As promised in my last newsletter, a selection of my posters are now on display at Wivenhoe Station and look splendid in the sunshine. They are well worth a visit if you are within easy traveling distance.

**Dates for your diary**

The third **Schematic Mapping Workshop** will be held on 15th/16th April, 2021, at Universität Würzburg, Germany. The basic workshop website is complete and includes the full scope and submission timetable. The portal for submissions is **now open**, and we are happy to take questions about these at submissions@schematicmapping.org. Reports on all aspects of schematic map research are most welcome.

From 12th July to 12th September the **July Map of the Month**, plus the three others in the series will be on display at Wivenhoe Station as part of the **Off the Rails** art project. It is always nice to see maps in their natural habitat – railway stations – and the last time I exhibited there was back in **2013**.

**In the media, on the web**

The Wivenhoe Station exhibition was highlighted on the **Greater Anglia web page**, and picked up by the **local newspaper** and also **Rail Business Daily** and **Rail Advent**, even finding its way down to **Rail Page** in Australia!

**Map of the Month: The Rotterdam Hinterland**

Last year, I found a very nice addition to my collection of early schematisations in the form of a brochure advertisement for Rotterdam as a gateway to the European mainland. The designer, **N.P. de Koo**, had a long and varied career, including much work for the Netherlands Post Office. He has created at least one other schematised map, in 1931, to advertise air mail services. The creation featured in the current newsletter had been reproduced in a book on Bauhaus design, but so far I have not been able to find out more about the 1927 original.

The schematisation of the Netherlands coastline, dominated by circular arcs, is perhaps even more eye-catching than the routes themselves. The simple basic shapes, characteristic of modernistic design, are used to good effect to create something playful and distinctive. The ship’s wheel/compass isn’t strictly necessary, but provides a really nice counterpoint to the land routes.
Simple shapes give a design that is easy to recreate digitally but, as usual, replicating the lettering was less straightforward. The destinations are clearly typeset but I wasn’t able to track down an exact modern digital equivalent of whatever typeface was used. It is similar to the various grotesk sans serifs from the late 19th and early 20th Century, of which Akzidenz Grotesk came closest to matching, but with many differences: Most notably, Akzidenz Grotesk has a single story lower case g. The solution was to create my own letters to replace the ones that matched least well. As time goes on I get more and more fussy with lettering, finding it harder and harder to put up with poor matches to the original, desiring a recreation as close to authenticity as I can get.

I have been told that the rail routes on this map deviate considerably from reality. I suppose that in the context of a publicity poster, not intended to assist exact navigation, artistic licence was king, and this wouldn’t have been serious setback. The overall message is nonetheless communicated clearly with a dramatic, distinctive simplicity.

*Imaginative schematisations of land and water can be just as important a part of a map as the lines of communication themselves. I will be looking at this in more detail over the next couple of newsletters. Subscribe at [www.tubemapcentral.com](http://www.tubemapcentral.com) to find out what is in store.*

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