

# The Pictorial Maps of Fred A. Routledge

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**FOLLOWING THE 1936 DEATH** of Oregon artist and cartographer Fred A. Routledge, a correspondent to the *Morning Oregonian* offered a written tribute that included the following thoughts:

*In the passing of Mr. Routledge, Portland and the Pacific northwest have lost an artist whose life and work were linked. . . . He was a lover of the great outdoors, and through his art faithfully interpreted mountain, river, valley, gorge and forest. . . . His ability to accurately put in illustrated form vast areas and stretches of country made it possible in earlier days for thousands to visualize, and enjoy, what we now see from the air.<sup>1</sup>*

The writer is referring to Routledge's skills as a creator of maps that depicted, as if seen from above and at great distance, the physical characteristics and topographical relationships that existed in vast expanses of land, thereby making intelligible to viewers a vision of the world that, because of its magnitude, could not be experienced in life. Air travel and satellites now provide pictures of Earth seen from distant vantage points, but in Routledge's day, it was the interpretive skills of artists that enabled such vision. Although, in their diversity, his maps defy rigorous categorization, the elastic term "pictorial map" can be usefully employed in describing them, as the term signifies the fact that both aesthetic and practical intent coexisted in their creation.

With a career spanning the 1890s through the early 1930s, Routledge's work as a commercial artist was remarkably diverse and involved illustration as well as pictorial cartography. The products of his studio were found in the readily disposed-of pages of newspapers and magazines or in short-lived promotional brochures and therefore lacked the self-contained identity associated with works of fine art. Routledge no doubt had aspirations as a fine artist — indeed, he received awards for his paintings, including a first prize at the 1915 Panama-Pacific Exposition in San Francisco. His ephemeral work as a pictorial cartographer, acknowledged in the tribute cited above, includes accomplishments that warrant greater recognition.



**FIGURE 1:** Ellensburg, Washington, 1890. Most of the commercial buildings pictured, despite their actual size, are dignified by the term “block.” Hence we have the grandiose “Davidson’s Block” (left column, third down) as well as the modest “Smith Block (at the bottom, second from right). Such “street-view” illustrations frequently bordered nineteenth century bird’s-eye views.

Personal details relating to Routledge’s life and career are quite scarce, and the little that has been published offers scant insight into his artistic endeavors; moreover, the extant sources involving biography are often fraught with error. Certain details regarding Routledge’s background first appeared in a 1912 obituary for his mother, a one-time resident of Ashland, Oregon. The *Ashland Tidings* observed that the Routledge family had settled in Portland in 1886 and that Fred Routledge had nine siblings (two deceased).<sup>2</sup> Four of his brothers operated the Routledge Seed and Floral Company, a well-known Portland business evidently founded by their father. The obituary further observed that “the family has been remarkable in its close relationship and almost unanimous residence in one city.”<sup>3</sup>

The *Morning Oregonian*’s 1936 obituary referred to Routledge as a “well-known drawer of pictorial maps” and followed that description with a brief sketch of his career:

*Mr Routledge was born in Abilene, Kan. September 7, 1871, but spent most of his early life in Rockford, Ill. before coming to Portland. In 1896 he was married*

to Lydia McGowan. His first art work in Portland was on the old *West Shore* publication. . . . He later joined the *Morning Oregonian* staff and until his health failed three years ago operated a commercial art studio.<sup>4</sup>

Lydia McGowan was a well-regarded ceramicist, or keramic artist; the couple made their home in Northeast Portland while Routledge maintained a studio, with several changes of address over the years, in the city center.

The *West Shore* magazine, referred to in the obituary, began publication in Portland in 1875 as a literary magazine but, over time, morphed into a heavily illustrated booster publication touting the glories of Oregon and the Pacific Northwest. That same year, in an intriguing journal entry, a traveler from the East Coast observed that Portland, on a river navigable to the Pacific Ocean and with a population of 12,000, “is remarkably well built” and that the 150-mile Willamette Valley, extending from Portland in the north to Eugene in the south, “probably has more good, arable land, than the three State[s] of Massachusetts, Connecticut and Rhode Island combined.”<sup>5</sup>

The rich potential of the Oregon Country, with myriad opportunities available to immigrants of European heritage (if only they would come), was central to the *West Shore*’s recruitment mission, as determined by its publisher Leopold Samuel. Through his considerable efforts, the magazine found subscribers on the East Coast and abroad and was distributed at land offices and by the Oregon Board of Immigration centers in the United States, Europe, New Zealand, and Canada. The importance of the illustrations in recruiting new citizens to the Pacific Northwest cannot be over stressed; certainly this objective was paramount in the mind of Samuel. He is quoted by Hazel Emery Mills, the indexer of volumes one through six of the magazine, as stating: “The *West Shore* is the paper to send abroad to your friends. Columns upon columns may be written descriptive of our immense business houses, elegant mansions, etc., and never produce so vivid an impression upon the mind as will a single glance at the illustrations which will appear in this paper.”<sup>6</sup>

In his 1993 history of the *West Shore*, J.D. Cleaver identifies a nucleus of four or five men responsible for creating the bulk of the *West Shore*’s illustrations over the magazine’s lifetime.<sup>7</sup> He further notes that Routledge “was the last hired of the regular *West Shore* artists.”<sup>8</sup> What brought him to the magazine or how long he apprenticed is not known, but in that environment of talented commercial artists with extensive experience, an atmosphere of mentorship may have existed, a circumstance that would have been invaluable in shaping a budding career. In 1890, at nineteen years of age, Routledge had nine signed illustrations published in the magazine, three of them large folded Supplements. In addition to the Supplements, his artwork was used on four of the magazine’s covers.<sup>9</sup> Perhaps the most striking of these nine

pieces is the 23-by-35-inch view of Ellensburg, Washington, depicted by Routledge in the March 1 issue at a time when the center city was undergoing major reconstruction — brick buildings replacing frame — after a disastrous fire the year before (see figure 1).

At the center of the large Supplement is a street-level view picturing, in a circular frame, the grandiose Ben E. Snipes and Company bank building. Grouped around it are twenty-five imposing images of commercial structures erected by Ellensburg's leading businessmen, each two to three stories in height. Two additional buildings relevant to the functioning of a prosperous and progressive community are also shown: a modest but presumably state-of-the-art Electric Light and Power Company building, with overhead lines reaching into the community, and a handsome three-story City Hall with an imposing clock tower rising one floor above the building proper. Appearing on either side of the centrally located Snipes bank illustration are two images of historical import: one, a rustic log cabin depicting the Shoudy Trading Post of 1871 labeled "Ellensburg's Start" and the other, labeled "Ellensburg's Progress — Shoudy's First Frame Building Erected 1872." The handsome lithographic Supplement connotes pride, determination in the face of adversity and, above all, the spirit of progress. Citizens of Ellensburg could not but be well pleased with Routledge's celebration of their community.

While the *West Shore* was an important opportunity for Routledge, his career at the publication was short lived, for the magazine abruptly ceased publication early in 1891. Routledge was left adrift, and it was not until 1895 that he was able, as Cleaver observes, "to find haven at the *Oregonian*."<sup>10</sup> Four other *West Shore* artists, notes Cleaver, would subsequently resume their careers at the newspaper, two of them, Alfred B. Burr and Clarence L. Smith, eventually heading its art department. Yet, with considerable chagrin, Cleaver explains: "Although *West Shore* illustrations have been reproduced in a variety of books and articles, the artists behind those illustrations (many of them immigrants, like [the publisher] Samuel) have largely been ignored."<sup>11</sup> This statement certainly speaks to the fate of Fred Routledge.

In his study of nineteenth-century "bird's-eye views" of pioneer cities and towns in the Pacific Northwest, John W. Reps characterizes such creations as a "uniquely American combination of art and commerce."<sup>12</sup> The lithographic depictions of developing pioneer communities, rendered from an overhead or "bird's-eye" perspective so as to capture, as much as possible, the entirety of the community and its surrounds, were produced by itinerant artists and sold chiefly to members of the community portrayed. The artists solicited subscriptions for the finished product from within the community being depicted, ensuring — to the extent possible — the financial success of the endeavor. Reps further notes that these bird's-eye views were frequently

bordered with illustrations of a town's commercial buildings or residences, noting that owners of the structures featured in the architectural border likely paid a fee for the distinction.

While the *West Shore*, in Reps's opinion, was "the single most important source of late 19th century city views within the [Pacific Northwest] region," the concept of the bird's-eye view vantage point, central to the *modus operandi* of an enormous number of nineteenth-century urban views, was surprisingly lacking in the *West Shore*'s illustrations (with major exceptions found in color Supplements).<sup>13</sup> The *West Shore* most frequently featured street-level views of a community's business or residential buildings, similar to the images depicted in the borders of many bird's-eye views of the era. Routledge's 1890 *West Shore* urban illustrations clearly adhered to this stylistic preference — in part (possibly) because the publication found financial incentive in its application.

During the 1890s, there were abundant bird's-eye city views available for public consumption, and no doubt a number of these productions would have come to Routledge's keen attention. One example, and a splendid one, is the large color lithograph (approximately 19¾-by- 35¾ inches) published by the Elliott Publishing Company of San Francisco, titled "Portland, Oregon, 1890" (see figure 2).<sup>14</sup>

The imposing bird's-eye view of the city is framed by a border comprised of twenty-nine detailed architectural images (noteworthy for the total absence of religious edifices). They include stately residences, imposing and ornate commercial and civic buildings including the city hall, a brewery, the interiors of warehouses and emporiums, and more. Within this pictorial border, in bird's-eye perspective, an eastward view of the city and its verdant environs are shown, with Mount St. Helens, Mount Hood, and the Columbia River seen in the distance. Depicted are residences, schools, churches, and a prosperous city center comprised of imposing buildings along the Willamette River, on which are pictured ships, large and small. The two-level Steel Bridge crosses the river to the north of downtown, and at the map's lower edge, a numerical listing identifies buildings and sites in the three regions that compose the urban core: Albina, East Portland, and Portland City.

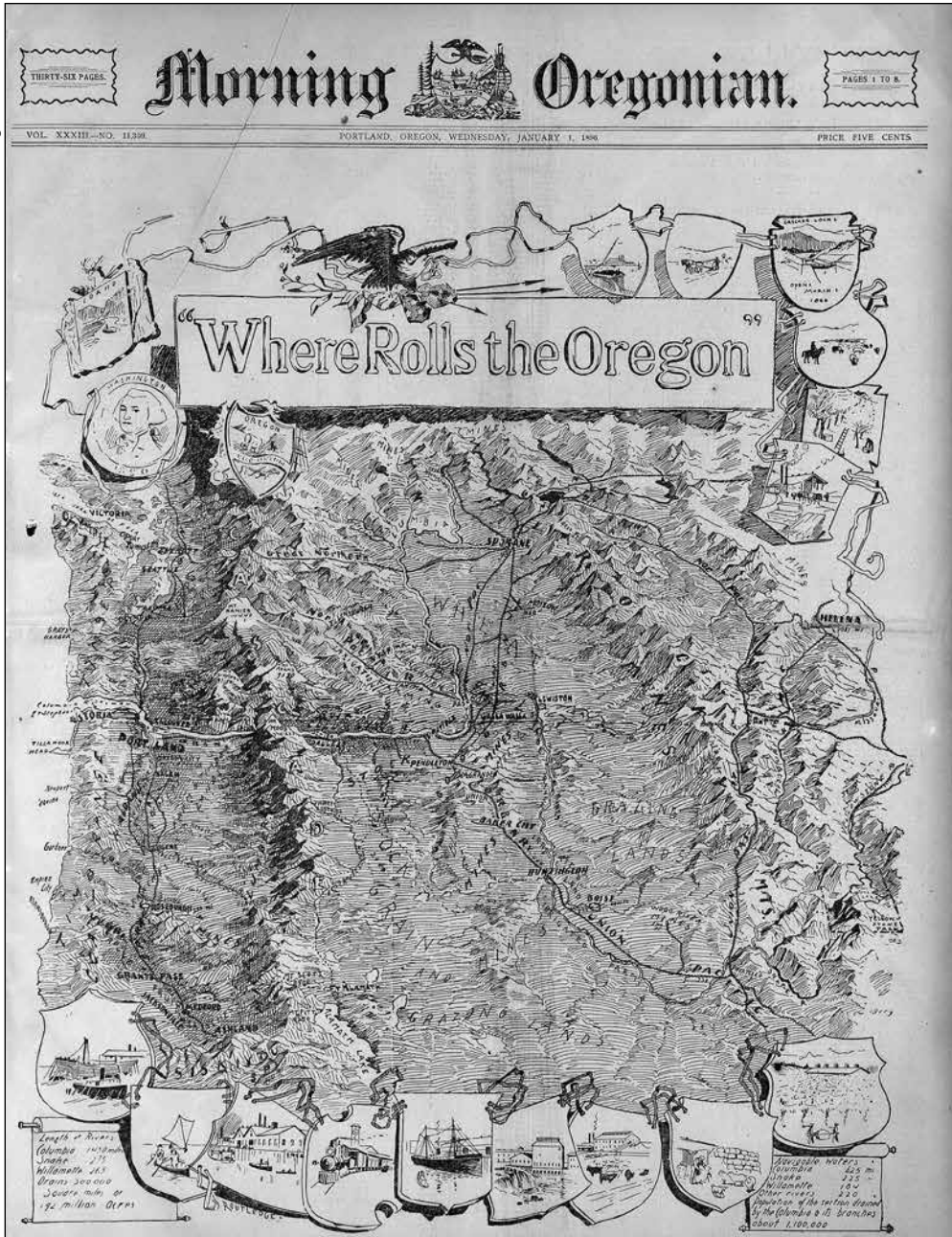
In Routledge's work for the *West Shore*, the street-level views as seen in the Portland map's border are representative of his urban illustrations. A skill untapped in his work for the *West Shore* was, however, released in a major project published in 1896 for the *Morning Oregonian*, where Routledge had "found haven." The first glimmer of that new creative direction was a pictorial map titled "Where Rolls the Oregon" (from the poem *Thanatopsis* by William Cullen Bryant), featuring the states of Washington, Oregon, and parts of Idaho and Montana, prepared for the front page of the newspaper's January 1, 1896, issue (see figure 3).<sup>15</sup> Shown on the map are the rail lines of the Great



**FIGURE 2:** Elliott Publishing Company's "Portland, Oregon, 1890." Exemplary of bird's-eye views with pictorial borders, this product features the stately residences of some of Portland's leading businessmen, including W.S. Ladd and William Killingsworth. Important commercial buildings abound, while centered above the map is City Hall. Anchoring the bottom right border is the landmark Weinhard Brewery.

Northern, Northern Pacific, and Union Pacific, while the Blue Mountains and the Cascades are depicted in relief. The Columbia River, a dominant feature, is shown emerging from its source in Canada, while scattered about the map is the term "mines," indicating the region's extensive mineral wealth.

Intriguingly, the map is bordered with small medallions containing sketches that reflect different aspects of the economic life of the region — its agriculture, forest products, livestock, fisheries, orchards, and more. In a centrally located medallion positioned at the bottom of the map is an image of a ship and, adjacent to it, a locomotive, both icons reflecting the progressive infrastructure responsible for distributing to the nation the Pacific Northwest's abundance. From a conceptual standpoint, these medallions could be seen as harking back to the street-level views found surrounding a centrally located bird's-eye view, as evidenced in the Elliott Publishing Company's "Portland, Oregon, 1890" production. It appears that Routledge,



**FIGURE 3:** "Where Rolls the Oregon," January 1, 1896. Located on the map are Pacific Northwest communities large and small. To the west are towns stretching from Victoria, British Columbia, to Jacksonville, Oregon, while to the east the map locates Spokane, Lewiston, Walla Walla, Baker City, and further east, Helena — providing an illustrated geography lesson for readers of the *Morning Oregonian*.

in this *Morning Oregonian* map of 1896, adapted the stylistics of the bird's-eye view with its pictorial surround, giving focus not to a prosperous town or pioneer community but to a major geographic region of dynamic economic vitality — the Pacific Northwest. The map is a bold departure from the street-level illustrations Routledge undertook for the *West Shore*; however, it engages and adapts a pictorial tradition, the bird's eye view with pictorial surround, that would have been well-familiar to the twenty-five-year-old artist. Unfortunately, as reproduced in the newspaper, the map lacks the clarity and finesse of his *West Shore* illustrations. Yet its ambition — to provide a comprehensive pictorial overview of the Pacific Northwest with its munificent resources — denotes an important early step in a career in which pictorial cartography, sourced from the motif of nineteenth-century bird's-eye town and city views, was to play a major role for more than three decades.<sup>16</sup>

Later in the year, in creating two remarkably executed full-page color illustrations, again for the *Morning Oregonian*, Routledge employed the bird's-eye approach seen in nineteenth-century town and city views. These illustrations — stylistically so different from his *West Shore* work — were featured in the newspaper's four-page supplement to its thirty-six-page Cascade Locks Edition of November 19, 1896.<sup>17</sup> This special edition celebrated the opening of the new Cascade Locks, a monumental government-funded project begun in 1878 and creating, on completion, an unimpeded river highway to the Oregon and Washington interior. The first page of the color supplement is a 23-by-17-inch bird's-eye view of the new locks, located forty-four miles upriver from Portland (see figure 4). Beneath a patriotic banner featuring an eagle clutching a flag in its talons with, from its beak, a swirling banner reading "An Open River to the Sea," the much-anticipated locks are pictured.

J.B. Harley, in his iconoclastic collection of essays *The New Nature of Maps*, comments on what he terms the "ideological reinforcement through decoration" that characterize many early European maps, referring to the decorative embellishment designed to "strengthen and focus the political meanings of the maps on which they appeared."<sup>18</sup> The "meaning" generated by Routledge's eagle and flag motif, which is balanced by images of agricultural bounty on one side and commercial prosperity on the other, is, of course, self-evident and serves to identify a quality implicit in many of Routledge's cartographic creations: a celebration of human resilience in overcoming obstacles to accomplish feats of an extraordinary nature. Simply put, Routledge's "embellishments" pay tribute to American industry and are a recurring component of his cartography. Adjacent to the locks, their turbulence now circumvented, Routledge depicts the swirling Cascade rapids while in the distance the majestic mountains on the Washington side of the river provide a stunning backdrop to the conquest wrought by human skill and determination.



**FIGURE 4:** Cascade Locks, November 19, 1896. Routledge's full-page illustration, celebrating the completion of the mammoth locks begun in 1876 (according to text in a billowing banner) is replete with patriotic imagery denoting the great pride related to the completion of this major endeavor. Bunting, garlands, and the stars and stripes set the tone.



**FIGURE 5:** Locks at Oregon City, November 19, 1896. Routledge titled his illustration “Portland and the Manufacturing District at Willamette Falls, Oregon City.” The text extols “10,000 Horse Power Transmitted by Electric Wire from Oregon City to Portland, 15 Miles Distant.” Electricity generated by the falls likely powered the streetcars pictured on both sides of the river.

The 23-by-17-inch illustration on the back page of the supplement depicts the falls of the Willamette River, thirteen miles upriver from Portland, with the metropolis itself viewed in the distance (see figure 5). These locks, which opened in 1896, provided an invaluable navigable passageway linking the agricultural resources of the Willamette Valley to Portland and beyond.

This second illustration, covering a vast terrain and engaging territorial relationships that include the city of Vancouver and Mount St. Helens in Washington State is, of the two views, more clearly aligned with pictorial map-making, while the first more closely aligns with a bird's-eye view (yet both are distinct from the "Where Rolls the Oregon" map of January 1, 1896). As a pair, the two color illustrations beg the question: what distinguishes a map from a bird's-eye view?

Map historian P.D.A. Harvey addresses this question in *The History of Topographical Maps*, referring to examples found in early European cartography:

*At what date we start to say this is a map, that is a bird's-eye view, is more or less arbitrary. . . . In fact, rather than seeing our medieval and Renaissance picture-maps as giving rise to a double tradition of maps on the one hand, bird's-eye views on the other, it might well be more realistic, more in keeping with the ideas of the age that produced them, to see them simply as the beginnings of an artistic tradition of landscapes viewed from above ground-level, a tradition which culminated in the detailed and accurate bird's-eye views of the Renaissance and later but which also produced, as an odd offshoot, the topographical map which replaced perspective by the cartographic convention of uniform scale.<sup>19</sup>*

In considering Routledge's cartographic career as a whole, the "convention of uniform scale" (no doubt employed with some considerable latitude) would feature in many of his later maps, becoming a format utilized as handily as the "above ground-level" vantage point in directing the viewer's focus. What the two had in common was the consistent emphasis on a pictorial component.<sup>20</sup>

Although remarkable for the features that distinguish them, as a grouping, the page one Pacific Northwest map of January 1, 1896, and the two supplement images from the same year connote an important new direction in Routledge's career — one that would see pictorial cartography as an ongoing and vitally important component for over three decades.

The *Morning Oregonian's* Cascade Locks edition (with numerous in-text black-and-white illustrations by Routledge) and its color supplement published by C.H. Crocker of Portland quickly sold out. The *Sunday Oregonian* triumphantly reported on the day following its release: "The presses of the C.H. Crocker printing and lithographic establishments . . . had been kept running steadily for more than 30 days past in the work of printing the supplement"; a second edition was in the works.<sup>21</sup> The newspaper cautioned the citizenry of Portland against purchasing the *Oregonian's* special edition

of the newspaper if it had been tampered with — that is, if the color supplement was missing.

In the listing for Routledge in Ginny Allen and Jody Klevit's *Oregon Painters, the First Hundred Years: 1859–1959*, he is reported as having headed the Art Department at the *Morning Oregonian* from 1895 to 1906. The three items discussed above therefore represent work from the beginning of his tenure at the newspaper.<sup>22</sup> During that period, a number of full-page illustrations signed by Routledge appeared in the *Morning Oregonian*, including, in 1905, a double-page view with the lengthy title: “The Lewis and Clark Fair As Seen From Wilamette Heights; Portland in the Background; Mt. Hood in the Distance.”<sup>23</sup> Shown from afar are the grounds of the exposition honoring the centenary of the explorers’ overland journey and their 1805 arrival in the Oregon Country. Routledge had earlier collaborated with artist R.C. Caughey on a massive bird’s-eye view of the planned buildings and grounds for the fair, laid out on 350 acres in northwest Portland. A photographic reproduction of this work was published in the February 4, 1904, *Lewis and Clark Journal* (“The Official Publication of the Lewis and Clark Fair”). Because of the piece’s considerable size, two pages of the magazine were required for its publication.

In 1906, ostensibly Routledge’s last year with the newspaper, it was becoming evident that artist-rendered illustrations were being phased out while photographic images were gaining ascendancy. This did not bring an end to Routledge’s commercial artwork appearing in the newspaper’s pages, however, as is evident from the full-page illustration of January 1, 1912, bearing his signature and advertising a West Hills real estate venture (see figure 6).<sup>24</sup>



**FIGURE 6:** The advertisement “Mark My Words!” published in the *Morning Oregonian* on January 1, 1912, promotes new home sites offered by Dorr E. Keasey & Company in northwest Portland’s Arlington Heights and Kings Heights neighborhoods. The map suggests West Burnside as a convenient route from the city center to the new residential developments, only minutes from downtown.



**FIGURE 7:** Detail of St. Helens Lumber Co., circa 1910. The intended purpose of the painting featuring the St. Helens Lumber Company is unknown. At an impressive 3½ feet high and 7½ feet wide, it very possibly was exhibited in the company’s headquarters, boldly communicating the firm’s impressive timber holdings and strategic location on the Columbia River.

Interestingly, the advertisement includes a small pictorial map, indicating how the properties can be accessed from city center.

If Routledge did depart the *Morning Oregonian* in 1906, there were other projects that made use of his skills, including illustrations for several books. *Oregonians* “As We See ‘Em,” published in 1906, featured stylized full-length portraits of the city’s business and civic leaders rendered by nine regional artists, including Routledge, while in 1911, Routledge provided illustrations for *Looking Backward at Portland (Tales of the Early ‘80s)* by Jeff W. Hayes.<sup>25</sup> Book illustration was by no means a new endeavor for Routledge; in 1895,

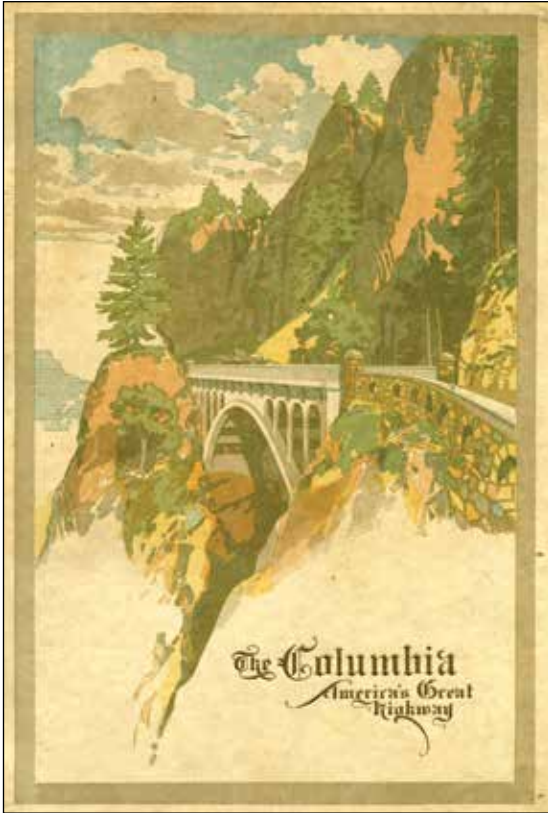
he had provided numerous illustrations for the various vessels pictured in *Lewis and Dryden's Marine History of the Pacific Northwest*, edited by E.W. Wright and published in Portland.

A quite different project from this period (*circa* 1910) was a massive bird's-eye view of the St. Helens Lumber Company properties, painted on canvas sheeting measuring 3½-by-7½ feet (see figure 7). The company, located in St. Helens at the junction of the Willamette Slough and the Columbia River, was approximately twenty-nine miles downriver from Portland. Here the firm's headquarters and factory were located, with extensive timber holdings close at hand, including a 274-acre site on nearby Sauvie Island and a 5,000-acre parcel accessed by a logging railroad leading directly to the mill.

Also included in the company's holdings, as illustrated in Routledge's bird's-eye view, was a further source of revenue — a 1,000-foot rock quarry site, the product of which was employed in roadwork. In addition to the lumber company properties, other business sites are identified, including the St. Helens Creosoting Company, the Chapman Timber Company, and the St. Helens Ship Building Company. This unique depiction of a major Pacific Northwest lumber operation — the mill and associated timber holdings — has clearly suffered neglect over the years, with abrasions, damp staining, and a 3-by-4-inch section cut from the panel; nonetheless, it remains a fascinating and detailed depiction of a vibrant industrial center rendered in its heyday, before the land was stripped of the timber that was the company's economic base. The item is unique, and in its exceptional detail reveals the craftsmanship that marked Routledge's commercial artwork. It is also a tantalizing indication of other contract work that may have been lost over the years.

The year 1915 brought the publication of two more illustrated books, one of which utilized Routledge's talents as both artist and cartographer. *Pictorial Oregon — the Wonderland* included two black-and-white pictorial maps of the state's major automotive routes, each commanding two pages to convey the recent dramatic progress with regard to highway construction. The first two-part illustration was titled *Pacific Highway and California Central Oregon Route* and the second *Upper and Lower Sections of the Columbia River Highway*.<sup>26</sup> The maps make indelibly clear the enormous transformation affecting not only commercial transport but also leisure travel, the significance of which was clearly recognized with the establishment of the Oregon State Highway Commission in 1913. Increasingly, automotive tourism and the enabling highway networks would figure centrally in Routledge's pictorial cartography.

Samuel Lancaster's "*The Columbia — America's Great Highway*," also published in 1915, documented the initial steps in his creation of what was to become a seventy-four mile two-lane roadway through the Columbia River Gorge (made part of the US Route 30 network in the 1920s) thereby provid-



**FIGURE 8:** This attractive 1918 book cover for *The Columbia: America's Great Highway* provides another aspect of Routledge's varied artistic talents. Illustration, as well as cartography, was an ever-present component of his professional career; not infrequently he was responsible for the cover art on brochures that featured his pictorial maps.

ing, by the time of its completion in 1922, a highway link between the western part of the state and what Lancaster termed in his book "Oregon's Inland Empire." At the rear of the volume a three-panel reproduction of a "panoramic painting" by Routledge is featured, depicting, in bird's-eye fashion, the Columbia River and the adjacent highway network extending from Hood River in the east to Astoria and the Pacific Ocean in the west, with Portland prominent between the two. In addition to this painting, Routledge also contributed the artwork used on the book's cover (see figure 8).<sup>27</sup>

In 1915, Routledge, after a nine-year period of relative inactivity, once more began contributing artwork to the *Morning Oregonian*. Between January of that year and January 1922, the newspaper featured a variety of works by Routledge, including pictorial maps in the newspaper's New Year's Day editions. A number of these maps were stunning

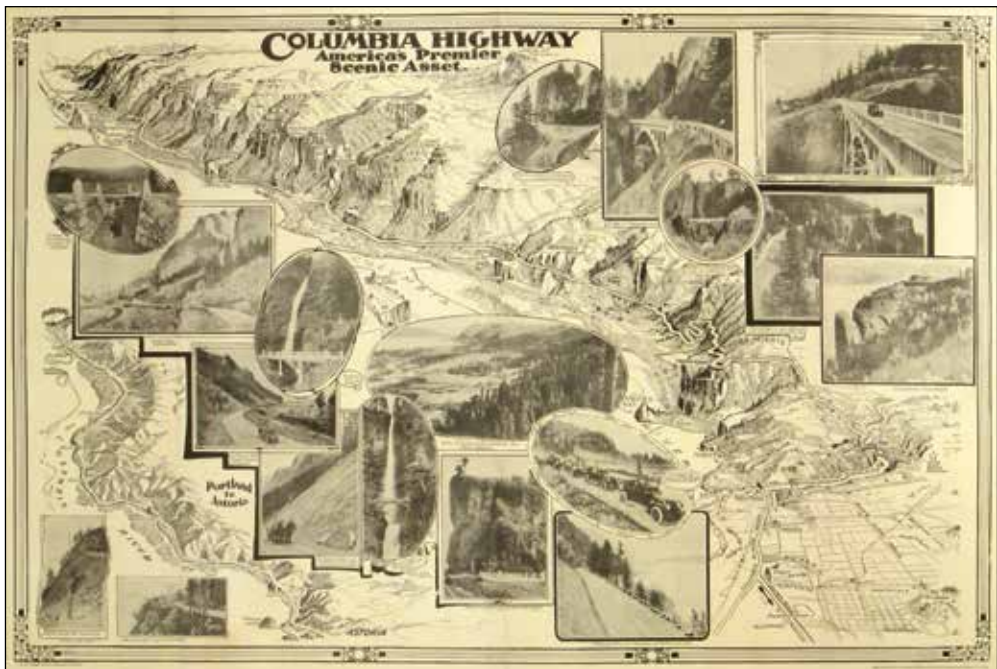
productions depicting enterprises of great importance to the United States or, more locally, to the state of Oregon. Routledge's two-page bird's-eye view of the new Panama Canal and also his two-page pictorial map titled "Columbia Highway America's Premiere Scenic Asset," for instance, were published in 1915.<sup>28</sup>

The latter map, 22-by-32 inches, illustrates, in diminishing perspective, Lancaster's extraordinary new highway through the Columbia River Gorge (see figure 9). The highway begins east of Portland, shown in the map's lower right-hand corner, and becomes, for viewers, more distant as it moves east to Hood River. A smaller map, positioned at the bottom left of the page, shows

the highway route from Portland along the Columbia River to Astoria. On the larger map, the serpentine highway is perched above the tracks of the Oregon-Washington Railroad and Navigation Company's river-level route through the gorge.

Separating the two maps are eighteen photographic views housed in decorative surrounds. Several of the photos illustrate the remarkable tunnels and bridges involved in the roadway's construction, while others highlight the scenic grandeur encountered when traversing its route. The map was first published in the January 1, 1915, issue of the *Morning Oregonian* and was reprinted, with descriptive text added to either side, by the Portland Chamber of Commerce. The map reflects, as noted earlier, Routledge's inheritance with regard to bird's-eye views with street-level border illustrations. The highway through the gorge is, of course, the dominant feature, but in the assembled "street level" photographic views, we find a close equivalent to nineteenth-century forebears.<sup>29</sup>

J.B. Harley in *The New Nature of Maps* writes: "Maps become a source to reveal . . . what is sometimes called the spirit of the age."<sup>30</sup> The Panama Canal and Columbia River Highway maps clearly have a great deal to say about



Courtesy of Craig Clinton

**FIGURE 9:** Columbia Highway, January 1, 1915. The double-page *Morning Oregonian* pictorial map emphasizes features that were hallmarks of Routledge's cartographic technique. Throughout his career, he would combine "close-up" or "street-view" pictorial images with his bird's-eye view maps, a practice linked to bird's-eye city views of the nineteenth century.

America's sense of self and its place among the nations of the world in 1915. Both clearly trumpet the feats of engineering, at home and abroad, accomplished by American know-how and also indicate their specific importance to Oregon — the canal providing greater commercial access to the East Coast and Europe and the magnificent Columbia River Highway ("America's Premier Scenic Asset"), positioning Oregon as a major tourist destination. Both maps, appearing as they do in the January 1 issue of the *Morning Oregonian*, indicate great optimism for Oregon's economy in the upcoming year.

It is important to note that a number of Routledge's pictorial maps published in the *Morning Oregonian* aligned with what was termed the "Good Roads Movement" of the late nineteenth and early twentieth centuries, including a double-page 1920 map with the strenuous title, strung across the top of both pages: "Oregon Takes Front Rank as State Wherein Good Roads Become Dominant and In Great Development Era, Millions Being Spent in Highway Construction."<sup>31</sup> The Good Roads agenda was also evident in his striking 1921 double-page "Pictorial Map of the Columbia River Highway from Pendleton to the Sea," which is discussed at the conclusion of this essay.<sup>32</sup>

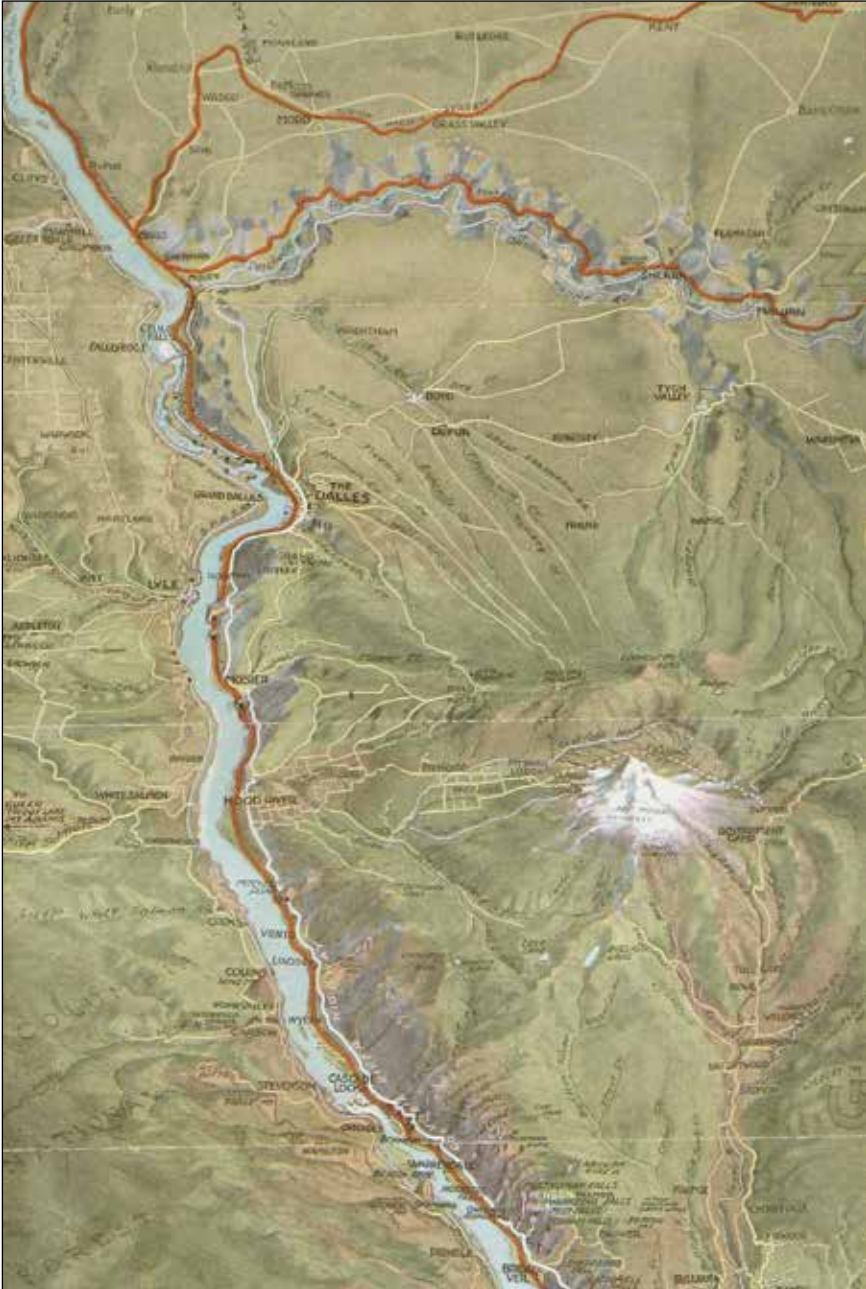
In 1923, perhaps with a change in the *Morning Oregonian's* management and a restructuring of the newspaper's format, Routledge's artwork became less in evidence there.<sup>33</sup> The *Morning Oregonian* was, of course, not the only source of employment for a commercial artist such as Routledge, and in the mid 1910s, he began to see a growing interest in his cartographic skills from businesses and civic organizations seeking to promote their products through booklets or pamphlets illustrated, in part, with his pictorial maps.

Harvey offers an interesting comment on what he terms "picture- maps," tracing their early origins and remarking on contemporary commercial manifestations:

*There is no difficulty in tracing a tradition of picture-maps, combining artistic and cartographic elements in varying proportions, that has continued from that day [the early 16th century] to this. Publicity leaflets for tourists are a rich modern source of picture-maps on which we can find every characteristic of the picture-maps of medieval Europe and other societies.*<sup>34</sup>

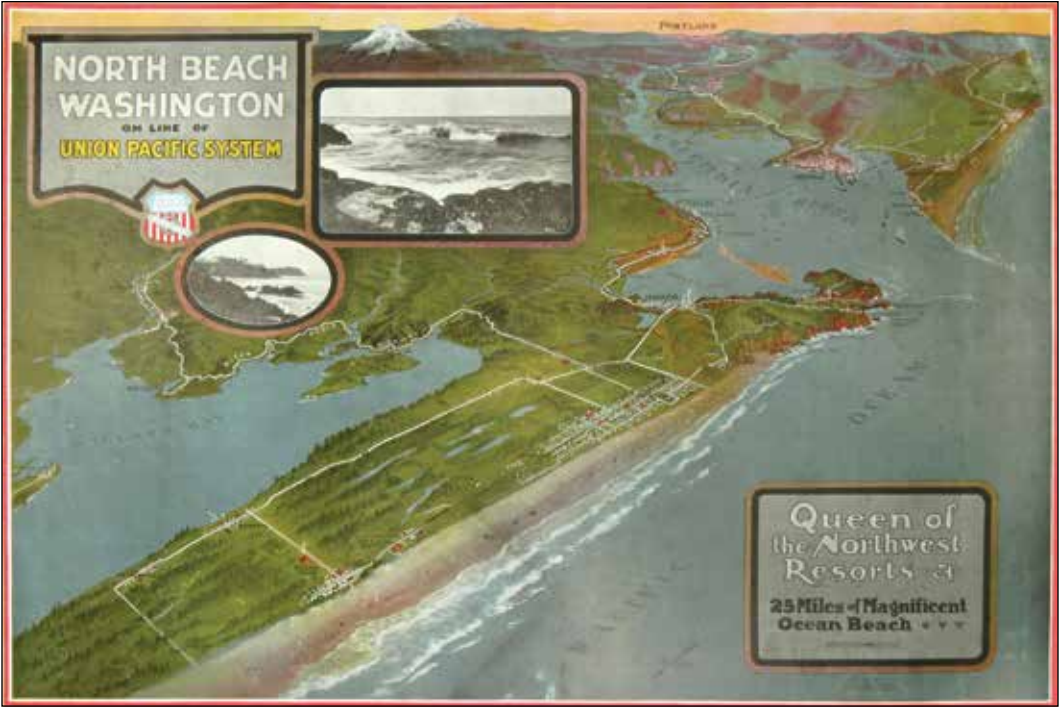
In 1916, the Union Pacific Railroad, in a "publicity leaflet for tourists" titled "Columbia River Gorge," published a color pictorial map of the Columbia River created by Routledge (see figure 10). The top of the folding map begins inland near The Dalles and John Day River and extends to Astoria and the Pacific Ocean, pictured at the bottom. When unfolded, the map is nearly three feet long.<sup>35</sup>

Text on the verso describes a variety of day trips departing Portland, with vacationers leaving the city and traveling east up the gorge, alighting from



**FIGURE 10:** Detail: Columbia River Gorge, 1916. Created for the Union Pacific Railroad, Routledge’s large pictorial map provides a detailed view of the Columbia River from the John Day River to the Pacific Ocean. The brochure’s text, promoting tourism by rail, touts “scenes of majestic grandeur and marvelous beauty” in which waterfalls sing “never-ending songs of joy.”





**FIGURE 12:** North Beach, Washington. For the Union Pacific Railroad, Routledge created a poster-size bird’s-eye view of North Beach, Washington (“Queen of the Northwest Resorts”) located on a peninsula at the mouth of the Columbia River. North Beach was serviced by a narrow-gauge rail line operated by the Union Pacific.

the Pacific Northwest Tourist Association of Seattle, Washington (see figure 11).<sup>36</sup> He affixed the term “Pictorial Map” on the brochure’s 16-by-9-inch image of Oregon, Washington, and British Columbia; it depicts, in considerable detail, major rail lines serving the area as well as routes relevant to ocean-going and river tourism. The major highways of the region, of vital importance with the advent of automotive tourism, are also shown. In a note at the bottom of the map, Routledge calls particular attention to this feature: “An endeavor has been made to insert the principal highways and country roads. . . . It will be realized it is impossible to include them all.” The map thus offers a pictorial overview of the diverse recreational travel options available to tourists *circa* 1917, with emphasis on the automobile and the fast-growing network of highways linking the cities and towns of the region, underscoring their transformative importance to the economic vitality of the Pacific Northwest.

Routledge’s panoramic 25-by-36½-inch pictorial map created *circa* 1918 and titled “North Beach Washington on Line of Union Pacific System” focused on a curiosity — the peninsula’s twenty-nine-mile narrow-gauge rail line

completed in 1889 (see figure 12).<sup>37</sup> The line was acquired *circa* 1910 by the Oregon Railway and Navigation Company, a subsidiary of the Union Pacific, and is identified on the map as the Ilwaco Division of the Union Pacific System.

Shown on the map is the line's terminus at Nahcotta on Willapa Bay and the route along the peninsula through the seaside communities of Ocean Park, Long Beach, Seaview, and Holman. The line then passes through the tunnel at Scarborough Head to reach Megler on the Columbia River, where ferry service from Astoria served passengers arriving from Portland, pictured on the horizon at the top of the map. On the Oregon side of the river, the map identifies the Columbia River Highway, the automotive route from Portland completed about 1922. Automobile ferry service from Astoria, which began in the early 1920s, eventually doomed the line, which was abandoned in 1930.

Routledge returned to the Columbia River Gorge in a map he crafted for the Portland Chamber of Commerce *circa* 1919. The brochure, titled "Portland Oregon Featuring the Columbia River Highway," unfolds to a colorful bird's-eye view map approximately 21½-by-33 inches (see figure 13).<sup>38</sup> In its left hand corner, twenty-six photo vignettes of gorge scenery are pictured, again reflecting the street-view images used to frame earlier bird's-eye views. The map looks

Courtesy of Craig Clinton



**FIGURE 13:** Portland Oregon Featuring the Columbia River Highway. Routledge's large and colorful map features inset pictorial images that were a trademark of his cartographic undertakings. Text and illustrations on verso promote Portland as a major West Coast port ("the finest fresh water harbor on the Pacific Coast") and an unrivaled shipbuilding center.



**FIGURE 14:** Airplane Map of the State of Oregon. Paved highways are delineated in white on the two maps, with the inset map emphasizing the highway from Portland to Mount Hood and the connecting link north from Mount Hood to the Columbia River Highway. A pleasurable (paved) round-trip outing from Portland was assured.

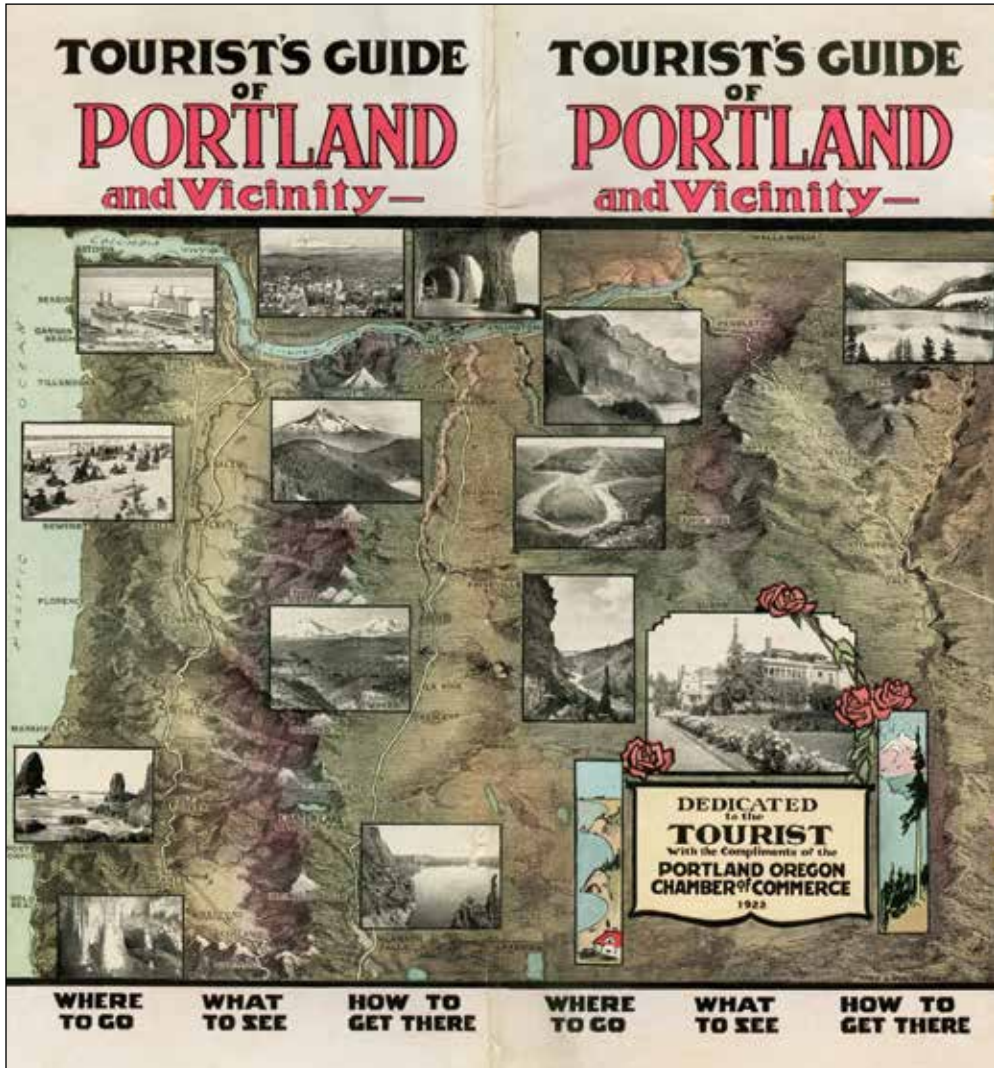
eastward up the river to Maryhill, where the wealthy businessman and Good Roads advocate Sam Hill erected a magnificent residence, and westward to Astoria and the Pacific. A highway extending south from Portland carries the eye to Ashland and the Oregon-California state line, while a string of volcanic peaks is depicted, beginning with Mount Hood south of the river and extending to Mount Shasta in California. The High Desert of central Oregon is shown at the top of the map, and throughout can be seen a network of roadways connecting the various communities. With his remarkable bird's-eye perspective, Routledge unfolds the astonishing terrain comprising a vast portion of Oregon while the map's verso provides written information useful to travelers or tourists and an inset map of Portland.

Variants of the map were issued over the years, and *circa* 1929, the Chamber of Commerce issued a newly designed pictorial map by Routledge similar in size to the 1919 publication.<sup>39</sup> This map, titled "Airplane Map of the State of Oregon," depicts the entire state with, next to it, a detailed map of Portland and vicinity illustrating a circular road trip via the highway leading east from the city past Mount Hood, then turning north (the "Loop") to

connect with the Columbia Gorge Highway and the return to Portland (see figure 14). Twenty-two inset photographic views of Oregon scenery line the top and bottom borders. A handsome production, it was Routledge’s final project for the Portland Chamber of Commerce.

A more modest Chamber of Commerce project, a color illustration for the covers of the 8½-by-7½-inch “Tourist’s Guide of Portland and Vicinity,” was undertaken by Routledge in 1922 (see figure 15).<sup>40</sup> While small in scale, it is

Courtesy of Craig Clinton



**FIGURE 15:** Tourist’s Guide. Useful to tourists are brief entries describing “Auto Trips Out of Portland,” “The Oregon Caves,” “Crater Lake,” “Mount Hood,” “Mineral Springs Near Portland,” and much more. On the first two pages, Routledge’s small bird’s-eye views depict Portland and the Columbia River Highway.



**FIGURE 16:** Longview, Washington. Text at the front of this booklet boasts “A new city designed from the ground up by engineers and expert city planners; Industrial sites fronting on the Columbia River with its ocean-going commerce; Practical, scientifically planned industrial, retail and residential districts. . . . Such is Longview.”

as imaginative and attractive as any of Routledge’s larger works. On a background featuring a map of the entire state, fourteen small photographic views are positioned depicting, in miniature, the variety and splendor of Oregon’s natural beauty. It is interesting to note that, on this occasion, numerous aerial photos have been employed. Two small city and territorial bird’s-eye views at the tops of pages two and three are also Routledge products.

In 1923 Routledge was involved in the publication of a booklet with grander aspirations than promoting tourism. It was a forty page magazine-size booklet titled “Longview Washington the City Practical that Vision Built.” Longview was essentially a brand new city, purpose-built to serve the Long-Bell Lumber Company manufacturing plant, “designed to be one of the largest lumber manufacturing plants in the world.” Located at the junction of the Columbia and Cowlitz rivers, fifty miles downstream from Portland, 14,000 acres of land had been purchased on which to construct “a New City — designed from the ground up by engineers and expert city

planners.” The anticipated population was “three thousand to four thousand men in [the company’s] own operations,” and when family members, tradesmen, municipal workers, and other residents were added to the scheme, a population of between fifteen and twenty thousand was projected.<sup>41</sup>

Accompanying the booklet, inserted loose, was a folded copy of a 20½-by-27½-inch color, bird’s-eye view map by Routledge titled, as was the booklet, “Longview, Washington, ‘The City Practical that Vision Built’” (see figure 16). (Another map, slightly larger and affixed to the rear cover, was a proposed plat map of the “city practical” drafted by a real estate firm.) On Routledge’s map, western Washington and the northern portion of Oregon are pictured, with the Columbia River separating them. At a central position on the map is the newly minted Longview, with a red arrow pointing to its urban footprint. Portland is seen to the south and Seattle to the north, with Mounts Hood, St. Helens, Adams, Rainier, and Baker projected across the map in diminishing perspective; to the west of Seattle, the Olympic Mountains are shown. The dominant color of the map is a rich green, accented with the blues of the Columbia River and Pacific Ocean and the snowy whiteness of the various mountain peaks. It is a verdant and awe-inspiring landscape and one of astonishing beauty when viewed, as in Routledge’s map, from above, in its fullness. And then, at center, is Routledge’s obligatory nod to product placement — the large red arrow directing viewers’ eyes to “the City Practical that Vision Built.”

In the mid 1920s, additional pictorial maps by Routledge were published in the *Oregonian*, although somewhat altered in concept from his prior maps. On the front page of Section Seven of the April 13, 1924, issue of the *Sunday Oregonian*, under the headline “Some Scenic Highways of the Future No. 1,” is an anticipatory article regarding a proposed new highway “The Oregon Skyline Road Mount Hood to Crater Lake.” The article suggests that this novel highway might begin “about a mile or so east of Government Camp, and run southward along the backbone of the [Cascade] mountains,” terminating eventually at Crater Lake. The length of the highway, due to the topography involved, was estimated at 250 miles, and likely the roadway would be open to the public for only three months of the year due to weather. The article notes: “the fact that nearly the entire area is within national forest reserves means that it will remain undisturbed by private development,” therefore serving as “a great public recreation field.”

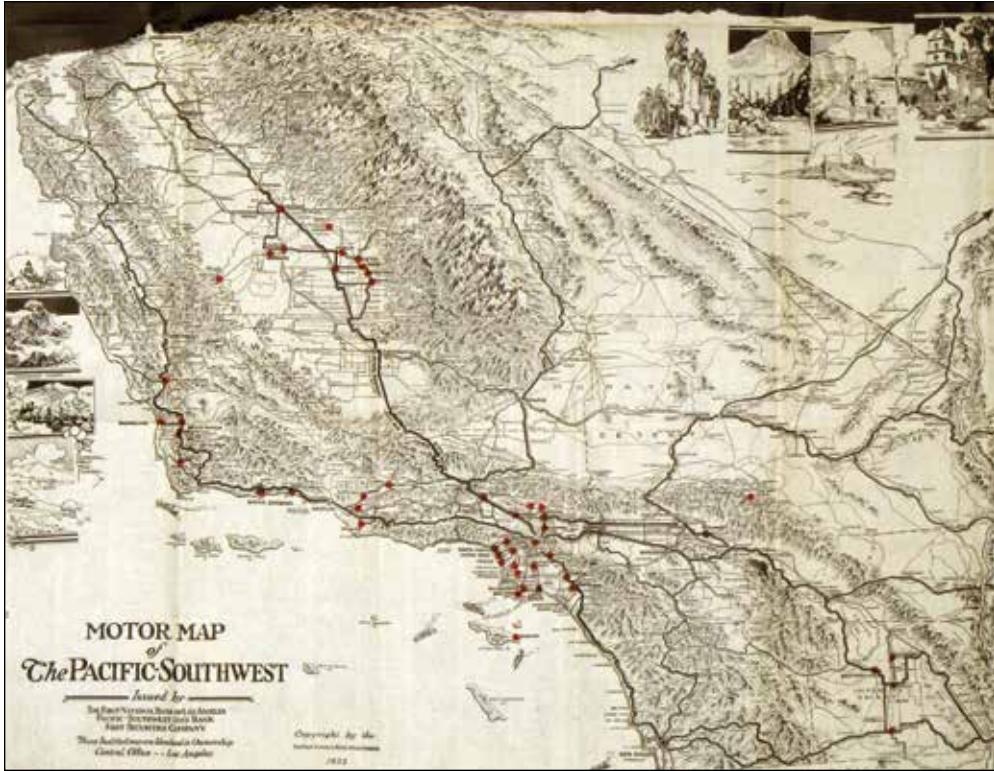
The article, accompanied by a pictorial map the height of the text portion of the newspaper’s front page and nearly three columns wide, observed, in a nod to the cartographer’s skill: “The accompanying map, drawn by Fred Routledge, well-known Portland pictorial artist, as the first of a series of drawings depicting northwest scenic highways of the future, tells the story

of the Skyline highway and what it would accomplish in the way of opening additional areas of the Cascades to motorists much better than words could do." Additional installments of "Highways of the Future" featuring pictorial maps by Routledge were to follow.

It is useful here to pause for a moment to consider the work of another West Coast pictorial cartographer, Charles Owens, staff artist for the *Los Angeles Times* from 1921 to 1952. Owens is best known for creating over 200 full-page newspaper maps, many in color, illustrating headline events of World War II.

Owens's earliest *Times* newspaper maps, black-and-white productions, appeared in the mid 1920s. Two have received considerable attention: "The Panama Canal as seen by Charles H. Owens of the Los Angeles Times . . . from a Special Military Airplane" (1925) and "A Pictorial Map of the Los Angeles Metropolitan District Drawn for the *Los Angeles Times* by Staff Artist Charles H. Owens" (1926). Each features a bird's-eye perspective view and strong pictorial component. Less attention has been paid, however, to two other pictorial Owens maps from this period, both issued by the First National Bank of Los Angeles. The folded maps are printed, one above the other, on a sheet 27¾-by-20½ inches. At top is the "Motor Map of Southern California" (12-by-20 inches and signed by Owens) and beneath it the unsigned "Motor Map of the Pacific Southwest" (13½-by-17⅜ inches) (see figure 17). The latter map, echoing Routledge's cartography in its pictorial component, features nine variously sized views of southern California scenery.<sup>42</sup> (A large street map of the city, not by Owens, appears on the verso of the sheet.)

The *Times* and First National maps are equally of interest in that they reflect the bird's-eye orientation associated with Routledge's work and also have a strong pictorial component; however, Owens's maps come to the fore at a time when Routledge had been engaged in his cartographic project for nearly thirty years. Nonetheless, a remarkable correspondence to many Routledge maps can be seen in the four mentioned above as well as in Owens's 1924 *Los Angeles Times* newspaper map titled "Have You Seen the Pinnacles National Monument?," pictured and discussed in a 2005 journal article by cartographic theorist Denis Cosgrove.<sup>43</sup> This last map illustrates, in bird's-eye perspective, the route (including the topography) of Owens's 312-mile road trip from Los Angeles to Pinnacles National Park. Surrounding the map are approximately eighteen images of widely varying size, both sketched and photographic, depicting scenic views encountered in the travel north. Cosgrove describes this type of pictorial map, "one of scores that Owens produced for the newspaper's leisure and auto sections between 1920 and 1940," as a "collage of photographs, topographical sketches, landscape scenes and route map."<sup>44</sup>



**FIGURE 17:** Motor Map of the Pacific Southwest, 1925, drawn by Charles H. Owens. The pictorial components of this map are quite diverse; some images have very specific labels (“Santa Barbara Mission,” “Monterey Coast”) while others have no identification whatsoever. Others are oddly designated (“Sunshine, Fruit and Flowers” identifies conjoined pastoral landscapes). Ubiquitous red dots denote the branch locations of the publisher’s banks.

Owens’s “collage” of images might justifiably be seen as demonstrating a modernist sensibility when compared to the orderly pictorial framing devices used by Routledge, and Cosgrove further emphasizes Owens’s modernist credentials in discussing his unique *modus operandi*:

*From early in his career with the Los Angeles Times, Charles Owens used aircraft to gain access to places in the desert Southwest, thereby obtaining a new perspective on the rapidly transforming landscape of the area. When he was unable to sketch or photograph personally from an aircraft, he would often base his orthographic landscape drawings and maps on commercial aerial photographs. A ready supply of these was available from entrepreneurial pilots.<sup>45</sup>*

It seems unlikely that Routledge based his maps on personal experience gleaned in flight (although possibly aerial photos were consulted at some late

point in his career). Nonetheless, a striking correspondence exists between the pictorial “collage” utilized in Owens’s “Pinnacles” map and Routledge’s “close-up” views of the natural world found in the orderly medallions or vignettes on almost all of his maps.

Routledge, with newspaper maps dating from the late nineteenth century, might be seen as in tune with the spirited tourist who, at a scenic destination, would step off a train or get out of an automobile, take a deep breath, and look closely at the world around. This sensibility might seem, initially, to hold true of Owens who, as Cosgrove points out, made numerous travel maps emphasizing “a scenic mode of vision” well-represented in his “Pinnacles” map.<sup>46</sup> Owens’s “collage” technique, however, conjures something noteworthy and unique — the notion of *speed*. Looking at the Owens map, one could envision a roadster hurtling down the highway. Suddenly, without notice, the occupants’ “stuff” flies loose from the vehicle — photographs, tourist brochures, sketch book pages, and such — shown in Owens’s map suspended mid-air before settling, inevitably, as roadside debris. The “collage” technique of the “Pinnacles” map vividly conveys what Cosgrove terms the “association of speed, space and new ways of seeing created by the automobile,” supporting his incisive view that Owens’s cartographic career, when considered in its fullness, represents something altogether new: “a modernist cartography for air-age America.”<sup>47</sup>

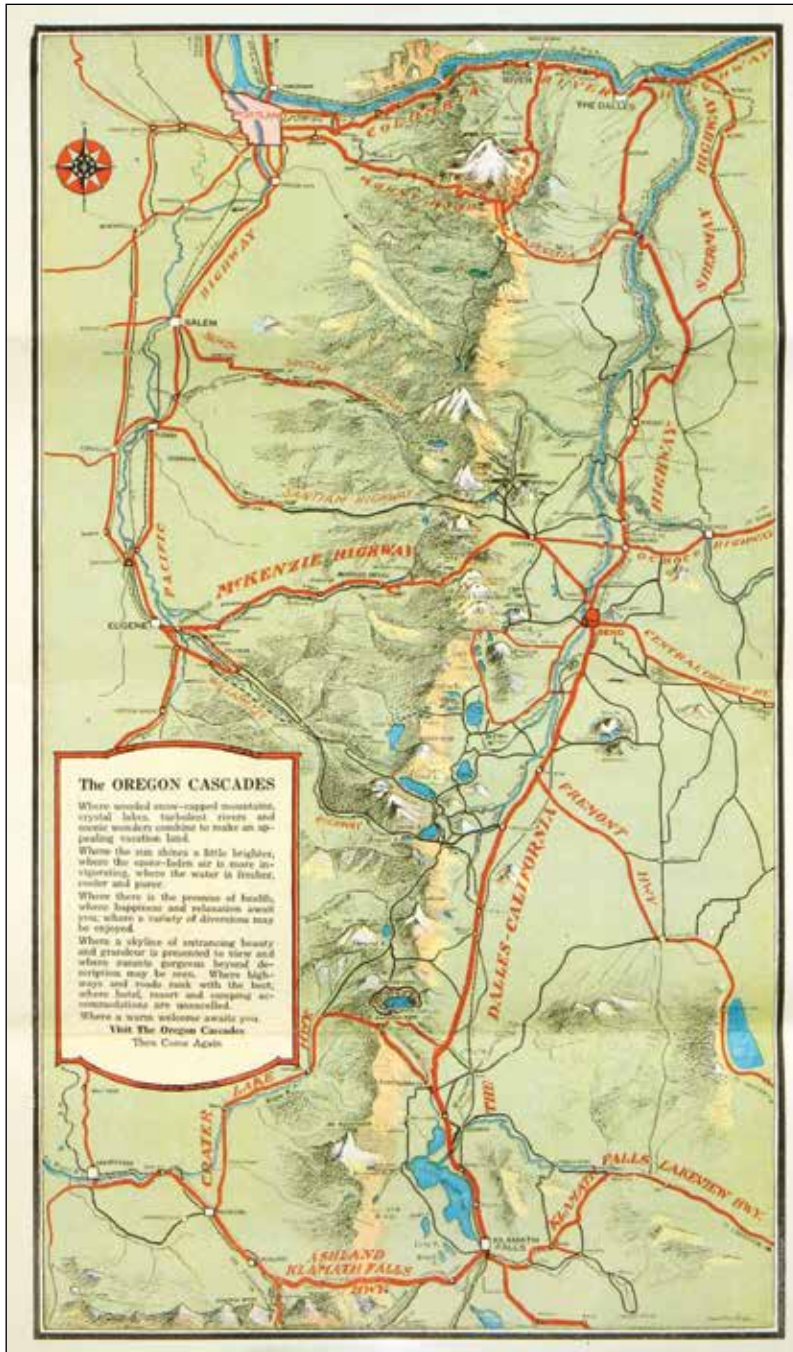
While there is overlap in the timeframes of Owens’s and Routledge’s careers, the earlier onset of Routledge’s endeavor would surely account for a disjunction between his and Owens’s work, not to mention the very different demands placed on Routledge as an independent contractor serving a client. The latter point comes to the fore when considering three cartographic projects undertaken by Routledge for a diverse group of business and civic organizations at the end of the 1920s.

For inclusion in a brochure published by Southern Pacific Lines in 1928, he produced a colorful centerfold map, 16-by-9¼ inches, that pictured the railroad’s network on the Pacific Coast, from Washington to southern California and eastward to Nevada and Arizona (see figure 18).<sup>48</sup> An inset text block on the map extols “The Summerland Beautiful” and indicates the ease by which the railroad can convey travelers to multiple scenic West Coast destinations, further observing that, “combined with the natural beauties of this land is a bracing atmosphere made tonic and healthful by the ozone laden breezes from the mighty Pacific.”

The following year, 1929, saw the publication of another ozone-infused brochure with centerfold map by Routledge, this one titled “The Oregon Cascades Vacation and Scenic Attractions” published by the Bend, Oregon, Chamber of Commerce (see figure 19).<sup>49</sup> The colorful 15-by-9-inch pictorial



**FIGURE 18:** The Summerland Beautiful. Extending from Portland to San Diego is the Southern Pacific's Shasta Route, a line that so coos the brochure, "winds its fascinating way through picturesque valleys, wooded hills and deep canyons. . . ." The message, succinctly stated, is clear: "plan to spend your vacation on the Pacific Coast."



**FIGURE 19:** The Oregon Cascades. The brochure's map depicts, most prominently, what is termed the Dalles-California Highway, running from The Dalles in the north, through Bend and on to Klamath Falls in the south, with access from the west chiefly via the McKenzie Highway. "Mountain and stream are calling you" declaims the brochure.

map depicts central Oregon's up-to-date highway network, while detailed information promotes recreational opportunities in "the idyllic surroundings which the Oregon Cascades extend to you." Similar to the Southern Pacific map, language in the inset text box waxes lyrical about the health-giving attributes of a region in which "the sun shines a little brighter, where the ozone-laden air is more invigorating, where the water is fresher, cooler and purer . . . where sunsets gorgeous beyond description may be seen."

The two maps present an interesting juxtaposition. Seen in the light of Owens's airplane-inspired bird's-eye maps and his automotive road-trip maps, Routledge's Southern Pacific Railroad map might be understood as documenting a mode of recreational travel associated with the past. The Oregon Cascades map, on the other hand, suggests a map of the future, as automotive travel, facilitated by new highway construction, becomes ever more widely available to the public.

A color map smaller than the two discussed above can be found on the rear cover of a 1930 publication of the Spokane Portland & Seattle Railway System titled "The Scenic Columbia River through the Cascade Mountains to the Pacific" (see figure 20).<sup>50</sup> Just 9¼-by-8 inches, the map provides a view of the line's network between Spokane, Washington, and Astoria, on the Oregon coast, with an extension reaching south to Seaside. Two branch lines are shown, one extending south from Portland to Eugene and the other linking Wishram, Washington, to Bend.

Intriguingly, the "Scenic Columbia River" map, as distinguished from the two discussed immediately prior, reflects a conspicuous stylistic departure for Routledge. He places less emphasis on the depiction of terrain, instead providing pictorial images relating to historical events, wildlife, and recreational activities such as hunting, fishing, swimming, golf, and rodeo. Below an inset cartouche, Routledge pictures two locomotives moving toward the viewer, one a contemporary locomotive and the other its nineteenth-century counterpart. Between them is a covered wagon of the Oregon Trail days. The map conveys, to the extent possible in a space so small, the contrast between the pioneer history of the region and the manifold sport and leisure opportunities available to its citizenry three decades into the twentieth century.

In creating this railroad map, it is possible that Routledge was influenced by the novel work of emerging pictorial map-maker Ruth Taylor White, who in 1929 crafted a 7¼-by-10¼-inch map promoting a form of transport destined to eclipse both the railway and the highway. Termed by White a "Cartograph



**FIGURE 20:** Scenic Columbia River, 1930. Text and photos in the booklet, plus Routledge's pictorial map, highlight attractions in the various communities linked by the Spokane Portland and Seattle Railway's interstate network traversing "The Scenic Columbia River through the Cascade Mountains to the Pacific." Towns and cities depicted include Spokane, Wishram, Portland, Astoria, Eugene, and Bend.



**FIGURE 21:** Cartograph of Southern California, 1929. Ruth Taylor White's light-hearted map for Western Air Express points to the future of commercially oriented pictorial cartography, especially as this pertains to travel publications. Caricatured figures were to play an increasingly prominent role, humor was emphasized, and a light-hearted tone conveyed a singular message: Travel Is Fun.

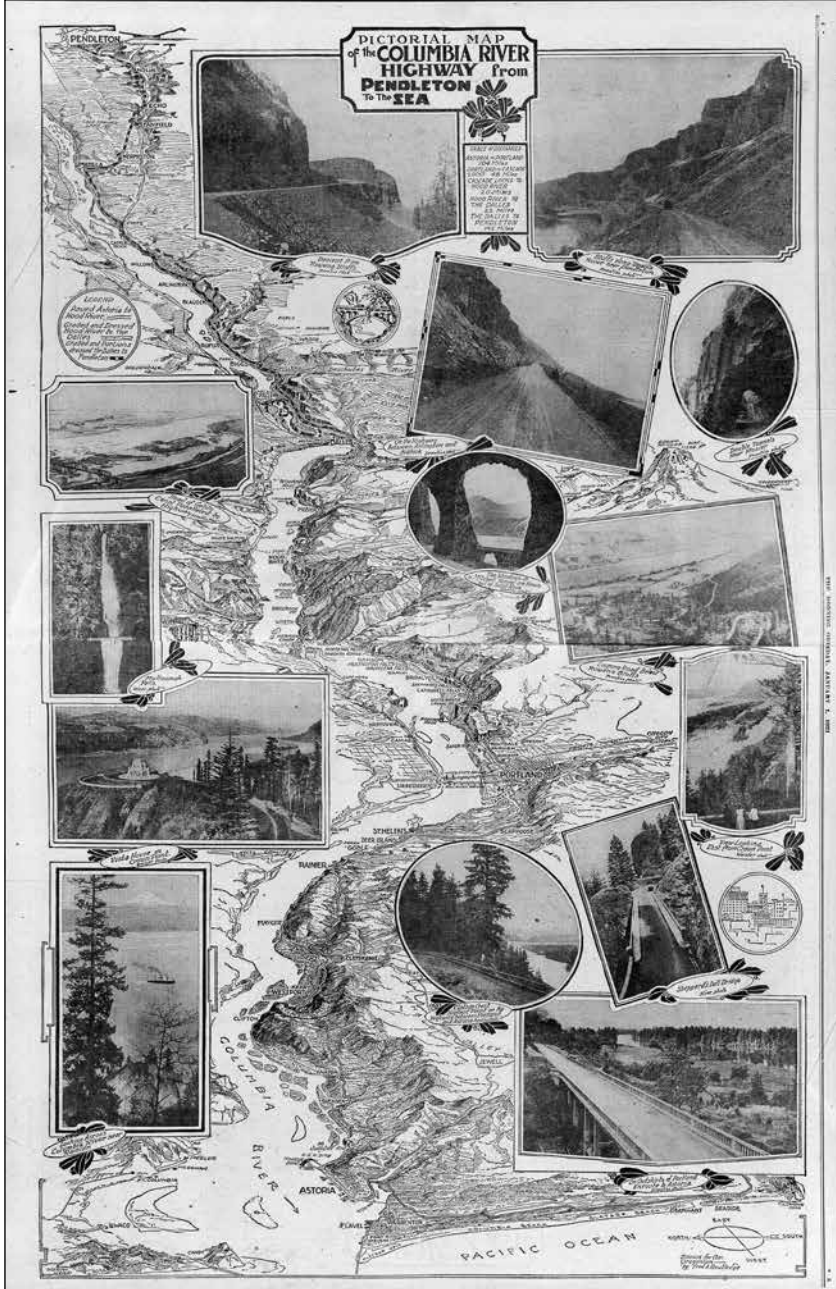
of Southern California," her Western Air Express map featured a pop-up passenger airplane positioned over a map that illustrated, by means of dashed lines, the company's five regional air routes issuing from its Alhambra terminal eight miles from downtown Los Angeles (see figure 21). As is the case with the Routledge map, stylized figures engaged in various activities populate White's map, and both maps depict the flora of the region involved, its geological features, and coastal attractions. A large cartouche displaying the map's title and a compass rose prominent on the map's left border are further shared components of the two maps, and both feature a genial comic quality. As both are transportation maps, it is not inconceivable that the railroad commission-

ing Routledge suggested an advertising map replicating features associated with, in 1930, a progressive and exclusive mode of passenger transport. Whatever its inspiration, Routledge's map conveys a playful quality not evident in his earlier maps while remaining consistent in the pictorial focus given to regional history. What might be termed the "cartoon" quality of his pictorial map was to become a significant feature of commercial travel cartography in the 1930s and beyond as firms increasingly directed their advertising toward middle-class consumers well-familiar with cartoon images found in newspaper "comic-strips."<sup>51</sup>

Several other publications featuring Routledge maps followed the trio mentioned above, but most of these maps, lacking a pictorial element, served basic utilitarian purposes.<sup>52</sup> His obituary mentions that Routledge had been in ill health "for about four years and in semi-retirement," and very little has surfaced pertaining to work undertaken in those years.<sup>53</sup> His legacy rests on projects created in his prime — the extraordinary (and ephemeral) newspaper maps and the projects undertaken for Chambers of Commerce and business firms. These maps were almost uniformly regional in nature, focusing on the Pacific Northwest or, even more closely, the state of Oregon. Yet they resonate beyond the geographical strictures that were intrinsic to his creative output.

As discussed earlier, the nineteenth-century bird's-eye views with pictorial surrounds clearly influenced Routledge in his map-making, particularly his signature stylistic technique of combining the street-level detail of the border illustrations with the aerial perspective employed in the central image. The two distinct perspectives created an artistic whole possessing a resonance far greater than that evoked by either of the individual components. For Routledge, it was the magnificence of the natural world that captivated his imagination — the breathtaking splendor that humankind was privileged to experience, both in its vastness and in its detail. He fused these distinct extremes in his most successful maps, depicting the magnificence and magnitude of the Pacific Northwest's terrain with images detailing its remarkable features — the "up close" experience depicted in medallions or inset photos.

J.B. Harley observes: "Maps act as a visual metaphor for values enshrined in the places they represent."<sup>54</sup> Routledge's 1921 "Pictorial Map of the Columbia River Highway from Pendleton to the Sea" is a case in point. In this 34-by-23-inch map, Routledge evokes, obliquely, the immigrant route west from Pendleton to the Columbia River, next the perilous trek along the river through the Columbia River Gorge and, ultimately, the arrival at Astoria and the Pacific Ocean. This route, aligned in great measure with the fabled Oregon Trail of the nineteenth century, had been utterly transformed for travelers of the twentieth century — clearly a key point Routledge wished



**FIGURE 22:** “From Pendleton to the Sea” published in 1921 is one of the most beguiling of Routledge’s *Morning Oregonian* pictorial maps, juxtaposing an intricately rendered map with a variety of framed photographic views. The intriguing interplay of the two distinctive features was, from his career’s inception, a defining component of his cartography.

to convey. His map unfolds a landscape of colossal grandeur and awesome beauty, as well as one of unimaginable obstacles to be encountered in newcomers' journey west. Viewers are encouraged to conjure the realities of the nineteenth-century immigrants as well as those of the fortunate twentieth-century automotive tourists.

Balancing the austerity and formidable nature of the Columbia River route "from Pendleton to the Sea" is the "close-up" pictorial element intrinsic to the map's design. In this instance, photographic images record the natural beauty of the terrain traversed — the waterfalls, the scenic vistas, the grandeur of the river — as well as images that document Routledge's sense of the triumph of human perseverance in conquering the environment. In his map, Routledge combines an appreciation of the historical imperative — the dangers and life-threatening difficulties overcome by immigrant venturers — while celebrating the extraordinary achievements wrought by his contemporaries. The map, in this way, evokes the optimism of the West — the sense of endless possibilities for progress and life enrichment achievable through human perseverance and creativity.

Many of Routledge's maps might thus be viewed as documenting not only the physical landscapes of his experience, but also a philosophic landscape in which his enduring engagement with the natural world and his belief in the transformative potential of humankind converge, drawing together, in much of his cartography, two seemingly independent perspectives: a profound sense of awe, on the one hand and, on the other — *celebration*.

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## NOTES

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1. George E. Hall, "Fred A. Routledge," *Morning Oregonian*, May 8, 1936, 12.
2. In 1883, three years before the Routledge family emigrated from Illinois to Portland, the Oregon Railroad & Navigation Company, in combination with the Great Northern Railway, provided an all-railroad connection between Portland and the rest of the country, an event that greatly increased the flow of persons to the Pacific Northwest.
3. *Ashland Tidings*, December 16, 1912, 1.
4. *Morning Oregonian*, April 27, 1936, 4.
5. A.C.B., *Letters From the Pacific Coast* (Providence: Rhode Island Printing Co., 1876) 48–49.
6. Hazel Emory Mills, "The West Shore as a Source for Pacific Northwest History" (M.A. thesis, University of Washington, 1953), vii.
7. J.D. Cleaver, "L. Samuel and the West Shore: Images of a Changing Pacific Northwest," *Oregon Historical Quarterly* 94:2 (Summer–Fall 1993): 187–89.
8. *Ibid.*, 224.
9. The dates and subject matter are as follows: February 8, Portrait of P.A. Marquam (front cover). March 22, Portrait of David P.

Thompson (front cover). November 8, A Family Group of Spokane Indians (front cover) and (centerfold) First Congregational Church. Holiday Number, New Building of the Daily Oregonian (rear cover). Three Supplements, loose in each issue: March 1, Ellensburg, Washington — Brick Buildings Erected Since the Great Fire of July 4, 1889 (and Montana Central Railway in Prickly Pear Canyon, p. 272). April 12, Moscow, Idaho. June 21, New Whatcom, Washington.

10. Cleaver, "L. Samuel and the West Shore," 224.

11. *Ibid.*, 219.

12. John W. Reps, *Panoramas of Promise: Pacific Northwest Cities and Towns on Nineteenth-Century Lithographs* (Pullman: Washington State University, 1984), 9.

13. *Ibid.*, 46.

14. "Portland, Oregon, 1890," Elliott Publishing Company, San Francisco. Image courtesy of oldimprints.com, Portland, Oregon.

15. *Morning Oregonian*, January 1, 1896, 1.

16. It would be useful to briefly note the significance of bird's-eye illustrations (maps, landscapes, or city views) featured in major nineteenth century newspapers such as *Gleason's Pictorial* (later retitled *Ballou's Pictorial*), *Harper's Weekly* (its Civil War views especially) and, several decades later, bird's-eye views of American cities published in *Frank Leslie's Illustrated Newspaper*. Simply put, there was a long tradition of newspaper bird's-eye views for Routledge to draw on.

17. Supplement, *Morning Oregonian*, November 19, 1896, 1, 4.

18. J.B. Harley, "Maps, Knowledge, and Power," in *The New Nature of Maps: Essays in the History of Cartography* (Baltimore and London: Johns Hopkins University Press, 2001), 73.

19. P.D.A. Harvey, *The History of Topographical Maps: Symbols, Pictures and Surveys* (London: Thames and Hudson Ltd., 1980), 170–72.

20. Although it could be argued that Routledge, in his practice, more clearly aligns with the "artistic tradition" of the bird's-eye view, attention to "uniform scale" (or accuracy) was decidedly a concern. In text found

on his 1929 map of Oregon prepared for the Portland Chamber of Commerce he is at pains to note: "This map is not entirely to scale but is designed to give a perspective of the entire state . . . to convey an impression of Oregon almost at a glance." Throughout his career, Routledge was to straddle a difficult divide in his cartographic endeavors: to portray, to the best of his ability, accurately, while at the same time satisfying the need for maps fulfilling commercial objectives.

21. "Pleased Everybody," *Sunday Oregonian*, December 20, 1896, 12.

22. Ginny Allen and Jody Klevit, *Oregon Painters: the First Hundred Years (1859–1959)* (Portland: Oregon Historical Society Press, 1999), 269.

23. *Morning Oregonian*, January 2, 1905, 8–9.

24. *Morning Oregonian*, January 1, 1912, section 4:13.

25. E.A. Thomson, *Oregonians "As We See 'Em"* (Portland, Ore.: E.A. Thompson, 1906); and Jeff W. Hayes, *Looking Backward at Portland* (Portland, Ore.: Kilham Stationery & Print, 1911).

26. Portland Press Club, *Pictorial Oregon the Wonderland* (Portland, Ore.: Portland Press Club, 1915).

27. Samuel Lancaster, *The Columbia, America's Great Highway Through the Cascade Mountains to the Sea* (Portland, Oregon: S.C. Lancaster, 1915). Routledge's painting was the one referred to at the beginning of this article as being awarded a first prize at the 1915 Panama-Pacific Exposition held in San Francisco.

28. *Morning Oregonian*, January 1, 1915, section 2:6–7 and section 3:6–7. (The latter reprinted by the Portland Chamber of Commerce.)

29. The enduring paradigm of the bird's-eye view with pictorial surround can be seen, scrupulously adhered to, in a circa 1923 color production titled "Pictorial Map of Fresno County and Mid-California's Garden of the Sun" published by the Fresno Chamber of Commerce.

30. J.B. Harley, "Texts and Contexts," in *The New Nature of Maps*, 46.

31. *Morning Oregonian*, January 1, 1920, section 1:4–5.
32. *Morning Oregonian*, January 1, 1921, section 1:4–5.
33. The January 1, 1928, *Morning Oregonian*, page 57, published what is very probably Routledge's last bird's-eye view for the newspaper, a small map of southeast Portland's Holladay district, under development by Californian Ralph B. Lloyd. With its proximity to the city center, Holladay was destined to become a major residential and commercial district. Routledge's small image is a far cry from his earlier bird's-eye maps.
34. Harvey, *The History of Topographical Maps*, 170.
35. F.W. Bates and Company, *Columbia River Gorge* (Portland, Oregon, 1916), brochure held by author.
36. Pacific Northwest Tourist Association, *The Pacific Northwest the Worlds [sic] Greatest Out of Doors* (Seattle: Pacific Northwest Tourist Assoc., 1917).
37. Although there are a number of vehicles shown on the peninsula's sandy beaches, as noted, automobile ferry service between Astoria and Megler did not begin until the early 1920s. It was possible, however, to have a vehicle shipped to Ilwaco, although it was a costly proposition. There is only one WorldCat listing for the map, which gives 1910 as the date of publication; however, identification of the Columbia River Highway in Oregon argues in favor of a later date, as does the substantial automotive presence along the beach. *Circa* 1918 may be more appropriate.
38. Portland Chamber of Commerce, *Portland Oregon Featuring the Columbia River Highway* (Portland, Oregon, *circa* 1919).
39. Portland Chamber of Commerce, *Portland the Convention City and Recreation Center Featuring Oregon and the Columbia River Highway* (Portland, Oregon, *circa* 1929).
40. Portland Oregon Chamber of Commerce, *Tourist Guide of Portland and Vicinity* (Portland, Oregon, 1922). The date on front cover differs from date on map at rear.
41. The Longview Company, *Longview Washington the City Practical that Vision Built* (Longview, Washington: Longview Company, 1923), 1–5.
42. The possibility that Owens and Routledge were aware of each other's work exists, but there is no evidential support for either option.
43. Denis Cosgrove, "Maps, Mapping, Modernity: Art and Cartography in the Twentieth Century," *Imago Mundi* 57:1 (2005): 50. Cosgrove misidentifies the map as "*circa* 1929." It appeared in the *Los Angeles Sunday Times*, August 10, 1924, page G-2.
44. *Ibid.*, 49, 50.
45. *Ibid.*, 50.
46. *Ibid.*, 48.
47. *Ibid.*
48. Southern Pacific Lines Passenger Traffic Department, *Oregon Outdoors* (Portland, Oregon, 1928).
49. Bend Chamber of Commerce, *The Oregon Cascades Vacation and Scenic Attractions* (Bend, Oregon, 1929).
50. Spokane, Portland and Seattle Railway, *The Scenic Columbia River Through the Cascade Mountains to the Pacific* (Portland, Oregon, *circa* 1930).
51. See, for example, Ruth Taylor White's comic air-route maps for United Airlines, the Lindgren Brothers' maps featuring automotive tourism in the country's national parks, and Greyhound Lines caricature maps detailing holiday destinations readily accessed by bus.
52. An exception would be the attractive map titled "From San Francisco to Portland by Automobile on Pacific Highway" found in a 1930 brochure distributed by the United States National Bank of Portland, Oregon. The brochure, with cover artwork by Routledge reminiscent of his work for Lancaster's 1915 "The Columbia America's Great Highway," unfolds to a color map approximately 24 x 17 inches depicting the West Coast from Vancouver, B.C., to Tijuana, Mexico. Featured on the map are eleven inset photos of iconic West Coast highway bridges.
53. *Morning Oregonian*, April 26, 1936, section 1:5.
54. Harley, "Texts and Contexts," 46.