

[Hal Shelton manuscript map collection].

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**Geography & Map Division
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Washington, D.C.
2014**

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<http://hdl.loc.gov/loc.gmd/gmd.contact>

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<http://hdl.loc.gov/loc.gmd/eadgmd.gm015002>

LC Online Catalog record:

<http://lcn.loc.gov/2014593001>

Prepared by Ryan Moore

Collection Summary

Title: [Hal Shelton manuscript map collection].

Span Dates: 1949-1966

Call No.: G3201.B7 coll .S5

Creator: Shelton, Hal.

Extent: chiefly manuscript maps ; 33 maps; 1 exhibit flyer; and 2 audio cassettes

Language: Collection material in English

Location: Geography & Map Division, Library of Congress, Washington, D.C.

Summary: The Hal Shelton collection represents a unique development in cartography. Shelton's use of natural colors added a new level of realism in the depiction of landforms while retaining orthographically accurate position and scale for each feature. Shelton was actively making maps for Jeppesen Co. and later the Times Mirror Company from the 1950s to the 1970s. NASA employed these detailed and realistic maps to locate and index photos of Earth taken on early space missions.

Selected Search Terms

The following terms have been used to index the description of this collection in the Library's online catalog. They are grouped by name of person or organization, by subject or location, and by occupation and listed alphabetically therein.

People

Shelton, Hal.

Organizations

H.M. Gousha Company.

Jeppesen and Company.

Subjects

Cartography--History.

Physical geography--Maps.

Form/Genre

Manuscript maps.

World maps.

Administrative Information

Provenance

In 1985, the H.M. Gousha Company, a subsidiary of the Times Mirror Publishing Company, donated 29 original plates painted by Hal Shelton.

Processing History

The [Hal Shelton manuscript map collection] was arranged and described in 2014 by Ryan Moore.

Copyright Status

The status of copyright of the [Hal Shelton manuscript map collection] is governed by the Copyright Law of the United States (Title 17, U.S.C.).

Access and Restrictions

The [Hal Shelton manuscript map collection] is open to research. Researchers are advised to contact the Geography & Map Reading Room prior to visiting. Many collections are stored off-site and advance notice is needed to retrieve these items for research use.

Preferred Citation

Researchers wishing to cite this collection should include the following information: Container number, [Hal Shelton manuscript map collection], Geography & Map Division, Library of Congress, Washington, D.C.

Biographical Note

Hal Shelton was artist-cartographer for the Jeppesen Map Company during the 1950s and 1960s. Shelton painted many natural-color maps with the apparent detail and realism of satellite images—years before the launching of the first satellites. Shelton began his natural-color map career with a USGS colleague by making freelance recreational maps of Colorado. These maps attracted the attention of Elrey Borge Jeppesen, a United Airlines pilot who had started a company that published aeronautical charts and other navigational information for pilots. He also wanted to publish general maps that catered to the increasing numbers of air travelers. Jeppesen believed that Shelton's natural-color maps would provide airline passengers with more relevant information than conventional maps. Jeppesen and Shelton teamed up in the early 1950s, and their business association spanned two decades, yielded more than 30 titles in what was to become The Jeppesen Natural-Color Map Series.

In 1961, Elrey Jeppesen sold his firm to the Times Mirror Publishing Company of Los Angeles but remained on as president. Hal Shelton also continued working for the new owners until the late 1960s.

In 1985, the H.M. Gousha Company, a subsidiary of the Times Mirror Publishing Company, donated 29 original plates painted by Hal Shelton to the Library of Congress.

In 1996, Rand McNally & Company acquired the assets of H.M. Gousha, thereby inheriting copyright ownership of Shelton's plates housed at Library of Congress.

The Shelton Collection has grown to some 33 plates and other materials.

Scope and Content Note

Consists of 33 manuscript maps. Also included in the collection is a framed flyer for an exhibit and two audio tapes.

Arrangement of the Collection

The Collection is organized in two series based upon the Geography & Map Division exhibition of the materials.

- [Series I](#) Manuscript Maps
- [Series II](#) Miscellaneous Materials

Description of Series

<i>Container</i>	<i>Series</i>
	<u>Maps by Hal Shelton</u>
	<u>Miscellaneous Materials</u>

Container List

<i>Container</i>	<i>Contents</i>
Maps by Hal Shelton	
FOLDER 1	Africa, 1961 50 x 60 cm 1:6,336,000 Acrylic on zinc Lambert Azimuthal Equal
FOLDER 2	Arizona, 1955 25 x 22 cm 1:1,000,000 Acrylic on zinc Lambert Conformal Conic
FOLDER 3	California, 1959 72 x 28 cm 1:1,000,000 Acrylic on paper-covered zinc Lambert Conformal Conic
FOLDER 4	Colorado, 1949 25 x 18 cm 1:1,000,000 Acrylic on paper-covered zinc Lambert Conformal Conic
FOLDER 5	Eurasia, 1951 50 x 65 cm 1:9,504,000 Acrylic on zinc Lambert Azimuthal Equal
FOLDER 6	Europe, 1957 20 x 24 cm 1:12,038,400 Acrylic on zinc Lambert Azimuthal Equal
FOLDER 7	New Europe 42 x 54 cm 1:5,000,000 Acrylic on zinc Lambert Conformal Polyconic
FOLDER 8	Missing
FOLDER 9	Western Hemisphere-Stellar, 1962 17 x 14 cm Acrylic on illustration board Global projection
FOLDER 10	Eastern Hemisphere, 1957 9 x 9 cm Acrylic on illustration board

Maps by Hal Shelton

Container

Contents

	Global projection
FOLDER 11	Hawaii-Main Eight Islands, 1957 25 x 34 cm 1:760,000 Acrilic on zinc Lambert Conformal Conic
FOLDER 12	Hawaii-Two Inset Plates: Large Oahu Island and Small island chain, 1957 10 x 18 cm 1:250,000 ; 1:10,000,000 Acrilic on zinc Lambert Conformal Conic
FOLDER 13	World-Eastern Hemisphere-Interrupted 37 x 39 cm 1:25,344,000 Acrilic on zinc Parabolic Equal Area Interrupted
FOLDER 13a	World-Western Hemisphere-Interrupted 37 x 33 cm 1:25,344,000 Acrilic on zinc Parabolic Equal Area interrupted projection
FOLDER 14	East Asia Gore Centered on Japan, 1957 36 x 26 cm 1:25,344,000 Acrilic on zinc Parabolic Equal Area non-conformal
FOLDER 15	Small Legend, 1957 Acrilic on zinc
FOLDER 16	Missing
FOLDER 17	Los Angeles Area, 1957 51 x 59 cm 1:500,000 Casein on paper-covered zinc Lambert Conformal Conic
FOLDER 18	Middle East, 1966 40 x 35 cm 1:5,000,000 Acrilic on zinc Lambert Conformal Conic
FOLDER 19	World, 1951 54 x 32 cm 1:31,400,000 Acrilic on paper-covered zinc Mercator
FOLDER 20	North America, 1956 50 x 58 cm 1:6,336,000 Acrilic on zinc Lambert Azimuthal Equal

Maps by Hal Shelton

<i>Container</i>	<i>Contents</i>
FOLDER 21	Northern Hemisphere, 1963 15 x 15 cm Acrilic on zinc Polar Orthogrpahic
FOLDER 22	New Mexico 29 x 27 cm 1:1,000,000 Acrilic on zinc Lambert Conformal Conic
FOLDER 23	North Pole, 1956 28 x 22 cm 1:25,344,00 Acrilic on zinc Polar Stereographic
FOLDER 24	Pacific Northwest, 1962 47 x 72 cm 1:1,000,000 Acrilic on paper-covered zinc Lambert Conformal Conic
FOLDER 25	Palestine, 1965 38 x 24 cm 1:1,000,000 Acrilic on zinc Lambert Conformal Conic
FOLDER 26	Nevada 31 x 20 cm 1:1,000,000 Acrilic on zinc Lambert Conformal Conic
FOLDER 27	Salt Lake City Area, 1950 21 x 16 cm 1:5,000,000 Acrilic on paper-covered zinc Lambert Conformal Conic
FOLDER 28	Reno, Nevada Area, 1953 28 x 23 cm 1:250,000 Acrilic on paper-covered zinc Lambert Conformal Conic
FOLDER 29	South America 72 x 46 cm 1:500,000 Acrilic on zinc Parabolic Equal Area
FOLDER 30	Southern Hemisphere, 1962 15 x 15 cm Acrilic on zinc Polar Orthographic
FOLDER 31	South Pole, 1957 20 x 21 cm

Maps by Hal Shelton

Container

Contents

	1:25,344,000 Acrylic on zinc Polar Stereographic
FOLDER 32	United States with Extensions, 1956 42 x 68 cm Acrylic on paper-covered zinc Lambert Conformal Conic
FOLDER 33	Utah, 1956 21 x 22 cm 1:1,000,000 Acrylic on zinc Lambert Conformal Conic
FOLDER 34	Wyoming, 1953 19 x 26 cm 1:1,000,000 Acrylic on paper-covered zinc Lambert Conformal Conic

Miscellaneous Materials

FOLDER 35	Framed Exhibit Flyer From the exhibit flyer: "Despite the widespread years of maps, the art of mapmaking remains obscure to most people, as do the mapmakers, or cartographers, themselves. Thus, the recent gift to the Library by the H.M. Gousha Co. (a subsidiary of the Times Mirror Company of Los Angeles), including twenty-nine zinc-plate maps painted by the noted artist-cartographer Hal Shelton, allows a rare glimpse into a little-known, yet most essential discipline." "Painted over a period of almost twenty years for the Jeppesen Co. Denver, Colorado, Shelton's maps are startlingly realistic, and beautiful, in their natural color and their representation of three-dimensional relief. Shelton arrived at his singular technique through years of experimentation with several elements: an oscillating airbrush, casein and acrylic paints, and offset-press zinc plates on which he had contour maps etched. Rejecting traditional approaches in which colors were employed arbitrarily to define landforms or altitude, Shelton sought instead to represent nature as accurate as possible by using colors closely associated with natural appearance, including some colors long sanctioned by convention—such as blue for water. While retaining an orthographically accurate position and scale for each feature, Shelton depicted landforms by shaping them distinctly through tonal changes—that is through grading from dark to light. By further employing a strict economy and harmony of design and content, Shelton succeeded in creating maps that simultaneously serve their primary role as “instruments of communication” —as he calls them—and as aesthetically pleasing objects thus meeting the demands of both science and art." Originally, and consciously, designed for use by airline passengers, generally uninitiated in the complexities of technical map-reading, Shelton's maps were soon widely adopted by pilots and schools and colleges, and were used by NASA to index photographs of the earth taken on early space missions. Indeed, Shelton's achievement places him
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Miscellaneous Materials

Container

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in the ranks of the foremost cartographers of our century who have made essays in relief representation—one of the major problems in the history of mapmaking—such as Richard Harrison, Eduard Imhof, Erwin Raisz, and Kitiro Tanaka.

"Since the Shelton maps were conceived as tools for duplication, those exhibited here still have adhered to them tape, labels, and registration markers, all essential in guiding printers in the reproduction of the maps. The same needs explain the fragmented representation of North America, in which the Aleutian Islands and sections of the contiguous continents are depicted in otherwise wasted space on the zinc plate. The published map of Nevada, moreover, shows how the original zinc-plate maps were overlaid at later stages in the printing process with geographical and cultural symbols."

BOX 36

Taped Interview with Hal Shelton

Two audio cassette tapes