I have long been fascinated by books, so I was absolutely thrilled to be asked to do a book review on a topic that has become my livelihood.

From its clean design, to its array of useful content, you cannot help but like this book. As early as the foreword from his former tutor, Roger Anson, you can see the motivation behind this book. Field is more than aware of the influx of other skilled professionals into the world of cartography and his passion to share his knowledge with them is highly evident.

The opening preface paints a universally comprehensible picture in which map makers used to fill areas of a map to mask the unknown, yet now must find clarity amongst a vast complexity of information. A lot happened in Cartography between the two, but it sets the tone for the approach to the rest of the book: one that, despite its breadth, is very clearly explained and to-the-point.

The format and layout of the book – something of a cross between an atlas, an encyclopaedia and an educational reference book – is a splendid choice; one that makes the most of visual layout and is analogous to the careful design considerations of cartography.

I bought my nephew a wonderful book last Christmas, ‘Earth and Space’ by Claire Llewellyn. One of those high-quality reference books for children that contains a well-considered selection of information fuelling a child’s imagination through the expansive use of glossy imagery and engaging page layout and design. Without meaning to appear derogatory in any way, Field achieves the same.

The main difference, and perhaps what makes this book unique, is that Field and ESRI Press have managed to do this for an adult audience, not only that but for a varied audience including skilled professionals.

Topics are introduced as double-page spreads. On the left, text is laid out in two blocks: The main body of text, clear and concise, and a lighter elaboration running alongside this from top to bottom of the page. To the right is a full-page graphic. I applaud the ‘webpage’ style and the brave decision to dedicate every other page of the book to imagery. It strengthens both the clarity of understanding as well as the engagement factor discussed above. The variety amongst the graphics chosen is importantly representative of the variety of modern cartography. Furthermore, any figures (such as those used to describe balance) are presented in a modern fashion rather than an academic style, which, although occasionally less clear, continues the theme of maximum engagement with the reader and stopping the book from appearing scholarly dull.

What is equally bold is that the book does not try to have flow. Topics are presented alphabetically. This is a little disruptive when subjects such as data classification – a topic which is often neglected by others, and this book is very good at explaining – are dotted throughout the book as the more specific topics of arbitrary data classification (on page 17), data classification (page 99), eyeball data classification (page 157), and statistical data classification (page 443). The spread of projections and coordinate systems is similarly noticeable, and it does seem odd to define cartography midway through the book. However, on balance, I think it is another brave yet sensible decision. The grouped and colour-coded contents page, combined with the ‘see also’ page footers, allow you to find all such pages with ease and so the book maintains its encyclopaedic form.

In fact, once you start using this book, this ‘A to Z of cartography’ approach really works well. It is not a book you are likely to read from front to back, you will delve in and out of it. For this it is pitched at just the right level. The book constantly achieves this great trick of providing an enormity of information while retaining the ability to be a quick and handy reference tool, once again analogous with good cartography and a well-designed map. It does this by sticking to that rule of one double-page spread per topic, no more, no less. It also does this by focusing on cartography as it is relevant to the work and subject matter of the present day. It ignores the temptation to cover related fields such as surveying or cartographic history.

The book is not so much the process of how to make a map – not even the page entitled ‘How maps are made’ really covers that! What it does, and does with skillful aplomb, is provide the background, reasoning, and know-how to make and understand maps better. It features all the core cartographic considerations from feature...
representation, to map composition and the theory behind colour (in some depth) and all the other visual variables: shape, size, value, etc. As one might expect, traditional map elements such as contours and labelling are addressed, and despite the modern approach Field is very thorough in ensuring no part of traditional cartography is missed, for example including sections on pattern fills and even drawing rock and landform. Personal highlights include the ‘squint and small’ technique for hierarchy and the inclusion of crispness as a design variable.

But what I found most useful is that his book goes beyond this. It considers working with raw data; specialist map types such as panoramic or planetary; the thought processes behind making a good map. Do not be fooled by my earlier analogies that this is in anyway an introduction or a beginners’ guide. The book contains an immense breadth of knowledge which goes beyond map components, design techniques and principles, and includes detailed explanations of data analysis and data mapping techniques; topics such as viewing angle, surface representation, multivariate maps, web map services; even planning stages like wireframing. Things we professional cartographers often use but are seldom covered by reference materials. In 2018, many of us do not construct maps from scratch in the traditional cartographic sense. We are portraying existing (yet often complex) datasets, we are making use of existing cartography as our bases, and we are viewing such materials either with aspect or in three dimensions. This book considers all that. Pages such as ‘Dispersal versus layering’, covering how to show coincident data; and ‘Dynamic visual variables’, with consideration for interactive and animated cartography; really highlight both how Field has looked past traditional topographic maps, and how the field of Cartography has become so heavily influenced by big and complex data sets. The book goes further than others in dealing with data and statistics in cartography, going as far as arrays and waffle grids, and you get the impression the author really appreciates the value of numeracy. Despite being published by ESRI, the book is firmly pitched to be about cartography rather than GIS. That said, the author ensures the more cartographic of GIS-centric tasks, such as alternative terrain representations and generalisation algorithms, are included. Furthermore, the book and its author are always considering the aesthetic. Not many texts use a 3D star to show Tissot Indicatrices, but I cannot think of any shape that would look better and more playful alongside a sphere.

When it comes to visual appeal, the book is also interjected with several double page map spreads with a short commentary from an expert cartographer. I feel these add aesthetic quality and will no doubt ‘sell’ the idea of cartography. But they are more than eye candy. The careful descriptions explain how they bring value and purpose, which I think is really useful to anyone visualising geographic or geospatial data. We can all still learn, and we all need inspiration too.

At times the book is also reflective. I particularly like the page dedicated to highlighting the differences in cartographic approach often influenced as much by the map maker as by the subject matter. I also like the inclusion of more mental aspects of cartography such as craft, emotion and subjectivity in mapping. I can’t help but feel that the maps that win awards, and those that are continually shared and retweeted, are made by cartographers who have taken the time to consider how other people (aside from the publisher and the intended user) will view their work. On the subject of thinking, I’m not sure I’ve ever considered descriptive maps in the topographic-thematic hybrid sense as their own genre before, yet on reading this book it seems obvious that this deserves its own classification.

The book is a modern presentation of cartography. Some of the older maps come dangerously close to appearing out of place. But it works. It works because a lot of thought and planning has clearly gone into this book, its content, its organisation, the way it engages with the user. It is that trait of good cartography once more.

Some topics, such as placing type, do become more regularly academic in tone but that is understandable and hard to avoid. Subjects such as terrain curvature, or ratio and interval data, stand out as technically advanced when compared to others, and there are certain graphics where I would have chosen less specific examples (e.g. Auerbach’s RGB Colorspace Atlas). The book never delves really deeply into any particular subject matter, but it is hard to criticise or find fault with this book.

What it does do is present, in a visually enthrusting format, the variety of options available to the user, explanations of when one might use them, and examples of how to achieve the desired effect. It is a really effective aid to cartographic decision making. I can see that as a reference to someone during a map creation project, the book is also thought-provoking. It will make you question the decisions you make and try to find if there is not a better one. The book considers the different factors that come together to make a good map and most of these are the well-taught components of map design, although Field is not afraid to at times venture off-piste, with consideration of cartographic differences, map role and purpose, integrity, satire, map revival, use of language, and even an overview of sight. Strangely, by trying not to shoehorn topics into a planned flow, the encyclopaedic approach has led to the need for Field to come up with what is essentially a list of nearly 250 categories that define cartography, which is an achievement in itself.

Overall, I thoroughly enjoyed the book: the more I picked it up, the more I liked it. And it is one I would wholeheartedly recommend to anyone with an interest in cartography, in producing maps or visualising geodata. The author hints at a use for those trying to navigate the change in cartography, and I would agree with him that the book is a reference for technique, good practice and inspiration. Moreover, for the cartographer, it is an ideal desktop companion.
What Kenneth Field has created here is a brilliant reference book on behalf of our field of cartography. Finally! A book that truly represents Cartography in 2018. My only grievance is that I didn’t find time at the ICA conference in Dresden to have my own palm painting by Angela.

** Note that page numbering and supporting images were subject to change at the time of review.

Christopher Wesson

The Routledge Handbook of Mapping and Cartography
Edited by Alexander J. Kent and Peter Vujakovic

The Routledge Handbook of Mapping and Cartography is the latest in the series of handbooks by Routledge, an imprint of Taylor & Francis. The purpose of the series is to bring together classic and current research; to provide a contemporary overview; and to establish future trends. They are designed to be authoritative guides to theory and method and the nature of ongoing debates. The book is therefore hefty, not only in its length (at 594pp) but also its price. I’ll get that out of the way first because at £195.00 this is not a cheap book by any stretch of the imagination. In a world that increasingly supports the dissemination of material for free or in some easily accessed form (and this book includes an essay by Steve Chilton on ‘Neocartography and OpenStreetMap’) I’m afraid the price alone will mean that the content does not receive the exposure it demands. This is, to me, a shame given that the content is of a high quality.

The Editors, both acknowledged experts in the field and respected academics, have brought together a collection of 42 essays, broadly corralled into 6 parts, that cover a wide range of aspects and interests. At first, I was slightly perplexed by the book’s title – mapping AND cartography? Surely ‘cartography’ includes what we might call ‘mapping’? It’s made clear that the editors consider mapping as a part of everyday life whereas they define cartography as the formalization of an independent scientific discipline. I tend to agree. All of us do mapping to some extent or another. Some of us do cartography as a profession – perhaps academically or perhaps as a practitioner. To that end, there’s plenty of great practitioner-led essays particularly in parts IV and V which deal with issues of design, and also case studies of how and why maps are used in society. I particularly enjoyed the very accessible introduction to map design (Giles Darkes) and mapping the invisible and ephemeral (Kate McLean). In many ways these two essays epitomize the character of the book. Darkes’ essay would be typical of a mainstream textbook on cartography, providing useful ideas, principles and techniques. McLean’s essay showcases an artist’s approach to using maps in their expression of space and place. I could have picked other juxtaposed examples such as ‘Understanding map projections’ (E. Lynn Usery) and ‘Gaming maps and virtual worlds’ (Alison Gazzard). These examples are well framed by essays that explore notions of critical cartography (Chris Perkins), communication models (Christopher Board) and the question of whether a map can change the world (Danny Dorling).

The quality of the individual essays isn’t in doubt, as the list of contributors reads like a who’s who of the current world of cartography. As a collection, they work. Yet I can’t help but wonder whether there’s a missed opportunity. Clearly the material isn’t describing primary research, so it’s not really appropriate for a journal, yet because they are written individually and presented as a collection they could quite easily have formed a special issue of a journal or, perhaps, been published as a series of essays available through a carto society website. Locking the material away behind such a steep cover price only reaffirms what many new to the practice or discipline claim – that’s it’s perpetrated by many who see it as elitist; and that material is largely inaccessible. Obviously, a book has to return a profit for the publisher to at least cover costs, because that’s the business model involved. But I wonder whether these sorts of collections would find far more value and purpose by being given away as a contribution by the community for the community. At the very least, I hope libraries with programs in the geosciences will add it to their stock. It deserves its place as a marker of where mapping and cartography have come from, where it finds itself in 2018 and where the next frontiers might come from.

This isn’t a page turner, but by selecting an essay that fits your mood you’ll be rewarded with some well-crafted insight by an expert in that particular corner of cartographic theory or practice. There’s a European tilt to the authorship though a few notable non-Europeans make a welcome appearance, including Mark Monmonier’s ‘Hunches and hopes’, Denis Wood’s ‘Mapping place’ and William Cartwright’s ‘Drawing maps: humans vs. machines’. As a collection of essays you’re always going to get a little repetition. For instance, we get repeated illustrations of additive and subtractive colour models only 50 pages apart but, on the whole, the editors have done a good job to ensure structure, order and clarity. The essays are well illustrated with good examples although that some demand far more space than they are given. Some large format maps of a metre or wider are reduced to a few inches wide – and that’s never going to do justice to the original work. It’s a minor quibble though. It breaks the mould of coffee-table cartography books, of which there have been far too many,
in my opinion, of late. It’s a book that tries to promote thought and thinking about cartography rather than just delighting the eye with nice looking maps. All in all, this is a box of cartographic chocolates and if you dispense with the legend, just dip in and take a bite. There’s something for everyone and even if you pick the orange cream, give it a chance and you’ll learn something.

*Full disclosure: The reviewer was invited to contribute a chapter to the book but unfortunately had to decline due to other writing commitments.*

Kenneth Field

**Cartography: an introduction**

*Second Edition. BCS £12.99*


The British Cartographic Society have updated their classic book ‘Cartography: An Introduction’, developing the first edition from 2007. This book is a great overview of key cartographic concepts, covering everything from colour and symbology to fonts and the finer points of kerning. The book is accessible and a very valuable resource to anyone involved with cartography and looking to make better maps.

The book is split into easily accessible sections, starting with the basics (What is a map?), developing on the key theories (projections, datums and coordinate systems), and applying these in a variety of settings (thematic mapping, symbology, page layout and many others). Everything you might expect to be there is present, including scale, generalisation, colour, text and font usage.

There is also a discussion of different types of maps (choropleth, dot maps, isolines and a whole range of others) with a great repertoire of selections. I particularly like the mapping examples they provide within each section, where they show a variety of great designs, as well as demonstrating how a poorly designed map can be improved. This allows us to see why a particular design is bad, and what we can do to improve it. Even the often forgotten and ignored modifiable areal unit problem (MAUP) gets a mention, reminding us to be careful with aggregated data.

The book is packed with useful tips and rules of thumb (“If you use more than 12 colours on a map, it becomes very hard to interpret” and “Labels on coastlines or the edges of large lakes look better if they are places out at sea. Try not to straddle the land/water boundary”). I was slightly surprised not to see more on Colour Vision Deficiency (colour blindness), with the rule of thumb I have often used: avoid using different shades of red and green on a map (as red-green CVD is the most common form).

Many cartography books are often either explicitly software specific, or clearly show the influences of one specific piece of GIS software. This book manages to be software independent, although the legends will look familiar to regular ESRI users! The concepts are written in a way where they can be applied to the map making process in any software or medium. The book finishes with a list of key tips or things to check if you have 5 minutes, 15 minutes or 50 minutes to finalise your design. This pulls out the key points and accepts that sometimes we don’t have enough time to spend on the design as we would like.

‘Cartography: An Introduction’ is available at a very reasonable £12.99 from the BCS and it is a book I would recommend to anyone creating and designing maps on a regular basis.

Nick Bearman

**London National Park City Map**

*Free from urban good*

http://www.urbangood.org/London-National-Park-City-MAP-1

Urban Good, a new community interest company created by Charlie Peel, recently published the first edition of their London National Park City Map. This huge (over 1 metre wide when unfolded) paper map covering the whole of London, was created through a crowdfunding campaign, and is available from Urban Good’s web store for just a payment of a postage and handling fee. (N.B. temporarily out of stock, but you can pre-order for delivery expected soon). It’s part of a campaign, led by Dan Raven-Ellison, to designate London as the UK’s first National Park city – along the way, increasing the awareness and use of the capital’s many and varied green spaces, to further the fitness and health of Londoners and visitors. The campaign has caught the eye of the London Mayor, and this map has the support of the Greater London Agency.

The map was produced using Ordnance Survey and GiGL (Greenspace Information for Greater London) data and aims to map all of London’s green space and water. When you include private gardens,
it’s is estimated that almost 50% of London is green or blue.

Urban Good have created a detailed map which has many functions – as well as mapping the green and blue space, it highlights public parks, allotments, marked walking trails, city farms, allotments, cemeteries and nature reserves. It also shows the city’s highest peaks and is indeed overlaid with a hill shade texture to show the slopes and hills. This has the effect of blurring and pixelating the garden/water detail below it – a printing quirk when combining raster field data like this with the vectors of the park outlines and captions means that the whole image is typically rasterised when sending to a lithographer or digital printer – but this is perhaps as the creator intended. After all, private gardens are good for the green “stats” of London, and the wildlife, but ultimately it’s the public parks which are layered above the hill shade which are the key useful local landmark this map will guide the user to.

The neon pink colour for point landmarks and trails is certainly distinctive – it contrasts with the green, and although red/green colours together don’t traditionally work well on a map, the use of white buffering and careful cartography means it retains readability here. Roads, railway lines and buildings, i.e. “non-natural” features, are consciously left out of this map, making finding yourself on the map initially a challenge. However, icons and labels for tube and rail stations are included, and their density in London is such that you can generally locate from these, along with the “inverse” road network – the arrangement of private gardens generally indicating the roads nearby, although the hill shading dots and “noise”, mentioned above, makes this a little frustrating as a navigational aid.

Clarity is also impacted by the bright colours on the graphics on the inverse of the map, which do appear through the relatively thin sheet of paper. Incidentally, outside of the Greater London boundary, private gardens aren’t shown. This has the somewhat converse effect of improving the clarity of the map outside of London, although it is harder to locate yourself here.

On the rear of the main map, once you unfold it (and realise how big it is – it’s just like a classic Ordnance Survey Landranger map!) are a series of smaller maps, infographics and lists, highlighting London’s gardens, waterways, scenic areas and so on. It’s a little hard to first access and then read this additional information. Ultimately, the extra graphics here would look great in book form – hopefully a green London guide might follow from the Urban Good project. An online version would also be lovely to have, a more easily accessible if less tangible product. The map itself is a wonderful, clean and comprehensive work, and the issues described above simply arise during the transfer to the physical product.

Producing a full-size, printed map, one which would require almost the width of a tube carriage to unfold in full, is a brave thing to do today, in a world of Google Maps on everyone’s smartphone, mapping a constantly evolving and developing city into a paper product and then giving it away for almost nothing. But if it helps Londoners discover and explore a new public green space (out of the several thousand that appear) then that must be a good thing.

Ollie O’Brien

This review first appeared on the http://mappinglondon.co.uk/ blog, and is used with permission.

The Red Atlas

John Davies and Alexander J Kent

Greg Miller’s now-classic article in Wired magazine from July 2015 introduced the world to a group of loosely affiliated map collectors, enthusiasts, and academics who slowly uncovered one of the most intricate and ambitious cartographic projects of the twentieth century: the large-scale topographic mapping of the world by the Soviet Union. There was something almost old-fashioned about the tales of intrepid researchers like the amateur map historian John Davies going through back channels and even using some clandestine means to accrue a staggering wealth of Soviet maps. A bit of Cold War intrigue hung over the proceedings. In fact, as Miller reports, when Davies and his collaborator Alexander J. Kent (who has an important body of scholarly work on maps) presented findings from their years of careful work at a Moscow conference in 2011, they hoped to make contacts with Russian cartographers interested in the maps and their history. Miller writes, “They thought maybe someone might come up after their talk or approach them at happy hour. No one did. ‘The silence was disconcerting,’ Kent says. ‘This was a subject you just don’t talk about.’”

The silence is finally fully broken. The Red Atlas is the impressive fruit of years of Davies’ and Kent’s labours, leaving us with a subject that must be talked about. Davies and Kent should celebrate at the next happy hour: University of Chicago Press has worked with them to produce a beautiful and lovingly-curated volume that is as aesthetically pleasing as it is politically and historically important. With over 350 samples from the maps, produced in colour and brilliantly annotated (the composite four sheets from 1982 of London’s city plan is a particular stunner), no expense has been spared here in production. Some reviews of my own book, Mapping the Cold War, rightfully challenged the lack of a Soviet point of view on the era’s maps, and we finally have the book that can offer that perspective. Not only does The Red Atlas expand our specific knowledge of Soviet mapping practices, it itself is, more broadly, a profound reflection on the nature of seeing.
and documenting the world in a tumultuous half-century.

With a foreword from journalist James Risen (he opens grandly with “Nearly three decades after the fall of the Berlin Wall, Cold War secrets are still tumbling out. Some of them are beautiful.”), the book is then divided into four chapters: the first half contains a kind of pre-history of Russian/Soviet mapping, followed by a chapter that defines the maps’ specifications and orients the reader on how to work with the texts. A third chapter explores just how the maps were made through particular Soviet interpretations and mis-interpretations of the global landscape, which also contains some discussions on where the Soviets may have gotten their information for the maps. A terrific vignette, for example, on p. 127–128 shows how the Soviets made frequent trips to British ports like Southampton to survey the areas without telling UK authorities exactly what they were doing. And finally, the authors give the reader a tour through the “afterlife” and legacy of these remarkable pieces. A series of appendices then further explores examples from the maps and provides information on sources and symbology to assist readers in their interpretations.

As Davies and Kent know, the Soviet maps were often impressively accurate beyond all expectations, and because they were a secret project, they were free of the usual deliberate distortions and obfuscations that public maps from the Cold War era in the Soviet Union traded in. However, the authors’ expansive knowledge of the maps and their meticulous readings reveal plenty of eye-opening errors and discrepancies that speak to the limitations of cartographic knowledge. Often such mistakes understandably came from cultural misunderstandings: a small village structure in the Huddersfield, UK, map is listed in the index as “Institute of Technology,” a term suspiciously sounding like something out of a Soviet city. A local would know, however, that this building was the Mechanics’ Institute, as Davies and Kent write “one of many educational establishments found in the mid-nineteenth century for the betterment of the working man – to provide libraries and enlightenment for workers and to give them an alternative to spending evenings in the local pub” (p. 85–87). Examples like this are plentiful in the middle chapters, where the authors do an impressive job of delving deeply. At the same time, Davies and Kent are able to link the Soviet mapping project with the larger ideologies of other global mapping initiatives. For example, The Red Atlas is also a timely reminder of tensions between realism and idealism in the period: the ideal scientific cooperation of a project like the International Map of the World (IMW) failed, yet many of its very same specifications were adopted by the Soviet Union and Warsaw Pact nations to wage and maintain cold war.

One of the most intriguing parts of the Atlas comes toward the final chapter when Davies and Kent trace some of the circulation of these maps throughout the Cold War and beyond. The story of how the Soviet maps were appropriated, exchanged, and fought over truly enrich the deep readings of the map themselves, and anchor them importantly in the changing contextual conditions of cartographic technology. Cartographers (from the National Geospatial Intelligence Agency) for the US invasion of Afghanistan drew upon the extensive and brilliant mapping of the area by these seemingly secret Soviet maps. From Armenia to Israel and Lebanon and to Finland, the Baltic States, and a reunifying Germany, there are fascinating examples provided as to how the Soviet maps lived on. Even with all the growth in satellite mapping and flexible cartographic software, it is remarkable how the Soviet maps still provide useful information that other platforms cannot provide. The chapter also indicates, importantly, that this kind of cartographic knowledge is still dangerous, as Colonel Vladimir Lazar received a twelve-year prison sentence in 2012 for passing thousands of scanned images of maps to an American intelligence operative.

Of course, because of the aforementioned “disconcerting silence”, The Red Atlas has to stop short of offering a full history of the Soviet mapping project. Without a lot of access to the Soviet side of the story, Davies and Kent are left with the maps themselves for the most part, and have to leave the reader to fill in the blanks about Soviet motives and the contextual conditions that produced the maps. There is handy information on how the maps would have been compiled and produced, but less about the origins and mission of the mapping program as a whole. The authors acknowledge that this kind of history will have to come with more investigation of Soviet sources, and perhaps interviews of key players in the program. This criticism is small, though. Arguably, it is those ghostly gaps that make the atlas that much more exciting, and builds a sense of mystery around the whole project. For example, the immensity of the detail of the Soviet mapping program leaves to the imagination just how many Soviet agents on the ground were contributing to the fine print – it wasn’t just satellites doing the job, and those kinds of Soviet “eyes” add an eerie spectre of state surveillance that remains relevant today in a world of Google Earth and other technologies.

In the end, The Red Atlas is not just for map enthusiasts and academics; it’s a volume that should sit on the shelf of those who want to understand anything about the global space of the twentieth century and beyond and who still understand the Cold War as an enduring framework for understanding our world today.

Tim Barney

* https://www.wired.com/2015/07/secret-cold-war-maps/
Beyond the Map
Alastair Bonnett

The book is subtitled: ‘Unruly Enclaves, Ghostly Places, Emerging Lands and Our Search for New Utopias’, and it covers a fascinating range of those strange geographies. It follows the author’s previous book ‘Off the Map’ which mined similar oddities. Beyond the Map is divided into five sections, covering the four topics in the subtitle, plus Hidden Places.

The first chapter on Unruly Islands takes in some well-known examples (such as the controversial New Spratly Islands in the South China Sea), plus examples of new islands rising out of the sea and causing territorial issues, mostly because of claims to reserves of natural resources. Bonnett finishes the section by revisiting the road traffic island in Newcastle that he highlighted in the earlier book, taking compost and wild strawberry plants with him to try and establish a living oasis there. It establishes the slightly off-beat selection he makes in the various categories he covers.

Next up are enclaves and strange ‘nations’, many of which were unknown to this reviewer, followed by utopian paces. This last section has some particularly frightening prospects/futures, including as it does Islamic State, virtual environments (exemplified by Second Life), and the so-called City of Helicopters. This is Sao Paulo, a city so big and traffic-clogged that the mega rich there move about by helicopter, taking ‘their ability to live high above, and move rapidly away from, the rest of us to a new level’.

Ghostly Places covers mostly locations that are ghosts of their former selves. They include the virtually abandoned raised Skywalks of his home city of Newcastle, and the neglected colonial graveyards of India. These provide some moving accounts which he describes as giving ‘a sense of unease, a kind of modern chill’. Hidden places close the book, ranging from Cairo’s huge garbage city to the Hidden Hills in California, two examples of details excluded from Google Street View, because of extreme poverty and mega wealth respectively. It also has a chapter on Trap Streets, information on which most readers of this Bulletin will probably already be aware.

Bonnett writes well, but the chopping and changing of the short chapters makes for a dip-in book, rather than a straight read. It would have been good to have more coverage on some topics, as the average of six pages per chapter didn’t allow much information to flow or argument be developed. For instance, this reviewer would have liked more on ‘The Eruv at Bondi Beach’, and similar religious enclaves.

The most disconcerting thing was that there were no maps in the book. Learning the fascinating story of The Saharan Sand Wall would be considerably enhanced by having a map to confirm where its 1,367 miles alignment goes. It is after all ‘longer than the distance between London and St Petersburg’. Similarly, where do these suddenly terminating Skywalks go in Newcastle? Or the Eruv at Bondi Beach? A map might even get readers to visit and use.

Geography is indeed getting stranger, and this book (along with the author’s previous book, ‘Off the Map’), certainly gives some interesting insights into just how strange it can be.

Steve Chilton

Reviewers
Tim Barney is Associate Professor in Rhetoric and Communication Studies, University of Richmond.
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Kenneth Field is Senior Cartographic Product Engineer at Esri (Redlands).
Ollie O’Brien is a Senior Research Associate at University College London (UCL).
Christopher Wesson is a Freelance Cartographer / Consultant, and current Convenor of the BCS Map Design Group and Better Mapping sub-group.
Dotty election map

Well that escalated quickly...

While I’ve been working on the forthcoming book and mooc I’ve been doing some data wrangling in the background at work. For the 2012 Presidential election I made a gallery of maps that illustrated diverse styles of cartography along with some comments on the map types. Each map can tell a different story of the election. I’ve been in the process of updating this with a new gallery of the 2016 election results (currently around ten maps but more to come) and I got to the tricky one - the isovistic dot density map. It requires quite a bit of manipulation of data so here is the map, and in this blog I’ll explain a little of the process.
WEBNOTE – WEBSITES OF CARTOGRAPHIC INTEREST

Atlas of Design
http://atlasofdesign.org/

The Atlas of Design
A gallery of beautiful and inspiring maps from around the world.

The Atlas of Design is dedicated to showing off some of the world’s most beautiful and intriguing cartographic design. Every two years, we publish a new volume of full-color maps, selected from worldwide competition and judged by an expert panel.

The Atlas aims to inspire readers both within the field of cartography and without toward new understandings of design, and of the power that a well-crafted map can have.
WEBNOTE – WEBSITES OF CARTOGRAPHIC INTEREST

**Shaded Relief**
http://www.shadedrelief.com/

**Shaded Relief**

Ideas and Techniques about Relief Presentation on Maps

![Shaded Relief Map](image)

**Welcome**

The goal of this site is to assist cartographers with the presentation of shaded relief, 3D panoramas, and related raster art on maps. I work as a cartographer for the US National Park Service, Harpers Ferry Center.

For additional shaded relief information I recommend: [www.relieffshading.com](http://www.relieffshading.com)

Tom Patterson  [Bio](#)  [Disclaimer and copyright](#)

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