I turned to Robbie for advice from time to time in the early years of my career and occasionally even later on. He was willing to offer it, but even in the early years, he never offered a lot of it. He did not micromanage his students either before or after they graduated. He made sure in his own way that we were launched in our careers, but like the new journal, we were intended to continue on our own.

My most recent memories of Robbie are due to some fortuitous events. One was that I decided, enroute, to travel through Madison on my way to central Wisconsin last summer. Staying over night at my sister's house, I called Robbie in the morning and asked if he would like a visitor. I received a hearty response and proceeded to the condo to visit Robbie and his wife Martha. He was in good humor and engaged readily in conversation. I showed him some materials from a current (unusual) research project and he was very interested to hear what I had been working on. He wondered when I was going to retire and when I said I hadn't quite decided, he said "Well, I highly recommend it!" As with many statements from Robbie, I was caught by surprise. Here was a gentleman who had changed the cartographic world admitting, albeit indirectly, that he had been happy to finish his career and enjoy retirement. We visited for an hour or so before I headed north.

In October, I was in Madison for David Woodward's memorial service and was fortunate enough to have the company of Karen Cook, also one of Robbie's students and my roommate in graduate school. We contacted Robbie and Martha and invited them to dinner on Saturday evening and to ride with us to the memorial service on Sunday. They, in turn, invited us to dinner on Sunday evening, and it was wonderful contact with them, albeit under the very sad circumstances of the loss of David, which was especially poignant for Robbie, who had outlived another of his favorite students. Robbie was ambulatory but frail and his eyesight had been deteriorating over several years. His mind was sharp, however, and remaining vision sufficient that he competently navigated for us. As usual, he was interested in what we were doing and was especially interested to hear about China and the 2001 ICA Conference, an event both Karen and I had attended.

That was the weekend of October 3. Robbie passed away one week later. Our intention of honoring David with our presence at his memorial service had turned into a goodbye to Robbie as well.

A Lifelong Curiosity about Maps

Ph.D. 1978, University of Wisconsin, Madison
Lithographic Maps in the Nineteenth Century Geographical Journals

Karen Severud Cook
Spencer Research Library
University of Kansas

After finishing my Ph.D. under Arthur H. Robinson's supervision in 1978, my association with him evolved from a formal student-professor relationship into a friendship. Chances to meet in person were infrequent but treasured occasions. When I visited Madison in 1997, Robbie and Martha graciously welcomed me into their home. The following are his reminiscences about the beginning of his career taken from a conversation that I recorded during that visit.

KSC: I want to ask you some questions about cartography and thematic mapping --- and how that has been important in your career. I suppose we should start at the beginning. How did you first become interested in art and graphic design in cartography?

AHR: I suppose it had to do with the fact that my father was an historian, and I read a lot of books about travel and history. I was always interested in places, and when I was in college I majored in history and minored in geography, and I also had a minor in art. I did a lot of oil painting and things like that. And so, it's probably in the genes as well, because my grandmother was quite an artist. My sister taught art at Ohio State University and at the University of Hawaii. I was always pretty handy with my fingers, and I could draw. So I suppose that's the background of it.

KSC: Which grandmother was that?

AHR: My father's mother. She didn't do anything commercially, but I can remember that there were paintings hung around the house --- pictures that probably had to be hung. And they weren't bad at all. As I said, in college I did a lot of art, but when it came time for me to go to graduate school, it turned out that I didn't have enough credits in art to go into art, or I probably would have. I had enough credits in geography, and also the geography professor knew somebody that could get me an assistantship, so that's why I ended up in geography. And then I came to Madison and did drafting and making some maps for various people in other departments at the university to earn a little bit of extra money. And so I just got started in it.

KSC: Were you a graduate student here in Madison?

AHR: Yes. 1936-1938. Then I moved to Ohio State.

I think probably the first map I ever made, though, was right after I graduated from college. I had a job as a secretary, a very rotten secretary, to a member of the Ohio Board of Liquor Control, and she, Mrs. Patterson of the Patterson family of National Cash Register was quite a politician. She wanted a map showing the distribution of local option in the state of Ohio, because Ohio laws varied from county to county as to whether you could sell wine or beer and whether you could have a liquor store or not.

It was all very complicated, but they had all the data, and she wanted me to make a map, so I said, "OK, I'll make a map," and I did. It was a pretty good map, but the one problem I had was the lettering. I hadn't had any experience with lettering, and I wasn't about to try to do it, so, for my own purposes, I invented stick-up. I figured out all the names and all the sizes and had them printed on gummed stock. Then I just cut them off with scissors and licked them and pasted them on the map. Pretty good. I had never heard of stick-up or anything like that. So that was the first map I ever made. That was in 1936.

Later, I became quite busy at Ohio State making maps on a free-lance basis. I got into the business then. Also, I met quite often with my brother-in-law, Bob Coffin, who taught art at Ohio State. We got talking and of course I was very much interested in the art program. I even sat to be sculpted in the Art Department. I got to know a number of their professors quite well, and, actually, someone from the Art Department was on my PhD examining committee. Yes, I did a lot of work making maps at Ohio State.

KSC: Was that mostly for people in the Geography Department?

AHR: No, what I was doing was under independent contract with publishers of geography books, ones for which Roderick Peattie was the geographic advisor. The publisher was Scott, Foresman Company. He wasn't the author, but he was their geographic advisor. And so I was the cartographer for a series --- a couple of books.

KSC: And that time you didn't really have any contact with anybody in psychology about map perception.

AHR: Nope. Not a bit.

KSC: I thought so but felt I'd better ask. At that time, what aspect of cartography would you say that you were most interested in?

AHR: Well I suppose it would have to be the kind of stuff that I was doing. They were mostly thematic types of maps. I did some work for several federal agency people in Ohio; there were some programs, and they needed some maps. But mostly I was working at home on maps for the textbooks. I did all kinds of maps.

KSC: Was it mostly pen-and-ink drafting that you were doing?

AHR: Yes, it was mostly black-and-white drafting, although often the company had it printed in color, and they did weird things sometimes. But, yes, it was mostly black-and-white. Oh, I did special kinds of things for books that Peattie himself wrote. I illustrated one or two of his books in which I used various media. I used Coquille board and Ross board, and those were all black-and-white. I was also the sole user, as far as I can remember, at that time in Columbus, Ohio, of Zip-A-Tone. The art store had never even heard of it when I went to buy it. As far as I can remember, I didn't use any more stick-up lettering then. I did hand lettering instead, and I certainly used a lot of Zip-A-Tone.

Now the reminiscences shift to the Second World War and his cartographic work in the OSS (Office of Strategic Services). As Robbie had earlier recalled, Richard Hartshorne, a University of Wisconsin Geography faculty member, had been appointed in 1942 to head the Geography Division of a newly formed intelligence service (which would become the OSS). Driving alone with his two small children from Madison to take up his new position in Washington, D.C., Hartshorne arrived, frazzled, on the Robinson doorstep in Ohio. While enjoying a hospitable break from the road trip, Hartshorne also took the opportunity to recruit Robbie as a cartographer.

KSC: Let's say that you have just arrived in Washington. What kinds of maps were needed, and how did that change over the time you were there?

AHR: When I first got there, Hartshorne simply knew that there were going to have to be maps. He didn't know anything about what kind. He thought he'd better get somebody that knew something about map making. I don't remember for whom I made the first map. After a while people would come to Hartshorne saying they'd like to have a map of this to go with this report, and he would shunt them to me. I don't recollect the topics or anything, except that it was everything under the sun. The Europe-

Africa Division would be doing a report on the electrical situation, the grid in France, and they would want a map. They'd have a whole bunch of different information, and we'd have to compile it and put it together.

KSC: Were those mostly written reports?

AHR: They were written reports. There was a branch of Research and Analysis, which was a very large branch with several hundred people in it, mostly from the academic world --- a lot of historians, some geographers, economists, anthropologists and the like. They were doing reports. Some they thought would be useful and dreamed up themselves. Some were at the request of the Department of State. A lot of them were at the request of various branches of the military, especially the Joint Chiefs of Staff. There were just all kinds.

Very soon after, in 1942, they created what would become the OSS. They got rid of the Geography Division as a division and reconstituted a Map Division consisting of two sections of the old Geography Division, plus two others sections that I organized a little later on. Hartshorne became a member of the Board of Analysts, a very prestigious part of the organization which vetted all the reports, so he was very busy.

There were a lot of geographers about. As you would expect, they wanted maps, and we were flooded with map requests. They came from the people in the Research and Analysis Branch and also from the Administration of OSS. We had them from the War Department. We did the daily situation map for the Operations Division of the War Department. We were just busier than bird dogs all the time.

KSC: When I visited the National Archives in Washington last week, I looked at some of the maps that were produced by the OSS. Some were black-and-white, others were color, and they looked like they were printed. There were also a few that looked like black-and-white photographic prints.

AHR: They were photostats. To begin with, in what was called the COI, that was our only method of reproduction. The first organization was called the Coordinator of Information, and that's what Donovan [Colonel Bill Donovan] originally headed. Sometime in early 1942 it was changed from the COI to OSS. Same outfit, they just changed the name.

KSC: You must have been producing the maps in small quantities.

AHR: They were not in large quantities at all. You see, these were reports. The reports were not duplicated in great numbers. All we did was to illustrate reports. I don't recall that we had any call for many copies of things until later on, much later on.

KSC: Were any maps produced to illustrate talks?

AHR: No, not very many. Oh, we'd be called upon occasionally to make an organizational diagram or the like, but we were primarily concerned with maps.

KSC: You said before that you were alone making maps there at first, but the number of people expanded quite rapidly to meet the demand.

AHR: Yes, I don't remember when that started, but it was certainly some-

time within the first year, in 1942. We were up and going, really operating, within four to five months. It was a burgeoning output.

KSC: How did it work if somebody had the idea that they needed a map? Would they come to see you?

AHR: They would come to the office, the main office, my office, and they would be assigned to a cartographer. He would go over all their needs, establish what data they had and what data we had to provide, usually the base data. The author of the report would work with the cartographer. After the cartographer got it all squared away, he would write all the specifications, how it was to be drafted and so on. We would have the individual who wanted the map check over the worksheet and later the drafted map, just to be sure there weren't any bad mistakes. They mostly checked the data they had provided. They didn't know anything about base data. A lot of these people didn't even know that water doesn't flow uphill. The map would probably be checked several times, and then, after final drafting, it would be checked again by those involved in production.

KSC: Did you interact with the cartographers who designed the maps?

AHR: To begin with, I certainly did. For the first couple of years of the operation, I was pretty involved. When the cartographers had questions or couldn't handle something, they would come and ask me. We would go over the possibilities. They used a lot of special kinds of methods and techniques, as well. We had airbrush and so on, but we didn't have people who were very good at doing it. I sent a group up to New York City to work with Richard Edes Harrison and Robert M. Chapin, Jr. and learn more. We did some color experimenting. We wanted to use plastics and alcohol-based inks. We were trying all kinds of things. We had everything under the sun coming at us to be made, so we were just trying to meet the demand. It wasn't easy, because we were learning as we went.

KSC: There was little evidence of process colors on the maps that I saw at the National Archives last week. The ink colors that you used were quite varied.

AHR: Well, I don't think we used process color in the sense of overlaying the primaries. I don't remember doing that. We were more concerned with printing something in blue or red or green, and so on.

KSC: Yes, the water would be blue, and other information would be another color.

AHR: I don't remember being real fussy about colors, and I don't remember that we had a color chart.

KSC: Really!

AHR: Yup.

KSC: Were the maps printed somewhere close by or in your shop?

AHR: At first the Photostat Unit was all there was in the way of reproduction, so all the early maps were black-and-white. Then the Reproduction Branch developed and began lithographic printing, flatbed at first and

then rotary. It wasn't very big, but it made color printing possible. That was all inside OSS, but it was not Map Division, it was a Reproduction Branch. We worked very closely with them all the time. Later on, when we began to do some big print runs, we began to use the Government Printing Office and outside printers.

We did what we called the OSS Theater Map, and we printed it in color, very subtle color. We didn't want to have a lot of stuff on the map. That was printed in Baltimore by Hoehn and Company, who had done all the National Geographic and American Geographical Society maps. I got into trouble with old A.B. Hoehn, the owner-operator, because we were trying to make a map that you could see and use on a wall. By that time we, or I, had learned that blue is a lousy color for edges. We wanted to make the ocean something that wasn't blue but was similar. We experimented by mixing up colors and putting them on things in the hallway, so we could get far enough away from them to look. We finally decided on a green color. Old man Hoehn said, "No, I'm not going to print that!" I said, "Well, you're not going to get enough contrast if you don't print it." I explained to him about the color. He even wrote me a poem about it. I wish I'd kept the poem. But at any rate, finally he understood, and he printed it. He acknowledged afterward that we were right. He called it a degraded green, which means it had black in it.

You could see the edges in green, you know --- coastline edges, water bodies and so on --- you couldn't see them in blue.

KSC: There were a lot of OSS Theater Maps of different areas. What can you tell me about them?

AHR: Well, the OSS Theater Map covered, or was supposed to cover, the world. And I think it probably did, too, at a million and a half scale. We fudged a projection for the thing, so you could put together without gaps for any set of maps anywhere on the earth. You can't do that with IMW (the International Map of the World at 1:1,000,000). There were individual sheets, a whole lot, hundreds.

KSC: And the people who used those maps, did they add information to them?

AHR: They would stick them up on the wall and mark them up. It was a sort of base map. As I understand it, they were widely used in the field. A million and a half is a pretty good scale, and you could get a lot of information on them. They would post the daily situations on the maps as they came in. When they used up a sheet, they would get out another one and stick it up.

KSC: What about the thematic maps that you produced, the maps that illustrated the reports. Did you have any interaction with the people using them that changed the way you produced them?

AHR: No. You see, other than geographers, people don't know much about maps. We just tried to make them as legible and neat and effective as we could. The only real feedback we got was that they looked too good, too authoritative, so we devised a reliability statement that went on maps.

KSC: How did you come to leave the OSS?

AHR: From about 1944, actually the middle of 1943 onward, I was mostly in administration and management, and I wasn't much involved any more in the actual map-making except as an occasional advisor. I worked all the way through 1945, and near the end, October or something like that of 1945, the OSS ceased to exist. It was portioned out. Some of it just died out, but cartography went to the State Department. Map Intelligence also went to State Department temporarily. Model Section went to the Army Map Service. I think the Photographic Section just ceased to exist, but, while I was there, it was still operating.

I came to Madison immediately the first of January. Actually, I had been appointed in September and was on leave for the first semester of the 1945-1946 academic year. I began teaching here in January of 1946. I had received a demobilization award to carry me through a couple of summers, while I worked on the dissertation. They were readily available for people like me with interrupted graduate work. I didn't actually go back to Ohio State at all. I may have registered in absentia or something like that.

KSC: You were an ABD – all but dissertation.

AHR: Yes, that's right.

KSC: Did you pick the topic for your dissertation after you got out?

AHR: Yes, I had planned to do a dissertation on the historical mapping of the Mississippi Valle, but after the OSS experience I was very much interested in map making. So I proposed to do a dissertation on the foundations of cartographic technology, I think that was the name of it [It was *Foundations of Cartographic Methodology*, Ohio State University, 1948]. Guy-Harold Smith, who was my advisor, agreed, and so I did it. My dissertation was read by a chap in the Art Department and by Guy-Harold Smith as the advisor. There were no problems. I just buzzed through. And that's what became *The Look of Maps*.

KSC: Obviously art and ideas from art were and continued to be important for you, but at some point you became interested in psychology and the testing of perception. It seems to me that by the time you wrote *The Look of Maps* that idea was already there.

AHR: It was mostly in the dissertation. Yes, I remember picking up books having to do with art and color and the graphic arts and so on. They opened my eyes to the fact that there had been a lot of psychological work going on, perception of lettering and things like that. It all seemed to fit very well indeed to map making, and that's what happened, that's all I can say. I just kept finding out new things and being greatly intrigued by the stuff that had been done in other fields.

KSC: In your early years of teaching at the University of Wisconsin you finished your dissertation, wrote *The Look of Maps* and wrote the first edition of *Elements of Cartography*. When did the cartographic laboratory at the University of Wisconsin get going? What was your role in that?

AHR: Well, my position was a new one when I came here. Part of the responsibilities that Vernor C. Finch envisioned for my position was to help make maps for others around the university.

He also wanted me to be an advisor to the various state agencies making maps. Now, when you think about it, they're not about to take advice. I can relate one such experience. I went to the organization that made the official highway map. I was appalled to find that they did the lettering with what they called an imprinter. They literally set the type in a little hand-held device, inked it and pressed it on the map. I'd been using stick-up for years. This was back in the dark ages. I mentioned to the chap that was running the outfit that it's a lot easier to use stick-up. He said, "I'll never use it in this office!" I asked why. He replied, "We used stick-up once for one of our maps, and one of the names fell off when it was being printed. Unfortunately, it was Wisconsin Dells, the primary resort place in Wisconsin. I will never use stick-up!" So that was one of the things I was supposed to be doing, and it just fell flat. There was no point in even trying to give advice.

But I did get occasional requests to make maps. I was able to get a graduate student who, as part of her stipend, worked with me and did drafting. I had requests from the very beginning.

For example, one of the old professors, a former president of the university named Burge, came bustling into my office one day. He was about 98 years old at the time, one of the few people that outlived his insurance and got paid. Anyway, he wanted a map drawn up of a lake in northern Wisconsin. He went back out, and I don't remember whether I ever did it or not.

The first real map that we made was a very large, colored soil map of Langlade County, a big operation. I had a drafting table in my office which was located at the south end of the hallway on the third floor of Science Hall. It no longer exists as an office, but it was a big office, and I had a big drafting table in there. This student came and worked regularly, but it was simply something that we did. It wasn't an organized service. It was just the two of us.

But I was still doing a lot of free-lance map making to augment my salary. I did the Whipple James series of books, while I was here. [Gertrude Whipple and Preston James collaborated on a series of geography books published by Macmillan.]

KSC: So this would have been the period before the cartography lab got started.

AHR: Oh yes, this was at home. On that set of books, I got Gene Kingman to do a lot of artwork for them. I will show you some.

It didn't become a formal organization until sometime in the 1960s. By then we had a pretty good-sized organization, but it was still informal. Randall Sale was working half-time at the Wisconsin Geological and Natural History Survey and half time for me.

KSC: Was he a graduate student?

AHR: Yes, he did an undergraduate degree and a master's degree, but he didn't want to go on. We had more and more graduate and undergraduate students doing drafting. I decided it was time to become a legitimate organization. I proposed that we start a cartographic laboratory, and the department approved it. I got the Dean to go along, and we became a legitimate sub-department of the Geography Department. We had a separate budget, and we had income from the Graduate School, the University of Wisconsin Press, and places like that. We became quite busy. From then

on it was a cartographic laboratory. I was the titular director, and Randy Sale was the associate director.

KSC: Were you involved in the design of the maps?

AHR: Yes, not all of them by any means, but from time to time a question arose about how to handle a map. I wasn't divorced from the map making at all. I was much involved, but not on the routine stuff. Randy Sale and I cooperated very closely, and we consulted often.

KSC: Could I just come back to the idea of using photographic tint screens for what I call the graphic middle ground? If you understand what I mean, it's combining a gray background with both lighter and darker symbols and lettering. I learned about that design approach as your graduate student in the mid-1960s. When did you start using it at the University of Wisconsin?

AHR: Well, it might have been in a paper by Clarence Olmstead published in *Economic Geography* ["American Orchard and Vineyard Regions," 32:3 (1956), 189-236, figs. 5-9]. We had a hard time with the printer in Boston, because he said, "You can't do that!" And we said, "Oh yes you can. You just follow these directions." There I'm sure we used a neutral color, neutral gray, with dark and light on it. We used reversed out images on other maps, as well.

KSC: I remember that the cartographic laboratory had samples of black-and-white lettering printed on different shades of gray. The background consisted of flat grays and also screened Zip-A-Tone patterns, both created with tint screens.

AHR: Yes, after we got screens, we could do anything. We did a lot of masking to get the effects, reversing and the like.

KSC: Were you inspired by work that was being done with maps elsewhere? Was there any particular type of map? For example, geological maps use a lot of area patterns. Or was there a printer who was doing interesting things?

AHR: I was quite aware of all of those things. I was especially aware that flat tones are hard to tell apart. You have to put some pattern in them, so that you can tell them apart. I still see some awful examples, grays as well as colors. You're supposed to be able to tell them apart, but you just can't figure out which one is which. That's been something that I've preached as long as I can remember, that you've got to identify the categories.

KSC: The number of categories that you can have is fairly limited, isn't it?

AHR: Yes, it seems to me that the magic number is 4 or 5.

KSC: After the war, when you were teaching at Wisconsin, were you in touch with people that you had worked with at the OSS about cartographic things?

AHR: Yes, in some respects. Of course I knew the people in the CIA Map Division, a lot of them had worked for me in the OSS. I kept in touch with people that were in the organization, good friends of mine, Bob Visual,

Henry Frieswick and people like that. We kept in touch, but I didn't have anything to do with their map making.

KSC: What about Arch Gerlach, who was the Chief of the Geography and Map Division and then became the guiding force behind the *National Atlas?*

AHR: Yes, Arch was my Assistant Chief in the OSS Map Division. After the war he came here to Madison to teach for a few years.

KSC: Was he teaching cartography?

AHR: No, he was a geographer. He didn't teach cartography. Then he got the opportunity to take Brook Atkinson's job at the Library of Congress, so he took it and moved to Washington. He was a very close friend of mine. We kept in touch.

KSC: I know that various people in cartography worked on thematic maps for the *National Atlas*. George Jenks and some students at the University of Kansas created some dot maps, for example. Did you have any involvement like that?

AHR: The involvement that I had was in an advisory capacity. I don't remember making anything, but I know that I consulted. I made trips to Washington to work with Arch Gerlach on the planning.

KSC: George Jenks and John Sherman became important in academic cartography after the war. Had you known George Jenks during the war?

AHR: No, I hadn't known him during the war. He had a grant after the war to go around and look at cartographic operations, and he spent some time here, not very long. He was making a tour of places that were doing map work, so I got to know him that way. And then of course we kept in close touch from then on.

John Sherman I did not know during the war either, but I got to know him pretty well later on. We were both much involved in work on the National Research Council. There was the idea of having a national cartographic institute of some kind, in which John Sherman was very much interested. I was involved in helping, although he was the prime mover. And then I was asked out to Washington for a week to give a series of lectures. Yes, I got to know John pretty well.

KSC: Did you exchange information about the research that you were doing or maps that you were working on?

AHR: Not much, although more with Jenks than with Sherman. Sherman was very much involved with map making in the Pacific Northwest. I didn't know anything about that, and he had a good helper there named Willis Heath. They had quite a going concern.

I had more to do with George Jenks, who was much more interested in statistical problems in cartography, but more informally than anything else. I know we both attended a conference in the Netherlands. We had some long talks debating how to go about things. I knew George very well.

KSC: Were there any other people in cartography from the 1950s through the time you retired that you feel were important to you, that you interacted with?

AHR: Well, I became quite well acquainted with John K. Wright. We were sort of kindred souls, and I knew the people at the AGS. Of course I knew the people in the CIA cartographic outfit. Occasionally I would visit Washington, and the CIA would let me come in and go through their organization and see what they were doing. Then I worked with Wally Ristow and John Walter at the Library of Congress.

KSC: What about internationally?

AHR: Well, not in terms of making maps or anything like that. It was mostly international organizations. I was very busy on that.

I just don't remember that I had many contacts. I was pretty much alone until after graduate students like yourself and some of the earlier ones, Barbara Petchenik and people like that, got out and became active. Then I had people to work with. And George Jenks was the same way. John Sherman was the same way.

KSC: So I think what you're saying that your students have been important as people to interact with and also a way that your ideas about design and other aspects of cartography have been disseminated.

AHR: Oh yes, there's no question about that. Students were very, very significant.

KSC: I think this conversation is partly a personal exploration for me of the formation of my own ideas. Just to give you an incident, when I decided to work on the history of map lithography, which was going to be my thesis topic, I was sure that I had thought that up myself. Then I went to a conference where I met Mei Ling Hsu for the first time. She asked me what I was doing, I told her, and she said, "Oh, so he finally got somebody to do that topic!" Ever since then I thought, "Hmm, how much of that topic was me, and how much of it was me being impressionable?"

AHR: It could have been my idea. That was something I was very much interested in. I did some, but I never had much of a chance to look into it, you know. It was just like Jim Flannery and the graduated circle. I knew that you didn't see them right, that you couldn't judge them properly. Other people knew that. And I thought there's got to be a way to figure that out, an alternative way, and that became his dissertation. I think that's usually the way dissertations get started, really. I don't think there are very many that the candidates dream up all by themselves.

KSC: Well, I feel very fortunate that you were interested in both map perception and design and in the history of cartography, so I was able to take seminars in both. Ever since then, I have been moving back and forth between the two topics.

AHR: Well, that's good; then you don't get bored.

No, Robbie, I don't think either of us could ever find maps boring. In 1979 you wrote me that you wanted to call the book you were working on Curiosity Mapped: The Early History of Thematic Cartography (personal communication, June 18), a book that eventually appeared as Early Thematic Mapping in the History of Cartography (Chicago: University of Chicago Press, 1982). By the time I entered the University of Wisconsin as a graduate student in Geography in 1965 I was already curious about maps. Thank you for channeling that curiosity and encouraging me to spend a lifetime satisfying it.