

### *Who drew Westmorland man?*



Every now and then, when rummaging around with maps, something unexpected leaps out at you. Such an event occurred recently at the National Library of Scotland, Map Collections, when a face from the past peered out at the librarians. Nestling in a title line, from a volume of Ordnance Survey maps, the face that looked back at us, was young, male and sketched in grey pencil, with coat lapels drawn in with a purple/blue pencil.

Trying to decide when he was drawn, we made a study of the clues. The purple/blue marks that make up our man's lapels, are a waxy, crayon-like substance that looks very similar to markings drawn by an oil-pencil. Nowadays these pencils are mostly used to mark metal, glass and ceramic, but oil pencils were used by engravers to mark copper printing plates, to show corrections and alterations that needed to be made to a plate. On this evidence, the drawing was done by someone after the mid-nineteenth century, (ie: after the date of the OS map title) but prior to the mid-twentieth century, since engraving was not regularly done by the OS after the first world war, and therefore there would have been few, if any, oil pencils in the workplace, to pencil in the lapels of our 'Gentleman'.

It is unlikely that a librarian or researcher would have drawn in the lapels, because oil pencils were not common tools with the non-trade public. A non-printer and non-cartographer would have been more likely to draw graffiti with a graphite pencil.

The style of the design, the use of the curlicues on the letter 'O' to suggest sideburns, and the 'general feel' of the drawing, expressed by the large creased lapels, the cravat, moustache, and hair parted down the middle, makes one think of a Victorian gentleman. A gentleman who was drawn into the title line of the Victorian era 'Westmorland' OS maps; part of the collection 'OS of England & Wales, Bound Volumes of 1st edition, County Series, six-inch engraved maps, 1840s-80s' (Berkshire-Westmorland volume).

So, attempting a 'forensic' deductive approach, using the observations noted above; 'Westmorland Man' was drawn some time during the mid-nineteenth to no later than the early- twentieth century, and he was 'doodled' by someone with a spare minute or two, and with a flair for sketching, as well as access to trade tools. Maybe our artist was a cartographer, a printer, or a 'larrikin' apprentice? But 'Westmorland Man' is not really an act of vandalism, he wasn't drawn on the map, he's really just 'cartographic graffiti'.

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