Table of Contents

Cha	apter 1	
His	torical Developments	1
Cha	apter 2	
The	Topographic Foundations	15
A.	Methods of topographic survey	15
	1. Plane-table survey or plane-table tacheometry	15
	2. Tacheometric survey	16
	3. Levelling	17
	4. Photogrammetry	17
В.	Accuracy in surveying terrain surfaces	18
	1. Positional and height accuracy of surveyed points	19
	2. The accuracy of edge lines	22
	3. The examination of contour lines	23
	4. Types of errors in contour lines	26
	a) Errors in the geometric components	26
	b) Types of errors in contour lines according to origin and local distribution	27
	5. Koppe's empirical test formula	28
	6. Some additional methods of examining contour lines	31
	7. The zone of mean positional error in contour lines	32
	8. Contour accuracy in modern surveys	35
	Status and quality of the topographic mapping of the earth's surface	38
	General or derived maps at smaller scales as working bases	40
	1. General	40
	2. Stylized representation of land forms	41
Cha	apter 3	
Fui	ther Basic Principles and Guidance	43
A.	The study of topography in terrain and maps	43

X Table of Contents

В.	On landscape drawing	44
	The aerial photograph and its interpretation	48
	1. Some technical information about photography	48
	a) Camera equipment	48
	b) Films and plates	48
	c) Organization of flight lines and photography	49
	2. Completion through field reconnaissance and identification	49
	3. Rectification and photomaps	50
	4. Aerial photo interpretation	50
	5. Some essential differences between the aerial photograph and the map	50
Ъ	Binocular viewing of stereopairs	52
υ.	a) Stereo-photographs of the terrain from nature	53
	,	53 53
	b) Stereo-photographs of terrain models	
	c) Anaglyphs of photographs of nature and of models	53
	d) Anaglyph maps	53
	First method	53
_	Second, approximate method	53
E.	Knowledge of geography and geomorphology	55
	apter 4	
Th	e Theory of Colors	57
	1. Physical theory of color	57
	2. Chemical theory of color	58
	3. Physiological theory of color	58
	4. Psychological theory of color	59
	5. The classification of colors	62
	6. Observations on color reproduction	65
	a) Printing in three colors or more	65
	b) Cartography, as a special aspect of color reproduction technology	66
	c) Further observations on the colors of linear and areal elements	67
	d) Printing colors and color charts for topographic and geographic maps	68
	e) Hints on some technical printing matters	69
	1. Screen patterns or moirés	69
	2. Changes taking place during the transfer processes	69
	3. Variations between impressions	69
	4. Standardized color samples on the margins of the map sheet	69
	7. On the harmony of colors and their compositions	69
	a) Combinations of two or more colors	70
	b) Color compositions	72
	8. On the symbolism of colors	73
	9. Selection of colors from physiological points of view	74
	apter 5	
Th	e Problem and its Characteristics	75
	1. Statement of the problem	75

ΧI

2. General appearance of the land surface in nature	. 75
3. The use of terrain models	
4. Variations in the surface forms of models	
5. Basic factors affecting the ability to see spatial depth and solidity	
6. Which of the spatial depth of solidity effects can be used in map design?	
7. The map is not only a picture. The differences between maps and pictures	
8. The forms and their dimensions should be capable of comprehension and	
measurement. The fiction of the "contour blanket"	. 80
9. Further fictitious indirect methods of representation including combined	
techniques	. 80
10. An experiment	
11. Conflict and interplay between both approaches to representation.	. 01
The progress of the direct technique	. 83
12. Dualism and individuality of cartographic representation	
13. The generalization and the interplay of the graphic elements	
14. Different circumstances. Different forms. The achievements to be sought after.	
14. Different effectives. Different forms. The aemovements to be sought after .	. 80
Chapter 6	
Spot Heights and Soundings	. 87
1. Concepts	
2. The cartographic significance of spot heights	
3. Units of measurement	
4. Datum Levels	
5. The nature of spot height accuracies	
6. The number and density of spot heights	
7. Selection of spot heights – general	
8. Some special cases	
•	
a) Passes	
b) Tops of church steeples and other high points	
c) Glaciers and inland ice	
d) Streams and rivers	
e) Lakes	
1. Lake water level	
2. Spot heights of points on lake bottoms, with reference to sea-level	
3. Lake depths or deepest points	
f) Oceans	
9. Graphic problems	
a) Symbolizing the position of a point	
b) Positioning of the spot height value	
c) Styles of numerals for the values	
d) Minimum type sizes for sheet maps	. 99
e) Differentiation of the form of numerals according to position	
or nature of measured heights	. 99
f) Grading of type sizes according to the importance of the points	. 99
g) Colors of spot heights and depths	
10. Combination of the various height and depth data and the style of their symbols	. 101

	11. Assigning height values to special river charts for large shipping rivers12. Assigning height values to ocean shipping charts:	
	"nautical charts" or "nautical maps"	101
	apter 7	
Sk	eletal Lines	105
	1. General	
	2. The skeletal line as a constructional aid in terrain representation	107
	3. The skeletal line as a supplementary element in terrain representation	107
	4. The skeletal line as an independent form of terrain representation	108
Ch	apter 8	
	ontour Lines	111
	Concepts and terminology	
	The vertical intervals between contour lines	
	1. Simple equal-interval systems	
	2. Combined interval systems	
	3. Intermediate contours	
C.	Generalization of contours	
	1. Maps at scales of 1:5000 and larger	
	2. Maps at scales of 1:10,000 to 1:100,000	
	3. Maps at scales smaller than 1:100,000	
D.	Relationships between survey accuracy and generalization	
	Relationships between contour structure and contour interval	
F.	Graphic conventions and forms	137
	1. Index contours	137
	2. Intermediate contours	140
	3. Uncertain contour lines	140
	4. Additional aids to orientation	140
	5. Contour colors	140
	a) Differentiation of contour color according to the type of ground	141
	b) Variations of contour color according to elevation layer	143
	c) Variations of contour color according to illuminated and shaded sides	143
	6. Line weights, the form of broken lines	143
G.	Clarity of contours and the untenable theory of vertical lighting	145
Н.	Variations of line weight, and three-dimensionally shaded contours	148
	1. Increasing the line weight as elevation increases	149
	2. Three-dimensional line strengthening without area tones	149
	3. Local increases of line weight	150
	4. Differentiation of the color of contours according to whether slopes	
	are illuminated or shaded	
	5. Three-dimensionally shaded contours with flat area tones	
T.	The employment of contours for elevations and depressions	154

	apter 9	
	ading and Shadows	
A.	General aspects	. 159
В.	Slope shading	. 162
	1. Its gradations from light to dark and a re-examination of the theory of	
	vertical illumination	. 162
	2. Graphic procedure	. 164
C.	Oblique hill shading, or shadow depiction under oblique light	. 166
	1. Light and shadow in nature, on the model and in the map	. 166
	2. Geometric and topographic models	. 168
	3. The drawing of forms	
	4. Shadow tones in flat areas	. 171
	5. Cast shadows	. 171
	6. Illumination by reflected light	. 171
	7. Highlights	
	8. Aerial perspective	
	9. The direction of the light and its local adjustment	
	10. Untenable theories	
	11. South lighting	
	12. Leonardo da Vinci: The Master	
	13. Four difficult cases. Illustrating the importance of impression	
	14. The accuracy of shading	
	15. Small details in the land surface	
	16. The emphasis on large land forms	
	17. Generalization of three-dimensionally shaded land forms	
	18. Shading color and shading strength	
	19. Shading tones on glaciers and permanent snowfields	
	Combined shading	
	1. The influence of shading hachures	
	2. Graphic representation	
	3. Misrepresentation of form	
E.	Drawing material and drawing techniques	
	1. Requirements of the originals	
	2. Graphic framework	
	3. Scale of the drawing	. 196
	4. Drawing surfaces	. 196
	5. Working with drawing pencil, water-color brush or air-brush	. 198
	6. Lightening: adding light to flat surfaces	
	7. Shading originals on grey-tone film	
	8. The uniform impression and good photographic and reproductive quality	
	of shaded originals	. 200
	9. Transfer to the printing plates	
F.	Practical considerations: the advantages and disadvantages	
	of shading and shadow tones	. 202
	1. Slope shading	
	2. Combined shading	
	3. Oblique hill shading	

XIV Table of Contents

G.	Oblique hill shading of the ocean floor	205
H.	Hill shaded images by model photography	205
	1. General aspects	205
	2. Preparation of models	205
	3. Photography of models	207
	4. Advantages and disadvantages of shading by photography	208
I.	Oblique hill shading with computer	209
	1. The experiments of Yoeli	209
	2. The experiments of Brassel	209
	3. The experiments of Hügli	210
	4. Some difficulties	210
C1		
	apter 10 achures and Other Related Techniques	213
	Some introductory remarks	
	Slope hachures	
ъ.	1. The five rules of construction	
	2. Some details of formation	
	3. The use of darkening for slope hachures	
	4. The misrepresentation of form by slope hachures	
C	The shadow hachure	
C.	1. The five rules of construction	
	2. Misrepresentation of relief impression through shadow hachuring	
D	General mountain hachuring in small-scale maps	
	The colors of hachures	
	Graphic techniques used in production	
	Deficiencies and advantages; combinations with other elements	
٥.	1. The deficiencies	
	2. Advantages and applicability	
	3. Combinations	
н	Horizontal hachures	
ī	Plan views of oblique, parallel planes intersecting the terrain	
K.	Eckert's dot method	
	napter 11	225
	Ock Drawing	
	Evolution and potential	
B.	Geomorphological examination of some rock formations	
	1. Origin of large formations	
	2. The importance of geological structure on the forms produced by weathering.	
	3. Erosion gullies and depressions	
	4. Some other distinctive features	
	5. The debris mantle	247

	6. Chemical weathering of rocks and karst forms	248
	7. Wind Erosion	250
	8. The plan view depiction of rock areas at small scales	250
C.	Form analysis	251
	1. Demarcation lines	
	2. Ravine or gully lines	
	3. Crest lines	
	4. Skeletal line structure of erosional features and at large	
D	Graphic construction	
	1. Rock contours	
	a) Equal vertical intervals	
	b) Numbered or index contours	
	c) Verticals walls and overhangs	
	d) Sequence of drawing contours	
	e) Generalization of contours	
	f) Stroke widths and colors of rock contours	
	g) A special technical case	
	2. Skeletal lines	
	3. Rock shading	
	a) Rock shading as an aid to drawing rock hachures	
	b) Rock hachuring as an element of the final cartographic product	
	4. Rock shading under so-called "vertical illumination"	
	5. Shaded rock hachuring	
	a) General	
	b) Additional remarks on Figure 178, 1–17	
	c) Alignment or attitude of the strokes	
	d) Three-dimensional shading effects	
	e) The strength and distances between the strokes	
	f) Ridge lines, gullies, stroke character and other factors	
	g) Aerial perspective	
	h) Fitting the small into the large	
	i) Standardization, generalization and local distortion	
	6. Rock hachures following the principle, "the steeper, the darker"	
	7. The color of rock hachures	
	8. Rock representation by means of area tints	
	9. Combinations of several elements	. 266
	a) Combinations of linear elements	
	b) Combinations of linear elements and area tints	. 270
	10. Karren regions (regions of clints), regions of roches moutonnées and slopes	
	with protruding rocks: particular design problems	270
	11. Portrayal of rocks in smaller scale maps	. 272
	12. What training is required for cartographic rock drawing?	. 273
	Tools and techniques used in rock drawing	
	1. Pen and black ink work on drawing paper	
	2. Ink drawing on transparent film (Astralon, Kodatrace, Mylar, etc.)	
	3. Scribing on coated plastic films or on coated glass plates	
F	Examples from older and newer mans	274

G. Critical examination and application of the different methods of rock drawing 1. Plans, 1:5,000 and larger 2. Plans, 1:10,000 3. Maps, 1:20,000 and 1:25,000 4. Maps, 1:50,000 5. Maps, 1:100,000 6. Maps between 1:100,000 and about 1:500,000	281 281 281 281 282 282
7. Maps smaller than 1:500,000	282
Chapter 12	202
Symbols for Small Landforms and Other Supplementary Elements	
General	
1. Artificial slopes	
2. Clay pits, gravel pits and quarries	
3. Landslides, torrent gullies	
4. Dolines and other karst forms, sink holes etc.	
5. Scree slopes and debris mounds	
6. Landslide mounds	
7. Young moraines	
9. Dunes	
10. Small volcanic forms	
Chapter 13	
Area Colors	
A. The purpose and possibilities of area color tinting in maps	
B. Natural and conventional colors	
C. Colors for hypsometric tinting	
Type 1: The contrasting color sequence	
Type 2: Gradation based on the principle "the higher, the lighter"	
Type 3: Gradation based on the principle "the higher, the darker"	
Type 4: Modified spectral scale, standard form	
Type 5: Modified spectral scale with omission of the yellow step	
Type 6: Modified spectral scale with grey or violet steps for the highest regions	
Type 7: Karl Peucker's color scale	
Type 8: Further variations and extensions of spectral color scales	
Type 9 and 10: Color gradations with optimum elevation modelling effects	306
Type 11: Elevation color gradation for relief maps at large and medium scales with	205
hill shading	307
Type 12: Softened, modified spectral color sequence	308
Type 13: Color sequences for three-dimensional hill shaded relief maps	200
at small scales	309

		Table of Contents	XVII
	Color sequences for spectral hypsometric maps		210
	Further possibilities		
	Depressions		
ъ	•		
	Color tones for the zones between bathymetric contours		
E.	Heights of hypsometric steps on land		
	1. Equidistant steps		
	2. Two sequences of equal vertical interval steps in combination		
	3. Steps of equal area		
	4. Irregularly changing step heights		
	5. Steps based on an arithmetical progression or additive steps .		
	6. Steps based on a geometric progression		
	The depths of bathymetric steps		
	Adjusting the color tones to the steps		
H.	Further remarks on the representation of elevation steps		
	1. Contours in colored areas		
	2. Graphic design and generalization		
	3. Practical application		. 322
	4. Legends for layer-tinted maps		. 323
	5. Color chart for use at the reproduction stage		. 323
Ch	apter 14		
Ini	terplay of Elements		. 325
Α.	The Nature and effect of interplay		. 325
	1. The necessity for and the careful development of good interpla		
	2. Conceptual, graphic and technical aspects of interplay	•	
	3. Consistent generalization and good standardization		
	4. Careful emphasis and restraint. Mutual relationships between		
	5. Overlapping, discontinuities, substitution		
	6. Displacement, narrow passes		
	7. Changes in tint value resulting from combination		
	8. Terrain representation and textual matter		
В.	Combination of various elements of terrain representation		
	a) Combinations for large and medium scale maps		
	1. Contours and slope- or shading-hachures		
	2. Rock depiction by means of contours, skeletal lines and had		
	3. Contours and slope shading		
	4. Contours with oblique hill shading or with combined shadin		
	5. Rock drawing and oblique hill shading	_	
	6. Shaded hachures and shading tones		
	7. The landscape painting in plan view		
	8. Shaded and colored maps of medium and large scales, without		
	9. Contours and rock portrayal combined with hill shading and		
	b) Combinations for small-scale maps		
	10. Slope hachures produced according to the principle "the st		. 342
	the darker" and hypsometric tints	-	342
	the darker and hypsometric tills		. 342

XVIII Table of Contents

11. Shaded hachures and hypsometric fints	343
12. Slope shading following the principle "the steeper, the darker",	
combined with hypsometric tints	343
13. Combined shading and traditional hypsometric tinting. Methods used up to	
the present time, with suggestions for ways in which they might be improved	343
14. Oblique hill shading combined with hypsometric tints in small scale maps	344
• • • • • • • • • • • • • • • • • • • •	344
15. Relief shading combined with ground and vegetation colors in	
small-scale maps	
16. Contours with equal vertical intervals, hachures and hypsometric tints	345
17. Contours with equal intervals, shading tones and hypsometric tints	345
Chapter 15	
Observations on Map Reproduction Techniques	347
1. General	
2. Cartographic reproduction by photomechanical or electronic color separation	
of multi-colored originals	2/9
3. Some observations on drawing technique	
4. The drawing sequence	
a) Adjustment of hypsometric layer outlines to the forms of relief shading	
b) The registration of the first, second and possibly the third shading	
5. Considerations of inaccuracies in register	
6. The printing sequence	353
Chapter 16	255
Future Developments	
1. Present status of the topographic-cartographic record of the earth's surface	
2. Increased requirements for topographic maps at all scales	
3. Is the map production technology of today equal to such requirements?	
4. Automation in cartography	
5. The modern photomap	
6. On the nature of cartographic representation	
7. On art in cartography	359
8. Reform in map design	
9. Good maps are not always more expensive than bad maps	
10. The key to progress	
	001
Bibliography	363
Supplementary Bibliography	
Index	