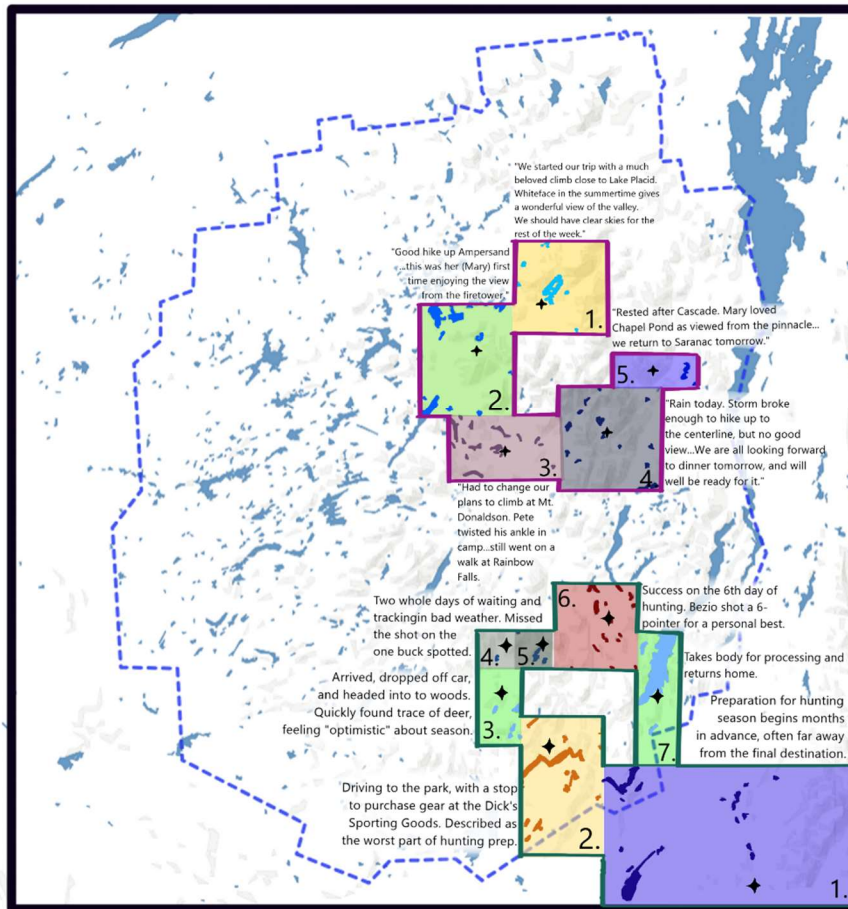


Mapping Linear Travel: Hiking and Hunting in the North Country



How to Read This Map

This map illustrates two different journeys across several days of travel throughout the ADKs. Boxes are numbered and capture one day of movement. The colors represent the emotive experience (aka, the vibes) of that particular day. Black crosses represent the approximate locations of overnights.

Journey 1:

The LeBeau Family

The LeBeau family was an upper-class family from NYC who documented their many travels to US parks during the 1950s. They regularly vacationed in the ADKs, taking frequent days-long hiking and climbing trips in the high peaks. Thomas LeBeau was the primary photographer and travel journalist, taking many pictures of his wife Mary, older brother Pete, and their father—identified only as Pa. This map represents one trip in the summer of 1954.

Journey 2:

Tiffany Bezio

Tiffany Bezio's journey is much more recent, as she represents a newer genre of ADK tourist. As a young female hunter, Bezio is a non-traditional ADK tourist. She lives in southern VT, and travels to the region for buck-hunting season in the Fall. This map shows one such trip from 2019, where Bezio travelled into the park for a 5-day hunting outing. Over this trip, she undertook significant preparation, stopping at stores and hunting clubs on her way in and out of the woods.

Process

I was fairly certain that I wanted to try a Margaret Pearce map before the end of the semester, but choosing what story to use and how to approach it proved to be a challenge. My original idea was to focus on animal life to compare a variety of experiences across species, but quickly ran into difficulties translating this idea to the linear map format. Eventually, I instead decided to adapt two other story angles I was planning to deploy for relational topography, but ended up scrapping: the family vacation photos of the LeBeau family in the 1950s, a wealthy NYC family travelled in the high peaks; and the hunting logs of Tiffany Bezio, a contemporary buck hunter whose travel logs have been featured in recent ADK journalism. I was able to adapt both to the technique, as they follow linear journeys and span a reasonable timespan. These data ‘sets’ are drawn from my archival work, specifically at the Kelly Adirondack Research Library at Union College, and represent two radically different forms of ADK recreation. The LeBeau family was an affluent family interested in hiking and climbing excursions, while Tiffany Bezio is a young woman travelling independently to hunt buck during game season. I enjoy representing some of the diversity within modern and historic ADK recreation activities and demographics.

After choosing my data sets, I broke them down into individual day units, and figured out the geography of each day of travel. I distilled important quotes/travel log entries and tied them to a specific day. I then determined what emotion and color best captures the experience of each particular day. I certainly took inspiration from Pearce’s color palates, but tried to add my own artistic touch to it. I made the base map in Felt, and added the story elements using my illustrator software and drawing tablet.

Course Connections

This map, in many ways, is much more conventional than the ones I’ve worked on thus far. It has traditional cartographic elements like boundaries, topography, and water bodies, which are overlaid with a more emotive and experiential lens. This juxtaposition in one map is somewhat unique in the techniques I’ve explored thus far—the final products of both borders and relational topography are distinctly non-traditional in a way that is visually distinct (Westerveld and Knowles 2018; Kelly 2019). The look of Pearce’s maps strikes a balance between presenting travel experiences in an innovative way, using a format that is more familiar within standard cartography (Pearce 2008).

I have now undertaken the task of parsing out emotion and spatial relevance from personal experiential data three times, in three slightly different ways. Mapping borders made me to consider broad trends across stakeholder groups, while relational topography forced me to introspection, exploring my own sense of connection across time and space. Pearce’s map is more data driven in the sense that I am relying on the exact words and reports from other

recreationists, and trying to assign meaning and emotion based on context and interpretation.

Evaluation

The success of this particular map depends entirely on perspective. Visually, I am not thrilled with the results. More time tinkering with the color palate, arranging text and numbers, playing with the base map in Felt, etc. all would have led to a more cohesive, appealing, and accessible final product. I also think adding a third travel story, perhaps using ecological data on a particular animal, would provide an illuminating contrast to the human elements of recreation.

I consider this map to be successful in the challenges and opportunities it provided me to work directly with my collection of archival data. Finding the stories present in these historic documents and, from them, piecing together a geographic, temporal, and emotive narrative proved difficult and rewarding. Archival data is often limited, stopping short of providing a full picture, or omitting vital information as it was too obvious to write down. All of these are frustrating realities of historiography, but I like how this mapping approach deals with those absences.

Reflection

I have reached the apex of my stress for the semester—between personal duress, final projects, grading, and the SU encampment, I was expecting this map to fight me more than it did. On the contrary, there was something therapeutic in drawing multi-colored boxes to chants of *viva viva Palestina* while sitting in the grass. I felt very connected to the many generations of geography grad students before me who have balanced political engagement and protest with academic expectations. I am not the first nor the last person to be drawing maps during an occupation, and I am hyper aware of the social status of our discipline. The enjoyment I have derived from these mapping projects has sadly been lessened by the environmental conditions on campus right now, but I have learned something new with each one, and feel as though my cartographic toolkit is growing in a way I find very satisfying.

References

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Pearce, M. W. 2008. Framing the Days: Place and Narrative in Cartography. *Cartography and Geographic Information Science* 35 (1):17–32.

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[https://www.semanticscholar.org/paper/I-was-there-Westerveld-](https://www.semanticscholar.org/paper/I-was-there-Westerveld-Knowles/15f621730739bf1ae2195b14ffe2bee3d5e3b55e)

[Knowles/15f621730739bf1ae2195b14ffe2bee3d5e3b55e](https://www.semanticscholar.org/paper/I-was-there-Westerveld-Knowles/15f621730739bf1ae2195b14ffe2bee3d5e3b55e) (last accessed 14 April 2024).