The Cartographic Imagination - online art book club: **5-6pm TUESDAYS in Dec/Jan 2020-2021: 12/8, 12/15, 12/22, 12/29, 1/5, 1/12**
Short URL for this document:

All content will be accessible to you and you will be able to interact with the rest of the group throughout the month. Attending the meetings is not required, you can stop by the private Cartographic Imagination channel any time while it is ongoing and see what you missed.

Participants who engage in any form of hate speech or harass other members will be removed from the group.

You can reach out to the moderator, Alina Josan, your Free Library of Philadelphia Art Department librarian about this or with any questions by email: ErefArt@freelibrary.org or JosanA@frelibrary.org

Access to ebooks:
We're primarily using the ebook Cartographic Grounds as a main text, but also looking at many other sources. These ebooks are both available for all of us to simultaneously borrow and use online through Hoopla using a Free Library of Philadelphia card. You can still follow along without looking at the books as I'll share lots of images from them and save them in this document for future reference.

If you do not have an FLP card and reside anywhere in Pennsylvania or go to school, work or pay taxes in the city of Philadelphia, you can sign up for a library card online. Look for the "Apply Online" link on this page with information about FLP library cards.

You'll be able to use your library card number and PIN to access electronic resources like our selected ebooks immediately after signing up for your free card. Our primary platforms for ebooks that we make freely available to cardholders are Hoopla and Overdrive.

If you have a card already you can just go to the catalog link and click on "Read Now" and if this is your first time using Hoopla you'll be prompted to create a Hoopla account using your card number and PIN. You can borrow up to four ebooks a month from Hoopla, each calendar month rather than every thirty days and the loan periods are for 21 days.

Projects:
1. Try your own hand at making a map or a few applying some of the concepts and techniques discussed in the book.
2. Consider making and submitting something for Guerilla Cartography's open call on the subject of *Shelter*. See open call details, related resources and past atlases here: https://www.guerrillacartography.org/call-for-maps

   Deadline: **December 31st, 2020.**

Summary:
Day 1 - Dec 8, 2020: Sounding/Spot Elevation, Isobath/Contour, Hatched lines, Shaded relief.
Day 2 - Dec 15, 2020: Land use, Signs, Symbols and Keys, Lines.
Day 3 - Dec 22, 2020: FLP Map Collection curator visit, Aboriginal maps/dreamings
Day 4 - Dec 29, 2020: Figure ground, Cross section, Stratigraphic column.
Day 5 - Jan 5, 2021: Map projections, map folding.
Day 6 - Jan 12, 2021: Pictorial maps, personal neighborhood maps.

Day 1-Dec 8, 2020

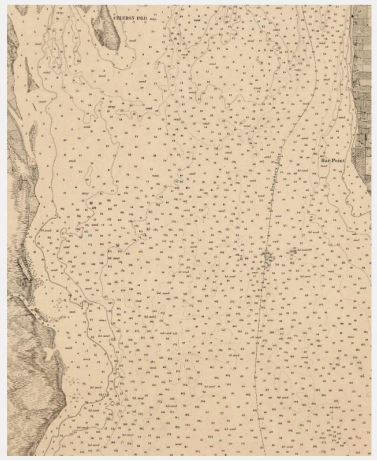
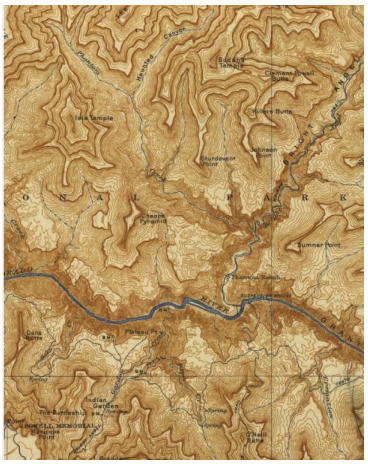
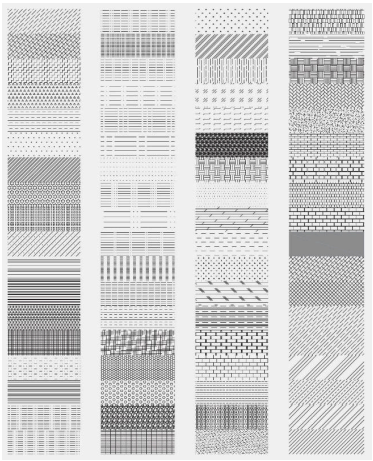
From our book: [...] *sounding and the spot elevation are points that denote relative elevation. Spot elevations are points above mean sea level, which is a common, but not universal, datum. Those below are soundings. Points in space and time mark physical and temporal locations within a landscape and are transferred onto paper, or screen, as points on a map or a chart. The resulting constellation reflects both the system of measurement and the complexity of the landform or surface being measured.*

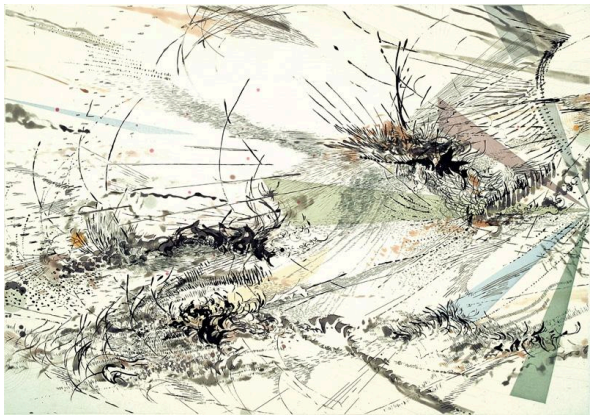
While **soundings** (top left image) are measurements taken at different points under water (from a boat usually), **spot elevations** are measurements taken on land. Connecting these dots according to their value (height or depth) are **contour lines** (top center image). Results that chart underwater depths are called **bathymetric maps** while their surface equivalents are **topographic maps**. The closer the lines are packed together the steeper the slope, as any hiker knows.

Navigation concerns would have been a reason for a lot of these maps, including military, commercial reason and ultimately power. In the history of mapmaking we'll see many historic maps that have the most detail (as a result of more effort and resource allocation) created in the interest of colonial power.

Conventions used to depict sloped heights include hatched lines or shaded surfaces. Hatchings (top right and lower left image) have been historically easier (and cheaper) to reproduce than flat color shading. **Julie Mehretu** is one contemporary artist whose map-based works frequently reference those hatch marks (lower center image). We also looked at a detail of **Zaha Hadid**'s work from the book (lower right image) that illustrates the technique of shaded plane relief to distinguish heights and flat terrains.

Lyndsay suggested a great technique for generating terrain-like lines for artist maps: place beans or rice in a bowl and dump them on your surface, then trace the outlines.

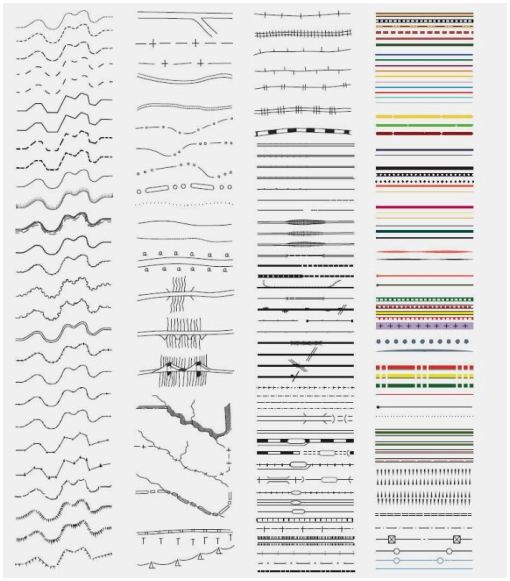


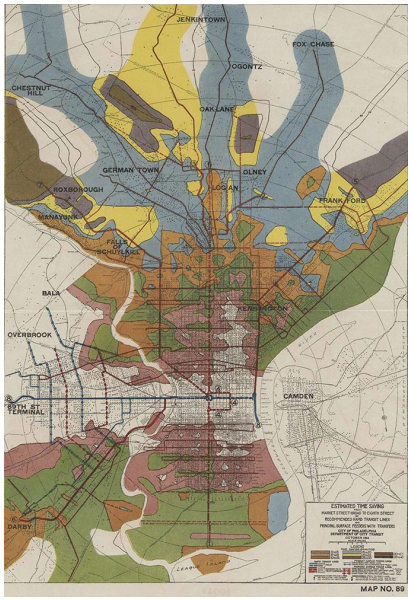

Day 2- Dec 15, 2020

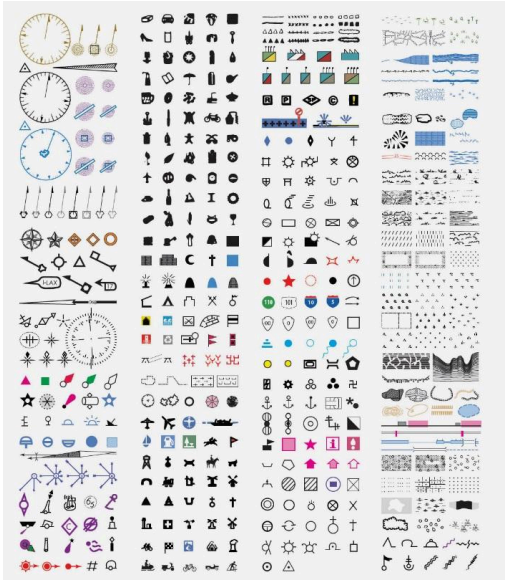
Line symbols and other signs. You're likely used to seeing these on maps and checking the map key to see what they represent: be it navigation, transit or travel routes. The lines might represent something that is physically there: a rail line or road or body of water, or they might stand in for a non-physical boundary, a political border, the edge of a state or township. The author points out that these lines tend to focus on the human presence in a landscape (bodies of water like rivers and creeks are a common exception).
Here's a link to a Philadelphia public transit map showing the dozens of separate companies operating horse-drawn trolley routes in the 19th century, each route keyed to its own color. We also looked at lines in the artist project Meta Mapa by Yumi Janairo Roth in the book of the Hand Drawn Map Association.

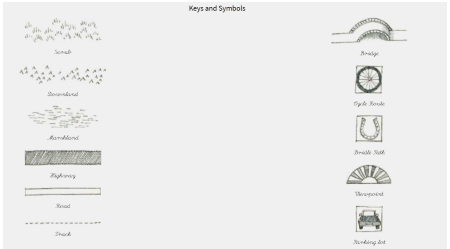
We might see additional symbols in the same key alongside a description of what the lines mean. As a mapmaker you'll have to decide what the purpose of your map is and thus what to depict with such symbols Very often the map is a depiction of terrain from above and the symbols might be fully abstracted or a two-dimensional depiction of the thing as seen from the side. The examples in the left bottom are from the book How to Make Hand-Drawn Maps (currently available to anyone with a Free Library card via Hoopla, just not visible via catalog at freelibrary.org) by map illustrator Helen Cann.
In the centuries-old Skidi Pawnee map of the sky (center bottom), stars are drawn on elk skin in different sizes to represent their order or magnitude or brightness.

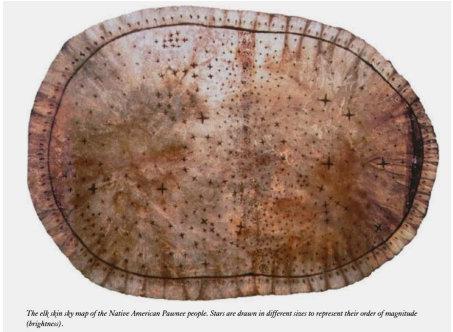
Land classification/land-use depictions on maps: We're also used to seeing a segment filled in flat green on such a map and reading it as a depiction of a park or other public green space boundary. In the case of the Estimated Time 1914 transit map (center top) the color patches show Time rather than land-use or or actual terrain!

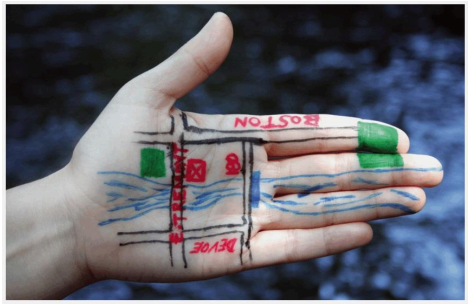












Day 3 - Dec 22, 2020

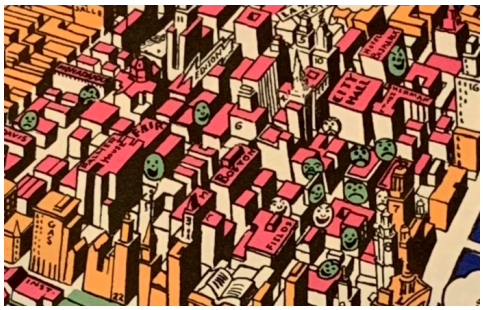
Introduction to the Free Library of Philadelphia's Map Collection from its curator, Megan MacCall: The Map Collection is currently closed for onsite research, but many research tools and materials are available online. Send questions and research inquiries to: eRefMap@FreeLibrary.org.Check out the library's Special Collections Repository for activities, links to blogs and exhibitions, and more, including the map-related Compass Rose Memory Challenge and Philly Transit Map Memory Challenge and browse the FLP's digital library for a selection of maps in this collection that have been digitized.

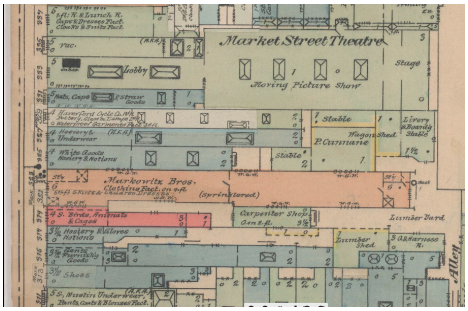
The FLP's Map Collection has over 130,000 maps from all over the world, with a focus on the greater Philadelphia region. It contains maps from the 18th century through the present, with the bulk of materials from the 19th and 20th centuries. A discussion of *military maps* printed on textiles led to a brief diversion of listening to the crinkling of the much louder maps on paper.

The library also holds a substantial collection of *pictorial maps*, like this 1931 map of Chicago (Kieran spotted a fun detail: top left image below). This was a popular genre in the early-mid 20th century and often depicts whimsical designs and bold colors. *Cadastral maps* like this one from the 19th century, were used to record property boundaries and land ownership. Often, these maps are quite large (average of 6' square). They also influenced the design of fire insurance maps and our city maps. The collections of *Ward maps and fire insurance maps* are valuable for local research; indexes and guides can be found on the Map Collection page. The detail from a fire insurance map (center top) identifies business, land use, and the colors and symbols indicate buildings materials and specifications (the location is north of Market, between 3rd and 5th Streets).

The library's Map Overlay Tool is great because you can see a modern Google map and a historic map and easily toggle between the two. Great for identifying historic street names and places.Search by address or landmark by entering it into the search box and clicking the "Locate" button. Next, check the box next to the map you want to see overlaid on a Google map You can select the map (top right corner) that you want to view and adjust the visibility of the historical map and look at historical photos of the area you're interested in by using the top right button "historical images." If you want a more guided experience using this tool, click on the "About" button in the top right corner, and click on one of the options under the "Tour and Walkthroughs." Megan recommended "Watch a Whole Island Disappear!"

We ended the day by briefly looking at *Ngarlu, Red Hill,* a painting by Aboriginal artist Clifford Possum Tjapaltjarri, who worked in the tradition of songlines, or "dreaming tracks," a mapping tradition with its own conventions, full of land markers that might get overlooked in western mapping approaches and briefly talked about indigenous systems of knowledge.



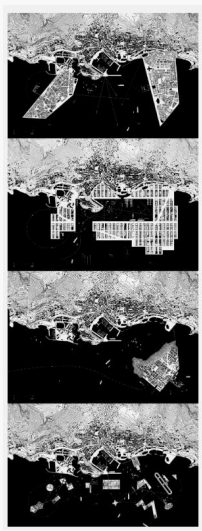


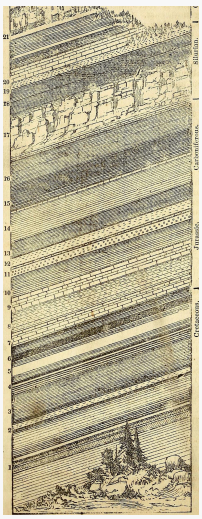
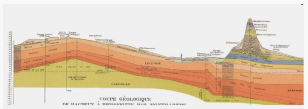
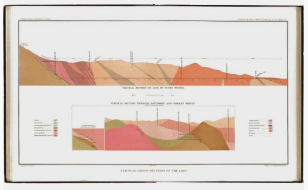
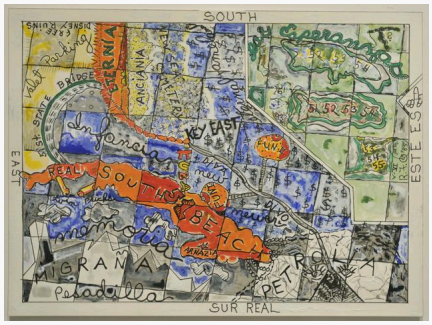
Day 4 - Dec 29, 2020

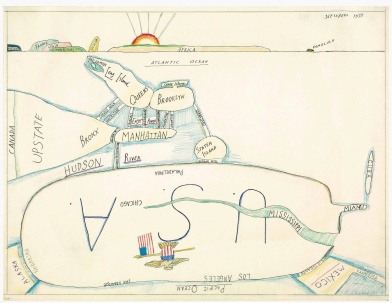
Figure-ground is defined by our author as: *A representation of space, often urban, that uses a fill to show the relationship between built structure and fabric.* In the example below (top left), the solid dark fill shows the water against landmass in a Belgian project called Extension in the Sea that addressed the condition of extreme urban density by extending the city beyond the coast and into the sea with four possible scenarios; a type of map that is also a Plan, depicting proposals rather than existing situations. The Wiesbaden street plan (center top) is another figure-ground example. We looked at work by the artist Jack Whitten, whose pieces are not meant to be maps but definitely recall them and this technique in particular.

Cross-section: *A drawing cut along a predetermined line perpendicular to the plan view to reveal elevation, depth, and structural and material composition* (as in this example or the one below). The narrow illustration below (top right) is a classic example of a **stratigraphic column**, often used by geologists to show strata, geologic layers within the sub discipline of stratigraphy. But our book offers uses of cross sections and stratigraphic columns that go beyond stratigraphy or even geology: *Drawings have standards, yet there is no one universal representational convention; as long as there is a key and the drawing is legible, experimentation is welcome.*

The interdisciplinary Rafael Ferrer spent about three of his most productive decades in Philadelphia and maps are a big part of his work. His Puerto Rican background informs the way these maps are put together. The identity of the map maker in other words affects the map as in *51 State Bridge*, at center bottom.
We also looked at Saul Steinberg's map drawing depicting the world from a US view along with the famous view of the world from the point of view of NYC. More on Saul Steinberg's maps here.





Day 5 - Jan 5, 2021

Map projections: different ways the information on our globe can be "flattened out" to represent as a map. The artist Charles Ross makes use of map projection patterns in his work (top left), many of which can be seen in the graphic at top right. Liz shared an image of the Spilhaus projection, a map of the world focusing on ocean as the figure rather than landmasses (center left image).

Map folding: Instructions for a map fold can be found in the Helen Cann *Hand Drawn Maps* book (bottom images). Claire suggested paper that has patterns on both sides and building bigger structures with the individual modules.

Artura.org is a free online database of contemporary art that provides access to the incredible collection of Phidelphia's venerable Brandywine Workshop. A keyword search for "maps" brought up several results including this print by Anna Marie Pavlick with a brief lesson plan for teachers and students to use in their classroom.

We also looked at the pictorial "Philly Island" map by local illustrator Mario Zucca (center image).

Following up on a previous conversation about mapping by indigenous communities, we briefly looked at a hand drawn map made by Damaso Ayarza of the Urgandi community of the Guna people inhabiting the Caribbean coast of Panama in the 1990s (center right). It contains information collected at ground-level by people more intimately familiar with the terrain than modern surveyors and it was instrumental in empowering land claims.