“Thumbnail sketches on one-inch map covers from 1945 (part 3)”

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Thumbnail sketches on one–inch map covers from 1945
Part 3. Sketch maps on Seventh Series covers

K S Andrews

The previous parts of this article dealt with the cover sketches of the New Popular Edition. The Seventh Series in covers replaced the New Popular progressively over a period of ten years, 1952-1961. This concluding piece considers to what extent the same sketches were carried forward and how they were subsequently updated.

Figure 1: The outer box of the generic component of H99.1
with Dunn & Wilson over-printing

Continuity by design

The H99.1 Seventh Series cover has provision for sketch maps of the same dimensions as the superseded H96.1 New Popular cover and this was presumably a deliberate design requirement on the grounds of convenience. Like the New Popular cover, the design has generic and sheet-specific components printed separately. The outer of the two boxes of the sketch frame was integral to the Seventh generic design, see Figure 1. The sketch map blocks made for the New Popul…

1 Part 1, Sheetlines 78, 38-42. Part 2, Sheetlines 79, 10-16.
2 This aspect of the design made it easy for the printer to tell at a glance from a centrally-positioned sketch that the sheet-specific data was added with accurate registration. With the New Popular design, accuracy of registration of the specific on the generic was apparent only when the spine information appeared correctly spaced above the red wavy border and therefore neatly between the folds on the finished cover.
Figure 2: Part of the Seventh Series index showing the retained New Popular sketches. Only New Popular sketch blocks made from 1949 with integral sheet number lines were used on Seventh covers. The sketches for unnumbered sheets were made from new drawings.

Theorising

It was shown in parts 1 and 2 of this article how the design of the sketches on New Popular covers matured, with the latest versions having place-names in Times lettering and the sheet number line above the sketch made integral to the printing block. Blocks like this for sheets east and south of a zigzag line from Cardiff to Hull were therefore best suited for use on Seventh Series covers and these are the ones expected to be carried across to the Sevenths as they were issued. New Popular sketch blocks for Wales and the rest of England did not have the sheet number on them and those for south Wales even still had Caslon place-name lettering, so it could be anticipated that Seventh covers for all this area would have either new blocks made from old drawings with the sheet number line added and the outer frame removed, or fresh sketches. As noted in part 2, a few New Popular covers in the north-west of England, *viz.* 76, 82 to 84 and 88 to 90 had been given revised sketches but only 76, 82 to 84 and 89 were revised late enough to have integral sheet number lines, making them best
suited for Seventh covers. To anticipate further the possible results of this study, the new Seventh Series sheet lines for London and Cornwall would make New Popular sketches unsuitable for the covers of sheets 160, 161, 185 and 189.

**Reality**

The first practical step in this study was to compare the sketches on the latest available New Popular cover with the cover on the first edition of the corresponding Seventh Series map. The result is shown in Figure 2, revealing the significant fact that the only New Popular sketches to be carried forward to Seventh covers were those made with integral sheet number lines from 1949 onwards, and all the other sketches were new. As expected, the London sheets 160 and 161, and the Cornwall sheets 185 and 189, having new sheet lines, were also found to have new sketches. It would appear from the use of new sketches for the northern half of England and Wales that the drawings made in 1946-7 had not been kept, for otherwise a sheet number line could surely have been added to save making new drawings. It was apparent that the New Popular makeshift of adding the sheet number line with point size 12 moveable type was no longer acceptable – it had become *de rigueur* to have the sheet number on the sketch block.

**Sketch map revision**

The first Seventh sketch for each of the 190 covers was then compared with later short H99.1 covers and the long cover counterparts through to the introduction of the H132.1 cover in 1969, in order to record sketch map changes. In total, over 550 H99.1 sketches were scrutinised. It is likely that some revisions evaded this process.

Nearly all the Seventh sketch maps were homogeneous in style. With a few exceptions, all have Times place-name lettering and all the sheet number lines use the same font as on New Populars, 3.0 mm high, which, as argued in part 2 of this article, indicates that they were integral to the sketch map printing block. *Vide infra* for descriptions of exceptional place-name lettering and sheet number lines.

It became apparent that, when considering sketch revision, a distinction must be made between new sketches and altered sketches. Some sketch changes made during the currency of the Seventh Series were radical and a new drawing had clearly been made. Other changes were slight, such as the removal or addition of hyphens or the alteration of one or two names; since only the necessary alterations are different, all other detail remaining unchanged, it is clear that the original drawing must have been retained for such an eventuality. Sketches for sheet 171, *London S.E.*, are reproduced in Figures 3, 4 and 5 to show these two modes of revision.

The modification of archived sketch map drawings for making new blocks and, in some cases, the possible alternative of grinding a detail off an existing block, not seen on New Populars, are Seventh Series phenomena but the policy of retaining sketch drawings must have begun earlier because some of the alterations were to drawings originally made for the New Popular edition from 1949 onwards (see Figure 3, a retained New Popular sketch and its later revision, Figure 4). It is speculated that the easy option of the removal of detail with a reamer was used to take Tweedsmuir and Craigmalloch off sketches 69 and 73 respectively (because they were actually on adjoining sheets).

In summary, some revisions were prompted by urban development and others were to align the spellings of sketch and sheet, though some differences remained.
As mentioned above, where sheet lines were unchanged, the late New Popular sketch blocks were used for this area, including sketch 114 with the lettering of *Boston Deeps* abandoned unfinished as *Boston Dee*. In due course, there were on-drawing revisions to sketches 126,
150, 156 (the relocation of Chipping Sodbury), 162, 170, 171 and 189 (to correct the Scilly Isles inset). There were newly drawn sketches for sheets 144, 160, 161 (twice), 165, 166, 168, 170 and 171, the latter two to update the previous revisions. Sketch 142, Hereford, like the adjacent 141, Brecon, has water-lining on the dry land between the River Usk and the Monmouthshire and Brecon Canal.

North-west of England

For most of England north and west of the zigzag line, new sketches were made but a small cluster of late New Popular sketch blocks in the north-west had integral sheet number lines and so were suitable for the Seventh covers. These were sketches 76, 82-84 and 89. Sketches 82-84 and 89 were indeed used but 76, Carlisle, was not, for the boundary of the city was delineated with hatching and new settlements chosen on a new drawing. At a later date, the drawings were revised for sketches 64, 84, 85, 88, 91, 98, 101 (enlargement of the Manchester boundary) and 110 (the hyphenation of Stoke on Trent). There were newly drawn sketches for sheets 82, 112, 113 and 129 (where the ancient town of Ludlow was honoured with capital letters).

Wales

The sketch map blocks for Wales used for the New Popular covers did not have integral sheet number lines, and those for the south still had Caslon lettering instead of Times. This area being in the vanguard of the Seventh Series roll-out, the sketches were presumably amongst the first to be redrawn for it, and the same place-names with the same spellings were used as on New Popular covers. The New Popular sketch for sheet 151 had a location ring with no place-name alongside; on the Seventh sketch, this secret location was revealed as St David’s. The sketch made for sheet 106, Anglesey, does not show the new inset and the improved sheet lines were not followed. The drawings for sketches 107, 141 and 154 were later revised with improved spelling (and the loss of the long-submerged Dol-y-gaer from sketch 141). Sketches 115-117, 128, 140 and 153 had new drawings on revision. The sketch for the combined sheet 138/151 is of particular interest since it bears both the exceptional features detailed below (see Figure 6).

Scotland and the Isle of Man

Areas not covered by the New Popular edition had new sketches due to the new sheet lines for the Seventh Series. On Scotland sketches, inland lochs do not have water-lining, some smaller insets are omitted (sheets 12 and 17), two of those that are shown give one inset instead of two (sheets 6 and 8) and the Foula inset on sketch 2 is actually on sheet 4. The Foula inset situation was later corrected by altering the original sketch drawings, with ‘Sumburgh Head’ on sketch 4 mysteriously re-lettered with a rogue sanserif font. Other changes on sketches were also via alterations to the drawings, for sheets 19, 20, 32, 38, 56, 63, 69 and 73, though, as postulated above, sketches 69 and 73 may have been corrected simply by grinding names from the blocks. Sketch 45, Sound of Mull, was exceptionally heavily revised, including the correction of Achosnitch to Achosnich, with the place-names all in larger lettering on, apparently, the original coastlines. The only Scottish sketch to be

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3 See Sheetlines 50, 33-35 for a well-illustrated article by Roger Hellyer on the Foula inset; also K S Andrews and R C Wheeler, Sheetlines 70, 12-13.
completely redrawn was for sheet 31, Peterhead, though the extent of its changes do not seem to warrant a re-draw (Newbyth was corrected to New Byth, Port Erroll was changed to Cruden Bay and the River Ugie was named).

**Exceptional place-name lettering**

As mentioned above, not all sketch maps were absolutely consistent in style. Some new or replacement sketches had their toponyms in larger lettering or with the letters more widely spaced (see Figure 6). These were for sheets 45, 52, 53, 63, 69, 138/151, 166 and 168. ‘Sumburgh Head’ on the revised sketch 4 is alone in having a rogue typeface as distinct from font size or spacing.

**Exceptional sheet number lines**

All new sketch maps needed for the first covers of Seventh Series sheets were made with sheet number lines in the same font that was used for New Populars, with a very characteristic ‘e’. Richard Oliver reports that, from OS Alphabets (1934) and Specimens of type held in the Letterpress Section of the Ordnance Survey (1947), this seems to have been referred to in OS as ‘Old Style Roman’.\(^4\) Some of the new drawings for sketch blocks made after the Seventh Series was complete, however, had Times font instead for the sheet number line (see Figure 6). Those found with Times are for sheets 31, 138/151, 153, 160, 161, 170 and 171, with the earliest seen being for sheet 31, Peterhead, on a cover coded 8.64. New drawings made from that date used Times, as if the stock of Old Style Roman lettering for ‘Sheet XX’ had been exhausted. Amended drawings were, of course, not affected.

**The red covers and beyond**

The austerely factual H132.1 covers bear sketch maps but their generous size hardly qualifies them to be studied for an article devoted to thumbnails. They are markedly different from H99.1 sketches, showing only coastlines and toponyms in black on red within a white frame. The coastlines are shown without water-lining. City boundaries and inland waters – rivers, lakes and canals – are omitted with the exception of a selection of Scottish lochs. Lettering is sanserif to match the rest of the cover. A larger number of place-names is chosen compared with the H99.1 sketch.

When the 1:50,000 series was issued, its new sheet lines necessitated another round of new sketches, which were subsequently, in a smaller, leaner form, banished to the back. Colour photographs now graced the front to tempt the public to buy and so the wheel turned full circle in a welcome change of style reminiscent of 1919, when the charm of art began to cover the science of geography, leading to the heyday of Martin and Palmer.

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\(^4\) Richard Oliver, personal communication.