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*Front cover*  
Detail from the Apollo XI lunar landing map, signed by Buzz Aldrin, 20 July 1969. Courtesy Barry Lawrence Ruderman Antiques Inc. [www.raremaps.com](http://www.raremaps.com)

# MAP POSTCARDS ISSUED IN BRITAIN c. 1900–1905

## *A personal selection*

**Francis Herbert**

*'An Atlas for Collectors. A good atlas is an indispensable [!] adjunct to the library of every cartophilist who exchanges cards with many and remote countries, and is subject to doubts as to what part of the globe his correspondents really reside in, not to speak of philatelists... A work which should appeal to both ... and, indeed, to all map users, is the seventh edition of the World-Wide Atlas, just published by Messrs W. & A.K. Johnston, Ltd., of Edinburgh, which includes all the latest results of geographical science in a handy and compendious form ... We note some advances in ... a reformed orthography of foreign names, particularly Indian ones ... The plate of the flags of all nations makes a handsome frontispiece ...'*<sup>1</sup>

By the time the above recommendation was published in 1905, the sending of pictorial postcards had become an immensely popular communication medium. Beyond their role as carriers of personal messages they also served in primary (elementary school) education, tourism promotion, business world advertising, and they fuelled nationalism. From at least 1900 their artistic design content included maps.

Here is covered a selection of British-issued postcards that either contain a map as but one design element or as forming 'the complete picture' (occasionally with added vignette), from c. 1900–05 only. Examples of humour or of fantasy (both of which exist, too) are excluded. Likewise omitted here are some oft-repeated statistics and comments regarding number of cards sold, sent and/or collected (for prizes) annually. All examples are of the permitted postal regulations size, from 1 November 1899, of 3½ x 5½ in. (c. 88 x 138 mm). Until about mid-1902 the 'back' (i.e., for British Post Office purposes, the front with its space reserved solely for a recipient's name and address) lacked a vertical dividing line; thereafter a message was for the left-hand side of the line, rather than squeezed to the 'front' (i.e. the image side), still separating the address to the right. Backs usually have an outline portrait-format space at top right corner for covering by an applied postage stamp; as guidance there are often

printed variants of 'AFFIX ½<sup>D</sup>. STAMP Inland. [or] 1<sup>D</sup>. STAMP Foreign'.

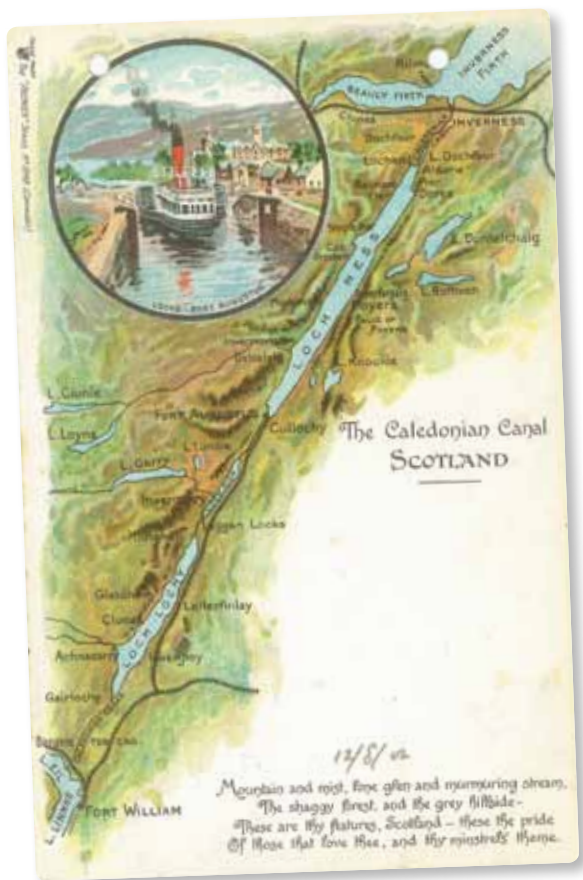
In the educational sphere, a regular contributor to *The Teacher's Aid* wrote, in October 1902: 'In geography, it is impossible to give a useful lesson without a map and pictures'.<sup>2</sup> Another reporter cited: 'Pupils of Yarmouth High school have decorated the walls of their classrooms with picture postcards. They have proved useful in illustrating lessons.'<sup>3</sup>

In April 1904 *The Teacher's Aid* expanded on this theme: 'In the geography lesson they [picture postcards] have an unlimited scope. Several firms, notably Raphael Tuck and J.W.S. [=Joseph Welch & Sons (Portsmouth)], produce magnificent views of every district in the United Kingdom ... Shakespeare Land, Dover Cliffs ... photographed delightfully coloured and finished ... As a further aid, particularly for local geography, some firms have issued maps of different districts, e.g., Isle of Wight, Kent, South Devon Coast, &c. These are excellently got up and ought to be on every school stock book ... Then, as a further aid, another firm has brought out a splendid map of Japan, including Korea and Manchuria.'<sup>4</sup>

Canals, steam trains, bicycles, motor cars, more holidays and better maps (official or commercial) were increasing incentives for the general public to travel. Tourism (nothing new) boomed at this period; a cheap and delightfully-illustrated post card was a perfect medium for communication (Fig. 1).

The Canal, 22 miles (c. 35.5 km) long and in two stretches, was surveyed by James Watt in 1773; construction began by Thomas Telford in 1803, but was completed only in 1847. Connecting at the junction of Lochs Linnhe & Eil at Corpach (leading northeast to Banavie and to Gairloch), thence via other Lochs (e.g. Ness), it exits near Inverness. The publicity created by Queen Victoria's visit in 1873 saw a large increase in visitors to the region and the Canal.

The 'Memorandum for Registration under Copyright (Works of Art) Act' entry form was signed by William Lyon on 30 January 1902, and received for registration at Stationers' Hall, London on 4 February.



Left Fig. 1 ‘The Caledonian Canal Scotland’, G[lasgow]: [William] L[yon], [1902] (‘Premier’ Series No. 1949). Private collection.



Right Fig. 2 ‘Circular tours in the Peak of Derbyshire’, [Derby:] Midland Railway, [August 1904 onwards]. Private collection.

Lyon, of The Grange, Bearsden, is credited as ‘Author of Work’ (i.e. artist/designer) too, and is believed to have had these cards printed by his own firm. His monogram trademark (on quartered shield) of ‘L & G’ translates as ‘Lyon’ of ‘Glasgow’.

‘The “Premier” Map Picture Post Card’ Series began with Nos. 1944–1954 and 1969, all copyrighted the same day; Nos. 1955–1956 and 1959–1968 on 3 & 4 March 1902. The undivided backs have printed ‘The address to be written on this side’. No. 1949’s anonymous literary quotation comes from ‘Poems, songs, and sonnets’ by Robert Reid (Rob Wanlock) published in Paisley & London by Alexander Gardner in 1894.

From 1901 some picture postcards combined two types of image: the series of ‘art’ map-and-view postcards published by stationers George Stewart of Edinburgh and William Lyon of Glasgow; or those ‘real’ map-and-photographic vignette postcards of

cartographers John Bartholomew & Co. of Edinburgh published by John Walker of London. Here (Fig. 2) the top half is an area map, the lower half a vignette art work of ‘Haddon Hall, Rowsley Station’, the Midland Railway company’s circular logo fills space at left.

Four sets of six anonymous author/artist picture postcards were originally printed for the Midland Railway Company’s staff around August 1904: ‘Many of these cards were in use for about a year for correspondence purposes before public demand prompted the company to produce sets for sale in the summer of 1905.’ (Alsop 1987). Authorised in 1844 from amalgamations (and thereafter), the Derby-based Company reached Manchester in 1867, running a line though the Peak District. In 1903 it bought the Belfast & Northern Counties Railway, and in 1904 opened a new connecting port at Heysham (Lancashire). In the impressions for public sale the postage stamp space within a solid line encloses the slogan ‘Midland

Railway. The Best Route for Comfortable Travel and Picturesque Scenery' printed in green.

Original map postcards used as carriers for overprinted commercial advertising is quite common in this period. A contemporary trade journal comments on the advantages of this practice:

*'Picture Postcards for Business Purposes. Commenting on the receipt of half-a-dozen picture postcards, in colours, representing Welch [sic] individualities, a contemporary suggests that there are many possible developments of the idea still to be worked. Why, for example, should not picture postcards be extensively used for advertising purposes by manufacturers and others, and why should not the local printer and newspaper publisher do the work? Business men who use postcards might just as well utilize the left-hand half of the address side for halftone views of different portions of their works or for engravings of their specialities.'*<sup>5</sup> (Fig. 3)

Overprinted in red around outer margins of the original 'Johnston's Russo-Japanese War Map' postcard (Edinburgh & London: W. & A. K. Johnston Ltd, [March] 1904), this version advertises selected Crawford's products. Posted from Manchester on 8 April 1904, addressed to Messrs R. Robinson, Provost Mills, Annan, Scotland, its message regards the return of oats and barley in exchange: a peacefully agricultural usage of a 'war news' card.

Johnston's original image was photographically reduced to accommodate a wider outer margin for

advertising: its scale was reduced from c. 1:21 000 000 to c. 1:22 500 000, and the rectangular title cartouche at bottom right corner reduced from 10 x 32 mm to 10 x 30 mm in this Crawford's version. An advertisement in *The Postcard Connoisseur* of April 1904 for Johnston's original 'WAR MAP', as one of the firm's "EDINA" PICTORIAL POST-CARDS', publicised it as '13 Cards, all the same in packet, litho[graph]ed with Map showing the Scene of Operations in the Russo-Japanese War. Price, 1/- per Packet.'<sup>6</sup> In the Johnston 1905 *Catalogue of geographical educational and other publications comprising atlases ...* it is now 'In 1s. Packets of Twelve Cards. RUSSO-JAPANESE WAR MAP POST CARDS'. Multiple copies (usually six) of picture postcards were often sold in a paper packet or envelope – containing either the same image, or a 'mixed' bag centred on the same subject.<sup>7</sup>

Another example of the Johnston card used for advertising – by Monte-Callow & Co., 'The Controller Folk', of Ludgate Broadway, London City – postmarked Great Yarmouth on 22 April 1904, is in this author's collection. Its message side's black-print advert begins:

*'When reading one's morning paper it is far easier to follow the course of events in the "Far East," if one has a good map of the "seat of war," for reference. Please accept this copy for your pocket-book ...'*

See also 'Figure 2' in Carlson (2009), where the map's top left corner was over-printed in black 'With DUNDEE COURIER'S COMPLIMENTS'.

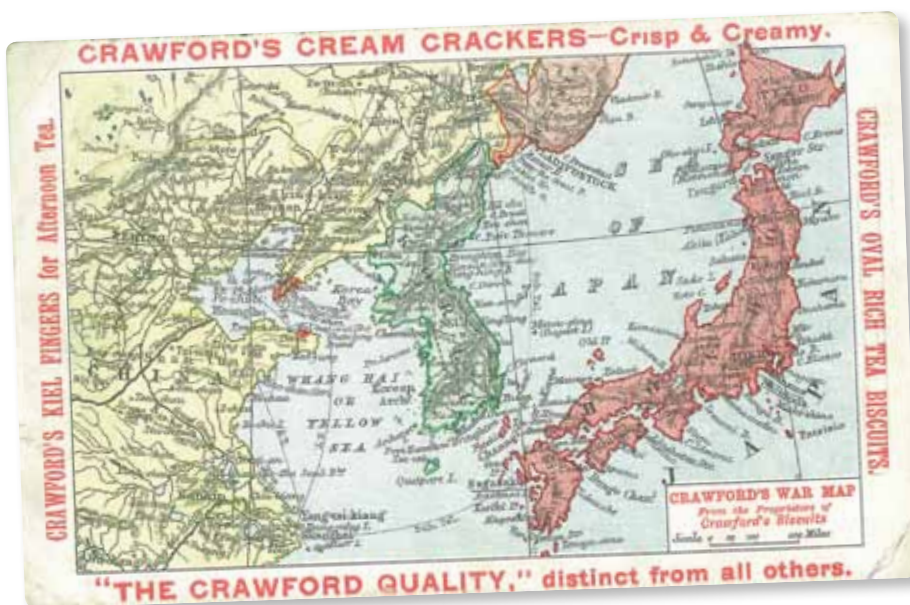


Fig. 3 'Crawford's War Map From the Proprietors of Crawford's Biscuits', [Edinburgh, April 1904]. Private collection.