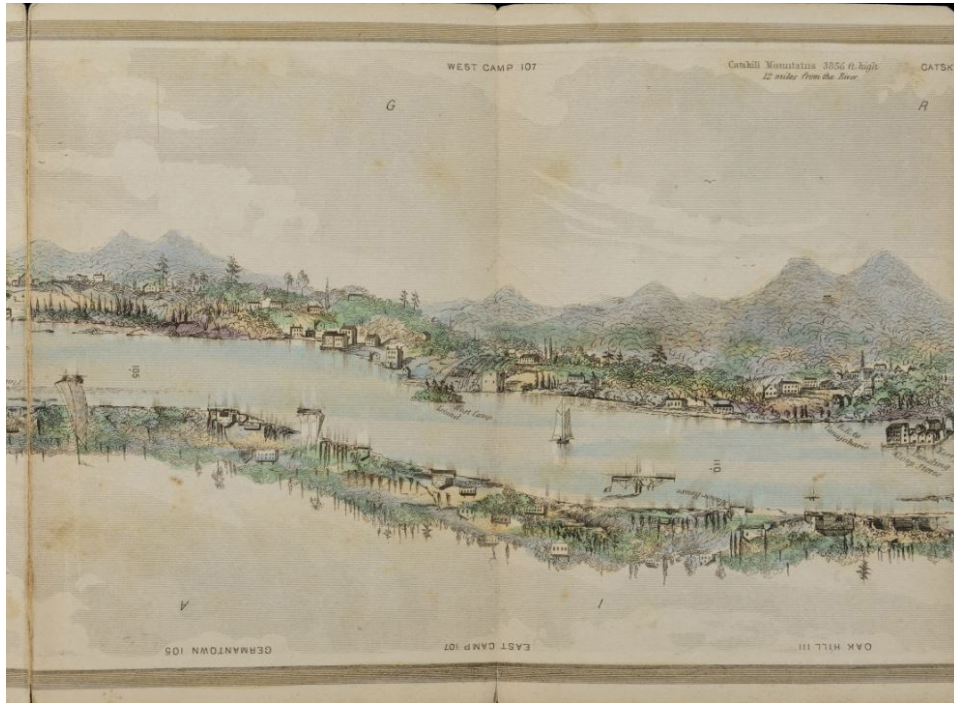


Figure 2. J. Disturnell, *Wade & Croome's panorama of the Hudson River from New York to Albany, "View of the Catskills,"* 1846, Newberry Library.

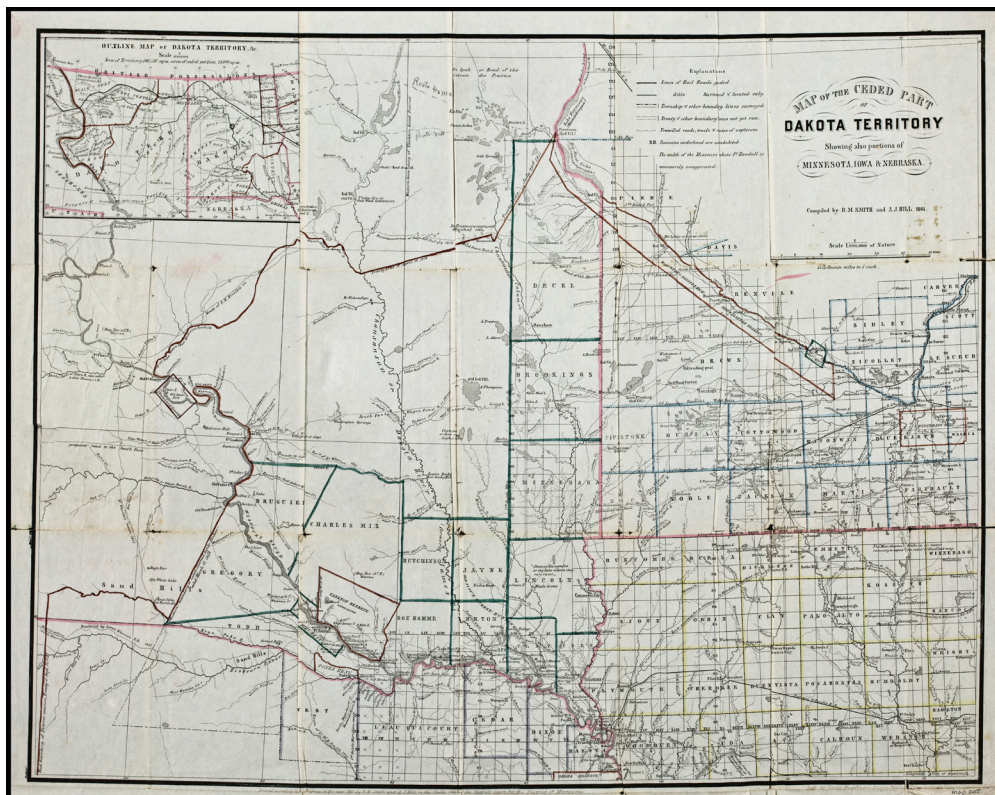


Figure 3. Smith, Hill, and Buechner, *Map of the ceded part of Dakota Territory showing also portions of Minnesota, Iowa & Nebraska,* 1863, Newberry Library.



straddled the pathways taken by non-Native colonizers, and who were forcibly removed, becoming migrants of another sort. This darker side of American expansion and migration is illustrated by a map (Figure 3) published in 1863 (despite the 1861 date on the map), which shows the immediate aftermath of the US-Dakota War of 1862 in western Minnesota, a bloody conflict that forced the majority of Dakota (Eastern Sioux), as well as western Ho-Chunk (Winnebago) people onto smaller reservations in present-day Nebraska, North Dakota, South Dakota, Manitoba, and Saskatchewan. The map bears reading in detail, as it documents events of the recent war, the forced abandonment of Indian villages, the formation of townships and counties that would become the framework of ongoing white colonization, and plans for the construction of railroads that would become the engine of that colonization here and farther west. The Northern Pacific Railroad would be chartered in 1864.

## Maps and Beer

Robert Holland

The Chicago Map Society's 2019-2020 program year ended early, as we were forced to cancel our spring meetings due to the pandemic. Not only did our members miss four outstanding cartographic presentations, but also two special events that were scheduled for our April and May meetings—beer tastings! For our April meeting, we had planned a tasting of Nova Reperta, a saison brewed by the Sketchbook Brewing Company for the Newberry Library (in collaboration with the Chicago Brewseum) to celebrate the Nova Reperta exhibition that was on display through November. Our May meeting was to include a sampling of Seipp's Extra Pale, a pre-prohibition pilsner that was recently released by the Conrad Seipp Brewing Company.

Laurin Mack, Conrad Seipp's great-great-great-granddaughter, was to make a special introduction at the May tasting. We would have learned that Mr. Seipp immigrated to Chicago from Hessen, Germany, and that in 1854, he began making beer. His brewery was one of the few to survive the Great Chicago Fire, and by the mid-1870s, it was the nation's largest. Unable to weather Prohibition, the brewery shut down in

1933, and it was destroyed that year to make room for Michael Reese Hospital. We hope to have Laurin—who has resurrected the Conrad Seipp Brewing Company—regale us with more brewing history (and beer) in the not-too-distant future.

Given our membership's predilection for history and frothy brew, we were dismayed to cancel these events. We hope, however, to ease this disappointment by announcing that the Society's publishing committee is hard at work on a project that celebrates both: a map of nineteenth-century breweries in Chicago. We are still in the planning stages, but the intention is to locate these breweries on an antique map of the city that will be printed on demand and distributed in collaboration with the Chicago Brewseum. Look for a publication announcement late next year.

## Book Review: *A History of America in 100 Maps*

Valerie Krejcie

A wonderful feature of Susan Schulten's *A History of America in 100 Maps* (256 pages, University of Chicago Press, 2018) is its format: the convenient size of 11.1 x 8.8 and full color maps. It is not oversized, but large enough to do justice to the maps that she has selected. I have always appreciated the convenience and impact of the text adjacent to images.

In her introduction, Schulten explains what this volume is NOT: "a comprehensive survey of American history or map making, nor does it replicate the many excellent histories of exploration." Instead, her goal is to illustrate—with maps as the evidence—the "persuasive power of cartography" at a given moment in time and that understanding their context we will see how the "maps are agents of their authors." (p. 9)

American history told through maps shows readers how the narrative can change with the passage of a few years. Schulten divides her timeline into 9 chapters or historical periods with a 2-page introduction for each period. The book also includes a list of background notes for each map, extensive endnotes of additional source material, and a complete index.



She opens with Germanus' pre-Columbian *Ptolemaic world map* (1489 or 1490) and ends with a *Deep Map, data visualization for autonomous vehicles* (2018), which represents a span of more than five hundred years of American history.

While the emphasis is understandably historic (Schulten is a professor of history at the University of Denver) and includes many continental maps, there are also regional and city maps as well as data maps and persuasive maps. This is important to note as not all readers will be familiar with these "alternative" mapping techniques. Another highlight is that along with the standard maps a reader would expect, Schulten has also included some less well-known maps.

The standards include Waldseemüller's *Universalis Cosmographia, 1507* (p.16ff), de L'Isle's *Carte de la Louisiane et du Cours du Mississippi, 1718* p. 66; and Mitchell's *A Map of the British Colonies in North America, 1755, 1775*. (p. 94-5) Also included are less familiar gems such as Postlethwayt's *A New and Correct Map of the Coast of Africa, 1757*. (p. 74-5).

The inclusion of many persuasive maps supports Schulten's thesis of maps revealing the "agenda of their makers." She cites Richard Edes Harrison (p. 208) who with his "creative use of color and perspective... disrupts our static view of geography" and educated the public about world geography during WWII (p. 208)

It is interesting to note, too, that many of the maps chosen for this book are "square" which sometimes allows them to sit on the spreads with ample room to be examined in detail next to the accompanying text. The format varies with some maps taking up 2/3 of the spread to a single page. I particularly like how some parts of maps were enlarged. I would have liked to have seen that done with *A Map of Lewis and Clark's Track..., 1814* (p. 114-5).

Some maps, because of their unique format, can be placed above their enlargements. This worked nicely for

- L'Enfant's "*Plan of the City of Washington, in the Territory of Columbia, 1792* (p. 107)
- *U.S. Coast Survey's Map Showing the Distribution*

*of the Slave Population, 1861* (p. 143)

- *Voorhies' Raw Materials for a U.S. "Ruhr", 1933* (p.203)
- *Ryman's Bird's-eye view of Disneyland, 1953* (p. 227).

However, some maps fell into the gutter. This may be unavoidable but can make for difficult reading.

All, in all this book is a wonderful contribution to the story of America's history as seen through maps.

**Note:**

Dr. Schulten spoke to the Chicago Map Society about this book at our March 2019 program.

**Two new electronic publications from the CMS: "*Maptalk: 450BCE-2017*" and *Cartophilia II***

David Buisseret

For some years, from 1984 to 2017, *Mapline* often included a feature called "Maptalk," which consisted of quotations concerning maps, drawn from a wide variety of publications. The idea was to present material that was often familiar to readers, but not in its cartographic aspect. For instance, it seemed genial to recall Sherlock Holmes unfolding an Ordnance Survey map as he explained to Watson the surroundings of Baskerville Hall. Some of these extracts included appropriate reproductions of maps.

Most of the contributors to "Maptalk" were familiars of the Library: James Akerman, David Bosse, David Buisseret, Robert Karrow, Patrick Morris, and Rachel Towner. Visiting fellows and readers were also invited to contribute, so that material also came from David Bannister (London), R. Berghoff (Chicago), Ed Dahl (Canadian Archives), Florence Sandler (The University of Puget Sound), and Linda Carlson Sharp (Indiana Historical Society).



It seemed a pity to leave this material buried in back numbers of *Mapline*, so we gathered together fifty or so of these quotations, making sure that each was now accompanied by an appropriate map, and so compiled a little compendium that we put on our website under the title of *Maptalk: 450BCE-2017*. Our lighthearted but scholarly little publication was well received by a great variety of people, who found it a welcome relief in these demanding days.

It then occurred to us that in fact in 1980, David Woodward had published a rather similar collection of fifteen quotations, without any maps. This *Cartophilia* was a most elegant publication, but it was an example of fine printing and so could not have a large circulation. There was only one overlap, and that was the passage in which Lewis Carroll assures his reader that the best map is “a perfect and absolute blank.” We have therefore re-assembled David Woodward’s quotations, and found a map to accompany each of them. This new publication is called *Cartophilia II*, and we hope that like its predecessor, which it joins on our website, it will provide an interesting and unpredictable journey through time and space.

## **The Newberry Curator of Maps’ List of Recent Books of Note in the History of Cartography**

Ashworth, Mick. *Why North Is up : Map Conventions and Where They Came from*. Oxford: Bodleian Library, 2019.

Bushell, Sally, Julia S. Carlson, and Damian Walford Davies, ed. *Romantic Cartographies: Mapping, Literature, Culture*. Cambridge: Cambridge University Press, 2020.

Black, Jeremy. *A History of the Second World War in 100 Maps*. Chicago: University of Chicago Press, 2020.

Brotton, Jerry, and Nick Millea. *Fifty Maps and the*

*Stories They Tell*. Oxford: Bodleian Library, 2019.

Brotton, Jerry, Nick Millea, and Benjamin Hennig. *Talking Maps*. Oxford: Bodleian Library, University of Oxford, 2019.

Della Dora, Veronica. *The Mantle of the Earth: Genealogues of a Geographical Metaphor*. Chicago: University of Chicago Press, 2020.

Doukellis, Panagiotis N., ed. *Mediterranean Cartographic Stories: Seventeenth and Eighteenth Century Masterpieces from the Sylvia Ioannou Foundation*. Athens: AdVenture SA, 2019.

Edney, Matthew. *Cartography: The Ideal and Its History*. Chicago: University of Chicago Press, 2019.

Edney, Matthew, and Mary Pedley, ed. *The History of Cartography, vol. 4, Cartography in the Age of Science, Enlightenment, and Expansion*. Chicago: University of Chicago Press, 2019.

Floyd-Wilson, Mary, and Garrett A. Sullivan. *Geographies of Embodiment in Early Modern England*. Oxford and New York: Oxford University Press, 2020.

Gregg, Ryan. 2019. *City Views in the Habsburg and Medici Courts*. Leiden and Boston: Brill.

Grim, Ronald E., and Allison K. Lange. *America Transformed: Mapping the 19th Century : Exhibition Catalog*. Boston: Norman B. Leventhal Map and Education Center at the Boston Public Library, 2020.

Hidalgo, Alex. *Trail of Footprints: A History of Indigenous Maps from Viceregal Mexico*. Austin: University of Texas Press, 2019.

Lange, Diana. *An Atlas of the Himalayas by a 19th Century Tibetan Lama*. Leiden: Brill, 2020.

Lecky, Katarzyna. *Pocket Maps and Public Poetry in the English Renaissance*. Oxford and New York: Oxford University Press, 2020.



- Li, Chenyang., Liqiong. Jia, and Xuan. Wu. *The Beauty of Geology: Art of Geology Mapping in China Over a Century*. 1st ed. 2019. Singapore: Springer Singapore, 2019.
- Maier, Jessica. *The Eternal City: A History of Rome in Maps*. Chicago: University of Chicago Press, 2020.
- Metcalf, Alida C. 2020. *Mapping an Atlantic World, circa 1500*. Baltimore: Johns Hopkins University Press.
- Nie, Hongping Annie, and John Selden. *The Selden Map of China: A New Understanding of the Ming Dynasty*. Oxford: Bodleian Library, University of Oxford, 2019.
- Oxford University Museum of Natural History, ed. *Strata: William Smith's Geological Maps*. Oxford and Chicago: University of Chicago Press, 2020.
- Padron, Ricardo, *How Early Modern Spain Mapped the Far East as the Transpacific West*. Chicago: University of Chicago Press, 2020.
- Piechocki, Katharina. *Cartographic Humanism: The Making of Early Modern Europe*. Chicago: University of Chicago Press, 2020.
- Rapoport, Yossef. *Islamic Maps*. Oxford: Bodleian Library, 2020.
- Rapoport, Yossef, and Emilie Savage-Smith. *Lost Maps of the Caliphs: Drawing the World in Eleventh-Century Cairo*. Chicago: The University of Chicago Press, 2020.
- Rendgen, Sandra et al. *History of Information Graphics*. Cologne: Taschen, 2019.
- Schilder, Günter, and Hans Kok. *Sailing Across the World's Oceans: History & Catalogue of Dutch Charts Printed on Vellum, 1580-1725*. Leiden: Brill Hes & De Graaf, 2020.
- Segal, Zef. *The Political Fragmentation of Germany: Formation of German States by Infrastructures, Maps, and Movement, 1815-1866*. Cham, Switzerland: Palgrave Macmillan, 2020.
- Sinanoglou, Penny. *Partitioning Palestine: British Policymaking at the End of Empire*. Chicago: University of Chicago Press, 2020.
- Smith, Jason W. *To Master the Boundless Sea: The U.S. Navy, the Marine Environment, and the Cartography of Empire*. Chapel Hill: University of North Carolina Press, 2020.
- Talbert, Richard J. A. *Challenges of Mapping the Classical World*. Abingdon, Oxon, UK: Routledge, Group, 2019.
- Van Duzer, Chet. *Martin Waldseemüller's "Carta Marina" of 1516: Study and Transcription of the Long Legends*. Cham, Switzerland: Springer Open, 2020.
- Wigen, Kären, and Caroline Winterer. *Time in Maps: From the Age of Discovery to Our Digital Age*. Chicago: University of Chicago Press, 2020.





Dear Members of the Chicago Map Society,

We understand that this has been a difficult year for everyone, and we greatly miss the wonderful opportunities for fellowship and learning afforded by our meetings at the Newberry Library. Until we can resume in-person meetings, we will continue to present our monthly meetings virtually; in addition, we will continue to collaborate with our fellow map societies to make other engaging digital cartographic presentations available.

Given this transition to virtual meetings, the Board of Directors is extending all membership benefits for the 2019-2020 program year through the end of 2020. (Normally, our program year coincides with the academic year—that is, from September 1 – August 31, so that the 2019-2020 program year should have ended at the end of August). If you have sent in membership dues for the new program year, or if you signed up as a new member this year, we will happily extend those benefits through all of 2021.

Given this extension, the Board has also decided to change the CMS program year from the academic year to the calendar year. In other words, our program year will now begin on January 1 and will end December 31. This change will simplify some of our corporate accounting, and it will mean that we will be invoicing membership dues in January and not in August.

Thank you for your continued support of the Chicago Map Society, and please enjoy our upcoming programs!

### Upcoming Events:

Thursday, 17 December 2020, 7:00PM  
*Member Show and Tell*  
Speaker: Members of CMS

Thursday, 21 January 2020 7:00PM  
*Map Collecting Device Collection*  
Speaker: Michael Flaherty

Thursday, 18 February 2020 7:00PM  
*Mapping Climate Change*  
Speaker: Dr. Miquel Gonzalez-Meler

Thursday, 18 March 2020 7:00PM  
*TBD*  
Speaker: TBD

Thursday, 15 April 2020 7:00PM  
*TBD*  
Speakers: TBD

Thursday, Thursday, 20 May 2020 7:00PM  
*The Virtual Mappa Project*  
Speakers: Dr. Martin Foys

Thursday, 17 June 2020 7:00PM  
*TBD*  
Speakers: TBD

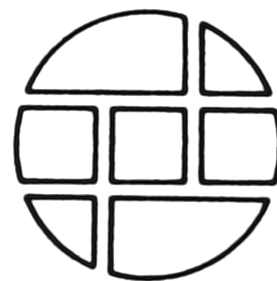
First issued in 1976, *Mapline* is co-published by the Hermon Dunlap Smith Center for the History of Cartography and the Chicago Map Society, both of which are housed at The Newberry in Chicago. *Mapline* serves to keep its readers informed of each organization's work, including their publications and sponsored events. More generally, *Mapline* is devoted to advancing knowledge of the history of cartography by reporting events, ideas, and issues in the field. In addition to printing short articles reflecting current research, it functions as a bulletin to announce recent acquisitions to the cartographic collections at The Newberry. It also contains brief reports on conferences, exhibitions, societies, and lectures beyond The Newberry.

Managing Editor: Madeline Crispell

Editorial Board: James R. Akerman, David Buisseret, Madeline Crispell, Gerald A. Danzer, Robert Holland, Mary McMichael Ritzlin, Wilbert Stroeve, and Curtis Wright.

Submissions, editorial correspondence, and inquiries may be directed to:

The Hermon Dunlap Smith Center  
Newberry Library  
60 W. Walton Street  
Chicago, Ill. 60610  
[crispellm@newberry.org](mailto:crispellm@newberry.org)



**The Chicago Map Society** is the oldest map society in North America, and has held monthly meetings at The Newberry since 1976. We typically meet the third Thursday of every month during the academic year (September through June). Meetings start at 5:30 p.m. with a social half-hour, followed by an hour presentation on a cartographic subject of interest to our membership.

**President:** Curtis Wright

**The Hermon Dunlap Smith Center for the History of Cartography** was founded in 1972 to advance knowledge of the history of cartography and to promote the use of the Newberry's cartographic collections. Among the many programs it sponsors to achieve these goals are institutes and seminars, research fellowships, exhibitions, workshops for educators and public historians, public lecture series, and a variety of print and electronic publications.

**Director:** James R. Akerman