

Three
Printed Maps
of Dublin
& their makers
1610 — 1756



a thesis by Angela Young



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INTRODUCTION

INTRODUCTION

One aspect of Dublin's heritage which has particularly interested me has been the portrayal of Dublin City in maps. There are several reasons which led me towards my choice of subject. The primary reasons extend from my main area of study, visual communications and my interest in print, publishing, decoration, symbols and typography, all of which are the essence of maps. Another fundamental interest which led me in this direction is my fascination for geography and the portrayal of geological forms. Contributing towards these is my peculiar habit of producing sketch maps in answer to any queried directions. I saw this subject area as an opportunity to incorporate such interests and discover the history of cartographic reproductions of Dublin.

My initial intentions for this study were directed towards maps which were published in Dublin over a sufficient period allowing for descriptions of style changes, but on discovering through my research that Dublin had apparently held no tradition in map publication until the late eighteenth century for first publication works, I decided to remain with the topic and research why this was the case. It surprised me because of the volume of printed literature which had been produced during the seventeenth and particularly the eighteenth centuries in Dublin. There were several reasons within the peculiar history of Irish cartography to explain why such publications were not the work of Irish printers and publishers.

Historians of cartography have tended to study maps as a record reflecting geographical development, having paid little attention to their graphic characteristics. Except for descriptional studies of map-makers techniques derived from inspection of the final design, other graphical devices have been ignored to my knowledge. Throughout my research there was only one volume of work which dealt to some minor degree with the graphical work of maps and their printing. (MAPS AND MAP MAKERS by R.V. Tooley)

In realising that the development of graphic elements were as vital a part of conveying information in maps as is literary and typographical style in the history of book print, I decided to direct my attention to applying a description of all printed elements contained within the maps of Speed, Brooking and Rocque.

My initial lack of understanding of the nature of surveying in Ireland and the relating consequences in publishing was a difficulty. However, I hope that this work will be found to explain and expand upon through detail descriptions, the development of cartographic design within a period of one hundred and fifty years of our history.

CHAPTER 1

Before continuing on further with this paper, I find it necessary to introduce the reader to a few specialised terms utilized within this area to alleviate any confusion which may arise later and to explain both through my own thoughts and others, the meaning of maps and their communicative attributes.

What are maps?

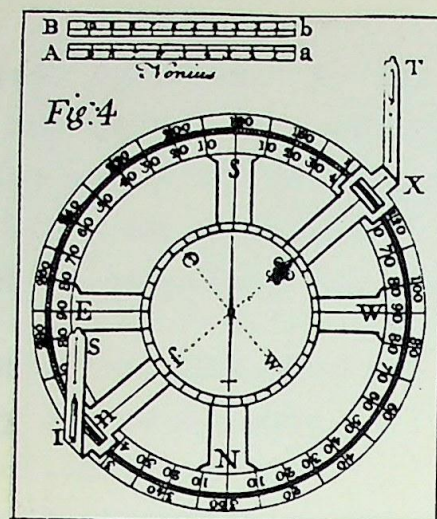
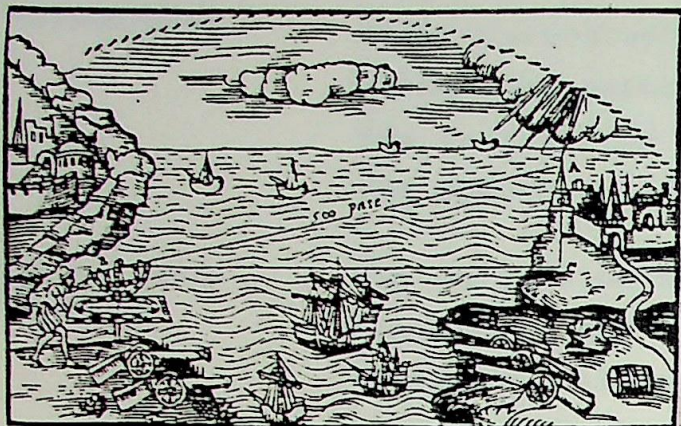
A map is a graphical form which expresses the charting of places in relation to their positioning in a communicative form.(1.a)
Their nature can be described as lying between the characteristics of a book and a picture by their containment of the written language and visual imagery. It is a visual source of information detailing direction, distance and area of the earth's surface and their liturary elements such as scales, title, names and authorship. 'They are an icon image of land'(7)

What is
Cartography?

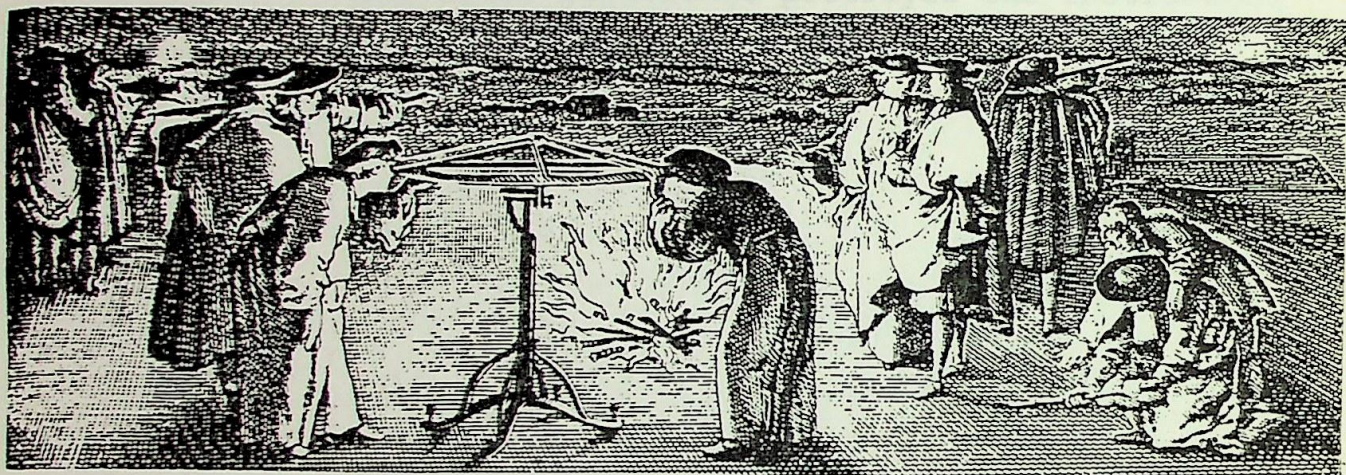
Cartography is the art and science of map-making, from the act of surveying to the final drawing of the map.(1.b)

What are the
objects of a
map?

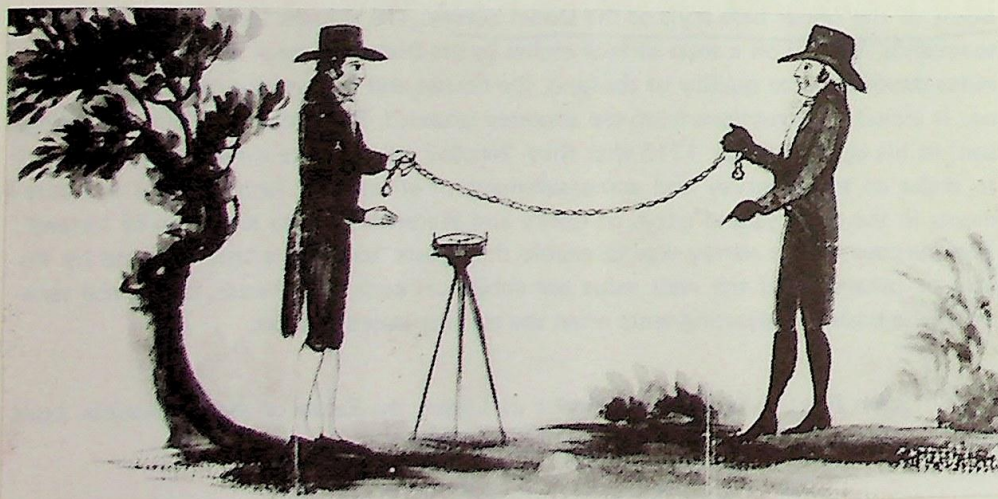
The object of a map is to present in a communicative form a description of land and any topographical subjects which appear on it (i.e. houses, roads, etc.). To act as a legible source of information by way of translating mathematic measurements to a diagram. Depending on the requirements of certain fields of interest, the subject matter of a map can be directed towards representation of land form, field sizes, administrative boundaries, cultivation and distribution of population etc. The main priority objective of a map is a record and by being an instrument of land control, act as a spatial emblem of power in society.



Illus No. 3. The Theodelitus, which was developed by the sixteenth century geodesists Leonard and Thomas Digges, it was the fore runner to the the modern theodolith. In the illustration, the surveyer is attempting to ascertain the distance between himself and the watchtower.



Illus No. 4. The Quadrant of the seventeenth century, as shown in an illustration from the book on mathematics by Jean Picard. The two telescopes mounted on on a protactor, were sighted on two points. The distance between the two points was found by triangulation. This instrument has been replaced by the modern theodolite which is capable of measuring vertical as well as horizontal motion.



Illus No. 5.

'Chaining', was standard lenght of 66 feet. The illustration is from a manuscript map by John Moloney, 1801. (National Library).

What is a
Cartographer?

A cartographer is a land surveyor. By the term 'cartographer', map-maker' or surveyor either can refer collectively to the person, the institution of a group of surveyors or the operation involved in compiling the map.

How is land
measured?

The methods of surveying the land changed throughout the history of cartography. Observational was the first form that surveying took, prior to the mid-seventeenth century. Chaining, triangulation and use of the theodolite, see Illus. No 4, 5 and 6. A number of cartouches and scale borderings portrayed the instruments of the surveyors profession.

Why Maps?

It is more difficult to represent a land size or shape by describing in words or numerical estimates, for a full understanding of what and where objects lie in relation to each other. It seems a much natural attribute for man to have represented such with a diagrammatic or semi-pictorial plan making the descriptions more easily understood. By being accessible to both literate and illiterate, the development of cartographic portrayal was initially encouraged by the literate peoples necessity for a truer description of their lands, being either landlords or colonial powers.

The legibility of maps

A map had to be read and understood for what it represented, therefore its graphical representations should show all descriptions in a form accessibly legible to most people. To-day the reading into maps tend to throw some people into confusion because of their conceptual complexity. With detailing presentation of heights and gradients, the present audience can be taught how to read geographical structures and formations by reading into them. But the audience of the earlier maps were more concerned with the positioning of forms, land sizes and shape.

The problem of portraying a three-dimensional scenario onto a plan surface, by means of describing through a two-dimensional media but appearing as a representation of the three dimensional as he knew the land to be, the surveyor had to ensure it was legible without appearing to be a pictorial description but the creation of the impression of a three-dimensional form.

It can be truly stated that the authors of maps throughout their development laboured under graphic constraints, including his own understanding of graphic perception. Other constraints which posed a problem were his manual ability, the limitations of the media, his interpretation and the interpretational reasoning of the intended audience.

The early plan/elevation maps were a portrayal of reality with which we might call deliberate realisation. These maps which designated 'sugar loafs and mound' symbols for hills, were easier read from a perceptual point by their immediate association with what was there. In containing a combination of normal visual understanding and a plan view the system was most descriptive but lacking in precise detailing. This 'deliberate idealisation' of the landscape could be attributed to the ineptness of the surveyor through his lacking in knowledge. It is our misunderstanding in which we must realise that such systems as contouring were only being nurtured from 1764. The surveyor prior to this date did not know how to describe landforms other than the way he had, he had no means of expressing otherwise. With the advent of a more scientific approach and better manipulation of measuring aids and instruments, the maps of the 1750's took a change in the description of the mountains/hills. It took on a plan form by appearing like a hairy caterpillar, its steepness indicated by the increased proximity of vertical lining, see John Rocques map (illus. Nos. 75 and 77) Chapter 7.

In 1764 contours were first used in France to determine gradients but appeared somewhat later in C 1815 in England through the work

Identifying Maps

of William Smith, the perception of contours as a whole, is harder to read as a 3D object without study.

To describe a map as the original map, reference could be equally made to the original manuscript map or the official publication and edition of the map.

When identifying an original print from either facsimile or additional editions from the original plate, certainty towards its distinction and authenticity arise, several of the procedures following are utilised by collectors and historians to ascertain uncertainties, but a few of these suggestions can be employed by an amateur.

- (a) It should be noted that the printed date is not necessarily a reliable indication of the date of publication on original plates. In some cases such as Rocque's example, additional alterations to the state of the plate can occur at a later date but bearing the original date.
- (b) The date and often the author's name were omitted during the Elizabethan period because of their censorshipping and secretiveness (8)
- (c) The impression of the plate upon the paper should show whether the plate has worn down because of extensive use, or by the thickness of the ink on the surface.
- (d) A well established method is the examination of the watermark in the paper;

By holding the sheet up to a translucent light, the design left by a wire device attached to the paper making mould (deckle) should be seen lighter. Before the nineteenth century the watermark was used as a means of paper size identification or the trademark of the paper mills where it was manufactured as in the early years of the nineteenth century (9).

- (e) Examination of the paper as to its quality, paying attention to "its finish, fibre content and manufacture (Refer to page No 13).
- (f) The language in which the descriptions were printed, i.e. Latin/or the state of English which should help in approximating its era. (Latin was continued into the 17th and generally appeared as the titling thereafter) (10).
- (g) The specific style in presentation of the map and any decorative features including typographical.
- (h) The form of indicating mountainous regions.
- (i) The form of printing used. If the style of geographical decorative work does not suggest that it should have been printed lithographically but wood-block or engraving and hand colouring it may possibly be a modern facsimile.

(j) In the case of the facsimile, the publishers name should appear indicating that the print was such.

(k) During the late eighteenth century publishers often omitted the name of the surveyor. (11)

Many factors have to be observed when determining the identification of a map, but often only several of these will suffice the amateur as being logical routine

State: The state of a map refers to the impression of the same map in relation to its wear on the plate. A lighter print would result when a large number of prints are taken from the same plate. The characteristics of which are lighter ink colour and density of line, the thin impression on the paper especially around the corners where the plate's durability is weakened by the constant rubbing of paper.

Issue: The issue comprises the total number of prints taken from a plate at one time.

Reissue: Any further additional prints taken from the same plate.

Edition: The edition consists of all issues and reissues from one state of the plate. Where the map has not been adjusted by additional information.

The following expressions may be found to describe the particular parties involved in the making of a published map.

Cartographer	GEOGRAPHER, TOPOGRAPHER, DESCRIPSIT DELINE A VIT, DELT., DEL. AUCTIONS (12)
Engraver	SCULPSIT, SCULP., SC., FECIT., CEALAUIT, ENGR., INCIDIT., INCIDENTC (13)

Printer/Publisher EXCUDIT, EXCUD., EXC.,
SUMPTIBUS, EX., OFFICINA(14)

Paper

The paper used during the selected period of this work was that of an antique quality of various weights. Until the latter part of the eighteenth century practically all paper was made from linen or cotton rags, and at times a mixture of both fibres. These fibres produced a durable quality paper prior to 1775, but with the increased consumption of printed matter, other fibres were used.(15) The main substitute material being wood which is of a lesser quality than cotton or linen. Paper was produced by hand before the Webb press was first put into production by Fourdriner in 1830. Hand-made paper is of two types; laid and wove. Laid paper can be distinguished by the appearance of the patterning of lines close together in one direction and much wider apart at right angles to these. The lines are caused by the wire grill in the base of the paper mould. Wove paper was first produced in 1755. The weights of paper are produced by the amount of pulverised fibre allowed to collect within the mould and by applying pressure to the moist sheet of paper.

CHAPTER 2

HISTORY OF CARTOGRAPHY IN IRELAND

The printed maps which I studied cannot be titled 'Irish' in the fullest sense of the term. To describe a map as Irish with exception to its content, should indicate that the work of the surveyor, engraver, printer and publisher were executed in Ireland. As this was not the case with the surveyors etc., the term can only be directed towards the estate maps as distinct from the larger surveys worked from c. 1580 in Ireland. We can only call these surveys 'Irish' as a secondary title. The development and need of surveying within Ireland is wholly attributable to the English colonists. The circumstances of our historical union with England influenced the beginning of cartographic description as a necessity to record the new colony lands which they had conquered. Before the year 1549, a network of small territories existed, where verbally descriptive boundaries were practiced, (1.c) but they did not include a map. The Irish inhabitants may not have developed a need for such graphic description as they had known their immediate surroundings. English activities dominated the output of cartographic description from Ireland. Even the surveys which may be called 'Irish' were in the main of English descent. There were two types of surveying employed in Ireland, that of the Government and of the private landlord. The nature to which the 'Irish' surveyor was employed did not admit him to carry out such works in his own name for print. His services were either employed during large parochial surveying tasks. The large volume of 'Irish' work which established Ireland as the earliest and most densely mapped country in Europe at the end of the seventeenth century were the Estate manuscript maps. (1.d)

Cartography developed rather later in Ireland than in our neighbouring countries. For a considerable period, Ireland was regarded to be the most westerly outpost of the ancient world. The proximity of England might have suggested the origin of the first geographical description before other Europeans had. The trading connections with European countries produced the first maps of Ireland. Claudius Ptolemy of Alexandria during the second century, compiled data through material provided by traders illus. No 1.

The original does not exist but a reconstruction of which was the first printed map of Ireland in Bologna 1477 is known as the "Argentinian Ptolemy map" illus. No 2. The shape of Ireland was constructed through a descriptive coastline and positioning of ports. The 1477 version showed less extended elaboration on the original and indicates that very little geographical knowledge of Ireland was known. In the latter years of the fifteenth century, as Ruth Dudley Edwards (l.e) outlined, there were a number of detailed maps which were produced by French, Spanish and Italian seafarers showing a better geographical positioning and shape of Ireland than those first executed attempts by the English around 1483.

There had been no recognisable need or surveying tradition within Ireland prior to the colonisation efforts of the English armies. The first internal mapping was directed by King Henry VIII and was contained in manuscript form. Even the history of English cartography depended upon the work of foreigners. When King Henry VIII decided to expand the number of maps of his own country he set about introducing skilled navigators and mathematicians from Northern France to map England. The pale was exaggerated out of all proportions to the rest of the country, being the most familiar part. Until the final subjugation of Ireland in the sixteenth and seventeenth centuries the extent of the pale symbolised the state of English fortunes in Ireland and represented the limits of authority.

During the reign of Elizabeth I by the end of the sixteenth century, Ireland was secured to a greater extent where her predecessors had failed. In her effort to Anglicise Ireland through the granting of lands to her army, she required maps of Ireland for administering such tasks. The Elizabethans were encouraged towards good map-making for several reasons; (i) because of the political administrative tasks, including economic means by which taxational revenue could be derived from the inhabitants in ratio to the amount of land they held. (ii) They were inspired by the Flemings who were the greatest map-makers of the time and most notably by the publication of Mercator's map of England and Wales in 1564.(l.f)

Their mapping of Ireland enabled them to become familiar with the areas with which they governed. She had no set policy with regards to instructing a map of the whole country but covered the pale and adjacent counties. Towards the end of the sixteenth century Ireland was badly mapped with minimal geographical content,(iii)but Elizabeths concern was in the main directed towards indicating routes and land area, they were void of accuracy in detailing distances and positioning being of a lesser concern. During the Tudor era of the late sixteenth century, their conquests produced the first maps of Ireland to be made insitu covered,by English surveyors working in the wake of their armies. Their obvious insufficient detail played an important part in map design in the earlier years as artistry became a necessary function and feature.

Although the content of the maps of Ireland were lacking in geographical depiction, the first comprehensive study of the whole of Ireland was finished in 1571 by Robert Lythe. He had been commissioned by Sir William Cecil the Queen's Secretary of State in 1567 to survey the country.(4)

Between 1568 - 1603 a new generation of engineers and map-makers were working in Ireland in the wake of the Earl of Tyrone Rebellion.(5) Francis Jobson and Thomas Raven in the 1580's measured the land for colonisation programmes when the confiscated lands were remeasured in acres. During the 1590's surveyors were employed by the Crown Government on an official basis and as yet there was little opening for private practitioners to be supported full-time,(6) thus we had a school of Irish surveyors whose work centred around estate manuscript maps of their lands for systemising subdivision amongst his tenants for rent purposes, recording of his properties and settlements in courts when disputes arise.

During the seventeenth and eighteenth centuries, the technical developments improved cartography under the pressures directed from military and political interests and thus encouraged along the vein of a science.

CHAPTER 3

CARTOUCHES

A cartouche is the framework which presents within its centre, information such as a dedication, date of publishing and at times may contain the title of the map and its author. It does not form any other part of the physical information on the map, and it is usually placed between the boundary of the map and the sheet margin.

It can be seen as an additional decorative unit, enhancing the presentation of scriptorial information and contributing to the complete design of the publication. The characteristic differences in style depend on the era in which the publication appeared and the skill of the engraver, as a designer.

The development of the cartouche began around c. 1550 in Italy. The style was often restricted and stunted by the limitations extended by wood block printing. The composition appeared simplistic, consisting mainly of a carved wood effect displayed like panel wings and posts.

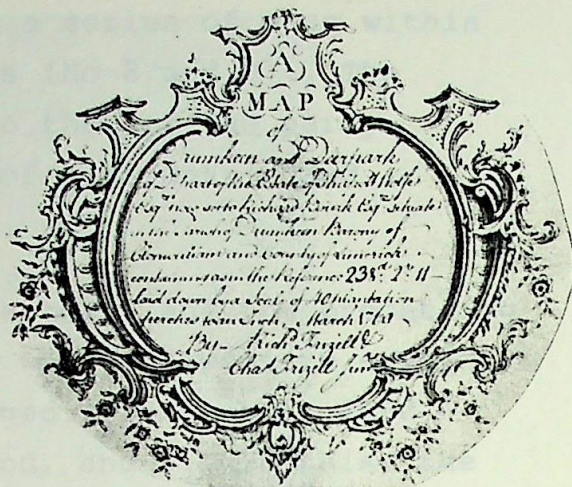
The evolution of the cartouche was facilitated by the yielding effects of engraving, and the adaptation of prevailing style changes within the applied arts, most notably, furniture, heraldry designs. 'During the eighteenth century inspiration was indiscriminately derived from pattern books which were originally published for use by wood carvers for furniture decoration'. (15.a) These were the basis for gaining elements for cartouches but may not have been the sole case in every design. Several designs were possibly influenced from existing ones or developed upon.

According to J.H. Andrews in Book 23 Plantation Acres (16), the most unusual practice exercised by Irish surveyors existed within the production of estate manuscript maps, was that of pasting blank cartouches on the sheet map. They were either acquired from Dublin or London printers, see illustrations No 6 and 7. It is quite possible that these were the same printers which provided printed frame designs intended to be pasted upon the walls of the 'Print room', then a fashionable hobby, had supplied these cartouches.

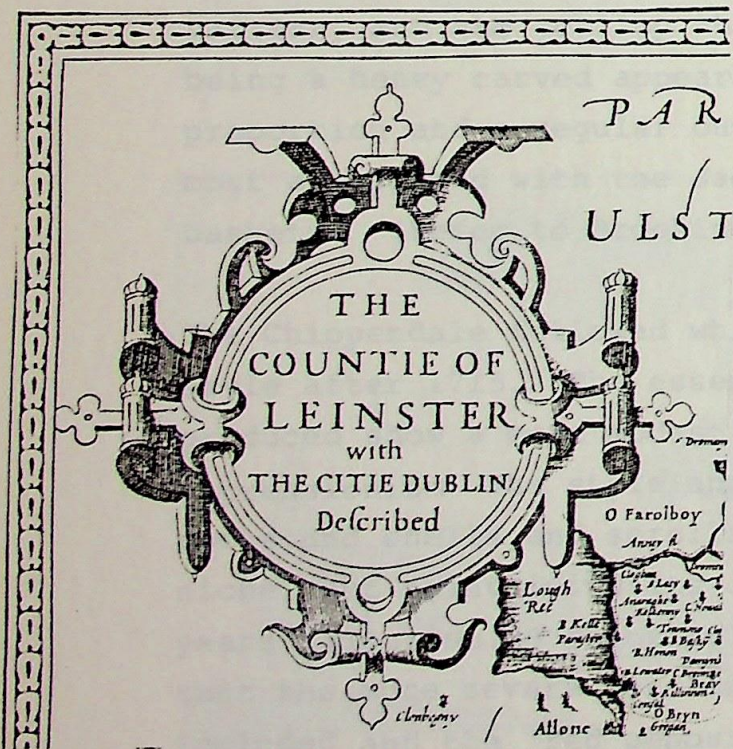


Illus No 6.

The above illustrations show the same cartouche design, the left example is a pre-printed design which was sold separately for use on manuscript maps. These examples can be found in the Public Records Office, Dublin and were illustrated in the Irish Heritage booklet series, 'Irish Maps', edited by J. H. Andrews, Geography Department, TCD.



Illus No 7.



Illus No 8.

John Speed. Leinster cartouche.



Illus No 9.

John Speed. Map of the Kingdom of Ireland, cartouche.

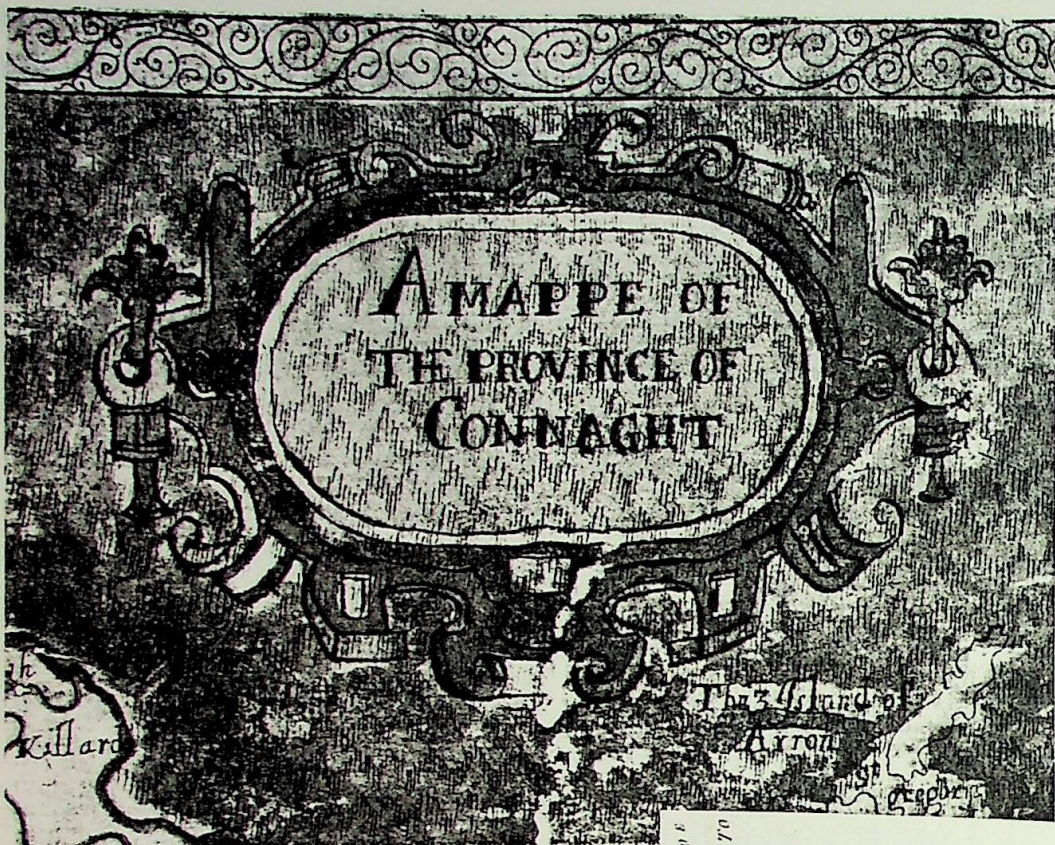
It was recognised that the cartouche design should not be repeated on any other map apart from a series of maps within one collection, i.e. John Speed illus (No 8 and 9). The Elizabethan style was very similar to that of the early Italian efforts, with a combination of late Gothic and Palladian.

The distinctions between the early Jacobean and the preceeding Elizabethan style are subtle. There was no immediate stylistic revolution because the monarchy changed. Between c. 1660 - 1700 is regarded as the Baroque period, and within this, the English Jacobean represents the merging of English Tudor forms into those of Renaissance.

The Baroque period showed characteristic styles of solidity, rather than gracefulness, with foldings and scrolls resembling the curvature of a massive wooden appearance. Also emphasised are the extravagance and exaggerated theatrical effects in decoration; illus. 8, and 10.

The Jacobean period extended from the Baroque c. 1700 to 1745. Dignity protruded and the scroll work around the cartouche is the prominent feature again. This was to become extended in the early eighteenth century, represented by scroll work, pattern, and the scallop shell motif. The principle features being a heavy carved appearance, though having evenly balanced proportion and a regular outline. The elements which are most associated with the Jacobean are fruits, eagles and baskets. (Refer to Brooking illus. No. 39)

The Chippendale followed while that too merged with the Rococco style after 1715. The essence of the cartouches which were produced show a more modest gracefullness and decorative expressionism. The style appears florid and fantastic with rocks and shells and scrolls springing from any convenient niche, but maintaining its delicate execution during its early years. (illus.No.39 Brooking). It was also during this period that the more severe heraldic symmetrical designs were included and the 'red pepper' shape associated with Chippendale design appeared.



Illus No 10.
John Speed, manuscript map of
the Hardiman atlas, Trinity
College, Dublin. (Irish Maps,
J. H. Andrews)

Illus No 11.
John Rocque, estate manuscript
map of 1756. (TCD, Irish Maps
J.H. Andrews).



Illus No 12.
D.A. Beaufort of the Royal Irish
Academy, 1792 new map of Ireland.

This element could be formed into a more natural device and incorporate pastoral scenes such as a tree twisted around the field of the text area, as late as 1792. Refer to Rocque ill No 73 and Nos 11 and 12.

ENGRAVING

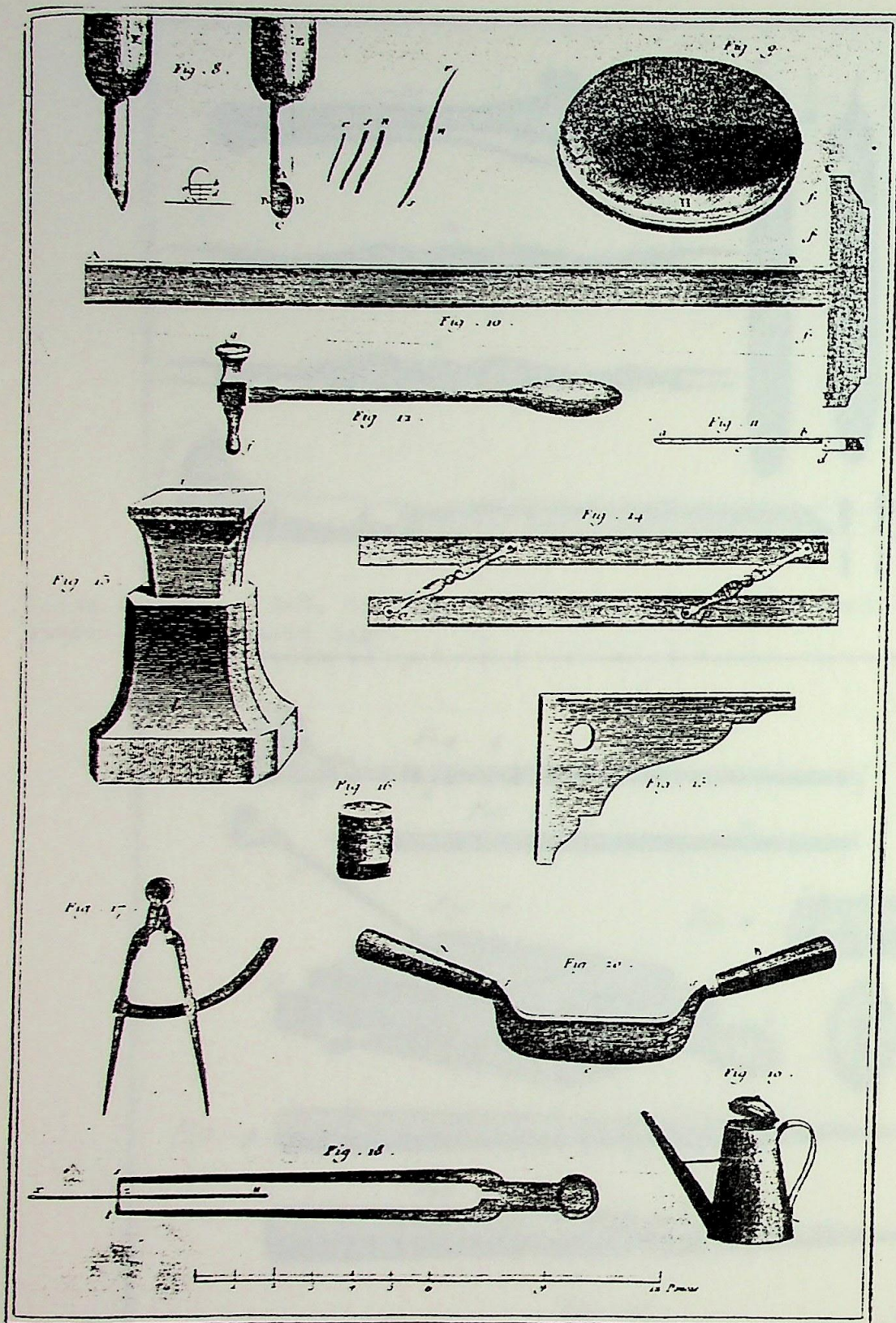
The process of printing employed within this study was engraving, an intaglio form of printing. In c. 1425 engraving originated in Europe around the German/Netherlands region.

The materials required for this process was a sheet of thick copper, known as the 'plate'. Steel and zinc plates were introduced early nineteenth century, but the cartographic sector of the printing industry favoured the qualities that copper plate yielded beyond the early years of their (zinc) introduction. The cutting tool employed to incise into the plate is called a 'burrin'.

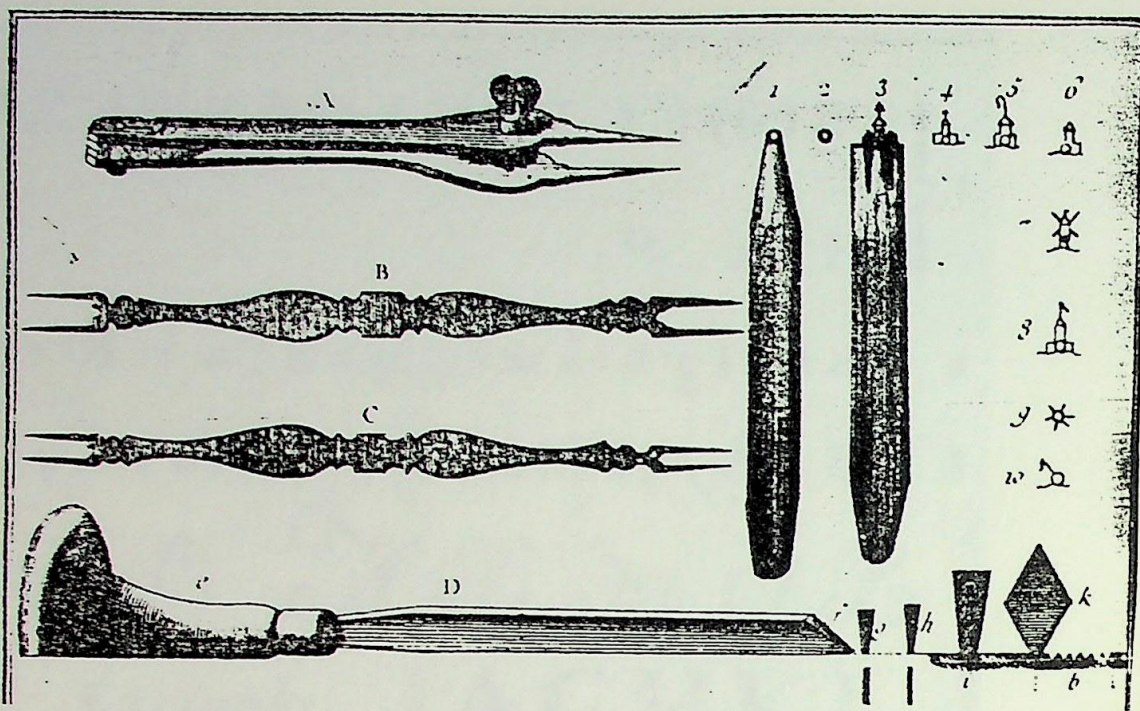
The procedure of translating the manuscript design into the plate is undertaken by the engraver. The final appearance of the design on the manuscript map was transferred to a waxed plate by tracing over the full design in reverse. An impression of the area to be incised was formed on the wax. When a line is cut by the burrin a small amount of rough material or 'burr' is raised by the tool above the plate, this is removed with a scraper, leaving the line clean. Throughout the whole design this procedure is followed by continuous referral to the final draft map. (See illustrations 13, 14 and 15 of cutting tools used in engraving).

Typographical areas were either cut in reverse form from an example sheet of the alphabet printed in reverse, or through use of monotype blocks of type bound and inserted through a cutting made within the plate. (See ill. No. 16).

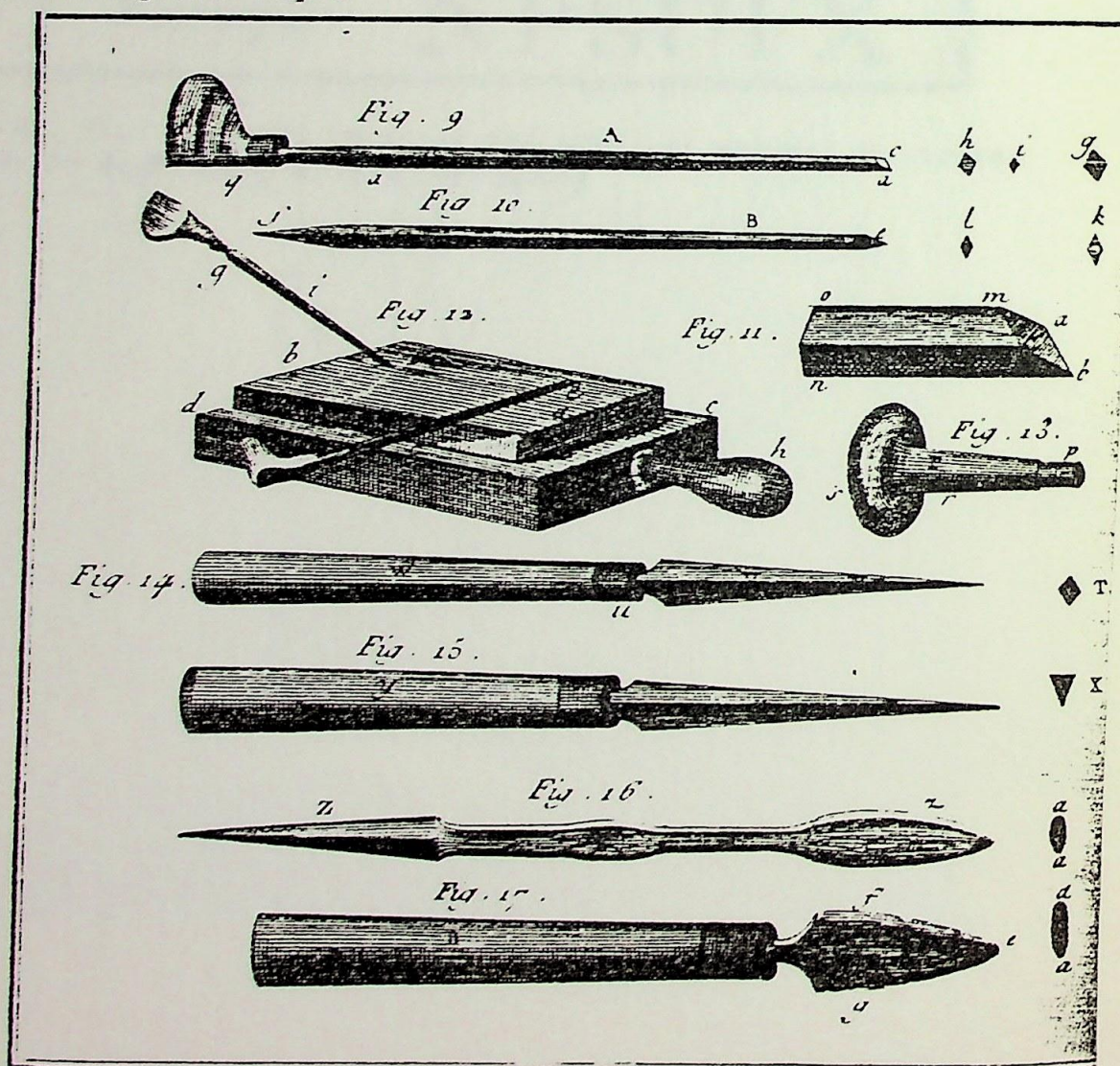
On completion of the design, the plate is ready for the inking up stage. Firstly, the plate requires heat as additional assistance in the application of the adhesive ink. The ink requirements for engraving are of a greaseless and butterlike consistency. Its basic composition varies from inks of other printing methods. A slower drying time is essential for checking that the ink does not dry and adhere to the engraved areas and subsequently fowling later impressions with a build-up of ink in the plate, thus resulting in heavily inked flaws or broken line.



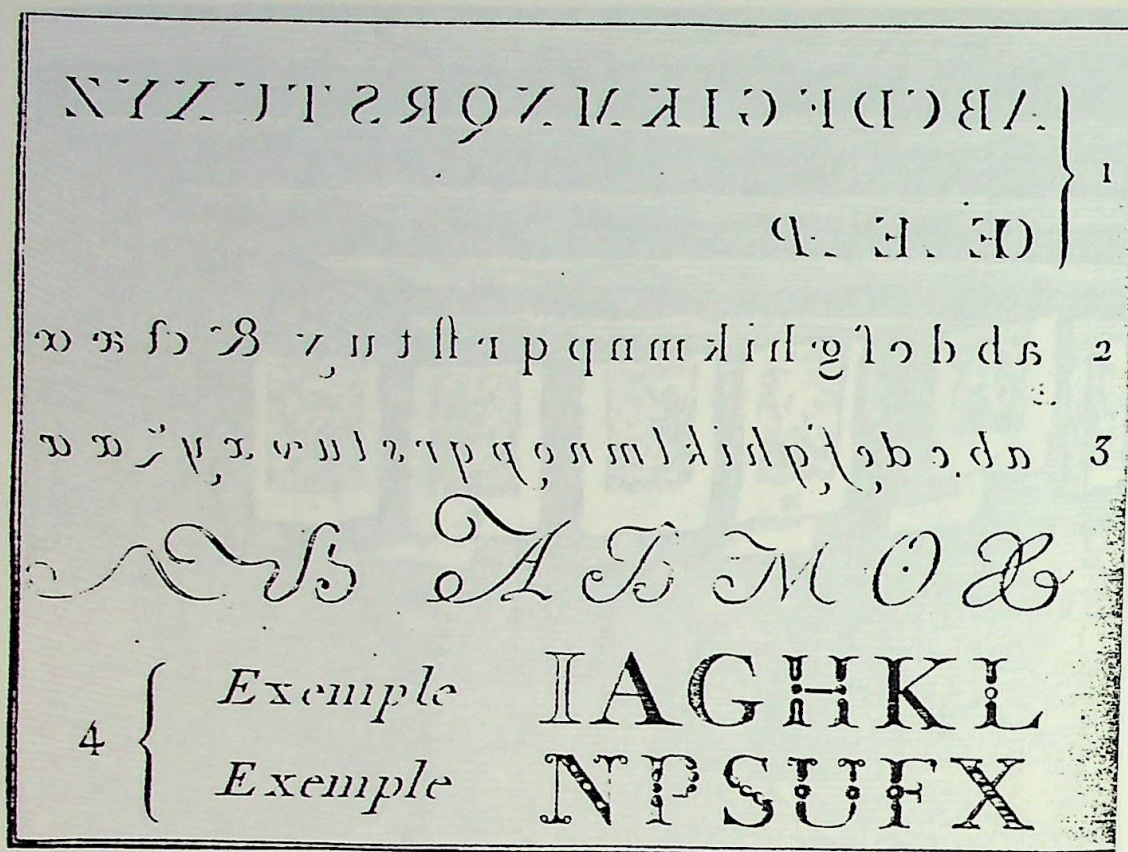
Illus No. 13. The burnisher, anvil, hammer etc., used in the making of corrections in the copper plate. (Denis Diderot, Encyclop.)



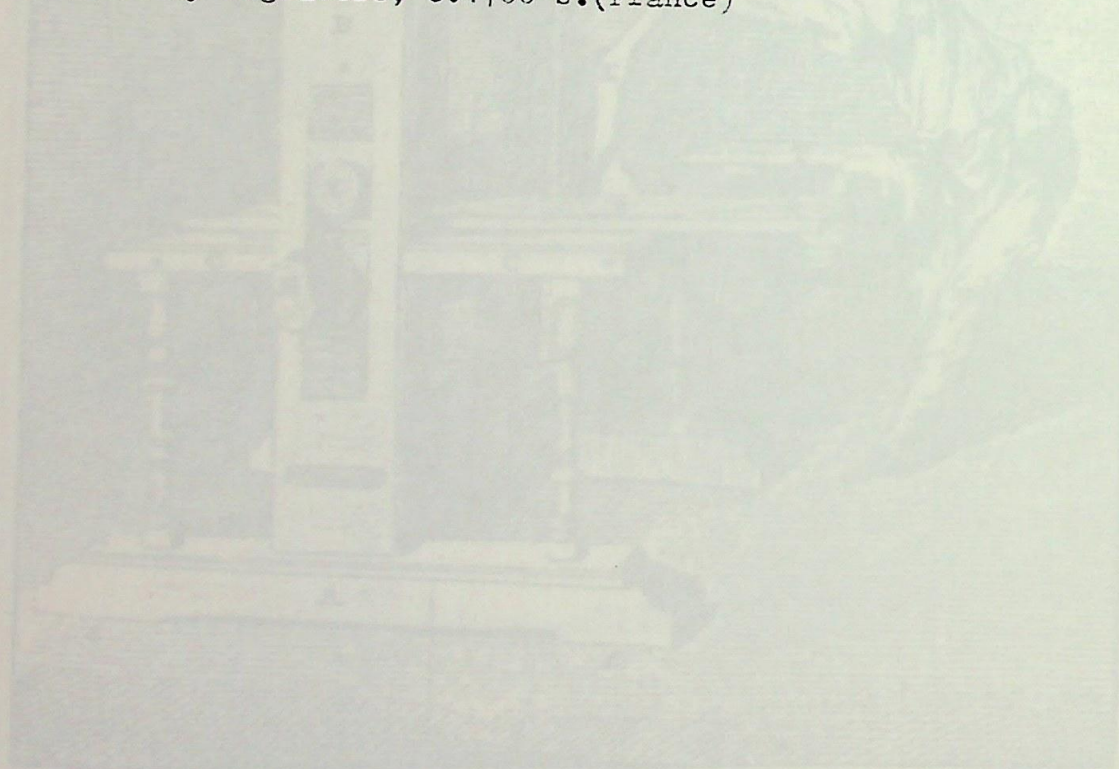
Illus No. 14. A-D, burrins. 1 and 3 show the punch tools for symbols on engraved maps.



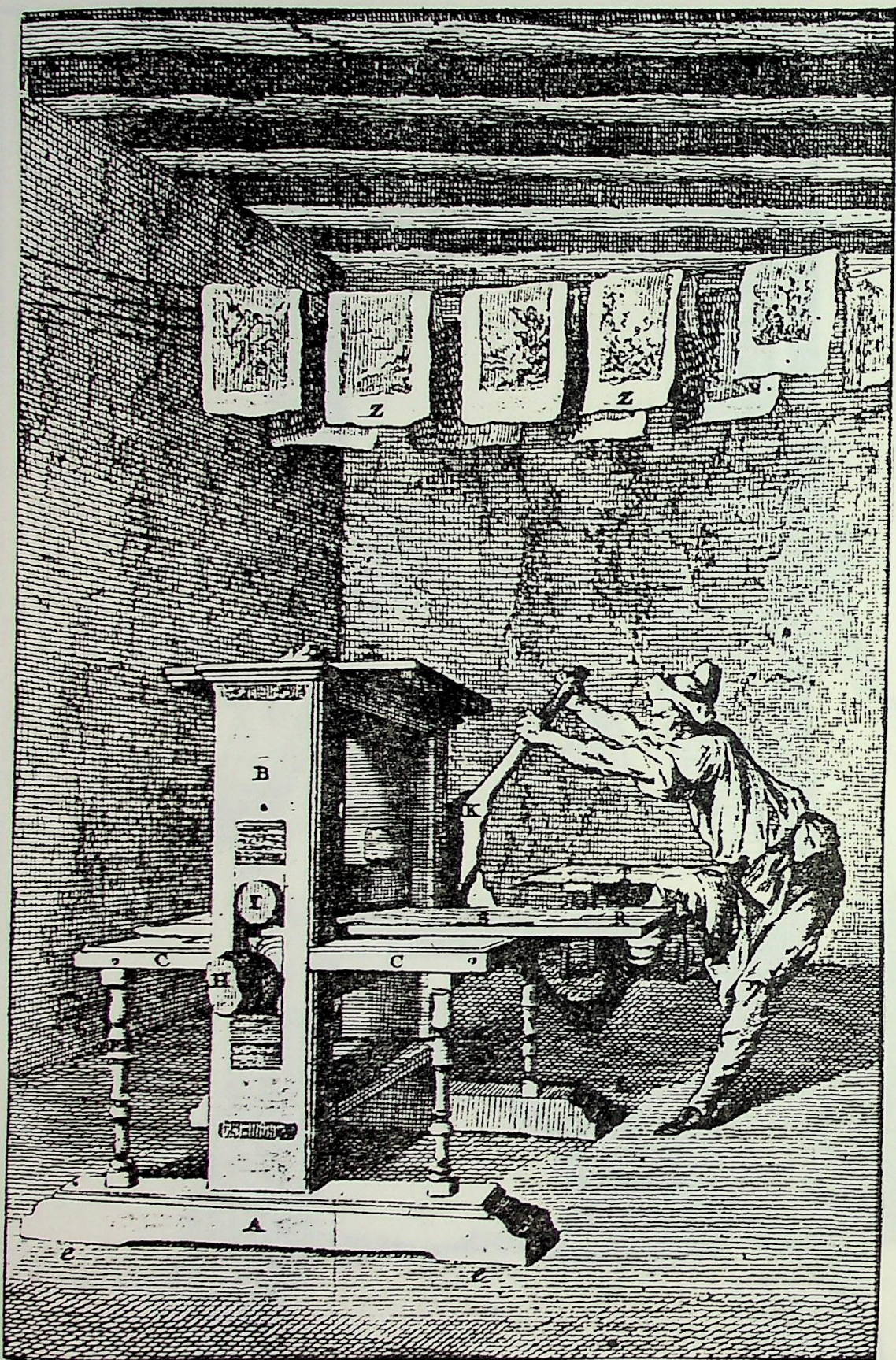
Illus No. 15. Engraving tools from Denis Diderot's Encyclopédie, 'Ou dictionnaire raisonné des sciences, des arts et des métiers, Paris 1751 - 65.



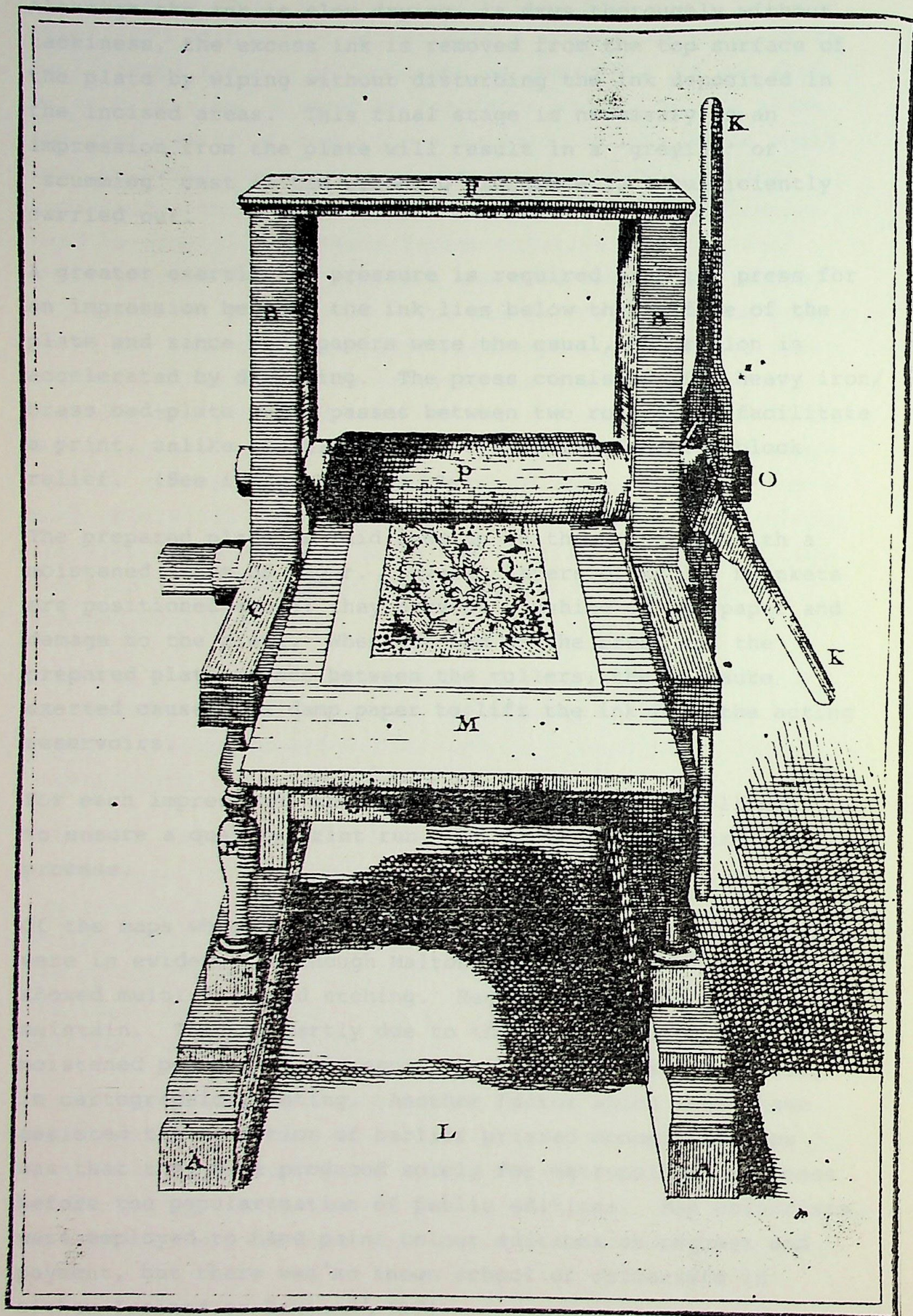
Illus No. 16. A sample sheet of the alphabet printed in reverse for use by engravers, c.1700's.(France)



Illus No. 17. The rollers press in operation.



Illus No. 17. The rolling press in operation.



Illus No. 17a The rolling press of the mid eighteenth century.

Although the ink is slow drying, it dries thoroughly without tackiness, the excess ink is removed from the top surface of the plate by wiping without disturbing the ink deposited in the incised areas. This final stage is necessary as an impression from the plate will result in a 'greying' or 'scumming' cast if the cleaning procedure is insufficiently carried out.

A greater exertion of pressure is required from the press for an impression because the ink lies below the surface of the plate and since hard papers were the usual, absorption is accelerated by dampening. The press consisted of a heavy iron/brass bed-plate which passes between two rollers to facilitate a print, unlike the flat platen system required for block relief. (See illus. Nos.17 & 17a).

The prepared plate is laid face up on the press bed with a moistened sheet of paper. Several layers of woolen blankets are positioned above; they prevent crushing of the paper and damage to the plate. When the bed of the press and the prepared plate passes between the rollers, the pressure exerted causes the damp paper to lift the ink from the acting reservoirs.

For each impression, the above process has to be followed to ensure a quality print run. It is a slow and exacting process.

Of the maps which I studied no multi-coloured printed editions were in evidence, although Malton's prints of Dublin views showed multi-coloured etching. Registration is difficult to maintain. This is partly due to the stretch factor of the moistened paper and the requirements of precision necessary in cartographic printing. Another factor which would have assisted the tradition of earlier printed monochrome maps was that they were produced solely for metropolitan purposes before the popularisation of public editions. Map colourists were employed to hand paint colour editions on request and payment, but there was 'no known school of colourists in either Ireland or England'. (17)

For the most part, landlords purchasing maps which included their land were better served with a monochrome print which facilitated freedom of depiction as required. It was also an avid pastime, enjoyed by landlords and collectors alike. The cost factor of engraving a multi-coloured edition would have rendered the project if attempted unviable, as the engraving process was labourious, lengthy and registration hard to control, the waste factor entailed and the final selling price for all the work involved would have reduced the number of prints sold. The prices for monochrome prints as in the case of John Rocque were expensive because, like all map publications the customer was also paying for the charting and I surmise that the whole economics involved in multi-coloured editions was not feasible until the development of zincography and etching which appeared in 1859 as a more controllable means of distributing colour. Lithography was also employed later on in the nineteenth century during the time of the Ordnance Survey Offices's establishment in Ireland during 1831.

From the time of John Speed in 1610 - 11 to John Rocque all prints were monochrome prints and any depiction of tone was yielded through parallel line work or stipulation, adequately substituting for a secondary colour.

Variation in line width can be achieved in a number of ways. By handling the cutting depths of the burrin, a swelling and tapering of line results. This is most evident in some forms of typographical descriptions and decorative areas such as the cartouche and illustrative elements. Alternating of line thickness and cross hatching achieve a variety of tonal values and 'key' reference shadings.

Though the medium of engraving which allowed for fine line reproduction, its only restrictive qualities was time, both in the working of the plate and printing. Engraving was better suited to the cartographic printings than previous wood block printing when they were required to communicate detail.

Attention and detailing enabled the cartographer's findings to be truly matched by the craftsmanship of the engraver, and artistry could now be encouraged through the flexible qualities of engraving, the styles of decoration followed the development of the applied arts elements of each period.

CHAPTER 4

PUBLISHING IN DUBLIN

The eighteenth century witnessed the pinnacle in popularity for printed material in Dublin. There were forty papers and gazettes in print at one point. 'There were no restrictive copy-right laws enforced before c. 1800'(18). Publications of English origin could be reproduced cheaper in Ireland.

It appears that Dublin might have been a relatively favourable site for map publication during this zenith. But despite the economic advantages that prevailed in Ireland over English counterparts, there was no one print shop or publisher in Dublin whose output consisted solely of cartographic publication. As there was a large volume of surveying activity in Ireland, it was considerably surprising to discover that very little cartographic publication was undertaken. It would seem reasonable to assume that Dublin could have nurtured at least one specialist. However, there existed several explanatory reasons for this phenomena.

The major part of 'surveying in Ireland during the seventeenth and eighteenth centuries was concentrated around the estate manuscript maps'!(19) This output was intended for use by the landlords and their tenants alone, with the exception of disputes occurring when the courts would have need to refer to these. The occasional, officially directed and funded ventures were for governmental administrative purposes. Initially, however, a short municipal print run was required. This being usually conducted by a printer appointed to the King, occasionally in Ireland during the latter quarter of the eighteenth century.

The majority of published maps of Irish content were the works of English cartographers and subsequently printed in London or on the continent in the seventeenth century.

"From the seventeenth century continuing into the nineteenth there flourished a school of amateur cartographers in Ireland."(20) Their work was wholly funded from their own resources.

Additional assistance in surveying could not be supported, nor the necessary payment for the printing and publishing of his work. 'When additional monies were required to realise publication, the amateur surveyor's inability to organise and negotiate financial support hindered his efforts.' (20.a)

The English surveyor on the other hand seems to have had better business minded qualities and was capable of gaining governmental support in financing his project as in the case of .. Rocque which will be discussed later but there is little evidence to support Brookings case. The cases of the English surveyors appear to have been politically influenced as regard to gaining such support.

London provided a more convenient centre for map publication in the eighteenth century. Whereas during the seventeenth a 'decree in 1637 limited the number of print shops in England,' (21) in the cradle years of printing the decree was enforced by opposition chiefly from the organised guilds of calligraphers and illuminators, whose livelihood was threatened. Printing was being viewed as a threat to established power, both religious and political. Opposition took the form of censorship. 'In 1694 the licencing act expired.' It was not renewed and censorship was ended. During that century much of the cartographic engraving was carried out in Amsterdam, which was the centre for printing and the map trade. As a consequence of the English situation, her plates had to be produced on the continent and rely upon outside craftsmanship in the early years, because of her lack of skills.

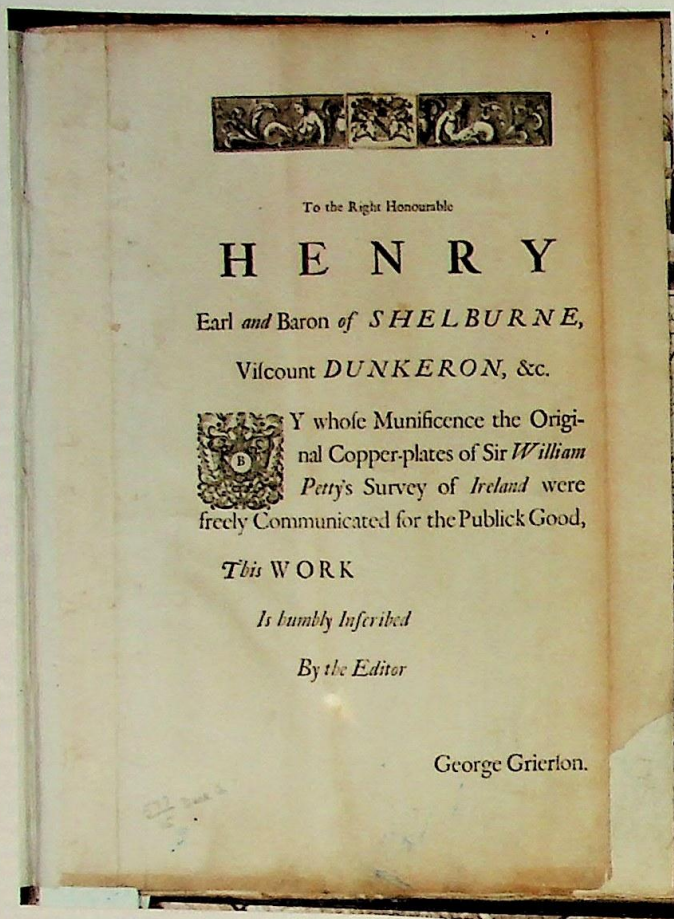
Following the weakness of publication power in England during the latter part of the seventeenth century and the domination of the Dutch (Flemish) as the centre of map publication, the establishment of English publications gradually increased at the turn of the eighteenth century. The Irish cartographic publication market was too weak to influence the location of an industry. 'The demand for maps of Irish content was below a reasonable level to justify publication for the Irish market alone.' (21.a)

The intended market was too small, the main bulk of the population being illiterate and poor. "There was a general lack of interest in geography" (22) except for those who had interests in property.

In the case of some eighteenth century surveyors, advertisements were placed in the newspapers for subscriptions as with Rocque in 1756. If the demand through collected subscriptions was inadequate, the map was not published as the cost of all parties involved should not be covered.

The landlords of the country were served through employing the local surveyor, whereas the property landlord of the city would have been better served by publications such as Brookings' and Rocque's which allowed him to locate his interests on one map showing their relationship to positioning of each other and localities.

The printers of Dublin were mainly letter press operations. The economics of additional capital outlay on the acquisition of a press designed to take impressions from engraved plates, might have proved too costly to ensure the survival of their business. As always, the potential supply, market and profit margin were an inevitable consideration for any projects viability. Specialisation was hindered because the Irish market was being served sufficiently by the English publications. Equating the economics of specialised cartographic publishing in Dublin, there was no printer who solely directed his work in printing maps but happened to be a side line for those who decided to venture into this branch, which saw its establishment in the latter half of the eighteenth century. The first Dublin printer enterprising enough to include into his operation the production of maps, was George Grierson in 1730, who worked at the sign of the Two Bibles in Essex Street. His printing business was mainly letterpress operated and he held the office as the King's printer in Ireland. The extent of his work can be realised when in an advertisement in the Dublin Journal c, 1760 in which buyers were invited for the 250 plates, "Maps covering all Empires and Kingdoms, Estates, Nations and Principalities in the World" (23).



Illus No. 18. The title page of George Grierson's edition of Sir William Petty's Atlas, Hibernia Delineatio (1685)



Illus No. 19. Sir William Petty's Hibernia Delineatio hand wash colour leinster nap. George Grierson edition. (National Library)



Illus No. 20. The Allen and Sons map of Dublin (1816)
Printed on the same premises where they ran a mask shop
in no. 32 Dame street.
(Dublin Civic Museum)

As a cartographic subject matter, Ireland featured very poorly amongst his works, they were principally the maps of Ireland by Petty and the 1708 map of Ireland by Henry Pratt. (illus. Nos. 18 and 19) which formed a very small portion of his work, having been originally of English publication.

A similar case arose in the early years of the nineteenth century, when the printing company of Allen and Sons at 32 Dame Street produced maps of Dublin under the direction of the Government. But they were unable to substantiate a livelihood from this direction alone and continued operating on their same premises, a mask shop, illustration No. 20 shows their map of Dublin produced in 1812.

In concluding this Chapter, I would like to point out the main points which most likely affected adversely the nature of publishing cartographic material in Dublin. (i) The nature of surveying in Ireland was mainly directed towards a limited market, such as the landlord and the Government. (ii) English surveyors were responsible for the published works, through Government appointments, while the 'Irish' surveyor remained in association with the lesser estate landlord maps in manuscript form. (iii) The demand for general maps of Ireland was below a justifiable publication level in Ireland to allow a Dublin based printer to rely on the Irish market as a source of income. (iv) Advertisements were placed in the papers to gauge the response of the public's interest for probable publication of a map. (v) The Dublin printers were mainly letter press operators and thus investment in acquiring a press capable of taking prints from an engraved plate may not have been justified, because of the costs and the Irish economic and amperсанд social structuring. And finally the printers who did venture in cartographic publication as in the case of George Grierson who published works of English origin and maps of various countries, did so as a smaller part of their printing operation in the mid to late eighteenth century.

CHAPTER 5

The first map that I studied is that of the most familiar and liked of early printed maps of Dublin by John Speed. This particular map has been highly popularised throughout publications such as that of Rutge Hermanidus from 1661 and well into the present day with articles associated with the antiquities of Dublin, as in the Old Dublin Society's Quarterly pamphlet. John Speed's map of Leinster on which the map of Dublin appeared in the 1610 publication of the fourth book, "The Kingdom of Ireland" in the "Great Brittannia Atlas" set, is discussed within the context in which it originally appeared. The first portion of this work introduces Speed's biographical background and the nature of his map. Secondly I detail the physical qualities of the printed map on my own inspection, and finally within the 'description of the map', I catagorise its contents of design, decoration, typography and symbols systematically, eventually working into the map of Dublin and discussing the subsequent popularity and republishing with adaptations of it at later periods.

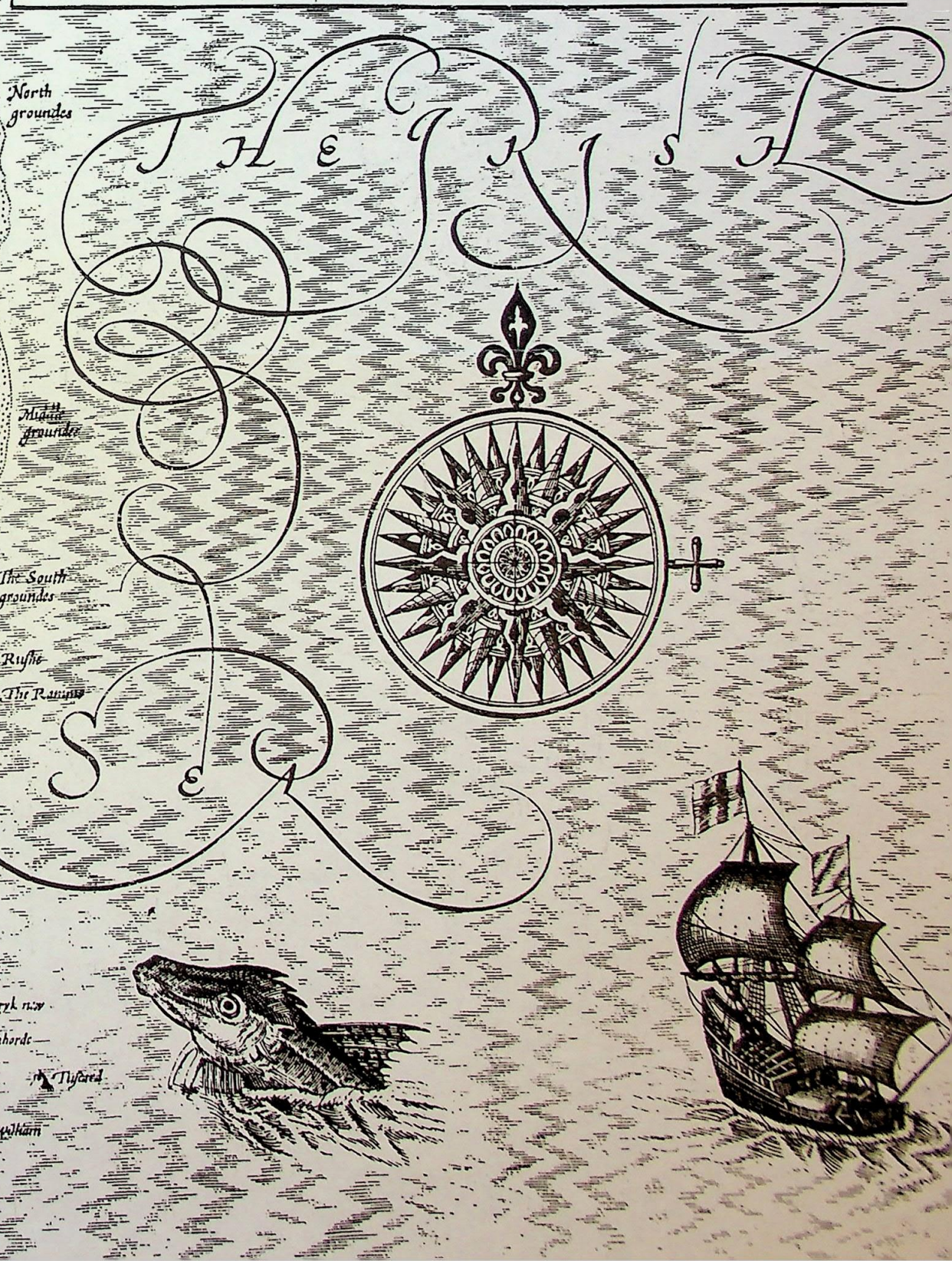
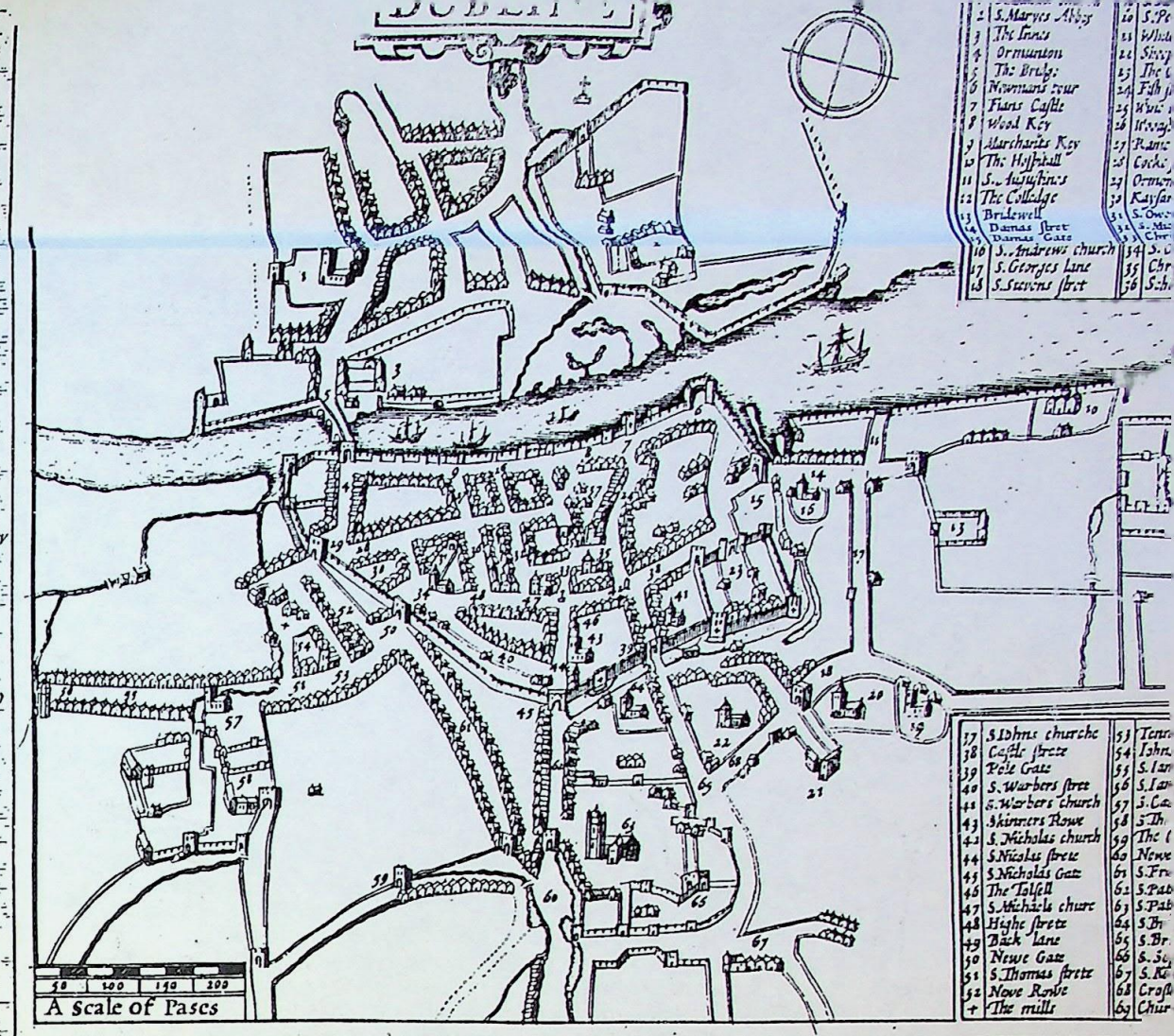
(i) John Speed

John Speed was born in 1542 in Cheshire, England. He was a tailor by trade in London, becoming a prosperous member of the "Company of Merchant Taylors". It was through his recreational activities that brought him into the world of cartographic publications. His activities included antiquarian and historical studies, map drawing and theological writings.

Although Speed remained a tailor during his working life, it was his extraordinary historical learnings that gained him the acquaintance of Sir Fulke Greville. An English poet, who commissioned Speed to write a history of England and Wales, to be illustrated with maps. The work consisted of fifty-four maps of England and Wales. It was finished in 1579 and the maps contained within the volume were later included in "Theatre of Great Britiana" of 1610.



Illus No. 21.
John Speed. Town plan
of Dublin on the Leinster
map of 1610.



1. S. Marys churche	21. S. John
2. S. Peter	22. S. James
3. S. Paul	23. S. Andrew
4. S. Martin	24. S. Thomas
5. S. James	25. S. George
6. S. Michael	26. S. Nicholas
7. S. John	27. S. Peter
8. S. Paul	28. S. Andrew
9. S. Martin	29. S. Thomas
10. S. James	30. S. George
11. S. Michael	31. S. Nicholas
12. S. John	32. S. Peter
13. S. Paul	33. S. Andrew
14. S. Martin	34. S. Thomas
15. S. James	35. S. George
16. S. Michael	36. S. Nicholas
17. S. John	37. S. Peter
18. S. Paul	38. S. Andrew
19. S. Martin	39. S. Thomas
20. S. James	40. S. George

Performed by John Speed, and are to be sold
by John Sudbury and George Humble in
Popes-head alley against the Exchange

Before the publication of his 1579 work, Speed had worked on providing manuscript maps through commission of Sir Henry Spelman, (an associate antiquarian) for King Henry VIII. Spelman was the High Sherrif of Norfolk and held the office of Public Affairs in England and Ireland. This connection was to have led to speculation surrounding his future works of Ireland. The Spelman commission consisted of maps to be produced of English towns. Speed could provide the requested 'Bird's Eye' view, which was both visually descriptive as a town layout and to its character. The origin of the 'Bird's Eye' view on maps is suggestive as having derived from the 'Portalan Charts', being a style of sea chart depicting the coastline and positioning of ports in profile thus assisting visual navigation'. (24)

'The series of maps produced in the 1579 work were reproduced in various forms including wall tapestries, playing cards, cabinet display maps, traveller pocket size guides and used for illustrations in books following its publication'. (25)

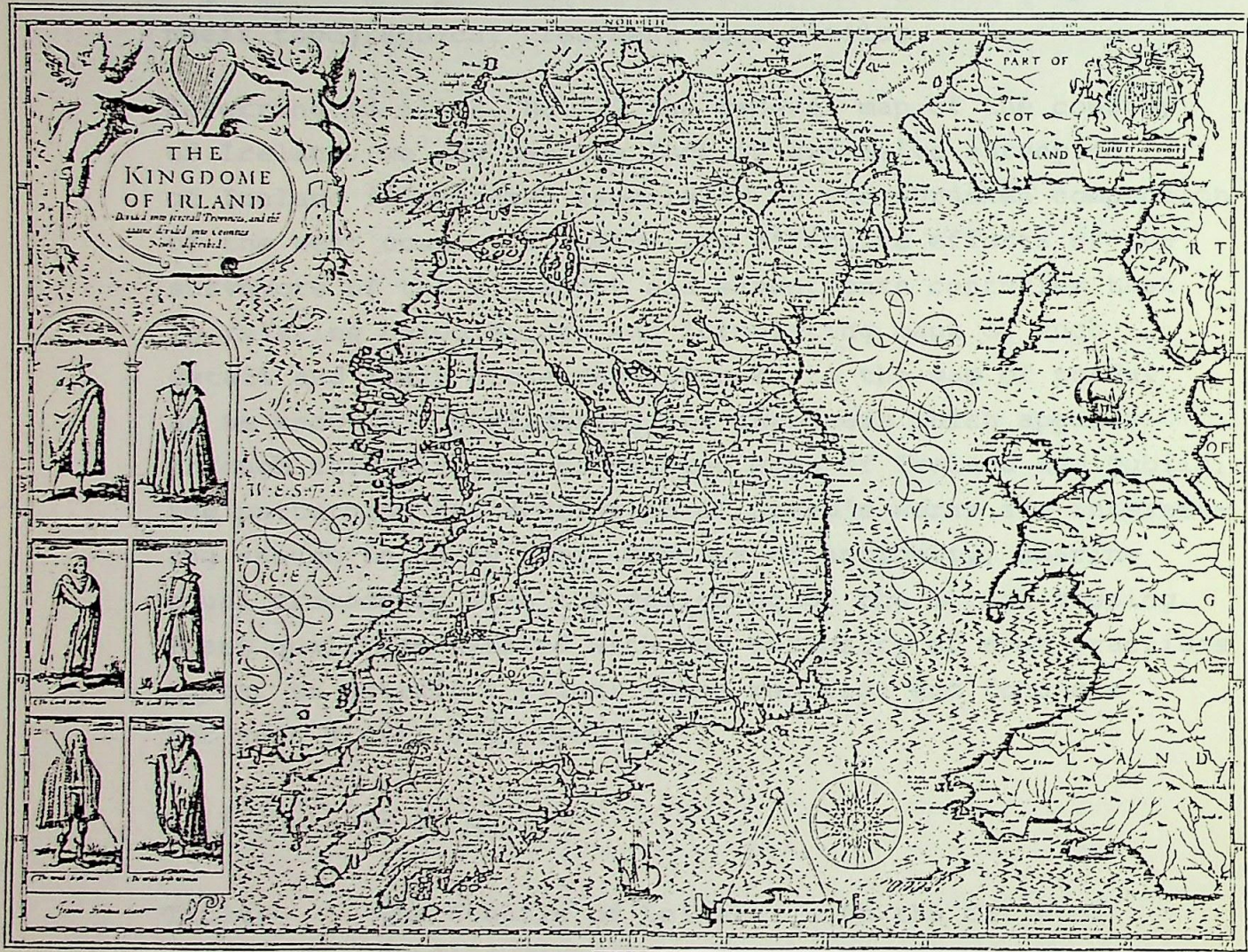
'Speed was not a surveyor but a copiest of maps which existed during his time.' (26) The maps published in the 'Theatre of Great Britiana' were compiled chiefly from work previously done by Christopher Saxton and John Norden. Speed did however, claim to have directly used the surveys as a source which was indicated on the back of each map with their (town) histories description. But on the front of each map he entitled them amongst the dedication "Preformed by John Speed" see ill. No. 21 bottom left. The use of the word "Preformed" entails an immediate misconception indicating that he had surveyed the maps which he had produced. There is no point in despairing, for during the early years of the sixteen hundreds it was not uncommon for maps to be revised by use of existing examples as a basis. Speed's revision of the county maps of England and Wales were the 'first to have included an insertion of town plans accompanied by a synopsis of their historical background'. (27) The development was surely a coincidence because of the marrying of both his interests, that of map-making and history, under the circumstances of which the original book of 1579 in which they were contained was commissioned, although they were separate as units from the text.

"Speed was a patriotic Englishman, and expressed himself boldly upon his countries achievements. The "Theatre of Great Britaina" was inspired by his "Zeal of my Countries Glory"(28) and its idealogical restoration to antiquity, this ideal was manifested through his writings and especially the composition of the maps.

Within the fourth book of "Theatre of the Empire of Great Britiana (1610 - 1612) the collection of Irish subject maps appear, under the title "Kingdom of Ireland'. There is speculation in several books (29)/(30)/(30a) as to whether Speed had set foot in Ireland prior to its publication. I propose that he had obtained factual information through Spelman and it is reasonable that with such evidence attirbutable to the method in which Speed worked to rest this speculation. Its cartographic development is of little historical importance to geographers, but it remains the best early known publication of an Irish Atlas and town plans.

The sources for the general map, four provinces and city plans have been attributed to Speed's copying from the best maps available to him. The general map closely followed Mercator's Atlas of 1595, which he may have obtained from the Dutch engraver and publisher, Jodicus Hondius. Jodicus was the original engraver of Mercators plates and that of Speeds. Hondius returned to Amsterdam in 1594 after a ten year exile in London. Dr. Andrews speculated with certainty that the original source material for the province maps were worked from that of Robert Lythe's 1572 and Francis Jobson 1590 surveying activities in Ireland in Book No Y. Neither of their published work appeared with their names. It is likely that any additional information of town plans may have been obtained through Spelman as previously indicated in this section.

The Town plans were the earliest known plan prints of Dublin, Cork, Galway and Limerick. 'The provincial maps and the general map established itself in Britain and on the continent as the 'definitive' early and mid seventeenth



Illus No. 22. John Speed's general map of Ireland.

century versions'.(31) This can be supported by their adaptations by the Dutch school of map-makers, most notably Blaeu Janson and Ualch in reproducing his works.(32).

Speed's atlases resemble many other great atlases of the time in making everything appear the same, with a network of dwelling centres and basket of eggs/sugar loaves mountainous terrains. Standardisation in surveying techniques had not yet been established throughout Europe but their topographical treatment were similar.

Referring to illus. No. 22 the general map of the country of Ireland, we can see the lack of extensive surveying of Ireland illustrated especially by the shrunken compaction of the west coast. I admire the effective efforts of the surveyors of the sixteenth and seventeenth centuries task in relating calculations and formulating maps of such detail and their close resemblances to the map of to-day as we know it. Considering the ineptness which appears through this earliest of printed maps of Ireland and Dublin, the patterning and decoration of Speed's works are interesting enough to carry their own air of antiquity, sharing equal precedence with the designing of the actual mapping. These qualities married with our curiosity of such practices appear to satisfy a visual innate reaction and fondness for such visual descriptions.

(ii) Details of Map.

Title: The Countie of Leinster with the Citie of
Dubline described, In the Kingdom of Ireland
1610 Book IV of 'Great Britania' Atlas.

Date: Anno Domini 1610

Author: John Speed

Publisher: John Sudbury and George Humble in Pope's Head
Alley, London.

Engraver: Jodicus Hondius of Amsterdam.

Size: The size of the paper, 443 mm deep by 523 mm, the printed area of the border is 386 mm by 506 mm. Plate area 391 mm by 513 mm.

State of the Map: Early, originally contained within the Book with the descriptive history printed on the reverse.

State of the Plate: The original in the National Library's impression marking is defined and at the right pressure. The printed areas are slightly upraised. There is evidence of burnishing and the wiping of the edges of the plate was not completed and with greying ink deposits especially to the bottom left corner.

Paper: (a) Quality - laid type with storage creasing marks.
 (b) Colour - off white, stained through dampness.
 (c) Weight - thick medium weight, but the outer edges showing a feeling of deterioration and loss of weight.

Watermark: There is no watermarking on the paper.

(iii) Description of the Map

The map of the city was originally within the Leinster Province Map, which is discussed under 10 sub-sections, working from the outermost printed area of the map through to each element of print on into the printed plan of the city (Town).

(a) The outer border consists of a decorative device achieved by its subdivision in three parts. It is delineated by the two outermost 'white' bands containing a continuous repetitive unit. Each unit can be seen as suggestively representing an exclamation mark '!' and bordered heavily by individual wrapping of white area, when looking at it in the negative sense. But perceiving in its positive, the white area is brought forward by the distancing effect of the printed; the forms take a shape of double-

chaining. The four corner points are circular, the direction of each line of pattern working away and towards the approximate centre, occupied by a rounded edged plaque presenting the worded direction. The pattern is uneven, especially the first units, which meet the corners, i.e. a notable flaw in the bottom right hand corner travelling towards the top, where the pattern is ill spaced and definition of the separating line of each of the two units concerned. The border frame is pleasantly light in tone and balance, therefore avoiding domination of the map. The irregularity in the sizes of the units are caused by the repetitional rendering by the engraver.

The directional words on the plaques within the border are uneven in weight, placement, spacing and height in relation to each other. Their inclination towards an italic hand are slight but inconsistent in the upright stresses of i.e. 'U' in 'SOUTH' in relation to the near vertical stem of the 'T', which occurs again between the 'R' and 'T' of 'NORTH'. The capital 'N' in NORTH is characteristic of the 'Old Style' faces of Roman type. The South and West are the lightest in weight, followed by a heavier hand in 'NORTH' and finally appearing bold in 'EAST'.

(b) The cartouche is well positioned within the background to the left of the map with the exception of the cropped central section to the left arm. It is strong and forcibly characteristic of the late Elizabethan style with Jacobean carved solidity, featuring more like the effect of cast iron than of wood, by the sudden strength of shading into light. The symmetrical design which is well executed presents an impressive introduction to the map's title. Its clear design is slightly upset by the over placing on the dark edge shading of Lough Ree. The line in which the eye is drawn down along the right side 'depth' shading is suddenly disrupted by the similar toning of the lake.

In the main the primary shapes of circular and square are used. The circular field in the centre with the four main scrolled off-shoots create the visual lining of an encasing square framework. The true feeling of the squared frame's



Illus No 23.

Matthew Wren, 1766. Surrounding the title cartouche the cherub can be seen using the theodolite, which was used for the measurement of the vertical and horizontal angles in triangulation. The 'Waywiser' is also illustrated, it is also known as the perambulating wheel, the booklet accompanying the National Libraries 'Ireland from Maps' folder reckoned that it's circumference is probably 100 inches; the dial on the shaft registered the revolutions.



Illus No. 24. Sir William Petty's scale cartouche on the General map of Ireland 1685. (Royal Irish Academy)



Illus No. 25.
 Sir William Petty. Hibernia Delineatio Atlas, 1685,
 2nd edition (George Grierson). On both scale
 cartouches the cherubs are seen utilising survey-
 ing instruments.

forwardness in field depth is marred fractionally by the discrepancies of the three dimensional treatment, i.e. the top forwarding ends are treated as singular plains and immediately towards its base the small pointed kick is deprived of volume unlike the rest of the design. On both vertical swings, their scrolling can be interpreted as towers with eastern 'onion domes' mounted upon them.

The title is placed clearly and legibly centred within the circular field. Again the Roman hand of 'Old Style' serif type face appears, but displayed in an upright fashion. Each line is of a differing height and close attention was taken to maintaining one weight throughout the six lines. The use of uppercase being designated to the main information i.e. 'THE COUNTIE OF LEINSTER & THE CITIE OF DUBLIN'. The letter spacing between 'THE and COUNTIE OF' is slightly larger than that between 'COUNTIE OF and LEINSTER' but visually expands in depth by using a small letter height in 'THE'. Again the body of type from 'with' in lower case to 'Deferibred' should have been dropped, only very slightly by approximately two points. The block of type from 'LEINSTER' down, graduated off the central line, with the 'N' in Dublin having a shortened apex where the diagonal stroke meets the second stem in an effort to avoid contact with the first borderline.

(c) The dedicational and scale presentation are contained by a secondary three-quarter cartouche bordering to the left of the map is again accommodated in a white area with the apex of the top triangular form cutting between the word 'Munster'. This secondary cartouche is more elaborate than the latter. Again presenting a solid straight piece of almost monumental glorification in supporting the surveyor's dividers. The practice of illustrating the dividers and other instruments of the surveyors trade can be seen in illus. No 23 and No 24 and No 25. There is a combination of a feeling of stonework along the vertical sections and wood on both of the highly elaborate feathering of the eagles, which help to uplift the general severity by containing design elements directly from blossoming veils

characteristic of heraldic devices, see illus. No 26. The dividers being a line illustrative description of the material of which it was made (metal). The white framing around both the oval and rectangular dedication fields, displays an effort in avoiding a cluttered area, immediately to the blocks of information.

The scale and year of publication are contained in the upper shape, the scale bar strongly dividing it horizontally and resting close to the points of the dividers. An attempt of providing single stroke extension swashes was made in the letter forms in 'the scale in rules'. The 'T' was distorted by the ill positioning and choice of direction in which the cross arm swash was employed. This is characteristic of this particular type face and its variations, but the top stroke of the 'T' gives the appearance of a 'J' and the vertical stroke in this instance at the end of the right arm disjoins the reading of the caption. This element was carried better when put amongst other letters containing the same treatment, especially the title 'Part of Munster' in the first 'T'. The style of the letter forms again being the same as mentioned before. The full body of both sets of type are italic which are better rendered and consistent in their slanting. 'Anno Domini' is smaller in height, appearing more stately than the lightness in treatment, of the 'scale' line of type although this was only achieved by the actual letters widths composing the words 'Anno Domini'. Both of the capital 'l's' are however lower in height than should have been with this hand in 'Domini' creating a visual tendency of shrinking the height of the 'N' sandwiched between the two 'I's'. The individual numbers of '1610' are legibly distinct by overspacing.

The dedication relating to authorship and booksellers is of upper and lower case, the height being smaller in relation to the full stem height. The lower case appears slightly closer to the French pen hand bastarda than that of old style French. The descenders following two different degrees of slant, i.e. the 'f', 'p', 'g' and 'y'. The

'p' is the usual seriffed and depth while the 'f' and 'g' although follow the same line from the start of the descender, tail off differently to each other. The 'g' having a bowl and counter while the 'f' on the other hand is seen as a pen stroke of opposing hooked terminals on the main stem. The 'y' exudes a more fluid and natural stroke with the increase in directional angle than the others. The 'e' in 'exchange' however, is of the same direction, but the emphasis on curviture is achieved only by the serif which the eye is abruptly lead. The extension of the last stem treatment on the 'H' of 'Humble' appears to be out of character to the main treatment received by the other capitals. The form of extending horizontally along the base line of reading in the lower case 'e'. This is heavily executed and elongated beyond the proportions of the patterning effect in the block of text, but in serving the purpose of filling the third line towards maintaining the whole dedication as one block. The body of text is ranged left with 'Cum Privilegis' centred below the line width of 'P..... to the extreme point of the bowl ine'.

(d) Moving towards the bottom left centre field of the sea, the 'north cross' on this Leinster map is highly worked in comparison with the nominal indication of direction within the Dublin City plan. It is the first element on the map that the eye is drawn to, through its harsh and deptness of colour in its design.

It's purely geometric spurred north cross imitating the compass and its divisions. There is a layering of three disc forms, each having its own set of patterning. Each of the discs receding from the fore indicate the sub-divisions of direction, i.e. North, North South West. Volume is suggested and achieved to a certain extent by the shading along each spur perpendicular to the centre floral design. When it is studied the essential points are at the fore which are uplighted by their severity and complication of line work in relation to the second. The volume suggested is not of a true three dimensional, but created by decoration.

The Illyle deux fleurs (the north point symbol) is considerably rendered poorly, not in form but appearing half heartedly attempted in its highlighting, especially when coupled with the effort that exudes from the central design. The treatment of the illyle deux fleurs is defined against the line work of the sea zig-zagging pattern, whereas the North cross points are set off by the encasing circular frame, effectively reducing possible confusion with the surrounding sea pattern.

The engraved line work of the North cross being printed sharply throughout its design in comparison with the handling of the dedication where the line is broken throughout the type, suggests the possibility of a different hand and its mis manipulation of the 'burrin' in its cutting depth and most notably around the thinnest sections of the curves in the letters.

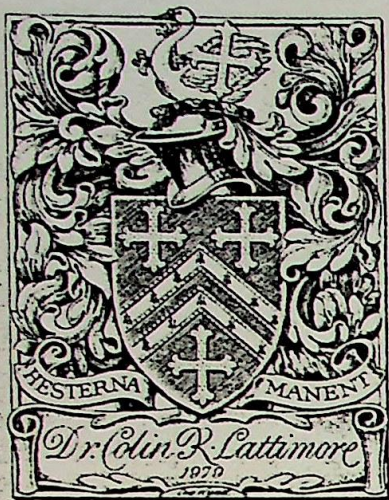
(e) Heading from the North cross to the illustration of the ship following the line in which the eye is drawn around the map, diagonally right and to the bottom of the North cross. It is a wooden cargo sail ship angled at approximately thirty degrees from above. It appears more caricatured than what would be expected from this era, the angle at which it is drawn from mainly contributes towards this description and the added positioning of it seemingly bobbing along on the wave crests when in full blown sail. The shading is quite severe and the detailing of rigging and structure may prove useful to a historian of boat/ship design whereas its seemingly caricature nature appeals to me in relation to its inclusion on the map as a whole.

(f) That dangerous fish 'monster of the deep' amusing; its head looks more like that of a horse with cow eyes and the inevitable monstrous fins and spines of fear would surely have discouraged the hesitant sea traveller from venturing! It was not uncommon for such monsters to appear in the early maps as it was unknown whether such creatures existed etc. and the fanciful imagination aroused by their uncertainty. Even to-day we dream up concoctions of the supposedly outerspace creature. It keeps us amused at

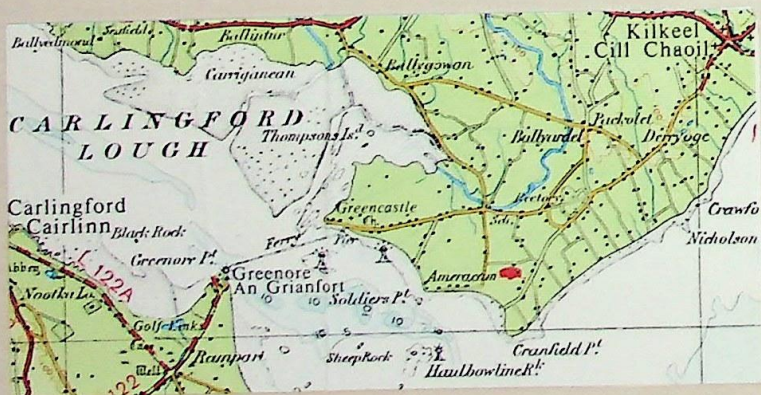
times but a certain amount of fear still prevails in the event of such a monstrous creature existing. So too the imagination of the fifteenth and sixteenth century was spurned, possibly because of the existence of such fish like the rock fish's ugliness and others abounding in the sea, which continued on into the seventeenth by Speed's curiosity of antiquity.

(g) The character in which 'THE IRISH SEA' is worked is exquisitely flourished than other typographical titles and remote from the officialdom or solemnity of the title of the map itself. It is a dazzling professional display of the engraver in manipulating and liberation of the letter forms in calligraphic sleekness of interlocking. Although the base type is the 'old style' the two 'i' and the 'e' show a likeness to the copperplate hand. The legibility of over extended liberty distorts the word 'Irish'. The second 'i' sinking below recognition due to the surrounding ascender's domination in the word. The treatment of the 's' in 'Irish' does not conform or contribute towards the overall style of swashing. The swash abruptly emerges from the upper serif in a light serrated vertical, intending to go nowhere with the line inconsistent, which could easily have followed the lines which the 'e' of 'sea' or its larger capital 'S' is demonstrated in direction and gradual increase of broad pen width. The angular suddenness of the beginning form of the swash is easier read than if it were continuing without distinction of the letter into a whirling motion and the form of the letter would be lost. Rather than a complete fanciful showmanship of the engravers skill his intention of remaining with the normal letter and simple but awkward swash is justified none the less.

The larger capital 'I', the 'R' and 'A' are completely fluid in their sweep. they are the principle swashes that unite and finish the title across its right angled positioning within the sea area. The 'h' beautifully spans the width to the left, ending in a circular motion towards the north cross, and the left branching swings around the base of the 'S' echoing its shape and counter echoing the swash



Illus No. 26. Heraldic veil feathering c. 1900.



Illus No. 27. Present day examples of ordnance survey rock and sandbar treatment.

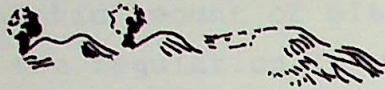
extending from the same letter from the top. Although the lower swash of the 'T' works into the boundary of the main one leading from the 'I' down to the 'Sea' effortlessly, the angle at which the swash of the 'T' meets its stem and continueing into the reverse 'S' shape is slightly frigid when viewed as a component to the letter, even though its (the swash) own flow is acceptable.

Although the skill of the engraver in actually paying attention to the artistry flow of the overall swash design is evident, there are several small mistakes in their cutting. The volume in the thickness of line on the outer edge of the broad stroke in the capital 'S' of 'SEA' when turning towards the tailing. Another example can be seen in the tailing off of the leg of the 'R' where its gradual thinning is disrupted by a sudden thickening towards the upper portion near its maximum depth from the base line of the type.

(h) The zig-zag patterning of the sea fundamentally distinguishes itself as being another mass and reduces confusion or misinterpretation between land and water mass which I have experienced on occasion with one colour line maps even of to-day (Illus. No 27).

(i) Extending into the symbolistic characters of the map from the sea, firstly looking at the sandbanks along the eastern coast which are stippled in the form characterised in today's geographical descriptions. See Map No 27. Following onto the uninhabitable outcrop of rocks which are submerged at high tide are most descriptive in their indication as to their hazard by the combination of mountain symbols and zig-zag sea pattern. Thus providing a combination of sea and land charting. The immediate coatline is shaded by horizontal strokes, with a breakage of their line reducing their tone towards the sea. The description of shore line material such as sand, rock or headlands are devoid but the water flow from the rivers are free from these markings, by use of the negative they are easily interpreted.

Illus No. 28.



ie. Hills below Wicklow



ie. The sagging hills of Munster.



ie. Trees.



ie, Settlement symbols.
Family areas, villages,
towns and cities.



The Ruffe, an example of
coastline tidal submerged
rocks. ie. The South Grounds.

(j) To say that the immediate impression of the land mass is an utterly chaotic amount of place names and symbols would discredit the regulation in which all were organised. The original error of Lythes mapping of the rivers are carried through in Speed's thus justifying that Ireland had not been thoroughly surveyed to this date when some information was derived by word of mouth. This is particularly evident when the mistaken identity of the river Slane flowing as one into the Barrow, when the original mistake being confused by Lythe with the positioning of the Slaney in Wexford for Waterford, and no geological event which occurred in the past three hundred years qualifys the change of these rivers courses from what they are today, presents the original error. Where as the Liffey's course shows the familiarity with the pale and its immediate surrounds.

The hills are symbolised by the 'sugar loaf' with several variations in their interpretation, not necessarily the fault of manual repetition. Some attempt at describing the mountain form or the deliberate working of the engraver to avoid complete repetition produced the range of one sided sagging masses in Munster beside the dedication and only occurring once at the fork in the river Shemalyn, above Wexford. The hill heights are determined by the actual spread of their base, but not representative of their numbers and range of heights along the Wicklow hills. See illus. Nos 21 and 28.

The forested areas and their expanse are indicated by the designation of the tree symbol. Being a deciduous and shaded to the right like the 'mountains', is carried along the immediate ground below. The consistency of their form changes throughout the whole map. The best renderings appearing directly to the left of 'County Dublyn' but each being slightly different. Unlike the 'punch' tool which would have yielded uniformity there is no evidence to support the use of one of these tools. If a tool had been used the only variety which should have occurred would have been thw irregularity of force with which the tool had been struck resulting in a variation in the thickness of lines. Much

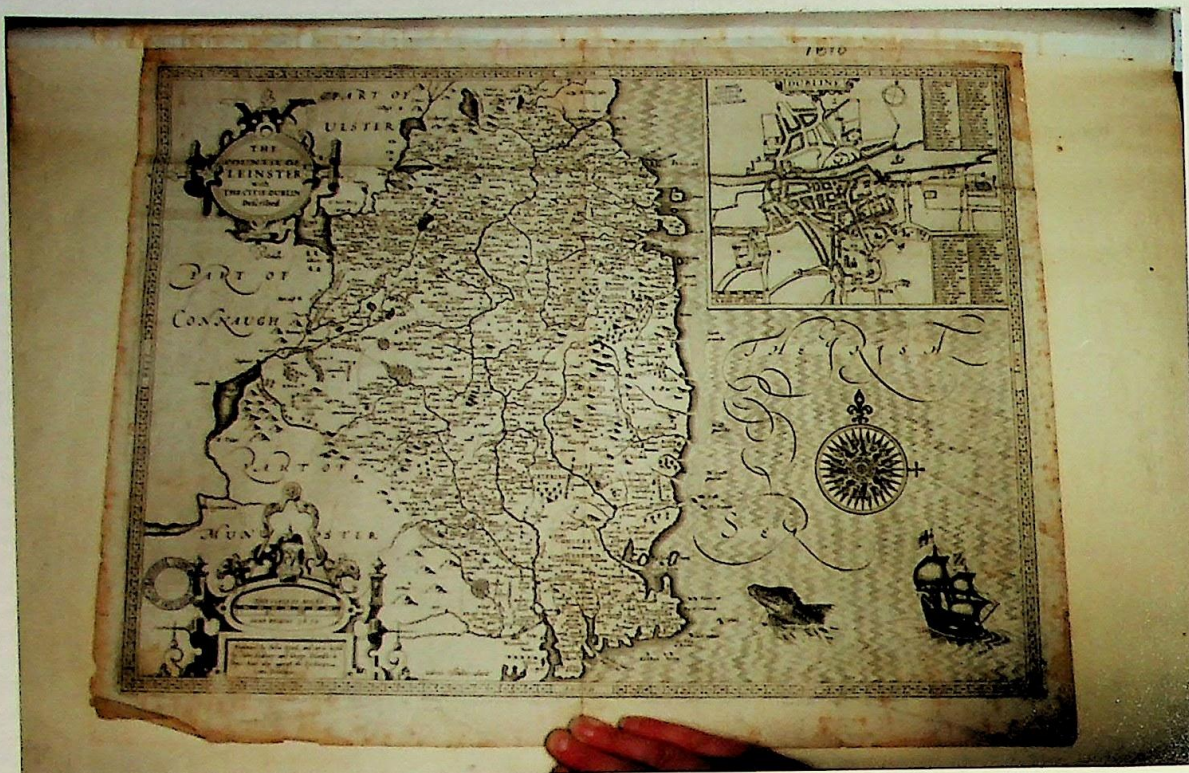
is the pity for not using a punch because some of the trees are so inaccurately executed they do not read as trees, but confused dotting. Especially noticeable to the left of the foliage and insufficient shading to the right to contain its form as a symbol, by becoming disjointed. Refer to the line of diagonal trees beside the coast at the 'South grounds' sand bar and the grouping directly beside Wicklow town and again near Kiltagh above Waterford town.

The symbols used for describing settlements/villages, towns and city are clarified by the utilization of additional building symbols and sizing of their grouping. Punches were used at a later period to aid the labourious and monotonous job, see illus. Nos. 21 28. Jodocus Hondius was the main engraver for maps in Amsterdam during this period but because a punch was not available at this date each symbol had to be hand worked. Therefore as we saw in the examples of the tree symbol inevitable lack of uniformity existed on the 'town symbols'. The elements of each symbol are carried through but vary in the extension of the square tower, circular line with a dot which represents the centre of each settlement, behind which a horizontal levelling line extends, and a spire positioned on top of the tower. Each element can be seen to change in size, slanting and colour, see illus. Nos. 21 and 28. Again can be said for the towns and Dublin city. The 'town symbol' consists of the centering of the dot but having the horizontal base line at the base. The central tower and spire is accompanied by two smaller units on either side, framing the central dotting, i.e. Aboy (northwest) Tryme (South east of Aboy) and Areklo on the east coast. Wicklow town, Queenstown and Waterford are extensions of the Aboy example presenting castilation and windows. Waterford shows a further development with a cross protruding from the top central area and the tower and spire to the right. It is hard to decipher the exact form of the Dublin symbol, it resembles the Aboy with having a spire but a cross mounted on top, the rest of the markings are unintelligible. This is a prime example of how the symbols pictogram definition overshadows the area directly behind and eliminating the true

positioning of the city because of the regularity in height amongst the elements of its particular symbol. The engraving of the river appears to have been executed before the symbol was positioned.

(k) The required typographical work with exception to the 'Leinster' which has been discussed, are treated differently because of their restricted areas of positioning, Connaght and Ulster consist of double line ranged left, while Munster is centred. 'Connaugh' is more ornate, containing nine extended stems and arms and the letter height being larger than the others. This freedom was possible because it commands a greater area in which to express such working. It is more liberal within the grouping of the regional headings. The extent to which the 'Port' in both Connaught and Munster are worked in a rounding swing, while the motion of the Connaughts top forms are suppressed in 'P' and 'R' but compensated by the 'R' leg strokes depth, whereas Ulster's upper bowl swash on the 'P' being only the extension along the serif.

The way in which the county headings were displayed wholly depended on the amount of area available to accommodate comfortably the word County and the name as either a full unit or a dispersed one. (i) Dublin, Wicklow and Wexford are formed in units, they are approximately twice the height of the surrounding village and 'family named lands' in the italic hand, and in uppercase. Their weight conforming to their surrounding typographical forms. The reliance upon uppercase and distinction is thus easier read. (ii) The other counties being treated smaller and in upper and lower case, detection of their deliverance as a word unit being much slower, i.e. 'Kings countie', 'Queens countie' and in 'Countie Kildare' and 'Countie of West Meath' each word having been dispersed amongst the village/homeland names adds to their deceleration of detection.



Illus No. 29. John Speed 1610 Leinster map. (National Library)



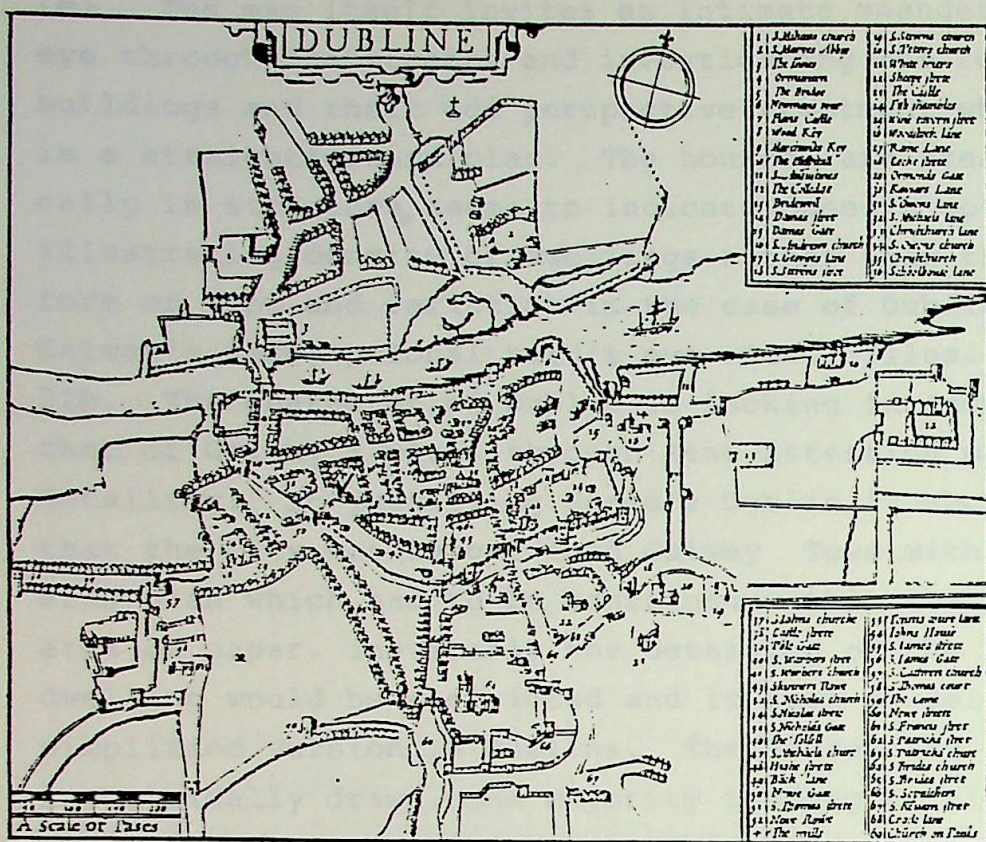
Illus No. 30. John Speed 1610 map of Dublin incorporated on the Leinster map in the National Library.



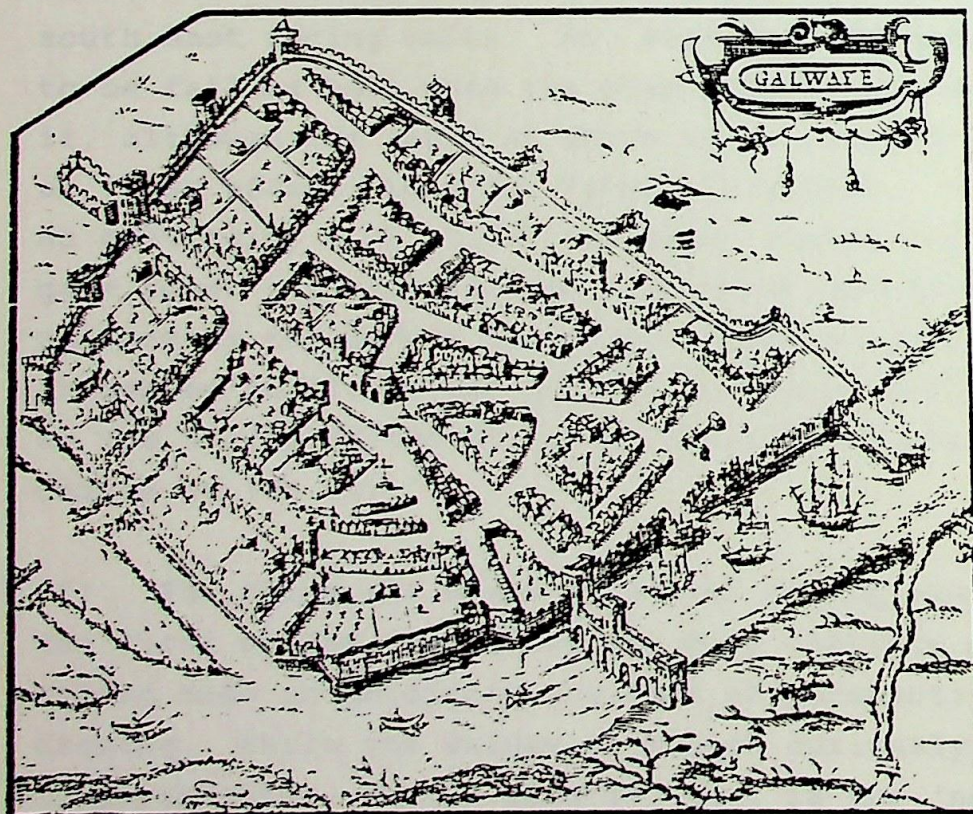
Illus No. 31. John Speed. Dated 1610.



Illus No. 33. Rutge Hermanidus 1661.



Illus No 32(a). John Speed's map of Dublin from the Theatre of Great Brittiana.



Illus No 32(b) John Speed's map of Galway city from the Theatre of Great Brittiana. (Office of Public Records Dublin)

(e) The map itself invites an intimate meandering of the eye through the streets and investigating the form of the buildings and their odd perspective treatment when the map is a straightforward plan. The houses are treated identically in structure, seems to indicate Speed's option for illustrating density of dwellings rather than their truer form of type and variation in the case of Dublin as against Galway's descriptive bird's eye view. Illus. Nos 32a & 32b. The character of Dublin is lacking in comparison with that of Galway's plan, through less attention paid to detailing. In justifying Speed's Dublin it should be said that the city was larger than Galway Town with a larger area plan which had to be contained within the same sized area of paper, inevitably the detailing of the normal dwelling would be restricted and is seen as being of the simplified version in Dublins. The houses are essentially isometrically drawn, the majority tending to slant towards the left by up to six degrees, thus appearing to climb gradients and yet maintaining perspective qualities, i.e. St. Francis Street (No 61). All houses are treated with line, some shading occurs on several, mainly along the south east facing walls. St. Patrick's Cathedral appears to be falling back onto the plan rather than standing upon it, although the angle at which it is 'viewed' is the same as those houses along St. Patrick's Street. But there is no continuity with all of the major church buildings and gate tower's perspective angling which accomplishes any uniformity throughout the plan. There is no form of depth attempted at either the Church on Tennis Court Lane, refer to (No 53)(No 47)(No 35) or on the rounded towers of the castle at (No 23).

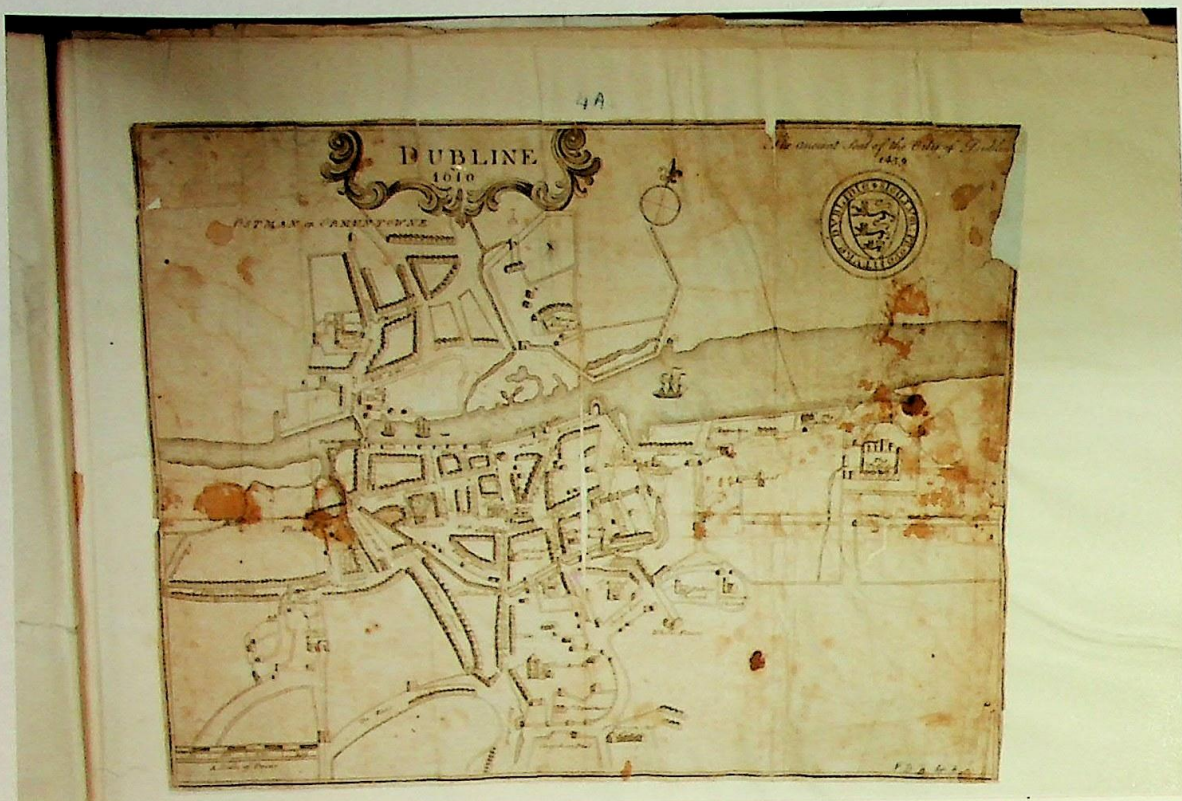
(f) The Ships are drawn in a flat planographical form, the first on the left shows the only instance of a little effort made in obtaining any form of perspective in their drawing. While the Bridge is though curiously rendered in perspective, but in reverse, that is the 'nearest' section appearing smaller in scale than the furthest. And finally, the south side's density of buildings towards the

centre of the city strangely effects a feeling for depth but the northside is quickly brought forward in the open areas around the river bank, this assisting the general overall feeling of perspective, illusionment.

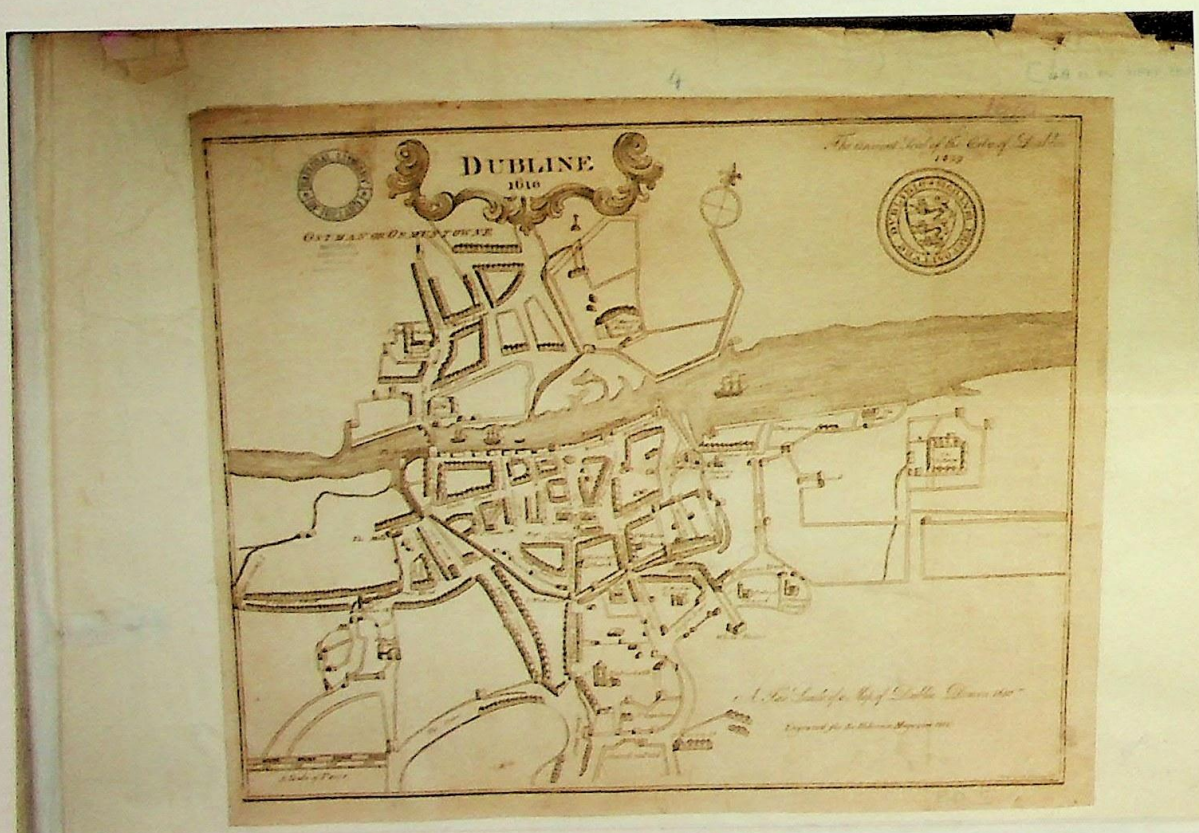
(g) During the same year of this print the separate city plan was published at the same size as that on the Leinster map on one sheet of 12" x 17½" paper with the plans of Galway, Limerick and Cork, on examining both, there is the suggestion that the plate section which had occupied the original plan had been cut away and used again as there are no traces of the map having been re-engraved a second time, their lines match perfectly as do the typographical errors.

Another separate plan of the city, dated 1610 Ref. illus. No 31 printed on one sheet and of the same size print shows that a different and later plate was engraved. The changes in minute detailing and slight repositioning of St. Werburghs Church (No 41), the shading on the towers around Trinity College are directed on the side rather than their front walls, and including the angling of the road junction at St. Kevin's Street (No 67). The cartouche elements are maintained in illus. No. 30 but the finer detailing of its design are less well managed. The ships were rendered more complicated and the line treatment used for the river 'waves' are vertical to its flow than in the original, where they were drawn horizontally to the east/west direction. It contains the same proportioning and elements as the original, with the date appearing in the top left corner, Anno 1610.

From these originals of John Speeds/Jodicus Hondius, copies followed with their authors own interpretation of accompanying designs and positioning within the printed framework. The earliest copiest which I could find was that of Rutge Hermanidue in 1661 which was originally included in his Britania Magus Atlas, measuring 4½" x 6½" deep, (housed in both the Civic Museum and National Library). Ref. illus. No. 33. The plan has been set within the frame, concentrating



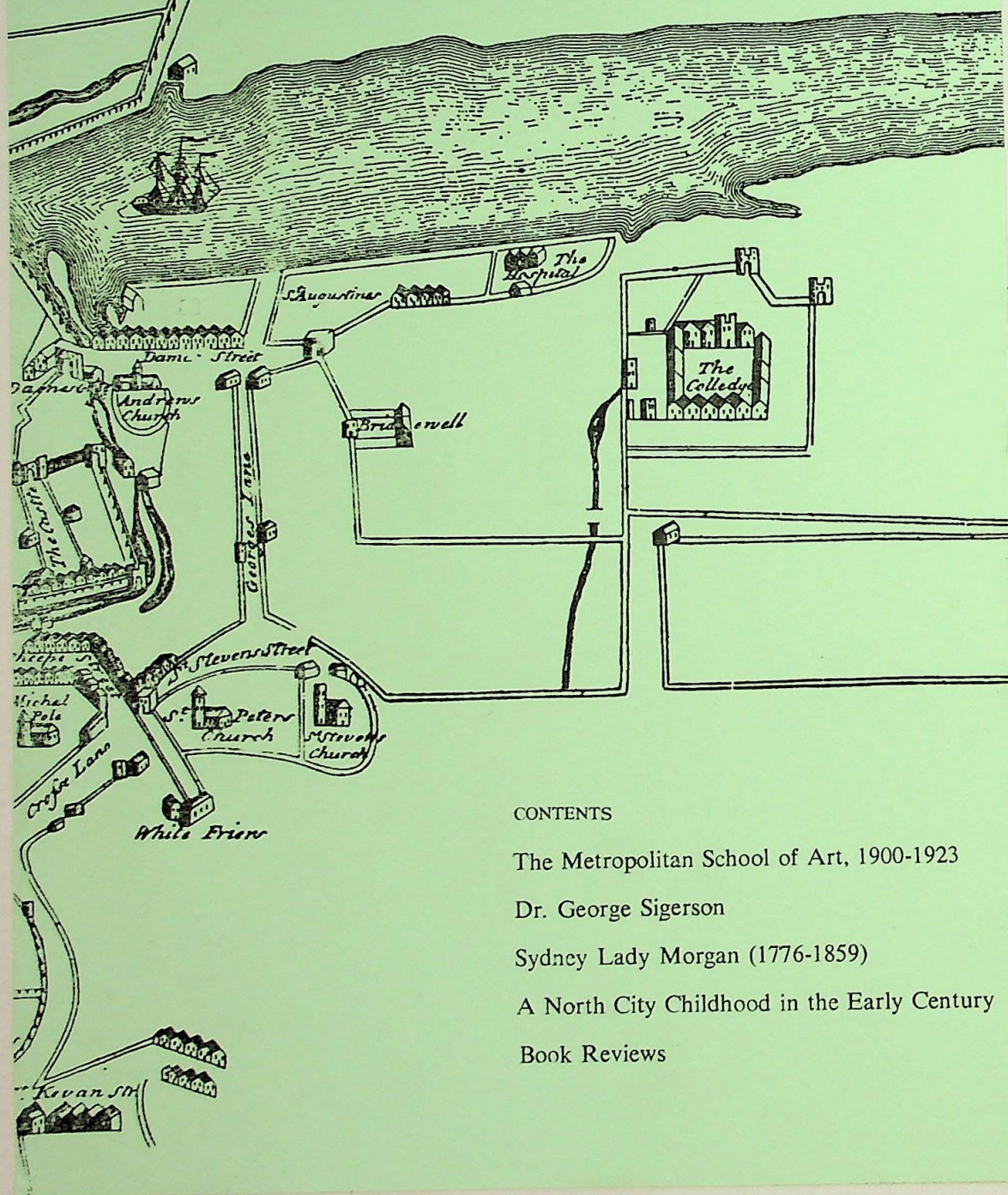
Illus No. 34. The Peter Wilson 1762 copy of John Speed's map in the Dublin Magazine.



Illus No. 35. Pool and Cashes 1780 copy of Speed's map of Dublin, which reappeared in the Hibernia Magazine of 1810.

MARCH 1985

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Book Reviews

the centre to the centre area of the print. No attempt at expanding the city building limits was made. Hermanidus did provide a slightly better continuous bird's eye treatment of the buildings and established a depth by use of heavier shading. The 'cartouche', is composed of two kelp seaweeds and leaves flourishing in the 'wind' on which the title 'Dublnium, Dublin' are contained in the german 'black' type. He also included detailing of grass, hillocks and trees but managed to fail in directing the north cross correctly.

The earliest fascination within Dublin for Speed's map, reemerged in a 1762 reprint by Publisher Peter Wilson, Dublin, for the Dublin Magazine (1762) with the 1453 'ancient' seal of the city, refer illus. No 34. This particular copy was again copied in one sheet of 11½" x 14½" for Pool and Cashes views of the public buildings of Dublin, 1780, refer illus. No.35, and in the Hibernia Magazine 1810. Ill No. 35. These three reprints/copies followed the original styling of the bird's eye view, but changed the cartouche to a more modern and included the street and building names within the plan. St. Patrick's Cathedral did however, stray from the original illustration.

To-day the Dublin Civic Museum's 'Old Dublin Society's' quarterly year book's cover is printed with the John Speed map from the Pool and Cashes 'views' edition. (illus. No.35a)

(v) Recapping on this Chapter several important points arose. (i) It should be remembered that Speed was a copiest, not a surveyor but a historian, who produced through the nature of his commissioned work the first town plans of both England and Ireland. (ii) There is a mixture of very simple solid decorative devices, such as the border and the cartouches of the Leinster map in the Jacobean style, but whereas the cartouches of this period style generally appear of being a carved wood structure, the main example appears largely characteristic of cast iron. (iii) Opposing this stateliness, humour and fanciful detailing and artistry skill are shown in both the fish, ship and the typographical workings of the title 'The Irish Sea'. This extravagance

however suggests conflict in styles and the ill maintenance of overall design style. But I feel that there is a sense of orderly management, but only prevalent when examined closer, for example the region type placements with exception to some areas where the finer planning stage was not seen through i.e. stunted by lack of area. The secondary cartouche glorifies the surveyors trading instruments while the one present on the map of the town is quite subdued. In relation to the main map, much of the decorative and functional elements, such as the cartouche and north cross are reduced to a functional level within the small area allotted. The restrictive area, hindered the rendition of the consistency of the bird's eye view perspective qualities and character of stylisation as in the example plan of Galway, is lacking.

The street names show a possible change in hand where the right column appears heavier in weight.

The formation of symbols show that the 'tree' served its function then as it does to-day, but attention to uniformity and a waning manual ability of repetition was discussed.

But the whole character of this map exudes charm in its mixture of exuberant stylisation and the manual flaws shown in repetitive tasks allowing for a 'human touch' or charm of the map and I suppose delight as it appears less scientific and antiseptic.

CHAPTER 6

The second publication which I chose to study was that of Charles Brooking's 1728 map. Very little is known of his life and he appeared to have emerged from nowhere and again disappear as there are no other cartographic works attributed to him. I discuss the event which may have encouraged Brooking's decision to provide a new map and his inclusion of three design elements which demonstrate deliberate artistry in the view of public publication, it might have been a commercial venture. But the oddest character of this map is its orientation presentation.

Again I proceed to analyse the map in a systematical way, firstly through its physical characteristics and the various elements contained through the four subsections, each relating to one of the four elements.

(i) Charles Brooking

There is no biographical material to support a brief introductory synopsis on Charles Brooking's life. With one exception that he is known to have lived in London and may have been related to his name sake Charles Brooking the marine painter (1723 - 1759) as suggested by Maurice Craig's introductory notes to 'The city of Dublin' facsimilie produced by the Friends of the Library T.C.D. 1983 and J.H Andrews suggests that Brooking may have had other professions besides that of surveying (33) In fact the only concrete evidence that has emerged to support Brooking's existence is the publication of his map in 1728. Neither is it known if he had partaken in any other survey either here or in England.

The possible circumstances under which Brooking may have been influenced to survey Dublin could be outlined in one proposition. During 1726 John McCarty, a professional Irish surveyor was responsible for the publication of the Cork City map. According to J.H. Andrews it had surpassed any of the existing city plans of Dublin, both cartographically and in presentation format by this date. Dublin's last published survey was that of Henry Praths 1708 map.



Illus No. 37. 'Dublin and Suburbs', published by D. Edw. Heffernan
 on June 1st, 1868. Heffernan was a civil engineer at no. 12 Charleville
 Rd, Rathmines. The map was engraved and it contains 22 vignettes,
 twenty of which are buildings and two with views of the city. The top
 oval shape shows a scene viewed from beyond Islandbridge with the
 Phoenix Park to the fore of the distant city scape. The lower view
 portrays the city from the south side in the approximate area of
 the Royal Hospital, Kilmainham.
 (Dublin Civic Museum)

There existed an eighteen year lapse and its surveying had been superceeded by that of a provincial city. The Capital's discomfort and need was fulfilled by the arrival of Charles Brooking in 1728 and his courageous undertaking to provide the citizens with a map to be equally proud of as Corkmen supposedly were with their efforts.

Brooking seems to have been an astute business man, who had recognised the opportunity of conducting a project which would benefit him commercially if he could provide a new map of Dublin City. The city had grown beyond the boundaries of Pratts work and judging cautiously by the dedication within the cartouche the Brooking map may have been originally directed under the instructions of the General Govern of Ireland, who was possibly spurned by the production of the Cork map. To help Brooking with the expenses incurred during the making of the map, Dublin Corporation voted to grant him £10. Refer to the dedication of the Cartouche illus. No 30, but then again General Govern's name may have been included on part of Brookings gratitude for such moneys. Brooking's proposal of setting the map with ornamental devices of the public buildings, vinegettes and cataloging the trade guild crests, he engaged enough public curiosity and elements of interest. The number of sales were surely ensured when published. The map is the earliest separate map of Dublin to be published and on a considerably larger scale than either Speeds of 1610 or Pratts of 1708. It also incorporates the first series of Dublin Public buildings to be published. The displaying of this type of vingettes were to feature again during the next century, when such surveyors as J. Cooke and Edward Heffernan produced maps of Dublin in 1822 and 1868 retrospectively, illus. No 37.

Although Brookings map proved to be very popular, by two separate unauthorised publishings following the initial approved edition within twelve years, his surveying techniques and skill of such have been criticised as insufficient in the light of to-day and of its time, but where McCarthy's surveying of two years previous was

superior to Brookings, the Dublin map had a more extended public life than Corks (34) due no doubt to its decorative features and having a larger market amongst the inhabitants of the Dublin City who were in need of a new rendition.

The reasoning for the popularity of Brooking's map and the subsequent reprints were his approach to the overall design, the increased population and spending power of the property landlords. Though it could be argued that his combination of elements increased the saleability through its visual appeal. It was the first of its style to be introduced into Ireland (35). It held visual precedence over Pratt's work and by being a true representation of Dublin to date (1728). To say that it was a complete commercial treatment in its truer sense would be an over presumptuous attitude but I feel to say it wasn't would indicate the same. It appears to me as being much similar to a tourist guide poster of to-day which effectively displays the Capitals position, wealth of architectural assets and the importance of trade as a sign of prosperity. It also functioned purposely as a map of the newly expanding city greatly needed at the time.

The first element of this map that attracted my attention was its orientation of facing south/north axis rather than conventional north facing. See illus. No 38. My immediate reaction being that of dismay knowing that a surveyor of this time could attempt such a display in the opposite direction. It was not quite an uncommon occurrence on the continent though generally contained with other elements such as Brooking has demonstrated. This should not be confused with early medieval manuscript maps which were orientated towards the east when religious dictative ruling took precedence over science towards the direction placement of the north compass to the top of the sheet. My initial reaction was spontaneous, it was quickly justified when I associated the primary function and reasoning behind Brooking's practice. Whether Brooking had planned such an orientation before or when he started the project,

I do not know. But by appearing to be commercially minded with intention of producing such a combination of elements, the panoramic view must have been at the fore. It was the most intelligible answer to rotate the normal axis of the map to read naturally in conjunction with the view of the city lying to the fore of the Dublin hills.

The conglomerate of elements were surely a product of glorification of the city.

(ii) Details of the map.

Time: 'A map of the City and Suburbs of Dublin and also the Archbishop and Earl of Meathes Liberties with the bounds of each Parish'.

Date: 1728

Surveyor Charles Brooking
Author:

Publisher: John Bowles of London.

Engraver: I did not discover who the engraver was.

Size: Depth 582 mm, width 1475 mm
The width consists of three overlapped sheets the first 499 mm wide of printed area to the right, which was extended under the second of 476 mm and the third 500 mm.

State of the map: The original print of Brooking's map in the Dublin Civic Museum represents an earlier state of the edition than that which is held in the long room of Trinity Library.

State of the Plate: In the Dublin Civic Museum example the edge of the plates impression can be seen fairly marked, to the bottom left upper part of the plates impression mark, ink markings occur along the edge indicating that the plate edge

had not been cleared of ink before the print was made. It is a clear crisp print with consistent inking except for the finer line workings on the courier's shield of arms around the top of both second whirled torn/feathered veils which are faint, where the lines were short of depth and when rubbed during the cleaning of the excess ink on the plate, the lines held an insufficient reservoir of ink for printing a solid black. Some number of small scratches occur around the Royal Hospital border to the right.

Paper

(a) Quality - a thick and laid paper. Creasing at three positions along the width. A slight buckle on the bottom left of centre, possibly due to the expansion of the paper fibres through dampness. The paper is clean, there is no evidence of damp spots, fungi moulds or deterioration.

(b) Colour - of a warm pale ivory.

Watermark

The watermark was not seen, because the map was framed.

Other notes: Some colouration occurred. Along the city Liberty boundary and parishes, a thin hand painted wash of green and brown pigment.

(iii) Description of the Map

The publication is broken into four categories:-

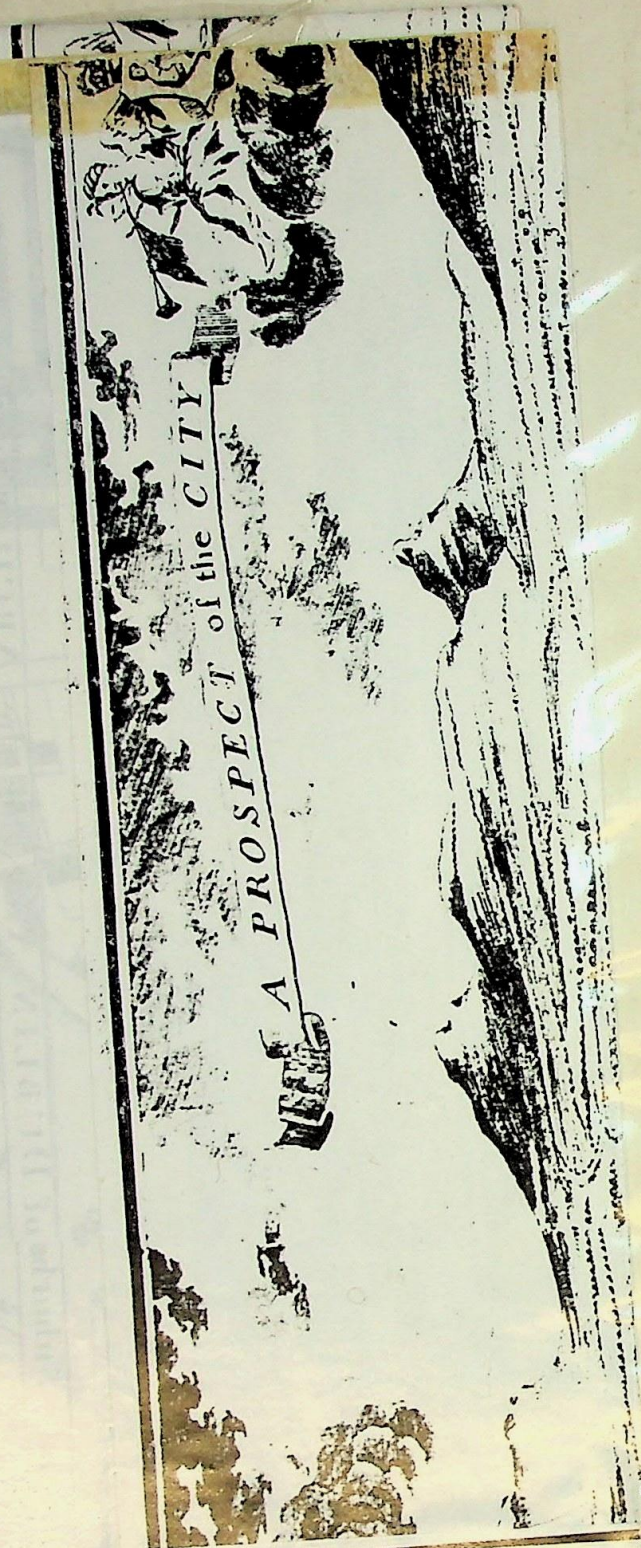
- (A) The map of the city. (B) The prospect of the city.
- (C) The guild shields of the trades. (D) Illustrations of the buildings.



Illus No. 38. Charles Brooking, map of Dublin 1728.
 (Dublin Civic Museum)



Illus No. 38. Charles Brooking, map of Dublin 1728.
(Dublin Civic Museum)

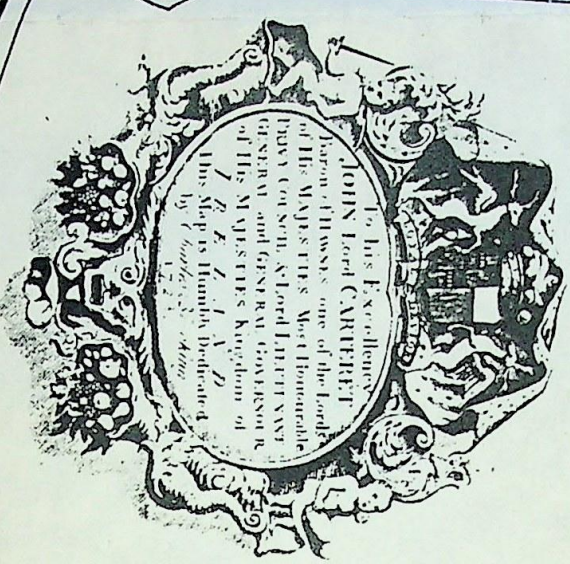


Illus No. 39.
Charles Brooking. The plan
of the city of Dublin and
the 'Prospect'. 1728.



VIEW A PROSPECT of the CITY

A MAP of the CITY and Suburbs of DUBLIN And also the ARCH BISHOP and EARL

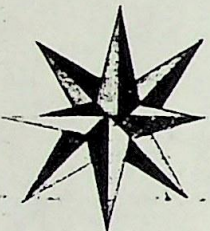


Donny Brook River
KINGS END

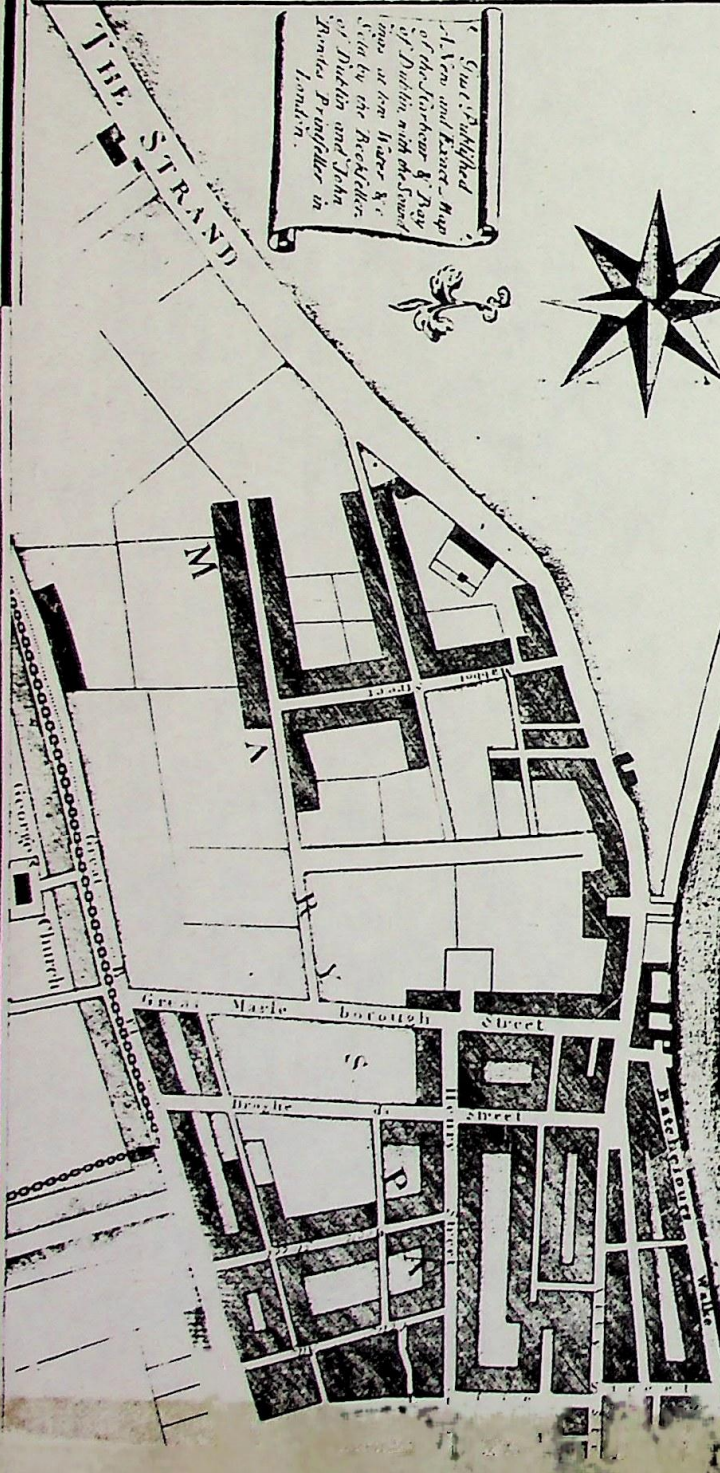
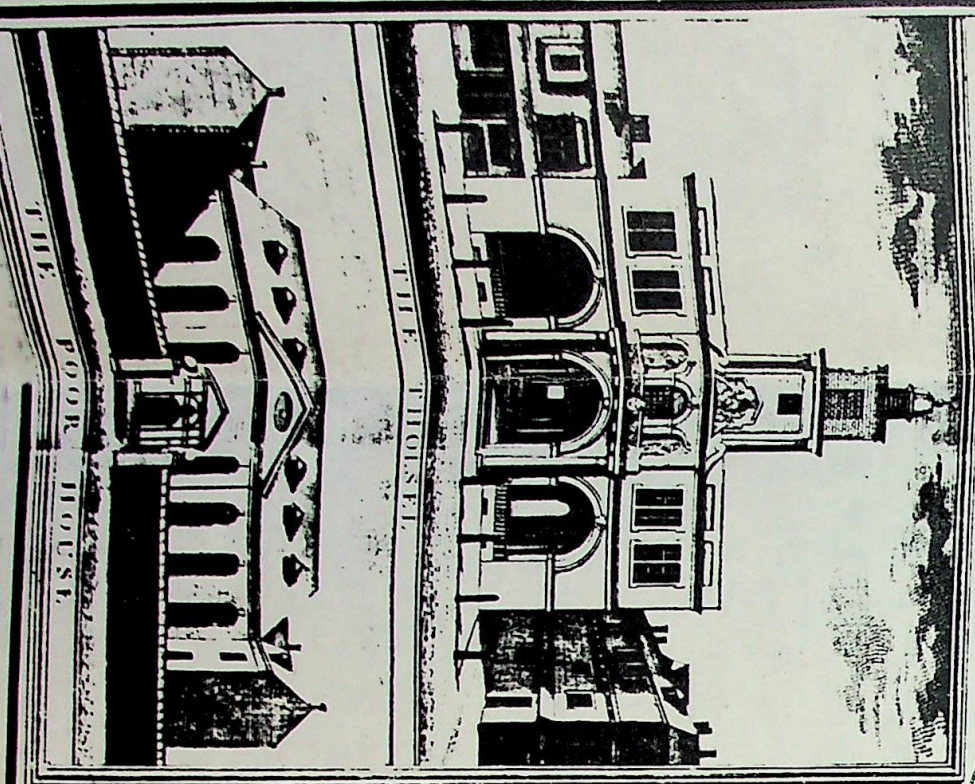
The River Liffey

This Part is Walled in but as yet

Over flow'd by Tide



Small Map of the City and Suburbs of Dublin, with the Strand, and the River Liffey, as they are in the present State, by J. Carteret, Esq.



of DUBLIN from the NORTH.



1. Rings End
2. The new Liberty
3. The College
4. The Round Church
5. The Castle
6. The Theatre
7. St. Martin's Church
8. St. Michael's Church
9. The Church of St. John
10. St. John's Church
11. St. Michael's Church
12. St. John's Church
13. St. John's Church
14. St. John's Church
15. St. John's Church
16. St. John's Church
17. St. John's Church
18. St. John's Church
19. St. John's Church
20. St. John's Church

of MEATH'S Liberties with the bounds of each PARISH. Drawn from an Actual SURVEY. Made by Charles Brooking



EXPLANATION.
 The CITY Liberty is marked with a solid line.
 The ARCH BISHOP and PART of MEATH'S Liberties are parted by a Water Course from the Black Pits to the Pottle.
 The Bounds of 5 Parishes, A The Four Courts, B St. Andrew's Church, C St. Michael's Church, D The Liberties.

(A)a The size of the area utilized by the plan map occupied in ratio to the full area is around four sixths of the imprint.

(Illus. No 39) The title is simple and straightforward in presentation and taking a secondary form of importance to the above 'Prospect's splendour and domination. The cartographic stylisation is predominantly serious in this map, the tendency to deliver the elements of information directly and without flamboyancy of style. Precedence is given to the key words of the title by use of capitols, i.e. "A MAP", "CITY", "DUBLIN", "ARCH-BISHOP" The remaining words are displayed in the combination of upper and lower case which reduced their reading at the first glance of the title. The typeface used is 'Old Style' which shows a better handling of the burrin in shaping the forms and relatively even compared with the execution shown in Speeds. Letter and word spacing show some irregularity, the largest of the discrepancies can be seen in i.e. "OF THE CITY AND" where the four words are evenly space when viewed as a unit, but in comparison with the rest of the word setting in the line, they create an irregularity thus contributing to unevenness and disruption in the flow of reading. Repeating letters show an inconsistency in attention to their form and spacing, i.e. the first 'and' and the second, show a change in letter spacing, weight of line and width in both 'a's' and 'n's', and where as the spacing between the second 'n' and 'd' are visually correct with this 'a' the first does not. The main stem of the capital 'I' in 'CITY' leans towards the 'C' on its left and another form of mishap occurs in the increase in height of the 'X' height in the word 'bounds' towards its ending, although the ascenders remain constant. Actually the 'X' height of the 'B' bowl begins with the fall of the lower case heights.

(A)b This cartouche is an example of the merging of English Chippendale with Roccoco. Around the horizontal oval plaque field, the framing elements preform a vertical egg form, with a larger massing of decoration on top, this is counter

balanced at the bottom by shading on the background 'map paper' on which it appears to rest, giving the appearance of echoing the central oval.

The crowning section of this cartouche is elegantly semi-symmetrically framed by an Ermine Robe cloaking the shield. The antlers of the stag supporters conveniently hold the arrangement of the ermine, thus maintaining the effect of framing the heraldic shield in isolation from the dedicational material which is finalized by the double folding banner scroll, its base containing 'Loyal Lewis'. The shape created is found repeated on the immediate vertical axis of the plaque oval's slightly inverted curve. The design of the cartouche only appears symmetrical by the use of subject matter mirrored on either side, but strict symmetrical imaging is not present when studied, only suggested. The first device extending from below the crown emblem are a florid stylisation of flourishings, similar to the forms created by the Italian school of stucco work. The positioning of the two cupids are brought to the fore by overlapping their heads with the 'stucco forms' and resting upon the opening mouth of a conical shell. The cupid on the left brandishes a sword while being casually supported by the plaque whereas the right cupid seems less daring in holding a 'boater'. Following down along the conical shell another of the type is held by the stylised leaf as they sweep in towards the background and again protrude bearing arrangements of exotic fruits from their openings. The central design finalises the whole, the angry expression of a lion is gracefully introduced into the design by the thin moulded border immediately surrounding the plaque, its twisting finally works itself in a flowing manner into the ears of the lion. The inner line of shading by the edge of the plaque and the ornamentation guides the eye down towards the lion and travels in a sweeping fashion diagonally around the side of the face to the upper point of the downward facing scallop shell which is another feature along with the fruits of the Roccoco influence.

The overall effect of the cartouche treatment is the execution of shading leading to a feeling of volume like that of Speeds. It may be viewed as being heavily ornated and textured thus loosing its fluidness, but the line of each element helps to draw the eye easily around the design unlike the fast rate in Speed's simplistic form of early Jacobean had entertained.

The dedication consisting of eleven centred lines in the serified 'Old Style' face medium Roman and one italic are tightly fitted within the border of the plaque towards the left. From the fifth line down, the lines of ending type to the right are positioned poorly and produce a white area unequalled by the left therefore throwing its balance off the centre line. All of the typographical elements are not of the same height throughout. In the top line and 'JOHN' of the second, shows a sloping in hand, not to be confused with the italic of the broad letter spacing in 'IRELAND'. The name of Charles Brooking appears in the copperplate hand, its use oddly indicates the sincerity of a substitute signature of Brooking just as a different hand on use of typeface or italic can be used today for an author's name on a book cover. Again upper and lowercase are designated towards degree of importance. The first capitals of 'JOHN', 'CARTERET', two 'MAJESTIES' and 'LIEUTENANT' are larger than their following letters in height. The first two mentioned carry the same letter height as the main bulk of the text area, but both 'MAJESTIES' and 'LIEUTENANT' drop to approximately three-quarters the height thus avoiding change in line drop depth to accommodate each line in which this occurs and creating a visual unevenness in the block. The only instance in actual change occurs between the first, second and third line because of the extra height in the second. The only qualm that I have for the spacing between the second and third is that it appears larger due to the cause of placing a line containing a fair number of lower case characters directly below the ascender dominating characters of the second. The line where 'IRELAND' appears possesses the same line depth as the rest of the dedication but visually widens because of the extra letter spacing.

(A)c The crest of the City of Dublin's three gate towers which were granted to the O'Tooles and the O'Briens in the sixteenth century by the King of Ulster is well proportioned in size and fitting within the plan. The surrounds of the shield possessing both Jacobean and Chippendale styles, manage to uplift the weightiness. The Roccoco scallop shell is truer to the form of this era unlike the vagueness of that found in the cartouche. The nestling effect of the framework is achieved by the scrolling of both top and bottom portions of the design, which have been aided by the sudden shading which visually recedes and throws forth the shield. The Chippendale elements are the gentle curving leaves which extend in an elegant and natural way from the lifeless solid scrolling, along both sides and the splaying which appears horizontally on the base with gentle curving downward motion and turning slightly upwards at its tip.

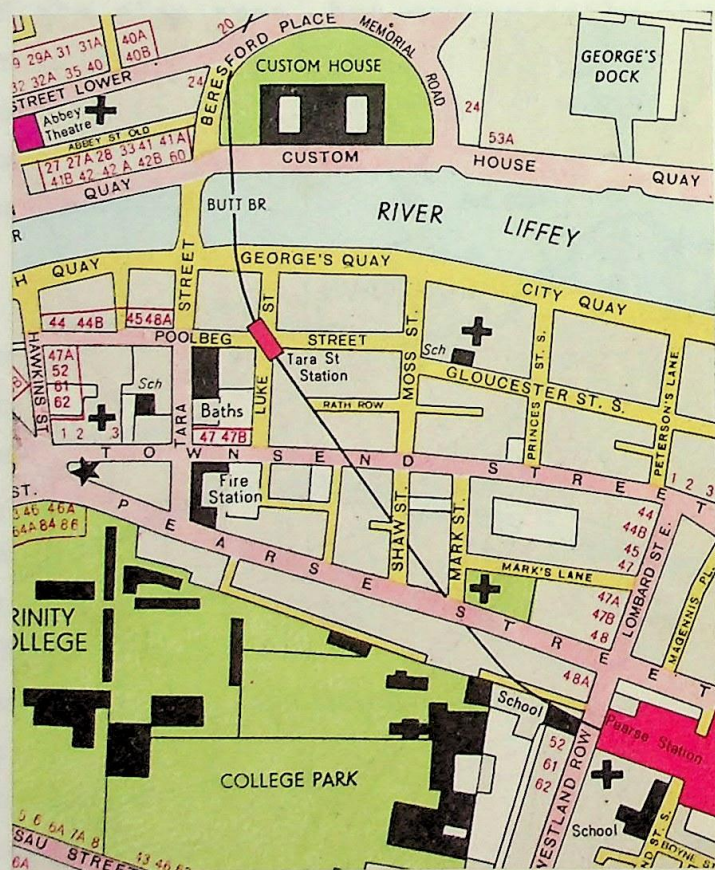
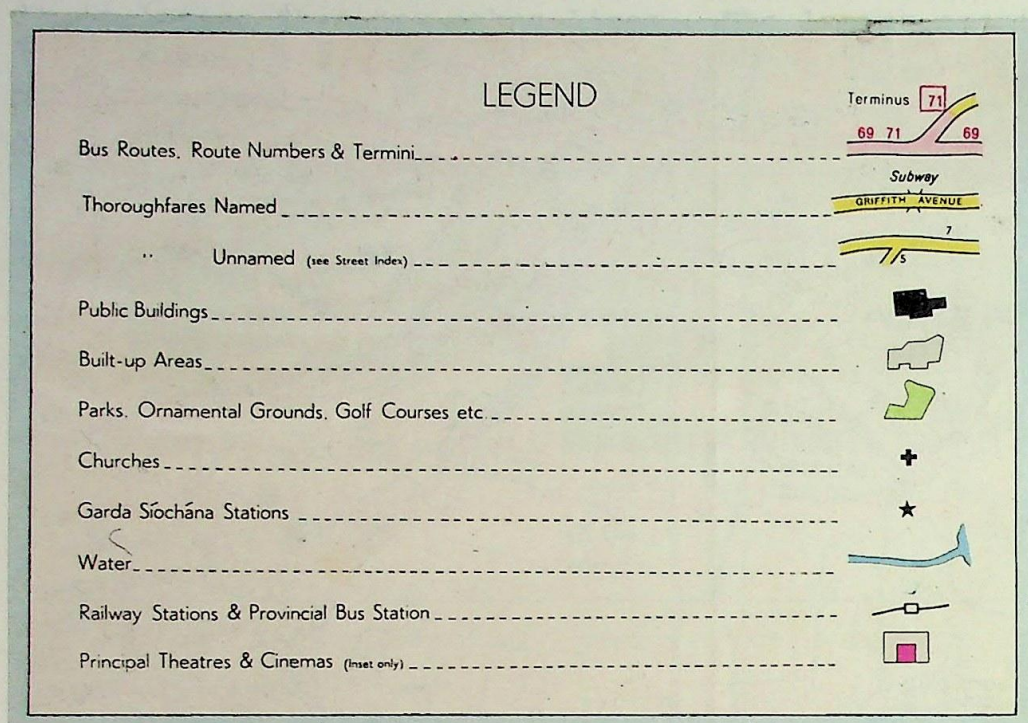
(A)d The 'North Cross' is of course displayed upside down but correctly within the context of this particular map which has already been mentioned earlier in this chapter. The display is direct, simple and functional. The points of the 'cross' consisting of eight directional pointers, the main set to the fore of the design, are optically placed to the fore with the secondary set behind i.e. North, North East, etc. The basic construction unit being that of an elongated triangle, extended by a smaller with both tones joined, the left side of each (as you travel around) is heavily engraved to produce a blackening and the right is a quarter tone achieved by perpendicular lining from the base. The optical effect of this treatment reminds me of the geometric illusions of Echer's twentieth century work. The Ilyles deux fleures in contrast to the geometric 'North Cross' is alive with exuberant 'off shoots' on either side falling towards its own base. In the copy taken from the Royal Irish Academy the 'North Cross' is distorted because of the ill placing of the second sheet of the original when overlapping.

(A)e The Arch Bishops arms is to the right of centre towards the extreme top. It is smaller than the Dublin arms. The angle at which the mitre has been depicted results in a view of the deep cleft at the side and engraved with three-dimension form. The shield itself is flat and contains symbolic elements of the three holy spirits and clerical sash. The surrounds are occupied by belt ropes cascading down both sides. A touch of a Jacobean scroll is just about detectable on the facsimile. (Illus. No. 39).

(A)f The key symbol chart and the booksellers of the map are contained within their individual sheets of paper effect with the inverted scroll to the top of the booksellers and to the bottom of the key chart. The engraver did not succeed in his attempt to produce the image of recreating the half outrolled scroll as if it were actually positioned upon the plan. The shortness of shading i.e. towards the base scroll on the booksellers reduces the effect. In the main cartouche the shading was to the bottom right, to the left of the Dublin arms and again left to the key chart, but back to the right again in the booksellers. Although this should not effect the map in any way it does show some unconformity in the minute design detailing. It may have been overlooked by the engraver or Charles, but it does not necessarily disrupt the format of any of the main areas, I'm just picking.

Nine lines of italic text are ranged left and the first and last are centred and slightly angled to fit the sheet on the booksellers notification. An adequate number of extended letter forms produce a diagonal pattern flow with the body. There is one major letter spacing error in 'Printfeller' (second last row), otherwise quite delicate and pleasant throughout.

The key chart and Explanation chart to the variations in boundary lines and major buildings are set in ten lines of standard Roman ranged left. The 'EXPLANATION' is centred and accompanied by two driven nails, one on either side.



Illus No. 40.

A present day $3\frac{1}{2}$ inch scale map of Dublin.

- (i) The legend of tonal treatment of buildings.
- (ii) Note the lack of building block subdivision.

It is larger than any other lines. The letter spacing is extended with the first 'A' closer towards the 'N' resulting in an unbalanced negative area between the 'A' and the 'L'. Again the spacing of the 2nd 'A' had been slightly misjudged, but the areas on both sides of this letter appear equal with the exception of the arm of the 'T' intruding, and produces a visual closeness, the 'N' could have been placed slightly to its right to counteract the deficiency.

The remaining text consists of three type heights, in both upper and lower. The consistency of weight is flawed and letter height within each set are uneven with a notable exception to the building references. The arrangement of displaying the explanation first, still continues to-day. (See illus. No. 40.)

(A)g The inclusion of both the Thorsel and the Poor House vinagettes within the border area of the map does appear to upset the balance of the plan area, but conveniently the area had no need of detailing because it was 'overflowed' by the tide and the composition of the vinegettes dictated the proportioning of each, thus the compilation within their column grids did not facilitated these two views.

(A)h (i) The street names are set in vertical stressed 'Old French Style' in combined upper and lower case. The weight of the face is inconsistent at times where the letter height has had to be reduced to fit within the width of the streets, especially in the cases of the narrower streets. i.e. Batchelor's Walk and Droghe-de Street. The letter spacing is regular where the full word of the street has been maintained, i.e. Henry Street. The names are broken up into either syllables or groups of two letters, where the width of the street can only facilitate a certain letter height but the length of the street requires its identification as being one street, i.e. Marle-borough, La-ze-re Hill and St. Mary-ys Lane.

		M	A	R	K
ST.					
	P	A	R	I	
			S	H	

Illus No. 41. to A(h) (i)

		ST.			
	A	N	DR		
EW			S		
P	A	R	I		
		S	H		

Illus No. 41. to A(h) (ii)

(ii) The Parish names are of the same type face and stress. But contain all capitals, the first letter in each wording being higher. The parishes outside the old city around Christ Church are of around the same height. The letter spacing is determined by what change is background colour or roads it crosses. i.e. St. Pete is disrupted by the positioning of the Dublin Shield, between St. and P.... St. Mark's Parish is barely legible by its non alignment on one or two lines and both St. Georges Quay and St. Andrews Parish between chequer Lane and Aston Quay. (illus.No.41)

(A)i The plan of the city and its suburbs are explicitly in plan form. There are no pictogrammatic symbols. Buildings are represented by the area with which they occupy on the ground, groups of buildings are massed together into a block which is shaded by narrow ruling, though there is no definition of the number of buildings indicated within a block. To-day in the 1" map of Dublin City the building groups are treated in this same manner, whereas the 6" map, detailing is facilitated. Several individual buildings are again represented in plan but are accompanied by a typographical description, i.e. The Linen Hall (bottom centre) and all churches are treated in the same manner as the Lord Mayor's House in Dawson Street by heavier shading i.e. St. Anne's Church beside the Lord Mayor's House and St. Patrick's Cathedral, directly in line below the Arch-Bishop's Arms. Ornamental gardens such as the Castle's and the Royal Hospital's are treated with a lighter toning of grass line shading. Trees and their layout in parks are recognisable by dots which can be seen in both St. 'Stevens' Green and the 'College Park', Trinity. The method of representing trees by dots were used as a substituted means by which natural objects could be simplified into planiformity but such treatment as this can be confused with stippling used for sand/gravel areas in later surveying techniques, and the industry reverted back to using the tree symbol for its visual function rather than asthetic reasons.

The form of displaying legibly the positioning of the composition of the map areas was chiefly determined by the actual shaping of the city and the means by which Brooking chose to frame that area, in relation to the view (prospect) above. Thus areas which contained no topographical subjects such as the walled areas in the bay, provided room with which the additional decorative, dedication shield's and the northcross could be contained. I feel that if the two vignettes had occupied an area outside of the plan, the cartouche and Bookseller's scroll could have been displayed just as effectively on a slightly larger scale, with the north cross remaining the same size but positioned where the cartouche is displayed at present.

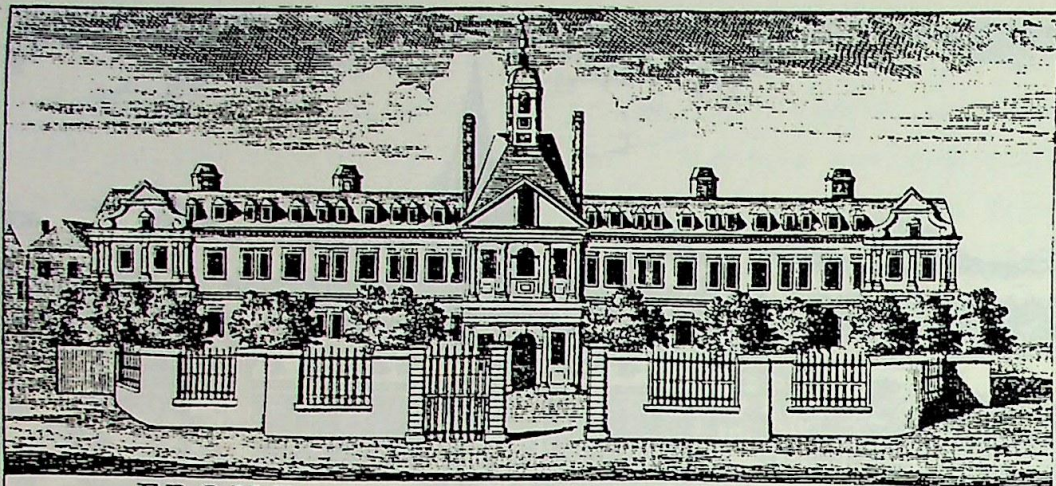
(B)a The prospect of the city of Dublin from the North extends to the full width of the bordered plan area and half its depth. Positioned in the middle range perspective field above the hills, the heavenly apparition announces the title spanning across half the width. The flying banner is symmetrical to the central design, it's tail endings flickering in the wind. The continuity of it's line, although broken in the central area in forming a portion of an arched radius on the areas that show the title, manages to form a smooth visual unit. Again the main words are treated in upper case but also in italic. The high-lighted textual areas are heightened by the occasional cloud shading from behind. The upper line of the banner is thinly marked and the arrangement of the title cloud shadings on the left section assist in determining the banner from the background.

(B)b The central element to this titling floats upon a platform of 'cloud' to the centre the early Hibernian harp with the human back arching is positioned off centre to its shield and top crowning. Both phelunuptious angelic figures support the shield, while the body on the left trumpets, glances towards the city below.

The view of the city is taken from the area of Phibsborough cross roads, being the highest point and directly in relation to the position in which the view was taken, when worked in conjunction with the map below and one of to-days, thus the view was taken, giving the elevated feeling to the panorama plain of the city. The trees add to this heightened perspective viewing by defining the immediate foreground and encapsulating the fields, which avoids visually reducing the built-up area. The northside of the city appears smaller than the area covered by the southside view, this is not necessarily due to the fact that the northside on the map was smaller but because of the gradient of the land towards the Liffey would result in the base of area seen from such a position.

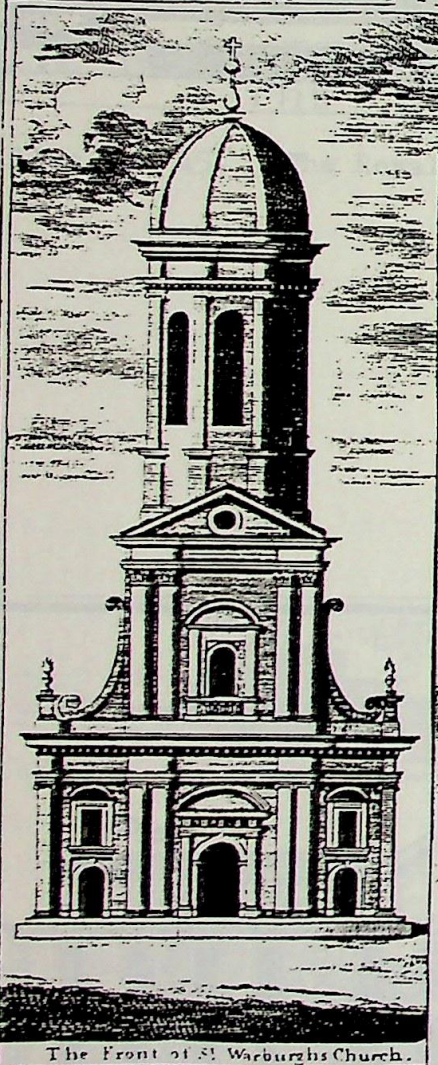
The voluminous cloud form to the left suggests a change in which the direction of light sources originated from the rest of the cloud treatment. It appears to have been directed from the third hill from the left, and its form of stylisation is repeated on the central design and again more faintly in the clour behind 'NORTH' of the banner. These three cloud formations were thinly outlined and ruled horizontally with extra detailing of depth achieved by cross hatching diagonally. These lines are consistent in width and tone. The other type of cloud shading is less convincing in natural terms as to their natural structuring, there are some areas such as the top left and top right which are darkened by overlapping of different line directions thus the volume of puffiness is lost. On the map in Trinity Library where the three sheets are joined, the impression has weakened on the outer edges of the print, the point beyond the ending of the banner to the right on the centre sheet is fainter in tone and where the third sheet meets with it the colour tone divides the cloud.

The hills to the left from the centre are distorted from what they actually look like. The better of the volume shading which presents a more realistic character is obtained by the directional lining following the upward movement of



FRONT OF THE COLLEGE

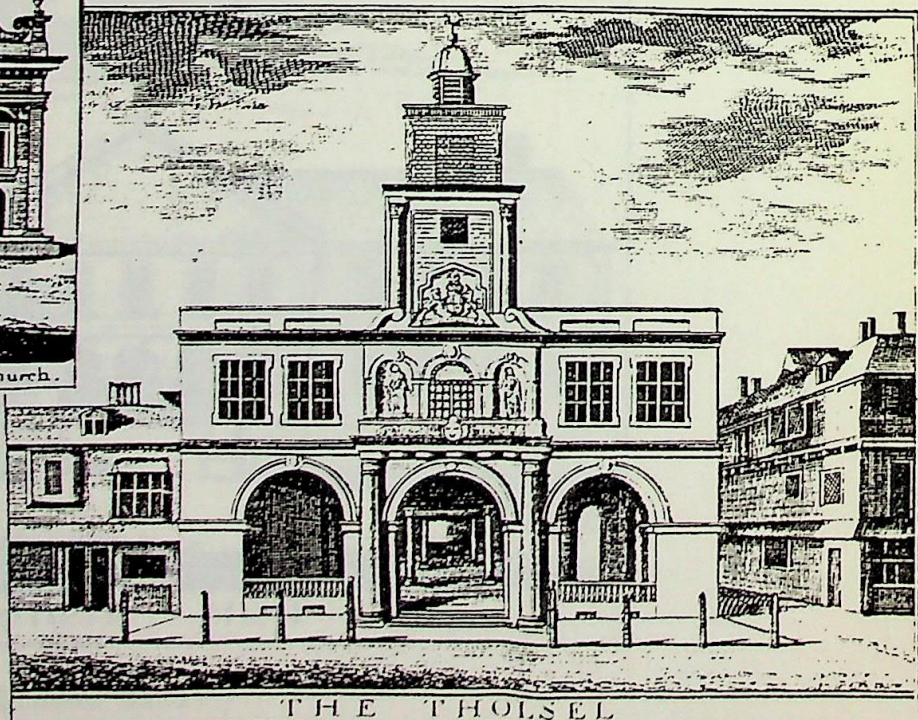
Illus No. 42. The front of the college.



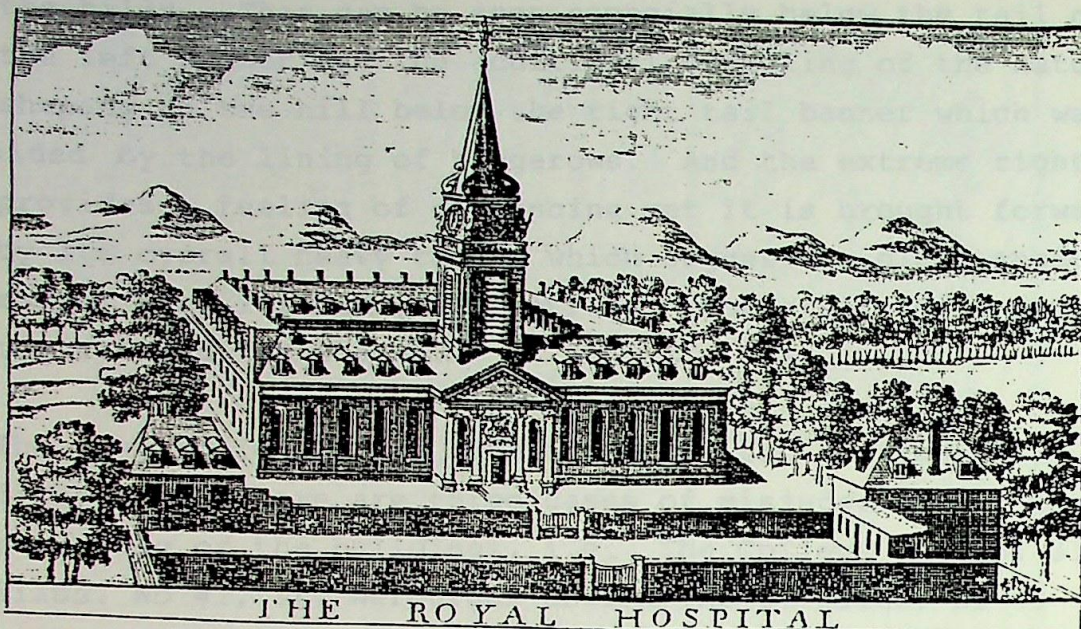
The Front of St. Warburghs Church.

Illus No. 43. St. Warburghs church.

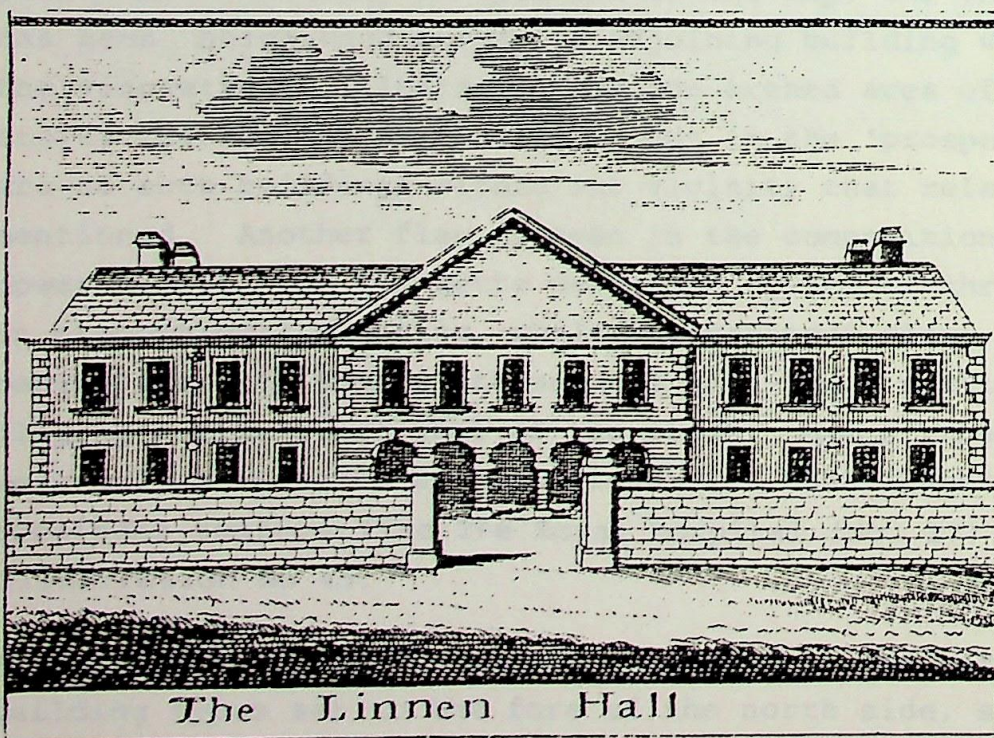
Illus No. 44. The Tholsel.



THE THOLSEL



Illus No. 45. The Royal Hospital.

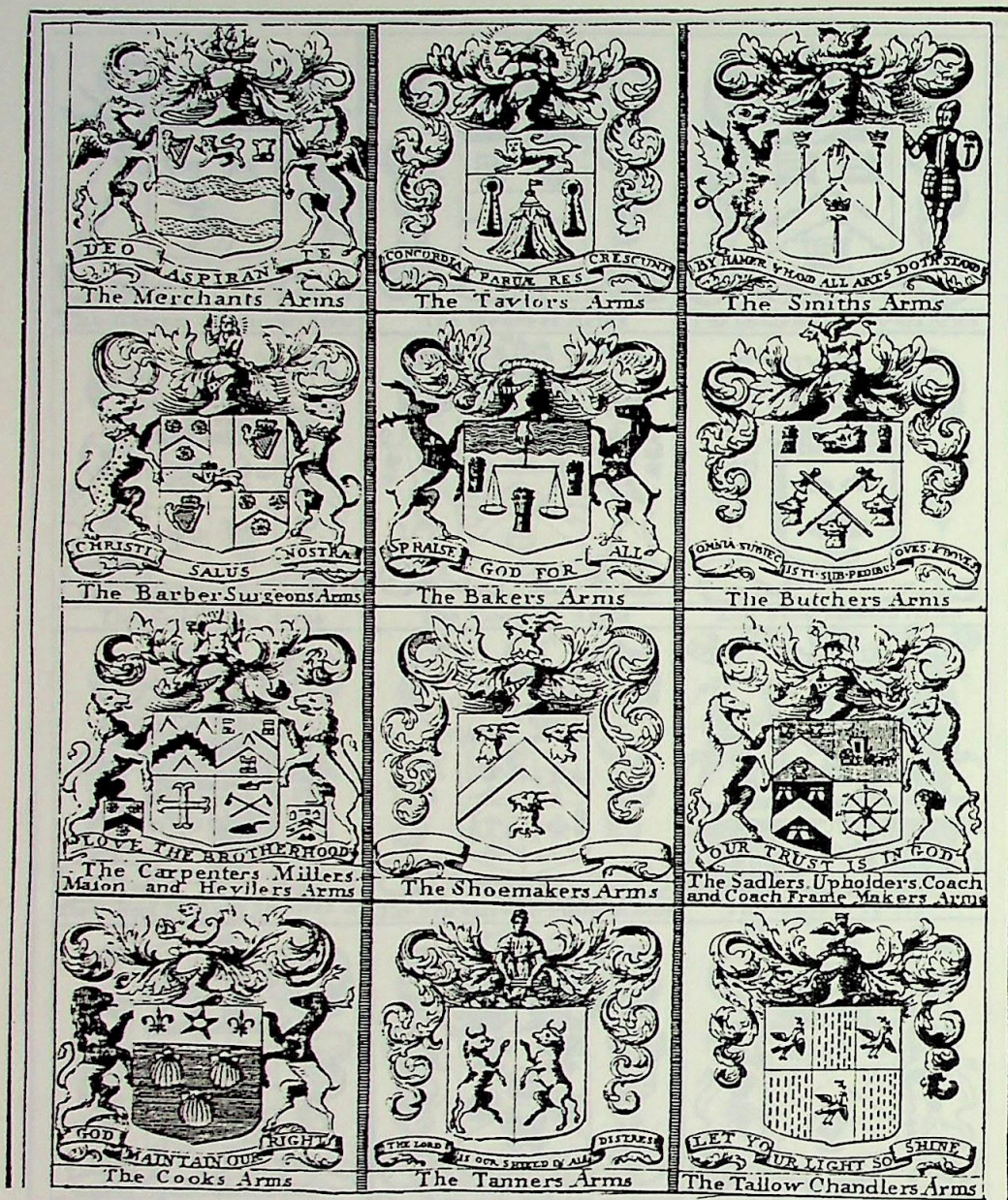


Illus No. 48. The Linnen Hall.

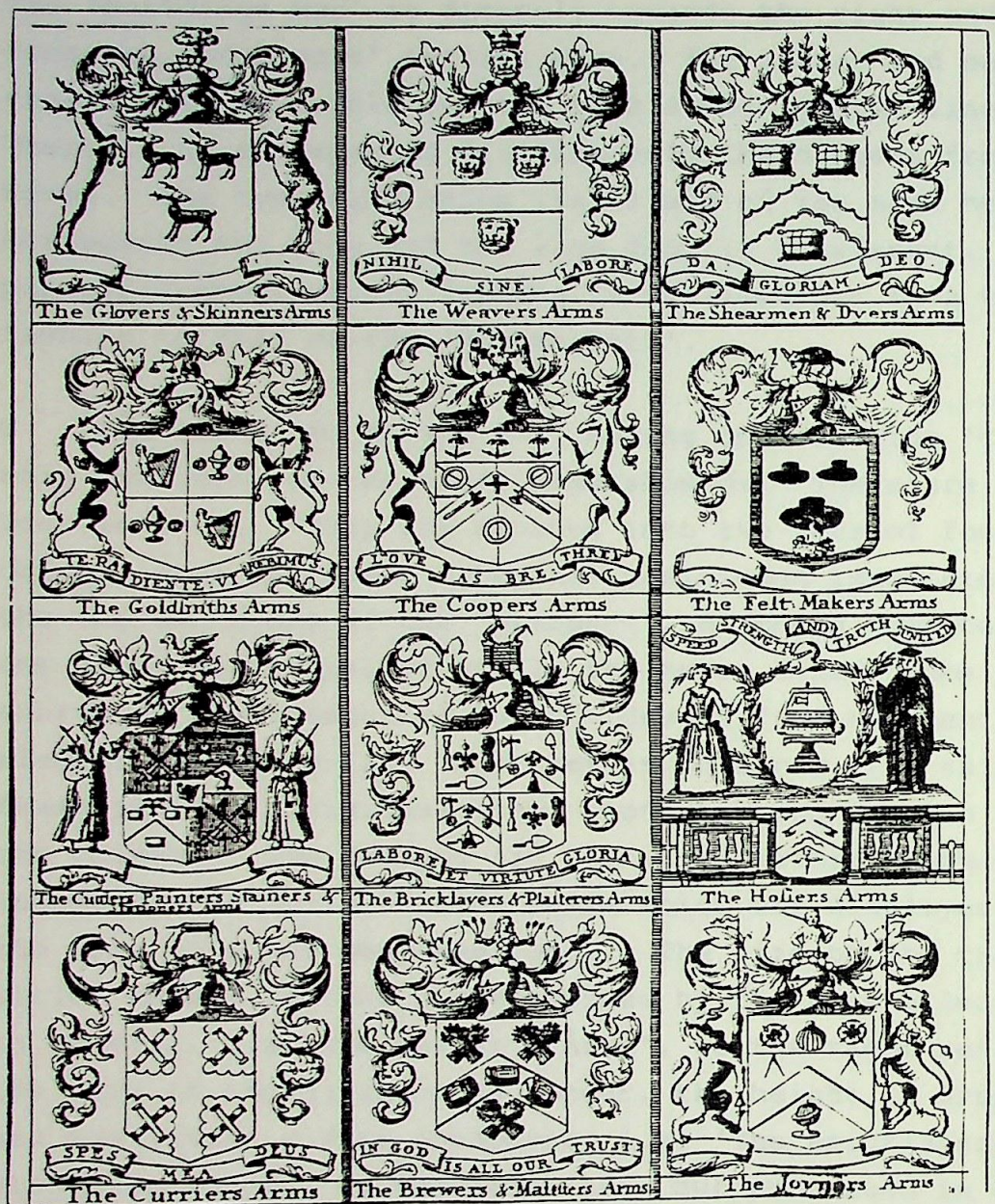
the hills. This can be seen especially below the tail of the left banner and the additional detailing of the natural shaping on the hill below the right tail banner which was aided by the lining of hedgerows. And the extreme right hill provides a feeling of distancing yet it is brought forward by its overall heavy toning which suggests a cloud shadow rather than its natural colouring. The other hills appear conical and inanimated.

The city buildings are highlighted by the near westerly sun direction. There are three cases of misjudgement in the rendering of the buildings, i.e. The College at (No. 3) illus. No 42, St. Werburghs Church (No 8) illus. No 43 and the Tholsell (No 6) illus. No. 44. The vinegette of the College's tower does not reach the proportional height illustrated in the prospect or having the same structuring. St. Werburgh's Church, again compared with its vinegette and key number, where the prospect illustrates a totally different tower, of a square while the vinegette shows a hexagonal tower with a dome. And finally the Thosel is spelled incorrectly in the key numbered six as 'Thowell' as well as being ill matched in the prospect. Although it is positioned correctly in relation to the map, the Tholsel has been heightened above its adjoining building which in the vinegette is illustrated, as the arched area of its first storey reaches the same height. But in the 'prospect' there are no such buildings within its vicinity that relate to those mentioned. Another flaw is seen in the composition of the tower itself, the vinegette defines a system of three tiers in proportional stepping, while the prospect shows two merged into the same width and the bell tower section displaying a size twice that of the other. These three cases were only detectable by comparison with the vigenettes, the remainder conform like The Royal Hospital (No. 17) See illustration No 45.

Apart from the keyed buildings, there is a wide variety of building types set to the fore of the north side, showing palladian, dutch gabling, wind mills, smoke stacks, square towers, bellfries and cottage type architectural richness of the city during the early eighteenth century.



Illus No. 46. The left set of Guild Arms.



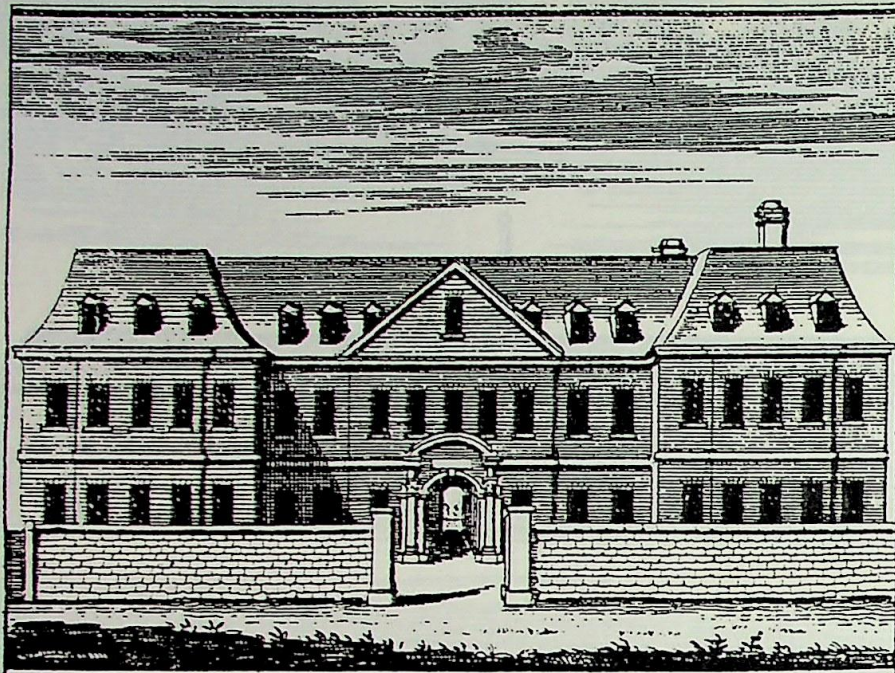
Illus No. 47. The right set of Guild Arms.

The 'buildings key' is directly towards the right and hanging from the 'prospects' outline edge. The number and names are ranged left in double columns with a thin gutter line between. There is no set spacing dividing both the numbers from their names. The type hand being italic and of the same height, throughout the body and the line drop is consistent. The paper/parchment scroll framing is utilized but in a vertical fashion to that of the 'Booksellers'.

C (See illus. No 46 and 47) Moving onto section 'C' of this analyses, of the trade arms/shields. There are twenty four in total. They are divided into two sets of four columns down by three. They are positioned immediately to the top and sides of the 'prospect', dropping down below its depth and contained within the heavy lined frame which surrounds the vinegettes and divides it from the central elements of the print. Each set is bordered by a thin line frame and two divisional lined bands running between each of the columns. The designs are contained within a square area, including the title of each trade which are displayed below the arms on a set measured panel. The size of the trade titles height is thus predetermined by the area allocated in general, i.e. 'The Weaver's Arms', to the right set. In the case of the title being longer, the height is dropped and the letter widths condensed, i.e. 'The Bricklayers and Plasterer's Arms, on the right set, but continued in one line, whereas the 'Cuttlers etc.' to the left of it, has been double lined within the same panel height. The ill fitting of the 'Cuttlers' causes the type to encroach onto the frame lines and letters, i.e. 'le' of Cuttlers onto 'St.' and 'i' of Stationers. The mistake of this sort did not occur again because in the left set where it might have been felt that it had appeared messy, illegible and heavy in toning the area, the engraver extended the panel height to accommodate the title. On both 'The Carpenters, etc.' and 'the Sadlers, etc.', there are three small horizontal lines which correspond to the line in 'Shoe-makers' panel to suggest this. The burnishing of the original line was not completed thus providing us with the clues as to what way the

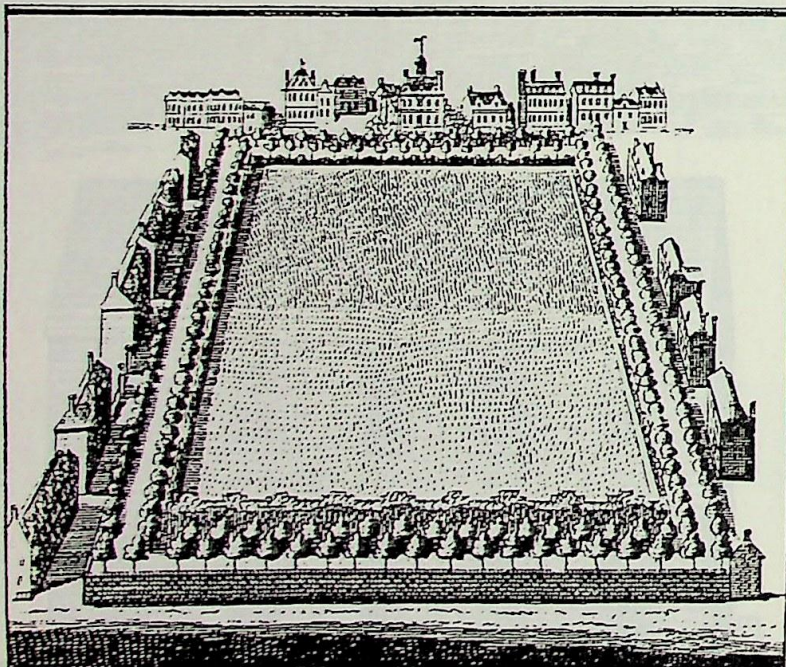
engraver worked. It is possible that the engraver worked across the three plates in the left to right order, therefore, the right side of the print was the left side of the plate. If the engraver had made this error on the 'Cuttlers' at the start, why did he not burnish it out and extend the panel? Possibly the arms designs had been engraved before any titling was preformed, and to extend the panel would have encroached upon the arms and the banner. All the banners were of a uniform design with the exception of both the Carpenters and Sadlers although their mottos could have been contained within the 'normal' design. The exception to the case of the banner 'norm' is that of the 'Smith's Arms' whose motto words are evidently longer than any of the other long mottos, i.e. 'The Tanners, it would not have been accommodated comfortably symmetrically if of a smaller height. In the 'Carpenters' banner at the line intersecting the 'Iron's' foot to the left, the curvature just above the 'O' of 'LOVE' dives downwards, in so doing, breaks the continuation flow with the same top line after the small shield, thus suggesting the original coursing of the 'normal' banner as in the 'Weavers' of the right set. The sprigging flourishes are exempt from this (Carpenters) banner and the panel line cuts across the base of it as with the 'Saddlers'. To speculate upon the possibility of the banner areas having being burnished to facilitate their 'reshaping' cannot be supported by evidential proof on the print. Usually a burnished area causes the paper area to be upraised slightly, but in the example print housed in the Civic Museum the facility to inspect by angling the map and touching, prevented a more conclusive decision (because it is framed). It appears to be the case of the 'Chicken and egg' syndrome when trying to determine the systems in which the engraver operated on both these banners.

As indicated within the above paragraph, the banners were in the main of the same design, but the only exception to it's positioning is the unique design of the 'Hosier's Arms'



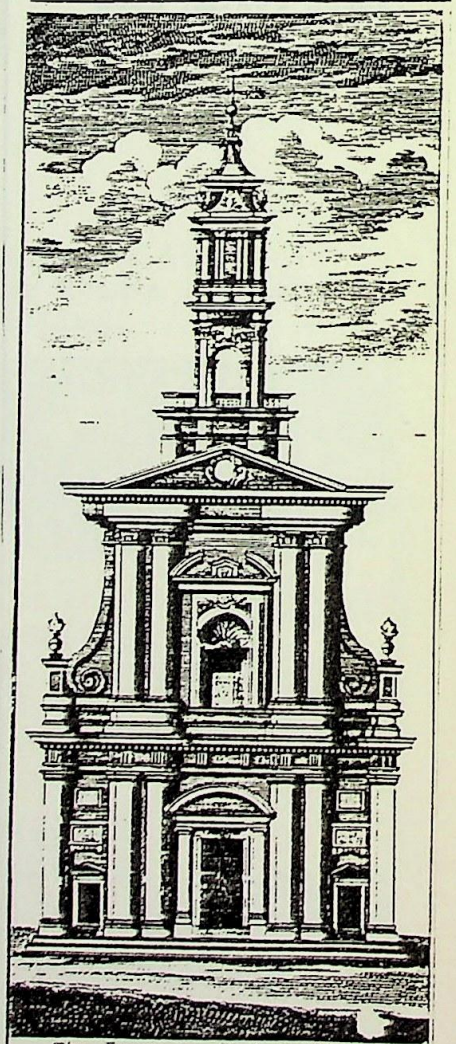
Dr Stevens's Hospital

Illus No. 49. Dr. Steven's Hospital.



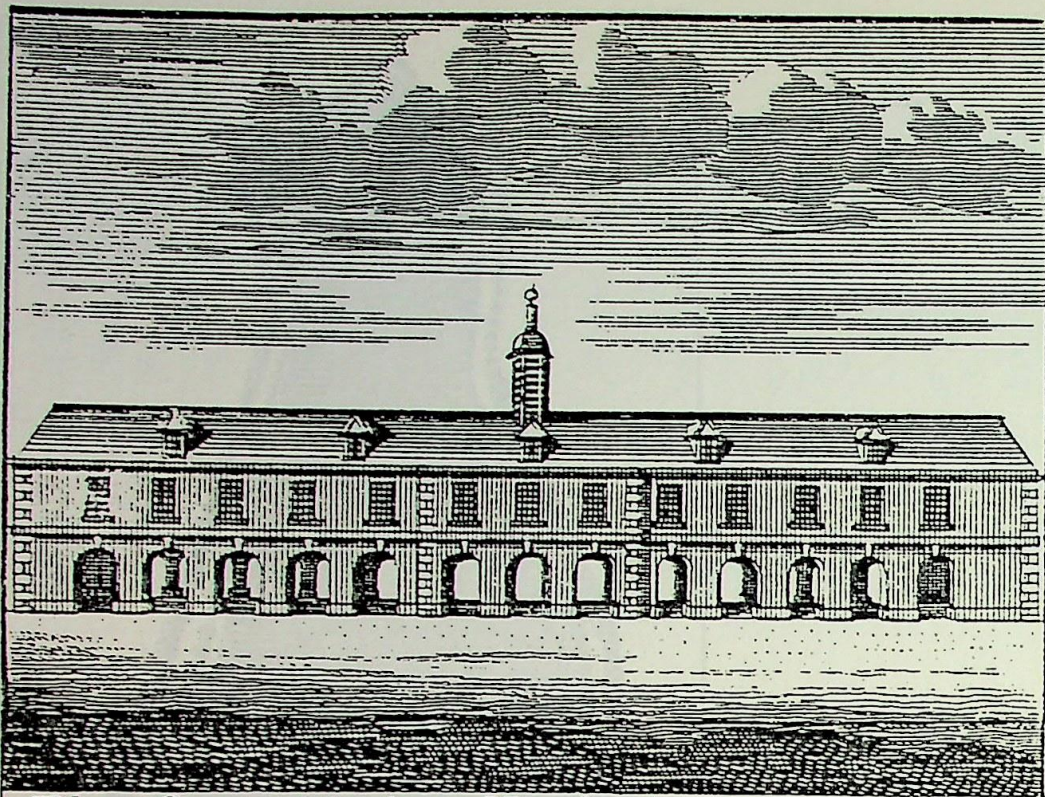
A Prospect of St Stephens Green

Illus No. 50. St. Stephens Green.



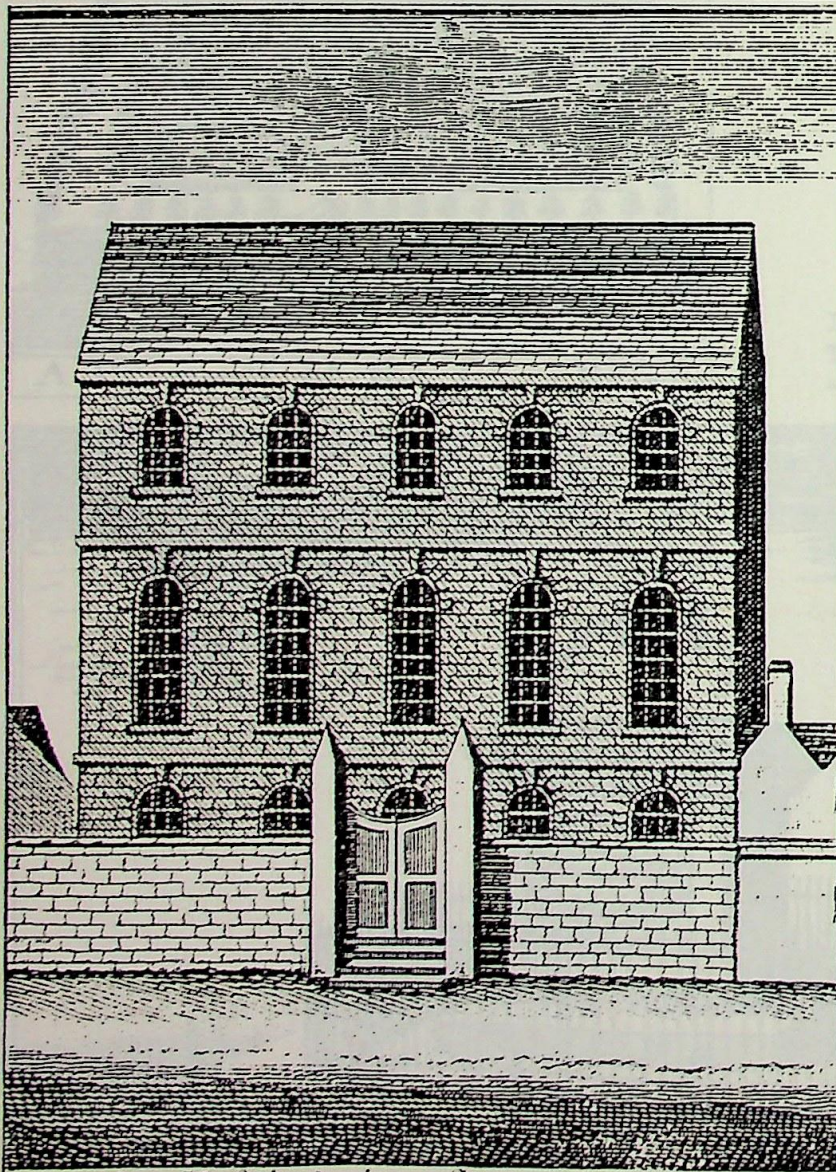
The Front of St Anns Church

Illus No. 51. St. Anns Church.



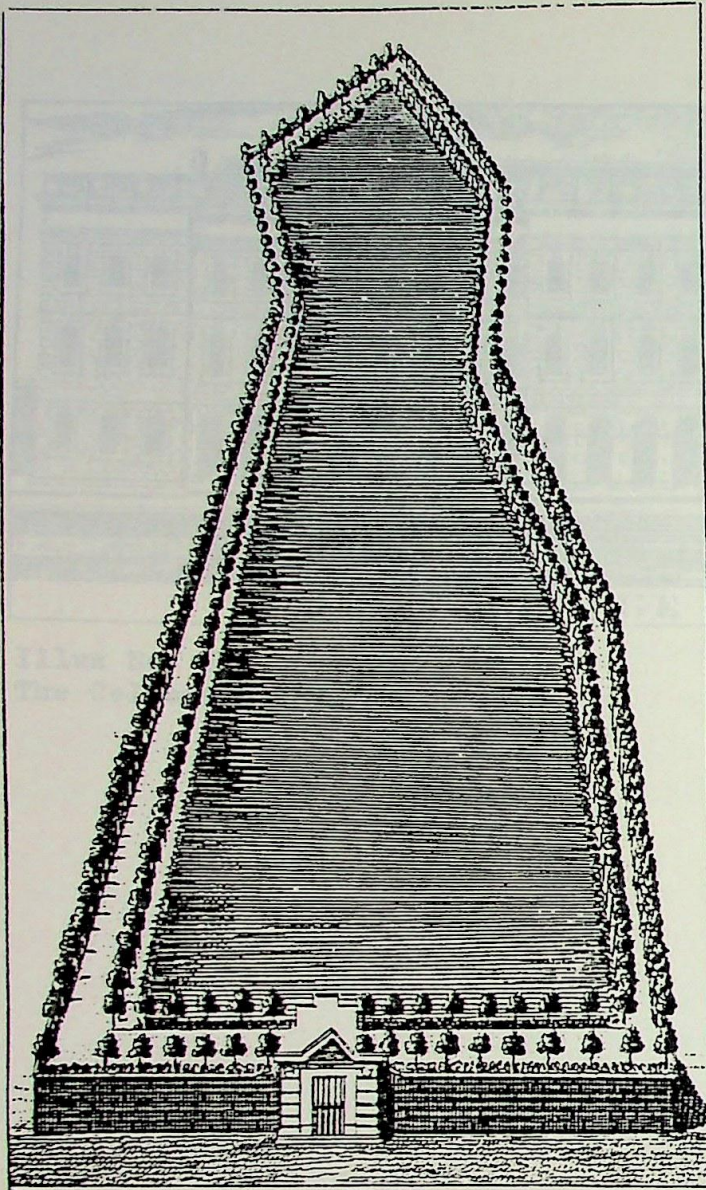
The Corn Market House in Thomas Street

Illus No. 52.
Corn Market House.



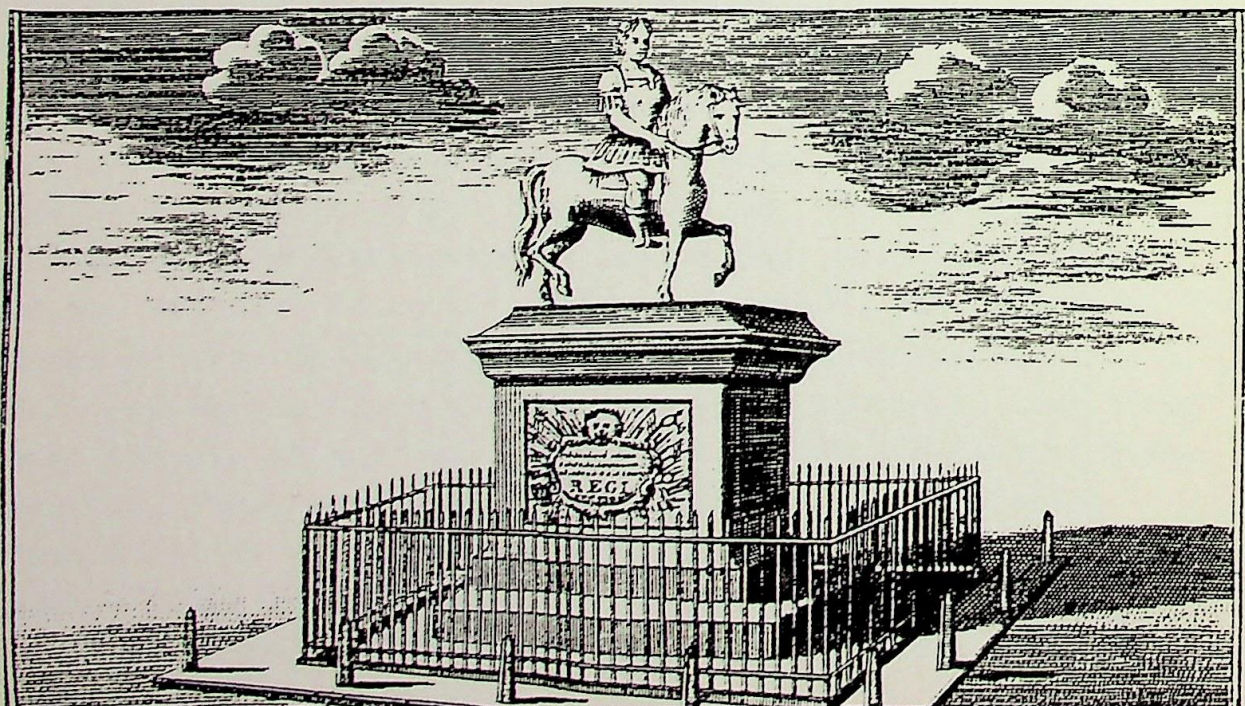
The Hospital in Stevens Street

Illus No. 53.
The Hospital in
Stevens Street.



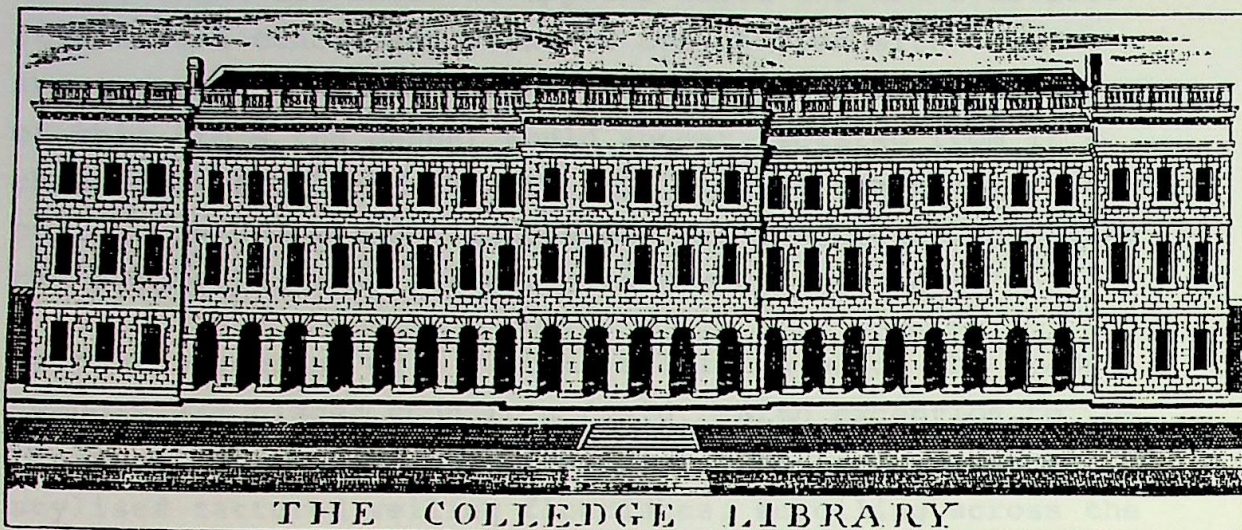
A Prospect of the City Basin

Illus No. 54.
A Prospect of the City
Basin.



The Statue of KING WILLIAM on COLLEDGE GREEN

Illus No. 55.
The Statue of King
William.



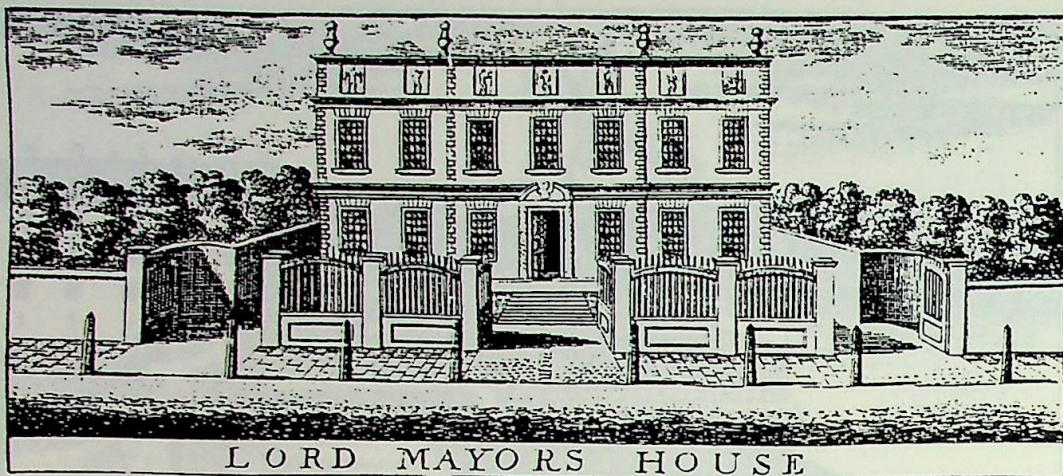
Illus No. 56.
The College Library.

on the right set where it appears above the Arm's devices. It's format echoes and works in conjunction with the two supporters and helmet which with the design and proportioning of this Arm's, the banner would appear isolated from it's character if dropped beneath it. Five of the banners on the collection are without mottos but are functional in aiding the supporting base for the heraldic supporters.

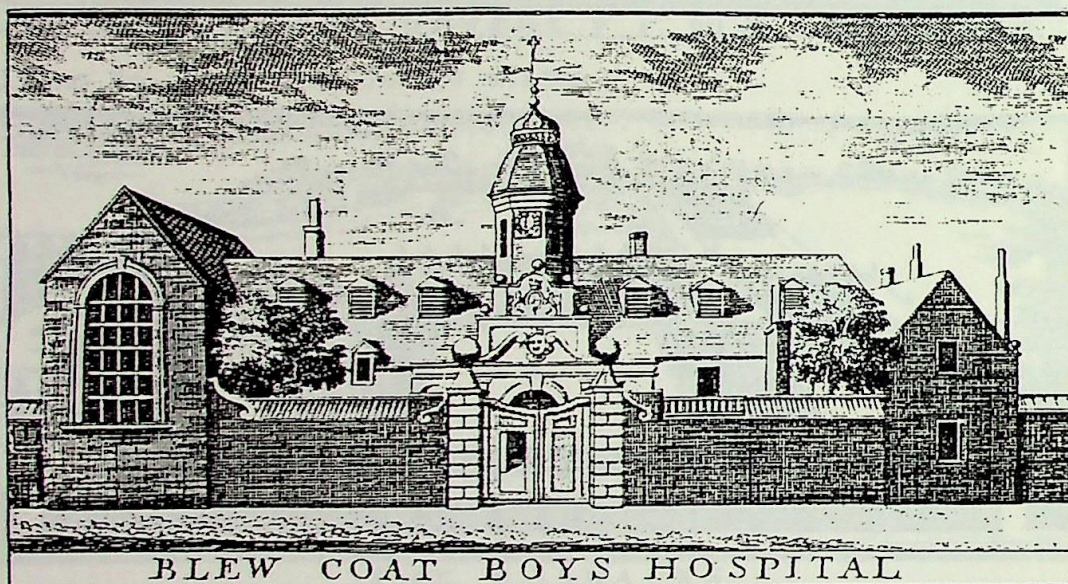
Each arms consist of a central shield on which the trade symbols are placed upon it's field. With exception to the 'Tanners' (left set) the helmet appears, from which the stylised tattered veiling flourishes, scrolling across the width. These are extended alongside the vertical lining of the shield when supporters are not included in the design. To the top, of the helmets an additional device is utilized to create a central apexing to their overall design generally.

(D)a The vinegettes are set into two columns on both sides of the print. The outer columns being two fifths the width of the inner. There are eighteen contained within the two columns with the addition of the dedication on the left and extending into a third column on the plan area of approximately the same width as that of the inner.

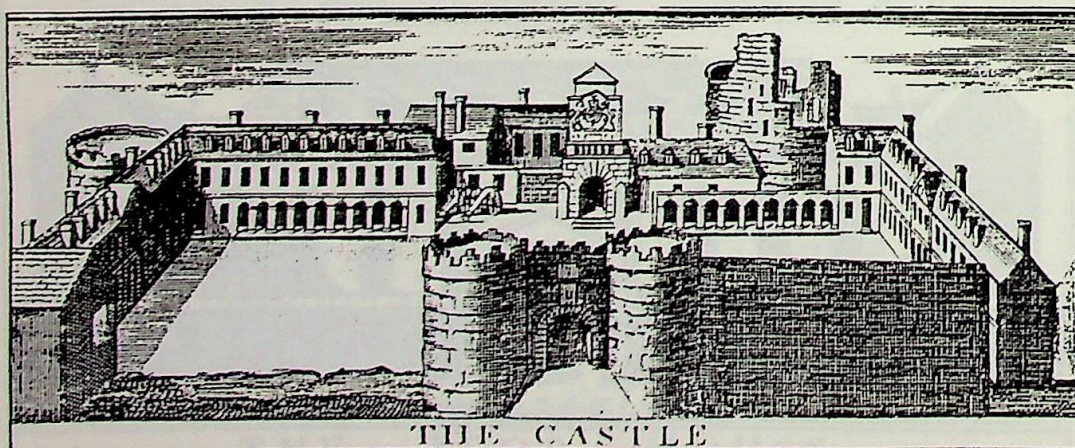
The outer columns are framed by the thick border lining and are worked the full depth. In both cases the top vinegettes are of vertical composition and assist the 'framing' of the guild arms visually, where as the anticipated complication which would have arisen if a number of horizontal ones had been substituted for their position. On the left set there are three horizontal illustrations, below the 'Front of St. Werburgh's Church', 'the Linen Hall', 'Dr. Steven's Hospital' the dedication to the printer being vertical, followed by the 'Prospect of St. Stephen's Green'. (See illus. Nos. 43, 48, 49 and 50). The right column consists of three vertical vinegettes and one horizontal. The first being 'the Front of St. Annes Church', then horizontally 'The Corn Market House in Thomas Street' followed by 'The Hospital in Steven's Street' and 'A Prospect of the City Basin'. (See illus. Nos. 51 - 54).



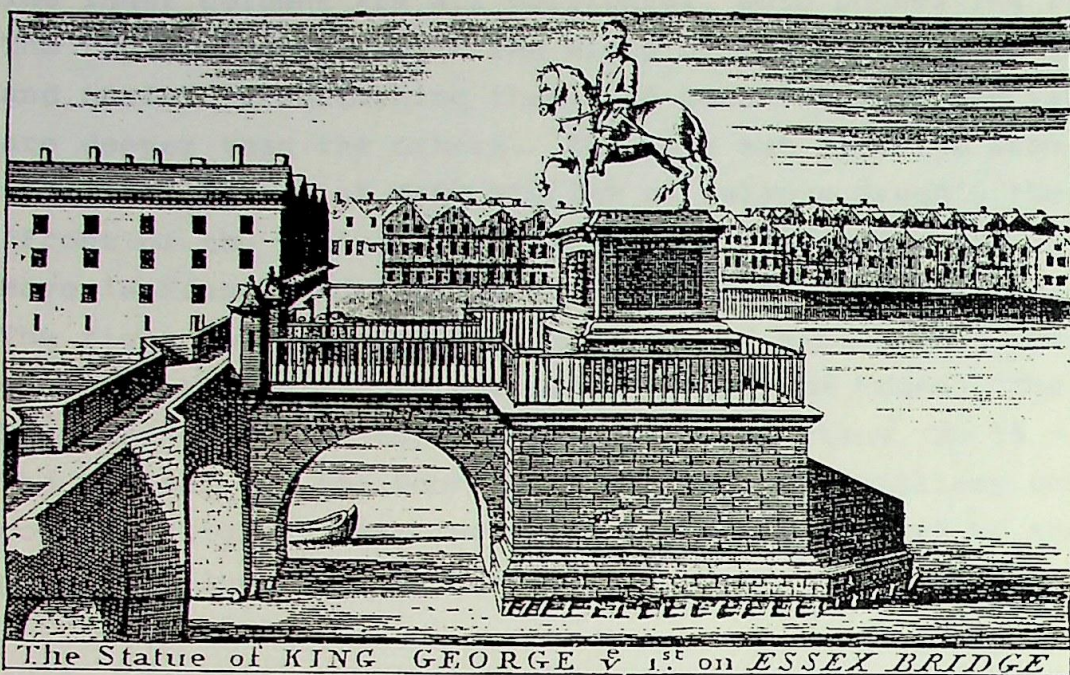
Illus No. 58. The Lord Mayors House.



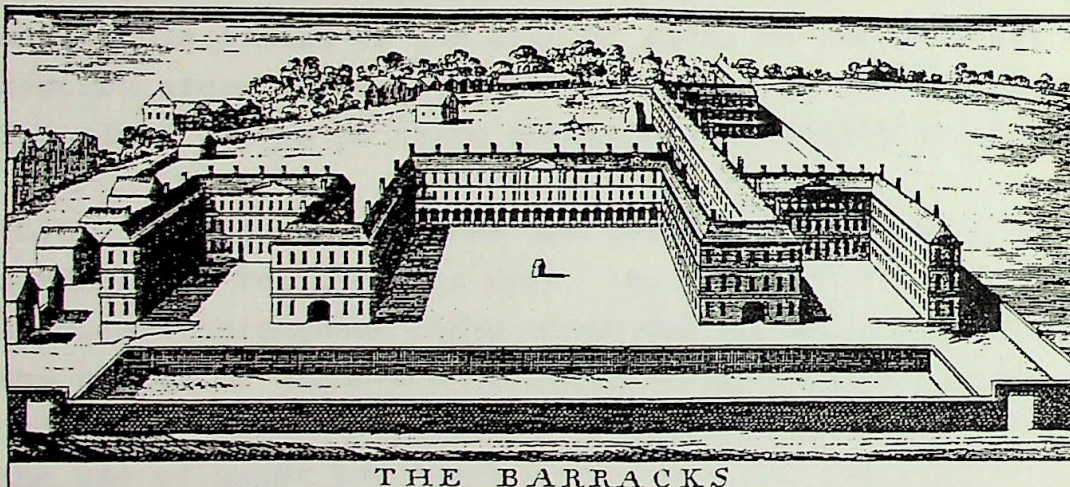
Illus No. 59. The Blew Coat boys school.



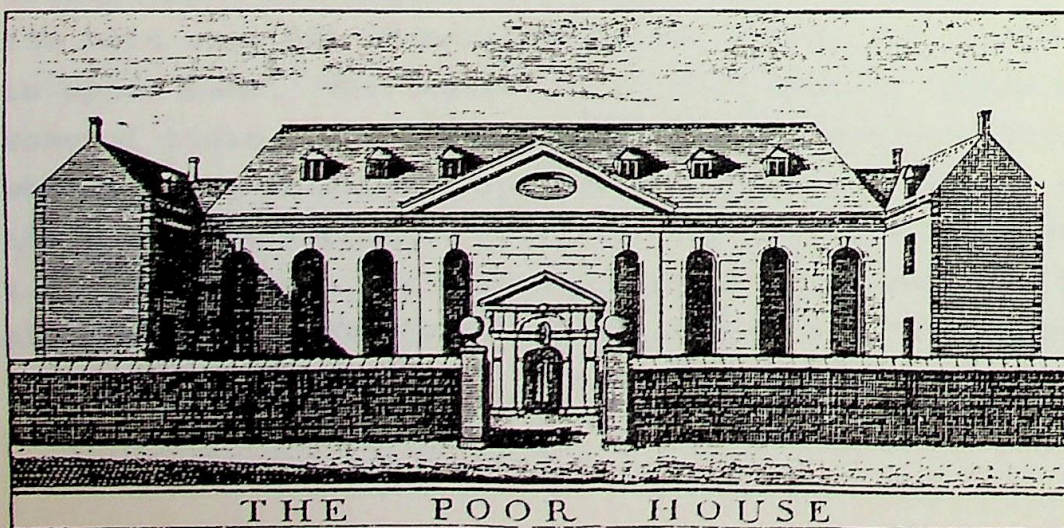
Illus No. 62. The Castle.



Illus No. 61. King George statue.



Illus No. 64. The Barracks.

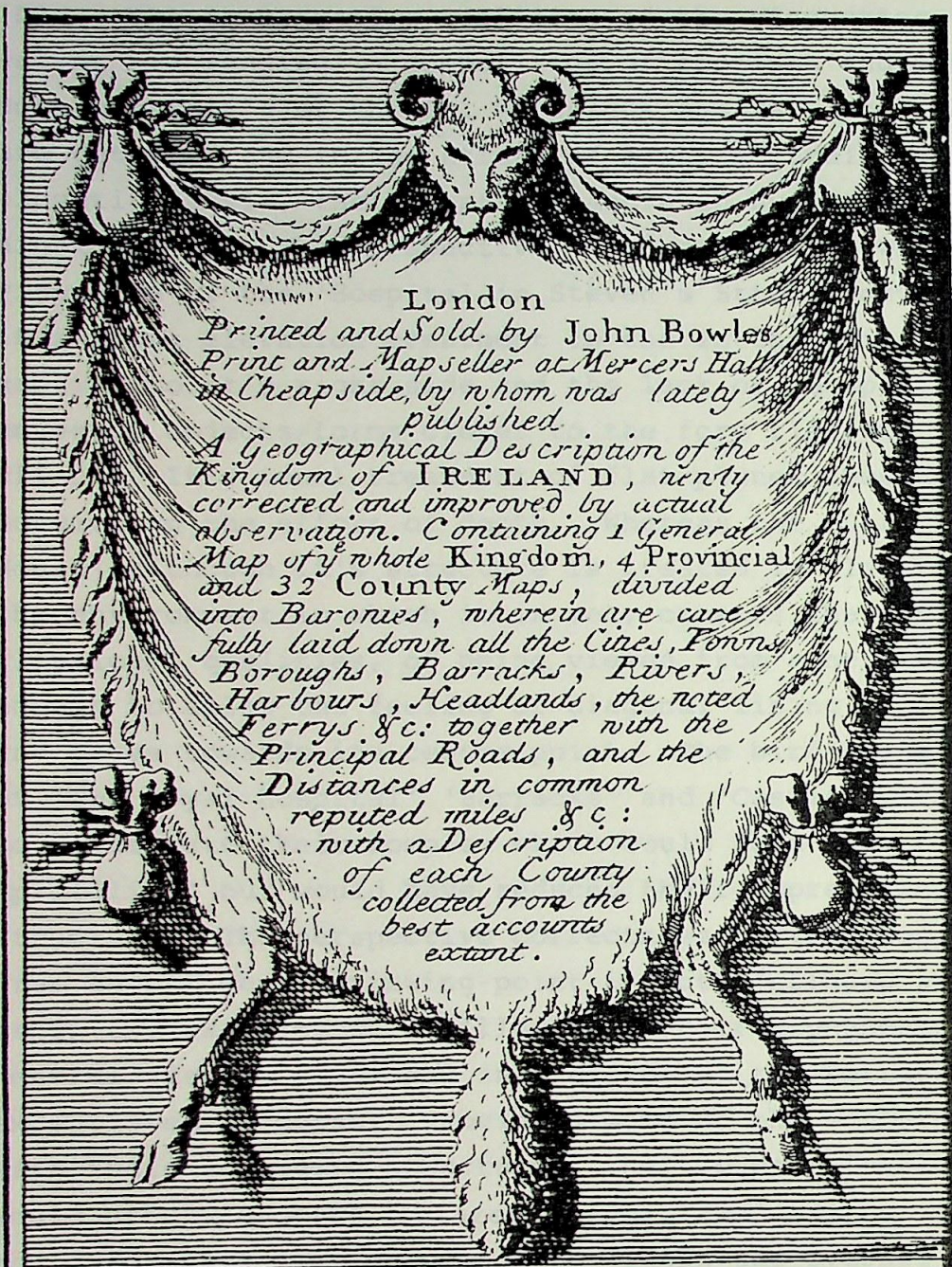


Illus No. 65. The Poor House.

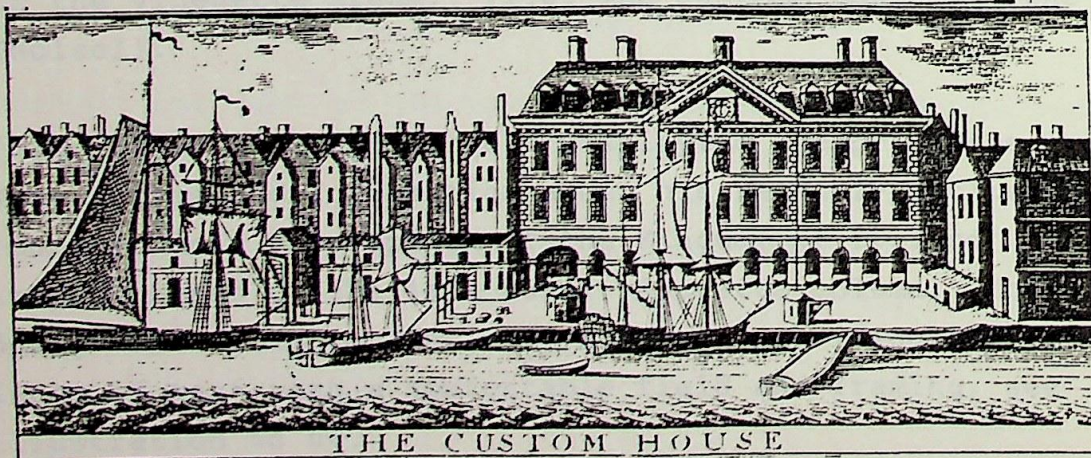
The inner columns are all horizontal, both possessing five. The top vinegettes reach the width of the guilds arms sets and assist in containing them. In each instance the vinegettes are deeper than the others. The left set contains from the top, 'The Statue of KING WILLIAM on College Green', the 'Front of the College', 'The College Library', the 'Lord Mayor's House' and finally the 'Blew Coat boys Hospital'. The right set possessing, the Statue of King George eye 1st, on Essex bridge', 'The Castle', 'The Custom House', 'The Barracks' and 'The Royal Hospital', (See illus. No 55 - 64). The Tholsel and the Poor House are on the auxilliary third column, slightly over one third of the full depth of the print. (Illus. Nos. 44 and 65).

(D)b The horizontal griding composition practically occurs by chance. The vinegettes are divided only by their caption and double lining at the base of each. On the left set four caption areas align; the fourth because of the base framing. The right aligns on three occasions, including the base.

(D)c All of the captions are central within their own bordering. For the main part, the tendency to utilize uppercase throughout those which can afford to accommodate the number of words are contained within those vinegettes occupying the inner columns. The outer captions maintain the use of upper and lower case. Another combination of type setting occurs in both the 'Statues' captions, being in italic upper and lower. The italic slant is slight on the main area but excentuated on the Street name and Bridge in upper case. The regularity of word spacing varies between some of these, i.e. 'The Royal Hospital' has been extended, whereas 'the Barracks' represents the general measure within the uppercase captions. However, the word spacing within i.e. 'The Hospital in Steven's Street' for example is inconsistent, most noteably in the placing of the 'in', where there is an imbalance of spacing immediately before 'Stevens' created by it's extension.



Illus No. 60. Printer dedication.



Illus No. 63. The Custom House.

(D)d The illustrative qualities of the vineettes themselves are ranging in composition of settings and perspectives. Both portraits of the St. Werburghs and St. Annes Churches are detailed and in the strain of architectural profiling elevation style, their depth is achieved by shadowing and highlighting. The perspective depth attempt shown in the vineette of the 'Hospital in Steven's Street' develops from its front elevation treatment to the extension of a gabbling to its right side and the lack of perspective references of objects/forms closer to the fore flattens the overall effect. Its tonal treatment of flat planes does not aid in convincing the effort of depth. Whereas the 'Lord Mayor's House' although its structure is treated in elevation form, the environment in which it is set, creates the perspective illusional qualities, of being viewed from a height large enough to allow the feeling of diagonal lining of the posts and trees towards its centre point. The bird's eye views of 'the Royal Hospital' 'Barracks' and 'Castle' were devised to illustrate their complex which could have been treated in 'profiling' but would have reduced their impressive area structure. The perspective correctness of the 'Hospital' from an off centre viewing point is not continued within the other two examples which illustrate their expanses from the central viewing point and in the case of the Barracks it is excentuated in depth. Providing some of the buildings set with their adjoining structures, their proportional sizing would otherwise have dictated a 'portrait' composition which could not have been accommodated within the overall composition of the vineette areas. (i.e. The Customs House and the Tholsel).

(D)e The ram's hide shield displaying the printer's name, John Bowles and information about his recently published 'Geographical Description of the Kingdom of Ireland' Atlas is positioned on the left outer vineette column. The design device is convincingly natural, providing the central lines of text with a comfortable field and framing, see illustration No 60.

(V) The main points which arose out of this study were that Brookings had introduced many firsts to Irish cartographic publications, they were being the first separate map of the city on a larger scale previously executed by both Speed and Pratt (1708) and possessed the first illustrated series of public buildings, which were to feature again as a part of a map publication in a further hundred years in 1822.

The publication consisted of three sheets and saw two further unauthorised publications within twelve years of its initial printing. It contained four elements and appeared multi-functional as a glorification of the city's new wealth.

Although the map was displayed in an up-side-down manner, it was wholly attributable to the system of portraying pictorially, the view of the city which works in conjunction with reference to locating areas on the map below.

The Cartouche shows style elements characteristic of the merging Chippendale and Rococo, being more ornate, lighter and delicate than previously noted in the work of John Speed, although it retains a symmetrical arrangement of elements it is slightly asymmetrical. Whereas the qualities of Brookings 'North Cross's treatment, demonstrates the general inclination at this period towards reducing its intricacies, while still possessing a few characteristics of Speed's example shown on the Leinster Map, the illyles deux fleures has become more ornate, flowing and animated.

Brooking had been criticised as having been insufficient in surveying technique skills at this period, as the Cork map of two years previously otherwise demonstrated.

Although the work of the engraver showed better execution in the manipulation of the burin than Speeds, some typographical spacing errors in letter spacing and mainly on the street and parish boundary headings showed evidence of pre-planning mismanagement. The old style typographical work remained but we can see the introduction of the copper plate hand in small quantities.

The scrolling back-drop effects utilized for the key guide showed a lack of skill in deployment of it's design structuring. There were no pictogrammatic symbols and the buildings were shown in plan form. The 'prospect' brought forth further misjudgements in relation to the rendering of some of the highlighted buildings in relation to their structuring on the vinegettes, although the prospect detailed the variety of house/building types more explicitly than Speed's efforts. However, contradiction between the treatment of the vinegettes and the depth of the prospect arose. The trades arms were uniform in design and format but again uncalculated mistakes both of typographical restrictiveness and of regimentation resulted from poor planning.

But considering these flaws the overall composition of this publication had been well thought out, with the few minor typographical errors and the third column of vinegettes, which managed to balance the plan area of the right hand side. I found it quite an interesting map whose four catagories provided hours of enjoyable inspection.

CHAPTER 7

The final map is that of John Rocque's 1756 set of four maps, which was surveyed within three months of his arrival in the city. There had been a twenty-eight year lapse in further publications of surveying in Dublin dating from Brooking's work. I will discuss the controversy surrounding his publication in relation to the City Surveyor Roger Kendrick and the speculation which surrounded his speedily detailed surveying and his possible access to governmental records. Included within this chapter are the procedure with which Rocque displayed the draught map and his employing the services of two Dublin engravers for his plates and the main cartographic developments he contributed to Irish surveying.

(i) Biography

John Rocque was a French surveyor, engraver and publisher. He arrived from France in London during 1734. Up to 1750 he was employed in making mansion plans. He was an appointed Topographer to the Prince of Wales. He produced a large number of maps throughout his career 1734 - 1762. Rocque spent six years in Ireland, working on maps of Dublin City and county, later branching his work towards producing estate maps. He left Ireland in 1760 with a number of his projects incomplete and died in London during 1762.

Before Rocque's arrival in Dublin, the latest existing map of the city having been subdivided under ecclesiastical boundaries, that of Charles Brooking, had expired its usefulness for municipal work, with the onset of the 'Street Cleaning' and 'Wide Street' commissions. It was during 1749, twenty-one years after Brooking's work, that Roger Kendrick the Dublin City Surveyor was requested to re-divide the 'new city' into nine districts. Of the same year, the draught maps were displayed in the Tholsel Office. Kendrick proposed to publish a large scale map of the city followed by a small edition extending three to four miles beyond the built-up areas, pending on his new survey.

However, Rocque's arrival during August of 1754 stalled Roger Kendrick's original plan and further undermining of his intentions, Rocque announced that he would produce a set of maps twice the scale that Kendrick had proposed. Further public attention was drawn by the fact that Rocque announced his primary reasoning for mapping the city, that being the map of Dublin to be included amongst a collection of major European cities. Rocque became a challenging celebrity and aroused much conflict and excitement by his propositions and his title may have been another contributory factor to the excitement.

Rocque appeared flamboyant and authoritative and being commercially orientated, he had possibly recognised through certain political channels that the city was in need of a new map. The attention of the city was directed towards Rocque and the atmosphere of competition with the favourable Kendrick, generated publicity.

Whether Kendrick's delay was due to slow enactment or other engagements through his office, he was taking rather a long time to complete his work. He was not short of support when he was offered the services of other surveyors so that he might continue and produce a new charting of the city for exhibition before Rocque had managed to do so. According to B. Y p.186, Kendrick stuck fast and decided to continue work by his own efforts, refusing the assistance of fellow surveyors, his decisions might surely have been regretted when Rocques survey was produced for exhibition on November 22nd, within three months of his arrival.

It had been a general belief through historical studies to assume that Rocque had no access to municipal records and surveys, because of the lack of evidential material indicating such. However, his manuscript work does indicate that he had some form of restricted access (36) where several descriptions in his 'exact maps' appeared but had not yet been constructed.

The practice of displaying the manuscript map before the public, was intended to establish the amount of interest generated for the maps, essentially to ensure that any discrepancies could be corrected before publishing, also to generate clientele and measure to what extent the edition should exceed. Rocque invited any interested parties to subscribe 1 guinea as a securing deposit for a copy, thus eliminating any costly over-production in publishing. This request was a system of financial raising to ensure that funding for platemaking and publishing could be paid for. The amount asked for put the clients under a contractual obligation to continue with their purchase, the map and index requiring a further subscription of 6½d.

According to 'Plantation Acres', Rocque was in no evidential receipt of gaining financial funding from either local or central government for the execution of the surveying. It was not until the exhibition that funds were allocated from the Lord Justice of Ireland, on the proof of the detailed work that Rocque had produced, which satisfied adequately the requirements for administrative work and in superceeding the work of Brooking. I could not find evidence to support an estimation of the amount of money Rocque received from the Lord Justice. I can only guess that the amount may have had some influence in encouraging a quicker publication, or promote more enthusiastic purchases from the public by marking the maps pseudo 'officially approved' and the 'definitive map' of the new Dublin.

Rocque had several surveyors on his staff. Previous doubts as to whether he had access to the municipal maps may be rectified by the possibility that the surveyors which he had employed had thorough knowledge of Dublin and may have worked with Kendrick on his 1749 version. I proposed this as some explanation for the quick survey undertaken in 3 months. By May of 1755 Rocque modestly revised some previous specifications, indicating that it was more likely by this time that he had gained access or acquired connections and it was suspected that he had seen Kendrick's work. (37)

Before the 1756 publication, Rocque was still advertising for further subscriptions by describing the use of which his maps could benefit landlords of the city. 'Any landlord or others who have any concern in the said survey, may, by dotted lines, or different colours, show their own ground, which may easily be numbered and described in their rent rolls and leases'. (Dublin Journal Date May 1756).

The proof of the third revision was on view by June 1756. Customers were allowed until the 24th of that month to place their order at the pre-publication price; but it was extended to an additional months duration. The finished printed list of subscribers passed through three editions totalling in 364, consisting mainly of noble gentlemen, a number of French clientele, some engravers and surveyors. In September the map was laid before the Lord's Justices, and its first publication appeared in October of the same year.

The plates were engraved between the end of 1755 and early 1756 by Andrew Pury in a house beside the Liffey on Batchelor's Walk. George Byrne being a Dublin engraver assisted in the work. Pury was Rocque's principle engraver and professional associate of his. To ensure uniformity of the plate, work was overseen by both Rocque and Pury. Any additional changes to the plate of minor detailing were carried out on the same plate. Although the plates were engraved in Dublin, their printing and place of publish was operated in London.

Rocque found it easier to sell one sheet rather than the four as a set, he accommodated the situation by producing a smaller version of the city and its environs during June 1756. The 'Exact Survey' of Dublin went through three separate states from the original printed state of 1756. Each of the four plates contained additional representations of new buildings. Most of the changes predate the summer of '57. Before 1757 Rocque had no descriptions of ecclesiastical boundaries on his maps, he was non anglican and the politics of religious bias in Ireland may have threatened the quantity of sales if he had not included a variety of denominational churches in 1757. In March of 1757 he advertised 'Survey of the city and suburbs of Dublin with the division of the parishes'.

The circumstances under which Rocque returned to London in the late summer of 1760, taking with him the plates for the Dublin maps are unknown. He left several projects uncompleted such as his estate maps.

Bernard Scale, Rocque's brother-in-law and amongst the several cartographers he employed in the surveying of Dublin and later his estate surveys, relayed information to London, detailing additional changes the future editions required. The new edition in 1773 was published in London by Robert Sayer, Rocques London successor. Sayer used the original four plates, together with two small plates accommodating the eastward growth of the city and the port. Sayer's was the 2nd edition of Rocque's maps, he altered the style and wording of the title from 'Exact' to the more modern 'Accurate'. Rocque's maps were not revised until the appearance of the Ordnance Survey Office Edition of the Dublin City Plan of 1831.

Rocque contributed two main developments in Irish cartographic history. 1. He always depicted hills in plan, with the vertical thickening of lines to denote steepness and 2. Profile symbols being eliminated from his maps except for certain minor conventional signs, i.e. vegetational catagorisation, which are more evident in his estate maps. His maps were of the Georgian style and amongst the first in a trend of introducing maps into the drawing room environment as a piece of furniture and away from government agents, lawyers and landlords records in deeds offices

(ii) Details of the map

Title: An exact survey of the city and suburbs of
Dublin in which is expressed the ground plot
of public buildings, dwelling houses, ware-
house, stables, courts, yards, etc.

Date: 1756

Surveyor: John Rocque

Publisher: John Rocque, The Strand, London.

Printed: " " " " "

Sold: " " " " "

Engraver: Andrew Pury) Batchelor's Walk,
George Byrne - assistant) Dublin.

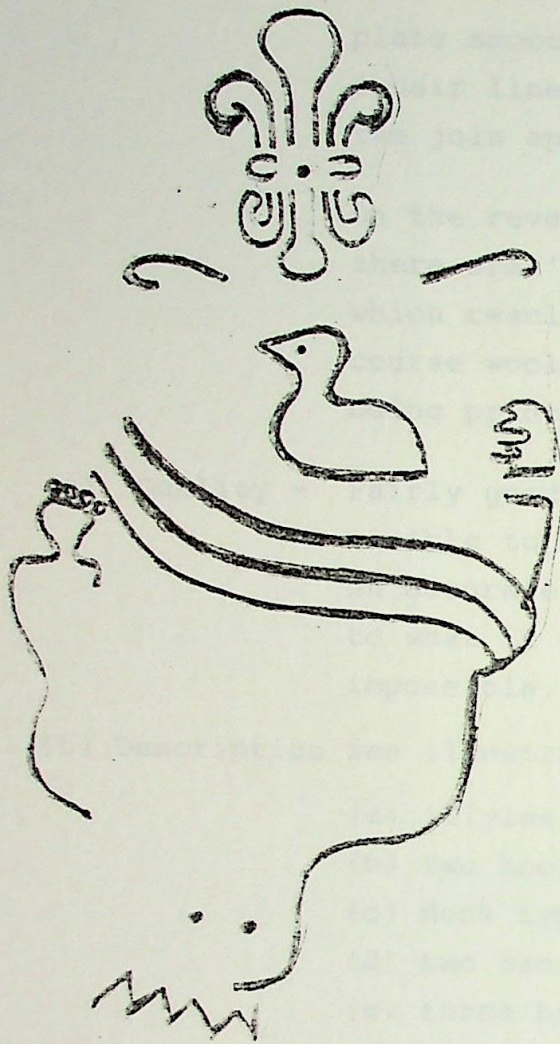
Size: The maps were full spread sheets of 775 mm width, x 543 mm depth. The cover bound - 401 mm width x 565 mm depth. The city plan was in four sections. Printed area 702 mm width x 494 mm depth.

State of Map: The original prints of Rocques 6 maps are the 2nd state. In the Gilbert Library, Pearse Street.

State of the Plates: Excellent line, no scratches and ink consistently black. The impression of the plate on the paper is heavy. The first map sheet does have a line of ink to the bottom right on the impression mark, measure of plate 702 mm width by 494 mm depth.

Paper

- (a) Quality - The paper is of a heavy sturdy quality, the narrow laid grain running across the width.
- (b) Colour - The colour is 'off' white and darkened from thumbing on both the bottom corners of each map.
- (c) Notes - Unevenly trimmed, no deckled edges. The maps were not printed onto one full sheet each. Their full size was achieved by pasting from the back two strips of the same quality paper, one to the side and the other to top or bottom. The join is not immediately noticeable even though



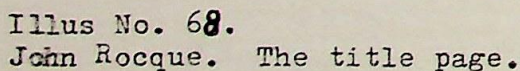
Illus No. 66. The watermark on the paper of John Rocques Map.

they were within the printed area. The impression of the plate smoothened the join but a hair line area directly after the join appears without print.

On the reverse side of the sheets there are 'hairy' impressions; which resulted from the overlay course woolen blanket when being printed.

- Watermark
- (a) Quality - Fairly good at one end but poorly visible to the other, this made an accurate drawing and guess as to what it contained almost impossible.
 - (b) Description See illustration No 66
 - (a) illyles deux fleures
 - (b) two hooked curves
 - (c) duck type bird
 - (d) two hands
 - (e) three bands like robing
 - (f) two curves suggesting shoulders
 - (g) head
 - (i) two dots - eyes
 - (j) zig-zag crowning

Other notes: The set of six sheets are bound into the collection of the major European cities, surveys. They are presently in the Gilbert Library, Pearse Street. The exlibris of John Arabin is pasted to the centre bottom page containing the list of subscribers to Rocques Dublin map. The title page is printed in both English and French. This set was hand coloured in washes of Burgundy for building plans, a tourquoise for the rivers and the 'as intended' canal. The cartouche and scale surround are also coloured, with the print clearly visible.

[illegible]

(iii) Description of the Map

The volume dated 1756 is leather bound, measuring 401 mm in width by 565 mm. The condition of the cover is in a deteriorated state, especially around the corner right bottom edge where the leather has worn and the thick pulp boards is exposed; the front is detached from the spine. Hot gold foil stamping of the word 'Dublin' on the second open area between the ribbing, has been set slightly italic.

(illus. No.67) The inside front and back cover have letter-pressed lists of the buildings with their appropriate keying numbers which are on the map. this index has been cut into strips and laid down in four columns. The laid paper on which it was printed can be seen to be of a lighter 'newprint' weight and had originally been printed as well on the reverse side, as the ink staining from the back shows these letters faintly on the front.

A (illus. No. 68) The title page is printed letterpress, in two colours, (red and black). Two separate forms were used. The red block has fallen by approximately 3 mm down and rather severely slanting down towards the right, this sloping in the French section where the red 'Dublin's L' cuts in on the 'Q' of 'Pans Lequel' by 1 mm over print. To add to this flaw the red has been exceptionally heavily printed. The degree to which can be seen on the back of the sheet, and surprisingly the paper had not been broken along any point. But on the actual printed side, the letters are a mess, where the ink on the face of the type, travelled up the edges and out onto the immediate areas along each letter. In the cases of the larger letter height where most inking damage occurred, the letter spacing is extended and was the only saving aspect which prevented them from merging. See illus. No. 69.

The title is in both English and French. The English section drops to a depth of 245 mm and the French of 110 mm from the dividing rule. The English area is lighter in appearance, the weights and type sizes, spaced according to visual

Diagram No. 1. John Rocque. Title page. (Illus No. 68.)

TYPE SIZES

LINE DROP

5mm	AN EXACT	23mm
14mm	SURVEY	8mm
4½mm	OF THE	19mm
11mm	CITY and SUBURBS	15mm
6mm	OF	25mm
15mm	DUBLIN	9½mm
4½mm	In which is expressed	10½mm
3½mm	THE	17mm
11mm	GROUND PLOT	10mm
3½mm	OF	11½mm
4½mm	PUBLIC HOUSES, DWELLING HOUSES,	11½mm
	WARE HOUSES, STABLES, COURTS, YARDS, &c.	11mm
3½mm	Published according to Act of Parl.....	16mm
3½mm	BY	8mm
8mm	JOHN ROCQUE	16mm
4½mm	Chorographer to their ROYAL HIGHNESSES	7mm
3mm	The late and present PRINCE of WALES	
<hr/>		
11mm	PLAN GENERAL	17mm
3½mm	DE LA	8mm
6mm	VILLE & FAUROUGH	10mm
4½mm	DE	7mm
13mm	DUBLIN	19mm - over
3mm	DANS LEQUEL	3mm - print
4½mm	LES MAISONS, MAGAZINES, ECURIES, RUELLES etc	7mm
3½mm	SONT EXPRIME	7½mm
6mm	PAR JEAN ROCQUE	10mm
3½mm	Chorographer de foss ALTESSE ROYALE etc...	10mm
3mm	ET public par un Acte de Parlement en 1756	4mm
3mm	N.E. ce Plan est le premier qui	5½mm
13mm	Contente	12mm

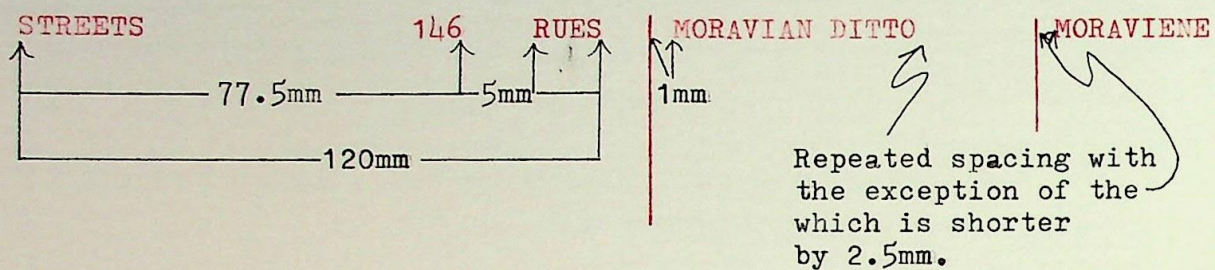
2

The 'Q' illustrated on the title page, contained within the French section of Rocques Name.

Dia. 2.

John Rocque. Content section on title page.

I.E.



balancing (see diagram No 1), the extended letter spacing lightens the centraling composition by broadening the line length in 'DUBLIN' where it draws the top set of type to the full width of the column, designated by the double contents column to the bottom of the page. The 'red' mishap does not cause the same upset which appears in the French, but it does appear to have slipped down to some measure from the setting. The type face is upright stressed Caslon throughout the display sizes and the italic designated to the French names column in the contents section.

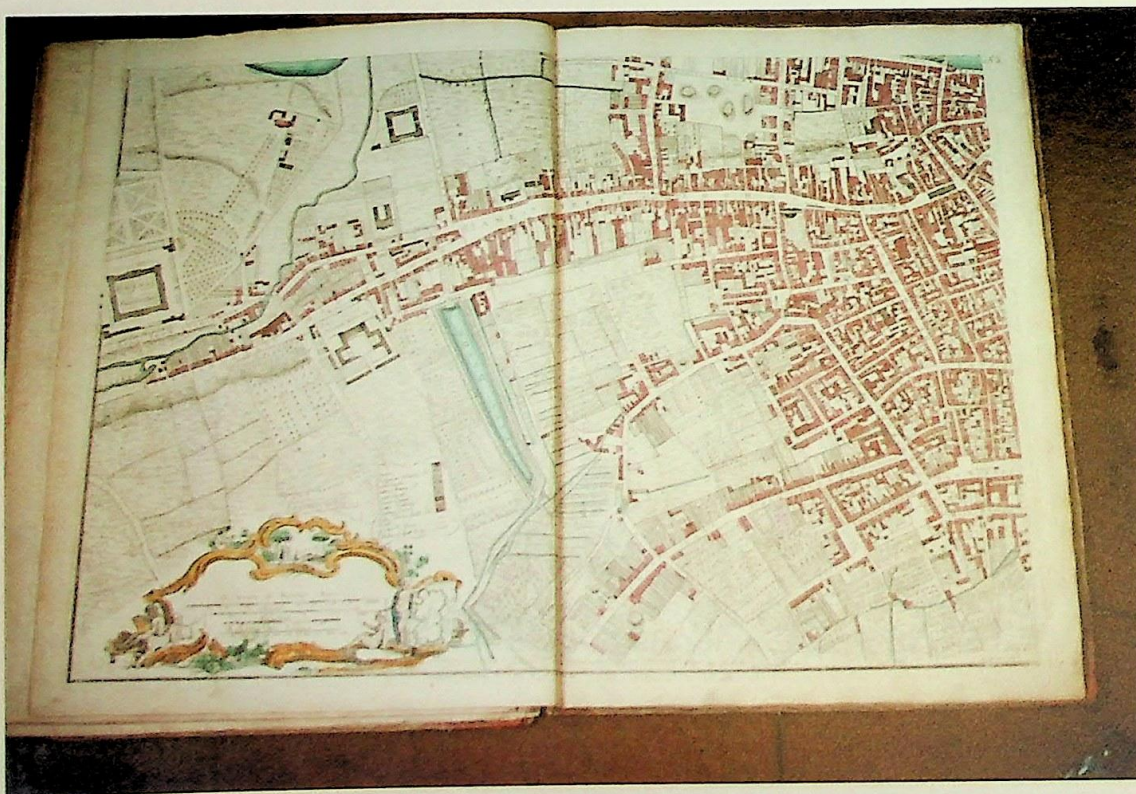
The French display title is less freely fitted visually in depth, taking into account the 'DUBLIN' error previously mentioned. The distribution of type heights are less effective.

Directly below this, the 'Content's' is overspaced for the height and weight of its capitals, the event of not having a divisional ruling above the heading though justifies the overspacing which cannot be accidentally read as a continuation of the French setting next to it. The listing of the numbers of streets, Quaker Meeting-House ownneries and glass houses(!) are ranged left in double column widths. Each having three listings, of which the second being the 'number of' ranged right with a 5 mm gutter spacing between the French in the third column ranged left.

With the depth of the line drop being $4\frac{1}{2}$ mm, the leading is constant and the french names being italic. All type in this section is standard vertically stressed. The 'remarks' printed 'red' caps italic are evenly spaced lettering. The double columns are continued but the gutter rule adjusted towards off centre left. The first setting details measurements of Dublin City in rules to the right the principal cities of the map/atlas are listed with their total acreage, (London, Paris, Rome), Dublin was a surprisingly 1845 acres; 179 larger than Rome. The type is the same height and weight, the 'rules' and 'acres' in italic upper and lower. The full grid width on this 'remarks' section falls short to the right.



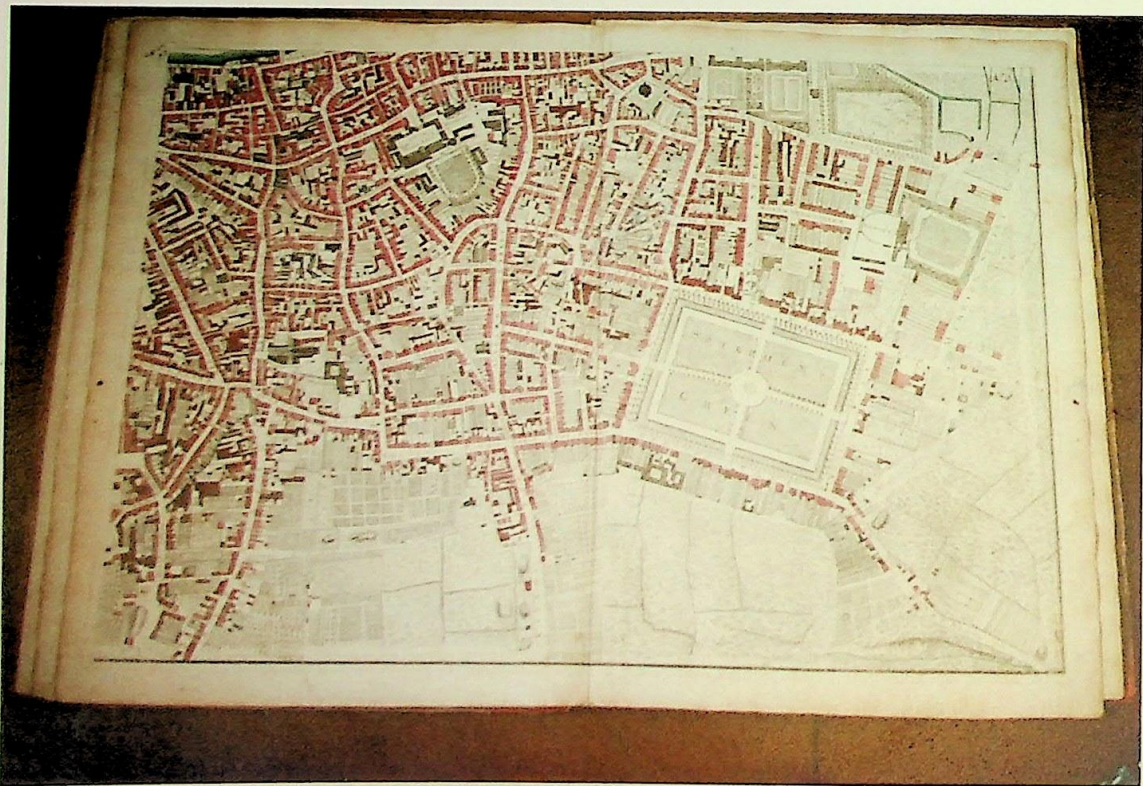
Illus No. 69.
The top left sheet of John Rocque's map of Dublin



Illus No. 70.
Bottom Left sheet of John Rocque's map of Dublin.



Illus No. 71.
Top right sheet of John Rocque's map of Dublin.



Illus No. 72.
Bottom right sheet of John Rocque's map of Dublin.

The full piece is finished with a repeatative single line patterning rule, below which, the London (place of publication) and John Rocque's name appears set in italic above as the printer and seller in the Strand. The 'Q' in Rocque is quite ornate, set with the rest, (2) illus. No. 68.

B(a) (illus. Nos. 69 - 72) The plan of Dublin is printed on four separate sheets. Each section unfolds into a sheet of 775 mm width by 543 mm, they have been unevenly trimmed. The maps were not printed onto one complete manufactured sheet of paper. On the first map ill. No 69, as has been discussed earlier in the sub-headings.

B(b) (illus. No. 73) The Cartouche is asymmetrical in character of the Chippendale style lining, in particular the bordering framework of the Dublin Shield in the typical 'pepper' shape. By comparison with the Brooking cartouche which was ornate but reserved, a stately organised feeling in it's near symmetrical design, the Rocque, preforms a more 'pastoral' mythological neo classism. The line of the cartouche is non uniform, it has become a freer, natural instance, than had been seen previously. The placement of the cartouche is off centred, its right side being 2" from the centering of the full map. As with the other examples shown, where the cartouche was positioned within an area free from detailing and avoiding the elimination of information, here too this is the case; It may not look as though it were in such an area because of the nature of Rocque's work, where the overall area of the plate includes description of the surrounding environment to the map-plan. But although the cartouche touches into the areas of housing along Stoneybatter, I feel that Rocque had avoided the possibility of overshadowing any area of importance. Along the right diagonal side, the plan area has been gradually burnished away from the cartouche, thus preventing a confusing of line work in the print, although it is easier to see the design in this coloured illustration. On inspecting the area more closely, there was no evidence of

the whole area of the cartouche having been burnished, thus I can safely reason that the planning stage of its composition and positioning was determined in the manuscript map before engraving took place. The outer framing to the right from the top is gently treated with the lines of a natural form (tree) and bowls to the right at its base, from here the 'plaster work' type of natural scrolling forms works down a diagonal line towards the 'edge' curvature of the base ending. This 'S' shaping swings at a wider arc up to the 'gravel' grounding at a turned tight end scroll. From this point the angular joining leads around the detailing of the rock and snakes around the twisted tree form. The textual title area is framed by the 'pen' scrolling loopings at the right side, it is only here that the foliage to the top of the left tree in its twisted motion is suitably incorporated as an invasive substitute 'pen' scroll bordering. This helps to alleviate the continuous forming of the 'pen' scrolling towards a softer finishing and introduces it to the main forwarding cartouche. A further flourish unrelated to echoing and surrounding curves, embodies the date and encases the white sky area above the neo classical building.

B(c) When the eye first views the cartouche as an (non coloured chrome) it fixes upon the triangular area of the 'scrolled' bridge and the outline of the naked body for a while, I found that from this point it followed around the inner arc of the bridge and up again towards the mothering figure, then following around the Dublin shield frame and by-passing the torso of the naked body, then travelling horizontally across the frame 'plasterwork region' up towards the apex of the Hibernian figure and down the triangular positioning of her gown and back out onto the 'plasterwork'. From this area then towards the tree on the right. From this point the eye follows the outer border swiftly before stopping at the angular join just below the sitting nude, in a rather confused manner as to whether to then travel along the back and across to the tree and continue in a downward

motion back to the angle. I thus found the title area was secondary in visual preference of which the eye followed the lining of the design.

B(d) The title area of the survey is broken into two sections by the positioning of the shield. The reading of a line of 'type' is continued across to the other side, past the disruption.

B(e) The typographical treatment of the title area is thrown into disarray after the first line, through line spacing, word spacing and letter spacing and variations in height. The main contributory culprit having been unable to align the lines in some form of justification (right/left/central). The mistake most notably having been an attempt to fill the area available with the word spacing especially on the left set cases showing a reversing effect between the lines. The reading of the information is handicapped by this central visual divisioning.

Here there are two stresses of italic. The severest of which can be seen in 'AN EXACT SURVEY' 'DUBLIN' in both large and small capitals of 'Old Style French' with extended letter forms on the 'A', 'D', 'B' and outward thrusting on the last stem of the 'N' in 'Dublin' and 'Wales' and the rest of the type being of slight italic stress is a more modern style with flat seriffed vertical stressing items.

The dedication addressed to 'their excellencies' are contained within the full framing effect to the base. It is pushed forward by the impression given through the line shading curvature working from the base and top of the framework and in the way in which the text is lined in a bellowing echoing 'S' shape on the base line. The setting here is more pleasing and legible than the heading. The combination of type faces are displayed in working satisfactorily together. The only fault which can be found is the placement of the 'copperplate' rendered 'To', being isolated from the main body.

It is not immediately read into the dedications and the angling of 'Their' along with its style indicates it as being the starting point of it's reading. There are two type faces utilised here at this point, 'copperplate' in Robert, Lord, James and Brabazon etc. where the first letter of each word is displayed as a capital. The letter height of the cap's being the same as the ascenders. The second style is the flat serifal modern face again. The problem of letter spacing is still evident with engraving as the process was in hand reverse. Another form of the same type face was used, where the outline on the thick stems were filled with horizontal linings to produce a middle tone.

B(f) Looking at the cartouche in the example shown from Pearse St., it was washed in mainly a cadmium yellow with additional toning of ochre around the framing to excentuate the appearances of gilding. A green pigment was used for the grasses and a faint warm ochre wash on the flesh areas. Both the Hibernia and the Dublin shield are treated in an cerillium blue. It can be assumed that the print was coloured by the owner as there are no records to indicate that Rocque was prepared to supply hand coloured copies on subscription. There is a balanced treatment of colour and white areas to lighten the array of elements.

C(a) (illus. No. 74) The secondary cartouche appears on the bottom left quarter of the map. It contains the scales and a vinegette on its central framing of a surveyor and his assistant. Again the Chippendale 'plaster work' scrolls design is used but in this case the overall design appears to conform to a symmetrical working, most noteably in the upper portion. The nymphs display the workings of the surveyor in a most romantic gesture. The nymph to the extreme left shaded by the overhanging architectural buttressing reads a map, while the accompanying partner measures an imaginary plotting and to his right side, the first nymph refers to beyond. The scale in conjunction with



Illus No. 75.
The 'North Cross' and the Illyles deux Fleures.



Illus No. 76.
The River Liffey at Batchelors Walk

a map and the last displaying a most imaginative antiquarian map of Ireland. The scale is displayed in four different official mileage and 'feet' measurements, each applying to the countries in which the publication was sold.

D (illus. No. 74) The 'references' is tilted to enable the volume of information and 'pen scrolled' frame workings to fit comfortably within the open area vacated of important information. The word 'References' in upper case Roman italic modern styled 'old face' is some distance away from the main body. The extended letter swashes envelopes the work in a cloud like fashion, with additional independent looping swashes connecting both the heading and body of the text. The lines are fluid and achieved by the double pointed burrin yielding much like the qualities of a broad calligraphic pen held at a constant angle to the hand to enable the smooth gradual thinning of the curves. The workings of the heading are exquisite and well selected. The top swash can be seen expanding the width between the word and keys is fairly awkward, as it tends to angle away from its intended direction. The bordering swirls are simple and looped outwards, framing the area delicately. The copperplate hand is tried but having a stout appearance than would normally be associated with this type face or hand. The line spacings are adequate and the letter spacing correct with the exception of 'Gates' where the 'g's' extended bowl curve inhibits the 'a' from moving closer.

E (illust. No. 75) The North 'cross' design has changed for decorative purposes from the usual crossed lines, but maintains its function, although being more illustrative than usual. It can be seen in relation to its overall placement on the map. (illus. No 69) The index finger points to the variant north of 1756, linked by a broken line to the illyles deux fleures, and from the centre digit the same broken line type extends beyond the distance reached by the other to a larger illyles deux fleures of the true north. The description of which in copperplate hand runs parallel to the line is 'the North of the World' is quite poetic! The design of

the hand is finished off with a ruffled lacing cuff. Because the 'North cross' is set amongst an area of grass tuftings the type and one area surrounding the length of the hand and finger was left vacant to set the design off. The line depth of the shading allowed for a deeper tone of ink deposit whereas the grass is fine and light and the cross matching provided the contrast.

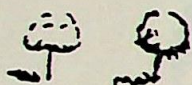
F The symbols which were used by Rocque were:



i.e. the Blue Coat Boy's Hospital, within the grounds are very small bush like symbols



i.e. St. Paul's Church, Headstones in near profile, scattered about the graveyard.



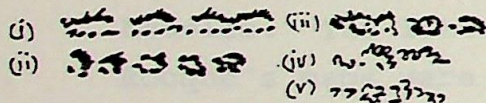
i.e. Grange Gorman lanes, trees.



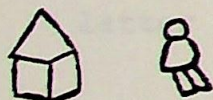
i.e. illustration No 75 to the right



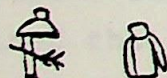
i.e. natural foresting, see illus. No 75 center bottom



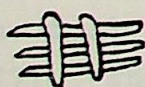
i.e. grasses, vegetation and hillocks on refer illust. No 75.



i.e. The Barracks courtyard possibly a sentry and sentry box.

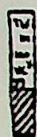


i.e. Palatine Square - unknown and not explained.



i.e. Builder's yards and Dockland area of river. illus. No. 76 Batchelor's Walk.

The ships are both symbolic and illustrative. The parts of the Liffey which could be reached by the various types of boat, (illustration No 76 and 71) Some of the ships are profile line drawings, very finely engraved, the largest being fifteen millimeters in length, there are a lot of rowing boats with people, some are slightly 'bird's eye view'.



i.e. plan of building with back garden/yard along Capel Street. (illus. No 77)



i.e. St. Mary's Church, Mary Street plan (No. 77)



i.e. In the little green off Capel Street (illus. No. 77) - hills



i.e. In the little green off Capel Street (illus. No. 77) - depression

G The street names on Rocque's map are more clearly legible than in Brookings, Rocque and Pury paid closer attention to the display of each character, in a modern vertical stressed flat seriffed face in upper case. The first character in each word being larger. A constant letter weight was used throughout the map. Thus the first letterings appearing heavier. The letters are well executed and even in height. Rocque's maps were larger in scale than Brookings which assisted maintaining an excellent finer handling of the letter and their spacings.

The street width, length and the proportional length of the name determined the letter height and spacing. If a street required an extension of the naming spanning the length of it, the letter spacing was increased to a constant spacing throughout the full name occupied. i.e. S. Mary's Street, (illus. No. 77). The disjointing of the name into either syllables or groupings of letters were avoided, and the only occasions where the word was disjointed is at the crossroads of two prominent streets, i.e. Little Ab-by Street.



Illus No. 77. John Rocque.

Other typographical naming occurred in the 'Green Market' and beside buildings, i.e. 'St. Mary's Church'. The weight and letter proportioning treatment being the same as the street names.

The full set of four sheets (illus. Nos. 69, 70, 71 and 72) make up the plan of the city. The style of geographical and topographical elements are crisp and delivered without fuss of large areas of decorative designs. The extent of quantity and quality of detailing in presentation is very informative. The title cartouche and the 'Scales' form an obtruse triangulation with the St. Stephen's Green patterning on illus. No 72.

(iv) Several points of importance should be recapped upon when concluding this chapter on the work of John Rocque.

Of the three maps which I have studied in an analytical manner, Rocque's publication was engraved by Dublin engravers. The main clientele for the 1756 maps were noble men, French and surveyors and other engravers. Being of a business minded character Rocque decided to employ ecclesiastical denominational boundaries in 1757 in a possible effort to increase purchasing, amongst the politically religious atmosphere of Dublin and Irish society during this period. And there was suggestive evidence to support the likelihood of Rocque having some access to governmental resources which aided his detailed three month surveying activity.

The two main cartographic developments which Rocque introduced to Ireland were that of his depiction for the first time, hills in plan form and the standardisation of minor conventional symbols.

The style of the map was Georgian and it was stated that he was amongst the first surveyors in the British Isles to introduce maps into the drawing room as a form of decoration and away from the previously dominated estate office. But

Brooking's map served the same directional useage, twenty one years prior to Rocque's 1st edition.

The popularity and usefulness of Rocque's maps can be justified by the Sayer 1773, 2nd edition requiring no revision until the establishment in 1831 of the Irish Ordnance Survey Office.

Rocque's map was larger than Brookings and the four sheets were contained within their simple line bordering which allowed for the purchase of one quarter of the set, it maintained it's own completeness, whereas the Brooking map was sold complete.

The index listing the buildings and the title page were letter-pressed and the second colour, red, demonstrated a major registration and pressure flaw in the volume housed in the Gilbert Library, but the overall type line spacing was displayed correctly within the English portion while the French portion however maintained the same leadings it appeared less visually pleasing.

The main cartouche displayed the Chippendale 'pepper shape' which relieved the orderly scientific correctiveness of the plan treatment. It became freer than both Speeds and Brooking's efforts and design style, through a neo classical mythological pastoral scene. However, it's placement suggested an interference with vital information at first by being included within the built-up area, but Rocque's overall planning of the plates was varified by the main cartouche's area not having shown evidence of major burnishing activity. His bordering of dedicational information was simplified in comparison with Speed's heavily cartouched areas and Brooking's ill fated paper scroll effects. Although the typographical handling showed greater dexterity and skill than in the other maps, the combination of various weights, styles and heights were thrown into disarray on the main cartouche. The street names were clearly legible by the letters being evenly spaced and better executed than Brookings attempt.

Again showing the effects of better planning in the design stage. Rocque's map appears crisp and without further elaborate decoration outside the cartouche.

The symbols presented on Rocque's map were better managed and consistently clearer than presented in Speed's and the ships upon the river demonstrate a slight 'bird's eye' view but function singularly as decoration rather than the essence of the map.

CONCLUSION

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I would like to reintroduce the reader to the nature of which my study was directed, that was, towards the presentation of design elements within each of these three major map publications. And the necessary inclusion of a discussion on the historical factors which influenced the nature of surveying and cartographic publications of Dublin. However, my decision to concentrate intensely upon such a small period did not facilitate the inclusion of comparisons with the extensive range and volume of Irish manuscript maps. But in contributing towards forming an introduction to the earliest map publications of the City of Dublin, their design and presentation of such demonstrated the effects of surveying developments. And the recognition for publications directed towards the public.

Although cartographic descriptions did not exist in Ireland prior to the need through colonisation programmes of the English crown before the sixteenth century, we did achieve, through our local surveyors, the earliest and most intense volume of surveying in Europe by the seventeenth century. There were always two forms of cartography in Ireland. That for governmental administrative tasks, which were produced through either appointment or sponsorship and resulted in a number of cases, the publication of printed editions. And the private employment of the local surveyor in compiling estate manuscript maps. Here we witnessed the phenomena of the direction in which the "Irish" surveyor worked and the inevitable intimidation he experienced in the main, towards his possible application of published works.

The factors which most likely affected the nature of publishing cartographic material in Dublin, depended upon the nature of our colonial history. The English dependence during the cradle years of printing upon the "Flemish" school of cartographic engravers and printers during the seventeenth century was accelerated by the restrictive 1637 English printing decree. This facilitated the disability experienced by both English engraving skills and the establishment of a press before the eighteenth century.

However, our economic and social structuring with the lack of demand for maps of Irish content restricted the specialisation of Dublin printers in this direction because we were adequately served by English publications. Although the Dublin printer, George Grierson, did publish maps, they were of second editions and mainly maps describing other countries in the 130's - 60's.

The three maps which I studied were the work of two English surveyors; Speed having been a copiest, and subsequently printed in England and Flanders. The work of two Irish engravers on Rocque's maps was the first incidence of major Irish skilled craftsmanship involved in the first edition of map publications of Dublin.

The direction in composition and design of cartographic forms within these three maps can be seen as a development of portraying forms through the more scientific approach, thus affecting their design. But the works were, in the main; especially Brookings and Rocques directed towards the introduction of maps as a form of decoration within the home, whilst maintaining the requirements of the government administration works. This can be borne out by the extent to which Brookings's composition saw two further publications of unauthorisation, one of which was produced by George Grierson, and the continuing employment by the government of Rocque's map, before the establishment of the Irish Ordnance Survey Office in 1831.

Symbols were initially employed as a form of describing through immediately recognisable forms, which helped to alleviate overcrowding of areas with text. Both Speed's and Rocque's maps portrayed symbolic elements and their development, especially by the advancement in their understanding of describing through "plan", the mountains. Brookings took a different direction towards description of elements such as the "trees" by maintaining a minimalisation, where we witnessed poor recognitional association.

Speed illustrated in a raised illustrative town plan, its character and incompetency of the early techniques of surveying. Brooking introduced us to the full plan treatment which had been further developed upon by Rocque in a more informative manner.

The design elements of the early cartouches shown in the examples of Speed may possibly be attributable to the transition of printing method from wood block printing to engraving. Although engraving could yield detailing and intricacies as seen in both Brooking and Rocque, the designs of Speed remained constant within the properties of wood block restrictiveness, but their design characteristics were inevitably the result of 'vogue' designs during that period.

The acquisition of the engraver's skill in manipulating the burrin and the plate was demonstrated through each map. While the development of decorative styles appears to be the proof of such, it must be remembered that the cartouche and other decoration was the result of design elements found within the applied arts of each period. Speed showed Jacobean stylisation and Brooking was characteristic of the merging Rococan with English chippendale, of a more ornate and delicate nature, while Rocque was of a more naturalistic vinnette "pepper" shaped Chippendale of the Georgian era, thus becoming free from the staidness and statliness of the previous examples.

Typographically, the experience of pre-planning the plate alleviated errors of character and line spacing. Brooking's work contained one line of the copper plate hand while Rocque's demonstrated flexible arrangements and application of the type styles and further employment of the calligraphic hand extensively. Textual areas in all three examples did display recognition of depicting regional and subject areas of importance to a larger 'X' height and eventually change in hand as in Rocque's to dedicational material. However, the Roman, Old French style of type was utilised in all three. Both Speed and Rocque, however, demonstrated the effectiveness of swashing letter forms as a means of decoration.

Speed's map exuded a general feeling of contradictiveness in direction, of statliness as seen in the cartouche and plan, and humour with fanciful detailing and artistry. This extravagance, however, suggested conflict while maintaining an orderly management only prevalent in his textual treatment. Brooking did appear over ambitious in his approach to the publication of four subject elements, but provided an interesting direction of applying such with a map, for his own commercial benefit in glorifying the city. Rocque, on the other hand, depicted surveying standardisation and ultimate precision in reducing designs to more functional elements.

Speed contributed towards providing Dublin with its first printed plan, while Brooking introduced us to the plan as a separate entity on a larger scale with the first illustrated series of public buildings and positioning of the plan in an up-side-down manner. Rocque provided Ireland with developments of standardised cartographic images; they being, regularity of minimal symbols and depiction of mountains in plan and the surveying of individual properties within our city.

Through reading my study, I hope that I have not exhausted or extinguished any of those readers who kindled an interest in maps as a form of a design study. However, maps are generally seen to-day as a form of immediate information and their sterile appearance assists us to overlook their design and developmental qualities.

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