



TERRA INCOGNITA  
Onbekent Landt

Paskaerte  
Van  
**NOVA GRANADA.**  
en t'Ylandt  
**CALIFORNIA.**

AMSTERDAM  
by Victor Goss of t'Wester side  
Vogelzucht Leffingal 1685


CALIFORNIA  
NOVAGRANADA

Tropicus Caesari

**Maps**

What I Collect and Why

Glen McLaughlin



California Map Society  
Occasional Paper No. 11  
Stanford University Libraries



## FOR CALIFORNIA IS A POEM!

The land of romance, of mystery, of worship, of beauty and of Song. It chants from her snow-crested, cloud-bannered mountain ranges; it hymns thro' her forests of sky-reaching pine and sequoia; it ripples in her flowered and fruited valleys; it thunders from her fountains pouring, as it were, from the very waters above the firmament; it anthems from the deeps of the mightiest ocean of the world; and echoes ever in the syllables of her own strangely beautiful name,—California.



INA COOLBRITH

*First California Poet Laureate  
from Introduction to her poem,  
California, 1918*



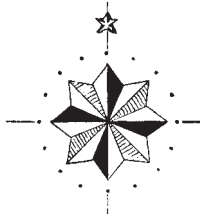
Heinrich Scherer, *Geographia Artificiosa* (title page), Munich, 1702.

# Maps

## What I Collect and Why

Glen McLaughlin

*And Collectors from The California Map Society*



2012

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Antonio de Herrera, *Descriptio Indiae Occidentalis* (title page), Amsterdam, 1622.

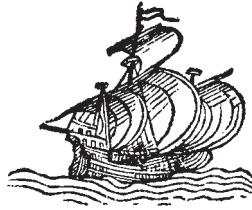
## INTRODUCTION

**C**OLLECTORS ENJOY SHARING their passion with others, which is the purpose of this publication. Moreover, map collectors have multi-faceted ways of sharing their maps as they are visually stunning, historically significant, while chronicling discoveries and portraying mystical places created in the mind of man such as the Island of California.

Collectors have their particular interest, special reasons for the focus of their collection, and tales about the acquisitions of rare items. It is these stories that are gathered here, by fellow collectors, for the celebration of the Stanford University Libraries acquisition of the The Glen McLaughlin Map Collection of California as an Island.

All the contributors are members of the California Map Society (CMS), which originated in the San Francisco Bay Area in 1978 and has provided a continuous forum for collectors to share their enthusiasm and research, and provide mutual support and enlightenment.

Some two decades ago, Margaret C. Sowers, a charter CMS member, convened periodic map discussion groups on Saturday mornings in the Green Library, much like today's Bay Area Map Group. She also voluntarily catalogued and displayed Stanford's small collection of the earliest printed maps. This early outreach was continued by CMS member Julie Sweetkind-Singer when she joined the Branner Earth Sciences Library over a decade ago and started acquiring map collections including those of David M. Rumsey, Robert C. Berlo, The California State Automobile Association and scans of other collections such as those of Barry Ruderman. These cartographic treasures are becoming available on the web and will soon be displayed in a unique state-of-the-art, hi-tech map room opening in 2014. Stanford is sharing its maps—originally recorded on vellum, then paper, and now as digital images—as are the collectors who tell their stories in this keepsake.



This keepsake was presented on November 8, 2012, with the generous support of Glen and Ellen McLaughlin in celebration of the donation and acquisition of The Glen McLaughlin Map Collection of California as an Island, and in honor of Rebecca Solnit's Maynard Parker Fellowship sponsored by the Bill Lane Center for the American West and the Stanford University Libraries.

All images from The Glen McLaughlin Map Collection of California as an Island courtesy Stanford University Libraries.

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Cover image: Pieter Goos, *Nova Granada*, from his *De Zee-Atlas*, Amsterdam, 1666.

Designed and printed by Marianne deVere Hinckle  
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Vicenzo Maria Coronelli, *L'Amérique Septentrionale*, Paris, 1689.

**M**Y INTEREST IN MAPS BEGAN after the Second World War, when the end of gas rationing allowed my father to take us on family jaunts from our San Francisco home nearly every weekend.

I began my own collection with the maps and road atlas my father and uncle used for our trip to a 1952 family reunion in Boston. As a native Californian, I took paved and multi-lane roads for granted, so was fascinated to see unpaved major roads in the Plains. This sparked my interest in the history of highways and towns. I eventually collected a road map of every one of the seventeen Western states for every year from 1925 to the present.

By 1990, I had more than 9,000 maps. With extensive library research, I also assembled a detailed population history of all the cities and towns of California, followed by a history of all the U.S.-numbered highways of the West. Both books are illustrated with hundreds of custom maps made with Adobe Illustrator.

My fully cataloged and indexed collection now includes more than 13,000 maps. I'm delighted at Stanford's interest in the collection and am very pleased to have donated it to the university's libraries.

WRITTEN BY ROBERT BERLO

EDITED BY CYNTHIA HAVENS



**M**Y FIRST MAP was of the Republic of Texas. I bought it because it was the only thing my then-husband and I could agree on to hang in our house. It not only solved a problem, it also opened a new world to me. A map—an old map— attracts on many levels: the geography it attempts to depict with the knowledge at hand; the protocols followed by its draftsman and engraver; the paper chosen; the printer’s expertise; and the colorist’s technique. An old map can be both a text and a decoration. I now have a great many spanning the entire age of printing and covering the entire world, but I am not a collector. I’ve bought them in hope that someone else will want them.

There’s a reason I do this: I love the smell of old paper; the fine dark lines impressed into it; the color expertly laid on it by a knowledgeable hand, best if it’s well mellowed. I love holding it, looking at it closely. Perhaps someone has annotated it or made corrections “in an old hand” in now browned ink. When and by whom? Whose hands have held it before mine? What did they hope to learn? What can I learn?

SUSAN CAUGHEY



WHY DO I COLLECT? The answer lies in my sub-conscious and I have yet to find it. What do I collect? In short, maps of northwest America. When I became interested in old maps (another story) there were in the San Francisco Bay Area several fine antiquarian book dealers who also dealt in maps. Their wares set my course. I recall: my first map of the California gold region (really rare it turned out); a fine map of western exploration; a chart of the northwest coast issued by the Russian Maritime Ministry, which led to my first article on discovery and maps. Those initial steps led to others. The maps of western America record the transformation of a land that was *terra incognita* to western eyes to a land of cities, towns, villages, ranches, mines, roads and railroads. Perhaps that is the reason, on a conscious level that I collect maps of western North America.

WARREN HECKROTTE



Vicenzo Maria Coronelli, *Le Nouveau Mexique*, Paris, 1688.

**H**NTIQUE MAPS PROVIDE historical insights through geographic content, *cartes des figures* and other decoration, text in cartouches, and even methods of production. They reveal the ongoing discoveries of new lands, peoples, flora and fauna; the physical growth of cities; the building and destruction of important structures; technological improvements, including in printing; changing conventions about dress; and much more. They provide descriptions—although often biased—of important events. Many are beautiful works of graphic art.

Antique maps were held, studied and cared for by the educated people who lived long ago, when the discoveries were fresh and the changes evolving. This gives antique maps an almost mystical provenance that is absent from modern books, lectures and other methods of studying history.

We collect antique maps that illustrate cultural, intellectual and other historical insights about the world at large, North America, the cities of London and Paris, and various historical events that pique our curiosity, e.g., Roman mapping of roads (the Peutinger map) and the legendary admiration by the French of ambassador Benjamin Franklin (Lattre's early map of the new United States of America).

DAVID AND ELIZABETH KALIFON



I HAVE BEEN A SPACE CADET and an amateur astronomer since my pre-teens. I grew up in an era where to observe faint objects in the sky, you had to “star hop” your telescope from bright to fainter stars until you reached a target star near the nebula or galaxy you wanted to see. For this you needed a good star atlas. As I got older, it seems like the nights got colder, and it became easier to stay home and look through my atlases than to brave the San Francisco Bay Area night fog and wind. I began to collect antiquarian celestial atlases and prints and realized that they had beautiful constellation images that were mythic and artistic. More than thirty years later, I have a collection of celestial maps that tell the story of how humans have viewed the heavens down through the centuries. I have even written a book about this story: *Star Maps: History, Artistry, and Cartography*. It is a wonderful story that has stimulated my collecting and made me feel a part of human history.

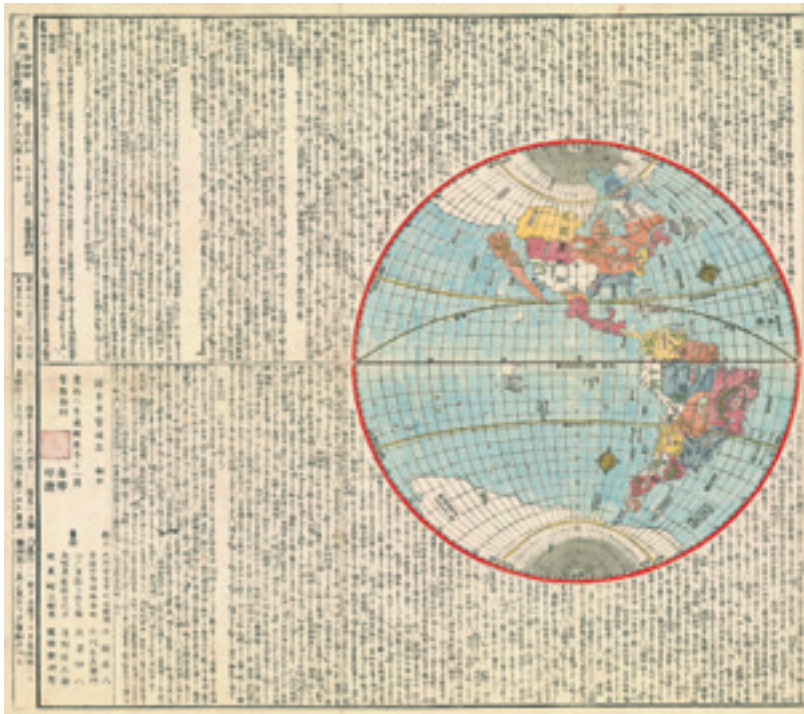
NICK KANAS



Andreas Cellarius, *Scenographia Systematis Copernicani* from the *Celestial Atlas of Universal Harmony*, Amsterdam, 1660.



Nicolas Sanson, *Audience de Guadalajara, Nouveau Mexique, Californie, &c.*, Paris, 1656.



Sokichi Hashimoto, (detail showing western hemisphere), *The Complete map of the whole new World*, newly translated from Dutch sources, Kyoto, 1796.



**M**Y COLLECTION STARTED by chance while living in London, when I first saw a 1663 English map showing California as an island in a shop near Harrod's in the fall of 1971. I was intrigued by the mythical representation of my chosen state and the map became a great conversation starter as guests would remind me that California was still a mythical place in their minds due to its life style, freedom, opportunity, creativity, and climate — in short a paradise on earth.

Upon return to the San Francisco Bay Area, I wanted to add to my lonely map and visited Warren Howell's bookstore where I acquired a 1650 Dutch map and John Leighly's new book, *California as an Island*. This book set my goal as a collector as it listed 182 maps with twenty-five illustrated. This was a collection I could assemble. Little did I know that the field was many times larger.

For me, maps are natural objects of beauty and information and are part of my DNA as my great grandfather was a surveyor in the Civil War, and I learned aerial navigation as an Air Force Pilot.

Forty years later, after working with eighty map sellers on four continents, my collection was deposited at the Stanford University Libraries for others to use and enjoy for all time.

GLEN McLAUGHLIN



**T**EMPUS FUGIT. Yes time flies, but a map can capture time and can do so in space—a chunk of history hanging on the wall.

CARTOGRAPHY, wherein come together history, geography, socio-cultural anthropology, genealogy, the decorative arts (sotto voce-investment opportunities?).

My interest in maps began when I consistently got lost driving out west to California, even though I did ask for directions—frequently. After the first few map acquisitions—insidiously, surreptitiously, a “need-lust” developed to acquire more...and more...and to fill in missing years of publication and missing cartographic areas. And then it dawned upon me! I had developed CARTOPHILIA, specifically, CARTOPHILIA OBSESSIVA ECLECTICA (COE—not yet in DSM IV) as evidenced by THE PASSION OF THE HUNT, THE ELATION OF ACQUISITION, THE AGONY OF THE NEAR-MISS—essentially the diagnostic behaviors of THE PSYCHOPATHOLOGY OF COLLECTING.

After intensive introspection I have come to a cozy rapprochement with my COE. When I sense the need for therapy (rare), I regale invited but unsuspecting friends and neighbors with anecdotal vignettes of exemplars of the above behaviors, some true.

SIC ITUR AD ASTRA. Is this then really the way to the stars?  
Of Course!

JOE ROSENTHAL  
A Mini-Memoir  
*Collecting Antique Maps-or-  
Confessions of a Hopeless  
Cartophilic*



**A**BOUT TWENTY-FIVE YEARS AGO Juliet and I wandered into an antique map store in Washington, D.C. We left with three maps by Abraham Ortelius. I was hooked and started collecting all types of maps. Wanting everything I saw was frustrating. I felt that having a focus would be more satisfying and it was. Holy Land maps fit the bill as we had been to the Middle East a number of times, few people collected them, and most were affordable. During those years I visited many map dealers in the United States and Europe. The time span of my collection ranges from 1480 until 1925 and includes 430 sheet maps and 500 more in bound atlases. My favorite maps in the collection are by Braun and Hogenberg from the *Civitates Orbis Terrarum* and those beautiful Ortelius maps we purchased so many years ago.

I sold my other maps as the collection developed – maps of cities of the United States, world maps, and other eclectic pieces. Even though my focus had narrowed, I found I still wanted other maps and so began to collect map neckties. I now have about 200 of them and have written about them in *The Portolan*, Journal of the Washington Map Society.

LEONARD AND JULIET ROTHMAN



I COLLECT MAPS of North and South America during the period that begins around 1700 and goes up to the present. “Why” is a bit harder to answer, but the main reason I am interested in the Americas is because they are the New World and the reason I am interested in the time period is because it sees the rise of new cartographic science culminating in the creation of Geographic Information Systems (GIS) today. I like to see the seeds of today’s GIS in old maps. And I like to apply GIS tools to the analysis of old maps. As to why I collect maps at all, it is because for me they represent the three areas of interest in my life: art, science, and history, all rolled into one amazing object. Recently I have been seeing maps as texts and have become very interested in how they can be analyzed using optical character recognition technologies (OCR). Even though I set boundaries in my collecting, occasionally I break them because I become fascinated with an atlas or map that tells a story that is new to me. As I see my collection moving to Stanford, I have become increasingly interested in twentieth century maps—they represent a new horizon and a renewal for my collecting.

DAVID RUMSEY



Pierre, Moullart-Sanson, *Planisphere Urano-Geographique*, Paris, 1695?.

**C**ARTOGRAPHIC CURIOSITIES are my favorite part of map collecting. It is fascinating to look at a non-existent Northwest Passage, or an island that never was, or the State of Franklin, or the Sea of the West. There is always an interesting reason for these “Cartographic Curiosities.”

There seems to be no end to the number of these “Curiosities.” There are over 150 curiosities in our collection. A quick summary of our maps shows: The Beaver map, Seven Cities of Cibola, California as an Island, Sea of the West, Sea Monsters, Olas Magnus & the Carta Marina, the North Pole with four islands, strange looking animals and people on maps, imaginary islands, depiction of natives from savages and cannibals to subservient, various Prime Meridian locations, original Colonies extending west all the way to the South Seas, State of Franklin, State of Kanawha, State of Jefferson, Nicaragua Canal, Danish West Indies, Mississippi Mud Lumps, the Pig War, Point Roberts, Northwest Angle of the Lake of the Woods, Tulare Lake, Rockall Bank, Krusenstern Rock, changes in the shapes of western territories, Texas Stovepipe, shrinking Indian Territory, State of Sequoia, Beagle Channel Dispute, disputed U.S. boundaries with Canada, Dinkum Sands, French Frigate Shoals, St. Pierre and Miquelon Islands, puzzle maps, cube maps, even a post World War II Japanese map of the U.S. on erasers.

PHIL SIMON



I CAN'T SAY THAT I COLLECT MAPS as much as they collect me. Nor can I say that I have a neatly cataloged and displayed "collection." My area is what J.B. Post described as cartifacts, which are objects that have map elements or a map image, but whose primary function is symbolic, decorative commemorative, or intended to amuse or entertain. The late Barbara Petchenik called this map crap.

My earliest acquisition was a silk headscarf with a map of Ohio on it purchased as a young girl. Since then I acquired more textile maps, including an eighteenth century embroidered map of Ireland, a Hmong story cloth, modern embroidered maps and a hand-stitched silk globe. Miniature globes, including one of Waterford crystal, have found their way onto my shelves, and because I also acquire fountain pens, a desk set with a globe and a pen with a map in semi-precious stones are on my desk. These are in addition to the tablecloths, tea towels and the globe-shaped teapot that are in my kitchen.

As to why I collect these items? It is much like the crazy cat lady with dozens of cats; perhaps I am a crazy map lady.

JUDITH TYNER



**I** PARTICULARLY ENJOY MAPS showing the relationship between the west coast of North America and eastern Asia. This was an area very late in being explored and so map makers made up a lot. Early maps show Japan very close to California. Map makers always wished the distance between continents was shorter. Eastern Siberia included strange protrusions or “nos’s” because the Russians couldn’t follow the Inuit across icy water. They knew the natives disappeared out there somewhere; hence there must be land bridges. Carrying sleds on kayaks and vice-versa allowed Wrangel Island to be an Inuit escape refuge, yet be undetected by Europeans. An American whaler “discovered” it in 1867 during an earlier period of global warming. So even late nineteenth century maps are often inaccurate, and isn’t that the fun of playing with old maps?

BILL WARREN



Thomas Burnet, *America*, London, 1681.



Louis Renard, (title page) *Planisphere Representant toute L'Etendue Du Monde*, Amsterdam, 1715.





*For Glen and Ellen McLaughlin*

On the occasion of Stanford University Libraries celebration for

The Glen McLaughlin Map Collection of California as an Island.

This keepsake was designed and produced by Marianne deVere Hinckle.

AÑO NUEVO ISLAND PRESS SAN FRANCISCO

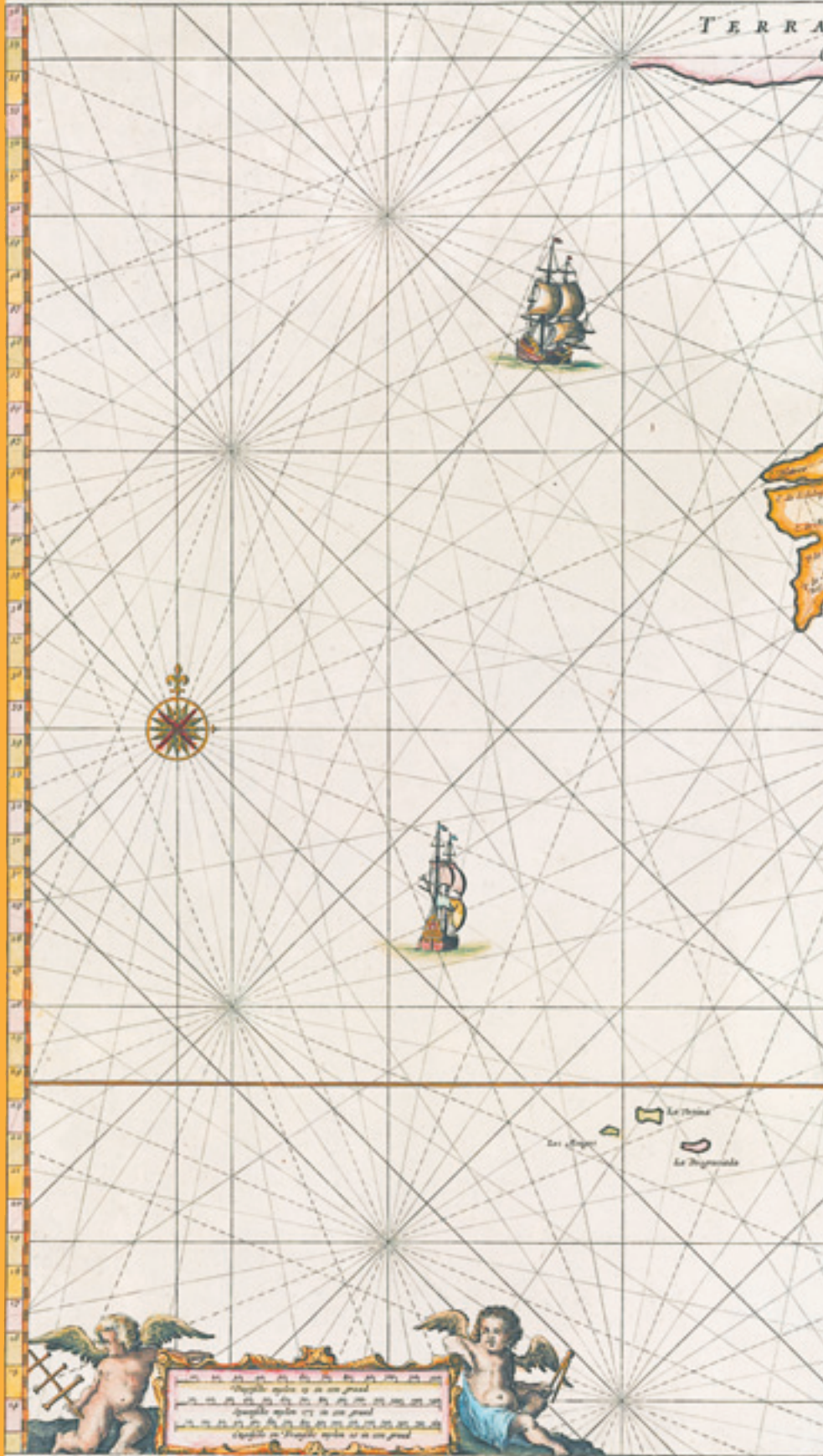
This keepsake was the inspiration of Glen and Ellen McLaughlin, who have been waiting for an occasion to have fellow collectors in the California Map Society tell their stories. We are grateful to Julie Sweetkind-Singer, head librarian, Branner Earth Sciences Library & Map Collections, for spearheading this project, as general editor. We are grateful also to the Stanford University Libraries technical team for making the collection available to the universe. Keith Bjorkman of Zebra Graphics readied the variety of maps for printing; Biss Printing brought the maps to life on paper.

Words for this keepsake were composed in letters by Nicolas Cochin, with Lombardic initials. The words of Ina Coolbrith, California's first Poet Laureate, are reproduced here from the original printing of her poem, *California*, by John Henry Nash, 1918.





TERRA



Les Açores  
La Madag.  
La Seygenda



L'Échelle de la longitude est de 100 degrés  
L'Échelle de la latitude est de 100 degrés  
L'Échelle de la distance est de 100 degrés