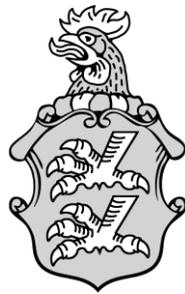


BELGICA ORIENTALIS:
A Map of the Northeastern Low Countries c. 1582
PROJECT DOCUMENTATION

Queen's Prize 2017
INTERMEDIATE ENTRY

Hugo van Harlo
MISTRESS SIBILLA SWAINE, OL, SPONSOR



ABSTRACT

This entry is composed of two versions of a single map, representing two distinct steps in the cartographic production process. The first is the original inked map as prepared and drawn by the cartographer himself, and the second represents the print of the map from the plates produced by an engraver from the cartographer's inked original (in this case, lacking access to an engraving and press, reproduced digitally that would have been individually painted for well-paying customers.

The map's subject is the northeastern provinces of the Low Countries, circa 1582, which makes for a wholly new cartographic work, as there is no known single map of this region at this scale. As a result, this map has been researched and composited as accurately as possible from historical source maps.

Introduction & Objective

From the early sixteenth to late seventeenth centuries, Europe's "Golden Age of Cartography" produced a wide variety of maps in form, size, content, and manner of presentation. Content ranging all the way from individual cities and towns, through whole countries, to continents, and even the entirety of the then-growing known world was depicted. While depictions of the world at either end of that spectrum - the cities and the entire world - often varied greatly in style, those representations of provinces, countries, and continents varied much less and coalesced into the common forms the Western world became familiar with.

Maps documenting a sub-national region (most frequently seen within the borders of the Holy Roman Empire, but occasionally England and other countries) were of particular interest, because the historic rarity of maps in that scale provided the opportunity for a plausibly new creation, rather than the careful replication of an already-existing map and/or scale. In addition to the originality of the work, this would also require a careful test and application of a cartographer's skills, as multiple maps and sources would have to be referenced, and then carefully composited together to maintain as much accuracy as possible given the standards of the era.

The choice of the specific content of the map - the northeastern provinces of the Low Countries - reflects two specific goals. First, and most germane to cartography itself as a skill, is that no map of these provinces exists that I am aware of. Individual provinces have been mapped, the entirety of the Dutch Republic was mapped at the end of the sixteenth century, and the neighboring German region of "Westphalia" had been mapped. This particular part of the Low Countries had not, and so there is my opportunity to create a wholly new work.

Secondly, and of more personal interest to my broader subjects of study, is that the Dutch provinces of this time period represent my chief avenue of research, and documenting the area in

the form of a regional map also serves as an educational opportunity for me to more intimately understand the provinces, towns, rivers, and places I continue to read about. On that account, the process of research and mapping has been incredibly rewarding as it's increased and reinforced my understanding of the regional geography and its influence on the events of the era (e.g. the reason why an army took a certain route become clearer when the map revealed their path was free of significant river crossings and moors).

This project was an opportunity to test my cartographic skills in the areas of research, accurate replication and composition of multiple reference maps into a single format, and the accurate emulation of historic styles. These historic styles particularly reference the strapwork decoration which was prevalent during the late sixteenth century when Northern Mannerism was in vogue across the North Sea region. Accuracy and emulation of history - especially on the large scale provided by a map made of multiple sheets - were the areas I was interested in improving with this map, rather than an exploration into 100% historically replicated materials.

Map Composition and Historicity

The artistic and information-conveying features on the map are all directly sourced from historic examples or are informed, deliberate derivations from those examples.

SIZE AND SHAPE

While most maps of this era - certainly those most familiar to the public - are those printed on a single sheet, a tradition of multiple-sheet maps did exist and was well-known. These larger maps could range anywhere from moderately sized two-four sheet maps to the such gargantuan as the twelve sheet 1507 world map of Martin Waldseemüller.

In each case, the production for printed maps remained the same: sheets were individuals inscribed into woodcuts or, later, copper plates and then printed one at a time. These sheets were

then pasted together after printed and were ready for sale as a map ready for hanging on a wall or atop a table. Affluent customers could then choose to have their maps painted and decorated.

VERTICAL, OVAL LAYOUT

While most multi-sheet maps were assembled together in a landscape (long horizontal) format, there is precedent for vertical, portrait-style maps in single and multiple sheets. Ortelius' map of Egypt is a particularly notable example.

The specific shape and orientation of the northeastern Low Countries lent itself to a multiple-sheet vertical arrangement, and the historical examples allow for this.

An oval layout is also a feature occasionally seen (more frequently by Ortelius than any other from what my research has shown), with decoration in the corners. Until the early seventeenth century, that decoration was usually the geometric strapwork style favored by the Mannerists. I have yet to document a multi-sheet map or one in a vertical layout with the oval border feature, but such an application does not appear to be an implausible use, which is why I felt justified in using it.

MAP TITLE AND LABELS

Maps of the era used a mishmash of linguistic approaches. Some were purely in the vernacular, some used only Latin, while others used a mixture of both. It appears that earlier maps were wholly Latin, as befitting their initial use by scholars and Humanists, but later maps moved to the local vernacular before moving wholly to the vernacular language later in the seventeenth century.

For this map, I have taken this middle, mixed approach. The map title, directional labels (Septentrio, Oriens, Merides, and Occiens), and provinces are all in Latin. Sub-provincial regions (e.g. "De Veluwe") and cities are in the vernacular German or Dutch of the reference maps.

The title of the map itself is composited from other similarly Latin-titled maps of the period and provides a very plain-spoken description of its content. Of note is the use of the term “Belgica,” which at that time was the Latin term for the Low Countries as a whole. The modern country of Belgium was not to appear for another several hundred years and, at the time, would be referred to as the “Spanish Netherlands.”

The Latin title: “BELGICA ORIENTALUS IN OMNES SUOS PROVINCIAS ET
PRECIUS URBES NOVA DESCRIPTIO, ANNO. M.D.LXXXII.”

Its English translation: *“A New Description of the Eastern Low Countries and All the
Provinces and Principle Cities Within, 1582”*

With the exception of the “Belgia Orientalis” term, all the other phrases of the title were taken from other maps of the period. That said, “Orientalis” is acceptable as there are extant maps using “Occidentalis” as an adjective. East/”Orientalis” was settled upon as a term solely because there was not a simple-to-translate word for “northeastern” in the Latin language.

The rebellious provinces in the late 16th century that were to become the Dutch Republic were constantly characterized as “the North.” So, labelling my map as “North” and not including the provinces of Holland, Zeeland, and Utrecht didn't seem correct. At the same time, there are occasional references to “the eastern provinces” when referring to Gelders and Overijssel, so that seemed like it was a more appropriate word to use for the Latin title when the more accurate “northeastern” term was unavailable.

CALLIGRAPHY

By the mid sixteenth century, many cartographers attempted to emulate the Roman and Italic typefaces that had gained a preeminent and widespread place in printed materials of that time. I have made a rough attempt to do the same with my calligraphy.

The map title, provinces, and directional labels are written in an all-upper case Roman hand, while the map's subtitle and city names are written in an Italic hand.

Also of note is the regular use of the modern letter V in place of U (a development to the alphabet which was still underway at the time), as well as the use of the Long S (which looks to modern eyes like an elongated lower-case s when written in Italic or a lowercase f when written in a Roman hand.)

ICONOGRAPHY

These have been scaled up significantly from what is seen in most period maps for the reasons already given. Their design, also previously alluded to, is largely influenced by Münster's work - particularly in regards to the red roofs and details, although later cartographers also continued to use the illustrated miniature to locate and identify towns and cities.

The hills, trees, and moors/bogs are a fairly generic example that would not look out of place at all in most maps from the early to late sixteenth century. There appears to be as many subtly different ways to draw and hash highlands and woodlands as there are cartographic illustrators, and so I've continued that with my own take on the natural geography of the area.

PROVINCIAL AND ADMINISTRATIVE BORDERS

Mercator is perhaps the best known - or at least earliest to be widely known - of the golden age cartographers to use dotted lines to demarcate administrative borders of regional elements such as counties, lordships, and dukedoms. That style has been directly applied to this map.

The practice of using color to indicate administrative regions and borders is also well documented in maps from the period with original colors. Please see the "Coloration" subheading for more information on the color palette used on the print.

MANNERIST STRAPWORK ORNAMENTATION

The geometric, architectural style of ornamentation known as “strapwork” was a popular motif used by artists and artisans of the Northern Mannerist tradition – including many cartographers.

Its geometric shapes are easy to identify and help date the map, but also are a clear differentiation between the later Baroque stylings that impacted print media, including maps, in the second quarter of the seventeenth century. John Speed, John Norden, George Braun, and Ortelius’ cartographers frequently used this style as ornamentation on their maps, and the complex shading required was represented by hashing when engravers translated the work from paper to copper sheets.

COLORATION

Maps of this period were frequently sold and presented in their ink-only forms. However, affluent customers (e.g. nobles, gentry, rich churchmen, etc.) could pay to have their map painted with watercolors or ink tinctures. The painted print half of the entry is an example of what such painting could look like, although other, even richer map decorations could even include gold leaf and gum arabic (to increase the luminous qualities of the paint).

I have attempted to replicate a late sixteenth century color palette as much as possible using commonly available watercolors. Although the exact tones may not 100% reflect available historic colors, the usage of those colors is accurate.

Whether painted in fully, given a outline border treatment, or given a border with a fading wash like I have attempted, maps of the era only appear to have ever used a three-color or four-color palette for coloring regions of the land. Green, pink, and a yellow-gold were the most common palette, but often a fourth burnt sienna or orange color was added. Given the layout of the regions shown and to not have colors bump up against identical colors at a border, the four-color treatment was necessary.

Likewise, the use of red for towns, green for trees, a brown wash for hills and mountains, and – of course – blue for oceans was a constant when color was used for these smaller features.

Complexity & Scope

This project's complexity surfaced in three specific ways: initial source research, the complexity of making layout decisions, and the complexity of the historically authentic designs themselves.

Finding historical source maps of the region was a challenge that was solved through a mixture of referencing print books on cartography and individual cartographers as well as applying research best practices in academic search engines as well as Google.

Once the reference maps were located, additional work was usually required to find variations of map scans at a high enough and/or clear enough resolution to read the individual town labels.

LAYOUT AND ACCURATE TRANSCRIPTION—Laying out the mapped area onto the paper and accounting for layout complexities represented a fair challenge to solve. Maps of this era were often anywhere from one-five miles different from one another (or more), and so there was judgement calls to be made in aligning the various source maps.

COMPLEX ART STYLE—The Mannerist strapwork ornamentation in this period represented a need for greater artistic skill and attention to detail as compared to maps from earlier in the sixteenth century, which often lacked ornate borders and has less ostentatious ornamentation. However, for the map to accurately reflect the design mores of this period, both the complex border and ornamentation were necessary. This significantly increased the research and production time on this project.

Methods & Materials

As stated previously, my goal for this project was not the production effort itself as an exercise in improving or showcasing any scribal or calligraphic skill, but rather to use the exercise of manually creating a paper map with ink and my physical hands to better understand the effort needed to accurately and attractively lay out a map with late sixteenth century design cues and elements. In addition, I don't have a background as a scribe or in calligraphy and thus lack any experience working with quills & ink or even modern calligraphic or cartridge pens.

METHODOLOGY

A generally historic approach to the production of the map was taken, but using modern tools and materials.

A master reference map used to track and collate the various, smaller scale reference maps was created digitally at the same layout and page size ratio of the paper sheets I'd be working with. A grid was created and, once the master was suitably complete with river systems, coastlines, and regional borders set down, I penciled in the same grid on the three watercolor sheets, which remained separate until the inking stage was complete.

With the master complete, the paper was penciled in with borders, text labels, and ornamentation, and then inking began. When the inking was complete, the three sheets were taken to be scanned at high resolution. Those scans were then reoriented and aligned together in Adobe Photoshop, then re-printed on the same watercolor paper for the second, painted print.

At this point both sets of map sheets were glued together using PVA, and the watercolor painting process began, first with washes of the map itself, then the coloring of smaller details such as towns and the "happy little trees." The border work came last.

PRODUCTION MATERIALS

The paper chosen was a hot press watercolor paper; it was used for its rigidity and the pattern resemblance to historic laid paper. The textures of pressed watercolor papers are a close enough substitute to historically made laid paper, which was out of my budget, to pass for the purposes of this project. Archival quality Micron pens were used at 0.08 and 0.005 sizes, and commercially available watercolor paints were used.

The choice of modern hot press watercolor paper was an economic choice, while the use of Micron pens and modern watercolors were largely decided upon on account of my lack of experience in the medium. As my goal was the design and layout of the map rather than an exploration of period materials, I decided this was an acceptable substitute.

HISTORIC METHODS AND MATERIALS

Until the papermaking Fourdrinier machine was invented in the early 19th century, paper was made by hand by a team of workers. The paper's base foundation was linen or other plant fibers pulled into scraps, then soaked for hours until it became pulp. A mesh-backed frame the size of the intended sheet of paper was then submerged into the large vat of pulp and slowly pulled up, letting the pulp settle on the mesh and the water run through. The new sheet of paper was later pressed to remove the excess water and then hung to dry, but it is the impression of the mesh that makes traditionally made paper from this period distinctive.

The cartographer would have created the map using traditional quill-nibbed pens and inks, and then handed off the completed map to an engraver who would replicate it as a woodblock or copper plate, often making small changes or corrections as he went. The completed plates would then go to the printer, and only then would the painting happen - and then, only if a wealthy customer paid for that extra step. The watercolors of that period would have been of natural materials, rather than the chemical paints used today, and resulted in different tones.

Conclusion

The overall work is a faithful representation of cartographic trends and design cues from the “golden age of cartography” in the sixteenth century and seventeenth centuries. In my future cartographic projects, better care will be taken to improve the lettering and typography.

While the production effort of penciling, inking, and then painting with watercolors was time intensive, the initial effort of research to find source materials and then accurately composite them together to create this regional map took nearly as long. However, that effort was vital to have a map that could be used accurately – for the standards of the time – as well as be something that is an attractive piece of decoration to hang on your wall.

Decoration together with design are both vital with cartography. But when properly thought through and applied, the end result can be both a beautiful work of art and an tool that effectively and accurately communicates the relationships between the locations it depicts.

Appendix A.—Selected Reference Maps

STYLISTIC REFERENCES



Fig. 1: Martin Waldseemüller, 1507 World Map



Fig. 2: Ortelius, 1584 Aegyptus Antiqua (Top Sheet)

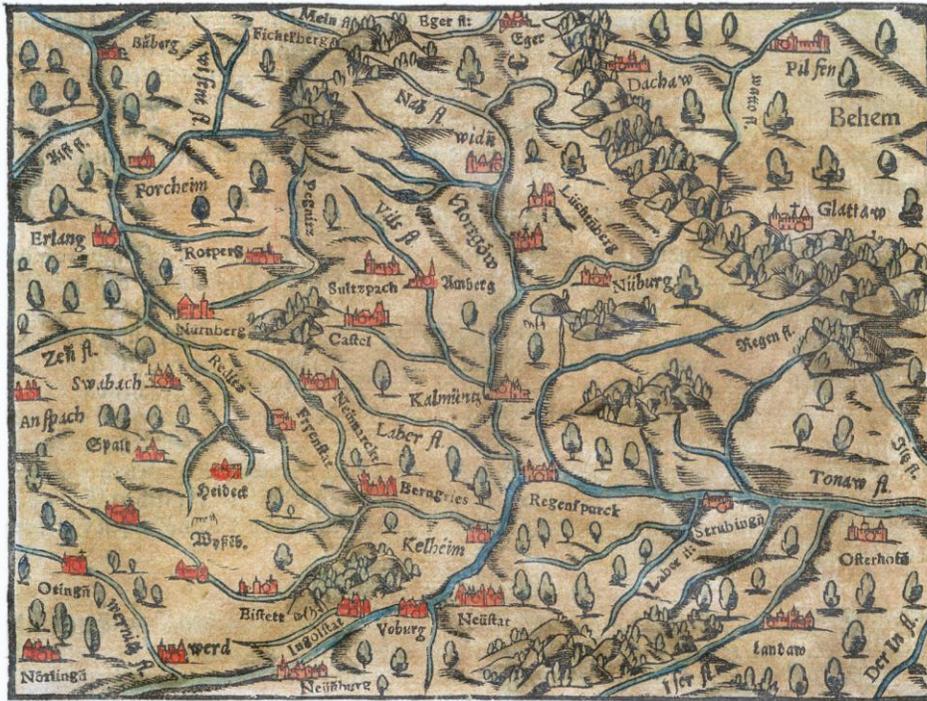


Fig. 3: Sebastian Munster, Nordgau, Bavaria

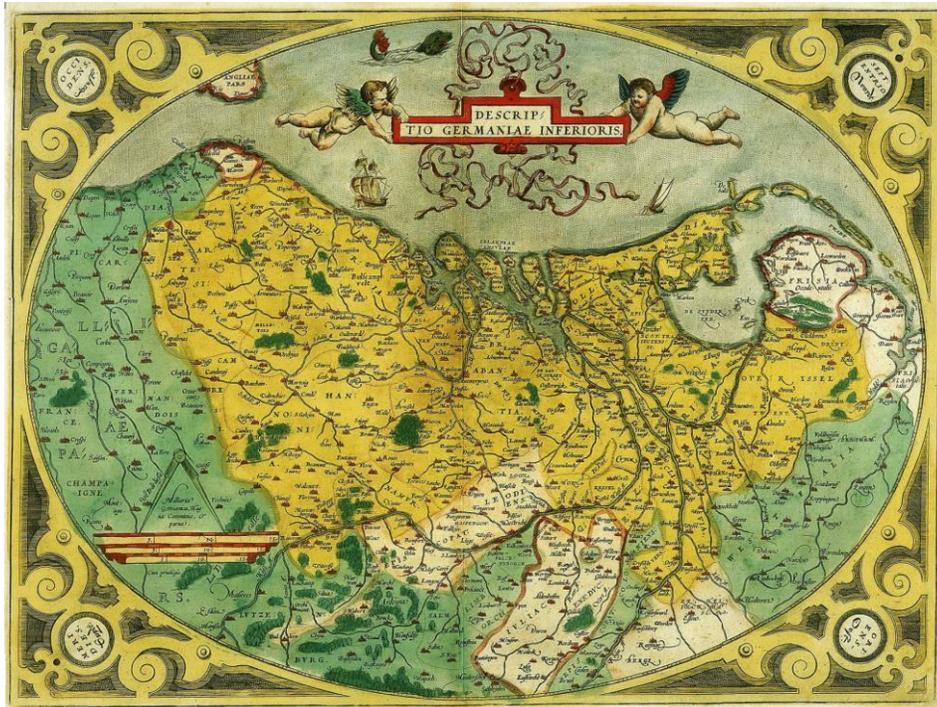


Fig. 4: Ortelius, Low Countries 1573

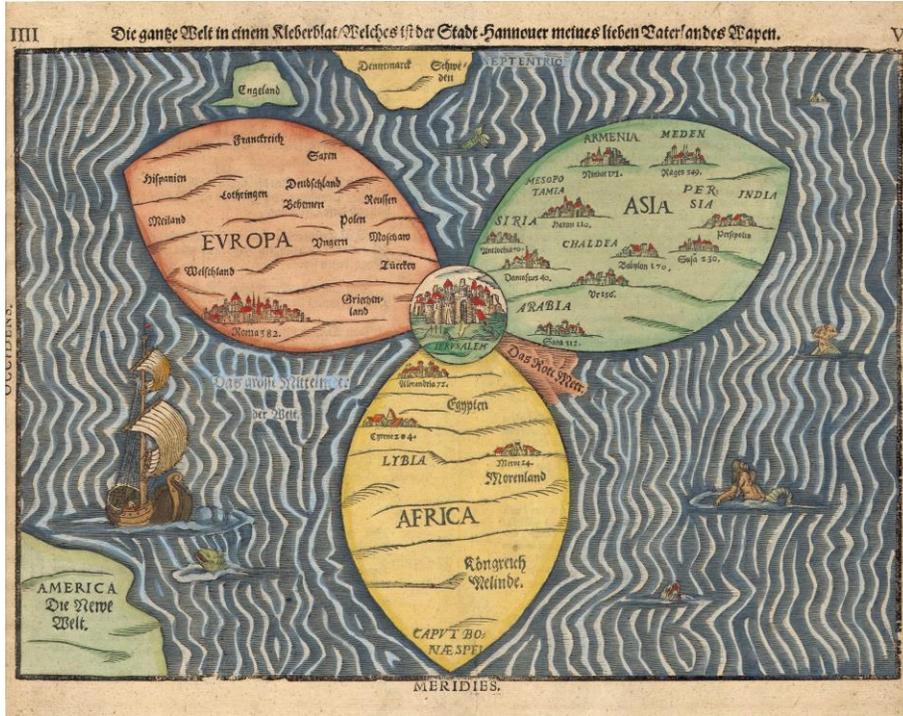


Fig. 5: Bunting 1581



Fig. 6: Ortelius 1595

LOW COUNTRIES AND REGIONAL REFERENCES



Fig. 7: Mercator Frisia Occidentalis



Fig. 8: Mercator, Gelders and Transisulana



Fig. 9: Mercator, Westphalia

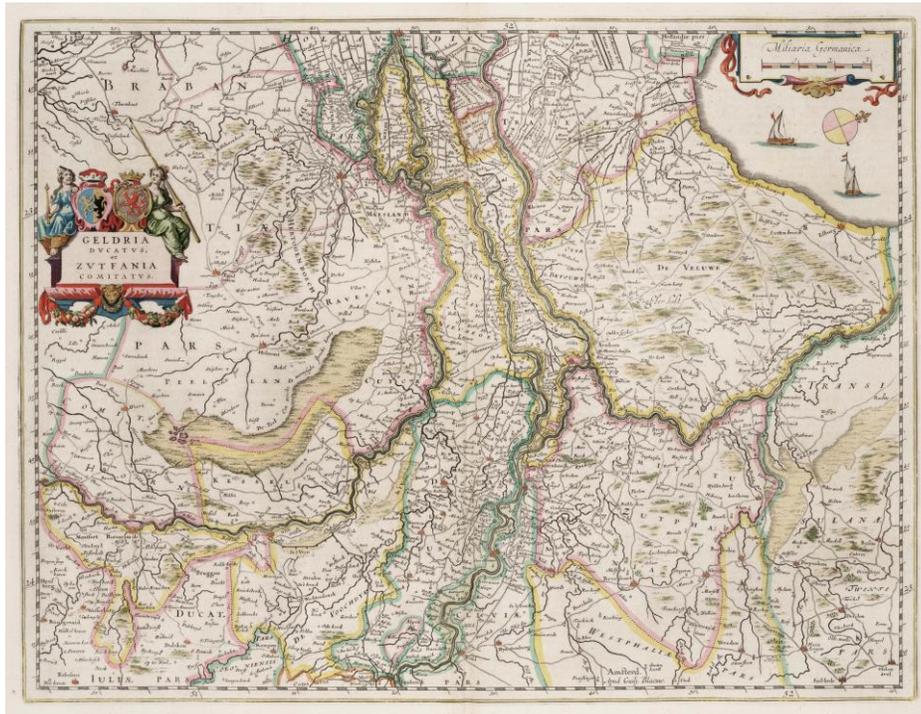
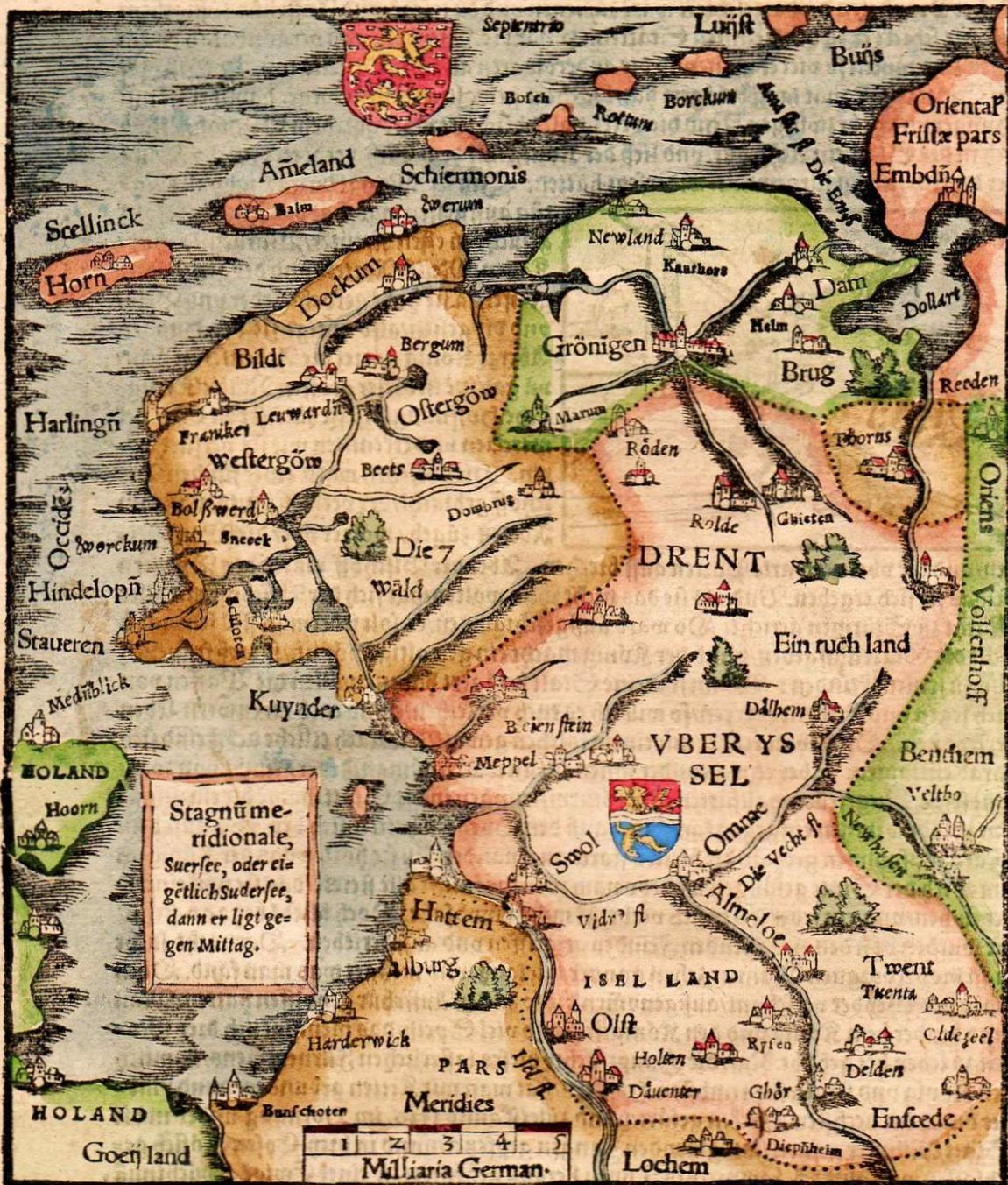


Fig. 10: Blau, Gelders and Zutphen

Wlxxxij Das Dritte Buch



Von der friesländer Nammen vnd der Statt Grönningen. Cap. cccliiij.

Fig. 11: Munster, Frisia and Groningen

Appendix B.—Intermediate Judging Criteria

DOCUMENTATION

0-8 points. Judging and scoring for Documentation is based on a graduated level of knowledge and discussion of the components of the item. Intermediate level documentation should have at least minimal discussion of the components involved. More in-depth discussion or period practices or conscious compromises is encouraged and should receive higher points. Verbal feedback during the judging, how well the entrant understands the period practice and process of the creation of their item beyond what is written, can enhance the Documentation score. Give score based on the following:

- Description and some discussion of entry including the following: country of origin, period of origin, characteristics of style for that period.
- Some discussion of materials and skills used to complete the project.
- Some discussion of methods and tools used to complete the project.
- Research and reference: cites more than one source and one visual or descriptive reference, includes a reference sheet (bibliography) or cites sources in a standard format (endnotes, footnotes, parenthetical, MLA, etc.).

AUTHENTICITY

0-8 points. Judge this at the Intermediate level, keeping in mind any deviations or substitutions from authentic period equivalents (reasonable substitutions for elements that are too toxic, too expensive or too rare) must be plausible and explained. Efforts to achieve a completely

authentic item (except those items that are unsafe) will score best. Judge on appropriateness, cultural consistency, and period effect.

- Form/function—is it a period style map, could a period navigator use it? (apparent knowledge or application of period practice).
- Methods of creation—drawn in a period fashion and perspective (not necessarily to modern scale).
- Materials used—period inks, paper, pigments, etc, or period equivalents.
- Design, style—does it look like a period map? Countries, waters, cities, etc, named and put in proper period perspective?

COMPLEXITY

1-5 points. Rank the ambition of the entry, not the workmanship, based on the following.

Judge the entrant at the Intermediate level, keeping in mind that not all period items are complex.

- Scope of endeavor (# of pieces, size of work in relation to amount of detail, etc.).
- Difficulty/variety of design elements used.
- Difficulty/variety of techniques attempted—charted, mapped, drawn, colored.
- Difficulty/variety of media, materials used including inks, pigments, parchment or paper, etc.
- Extent of original work or ideas.

WORKMANSHIP

1-5 points. Rank the quality of execution and success of the entry. Judge the entrant at the

Intermediate level, based on the following:

- Effective use of tools, methods, and execution.

- Techniques, handling of materials, etc.
- Design: period aesthetics, motifs, design (note: period sense of balance and proportion is not necessarily the same as modern) etc.
- Function: does it do what it should do and look as it should look?
- Period styling or personalization or special embellishment.

OVERALL QUALITY

1-4 points. Evaluate the work as a whole, rating the aesthetic effect and appeal beyond the mere technical proficiency. Consider how you react to the entry (intuitive response) and other items not previously addressed. This is the 'wow' factor; following are some examples to consider, but the category is not limited to these.

- Completely authentic from the ground up. -OR-
- Unique or outstanding display or attempt at period presentation. -OR-
- Logical creative endeavor within a period methodology (creativity/individuality).

OR

- You want to take it home because it is really outstanding.

Appendix C.—Advanced Judging Criteria

DOCUMENTATION

0-8 points. Judging and scoring for Documentation is based on a graduated level of knowledge and discussion of the components of the item. Advanced level documentation should have a thorough discussion of the components of the item, explains the rationale behind methods, materials, skills and tools, provides illustrations (if available), references and notes, as well as any original research or experimentation. Any conscious compromises should be explained. A summary page is helpful if the documentation is exceptionally in-depth, and more detailed work can also be put in appendices. Verbal feedback during the judging, how well the entrant understands the period practice and process of the creation of their item beyond what is written, can enhance the Documentation score. Give score based on the following:

- Description and discussion of entry including the following: country of origin, period of origin, characteristics of style for that period.
- Thorough knowledge or discussion of materials and skills used to complete the project.
- Thorough knowledge or discussion of methods and tools used to complete the project.
- Research and reference: very complete sources and visual or descriptive references, includes a bibliography and cites sources in a standard format (endnotes, footnotes, parenthetical, MLA, etc.).

AUTHENTICITY

0-8 points. Judge this at the Advanced level, keeping in mind any deviations or substitutions from authentic period equivalents (reasonable substitutions for elements that are too toxic, too expensive or too rare) must be plausible and explained. Efforts to achieve a completely authentic

item (except those items that are unsafe) will score best. Judge on appropriateness, cultural consistency, and period effect.

- Form/function—is it a period style map, could a period navigator use it? (apparent knowledge or application of period practice).
- Methods of creation—drawn in a period fashion and perspective;
- Materials used—period inks, paper, pigments, etc, or period equivalents.
- Design, style—does it look like a period map? Countries, waters, cities, etc, named and put in proper period perspective?

COMPLEXITY

1-5 points. Rank the ambition of the entry, not the workmanship, based on the following.

Judge the entrant at the Advanced level, keeping in mind that not all period items are complex.

- Scope of endeavor (# of pieces, size of work in relation to amount of detail, etc.).
- Difficulty/variety of design elements used.
- Difficulty/variety of techniques attempted—charted, mapped, drawn, colored.
- Difficulty/variety of media, materials used including inks, pigments, parchment or paper, etc.
- Extent of original work or ideas.

WORKMANSHIP

1-5 points. Rank the quality of execution and success of the entry. Judge the entrant at the

Advanced level, based on the following:

- Effective use of tools, methods, and execution.
- Techniques, handling of materials, etc.

- Design: period aesthetics, motifs, design (note: period sense of balance and proportion is not necessarily the same as modern) etc.
- Form/Function: does it do what it should do and look as it should look?
- Period styling or personalization or special embellishment.

OVERALL QUALITY

1-4 points. Evaluate the work as a whole, rating the aesthetic effect and appeal beyond the mere technical proficiency. Consider how you react to the entry (intuitive response) and other items not previously addressed. This is the ‘wow’ factor; following are some examples to consider, but the category is not limited to these.

- Completely authentic from the ground up. -OR-
- Unique or outstanding display or attempt at period presentation. -OR-
- Logical creative endeavor within a period methodology (creativity/individuality). -OR-
- You want to take it home because it is really outstanding.

Bibliography

"Atlas Sive Cosmographicae Meditationes De Fabrica Mvndi Et Fabricati Figvra.Dvisbvrgr
Clivorvm [1595]". *The Library of Congress*. N.p., 2017. Web. 12 Apr. 2017.

Binding, Paul. *Imagined Corners*. 1st ed. London: Review, 2003. Print.

Buisseret, David. *The Mapmaker's Quest: Depicting New Worlds In Renaissance Europe*. 1st ed.
Oxford University Press, 2003. Print.

Buisseret, David. *Monarchs, Ministers, And Maps*. 1st ed. Chicago, IL [etc.]: University of
Chicago Press, 1992. Print.

Butsch, Albert Fidelis, and Alfred Werner. *Handbook Of Renaissance Ornament; 1290 Designs
From Decorated Books*. 1st ed. New York: Dover Publications, 1969. Print.

Crane, Nicholas. *Mercator*. 1st ed. New York: Henry Holt and Company, 2014. Print.

McAlhany, Joe. 2017. *The Truth About Color*. Ebook. Old World Auctions.

http://www.oldworldauctions.com/newsletter_archive/Truth%20About%20Color.pdf.

"Theatrum Orbis Terrarum.". The Library of Congress. N.p., 2017. Web. 12 Apr. 2017.

Van Duzer, Chet. *Sea Monsters On Medieval And Renaissance Maps*. 1st ed. Print.

Waldseemüller, Martin. 1507. "Universalis Cosmographia Secundum Ptholomaei Traditionem Et
Americi Vespucii Alioru[M]Que Lustrationes.". *The Library Of Congress*.

<https://www.loc.gov/resource/g3200.ct000725C/>.

Zagorski, Melissa. 2017. "The Geography Of Colorants". *Lib.Umich.Edu*.

<https://www.lib.umich.edu/online-exhibits/exhibits/show/the-geography-of-colorants>.