

Notes

Player's Antarctic cigarette cards and the involvement of 'Teddy' Evans Rosamunde Codling

Chapel Loke, 4 Church Street, Wymondham, Norfolk
NR18 0PH (rosamunde@codling3.wanadoo.co.uk)

Received September 2009; First published online 2 December 2010

doi:10.1017/S0032247410000276

ABSTRACT. During World War 1 John Player & Sons issued two series of cigarette cards, both entitled 'Polar Exploration'. The first, probably issued in 1915, covered both Arctic and Antarctic subjects, but the second, issued in 1916, confined itself to the southern continent. Eight cards from the first series were derived from Shackleton's book *The heart of the Antarctic*. Commander E.R.G.R. 'Teddy' Evans, captain of R.F. Scott's vessel *Terra Nova*, was responsible for both the illustrations and texts of the cards in the second series.

Contents

Cigarette cards in Great Britain	177
The first series	177
The second series and the Mardon/Player papers	178
Discussion	180
Acknowledgements	181
References	181

Cigarette cards in Great Britain

'Stiffeners', which evolved into cigarette cards, were an essential part of cigarette packaging and first appeared in the late 1880s. The Bristol firm of Mardon, Son & Hall became Britain's most prolific printers for the tobacco industry. Shortages of paper during World War 1 halted cigarette card production in 1917, but they had reappeared by 1922. Austerity restrictions in World War 2 again stopped card output, which never recovered (Howsden 1995).

Attempts to assess the position of ephemera such as cigarette cards within the spectrum of society, education and literacy standards are necessarily speculative. Improved printing techniques had helped to increase production of trade cards at a time when media sources for those on lower incomes were extremely limited. Newspapers also benefited from the new processes and by the outbreak of World War 1, the circulation of cheap daily papers, some illustrated, was widespread (Stephens 1998). Whilst standards varied, many cigarette cards could genuinely be seen as miniature reference works, offering coloured illustrations and informative text.

Before World War 1 the bigger tobacco companies such as Wills or Player produced about four series a year. 'Subjects for cards were chosen in many ways – including suggestions from members of the public. Mostly they would be chosen by the issuing tobacco firms or by the larger printing firms . . . response to current affairs could be quite swift' (G. Howsden, personal

communication, May 2009). The two polar exploration series were produced using lithography, with 50 or 60 million cards being printed for the second series (Anon. 1915) resulting in at least two million sets. One notable difference between the two series is the design of the backs. The earlier cards used an intricate style based on flower and leaf motifs, whilst the second series adopted an extremely austere look that was more typical of the mid–1920s. This provided greater space for text; the first series averaging just over 70 words per card, which rose to about 110 words for the second. Both averaged 3 or 4 sentences per card, thus resulting for the second series in well over 20 words per sentence, more than currently used in some British tabloid newspapers.

The first series

The first series had sixteen cards with an Arctic theme and nine of the Antarctic. *The heart of the Antarctic*, Shackleton's account of his 1907–1909 *Nimrod* expedition, was the source for both images and text of eight cards. The photographs used to prepare the cards' illustrations are easily identified, but subtle changes were made, such as altering the position of dogs or poses of men. The text is similarly manipulated, with short phrases copied and others rearranged. Copyright was a sensitive issue so sufficient changes were made to avoid conflicts with the book publishers or with its author. Although Shackleton was a smoker, there is no evidence that he was involved in the series or that an agreement had been made with the publishers.

There are problems in dating the first series as collectors' catalogues (London Cigarette Card Company 1996; Laker and Bertay 2005; Murray Cards 2009) variously give June 1911 or 1915. The papers of the Mardon company include a letter which implies that the illustrations had been completed by June 1910. R.H. Mardon wrote 'Commander Evans . . . knows your present series as when he was here at our works before the last Expedition we showed him the sketches we had made' (Mardon 1913a). The use of the word 'sketches' might seem to imply that the final illustrations had not been prepared, but it was common usage by Mardon in referring to finished artwork (G. Howsden, personal communication, September 2009). The last card in the series features a motor sledge taken on Scott's second expedition with the opening sentence: 'On Wednesday, June 1st, 1910, there set sail from London the expedition which will, it is hoped, nail the Union Jack to the South Pole.' The series must have therefore been printed before knowledge of Scott's death reached the wider world in February 1913. However, 'production' does not necessarily mean 'issue' and no certain date can be established.

Two of the nine Antarctic cards are illustrated in Fig. 1. The text of card 17, 'The Ferrar Glacier', includes the only reference to science in the series with mention of 'a geological survey' being made. It shows three men at the bottom of a massive cascade of ice, their miniscule size emphasising the vast scale of the landscape. Card 25 is the single card for 'The British Antarctic expedition, 1910'. It illustrates 'A motor-sleigh tractor' and the likely source for the illustration was two postcards issued by the manufacturer of the sledges, the

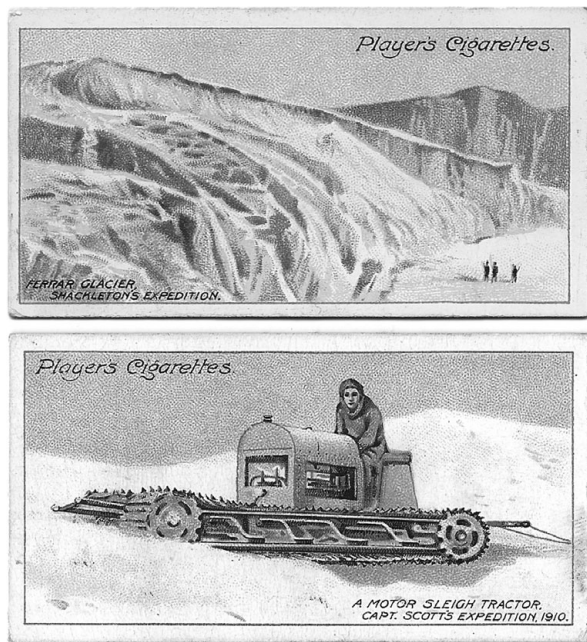


Fig. 1. Series 1: card 17 The Ferrar Glacier and card 25 The British Antarctic Expedition, 1910.

Wolseley Tool and Motor Car Company (Wharton 2007: 225). The text of the card makes no mention of the planned scientific work. Achieving the pole is given as the only goal.

In summary, production of this first series took place between November 1909 and February 1913, with issue probably in 1915 (G. Howsden, personal communication, September 2009). Shackleton's *Nimrod* expedition was featured because photographs and information from *The heart of the Antarctic* were immediately available to Mardon's staff, but the inclusion of the single card for the 'British Antarctic expedition, 1910' suggests that there were thoughts about a further polar issue and the card was a trailer for a second series.

The second series and the Mardon/Player papers

In late 1913, letters were exchanged between Player and Mardon discussing the possibility of 'another series of 25 subjects illustrating Polar Exploration work out of the results of the Scott Antarctic Expedition, 1910. Captain Scott's Diary has only recently been published, and we understand the official history of the Expedition is in course of preparation' (Anon. 1913).

Again copyright was recognised as an issue and Mardon indicated that he would communicate with the publishers. On 20 November he replied to Player: 'Commander Evans is lecturing here [Bristol] on Dec. 3rd. and may possibly be staying the night at my Brother's house, as he knows him very well. I think it would be well for me to come and see you next week and have a chat with you before I see Commander Evans' (Mardon 1913a).

A week later Mardon noted:

In accordance with their recent letter they [Player] want us to approach Commander Evans and see if he will act as Editor for a new series of 25 subjects, 20 of the illustrations to be from photographs of the Scott Expedition which he may have and which have not been published in the book. They would prefer if possible not to issue anything that is already illustrated in the book; and 5 subjects to be of the

Amundsen Expedition who got to the Pole before the Scott Expedition (Mardon 1913b).

An unsigned hand written note follows, dated 27 January 1914: 'Commander Evans suggested £100, but no doubt would accept £50 including the 5 Amundsen pictures which he thinks he can obtain for us' (Anon. 1914). Evans was duly commissioned on 17 June 1914 by A.L. Britton, a Mardon's executive.

We have deferred reminding you earlier knowing of your many engagements both in this country and abroad, and we hope the present time is not inopportune. . . . it is desired that the new issue should consist of 20 illustrations relative to the Scott Expedition from photos not previously published in book form, and 5 of the Amundsen Expedition. For these photographs with the right of reproduction in this form, and descriptive matter to the extent of 60/70 words to each we beg to suggest a fee of 50 guineas. . . . Our artists drawing made from the photos would be submitted to you for criticism (Britton 1914a).

The book mentioned in this letter would have been the two volume *Scott's last expedition* published on 6 November 1913. It included photographs by Herbert Ponting, but Mardon's requests for 'new' material were probably made to avoid copyright issues. In any case their in house artists would have followed the usual pattern of preparing adaptations of photographs as with the earlier Shackleton cards. On 29 June Evans responded to Mardon:

In reply to your letter of June 17th, I am now making you sketches to the number mentioned in a form suitable for publication. There is some difficulty about using photographs, and for this reason I will send you original sketches. I have done this kind of work for Players, but never on the subjects of Captain Scott's or Amundsen's expeditions (Evans 1914a).

Evans' plans did not follow Mardon's proposal for him to act as an editor. There is no record of his previous involvement with Player but occasionally independent experts were commissioned to write the texts (G. Fletcher, personal communication, June 2009). The Player company catalogue for the period 1900 to 1913 lists two series with nautical subjects and it is possible that Evans could have been involved with either or both. In the end he greatly exceeded the request for 60 to 70 words for each card as well as producing the illustrations for them. Evans cannot be accused of failing to give value for money.

Edward Wilson did not mention Evans as one of the sketchers on the expedition, but commended him as 'excellent at map drawing and surveying. His map making and printing are wonderfully neat' (Wilson 1972: 165). Evans described his work of coast lining. 'This meant walking along the edge of the sea ice, fixing one's position by sextant angle every five hundred yards or so, and sketching in a notebook the character and features of the ever changing coast between the various "fixes"' (Evans 1949: 117). Such skills can be used to work from photographs. Many of the illustrations in the second series are derived from Ponting's work but are the efforts of a draftsman, rather than an artist. Nevertheless, they satisfied both Mardon and Player.

Britain declared war on Germany on 4 August 1914. In late August, Evans wrote on paper headed HMS *Mohawk*: 'I beg to enclose drawings 12–18, inclusive of the Antarctic series. The others will follow in due course. You will I know pardon the delay – owing to the War I am very much occupied!!!' (Evans 1914b)



Fig. 2. Printer's proof for 13 cards of Series 2.

Mardon responded personally: 'We fully realise how much your time must be occupied and our best wishes are with you and we shall wait very patiently till you have time to spare to send the remaining sketches. We hope the German fleet will have received a good licking in the meantime' (Mardon 1914).

Evans sent the remaining sketches from HMS *Mohawk* in late September 1914. 'They have been executed under somewhat trying circumstances, but I think they will come up to your expectations and requirements.' He received 60 guineas for his labours, rather than the 50 guineas originally suggested. 'I shall expend the money on providing myself with a winter outfit - I hope my destroyer will not fall into the hands of the Germans, and I sincerely hope that I may participate in giving our bestial enemies a good "licking" Commander Mardon speaks of!' (Evans 1914c).

Mardon wrote to Player on the 2 October:

'... we have received a further batch from Commander Evans making a total of 30 (25 Scotts Expedition and 5

Amundsen) he evidently having misunderstood our request which was for 25 including the Amundsen subjects. We therefore send you under separate cover the whole 30 ... and shall be glad if you would kindly state which 5 you would like thrown out. With regard to the reproduction we propose drawing these on stone from Commander Evans' sketches, re-touching where necessary' (Britton 1914b).

In the end, the series consisted of 18 cards relating to Scott's *Terra Nova* expedition, followed by three of Antarctic wildlife, with the final four cards devoted to Amundsen. Thirteen of the cards are shown in a printer's proof (Fig. 2). The portraits are particularly poor even though they were probably derived from Ponting's excellent photographs. They show Evans' limitations, especially if they are compared with the professionally produced Shackleton portrait in the first series.

All five members of the Norwegian team are included. The sources for the illustrations can be clearly identified as being derived from photographs in Amundsen's book *The South Pole*. ... An English translation was published in 1912 that included

photographs that were carefully manipulated by Evans. The last card in the series showing 'Oscar Wisting at the South Pole' is typical. In the book's photograph (Amundsen 2001 II: facing page 120) Wisting stands by a sledge with seven dogs resting in the snow in front of him but Evan's illustration changes both his position and also that of the dogs.

Evans was able to work quickly, taking only three months in 1914 to prepare the illustrations and texts for 30 cards. He recycled text from one commission or project to another and similarities with later books are easily found. Amundsen was 'gallant' and 'the modest man of the Viking breed' (card 24); he is the 'distinguished' and 'valiant' Norseman with a 'modest way' (Evans 1949: 184) and the 'gallant Norseman' (Evans 1943: 35).

While there are individual cards for four of Scott's final party there is no card showing them at the pole nor any mention throughout the series of Petty Officer Edgar Evans, who also perished. At a distance of over 90 years the reasons for this are obscure. Evans claimed to 'respect and admire the man in the street' (Evans 1952: 11) but there are few complimentary references to seaman Evans in his books.

Evans, however, featured himself in four cards out of 18, a higher proportion than for any other individual including Scott, and this supports the frequent accusation of his self-promotion. Another example is the 1913 series of 25 cards 'With Captain Scott at the South Pole' issued by J.S. Fry & Sons, the Bristol chocolate company. On four cards a letter from Evans is quoted. 'The series of Antarctic pictures you are publishing I consider to be most instructive and interesting. The details are wonderfully correct, and I must congratulate you on the reproduction' (Evans, presumed to be 1913). It is possible Fry approached Evans for his endorsement (G. Howsden, personal communication, March 2010). His commendation was no doubt appreciated by Fry and in turn Evans received widespread publicity at the time he was addressing audiences throughout the country.

Whilst Evans was working on the second series, Ponting was giving lectures. His photography was of critical, long term benefit for the finances of the whole expedition and he expressed strong views about Evans because his extensive speaking tour had damaged the photographer's commercial arrangements (Jones 2003: 128–129). Further disaffection became evident in a letter Ponting wrote to *The Times* on 11 December 1919 'concerning the connexion of Captain Evans with the Scott expedition.' The newspaper had carried an account of a recent lecture by Evans, when he had been introduced as 'the right-hand man of Captain Scott'. Ponting credited Evans as 'a brave sailor' and 'nominally the second-in-command' but then went to great lengths to show that Wilson had been Scott's right hand man. Ponting chronicled events and pointedly detailed the nine months absence in 1912 when Evans had been invalidated home because of scurvy. In the letter's last paragraph Ponting wrote: 'I write this letter in the hope of correcting an erroneous impression that has been current for far too long' which suggests the matter had been simmering for a considerable time (*The Times* (London) 11 December 1919).

The author has not found mention of Evans' involvement with Mardon and Player in any published source, or in the library and archives of the Scott Polar Research Institute. Evans does not refer to it in his autobiography but in the middle of his descriptions of his naval activities (the time he was working on the cards) he made a passing reference to his 'enduring interest

in . . . working men's clubs . . . and others who by mere accident of birth were less endowed with the good things and good times in life' (Evans 1952: 84). Perhaps he saw his work with Mardon and Player as a contribution to the people he called 'the labouring classes.' Circulation figures of at least two million sets would please most authors.

Discussion

The first series introduced the polar worlds and some of the individuals who explored them. Shackleton admitted the cost of the first edition of *The heart of the Antarctic* had 'placed the book out of reach of the ordinary reader' although there was a cheaper 'popular' edition (Shackleton 1910: viii). The eight cards relating to him disseminated his story even further.

The Mardon/Player papers offer insights into production of the second series and also commentary on Evans. He was writing from his experiences that gave the added colour not found in the first series. He used phraseology that is now considered dated; Oates was 'gallant' (cards 3, 11 and 16); Bowers 'full of energy and grit, besides being the pet and humorist of the little community' (card 6).

Evans was generous towards Amundsen, who had visited him in New Zealand in 1912, when he was receiving medical treatment. 'Amundsen's achievements in the field of Polar travel place him amongst the foremost explorers the world has known' (card 22); 'no decent-minded Englishman grudged the modest man of the Viking breed their well earned prize' (card 24); 'Amundsen described the arrival at the Pole so simply, so modestly, and yet so vividly, that the English readers of his book, 'The South Pole,' could have no feelings but those of generous sympathy with the brave and persevering Norwegians' (card 25).

These two series were considered by Pringle (1991) when looking at the polar regions in English and American popular culture. He saw clear distinctions between the texts of the two sets. The first showed a pre-World War 1 emphasis on human endeavour whilst the second, issued during the war in 1916, moved towards nationalistic pride. He identified that the language of the second series was 'charged with the language of the expedition itself' (Pringle 1991: 46), a prescient observation as he was unaware that Evans was the author.

A difference in emphasis was inevitable as the two series came from disparate sources. One was from the library and studio of a company using immediately available published sources, the other from a self confident individual who had lived on the continent. The first was factual, presenting few assessments but Evans wrote with vigour, at a time when Britain was either on the point of war or was actually fighting. In these circumstances it is not surprising that the cards expressed a degree of national pride. A further difference between the issues was the place of science. In the first series there had only been a single reference to scientific activity but Evans began the second series: 'Capt. Scott organised the most complete scientific expedition that ever left for the Polar regions' (card 1) and went on to refer to the work that was undertaken (card 5 meteorology and card 18 surveying and magnetic measurements).

Player called both sets 'Polar Exploration' but the 34 Antarctic cards only covered two British expeditions plus the successful Norwegian party. No mention is made of any other expedition, explorer or nation that had visited the southern continent.

Other trade cards relating to the Antarctic were issued at much the same time as these cigarette cards (for example Cacao Poulain's 'A la Conquête du Pôle Sud' *circa* 1912, and Cadbury's 'Captain Scott expedition' *circa* 1913). But the two Player series were of a higher standard, offering plausible coloured illustrations and reasonable information. After World War I there were no further complete cigarette card series relating to the Antarctic. Single cards appeared in series such as that for Sir James Clark Ross in Clan Tartans (Stephen Mitchell and Sons, Glasgow, 2nd series, 1927) or 'Shackleton's boat journey' in 'Sea adventure' (Ogdens Ltd, Liverpool, 1939). Other products featured the Antarctic, including the 1936 issue 'The Antarctic' by the Liebig Meat Extract Company. These six cards were widely distributed over Europe and gave geographic descriptions rather than covering human exploits. More recently, companies in Australia and New Zealand have dedicated sets to Antarctica but in Great Britain coverage has been limited to seven cards relating to both polar regions in Brooke Bond's 'Adventurers and Explorers' (1973). The spasmodic occurrence of series or cards indicates that polar regions remained of general interest but the attention given to Shackleton or Scott was not repeated.

Acknowledgements

Gordon Howsden and Gerald Fletcher (formerly Studio Manager at Mardon, Son & Hall) have both been very generous in sharing their experience and knowledge. Copies of the Mardon/Player papers has been deposited in the archives of the Scott Polar Research Institute, Cambridge and are referenced under call number MS2089.

References

- Amundsen, R. 2001. *The south pole*. London: Hurst and Company.
- Anon. 1913. Copy of letter from Player to Mardon stores manager, 17 November 1913. Cambridge: Scott Polar Research Institute MS 2089/5;D.
- Anon. 1914. Unsigned hand written from Mardon, Son & Hall, 27 January 1914. Cambridge: Scott Polar Research Institute MS 2089/11;D.
- Anon. 1915. Hand-written note from Mardon, Son & Hall, 5 October (presumed to be 1915). Cambridge: Scott Polar Research Institute MS 2089/25;D.
- Britton, A.L. 1914a. Letter to E.R.G.R. Evans, 17 June 1914. Cambridge: Scott Polar Research Institute MS 2089/12;D.
- Britton, A.L. 1914b. Letter to Player, 2 October 1914. Cambridge: Scott Polar Research Institute MS 2089/22;D.
- Evans, E.R.G.R. 1913(?). Text of cards 6, 8, 10, 17 'With Captain Scott at the South Pole' issued by J.S. Fry & Sons. URL: <http://www.antarctic-circle.org/TC002.htm> (accessed 11 February 2010)
- Evans, E.R.G.R. 1914a. Letter to Mardon, Son & Hall, 29 June 1914. Cambridge: Scott Polar Research Institute MS 2089/13;D.
- Evans, E.R.G.R. 1914b. Letter to Mardon, Son & Hall, 27 August 1914. Cambridge: Scott Polar Research Institute MS 2089/16;D.
- Evans, E.R.G.R. 1914c. Letter to Mardon, Son & Hall, 29 September 1914. Cambridge: Scott Polar Research Institute MS 2089/18;D.
- Evans, E.R.G.R. 1943. *British polar explorers*. London: Collins.
- Evans, E.R.G.R. 1949. *South with Scott*. London: Collins.
- Evans, E.R.G.R. 1952. *Adventurous life*. London: Hutchinson.
- Howsden, G. 1995. *Collecting cigarette and trade cards*. London: New Cavendish Books.
- Jones, M. 2003. *The last great quest*. Oxford: Oxford University Press.
- Laker, I.A., and Y. Berkta. 2005. *Cigarette card catalogue*. Somerton: The London Cigarette Card Company.
- London Cigarette Card Company. 1996. *Catalogue of British and foreign cigarette cards 1888–1996*. Somerton: London Cigarette Card Company.
- Mardon, R.H. 1913a. Letter to John Player & Sons, 20 November 1913. Cambridge: Scott Polar Research Institute MS 2089/8;D.
- Mardon, R.H. 1913b. Extract from letter to John Player & Sons, 27 November 1913. Cambridge: Scott Polar Research Institute MS 2089/10;D.
- Mardon, R.H. 1914. Letter to E.R.G.R. Evans, 28 August 1914. Cambridge: Scott Polar Research Institute MS 2089/17;D.
- Murray Cards (International) Ltd. 2009. *Cigarette card values*. London: Murray Cards (International) Ltd.
- Pringle, T.R. 1991. Cold comfort: the polar landscape in English and American popular culture 1845–1990. *Landscape Research* 16(2): 43–48.
- Shackleton, E.H. 1909. *The heart of the Antarctic*. London: Heinemann.
- Stephens, W.B. 1998. *Education in Britain 1750–1914*. Basingstoke: Macmillan.
- Wharton, M. 2007. *Postcards of Antarctic expeditions: a catalogue 1898–1958*. Bexhill-on-Sea: Margery G. Wharton.
- Wilson, E.A. 1972. *Diary of the 'Terra Nova' expedition to the Antarctic, 1910–1912* (H.G.R. King editor). London: Blandford Press.

The loss, discovery, and rediscovery of the crew of U.S. Navy LA-9 at Kronborg Glacier, east Greenland

Kent Brooks
Geological Museum, Øster Voldgade 5–7, 1350
Copenhagen K, Denmark (kentb77@live.com)

Received April 2010; First published online 2 December 2010

doi:10.1017/S0032247410000288

ABSTRACT. In January 1962, a US Navy aircraft patrolling the Denmark Strait mysteriously disappeared. In spite of an

international search continuing over several weeks, the crash was first found accidentally 4.5 years later by geologists, but subsequently it was discovered that all the bodies had not been returned. It was not until 2009 that the story was brought to a close with a ceremony at the naval air base in Jacksonville, Florida.

Throughout the cold war the west was concerned that Soviet submarines could enter the Atlantic from their bases in the White Sea area using the seaways on each side of Iceland. Of these, the Denmark Strait between Iceland and Greenland was the most significant. Continuous monitoring to detect the passage