Cartouche

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Conférénce et assemblée générale 2002

May 25, 2002 - May 29, 2002
du 25 au 29 mai, 2002

Visit us/visitez-nous:
www.wlu.ca/~wwwgeog/special/Carto2002/2002.htm
ccacc@wlu.ca

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Inside this issue / *Sommaire....*

Get ready for CCACC MMII *- "Mapping for the masses." Grant Head and his conference planning committee have a been working hard and have a great conference planned. By this time I'm sure you are well into making plans to come to Waterloo. See pages 6 - 7 for the Preliminary Program and more information. We have enclosed a registration form which is also available from the conference web site.*

All roads lead to Wilfrid Laurier University and the CCA Conference and AGM in Waterloo, Ontario - get there anyway you can.

Welcome New Members

The CCA would like to welcome the following new members to our organization.

Piers Churchill ..... *COGS*, Lawrencetown, NS, CANADA
The Milton S. Eisenhower Library ..... *Johns Hopkins University*, Baltimore, MD, USA
John J. Fowler ..... *University of Victoria*, Victoria, BC, CANADA
Ludovic Guerpillon ..... Aylmer, PQ, CANADA
Irvine Sullivan Ingram Library ..... *State University of West Georgia*, Carrollton, GA, USA
Gerald James ..... *BGC Engineering Inc.*, New Westminster, BC, CANADA
Monica Ann Lloyd ..... *Nova Scotia Government*, Bridgetown, NS, CANADA
Tanya J. Serrao ..... *ESRI*, Redlands, CA, USA
Swets Blackwell Inc. ..... Exton, PA, USA
Angela Spierenburg ..... *Navitrak*, Halifax, NS, CANADA
Patty Xiaopei Zhao ..... *Natural Resources Canada*, Ottawa, ON, CANADA

Harry Steward
Clark University

Milnes and Maps

I often remark to students in my introductory cartography class, that maps are so commonplace in everyday life, it's highly improbable, that any of them could accurately recall the very first time that their eyes strayed upon one. This, usually, provokes an interesting reaction on the lines of, "No, but I can remember the first time I really *took notice* of one". Which observation, of course, might be a better way to define "seeing" in a cartographic context: awareness, rather than a mere visual encounter.

They, then, go on to relate tales of early cartographic encounters: road maps in the family car, the weather charts on TV, a map on the wall in the local children's library, leafing through an atlas at home, an early primary school geography or, (more likely), social studies class, and, frequently, maps in story books. The latter vary a good deal, and are frequently remembered as an image in a memorable story, the title of which is long forgotten. Others, which are recalled by name, are, all too commonly, ones that the professor has never encountered. The commonest of all, however, is a very familiar one: the map in A.A. Milne's, *Winnie-the-Pooh.*

"Yes", I have to say, "I have read it"; although, I don't let on that I first read it, not as a child, but as a student, while babysitting for my landlady. It's not that I am ashamed that my mother brought me up Pooh-less, and, anyway, the marketing people noted from the outset, that the book attracted a substantial adult readership, but, more that the "Bear of Very Little Brain" now exists, as a somewhat extended commercial exercise. Students are just as likely to be familiar with the ersatz Disney version, and it has become a firm fixture in pop-psychology. The "Tao of Pooh" being only one such tedious, (to me) example. After all, it remains *just* an amusing children's book, despite having become a test-bed for those seeking to show that the proverb, "Still waters run deep", is of revelatory significance. It all seems very much exaggerated. The map, on the other hand, does have a rather larger story to tell.....

E. H. Shepard's portrayal of the "Hundred Aker Wood"; usually displayed as a frontispiece, or as either a front or end paper, (sometimes both); sets the scene for the story. It's an elementary sketch, combining planar and profile elements, delineated in Shepard's signature style and, of its type, is quite charming. The map is a standard inclusion in the various editions of "Winnie the Pooh": some monochrome and some colored. The latter, in superior editions, lending extra life and subtlety to Shepard's water-colors. Only the size and scale of the map change, depending upon book format, and, then, but little. The exceptions to this are the placenames and other written descriptive material on the face of the map, which have to be changed to suit the many non-English versions of this classic. This an interesting task: rather more, for example, than just rendering Pooh Bear to "Ursino Puff ", for Portuguese audiences, or, "Mici Macko", for Hungarian ones. In many languages, the translators and transliterators clearly have to be quite adroit, with a potentially large readership awaiting them. Alexander Lenard's Latin version, published 40 years ago, sold more than 100,000 copies and, currently, the Yiddish version is something of a hit. Having seen both these versions, the writer is more than curious to see the topographic/toponymic changes in the Thai, Korean, and (!) Faroese editions.

Ernest Howard Shepard's skill as an illustrator was set against a distinguished family background in the art world. His father was a skilled painter, who exhibited at the Royal Academy and his grandfather was a well-known architect. He showed his drawing talent early and both attended and won scholarships at the Royal Academy School. Here, he met his wife-to-be, Florence Chaplin, a fellow-student, who went on to be the illustrator of the *Mary Poppins* stories. It took a while for Shepard to make his mark in the world of illustrators. He seems to have had a special sense for the whimsical and, eventually, became a regular contributor to *Punch*, the leading magazine, at that time, for both humour and graphic work. Shepard's career, like so many others, was interrupted by World War I, in which he became a major in the army and won the Military Cross. Although engaged in military duties, he used his spare time to send material to *Punch*; continuing this upon cessation of hostilities, and eventually joining its Editorial Table.

It was here, that he met E. V. Lucas, who later achieved some small fame as an essayist. Lucas introduced him to A.A. Milne as a potential illustrator for some of his children's verses that he intended for Punch. Interestingly enough, Milne was not initially taken with Shepard's style, (describing him as a "perfectly hopeless" artist), and, perhaps also there was a temperamental difference: they had a good working relationship but never became close friends. However, after these early illustrations were a success, Milne changed his mind about Shepard's abilities and he went on to illustrate all the Pooh books.

It was with this introduction to Milne, that we start to hear some cartographic echoes. Shepard, as the second volume of his autobiography notes, had made maps as a young child and his military experience had made him almost over-familiar with them. This awareness fitted in well with both Lucas and Milne who were cartographic aficionados. The Pooh books needed a map and, just as the stories and

continued on page 9

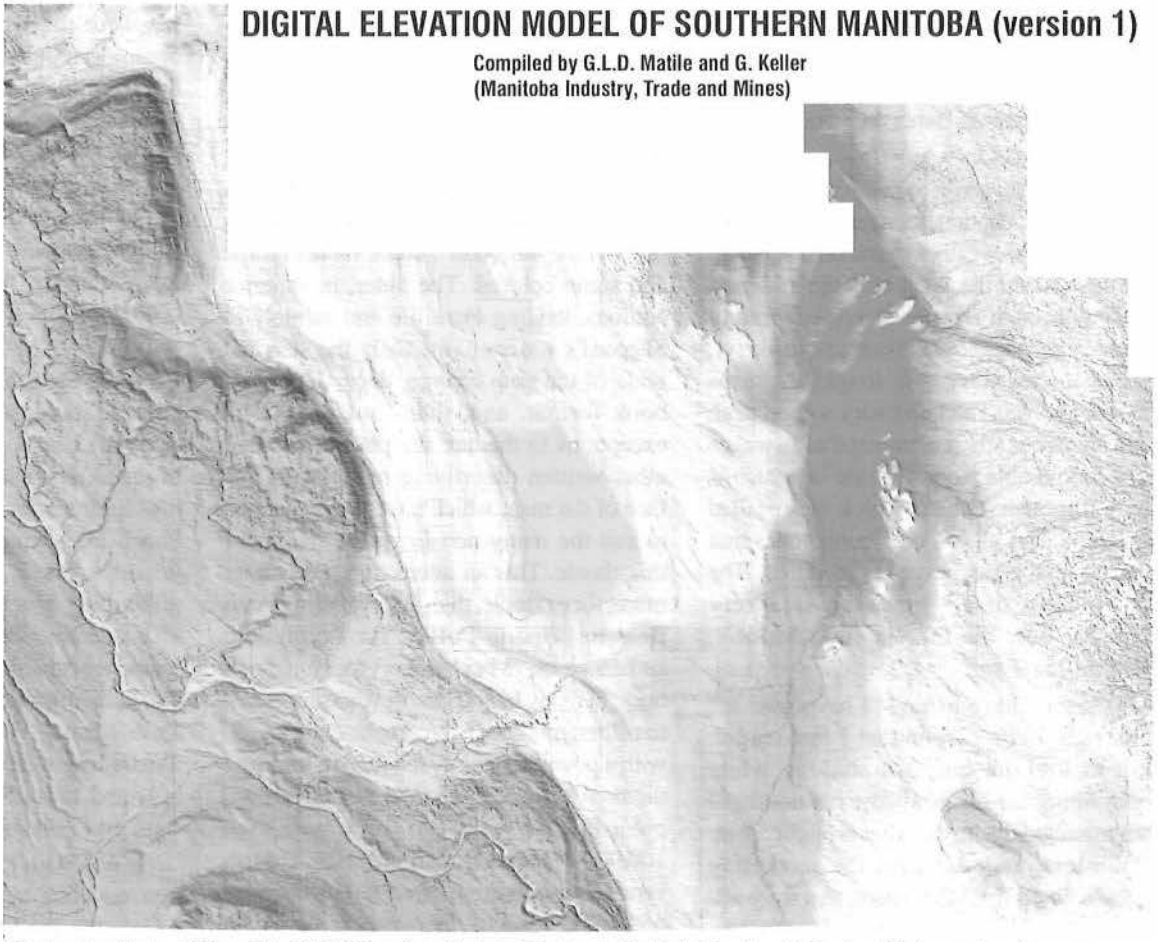
Weldon Hiebert
University of Winnipeg

Digital Elevation Model of Southern Manitoba (version 1)

Webster's Ninth New Collegiate Dictionary defines an oxymoron as "a combination of contradictory or incongruous words." Everyone is familiar with them, from "jumbo shrimp"and "civil war" to "military intelligence" (though not technically an oxymoron, we like to make the contradictory association between the two words). You may have your own personal favorite, I particularly like "rap music."

When I first heard about the *Digital Elevation Model of Southern Manitoba (version 1)*, a new oxymoronic standard came to mind. The words prairie and relief are rarely mentioned together except when the Rocky Mountains or the Canadian Shield are finally in sight. The prairie landscape is so lacking in elevation that the nearly seamless horizon is occasionally punctuated by the odd tree or grain elevator. This physical relief challenged landscape is even more pronounced in the Red River Valley where the locals literally make mountains out of molehills.

That said, my somewhat biased opinion of the prairie landscape was tempered when I first saw the *Digital Elevation Model of Southern Manitoba (version 1)*. The model shows a very detailed rendition of the physical landscape of southern Manitoba, detail I never thought possible for a Prairie Province (see image below). The model was compiled by G. Keller and G.L.D. Matile of the Manitoba Geological Survey. Now I know what you're thinking – isn't a digital elevation model the product of GIS and not traditionally a map? Perhaps so, but *Webster's Ninth New Collegiate Dictionary* defines a map as "a representation usually on a flat surface of the whole or a part of an area of the earth's surface." So with apologies to David Broscoe, the following is a brief description of how this model was produced.



Black and white rendition of the Digital Elevation Model of Southern Manitoba (version 1). *To view this image in colour, or to purchase a copy of it on CD-ROM, go to the Government of Manitoba web site* (http://www.gov.mb.ca/itm/mrd/geo/demsm/index.html). *Image courtesy Industry, Trade and Mines, Government of Manitoba.*

The model is a by-product of an earlier project to create 2-metre Digital Ortho Images (DOI) for southern Manitoba. The project was initially a joint effort by

Manitoba Land Related Information System (MLRIS), Manitoba Conservation and Linnet – The Land Systems Company. The DOIs started with 1:60,000 scale black and white aerial photographs. Every photograph was controlled by an on board flight management system which provided accurate GPS coordinates using Geodetic quality receivers. Ground control positions were used to reference the GPS controlled aerial photographs. These positions were established relative to the existing Geodetic Control Framework and based on NAD'83 horizontal datum and prevailing Provincial Vertical control network. Control for these photographs was established using GPS measurements. Aerial triangulation was done to produce a final ground adjustment file for the entire aerial photography block.

Topographic data was compiled from the aerial photographs using analytical plotters and digital stereo image equipment to produce a Digital Elevation Model (DEM) file. A DEM file was created for each aerial photograph. The DEM file consisted of three dimensional point data compiled at approximately 100-120 metre grid spacing. The aerial photographs were scanned at a very high resolution (30 microns) and the ground control data was used to geo-reference the digital images. The DEM file is referenced to these digital images and processed digitally. This digital process rectified all the images. All distortions and scale differences were removed from each photograph producing a DOI with a ground pixel size of 2 metres. These DOIs are in TIF format and are available, along with the DEM files, from Linnet-The Land Systems Company in Winnipeg.

As part of its study of geological features in southern Manitoba, the Manitoba Geological Survey needed a highly detailed digital elevation model. The DEM files from the DOI project were ideal for the creation of the elevation model that the Survey required. Over 5000 DEM files were acquired from Linnet to produce the model. The DEM files, with over 10,000,000 data points, were concatenated using a custom written script, then imported into MapInfo5.5. The data was gridded at 100 metre cell resolution using rectangular interpolation with Vertical Mapper 2.5 (a MapInfo 5.5 plug-in). This method creates an interpolation surface that passes through all points without overshooting the maximum values or undershooting the minimum values.

Problems occurred in the gridding process as anomalous data points created pits and spikes in the model. These were manually corrected by maintaining surface trends in the surrounding area. Missing data points were fixed using contour line values from 1:50,000 NTS topographic maps. The model has a vertical accuracy of +/ - 3 metres. Projection for the model is based on NAD83, UTM zone 14. The elevation data in the model is coded by color, from dark blue for the lowest elevations to dark orange for the highest elevations. Light source for relief shading is from 235° azimuth with an inclination of 30° from horizontal.

This version of the model has been expanded to include more of southern Manitoba. Elevation data was derived from 1:50,00 and 1:250,000 NTS contour lines though at a lower resolution where contours were integrated. A third version of this model covers the entire province of Manitoba at a cell size of 500 metres. All three versions can be viewed in greater detail at the Government of Manitoba web site: *(http://www.gov.mb.ca/itm/mrd/geo/demsm/index.html)*. The first edition of this model is available for free download at the above web site, or can be purchased on CD-ROM for only $10.00.

I wish to express my gratitude to Greg Keller, one of the compilers of this model and a graduate of the University of Winnipeg, for taking the time to talk to me about the *Digital Elevation Model of Southern Manitoba (version 1)*.

Calendar/ *calendrier*

May 26 - 29 mai 2002
CCACC MMII
Wilfrid Laurier University
Waterloo, Ontario
For information/*pour renseignements:*
email Grant Head at
CCACC@wlu.ca

May 29 mai - June 1 juin 2002
ACMLA ANNUAL CONFERENCE
Toronto, Ontario (part of the Congress of Social Sciences and Humanities)
For information/*pour renseignements:*
www.library.utoronto.ca/maplib/carto

May 28 mai - June 1 juin 2002
CAG 2002
Toronto, Ontario
Joint Hosts: University of Toronto, Ryerson University and York University
For information/*pour renseignements:*
http://zeus.uwindsor.ca/cag

July 9 - 12 juillet 2002
Joint International Symposium: Geospatial Theory, Processing and Applications
Ottawa, Ontario
For information/*pour renseignements:*
www.geomatics2002.org

October 9 - 13 octobre 2002
NACIS XXII
Columbus, Ohio
For information/*pour renseignements:*
www.nacis.org/columbus

November 8-9 novembre 2002
ACM-GIS 2002
The 10th ACM International Symposium on Advances in GIS
McLean, Virginia
For information/*pour renseignements:*
www.cs.fiu.edu/ACM_GIS2002

August 10-16 août, 2003
ICC 2003
Durban, South Africa
For information/*pour renseignements:*
http://www.icc2003.gov.za/

If you have not done so already, be sure to register for...

Conference and Annual General Meeting
Canadian Cartographic Association

"Mapping and the masses"

Wilfrid Laurier University
Waterloo Ontario

May 25 to May 29, 2002

The organizing committee hopes to see you here; we have timed the event so that you may go on to the Canadian Association of Geographers and/or the Association of Canadian Map Libraries and Archives at Toronto immediately afterwards.

PROGRAMME SUMMARY (Tentative)

Saturday May 25 Executive meeting

Sunday May 26 Waterloo County Excursion; informal reception

Monday May 27

Opening address: Mark Monmonier "Cartographies of Surveillance"
Paper, Poster and Technical Sessions
Orienteering event
Waterloo County tavern dinner

Tuesday May 28

Visit to secondary school using Geomatics as a Geography teaching tool
Paper, Poster and Technical Sessions
Annual General Meeting (including luncheon)
Annual Banquet at University Club, University of Waterloo

Wednesday May 29

Paper, Poster and Technical Sessions
Meeting of the new executive
Closing session
After...dinner and pub evening sponsored and organized by the Geomatics students of the Waterloo-Laurier Joint Program in Geography

Themes at press time include (alphabetically):

Advances in digital cartography by Corel, ESRI, Georef and others
Cartographic production
Culture and community
Design research
Education
Internet portals for Canadian mapping
Government presentations include national, provincial and municipal levels.

****Check the website for daily updates****
(do not forget to "refresh" or "redraw" in your browser!)
http://www.wlu.ca/~wwwgeog/special/Carto2002/2002starte.htm

Conférence et assemblée générale annuelle
l'Association canadienne de cartographie

"Cartographie et vulgarisation"

Wilfrid Laurier University
Waterloo Ontario

du 25 mai au 29 mai, 2002

Le Comité organisateur espère vous voir à la conférence; les dates ont été choisies pour vous donnez l'opportunité a participé également aux réunions de l'Association canadienne des géographes et/ou l'Association des cartothèques et des archives cartographiques du Canada qui suivent immédiatement tous prés a Toronto.

PROGRAMME SOMMAIRE (Tentative)

Samedi le 25 mai Réunion de l'exécutif

Dimanche le 26 mai Excursion au comté Waterloo; réception sans formalité

Lundi le 27 mai

Remarque d'ouverture: Mark Monmonier "Cartographies of Surveillance"
Présentations, Sessions d'affiches et sessions techniques
Course d'orientation
dîner à une taverne du comté Waterloo

Mardi le 28 mai

Visite à une école secondaire qui se sert de la Géomatique comme outil d'enseignement pour la géographie
Présentations, Sessions d'affiches et sessions techniques
Assemblée générale annuelle (déjeuner compris)
le Banquet Annuel au Club Universitaire, University of Waterloo

Mercredi le 29 mai

Présentations, Sessions d'affiches et sessions techniques
Réunion du nouvel exécutif
Session de fermeture
Après-soirée au pub donné par les étudiants en Geomatique du programme jointe...The Waterloo-Laurier Joint Program in Geography

Les thèmes (alphabétiquement):

Les avances en cartographie digitale par Corel, ESRI, Georef et les autres
La production cartographique
La culture et la communauté
La recherche sur le dessein
L'éducation
Les portales Internet pour la cartographie canadienne
Les présentations gouvernementales incluent les niveaux national, provinciales et municipales.

Visitez le site Web pour les changements quotidiens
(n'oubliez pas le "refresh" ou le "redraw"!)
http://www.wlu.ca/~wwwgeog/special/Carto2002/2002startf.htm

Report from the Chair of the Canadian National Committee for Cartography and the CIG Technical Councillor for Cartography

Spring 2002

Greetings fellow cartographers. Spring is here and it is time to plant the seeds for future action. Below are a couple of things to consider:

Give a paper or attend ICC 2003 in Durban, South Africa on August 10-16 2003

I have received the official 1st Circular. Abstracts are due October 30, 2002. They should be mailed to:

Prof. H L Zietsman
ICC2003
Department of Geography and Environmental Studies
University of Stellenbosch
Private Bag X1
Matieland, 7602
South Africa

For more information about ICC2003 check out: http://www.icc2003.gov.za/ or contact:

ICC 2003
Private BagX10
Mowbray
7705
South Africa
ICC2003@dla.gov.za

Be really well prepared and consider attending or giving a paper at ICC 2005

This meeting is scheduled for Coruña, Spain. Check out: *http://www.icc2005.org*.

Get a child to draw a map of the world and submit it for the next Barbara Petchenik Competition

For more details contact Erin Richmond (erinrich@uvic.ca). Remember – if your child is not entered s/he can't win. Don't place junior at a disadvantage – life is competitive and a success record from early childhood may just make the difference.

Consider submitting an article, report or commentary for the next 1999-2003 Canadian National Cartography Report.

GEOMATICA once again has agreed to publish this report and I will soon be coming around to solicit input. I am looking for scholarly papers reflecting Canadian progress in cartography in the last four years as well as activity reports from government, industry and associations. This is your chance to shine. The rest of the world should be informed about our hard work, innovations and successes.

Consider running for an ICA position

Canada's National Committee will be looking for a slate of Canadian names to submit to represent Canada on the various ICA Commissions after the Durban meeting. Perhaps you are you a member of a commission and wish to continue. Or you may be interested in getting involved. Let me know so that we can put your name forward.

What about running for one of the ICA's VP positions. Please contact Alberta Wood for insights and detail.

Consider running to become the next Chair of Canada's National Committee to the ICA

My term is up August 2003. Replacement needed. Talk to me if you want insights. It is a rewarding job.

Have a great summer – I always look forward to hearing from you.

Peter Keller
Chair, CNC for Cartography
pkeller@uvic.ca

PUTTING GEOMATICS INNOVATION ON THE FAST TRACK TO THE MARKETPLACE

OTTAWA — Companies in one of Canada's fastest growing industries are getting a helping hand to bring their ideas to market. Maurizio Bevilacqua, Secretary of State (Science, Research and Development), on behalf of Herb Dhaliwal, Minister of Natural Resources Canada (NRCan), officially opened the Innovation Acceleration Centre today (February 28, 2002) to match government scientists and researchers together with representatives of the geomatics and geoscience industry.

Scientists and engineers at the Canada Centre for Remote Sensing (CCRS) work with small and large businesses in the geomatics and geoscience fields to transform their concepts into practical applications. By opening the Innovation Acceleration Centre, NRCan can bring scientists together with industry early in the innovation cycle, which facilitates the technology transfer process. This means that companies can put their products and services on the marketplace more quickly and meet the rapidly changing needs of the global industry.

Companies can either work on-site - using the centre's offices, laboratory facilities and equipment - or collaborate with their mentors on-line while gaining access to the Centre's data. Businesses also have the opportunity to network with other companies and with representatives from other government departments.

The geomatics industry - which includes disciplines such as surveying, aerial photography, mapping and remote sensing - is one of Canada's fastest growing industries. Canada is also a world leader in sales of remote-sensing products and services.

The Centre will be housed at CCRS headquarters in Ottawa. Its Web site is at http://www.ccrs.nrcan.gc.ca.

Steward - *continued from page 3*

the characters had a domestic origin; with Milne relating the tales to his son, Christopher Robin, and encompassing his toy animals; the topographic setting was based on a real and familiar source, close to where the Milnes lived: the fringes of Ashdown Forest in East Sussex. Lucas, who stated, in one of his essays, his sympathy with the idea that every book needed a map, also noted that Milne had, "....put an elucidating chart at the beginning of *Winnie-the-Pooh*, all to that book's advantage".

Milne, indeed, had some strong map sensibilities. Like Lucas, he was an essayist, and many of his short pieces touched upon matters, cartographical and geographical. Some of these can be found in his 1921 collection, *If I May*, which appeared some 5 years before the publication of *Winnie-the-Pooh*. These, although decidedly light in nature, showed his aesthetic romanticism, with an interest in desert-island stories, as in his piece, "The Robinson Tradition", and his typical remark, in "Round the World and Back", that South America, "...always seems so delightful on the map".

Other writings, however, such as, "Geographical Research", and "An Ordnance Map", although remaining light-toned, show some firmer edges. In the former, he makes an interesting plea for the irrelevance of geography, (that is, formal academic geography), to the evocations produced by maps; specifically the realm of atlases. He proclaims enjoyment of his, "periodical excursions", in such works, and notes, "How much more important than a knowledge of geography is the possession of an atlas". In "An Ordnance Map", he chattily describes a country walk using a map and, in doing so, shows his awareness of map-reading techniques. Thus, he touches upon the sun-watch technique of finding north, the use of contour lines and, what was introduced to the writer, many years ago, as the prime problem in map-interpretation: "distinguishing the inn from the church". One suspects that some contemporary literary critic, employing "close reading" methods, might even detect in this piece, a glimpse of the A.A. Milne who studied mathematics at Cambridge and was decidedly impatient with innumeracy or what, today, would be labeled "mathphobia".

This cloud of cartographic awareness, however, was, perhaps, most marked in the next generation. Milne's son, Christopher Robin Milne, the namesake-protagonist, (or the victim as he thought it), of the Pooh stories, made extensive use of cartography as an extended metaphor for life's intellectual and spiritual journey. He relates, at the outset, his childhood memory of a map of Africa on his bedroom wall, how much he loved it, and the way it sparked his imagination. He expands this into a general hymn of praise for all things cartographic, but does so with a sharp awareness of the fundamental qualities of maps. The relationship of scale and detail, the need to distinguish between types of information, the paradoxes inherent in assessing "accuracy", their relationships to exploration and their general utility. In particular, their use in showing, "....all the possibilities", of both topography and life.

Christopher Milne's cartophilia was very much double-edged, with one foot in the spiritual and one in the profane. On the one hand, he expands eloquently on the map-like nature of the life-journey. On the other, like his father, he had good mathematical skills and, also, spent some years as an officer in the Royal Engineers during World War II. He used and made maps. One such project he describes is his mapping of a small hillside in Devon and the writing of its natural history. The final volume of his autobiography, which he termed his "final expedition", becomes an absorbing exercise in cartographic rhetoric, in which the map becomes transposed as an wayfinding icon. In an echo of the Middle Ages, wherein Mappae Mundi were often termed "scripts", Milne referred to intellectually and spiritually significant books as "maps". Milne's opus seems a long way from the "Hunderd Aker Wood." Or is it? Incorporating and connecting such narratives into the body of map-making would, if we take a generous point of view, be a task for the yet-to-emerge philosophy of cartography.

But, what of the present state of Pooh cartographic studies ? Well, an offshoot of the Disney movie has is a sumptuously illustrated volume, explaining the making of the film; which, by paying appropriate homage to the original, slightly softened the skeptical anticipation of the writer. The Disney map, however, is a revisionist version of the original. Apart from an overall stylistic smoothing (e.g., by thinning line-weights) and "sweetening" of Shepard's illustrational style, we find such topographic outrages as exchanging the positions of Kanga's and Rabbits houses ! To say, nothing of taking Christopher Robin off the ground and putting him on a swing ! However, as a quick sweep of the Web will confirm, the Pooh-purists are alive and well. The "Hunded Aker Wood" map is not only evident in its original form, you can also buy press-out versions, and indulge in interactive mapping. There is even a project to recreate the original in Assiniboine Park in Winnipeg. Yes, this could well confirm that Pooh map-mania is a diagnostic condition.

So, in relationship to "real" cartogarphy, is all the preceding merely inconsequential fluff? Or worse, a demonstration that somebody, who once composed a doctoral thesis on the mathematical theory of computer generalization, has suffered galloping brain-rot, and now degenerated to over-analysis of children's elemental map-forms? Not quite, for, apart from providing fodder for the Great Map-Metaphor Hunt, now underway in literary circles, there is a pedagogic method in this madness. It goes back to the introductory class in the mapping sciences, mentioned in the opening sentence. The very first exercise that these students receive, almost immediately after arrival, is to ask them to make a sketch-map of the campus they have just walked through: paper and pencils provided, ten minute limit.

When they are finished, the results are pinned to a bulletin board and a discussion begins. Yes, we all agree, the maps are all different. Why are they different ? How are they different ? We have set the stage for discussing cognitive maps, differences in perception, wayfinding, and subjectivity in map-making. Suggesting whether these results would have been different if the working parameters had been different; e.g. coloured pencils, use of an eraser, a larger sheet of paper, more time, and the possibility of making the map on site, brings

us to a consideration of tools, (from pencil to computer), pragmatics, ergonomics, and the nature of communication. All this is highlighted by giving every student a plastic overlay of the official campus map to place on top of their own effort. Distortion – i.e., *differential* distortion - is observed, the fundamental term, generalization, is introduced, and the idea of a standard mensurational base, conventional symbolism, scale factors, orientation, reference grids, and so on, to provide a common communication platform is addressed.

Objectivity is now contrasted with Subjectivity. The key point is made, that the overlapping/intermingling of these notions is a consistently useful, (albeit, sometimes confusing), point of departure for understanding and critiqueing both mentation and mapmaking. Cognitive maps of real places *known*, elide into cognitive maps of real places *unknown*, and thence to places *imagined*. It is at this point, that maps, like that of Shepard, produce useful links to the real world, spatial settings and the processes of map-thinking. The many maps illustrated in collections, such as Post's, *Atlas of Fantasy*, show clearly these linkages: imaginative geo-cartography having everyday geo-cartography as its referential archetype. And so, back to the Pooh Map and its many convenient curtain-raising virtues. It is familiar, representative of its type, a gentle introduction for cartographic neophytes, its origin lies in an actual place, it sports a mixture of linear, areal and profile forms, has iconic symbols and a compass roses, is available in monochrome, colour and a number of printing states, has a good deal of lettering, involves toponymic translation, and, like *all* maps, has a narrative context: it tells a story. Overall, then, it is a useful platform for the viewing the nature of the cartographic spectrum: maps, images, and the dreaded in-between of, MLO's (Map-Like Objects). Deconstruction is followed by integration and, with both of these, we are dealing with the perennial topic: Map Design.

All this broad-brush treatment of concepts and methods in an opening class is, needless to say, in the nature of introductory headlines. The details have to be dealt with, at appropriate times, during the course of the semester. Thus, it is a case of Pooh-for-a-Purpose: a brief guest appearance, as it were. It is salutary, however, to realize that in such a naïve composition as the Hundred Aker Wood, that it contains most of the cartographic building blocks with which we are so familiar. Why, at a stretch, you could even use it to discuss digital methods and generalisation theory, but this, perhaps, might be a case of being too much to bear...

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Le prix du Président pour la compétition des étudiants
President's Prize Student Map Competition

(Des prix de $100 pour différentes catégories.) Les détails pour la feuille d'inscription 2002 peuvent être vus et téléchargés du site Web l'ACC à *www.geog.ubc.ca/cca/pres_prize.html*. **Toutes les entrées doivent être livrées à Waterloo avant vendredi, le 17 mai 2002.** Les entrées devraient être envoyées : Prix du Président, Association canadienne de cartographique, Département de Géographie et Études Environnementales, Wilfred Laurier Université, 75 Ouest d'Avenue d'Université, Waterloo, l'Ontario N2L 3C5

($100 prizes in several categories) The details for the **2002 entry** form can be viewed and downloaded from the CCA web site at *www.geog.ubc.ca/cca/pres_prize.html*. **All entries must be delivered to Waterloo before Friday May 17, 2002**. Entries should be sent to: President's Prize, Canadian Cartographic Association, Department of Geography and Environmental Studies, Wilfrid Laurier University, 75 University Avenue West, Waterloo, Ontario N2L 3C5

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