



IMCS

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International Map Collector's Society

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EDITORIAL NEWS & VIEWS

by Yasha Beresiner

THE "facelift" in our JOURNAL which will be immediately apparent to all of you is a reflection of the Society's promotion to a further stage in its life. You will note that we have progressed from our one sheet NEWSLETTER through five issues of a pamphlet-like publication to this JOURNAL, which will now remain the Society's permanent "ambassador". Your comments on the new image and your contributions in particular, are once more solicited.

Those of you who have previously responded will have, we hope, derived gratification from the publication of their efforts. The Editor is more than willing to help those who wish to take their first step in compiling an article and will remain at your disposal for any advice he may be able to convey. Please don't hesitate to communicate.

As we go to press, news has emerged of the formation of a new company — Tooley, Adams & Co. Ltd. — who have taken over the map stock-in-trade of Tooley's and will stage their activities, temporarily, from Museum Street. Ronald Tooley, Doug Adams and Steve Luck have been supporters of the IMCS in the past and whilst wishing them luck in their endeavours we hope to see a more active participation on their part in the affairs of the Society. Other important map news was the launching of the monthly Bonnington Hotel Fair which appears to be well attended and augur well for the expansion of the hobby.

We find no conflict between this regular event and our Second Annual Map Fair due to be held at the London Penta Hotel on Sunday, 6th June 1982. We trust our members have noted the date in their diaries and are making plans to attend. We have the support of all major dealers world-wide and your participation as an individual member of the Society will

ensure the success of the event. Please also remember the informal Dinner we shall be holding on Saturday, 5th June 1982.

We hope that 1982 has started for you the way you wish it to continue and the officers of the Society look forward to welcoming you all at our first A.G.M. in Greenwich on 20th March 1982.

YASHA BERESINER

PRESIDENT'S MESSAGE

AS we move into 1982 the hunting ground for keen map collectors is more fertile than it has been for many years. Catalogues of maps for sale flow in from dealers all over the world, helped by a generally trustworthy system of sending any map on approval. Only a minority, in my experience, have the irritating habit of selling listed items in advance of circulation.

Closer at home, map sellers' stocks offer a rich variety, with prices much more reasonable than a year or so ago. In the main, the froth seems to have blown off the silly end of the market, where wildly inflated prices were being asked for "investment" in quite normal items. Much good value second-line material is now available, although — in common with the fine art market generally — the prices of really rare examples and those in first rate unrepaired condition remains firm.

The collector's choice is wider than ever, with a range of prices to suit all pockets. For instance, in the

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JOHN NORDEN

by Mrs. H. Lawrence

JOHN Norden has been a fascinating man to study, and though I've been working very hard for the past six months, I believe I have little more than scratched the surface of my study. However, despite the passage of time, a considerable amount of evidence has survived from which we can assess Norden's contribution to the world. Whereas my earlier friend, Christopher Saxton, left very little more than his maps and written surveys, so no true evaluation of him as a man can be made, Norden has left documentary material of such diversity that one can study him from a variety of angles.

His work falls conveniently into three categories, though obviously inter-related. Firstly he emerges as a writer of religious tracts, 24 of which were published, and republished many times, from 1584 throughout his life to one published posthumously by his son in 1632.

Though these works may appear superficially of little relevance to map collectors, a study of the contents and in particular the dedications thereof, does throw some light on the man and his character and activities. From one we learn that he was an attorney, from another, the first, dated 1584, that he was earlier in the employment of Lady Ann Knivett, the late mother of the gentleman to whom the book was dedicated. This good lady had considerable estates in the North of England, but having had three husbands the task of tracing relevant papers isn't proving easy. It would be interesting to discover whether Norden was employed as Lady Knivett's legal advisor, or as a surveyor of her considerable estates. From yet another dedication, actually in one of his manuscript surveys, we learn that Norden had travelled with the entourage of Don Antonio, the Portuguese Pretender, when he landed in Cornwall and travelled to the capital in 1581.

As to the works themselves; personally I find them "difficult". I feel that the correct description must be "melancholy and moralistic". It was a melancholy period for intellectuals — the universities were over-thronged with students turning authors and seeking an insufficient supply of patrons. The combination of intellectual agonies and material privation led necessarily to melancholy. Norden was only one of many disappointed suitors for patronage and throughout his whole life he is dogged by the need to appeal for support or the payment of promised sums to prevent his family starving.

It is clear, however, that Norden was a well-educated man and could be classed as one of the finest antiquaries of his time. He was no mean classicist and a keen student of the Anglo-Saxon language. He made a particular study of ancient monuments and included notes on tombs and heraldic inscriptions in his county descriptions. He studied the derivation of place-names and was widely read, quoting freely from the early historians.

He seems to be divided in his mind as to whether to accept the then much-doubted early British History as compiled by Geoffrey of Monmouth in the

twelfth century, but which had largely been discarded as a pack of lies by thinking historians earlier than Norden. The "cult" had been revised in the Tudor period, and though Norden does put forward both sides of the argument — in his *Descriptions of Middlesex & Cornwall*, he also includes in his history of Hertfordshire a peculiar Royal Coat of Arms which includes shields of some of these non-existent early British Kings.

The second category into which Norden falls, and the best known, is as a County Map Maker, and hopeful successor and improver of Saxton. He was certainly an improver, but, being unable to find patronage, was largely unsuccessful in his ambition to publish maps and descriptions of all the counties. I shall return to this category shortly.

The third category leads naturally on from the second. Norden fell out of favour with the ageing Elizabeth and her chief minister Burghley, it is suggested, and probably so, as a result of his having dedicated a work to the Earl of Essex on his departure for Ireland and who, you will remember, himself then fell foul of the Queen.

We lose sight of Norden then, until he once again found favour at the Court of James I, and employment as a land surveyor in its strictest sense. He became Surveyor of the lands of Prince Henry and Prince Charles and various documents survive revealing that he was appointed to survey His Majesty's lands in the Duchy of Cornwall; which of course extends beyond the county of that name — as a surveyor of all the Royal Castles, Forts, Parks, Lodges, & Forests in the counties of Kent, Surrey, Sussex, Hampshire, Berkshire, Dorset, Wiltshire, Somerset, Devon & Cornwall.

A considerable number of these written surveys survive in various collections, many nicely peppered with detailed and decorative maps.

There are also long tracts giving advice on the better management of his Majesty's estates, which were in a pretty poor state, and in particular on the management of forests and woodlands. He sends in for money for the repair of castles along the south coast and even draws up lists of necessary ammunition required at the castles. Occasionally I have found bills submitted for the work he has done, detailing the guides employed, the horses hired and the cost of their feed. In one appeal for payment for his services he states that he had, over the previous six years surveyed 176 manors and townships for Prince Henry and Prince Charles, and that the writing, binding, vellum, parchment and paper used in writing up these surveys had cost him at least £80. He was specially commissioned by James I to survey and map Windsor, and there are several delightful maps remaining in MS.

Editor's Note: This is the remaining part of Heather Lawrence's article first published in Vol. 1 No. 5 of our NEWSLETTER.

WHAT'S ITS VALUE?

by Rodney W. Shirley

OF whom was it said that he knew the price of everything and the value of nothing? Not a map-seller or true collector, I hope. But what is *value*, as distinct from monetary worth? Is there some intrinsic characteristic or quality of an old map that equates with value? The instinctive answer is "no"; value in this sense is surely a subjective criterion which each of us applies as an individual judgement.

There may, however, be some wider and more general yardsticks we can apply. Those readers who receive the map catalogues of the American dealer W. Graham Arader III will have read the commendable introduction to catalogue 28 which describes such a grading system. I believe it worthwhile considering the factors used — Concept, Aesthetics, Condition and Rarity — and how they and the grading sub-categories might be applied in practice.

The first factor "Concept" relates to the primary purpose of a map — to transmit information. Concept, so it is said, is gauged by the effect that the map had when it was made, the amount of new information presented, and its historical importance today. Arader cites Ortelius' map *La Florida*, engraved and first published in Antwerp in 1584, as a classic example of a map with primal impact.

Another example might be the first provincial surveys of a country e.g. Saxton's county maps of England and Wales. Of less significant concept might be later derivatives of maps such as those by Speed or the Dutch copies of Jansson or Blaeu made after the 1660s when more up-to-date geographical information was often available. There is a five-fold rating system: primal impact, major impact, considerable impact, important, and all other material.

The second factor, Aesthetics, embraces the appreciation of a map as a work of art. As with any historical artifact, aesthetic value must be related to representative output from the same cultural period, and to ideas and values current at the time. Even within any loosely-defined era, such as Baroque, there will be differing national tastes, degrees of regional maturity, and varying techniques available to or selected by the craftsmen involved.

No wonder disagreements over aesthetic values frequently arise. To help categorise the elements contributing to the ability of a map to delight as well as to inform, Arader divides them into two types: the essential elements within a map (design, lettering, paper grade and ink quality) and non-essential elements of which ornamentation and colour are cited in particular.

I myself do not find this distinction helpful. Instead I would suggest five aesthetic elements: design, representation, ornamentation, engraving, and overall appearance. Colour is, I believe, best treated under the next factor, Condition. The first aesthetic element, design, embraces the layout of the map and the arrangement of its borders, cartouches, tables etc.; the relative scale, and the pleasing way the parts are related to the whole. By representation I mean the relevance and clarity with which geographical information is portrayed; the choice of features and symbols; their crowding or spacing, and

the style and elegance of the lettering. Very often, representation is the personal contribution of the map maker himself who has translated his survey data or compilations into visual form. Ornamentation includes all the decorative features on or around the map: these should be appropriate to the region or subject, be attractively placed, relevant, and artistically graceful or robust in keeping with the map's age and purpose. For instance, under these three elements — design, representation and ornament — Speed's county maps would rate relatively highly whereas provincial maps by Blome or Du Val, would rate lower in the scale.

The quality of the engraving or wood cutting is easier to recognise: in some cases this is because there is a common artist responsible for the complete map, including its drawing, overall design, and engraving. Maps signed by a designer or engraver of distinction clearly rate higher aesthetic merit. Finally, overall appearance.

This embraces all of the foregoing elements, but gauged in the context of their combination into a balanced, attractive, integrated whole. Arader gives five ratings for Aesthetics: superb, excellent, very good, good, and not rated. Personally I would avoid the adjective "good" in this context and prefer superb, highly attractive, attractive, fair, and ordinary or functional.

The third factor, Condition, is a measure of the wear or change that a map has undergone since printing or publication. Such wear or change may include loss of margins, tears, creases, foxing of paper, stains or surface erosion. Improper restoration of any of these factors will further detract from Condition, while skilled restoration will be an enhancement. It is arguable whether certain aspects are considered under Aesthetics or Condition.

For instance, Arader includes suitability of paper, crispness of printing and consistency of inking under the former. It would, however, seem more appropriate to take account of these aspects, and the important effect of colour, under the broad heading Condition. Fine contemporary colour and (at the other extreme) poor modern colour are qualities easy to rate, but the merits of indifferent early colour or skilled modern colour in harmonious style, both judged against the yardstick of a fine uncoloured impression, are much more difficult to assess. Overall, ten grading categories for Condition are given, from mint (10) down to fair (3) and (2), and less than fair (1).

Finally, Rarity. Here a combination of absolute and comparative rarity is appropriate and for this factor Arader lists ten designations: superlatively rare, exceedingly rare, very rare, quite rare, mildly rare, very scarce, quite scarce, mildly scarce, common. (In the accompanying catalogue two more classes slip in, "excessively rare" and "extremely rare"!) This euphemistic list seems to me both confusing and open to easy misuse. Indeed, doubtless

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SEVENTY YEARS OF CYCLING AND MOTORING MAPS

by Tim Nicholson

FROM the mid-1870s small-scale, folding pocket road maps began to be aimed at British cyclists. They were published as series of sectional maps, county maps, and district maps centred on towns or cities; or as one- or two-sheet whole-country maps; or as strip maps. Most had protective card covers attached.

Few but the strip maps were specially or solely produced for cyclists. The majority were ordinary road or railway maps, usually given titles saying that they were intended for cyclists and other road users — walkers, horse carriage drivers, and tourists in general. Most were derived from existing maps. For example, there were those of Walker or Cary (later Cruchley), or those issued with the *Weekly Dispatch* newspaper and later re-published by G. W. Bacon and George Philip. By the early 1890s, however, Bartholomew, W. & A. K. Johnston and others had published new maps.

Data likely to interest cyclists was frequently overprinted — for instance dangerous hills, classification of roads by colour according to quality, towns with cycling club representatives or with hotels and repairers offering special terms to cyclists, and distances between towns. The strip map, in which Gall & Inglis and George Philip specialised from around 1893, opened out to show usually only one road, with its natural and man-made features in considerable detail.

One of the earliest British cycling maps was Reynolds's Cyclists' Map of the Environs of London (James Reynolds & Sons, London), of which the British Library Map Library has a copy dated 1875. In 1876 Tinsley Brothers of London issued their Road Map of England and Wales with Part of Scotland, "especially prepared for the use of bicyclists". An early series was published by James Wyld of London, whose county and whole-country maps were on offer by 1880.

Most maps and series were published in the 1890s, with a boom in cycling — there were an estimated ½ million cycles in Britain in 1893, and over 1 million ten years later. Around 1900, Bartholomew printed 60,000 cycling maps in one run. An expanding market and growing competition brought colourful pictorial covers and profuse advertising to cyclists as to other maps with popular mass appeal — on and within the covers, and around or on the backs of the maps themselves.

Many cycling maps were bought from their publishers by manufacturers and traders in other lines of business, and sold or given away to advertise their goods and services. An early instance was Harrison's Bicycle Road Map of 1882, issued by E. Harrison & Co. of London, athletic outfitters. Others to advertise by means of maps included Hovis bread, Dunlop tyres, Pattison's whisky, and the *Bazaar, Exchange & Mart* journal.

Soon after 1900 publishers began to appeal to motorists as well, and gradually motorists took precedence. Typically, Bacon's Half Inch district

Cycling Maps became, or were supplemented by, Cycling and Motoring Maps, then Motorists' and Cyclists' Maps, then Motoring Maps.

At first, motoring maps showed few changes over their predecessors. They were of the same types, re-titled for motorists. But the 230,000 British motorists of 1914 grew to 1.8 million by 1930, and maps adapted specially for them became numerous. Whole-country or larger-scale sectional maps were more common, since a car could cover more ground than a cycle in the same time. An early example was Bartholomew's 1907 Contour Motoring Map of the British Isles. One of the first sectional series produced for motorists was Montagu's Road Map of the British Isles (probably 1908 or earlier). Motorists were better-off than cyclists, so golf clubs might be marked. In the 1920s came Ministry of Transport road numbering, new by-passes, and airports.

Completely new map series designed specifically for motorists came from existing publishers such as George Philip, and from publishers new to the field, notably the Ordnance Survey, Ward Lock and Michelin. Maps as advertising boomed as never before, from Perrier table water, Horlicks, *The*

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WHAT'S ITS VALUE?

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with good intent, we find Ortelius' third world map plate, English edition 1606, being described as "superlatively rare", likewise Van der Aa's atlas world map of 1713. Coronelli's North America of 1688 and Jansson's 1636 map of the same area both are accorded "very rare". Other questionable examples could be cited. However, it is not easy to devise a simple universal system that is likely to command general respect. For what it is worth, here is the "rarity index" which I am intending to use in a forthcoming publication:

- RRR** An exceptionally rare and important map. Only a few examples known and these are usually in institutional libraries.
- RR** Very rare, but several examples known in private and public collections. As with maps classified RRR, further unrecorded examples may occasionally come to light.
- R** A rare map of distinction or special interest which now and then may be offered by dealers or obtained at auction.
- S** Scarce. A map of some aesthetic or geographic merit which is less frequently found but now and then may come on to the open market. A lesser rating than R.
- U** Uncommon. An infrequently found or unusual map, without being of particular cartographic or artistic significance.

In summary, the Arader grading system covers four factors: Concept (five rankings); Aesthetics (five rankings), Condition (ten rankings) and Rarity (ten rankings). It is intended as a guide for maps, books, and prints but not for manuscript items. I have indicated some points of personal difference but I believe the topic is an important one, and wish to give credit to the staff of the firm for developing their ideas. The subject deserves wider consideration by dealers buying and selling maps, by private collectors, and by those in charge of our major institutional collections. The Editor of the IMCS would welcome comments from all quarters.

HISTORY OF CARTOGRAPHY PROJECT

UNDER a two-year grant of \$134,399 plus \$22,400 gifts and matching from the Research Materials Programme of the National Endowment for the Humanities, work is under way to compile the first two volumes of a projected five-volume general history of cartography from the edited contributions of an international team of scholars in varied fields. The project is centred at the University of Wisconsin, Madison, under the direction of Dr. David Woodward, Professor of Geography. A second office at the University of Exeter, directed by Dr. J.B. Harley, Montefiore Reader in Geography, co-ordinates the work of the European authors and advisers. The University of Chicago Press will publish the work. In addition to attempting to provide an authoritative reference work, which is at present entirely lacking in the subject, the project is also intended to serve as a rallying point for scholars from which a more co-ordinated research effort can be attempted. The volumes are arranged chronologically, but not rigidly so, and the coverage will be world-wide. In addition to the more familiar Western European and Mediterranean traditions, the Asian contribution is to be fully treated. The broad contents are as follows:

Volume One: Earliest Times to 1470.

1. The Cartography of Pre-Literate Peoples.
2. East Asian Cartography.
3. Cartography of Classical Civilizations.
4. Muslim Cartography.
5. Mediaeval Europe (Mappaemundi, Sea Charts, Topographical Maps).
6. Celestial Cartography.
7. The Transition to the Renaissance Period.

Volume Two: The Renaissance of Cartography, 1470-1660.

1. Major Technical Developments and their Impact on Cartography: e.g. Graphic Printing; Surveying Instrumentation and Techniques; Measurement and Units; Navigation Techniques; Map Projections.
2. Land Cartography: Italian, Germanic, Dutch, French, English, Spanish and Portuguese, Eastern European, Russian, Asian, Muslim.
3. Marine Cartography: Portuguese, Spanish, Italian, Dutch, French, English, Asian, Muslim.
4. Celestial Cartography.
5. The Impact and Role of Renaissance Cartography.

Volume three (1660-1800), volume four (1800-1914), and volume five (1914-present) are planned as a second phase of the project for which further funding will be

sought.

Section advisers, who will co-ordinate the work of several specialists within each section, include: J.H. Andrews, Jozef Babicz, William Brice, O.A.W. Dilke, P.D.A. Harvey, Mei-Ling Hsu, and G. Malcolm Lewis.

For a detailed outline and present list of authors and advisers, please write to Dr. David Woodward, Department of Geography, University of Wisconsin, Madison, WI 53706, USA, or Dr. J.B. Harley, Department of Geography, University of Exeter, Amory Building, Rennes Drive, Exeter EX4 4RJ, England.

Classified Advertisements

ORDNANCE SURVEY. Four small watercolours (two landscapes and two caricatures) and two lithograph portraits, probably by OS cover artist ELLIS MARTIN. Seen London. £100 the six items. TIM NICHOLSON, 01-837 6319 (evenings and weekends).

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The dates for the next three Fairs in 1982 are:

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Monday, April 12th

Monday, May 10th

9.30 a.m. - 8.30 p.m.

The Fairs are timed to coincide with the P.B.F.A. Book Fairs held at the nearby Imperial and Royal National Hotels.

The accent of the Fairs is on fine quality items, but purchasers in all price ranges are catered for.

We meet many I.M.C.S. members and indeed we hope to recruit many *more* I.M.C.S. members at the Fairs where they will be welcome to buy or browse, or just chat.

For further information write to the organisers —

**Antiquarian Map and Print Fairs,
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Or telephone —

**Gillian Bennett, Denham (0895) 83372 (24 hour Ansafone);
Roger Mason, Oxford (0865) 59380/54922;
Paul Nicholas, Reading (0734) 411706.**

LETTERS

Dear Editor,

I was interested to read David Webb's article on "Ogilby's Road Maps" in Vol. 1 No. 4 of the NEWS-LETTER and wonder whether it might be useful to others less knowledgeable to add a couple of bits of information with which I have no doubt the author is well aware but which lack of space probably precluded.

a. Ogilby was appointed "Cosmographer" to Charles II and I have always understood that the original hand-drawn stripmaps were on 2" rolls of strong linen wound round miniature rolling-pins which could be mounted inside the king's coach and gradually unrolled on to a second cylinder below as he followed the route of his journey. Not only is this borne out by the format employed in engraving the copper printing plates, but also by certain maps showing stitch marks throughout at the edges of the strips indicating a folded seam to strengthen the fabric. These "stitches" do not appear on four of my Ogilbys but are clearly shown on that of "Chelmsford to St. Edmond's Bury and Saffron Walden" and also on the "London to Barwick — (No.8) — York to Chester-in-ye-Street".

b. An album/atlas of all the 100 Ogilbys in colour but in reduced format (11¼" × 8") was published as a limited edition for Sir Alexander (?) Duckham, the lubricating oil manufacturer, some fifty years ago.

It may possibly be of interest to mention that I am a retired (wartime) Senior Civil Servant who from 1950 to 1975 was Managing Director and Chairman of one of Britain's three largest wholesale stamp and coin dealers and album publishers. My present interests, apart from maps of N. Yorkshire include brass rubbing, genealogy, and research into the stamps of the Australian Commonwealth, being an ex-President of the British Society of Australian Philately who have published three of my books on the subject.

London, NW3

A. W. ROWNTREE

SEVENTY YEARS OF CYCLING AND MOTORING MAPS

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Autocar journal, the Royal Automobile Club, Pratt's oil, and innumerable others.

Maps directed explicitly at cyclists never completely vanished, and took on a new lease of life in the 1930s with the return of the Victorian enthusiasm for outdoor exercise. But by then the majority of road maps had become dull. Most businesses had ceased to use cycling and motoring maps as advertising; most of the advertisements that had accompanied publishers' maps had gone, too; as had their colourful covers. An era in the history of the map had passed.

Editor's Note: This article is an expansion of the author's entry on "Cycling to 1900" in the "Historical Glossary of Cartographical Innovations to 1900" submitted for publication to the International Cartographic Association.

PRESIDENT'S MESSAGE

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last few weeks I have seen William Hole's delightful frontispiece from Camden's *Britannia* (the one with an oval map of Britain flanked by bucolic figures of Neptune and Ceres) offered at prices between £25 and £120: it is this spread that makes map collecting such a fascinating pastime!

For dealers the picture is mixed. Some seem to be thriving in these changed circumstances by opening new premises or establishing new trading contacts. Others are finding sales extremely slow and (to the regret of their customers) are reported to be in difficulties. 1982 may well prove to be a year of re-assessment and change in the map selling trade.

Turning to the affairs of your Society (happily still flourishing) the next main event which you will have heard about is the Meeting at the Maritime Museum, Greenwich, on Saturday, 20 March. At this Meeting we also hold our (first) Annual General Meeting where officers of the Society will give an account of their responsibilities to all members present. As well as joining what should be a very interesting visit to the Maritime Museum Map Department we shall welcome your comments and suggestions on the running of the Society's affairs in future.

RODNEY SHIRLEY
IMCS President

BOOK REVIEW

Every modern map librarian will be pleased to know that there is now a booklet, *Landsat Images of New Zealand*, published in late 1981, introducing Landsat Imagery, the nature and use thereof.

Its 37 pages, 180mm × 240mm, are generously illustrated with many coloured and black and white photographs, and a number of diagrams, all of which serve to explain how the Landsat satellite provides its images, and how one can read and interpret them.

Representative areas from Southland in the South Island to Metropolitan Auckland City in the North Island, illustrate the application and discipline of the practical uses of Landsat Imagery.

During the past 60 years, three techniques have been used to record visual information about the earth's surface; Aerial photography, space photography, and now, Landsat Satellite Photography.

Those of you involved in the Earth Sciences, will be pleased to learn that Landsat scenes of any part of the world can be purchased from the Eros Data Centre at Sioux Falls, South Dakota, 57198, USA. The standard format size for LANDSAT images is 178mm × 182mm and has a scale of 1:1,000,000. It is fascinating to know that every 9 days, or 18 days, or some similar insignificant moment in time, a Landsat Satellite is orbiting and recording, movements in the weather, a forest fire, earthquake aftermaths, effluent pollution, animal migration, and so on.

There is no doubt that this easily read educational booklet will have a wide appeal to many in the Earth Science field, and I have no hesitation in recommending it.

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SEA CHARTS FOR THE COLLECTOR

"The Chief vse and ende of this Art, is the Art of Navigation: but it hath other diuerse vses: euen by them to be enjoyed that never lacke sight of lande" (John Dee, on the art of Hydrography, 1580.)

EVERYONE uses maps: for reference, and for finding their way about. Modern maps are part of our everyday lives and this familiarity with them gives us confidence in handling those produced by previous generations. But familiarity with charts is much less common and it is not surprising that old ones do not always have the same appeal as old maps. Charts were the working tools of seamen, who actually sailed to the places they show and whose lives often depended on the accuracy, or lack of it, of their charts. They become much more interesting if we try and understand the significance of the information on them and discover what skills were available to the navigators who used them.

There are no intrinsic differences between maps and charts, both show geographical facts in a graphic form. The differences are of emphasis, one emphasises the sea and the other than land, and of use. There is one other interesting point. Charts, unlike most maps, have a close and essential link with a verbal description — sailing directions. Even that most comprehensive produce of the hydrographer's skill, the modern Admiralty chart, cannot be used properly without constant cross-reference to the sailing directions designed to accompany it. The link was even more important with early charts. Some were simply illustrations in pilot books to amplify directions, later the direction might appear as a paragraph of "remarks" on the chart itself, or the chart would be advertised as "sold with a book of directions". Many charts have become permanently separated from their directions but where the two can be studied together it certainly adds to the enjoyment. Besides recommending routes for the navigator and drawing attention to dangers, directions often comment on the sources of information shown on the chart.

The earliest pilot guides were Mediterranean and describe the coasts in terms of the direction and distance of one place from another. Direction was identified by eight named wind directions. In the thirteenth century the development of the magnetic compass with its more accurate measurement of direction made possible the construction of charts on exactly the same principle of bearing and distance. These highly decorative manuscript "portolan" charts gave a surprisingly accurate outline of the Mediterranean and in this limited area served well with little change for 300 years. It was when Spanish and Portuguese navigators, seeking a sea route to the riches of the east, tried to use similar charts of much larger areas outside the Mediterranean that their shortcomings became apparent, be-

cause such charts make no allowance for the curvature of the earth. Sixteenth-century astronomers devised methods of finding latitude at sea which gave an independent check on position, but it was not until the description of the Mercator projection by Edward Wright in 1599, and its gradual introduction during the seventeenth century, that seamen had a chart on which they could plot an ocean crossing relatively accurately.

In northern Europe cloudy skies and the shallow waters of the continental shelf resulted in a different technique of navigation, relying on written pilot books and the sounding lead and line. There was a mistrust of astronomical and of charts until the publication of Wagenhaer's *Spiegel Der Zeevaerdt* in 1584, the first printed pilot book to include charts. It was also the first of many Dutch contributions to chart-making, which this nation dominated throughout the seventeenth century as it did other fields of cartography. Original English and French contributions were few, until at the end of the century the same year, 1693, saw the publication of major works on both sides of the Channel: Grenville Collins' *Great Britain's Coasting Pilot* and the *Neptune Francois*.

An accurate technique of marine surveying, using triangulation, was perfected by Murdoch Mackenzie in the second half of the eighteenth century and at about the same time the problem of finding longitude at sea was at last solved. A remarkable generation of practical men emerged to put these developments to good use. Abroad Cook, Vancouver, Flinders and Bligh surveyed new discoveries on a grand scale, while in home waters the younger Mackenzie and Graeme Spence made detailed surveys to a standard of accuracy not possible before. The establishment of the Hydrographic Office of the Admiralty in 1795 ensured that these skills were passed on to a widening circle of surveyors in subsequent generations and that the standard of engraving and chart production matched that of the surveys. By the 1840's the Office was publishing Admiralty charts much as we know them today.

Charts can be collected to illustrate any topic of maritime history or discovery, for example the growth of a particular port, the development of a major trade route, or the colonization of a complete continent. Any chart can be an interesting starting point and becomes alive when one starts trying to answer questions such as — Why was a chart of that particular piece of water produced? — Who needed it? and How did they use it?



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