

I would have liked to see a more conventional index relating to the words in the book. This is a book about ideas as well as about the graphic display of artistic images; it's easy to navigate around the artworks, but quite hard to track down an idea from one of the excellent commissioned essays. A more personal explanation of the structure and selection criteria would also have added value to the narrative, and would have allowed a richer cross-fertilization of themes. The introduction is an incisive overview of map art, but it doesn't really tell you much of the fascinating story underpinning this journey through the creative terrain of the map artists.

But make no mistake – this is an important book. It invites questions. It's rigorously edited. It's a beautiful production. It represents incredible value for money. And it is hard to see how Harmon can surpass this!

References

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FROM HERE TO THERE: A CURIOUS COLLECTION FROM THE HAND DRAWN MAP ASSOCIATION / Kris Harzinski. New York: Princeton Architectural Press, 2009. 224 pp.: illus. (80 col., 62 b&w); 5 × 7.5". ISBN: 978-1-5689-8882-5 (paper), \$17.50 / £9.99. Available from: Princeton Architectural Press, 37 E 7th Street, New York, NY 10003 USA. Tel. (212) 995-9620; Fax (212) 995-9454; Web <http://www.papress.com/>.

Is there a need for a book of hand-drawn maps? What is special about pen-and-paper mapping? Is there some implied integrity and authenticity? Aren't all maps and diagrams, in some sense, created by human hands? What about digital maps drawn by hand with computer software and then printed? From a superficial inspection, this book clearly invites some interesting cartographic ideas to explore. Moreover, it is evident that hand-drawn mapping has been garnering interest recently. For example, Reif Larsen's 2009 novel, narrating the adventures of a genius child cartographer, was liberally illustrated with hand-drawn diagrams and maps. Interest is apparent elsewhere in the blogosphere, such as the *Londonist* Web site's call for submission of hand-drawn maps of the city.¹

In terms of content, *From Here to There* is essentially a picture book. Despite being published by a university press, it contains very little discursive text, aside from a three-page preface, and the 200 pages of images are accompanied only by thumbnail descriptive captions. The book evolved from a Web-based collection—the Hand Drawn Map Association—to which the public can submit examples.² The book's editor, who runs this Web site to share maps, says, "I wanted people to see how these seemingly scraps of paper represented individual stories of people's lives" (9). He divides his chosen material into six chapters: two based on the task served by the maps ("direction maps" and "explanatory maps"), another two according to their production ("found maps" and "artful maps"), and the other two with a topical focus ("fictional maps" and "maps of unusual places"). The intellectual justification for this structure is not well made; the allocation of maps to chapters seems arbitrary in some cases. Within each chapter, the selection and sequence seems to be random, and there is no attempt to employ a classification or an explanatory schema. The book offers no narrative typology, nor any consideration of design conventions or the range of social tasks the maps undertake.

The more numerous examples are impromptu maps. This kind of mapping has an intrinsic appeal because of its amateur nature and uniqueness. These are made as one-off maps rather than being mass-produced; they are ephemeral and personal objects, made in-the-moment to solve immediate spatial tasks and never meant to be kept. But what happens when you do keep them, and then reproduce them in a professionally designed book? Are they still interesting?

The content selected for the book also seems confused. Some map examples clearly are not the product of impromptu and improvised mapping but are meticulously drawn with practised and skilful hands, crafted in hours of patient work. The editor does not give the reader sufficient justification for the selections made, for what counts as a hand-drawn map and why these are deemed interesting. It is not clear how we are meant to interpret crude and amateurish maps when viewing them against finessed drawings. The "artful maps" chapter is particularly problematic: it offers a very limited and idiosyncratic selection, rather meaningless by comparison to other, more in-depth, considerations of art maps (e.g., Harmon 2009). There are scores of noteworthy artistic mapping projects that create hand-drawn representations of space. The artistic examples in this book do not capture the range or significance of this genre, and the result is a ragbag, in no particular order and with no explanatory narrative. For example, we are presented with two examples of the work of Pier Gustafson (142–45) – why? Yes, they are neat and professionally drawn, but they are hardly insightful or original. Much of the material here is clearly at odds

with the ephemeral nature of found maps and the crude charm of impromptu mapping elsewhere in the book. These maps have artifice rather than the authenticity of amateurism.

The “found maps” chapter is built on the interesting premise of breathing new life into discarded cartographic objects, but it is far too short (only five examples!) and does not really amount to anything intellectually significant. Clearly, too few maps were to be found! While the “direction maps” chapter contains the most obvious examples of impromptu hand-drawn maps, these are typically basic black-and-white stick-mapping of routes and are uninspiring, especially when displayed without any connection to the person who made them or the places displayed. The “maps of unusual places” chapter, however, provides some surprising and challenging exemplars, with mapping tasks that stretch the possibilities beyond streets, shops, and places of mundane mobility and consumption. Sadly, this chapter is also too short – I guess there are not that many unusual places to map?

The map captions are frustratingly terse and offer little insight; there is no attempt to conceptualize or link maps together, or to think about consistent visual forms or genres of practice. The captions often do not even provide important factual details (e.g., date of production, when submitted, material and size of original artefact). Limited biographical detail about the map-maker and about why the map was made is offered, but this fails to bring the maps alive.

Looking through this volume as a kind of highbrow picture book raises a key question about the overall visual impact and variety of maps displayed: Are they intrinsically interesting enough to justify publication? Here Harzinski has a real problem, because of the similar design form and lack of colour. The result is a rather repetitive set of images, a critical failing for any picture book. I was left wondering why he did not look at impromptu and amateur hand-drawn mapping arising from different cultures or time periods to find more diversity. Most examples here are contemporary and from North America. Did Harzinski really have sufficient quality material and diversity of form to fill a book?

The physical format is also ill suited for a picture book. It is too small to display the maps well (many run across pages and get trapped in the gutter, and others are too small for the text to be read clearly). The book is rather insubstantial and feels cheap, particularly when compared to several lavish, large-format map books recently produced by the same publisher, such as Harmon’s *The Map as Art* (2009) or Rosenberg and Grafton’s *Cartographies of Time* (2010).

The collection, with its presentation and limited narration, also lacks a whimsical sense of fun – it is rather dull, with barely enough surprising examples to keep the reader turning the pages.

Hand-drawn mapping does, however, offer interesting avenues to discuss. Many possible topics and themes are related to images in this volume but are not touched upon. The book provides only a surface presentation without scholarly substance; the text does not draw upon wider relations to situate the maps, and it is devoid of any links to important and potentially relevant theory. Why not consider hand-drawn mapping in relation to semiotics, materiality and tactility, their cognitive working, psychogeographical readings, the playful possibilities, the politics of counter-cartographies, indigenous knowledges, embodied and affective mapping, or street graffiti and the raft of artistic practices that represent the world through embodied interaction? There is a complete absence of any connection to related genres such as children’s mapping or the long lineage of pictorial maps, and no links to “classic” work in hand-drawn mapping, such as Kevin Lynch’s analytical sketch mapping or Denis Wood’s *Boylan Heights Atlas*.³

For me, the most significant missed opportunity represented by this book is that the fundamental nature of *hand-drawn* practice is not unpacked: How do scrawls and scribbles differ from playful doodles? When does an orderly freehand sketch become precision draughtsmanship? What makes an artfully drawn map suitable for exhibition? Sadly, the book has almost nothing to say on the performance of mapping. It seems to ascribe vitality, but then gives just the merest hint of the embodied practice that brought the maps into being. The book’s presentation makes all the maps seem solid, complete artefacts, yet the reason these maps matter is surely that they were living mappings of space. The map images now fixed on the printed page are thoroughly disconnected from the contexts in which they were brought in being: rather than lively mappings, we have a parade of dead maps. In some ways the book might have worked better intellectually if Harzinski had selected just a handful of hand-drawn maps and tried to tell their stories with real analysis of their meaning and social significance.

Given the premise that there is something distinctive and noteworthy about *hand-drawn* technique and the resulting aesthetics, it seems strange that the book is almost completely devoid of the images of human hands (and bodies) in action. Apart from the book’s cover, hands appear only twice, and only once (on page 110) are the hands engaged in mapping. The other example is an art project that draws maps onto hands (126). The result is that the book feels oddly without a sense of the social and personal nature of the mapping.

As a wider intellectual project, the meanings of hand-drawn mapping practices need to be considered. There is a range of themes that could be tackled, including issues relating to objectivity, accuracy, authenticity, power, and the utility of mapping. In terms of accuracy, are these maps problematic to professional eyes because they appear to lack precision? What might accuracy mean in relation

to this practice of mapping? Does it matter that these maps can't be judged meaningfully against map accuracy standards? In large part, hand-drawn mapping implies amateur, unskilled, and inherently inaccurate work, but at the same time, is it somehow essentially truthful and honest? The resulting maps may exhibit poor technique, in stark contrast to computer-generated maps, yet are they more *real* than the superior-looking GIS-generated map? Sadly, this book ignores discursive consideration of accuracy and honesty.

The politics of hand-drawn mapping is also completely elided – surely some of these practices need to be considered as counter-cartography, threatening the hegemony of state-sanctioned topos, commercially driven street directories and road atlases, or Google's emerging default online map? The clash of professional versus amateur knowledges and rights to the authorship of mapping of the “here and now,” as against relying on the “official” maps, are worthwhile points to debate. Does the local, parochial, crude, personal, and ephemeral have more meaning in a world of mass-manufactured and homogeneous cartography? Are these hand-drawn maps valuable because they represent rarely taken opportunities to map and experience spaces without the mediating lens of the state or capital? On the other hand, is this merely a reification of the amateur above the professional? Does the focus on the impromptu map above the commercial product actually make a political statement, or is it merely naïve fascination with the peripheral?

Overall, this volume fails to deliver an insightful intellectual understanding of the practices and meanings of hand-drawn mapping. It also fails as a coffee-table book, because the visuals and production design are not good enough. It is not even quirky enough to be the “curious collection” claimed in the subtitle. There is clearly scope to do better with this topic!

Notes

1. See <http://londonist.com/tags/handdrawncartography>.
2. See <http://www.handmaps.org/>.
3. See <http://www.deniswood.net/maps.htm>.

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CARTOGRAPHIES OF TIME: A HISTORY OF THE TIMELINE / Daniel Rosenberg and Anthony Grafton. New York: Princeton Architectural Press, 2010. 272 pp.: illus. (268 col., 40 b&w), index; 8.5 × 10.5". ISBN: 978-1-56898-763-7 (cloth), US\$50.00, £30.00. Available from: Princeton Architectural Press, 37 E 7th Street, New York, NY 10003 USA; Tel. (212) 995-9620; Fax (212) 995-9454; Web <http://www.papress.com/>.

Rosenberg and Grafton frame their history of the timeline by asking two questions, repeated on the back cover of this sumptuous volume: What does history look like? And how do you draw time? They conclude their introductory chapter with the statement that the book “offer[s] a short account of how modern forms of chronological representation emerged and embedded themselves in the modern imagination” (23).

These three statements frame their ideas. On the one hand, they are interested in *describing* the visual forms that modern thinkers have deployed to depict time's arrow. On the other hand, their project seeks to *explain* changing aspects of these visual forms. Their project is a historical endeavour, but it is also an interrogation of changing aspects of visual culture. It is described on the back cover as “a revelation to anyone interested in the role visual forms have played in our evolving conception of history.” So the book is aimed at a crossover market – at once academic yet also appealing to a wider public.

Cartographies of Time is organized into eight chapters, supplemented by notes, credits, a selected bibliography, and an index. In the first chapter the authors explain that their project is designed to fill a gap: to begin to do for time what historians of cartography have done for space, to describe but also engage in a theoretical and critical way with graphical depictions of time in Western civilization. The chapter touches on a whole series of interesting issues but fails to articulate these into a really sustained argument. The second chapter starts the authors' historical narrative by focusing upon the transitions from classical through medieval times and the ways in which biblical genealogies altered and multiplied. Time was depicted as unchanging and seasonal. Chapter 3 shows that only after the Protestant Reformation did newer imaginaries of the chronography as a record of culture really begin to gain sway. The eighteenth century saw an emerging complexity of representation, including Joseph Priestley's masterly *Chart of Biography* and *New Chart of History*, each of which is accorded a full double-page spread in chapter 4. The narrative then moves on to a consideration of changes in timelines in North America and in European nineteenth-century colonial adventures. Changes in the cultural significance of time occasioned by technological advances and globalization are charted in chapter 6. The penultimate chapter focuses upon contemporary artistic remakings, before a final consideration of giant examples of the format and rather cursory consideration of current