

CALONTIRIÆ REGNUM DESCRIPTIO:
A Late Sixteenth Century Map of Calontir

PROJECT DOCUMENTATION

Calontir Queen's Prize 2018
INTERMEDIATE-ADVANCED ENTRY

Hugo van Harlo
MISTRESS JORUNN EYDISARDOTTIR, OL, SPONSOR



ABSTRACT

The mid-sixteenth through early-seventeenth centuries were a unique era for cartography, combining the elaborate architectural stylings of Northern Mannerist art with advances in surveying, mapmaking, and etching to produce highly ornamental maps.

This project replicates a large multi-sheet map that would have been batch printed - then painted individually - for display during that era. There is a specific focus on setting the modern, fictional subject of a “Kingdom of Calontir” within that historic aesthetic context.

Introduction and Objective

Scholars have long lauded the century and a half from the early 1500s through the latter half of the 1600s as a “golden age of cartography.” The proliferation of the printing press across Europe, advances in *intaglio* production methods (i.e. woodcuts giving way to copper and silver plate etchings), and the spread of Mannerism and later Baroque artistic movements all combined to create a unique and beautiful era of mapmaking.

In addition to the technical advances in cartography (such as the pioneering work of trigonometry and surveying by Flemish mathematician Gemma Frisius, *Libellus de locorum describendum ratione* in the early sixteenth century), the popular appreciation of maps as *art* rather than a navigational *tool* likewise began to grow. The first atlases from such seminal cartographer-publishers as Ortelius and Mercator are well known, as they were in their own time by the public. But these bound collections of maps were not the only – or the first – cartographic product to be collected by the public for decorative display.

In 1507, German cartographer Martin Waldseemüller produced his enormous, twelve-sheet wall map, the *Universalis Cosmographia*. While known to fans of cartography as the first European map to label the New World as “America” (in recognition of Amerigo Vespucci’s exploration of the South

American coast), the monumental work was of interest to me due to its sheer size: eight feet wide by four and a half feet tall.

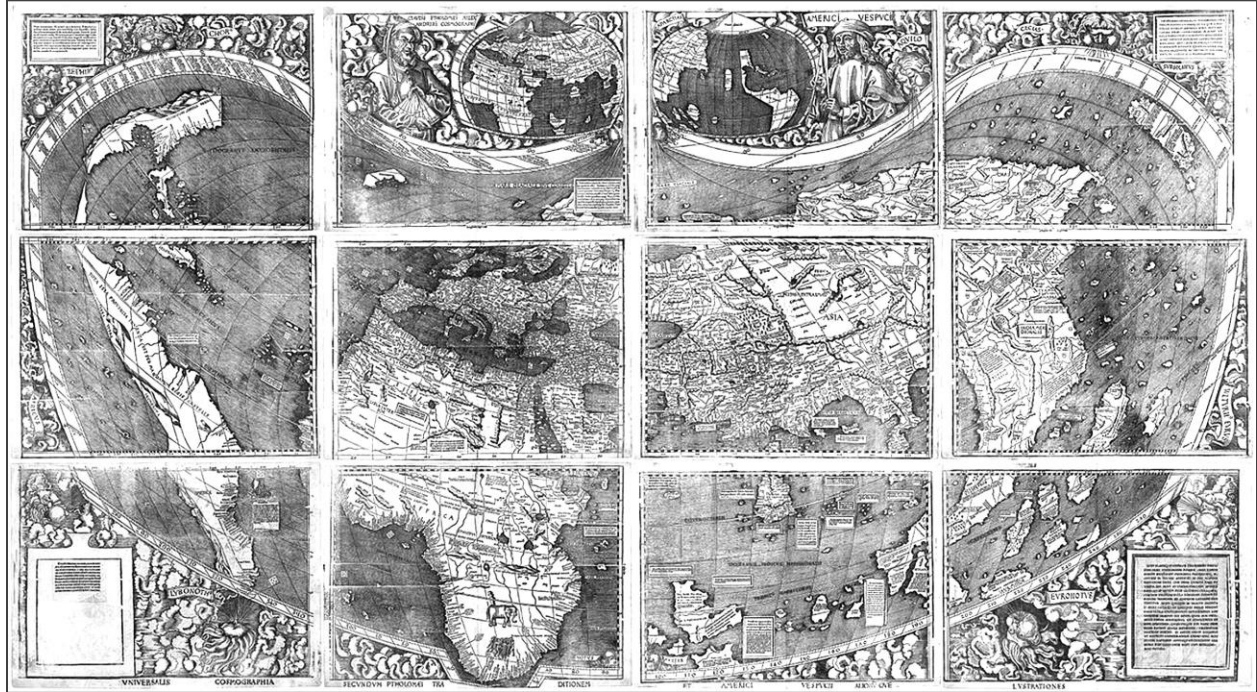


Fig. 1: The Waldseemüller Map of 1507

I have completed several single-sheet maps and, for the 2017 Queen's Prize Tournament, created my first multi-sheet map: *Belgica Orientalis*: a map of the northeastern Low Countries. I was compelled to expand my mapmaking skills by producing a larger, more decorative map.

Map Composition and Historicity

All features of the map itself and the ornamentation surrounding it have been pulled from extant sources or derived from them in order to create a map

that closely emulates the historical aesthetic of late sixteenth century maps and their distinct Mannerist style.

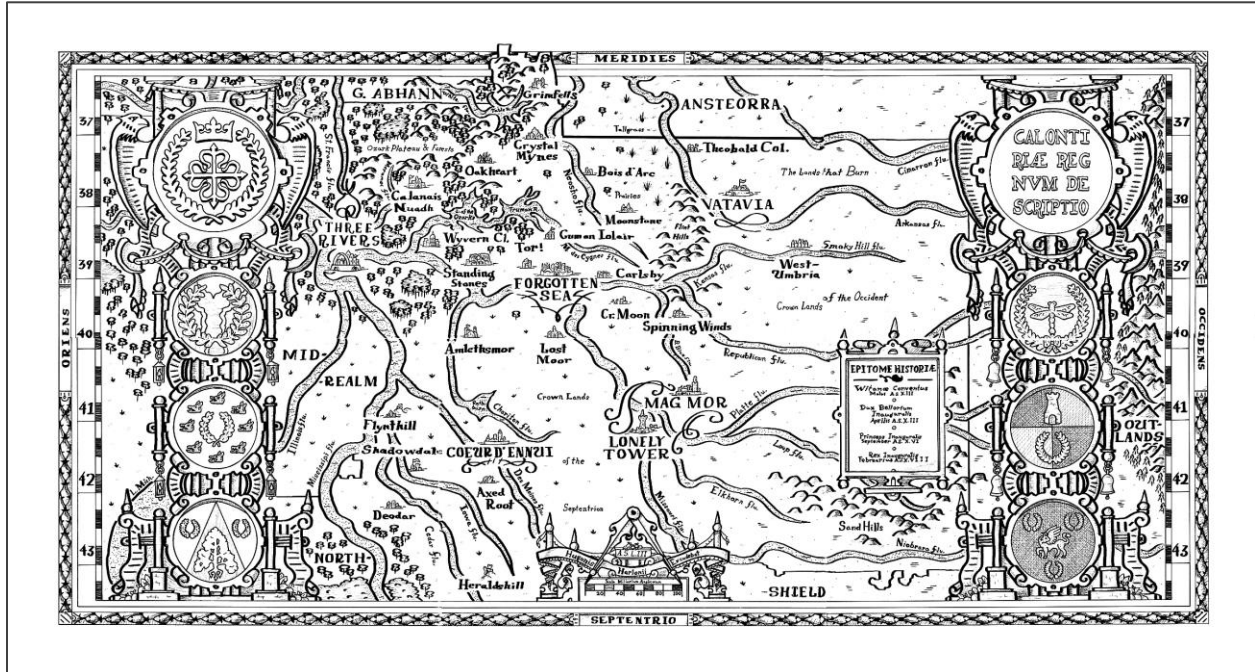


Fig. 2: Ink Print-Only Scan of the Project

SIZE AND SHAPE

The Waldseemuller map was an inspiration as a large, multi-sheet map intended for wall display. However, I was limited by time (eight weeks in the lead up to Queen's Prize that was later cut into when a scratched cornea kept me from work on the project for ten days) and available space to work. I only felt comfortable working on a map that could fit on my dinner table.

So, I settled on six sheets based on commercially-available hot-press watercolor paper that totaled 52" x 28". The map is still large enough to make a

significant visual statement, even if it is not equal in size to the gargantuan work by 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.

COMPOSITION, LAYOUT, & LABEL DENSITY

The SCA-specific nature of the map posed a challenge when consider the map's composition: do I label only SCA local groups and neighboring kingdoms, or do I also include cities and state lines from the “mundane” world? As the goal was to focus on this imaginary “Known World” of the Society, I chose to focus exclusively on the former, with the exception of natural features such as the Ozarks and network of significantly sized rivers.

This decision resulted in a map more sparse than most regional-plus maps of the era (owing greatly to pre-modern Europe's dense patchwork of towns and cities). While this is a deviation from the majority, it is not ahistorical or unique. Mercator's map of Sweden and Norway (Fig. 3) is an example of maps with a density that gets close to what the Calontir map of this project resulted in.

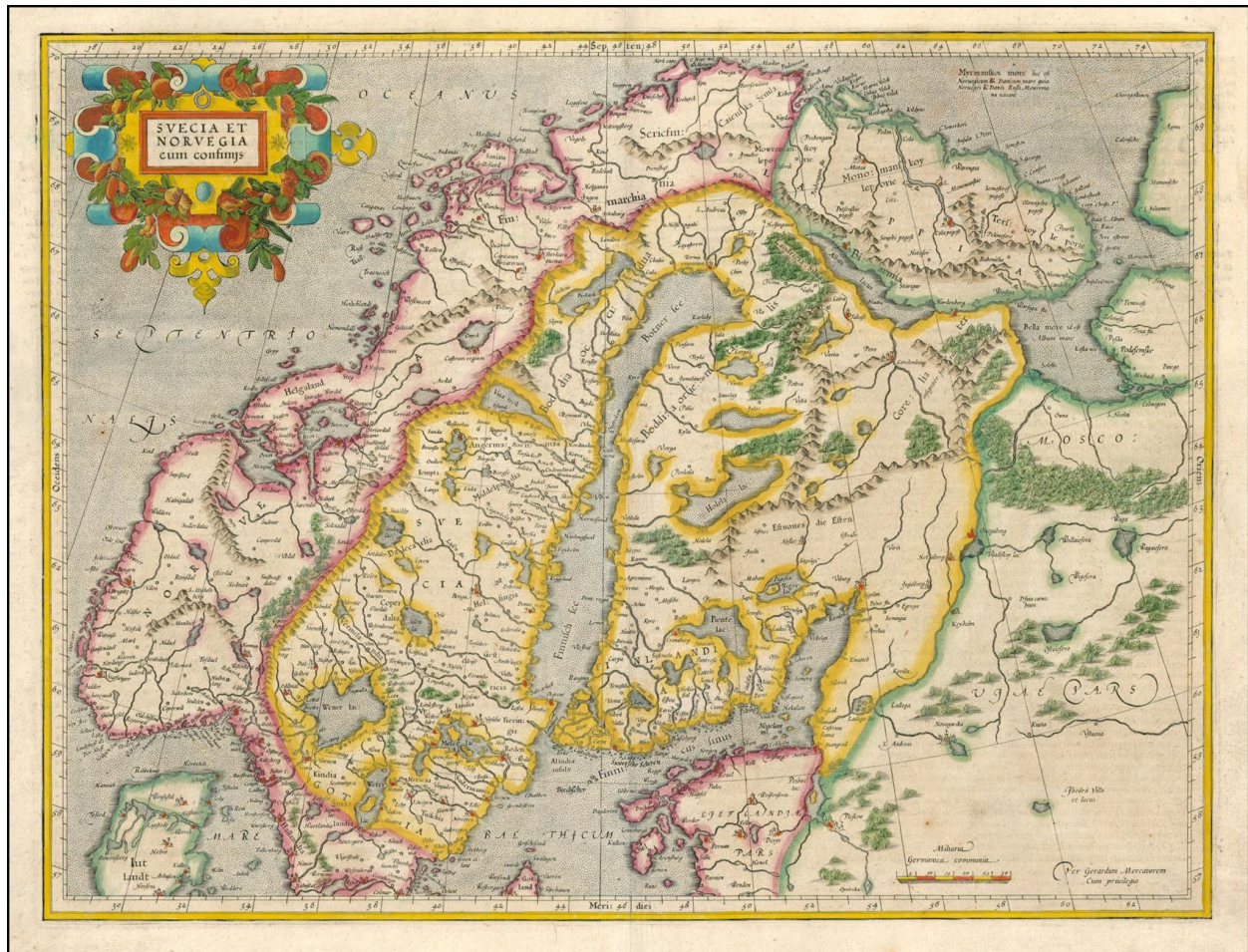


Fig. 3: Suecia Et Norvegia cum consinus, Gerhard Mercator

ORIENTATION

North is always to the top, right? Not always.

In the early modern period of cartography that began c. 1500 when printed maps began to eclipse manuscript maps, there were still many decades to go before North was affixed exclusively to the top of the map, as the following examples show:



Fig. 4: Gallia, Johannes Stumpf



Fig. 5: Europe, Sebastian Munster



Fig. 6: Europe, Waldseemüller

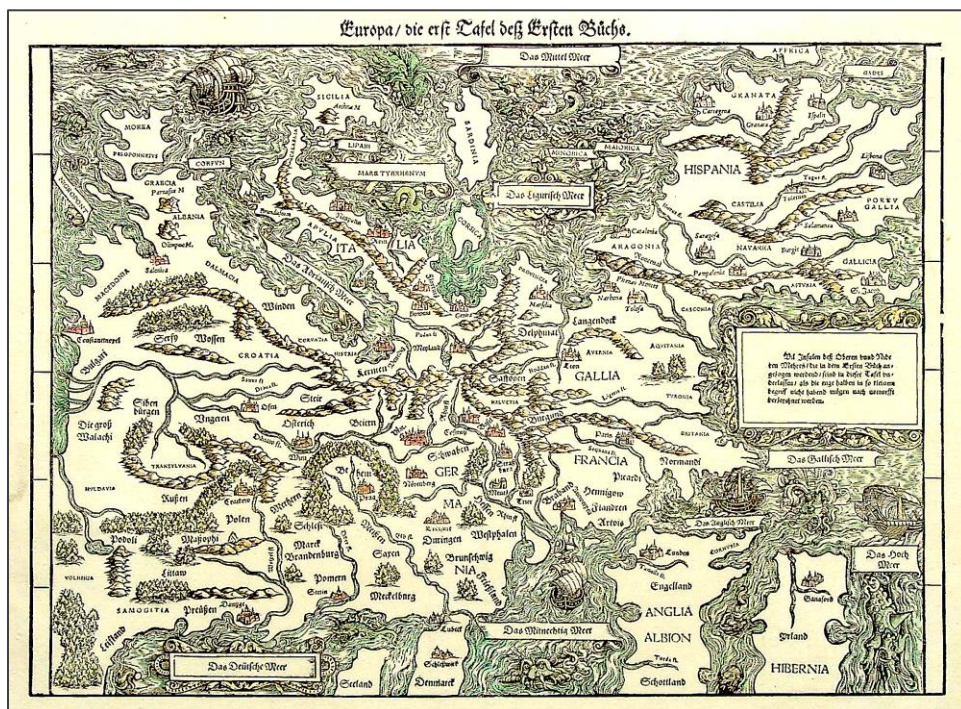


Fig. 7: Europe, Johannes Stumpf

As the examples show, some maps at a regional or continental scale were inverted to our modern eyes: it was south to the top of the map, not north.

There does not appear to be any purpose in orientation documented other than the individual cartographer's whim, but there was a clear purpose in my choice of an "inverted" orientation for this map.

While the Society is broken down into a Known World of many Kingdoms, these disparate realms often share borders with modern national, state, and county borders, making it difficult for a viewer familiar with the outlines of his or her own American state to approach the Kingdom with any sense of foreignness. It is my hope that, by inverting familiar conventions, viewers will be forced to interpret this map on the basis of what is actually shown by way of baronies, shires, and foreign kingdoms, rather than by overlaying familiar state lines.

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.

In previous judging sessions I've received feedback asking for use of calligraphic pens over the archival, waterproof Micron pens I had been using.

Meeting this request in good faith while also adhering to the faux-print process of ink first, then paint was a challenge.

A day before I was to begin inking, I discovered the Manuscript brand cartridge pen I was planning on using was *not* waterproof. This would have been ruinous had I attempted to paint over the ink.

I was starting to run late on my forecast production schedule and was unable to locate a suitably, reliably waterproof traditional calligraphy pen. In the end, I settled on Pigma Graphic pens with calligraphic nibs. The smallest of these nibs is quite large – at 2mm – and resulted in the rather large, thick art and typography on the map. This was unintentional, but ultimately an artifact of the production process that I think works relatively well, give the size of the map and the low-density of the labelling.

If I had more items to label and create icons for, the 2mm tip of the Pigma Graphic pen would have been unacceptable.

ICONOGRAPHY

These have been scaled up significantly from what is seen in most period maps for the reasons already given. Their design is largely influenced by Münster's work – particularly in regards to the red color 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.

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.

BORDER

The map's border is specifically sourced from the work of one individual cartographer and engraver: Matthias Quad, a German from the late sixteenth century who used this leaf motif in Figures 8 & 9 on several of his works.



Fig. 8: Novi Orbis Pars Borealis, Matthias Quad

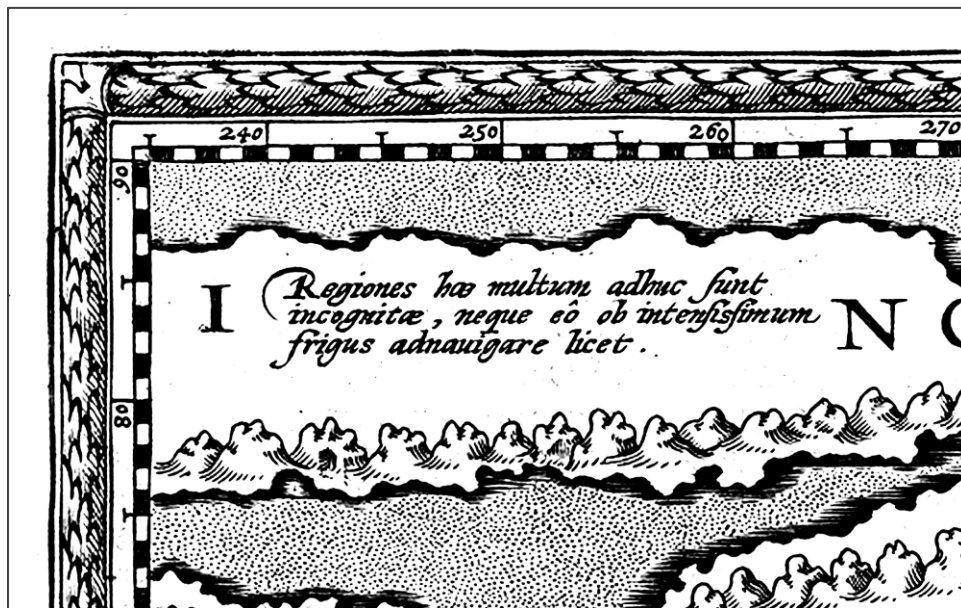


Fig. 9: Border Detail, Novi Orbis Pars Borealis, Matthias Quad

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 and Scope

MAP SCALE—The sheet size and complexity of working independently on six different sheets (e.g. ensuring labels and details aligned) was a challenge both in terms of space needed and attention to detail during the production process.

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 and Materials

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 and via pencil & paper 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 six sheets, which remained separate.

With the master complete, the paper was penciled in with borders, text labels, and ornamentation, and then inking began. When the inking was complete, all six sheets were taken to be digitally scanned at high resolution to save as a digital master of the work to reference if future prints are to be made.

The watercolors were then applied, then the six sheets were finally aligned and adhered together with PVA before being trimmed to final size.

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.

As watercolor washes were in use from the mid sixteenth century onwards, I have used modern watercolors and goaches as my paint, but kept to historic colors when possible. Given the Calontir subject, I felt obligated to use at least *some* purple, even through it is not seen on colored map prints that I could document. In a spirit of compromise, the purple colors seen on the map are a tincture of red and blue, and not modern purple straight from the tube. I would

argue this is the most plausible approach given the limited sixteenth century color palette I've been able to document.

Future projects will endeavor to use historical pigments and colors.

As previously discussed, inks were applied with Pigma Graphic pens and some small detail work with Pigma Microns due to the lack of ready availability of waterproof true calligraphic pens or inks. Even the use of of a calligraphic nib is a good faith nod to previous judge's input and questionable if truly appropriate for this particular style of faux print making (which would have been doing with an engraver's tools and etchers, rather than nibbed pens).

HISTORIC METHODS AND MATERIALS

Until the 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.

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 and should suffice well as a large, bold visual statement, suitable for displaying on the wall of a large hall, as was the original inspiration of Waldseemüller’s map of 1507.

Bibliography

- Binding, Paul. *Imagined Corners*. 1st ed. London: Rewiew, 2003. Print.
- Buisseret, David. *The Mapmaker's Quest: Depicting New Worlds In Renaissance Europe*. 1st ed. Oxford University Press, 2003.
- Buisseret, David. *Monarchs, Ministers, And Maps*. 1st ed. Chicago, IL [etc.]: University of Chicago Press, 1992.
- Butsch, Albert Fidelis, and Alfred Werner. *Handbook Of Renaissance Ornament; 1290 Designs From Decorated Books*. 1st ed. New York: Dover Publications, 1969.
- Crane, Nicholas. *Mercator*. 1st ed. New York: Henry Holt and Company, 2014.
- Fussel, Stephan. *Braun/Hogenberg, Cities of the World - Complete Edition of the Colour Plates 1572-1617*. Cologne: Taschen, 2008.
- Hebrew University of Jerusalem Geography Studies. "Historic Cities."
http://historic-cities.huji.ac.il/mapmakers/braun_hogenberg.html
 (Accessed 28 March 2018).
- Hessler, John W. *The Naming Of America*. 1st ed. London: Giles, 2008.
- "Theatrum Orbis Terrarum.". The Library of Congress. N.p., 2017. Web. 12 Apr. 2017.
- McAlhany, Joe. 2017. *The Truth About Color*. Ebook. Old World Auctions.
http://www.oldworldauctions.com/newsletter_archive/Truth%20About%20Color.pdf.
- Van Duzer, Chet. *Sea Monsters On Medieval And Renaissance Maps*. 1st ed.
- Waldseemüller, Martin. 1507. "Universalis Cosmographia Secundum Ptholomaei Traditionem Et Americi Vespuicii 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>.

Appendix A.—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 B.—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.