

Gapped text

You are going to read an extract from a magazine article. Six paragraphs have been removed from the extract. Choose from the paragraphs **A–G** the one that fits each gap (**1–6**). There is one extra paragraph which you do not need to use.

The house of maps

The world of geography owes a big debt to Stanfords, suppliers of maps to the world for over 160 years. Peter Whitfield traces the company's early history.

During the winter of 1887, art critic John Ruskin wrote to a well-known London shop for help: *Gentlemen, have you any school atlas on sale at present without railroads in its maps? Of all the entirely odd stupidities of modern education, railroads in maps are infinitely the oddest to my mind.* The recipient of this rather strange appeal was the firm of Edward Stanford, the map-seller who had made himself pre-eminent in his field.



1

All this started when the first Edward Stanford launched his business in 1853, taking over the map shop of Trelawney Saunders in Charing Cross, London. He had left school at 14 to learn printing, moving on to work in a number of shops before going to work for Saunders in the map trade. Of course there were trade rivals but what put them ahead was Stanford's recognition that the 19th century was experiencing a rising demand for maps of all kinds for a variety of purposes.

2

Of the personality of the first Edward Stanford we know little, but his son, the second Edward Stanford who became head of the firm in 1882, emerges more clearly, thanks to the survival of both business and personal papers. In his business letters he made it clear that *Stanfords* was no mere shop, but a service for gentlemen governed by gentlemen. His correspondents included some of the outstanding geographers of the age, many of whom commissioned *Stanfords* to make maps for them.

3

It was under the second Stanford's direction that the firm's publishing programme reached its high point. This was the *Stanford's London Atlas of Universal Geography*, first issued in 1887, containing almost 100 detailed maps. As a textual companion to the atlas, the firm also published the magnificent *Stanford's Compendium of Geography and Travel*, a six-volume encyclopaedia of geography that was written by a team of first-class scholars.

4

This could only be of benefit to sales and the rewards were substantial. Stanford prospered, the business was entirely his own and he spent its profits freely. He sent his three sons to Oxford University, bought a large villa in a London suburb and invested in the stock exchange. This prosperity was a world away from the lowly tradesman's upbringing his father had known in the 1830s. A reversal of fortune, however, was soon to come.

He would have been relieved to know that all three sons survived and that the third Edward Stanford returned from the Middle East to become director of the business. But a historical and social chasm had opened up between the pre-war world and the 1920s. The family's earlier prosperity, a university education and the army had transformed the mental horizons of the Stanford children: they lost their enthusiasm for trade and preferred their lives as officers and gentlemen.

However, this freed *Stanfords* to concentrate on retailing instead and, finally, to take advantage of the revolution in travel that began to gather pace in the late 1960s. The package tourist heading for the beaches has little use for maps, but for the independent traveller, maps are essential companions. By importing maps from the four corners of the globe, *Stanfords* has maintained its unique role as a leader in mapping and travel literature, even though this material is no longer published by *Stanfords* itself.

- A** Local governors, railway or mining engineers, newspaper editors and tourists all increasingly required them, and within a few short years of his appointment at the shop, Stanford had initiated a map-publishing programme that would become the most comprehensive in England. After securing the rights to sell official maps produced by overseas and colonial survey authorities, he set about reducing all of this detailed survey information into a range of individual smaller-scale accurate and up-to-date maps.
- B** In contrast to his dealings with these figures, there were the day-to-day arguments with resentful trade rivals and tedious officials, not to mention insolent customers. On more than one occasion Stanford writes that he is verbally abused when he asks for overdue payments.
- C** Alongside these achievements, the Stanford name was synonymous with the maps of Ordnance Survey but they also acted as sales agent for many other official bodies, including The Royal Geographical Society and the War Office. Its role as distributor of these official survey maps gave the business a unique status, reinforcing the perception that its own maps must be authoritative and accurate.
- D** Consequently, some vital energy seemed to desert the business: the golden age of *Stanfords*' map publishing was over, and the firm was ill-equipped to survive the years of economic depression ahead. The struggling business was eventually sold to George Philip and all *Stanfords*' map-making activities were absorbed into those of the parent company.
- E** Whether you sought an Ordnance Survey map of an English county or the goldfields of South Africa, such a reputation meant that *Stanfords* was always the first port of call. Over 160 years later, *Stanfords* continues to flourish as a map-seller, and is still renowned for its small but intriguing role in Britain's political and social history.
- F** The First World War was to all but eliminate the firm. Many of its staff became soldiers; private foreign travel virtually halted overnight; and all three of Stanford's sons were commissioned as junior officers. The effect was catastrophic and the strain on the ageing 'governor' proved fatal: when he died the firm was deep in debt and its future looked dark.
- G** This was a risk that Stanford was willing to take. Their property was rebuilt and reopened at Covent Garden with a splendid new showroom and space for all the cartographical and printing work on the floors above.

Gapped text

1 You are going to read an extract from an article about the partnership between two people who work as advertising creatives. Choose from the paragraphs A-G on page 37, the one that fits each gap (1-6). There is one extra paragraph which you do not need to use.

A creative partnership

Finding the right partner was the most important part of Laurent Simon and Aidan McClure's careers as advertising creatives – and yes, as they tell Leo Benedictus, it is like a marriage.

Down the hall I follow a man in uniform through a complex of photographic studios. And there, in the loud white room where he releases me, is a milling group of stylists, models and photographers. Everyone is striving to realize the vision of two advertising creatives – Laurent Simon and Aidan McClure. But I can't tell you what that vision is because this is part of their presentation for winning new business, and news, in London's ad land, travels fast.

1

It's probably for this reason that McClure is eyeing the notebook where I have been jotting all the confidential details. We agree to move downstairs. McClure and Simon admit that, given all the time they spend together tussling over new ideas, they see far more of one another than they do of their girlfriends.

2

Finding a partner, therefore, is scarcely less fraught than choosing a husband or a wife. 'It was quite an emotional rollercoaster,' McClure remembers from their days at college. 'There's this mad scramble where everyone tries to find a partner. Then normally those partners don't work out. So you have all these break-ups. And they can be quite messy, because one person wants to break up, but the other person thought everything was fine.'

3

Simon says that it still is but McClure vehemently disagrees. 'So then we met in a pub and we were like "Shall we give



it a go? Shall we not?" And we decided to give it a week or so. And six years later ... They both laugh. As is usual, one person had to be designated the 'copywriter' (McClure), and the other the 'art director' (Simon). In practice, however, the distinction is often hazy, as it is the overall concepts that really matter.

4

And, in the four years since, they have been busy, working on TV, poster, radio and newspaper campaigns for Maltesers, KFC®, Dulux and other big brands. Each job begins with a brief prepared by the agency's strategic planners, setting out what the client is trying to do. From this, Simon and McClure must conjure up a marketing idea that will accomplish it. They tend not to deal directly with the clients.

5

They must be doing it well, however, because once a team fails to be outstanding in this business, there's only one outcome. 'People get made redundant quite a fair old bit,' McClure

says, scratching his head. Little wonder that the details of today's pitch matter so much. Indeed, it is probably fair to say that no industry besides advertising gives creative people so much time or money to get their ideas absolutely right.

6

Such harmony, I can't help feeling, must be a pleasure in itself. Though it does

not always last forever. 'You see some teams that really don't get on,' McClure chuckles. 'They fight openly in front of you, he continues, 'We had one where this team obviously hated each other and we did say, "If we ever get to that stage, it's just not worth it."' They smile, and look at each other. Simon is nodding his head in agreement. 'But luckily we haven't got to that stage,' he says.

- A** A young female colleague loiters nervously nearby. She asks the boys a question about the shoot, and Simon says 'Yes please' to her immediately. There is no consultation, and McClure does not correct him. It is strikingly clear that both men feel sure that they want the same thing.
- B** And yet, though they clearly love all these perks, it is also obvious that the work itself is what gives them the greatest satisfaction. 'It's the best job in the world.' McClure grins.
- C** But then it is the relationship between two 'creatives' that powers this entire industry; each creative team is hired together, briefed together, assessed together, and fired together. There are teams in London today who have been coming up with ads for 40 years or more.
- D** 'It's part of our job when we work on pitches, you have to keep it under your hat,' McClure explains regretfully as he shakes my hand. 'It's a small world,' his partner Simon agrees, 'so everyone knows everyone. And it's very, very competitive.'
- E** In this respect the two men excelled themselves, winning an award for producing the country's best student portfolio at the end of their year at college. The prize was three internships at leading agencies, one of which took them on.
- F** Indeed, having gone through such procedures several times, McClure and Simon found themselves the last two singletons on the prestigious Watford advertising course. 'I didn't understand Laurent, because his English was so bad,' McClure says.
- G** This role is taken by account executives, who act as the industry's go-betweens, smoothing out creative differences and arguing the absent party's case. Simon admits that there's a lot of joking around. 'They're always saying, "Oh you creatives, trying to do something out-of-this-world."