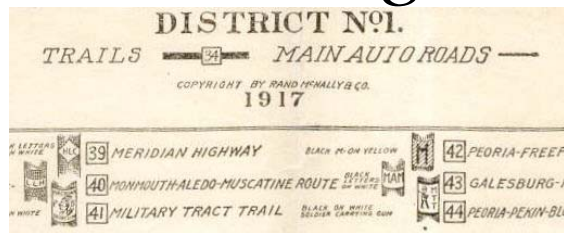




1917 Rand McNally Auto Trails Map, Dist. No. 1

Road Map Collectors Association

www.roadmaps.org



Number 36 Fall 2007

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EDITOR'S NOTES

When Dave Leach indicated recently that he might be ready to step aside as editor of the Legend, my first thought was "a change of editors again?" But after looking back at past newsletters, I noticed that his first issue was Number 13 in January, 2000! With this being Number 36, I quickly realized that Dave has been serving our club for the majority of our existence, and certainly can understand his desire to pass the torch along. So after careful consideration of the commitment involved, I decided to give it a try. I hope that I will be able to fulfill the lofty standards that Dave has set in his more than 7 years as editor of the Legend.

For those who don't know me, I have been involved with the RMCA since the beginning, joining as member #39 in early 1995 when Dick Bloom first organized the club. I had just started collecting road maps in 1993, so it was great to have this club form while I was building my road map collection.

My goal for the Legend is to issue four newsletters per year, starting with the next issue in January, 2008. Hopefully I will be able to stick to that schedule, but bear in mind that this is all volunteer work, so as Dave constantly reminded us, contributions from any and all RMCA members will be greatly appreciated!

Mark Greaves
RMCA #39

ART DECO ROAD MAPS, A Collectors Gallery by Bob French (RMCA #235)

(Editor's Note: Additional map images referenced in the text appear on the Color Map Sheet enclosed with this newsletter)

A recent touring ART DECO exhibition had particular relevance to this road map collector for the sense of déjà vu it evoked. Common themes in the exhibit echoed those shown on road maps. In fact, most road map collectors also possess a representative gallery of ART DECO images even though we might not be aware of it.

ART DECO is a slippery term that is easier to recognize than to define. It covers diverse forms ranging from Frank Lloyd Wright's architecture to French "Art Decoratif" luxury cigarette cases. It includes geometric "moderne" painting, 1930's stylized glassware and depression era post offices. Associated with the decades between the World Wars, and promoted by exhibitions in Europe and Chicago's 1933 Century of Progress, it reached its zenith at the 1939 New York Worlds Fair (Socony Vacuum 1939, at right). Fortunately, this corresponds with the most colorful and desirable period for road map collecting when covers represented a real world of streamlined service stations and modernistic Greyhound busses. Art forms included frozen fountains, sunbursts, zigzags and modern classical design. When applied to industrial design it resulted in airflow automobiles such as the Cord and Auburn Speedster and the streamlined locomotives of the late 1930s. Chrome plated toasters, colorful Catalin radios and even baloney slicers were among the mass produced consumer products that reflected the



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ART DECO ROAD MAPS – From Page 1

style. Singular architectural icons such as New York's Chrysler Building and Rockefeller Center, seen on a 1936 guide, endure to this day.

Silhouettes and Streamlines

ART DECO came of age in the 1920s, inspired by the 1925 Paris Arts Decoratifs Exposition. First examples revolved around jewelry, lamps and other expensive "objects de art". In America, print advertising democratized the art by applying it to more commonplace products - notably to sell automobiles. Road maps and their close kin, travel brochures, soon adopted the *ART DECO* themes. Early examples reflected traditional art forms that featured landscapes like the 1924 New Hampshire brochure and classical revival designs that could morph into a speeding car (Marathon 1938 and Richfield 1933).

Lithographic printing also played a role in the development of the art form because the process required separate color plates and a minimum detail as in the Catalina bird brochure of 1931 or the 1930 Deep Rock service station. Thus, bold simple designs in two or three colors prevailed. Ultimately expressed in silhouette image, the 1931 Warner Quinlan redheaded beauty driving an open car presents a choice example.

Given Americans' passion for speed and travel, speedboats along with race cars and planes animated many covers including the 1931 Richfield (below) and 1936



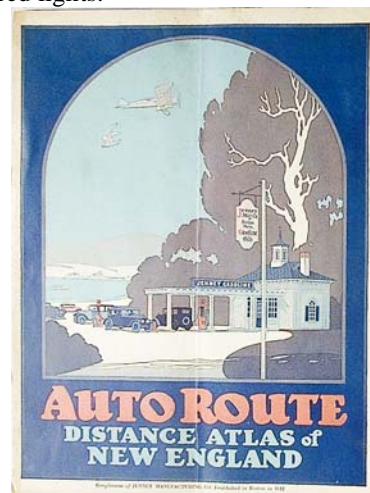
Phillips. Speed and motion appeared in print as blurred streaks trailing from streamlined forms (Standard Indiana 1934 and Deep Rock 1936). When translated into architecture, horizontal lines and rounded corners could impart a sense of motion to solid buildings.

The vertical dimension, when depicted on a 1929 Union as abstract buttes and mountains, expressed the majesty of nature. This later translated into towering skyscrapers symbolizing the height of human achievement and the soaring hopes for the future even during the dark days of the depression (Standard Indiana 1932). These became the dominant themes of Expositions of the 1930s.

Sunbursts and Ripples

In 1928 Shell Oil issued a colorful map depicting the golden scallop logo appearing to rise above the horizon. Perhaps it inspired the sunburst device that became an *ART DECO* hallmark. Three years later Colonial Beacon portrayed radiating roads as if rays of light. By the time of the 1930s expositions the sunburst not only appeared in print, but also served as an integral element of many forms of design and architecture (Standard Indiana 1933 and General Petroleum 1937). Futuristic cityscapes emerged at the fairs. A Chicago Surface Lines cover, worthy of a Buck Rogers scene, featured searchlights, rainbows and glass panels illuminated in colored lights.

More prosaic scenes at the time showed abstract landscapes, geometric designs, parallel ripple lines and eye-catching stylized trees (Tydol 1930, Jenney 1934, right, and Union 1936). The artwork, simple in form and bold in color, was both stylish and impressionistic. It blurred the line between true art and illustration. It contrasts with the photographic maps of more recent years, yet conveys an authentic sense of the times.



Roadscapes and Realscapes

While *ART DECO* illustrations depict idealized portraits, many became manifest in the real world. Sleek trains with streamlined locomotives did carry passengers to World's Fairs (New Haven Railroad 1939). A few relics of the *ART DECO* motor courts with their rounded corners, horizontal lines and glass block panels still survive (United Motor Courts 1939). Streamlined busses in their flo-paint are not so different from the ones today (Union Pacific 1939). Occasionally we find a streamlined diner or an *ART DECO* service station similar to the one depicted on a 1941 Kendall map. The pastoral landscapes, portrayed in abstract form on old map covers, are rare now as a result of suburbanization (Maine Official 1937-38).

Gulf produced one of the last *ART DECO* covers by representing Pittsburgh in 1947. A sunburstlike glow of light outlines the steelmaking furnaces. Clouds of brown smoke billow skyward framing a soaring skyscraper that rises as a phoenix from the ashes. When did we last pay homage to smoke and industry? How times have changed! Regrettably, the *ART DECO* period was so short lived.

Sparks Publishing Co. Map of Minneapolis
by Judy Aulik (RMCA #273)



The Peotone (Illinois) “It’s a Gas” advertising show can be a hit-or-miss venue for road maps. Sometimes the Will County Fairground location holds a few rare gems. More often there are boxes and boxes of common Texaco and other major oil company maps: fun to look through but not often fruitful.

However, at one meet I found a peach in the form of a Sparks Publishing title, “1921 Motor Trips in and around Minneapolis.” Originally it sold for 15 cents. It is a hybrid of the narrative style of the Blue Books (and similar guide books) with an unusual map (shown below). In the background is a map of the main roads of the city. Two large round insets cover the Lake Minnetonka area, with roads and railroads featured; and the Minneapolis downtown, featuring the location of the Automobile Club of Minneapolis along with civic buildings. A disclaimer reads:

Legend

Heavy black lines indicate main traveled routes.

Shaded lines indicate secondary routes.

This map is necessarily distorted, the streets and roads inside the circles being out of proportion to the rest of the map. © 1921 Sparks Publishing Co.

Photographs of area scenery surround the map, which in total unfolds to 48” by 30” (24 panels).

The reverse, to me, is as interesting as the map, if not more so. Each panel is paginated: all contain ads for a wide range of services and products. Panel 4 has a

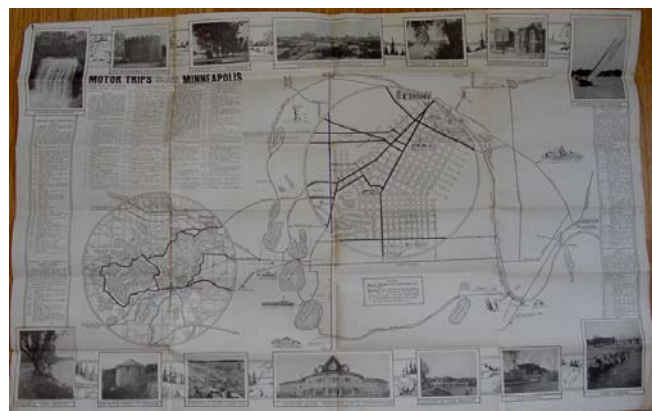
directory of advertisers. Panel 7 touts the American Association Minneapolis Base Ball Club and gives its schedule, whereas panel 8 (right) courts the business of the “Stylish Stout Woman Motorist,” featuring “smart motor coats and wraps in linen crashes, pure Irish linen, Palm Beach cloths, Scotch tweeds, and Priestly’s Cravanetted Coverts and Gabardines.” Panel 11 advertised the Automobile Club’s Blue Book for \$4.00—transcontinental volume \$5.00. Panel 20 features another inset map, directing the motorist to the McDermott-Wilser Company, another women’s wear store. With other ads for coffee shops, restaurants, candies, and gifts, this publication was clearly seeking the trade from women drivers.



Panel 24 comprised the back cover in the fold configuration in which I purchased the map. It features a Pure Oil station with previsible pumps under a large overhang (see image at beginning of article).

Again, the question comes up, “Is this an oil company map?” I think not, as the responsible party and copyright holder is Sparks Publishing. The legend does not mention Pure Oil. It could as easily be considered an Auto Club map, in my opinion.

However, it’s the earliest map I have found that caters to the female trip planner, in contrast to the female tourist or passive passenger. There are advertisements for auto accessories (with technical explanations), and for tires and gasoline. But none plays on fears or perceived helplessness of its clientele. There is a presence of the feminine in the faded monochrome city map that does not recur until the depths of the Great Depression.



Notes from the 2007 Map Expo

A great time was had by all who attended the *RMCA Map Expo* and *Texas Road Maps and Motoring History Exhibit* in Dallas Texas in September! Well, actually it was in Irving, Texas. We even made the Dallas Morning News, with an article about Terry Palmer's road map collecting, and information on the show.

The fun began on Friday afternoon, when road map collectors from across the U. S., Canada, and even one from the United Kingdom met at the Hilton Garden Inn. The exhibit was open Friday afternoon, but many started right off with buying, selling and trading in their hotel rooms. We all met at 6:30 for dinner, after which Dennis Reinhartz from the Texas Map Society gave an interesting talk on "Mapping Roads through History." Following the talk, more room-to-room trading ensued, late into the night for some.

On Saturday morning, the Map Expo opened to the public at 9:00 am. Traffic was steady through the morning hours, but several sellers began packing up in the early afternoon. By 3:00 only a few remained, and the room was virtually empty by the official closing time of 5:00 pm. On Saturday evening, several remaining attendees met for dinner across the street, where we had a great time discussing road maps and many other topics. All in all it was a very successful show, with many thanks to Terry Palmer and Gary Spaid for putting it all together!



Speaker Dennis Reinhartz



Another deal in the making



Road maps as far as the eye can see!

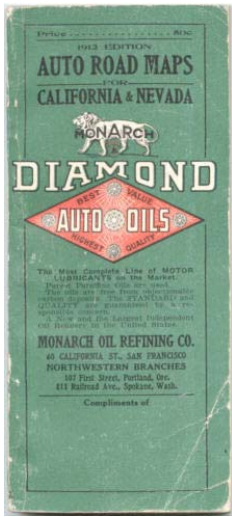


A few Texas road maps from the exhibit

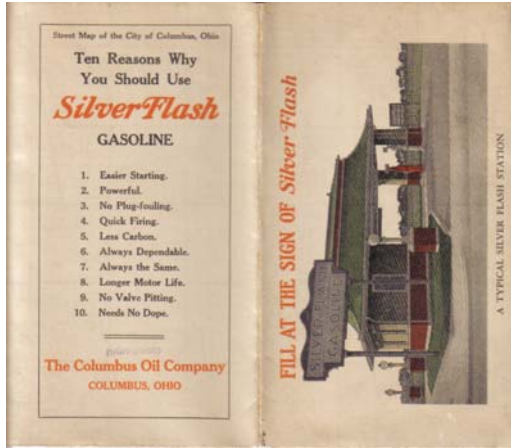


Part of the exhibit

Many wonderful maps were bought and sold at the show this year. While there were plenty of tables to choose from, the consensus was that Peter and Dan Sidlow had the best offerings, in terms of both quality and price. Shown below are a few favorite finds from show attendees.



1912 Monarch Diamond



1920s Silver Flash map of Columbus, Ohio



c. 1929 Cities Service and 1931 Jenney road atlases

One of the earliest oil company road maps known, a 1912 edition of “Auto Road Maps for California and Nevada” from Monarch Diamond Auto Oils was purchased by Mark Greaves from Peter Sidlow. This 256 page booklet contains many strip maps and motoring information for these states. Gary Spaid reports his best find, a very rare Silver Flash Gasoline map of Columbus, Ohio – not dated, but certainly from the early ‘20s. And Jim Wakefield was very happy to find two road atlases produced by Hammond circa 1930, one for Cities Service Oils, and the other for Jenney Gasoline, also bought from Peter Sidlow.



1920s maps from The Milwaukee Journal Tour Club



1960 Cities Service

Judy Aulik was pleased with her purchase from Peter Sidlow – a nice selection of maps and guides from The Milwaukee Journal Tour Club dating from the 1920s. There were also some nice, more recent road maps discovered. Richard Horwitz reports finding a 1960 Civil War Centennial map from Cities Service, something that neither he nor your editor had ever seen before. This little beauty came from Judy Aulik’s offerings. These are just a few of the wonderful maps found at the show – be sure to make plans to attend next year, so you don’t miss out on more great finds like these!

PRESIDENT'S VIEWS

As I write this, I am *still* cataloging the maps I found in Irving. The Expo was a roaring success, and our goal of attracting new members and high attendance was met. Terry Palmer and Gary Spaid put in a lot of effort to ensure this success, as did the staff of the DFW Hilton Gardens. Our dinner speaker, Dennis Reinhartz, was a big success and his after-dinner speech enjoyed by all.

Those of us who live in the Chicago area know that the affordability of a similar hotel/banquet room/meeting room combination is not within our budget. Nikki Hemphill has been busily searching for a similar setup, under one roof, for us as we return to our base. By breaking the continuity at the Lincoln Center, we are now in the awkward situation of having to plead with the Park District Board in Highland. Because of these exigencies, we may have a second look at Hammond, also. We *will* be in the Chicago area: exactly where is not certain.

As soon as arrangements are solidified, I'll be notifying the subscribers to Roadmaps-L. For those of you not online, you may have to wait until the next Legend issue.

On a different note, Board elections have been called. Dave Leach is declining to run again, and he will be missed. Thank you, Dave, for all your years of service to the club, as the Legend's editor and as a board member. The ballot is enclosed with this issue. Please take a few minutes to look it over and vote.

Judy Aulik
RMCA #273

ROAD MAP COLLECTORS ASSOCIATION, INC.

DIRECTORS

Ian Byrne, Stan DeOrsey, Alan Eastlund, Richard Horwitz, Dave Leach, Jon Roma, Walt Wimer

OFFICERS

President..... Judy Aulik
Vice President..... Richard Horwitz
Secretary..... Mark Greaves
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Membership Coordinator..... Richard Horwitz
Publicity Coordinator..... Charles Neuschafer
Meeting Coordinator..... Nikki Hemphill

TO JOIN RMCA send your name, address, phone, e-mail address and a short description of your road map collecting interest to: RMCA, PO Box 158, Channelview, TX 77530-0158.

Dues are \$15, Canada \$16, other countries \$20. Dues may also be paid via PayPal from the RMCA website at

www.roadmaps.org

E-mail Legend material to: editor@roadmaps.org

Road Map Collectors Association, 2008-09 Ballot

Election of 2008-2009 Board of Directors - Please vote for seven (7) and return this ballot by Dec. 15, 2007 to:

RMCA Ballot
PO Box 158
Channelview, TX 77530-0158

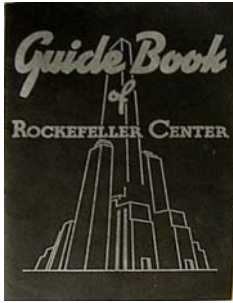
- | | |
|--|---|
| <input type="checkbox"/> Ian Byrne | <input type="checkbox"/> Jon Roma |
| <input type="checkbox"/> Stan DeOrsey | <input type="checkbox"/> Walt Wimer |
| <input type="checkbox"/> Alan Eastlund | <input type="checkbox"/> _____ write in |
| <input type="checkbox"/> Richard Horwitz | <input type="checkbox"/> _____ write in |
| <input type="checkbox"/> Terry Palmer | <input type="checkbox"/> _____ write in |

(please clip and mail, or if you don't want to ruin your newsletter, photocopy this ballot!)

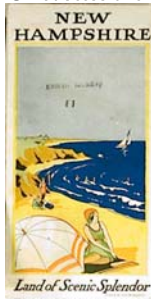
ART DECO ROAD MAPS - Legend #36 - Fall, 2007

Images provided by Bob French (RMCA #235)

Silhouettes and Streamlines



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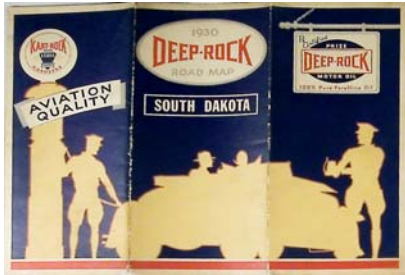


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Silhouettes and Streamlines



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Sunbursts and Ripples



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Roadscapes and Realscapes



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ART DECO ROAD MAPS IDENTIFICATION

Maps in article

1. Socony-Vacuum (Mobilgas), New York World's Fair – 1939
2. Richfield, New York-New England – 1931
3. Jenney Gasoline road atlas – 1934

Maps on Color sheet

1. Rockefeller Center Guide Book – 1936
2. New Hampshire, Land of Scenic Splendor brochure – 1924
3. Ohio Oil Company (Marathon), Missouri – 1938
4. Richfield, New Jersey – 1933
5. Catalina Island Bird Park brochure – 1931
6. Deep Rock, South Dakota – 1930
7. Warner-Quinlan, Pennsylvania – 1931
8. Phillips 66, Minnesota – 1936
9. Standard Oil of Indiana, Wisconsin – 1934
10. Deep Rock, Michigan – 1936
11. Union Oil, Washington-Oregon-California – 1929
12. Standard Oil of Indiana, Chicago – 1932
13. Shell – 1928
14. Colonial Beacon, Northern New England – 1931
15. Standard Oil of Indiana, Chicago Century of Progress – 1933
16. General Petroleum (Mobilgas), California-Nevada-Arizona – 1937
17. Chicago Surface Lines, Century of Progress – 1934
18. Tydol, New England – 1930
19. Union Oil, Arizona-New Mexico – 1936
20. New Haven Railroad, New York World's Fair – 1939
21. United Motor Courts booklet – 1939
22. Union Pacific Stages timetable – 1939
23. Kendall, New York – 1941
24. State Highway Commission, Maine – 1937-38
25. Gulf, Pittsburgh - 1947