



Cartographic Perspectives

Journal of the
**North American Cartographic
Information Society**
Number 60, Spring 2008

From the Editor

As I look out over the synclinal valley unfolding below Big Savage Mountain I can already see spots of crimson, amber, and brown dotting the forested landscape. Autumn comes early to the mountains in Western Maryland and winter is not too far behind. There is a saying by those who live in Garrett County Maryland, which is located immediately west of Frostburg State University and is on the Appalachian Plateau, that "there are only two seasons here: July and winter." Of course, as autumn approaches, this change in seasons has different meanings to people. For the NACIS community, this means the next annual NACIS conference isn't too far distant. I hope you are making plans to attend this year's conference held in Missoula, Montana.

In this issue of *CP* you will find a mix of cartographic writings which I hope you will find interesting. For those of you in attendance at last year's NACIS meeting in St. Louis may recall of a broadside called *Right MAP Making* by Steven Holloway. Steven's broadside presents five precepts that "articulate the fundamental principles of ethical conduct in mapping & maps and to stimulate 'right action'" (Holloway 2007, <http://www.tomake.com/future/fivewaystomakemaps.html>). The broadside was printed on heavy-weight paper and distributed at no cost to those interested at the St. Louis conference. I was one

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The Cover

Title: The Wound

Steven R. Holloway
Artist & Mapmaker
toMake Studio & Press
www.tomake.com

Description of matrix and printing

Three-colour stone lithograph in an edition of eleven on Kawara with chine coleé on Somerset Velvet White. 15" by 22". Editioned in the "Mapping the World" series of maps by toMake Press; edition #88. Printed at Kala Art Institute, Berkeley, California by the artist 2007. The edition is limited to eleven prints signed as: E.V. 1/11 to E.V. 11/11 and to 3 trial prints signed as T.P. 1/3 to T.P. 3/3.

1. Stone lithograph drawn with asphaltum and shop black dripped over two stones one on top of the other with a lithotone wash done in response to the east bay creeks flowing beneath the asphalt street structure. Editioned in Crayon Black and Green toner in March 2007.
2. Stone lithograph drawn with asphaltum in Shop Black mix and alcohol on K-16. Editioned in Ma!e Black in October-November 2007.
3. Stone lithograph placed below the first stone drawn at the same with the asphaltum and shop black drip. Editioned in Fire Red and Crayon Black in November 2007.
4. Monoprinted. Kawara lithograph trimmed back to a full bleed of 11" by 16.25." The top edge is hand dipped through Sun Red and Litho Varnish #3 in November 2007.

Source material and Client

Source: direct observation of the east bay system of streets and creeks from walking and biking by the artist. Client: independent artist.

Inspiration

The experience of stopping to observe the place.

Location and Discussion

East Bay, San Francisco Bay, the creeks (otherwise the EBMUD: East Bay Municipal Utility District). Formally free creeks flowing down from the Oakland Hills into San Francisco Bay part of the oak and redwood lined valleys and marshes but now confined and su"ocating beneath the asphalt of street networks, vehicles and storm drains. The Wound" refers to the bleeding of life from this once complex, dynamic and interwoven flow of water asking, begging, to be daylighted and restored.

Website

www.tomake.com

(letter from the editor continued)

of the many who took a copy of the broadside home. I distributed the broadside to students in my advanced cartography class which resulted in discussion and comments. If you haven't seen the broadside and read its contents I encourage you to do so by visiting the URL listed above as this forms the basis of two opinion pieces in *CP*. The first two pieces in this issue are opinions expressed in a point – counterpoint of sorts. Mark Denil took time to consider the meaning and implications of *Right MAP Making* and wrote a response. I offered Steven Holloway the opportunity to give a reply to Mark's comments. Steven's reply is included in this issue as well.

Following these opinion pieces are the featured articles. The first article entitled *Addressing Map Interface Usability: Learning from the Lakeshore Nature Preserve Interactive Map* is written by Robert Roth and Mark Harrower. This article focuses on the ever present usability issue that is central to many online mapping products. The second article entitled *Automation and the Map Label Placement Problem: A Comparison of Two GIS Implementations of Label Placement* is penned by Jill Kerns and Cynthia Brewer. Anyone who has spent time placing text via a computer will be interested in reading this article. As we read in their paper, automation has certainly brought about many time saving shortcuts in text placement and seems to perform reasonably. Next in this issue are the individual sections. Inside the Cartographic Collections section there is an article by Christopher Winters. His article, entitled *Building a Web Site at the University of Chicago Map Collection*, discusses the trials and tribulations involved in the development of the Univer-

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(letter from the editor continued)

sity of Chicago Map Collection's Web site. The Mapping Methods and Tips section includes an interesting piece from Michael Peterson entitled *Choropleth Google Maps*. In its most rudimentary form, Google Maps is a very common online mapping application that assists people where a specific address, for example, is located. However, there is considerable potential in the variety of cartographic applications to which Google Maps can be put. This article describes one such application: choropleth maps. In this article, a map mashup is discussed that can be implemented to create choropleth maps using Google Maps. While simple in concept, the implementation of this choropleth map mashup process is not necessarily trivial. However, Michael Peterson presents us with a concise overview for those curious enough to venture into the world of creating choropleth map mashups in Google Maps.

A few items of note will close out this letter. First, I am very happy to report that the scanning and digitization process of old issues of *CP* has been given the green light. This is the first step in making older issues of *CP* available to the broader NACIS community that may not have access to a specific electronic database subscription available through, for example, a university library. The digital collections/document preservation people at the University of Wisconsin Libraries are going to take paper copies of old issues of *CP* (reportedly, the first 30 issues), break them apart, and scan them in so that they will eventually be available in electronic format. When this process is complete, users should be able to view each issue in its entirety and if desired, download it in PDF format. The scanning process is slated to begin this fall. I will keep you updated

as this project continues. Second, article submissions to *CP* have picked up considerably since the last issue was put in the mail. I can say that content for the next two issues looks pretty good. However, we should not become complacent in this fact as the journal's future is always tenuous. The health of *CP* is solely based on continued submissions from the cartographic community and beyond. I encourage each of you to consider *CP* as the publication outlet for your peer-reviewed papers, opinion pieces, information on map libraries, mapping methods and techniques, and visual fields. I know there is much that is happening in the mapping world out there. *CP* and its readership would like to hear about it.

I offer this issue to you for your contemplation and reading pleasure. I welcome your questions, comments, and discrepancies.