**EDITORIAL SUMMER 2015**

The Spring has sprung and the Summer’s here,

It seems like the time’s whizzed past this year.

What with the delay of the Winter Journal and the Spring Journal following hot on its heels, I seem to spend all of my time on Journals. This is because I am getting ahead of myself. As I start this it is only the 14 of February and I am well into the Summer Journal which doesn’t go out until during the April-June period.

In the last two issues of the Journal I have mentioned that skilled forgeries are being manufactured and offered by one of the leading First Day Cover merchants. Else where in this Journal I am telling the full story as far as I know it. My efforts seem to have bourn fruit as I understand the forger has stopped producing these covers. I hope the matter can now be laid to rest, until the next time.

It has to be said I have several forged covers in my collection, one of them is a Stadium cover, not the Wembley one, although I also have one of those as well, but a 1908 White City Stadium cover. I mention that this is a forgery loud and clear as I don’t want Kenneth to be too disappointed when he finds it among my odds and ends one day. *In I hope the very distant future).*

By the time you get this Journal our meeting at the coming International Stamp Show will have taken place, and we should give thanks to Ray Goodey and Derek Connell who have played a leading part in organising our presence at this event. I am hoping to attend and show something as Kenneth has offered to come down from Shrewsbury and get me up to London and back. Travelling is now virtually beyond me unless I am taxied to and fro. The good news is that I am now spending all my time on my collection and thoroughly enjoying myself.

Fred phones me up at least twice a week with new finds, mainly Crystal Palace cards although he tells me he has just found a sixth big 1851 Great Exhibition Cadger clay pipe. He has done a drawing of it which I shall be using in this Journal.

So much new material has come to light since our book on the Post Cards of the Crystal Palace was published in 2006 that Fred and I am spending a lot of our time on revising the book and bringing it up to date. About the only criticism I heard about our first effort was that there were not enough illustrations in it. Fortunately this is an easy fault to correct.

Research is going on all the time and I have just finished re-doing the Blum & Degen section which has always been a bit of a challenge. When examining the back of a post card I attach a lot of importance to the measurement of the heading ‘POST CARD’ or in Blum & Degen’s case ‘POST CARD GREAT BRITAIN & IRELAND’ which can measure 82, 83, 86, 87, 88, 89, 90 and 91 mm. long. It could be argued that there is not a lot of difference in the back of a card if we are looking at only a one mm. difference.

Apart from measuring the heading and listing the colour I have never paid too much attention to the backs. When I did so I found to my surprise that no less than eleven different fonts were used to print the headings on different series of Blum & Degen post cards. These will all be illustrated and are listed as Font A to Font K. This degree of specialisation may not be to every collectors taste, but I have always been interested in varieties from my days as a stamp collector, and to me varieties really are the spice of life. Why eleven different types? one reason could be that the publisher used many different printers and each printer used a favourite distinctive font.

I have not had any new variety of the 1924 Kennedy North maps printed by Dobson Molle & Co., Ltd. This has been one of the most successful ventures I have tackled and with the help of members of the Study Group have recorded no less than 48 maps containing different adverts. This research seems to have ground to a halt with no new types recorded since Don Knight sent me details of No. 48. Mike Gorringe has a large collection of these maps, but even he can’t push the numbers up to 50. Perhaps 48 was the end of the road.

One line of research that has not got off the ground is my request for information on the 1924 Wembley MALAY PAVILION post cards last year in the summer journal. It’s ninety years since these were available at the exhibition and we still don’t know all the titles of the cards, or even exactly how many post cards the Malaya Governments published in the series. Members must have some. So please contact me. The Editors.

**Joint meeting of the National Philatelic Society and the Exhibition Study Group**

**on 12th September 2015.**

**The meeting will be held in the 'WELSH CENTRE', 157 - 163 Grey's Inn Road,**

**London WC1X 8UE.**

Nearest Underground Station: Chancery Lane, Central Line.

Busses: 17, 45, 46, Guilford Street stop. (Note, Welsh flag flies above entrance)

There are numerous Pubs, Cafes nearby if you require a meal before the meeting.

The General Meeting for our displays will be in the afternoon, starting at 2.45pm (Door will be open earlier for a National Society meeting)

The room in which meeting is being held is noted ('National' or 'NPS') on board inside main entrance. Displays will be held in two sessions, each of 9 frames, 12 sheets per frame.

Subject of displays can be anything to do with Exhibitions.

Can members who can give a display, please let me know :-

(a) Number of sheets in their display

(b) Subject of the display.

I need to know details of the displays by the MIDDLE of AUGUST to allow me to plan the afternoon programme.

Contact me at:- 403, Main Road, Broomfield, Chelmsford, CM1 7EJ or telephone

01245 440434 (Answer phone if I am not available, give your number for me to ring back).

I would like as many members as possible to come along, giving a display or not. This is another opportunity to publicise our Group with the hope of making new friends and obtaining new members.

Thank you in advance for your help.

Ray Goodey.

**Our 29 Annual Convention 10 to 11 October 2015**

**By**

**Don Knight**

Time is coming fast for another Annual Convention, to be held on the weekend of the 10 and 11 October at Crystal Palace. Over the years we have an attendance of 16 to 18 members, and after the short A.G.M. we see displays which can be of great interest, containing some rare items. This goes on through the Saturday and in the evening we have a dinner, (attending the dinner is optional) if you attend the convention, you are not expected attend to attend the dinner.

On the Sunday morning from 10 o’clock until 1 o’clock there are more displays before everyone say’s goodbye.

The Crystal Palace Centre has bed and breakfast facilities at a reasonable cost. To book contact Joan Miles at The Lodge, Crystal Palace, National Sports Centre, Ledrington Road, London, SE 19 2BB or phone 020 8778 0131. Please let me know if you are coming and if you have a display, this can be from part of one frame of 12 sheets up to six frames of 72 sheets or more.

You may be looking for information or items to add to your collection and someone could help.

**Stanley K. Hunter’s Archives**

**By**

**Bill Tonkin**

A few days ago (11 Feb) I had a phone call from a post card dealer Peter Robards who said he had a lot of paper work on exhibitions which very generously he said I could have if I wanted it Yes please I said and a few days later a large package arrived containing eleven ringed binders with many hundreds, perhaps thousands of pages. The first one I opened and started looking through had a list of 1911 Scottish Exhibition post cards. To my amazement it was a list I compiled and sent to Stanley K. Hunter way back in January 1996, when we collaborated on listing our joint collections of the cards of that exhibition.

It didn’t take me long to realise that the eleven ringed binders were Stanley’s archives and notes covering all the Scottish Exhibitions which were thought lost when Stanley died in 2004. Stanley’s computer had a pass word that nobody knew so there was no help there. It will take me months to go through the sheer volume of his notes, but it will be a labour of love. Stanley’s whole collection which was the leading collection of Scottish exhibition material covering all aspects including badges and post cards was put in a skip to be dumped by his executor, presumably to get his flat empty as soon as possible.

The story has a happy ending as the driver of the lorry with the skip thought the load looked interesting and called in to an antique dealer on his way to the dump. The dealer took one look and recognised what he was seeing and bought the lot. He then got on to an E-bay collector who was buying exhibition material, 1924line1 (Karl Illingworth) who paid, I have heard £40,000 for the skip load.

My purpose of this short article is to reach any other collectors who may be working on Scottish exhibition post cards to let them know that Stanley’s archives are not lost, and are once again available for research.

Annual General Meeting. Held at Crystal Palace 4 th October 2014

By

Don Knight

President Ramon Goodey opened the meeting by welcoming those present to a very pleasant weekend. He then asked Don Knight the Hon Secretary to take the meeting.

**Apologies for absence.** There were none.

**Minutes of the last meeting.** Were proposed by Ramon Goodey and seconded by Bill Tonkin and

accepted by all present.

**Hon Secretary’s report.** Don Knight reported that the Lion Head Corbel had finally been set in place

as seen on the front of the Autumn Journal, with the Study Group paying towards the plaque commemorating the British Empire Exhibition 1924-25. The committee had a meeting at Crystal Palace to discuss what was the theme for the convention and being the 90 th anniversary of the 1924 exhibition it would be Wembley.

Looking ahead it was hoped that we will come back to Crystal Palace in 2015.

**Hon Treasurer report**. Kenneth Tonkin questioned the subs to be set at £10. Book sales were £100,

Donation of £400 by the Bank. £200 to pay for the plaque on the plinth of the Lion Head Corbel. A table and postcard sponsored for Europhilex was £250. In all the group is in a good financial state. Proposed by P Denley Seconded F Peskett and accepted by all.

**Election of officers**. President Ramon Goodey has 1 year left in office. Vice President Derek Connell,

Hon Secretary Don Knight, Treasurer Kenneth Tonkin, all prepared to stand for re-election, proposed G Burr seconded R Trevelyan carried by all. The committee of 4 George Burr, Fred Peskett, Bill Tonkin and Ken Rumsey Proposed by D Knight seconded by D Connell carried by all. Bill Tonkin and Fred Peskett to produce the Journal and Kenneth Tonkin to print and distribute them. A vote of thanks go to Kenneth for all his work and sponsoring the production of our Journal. Web Site Ken Rumsey and Mike Perkins. Bill Tonkin Archivist and Andrew Brooks the accounts checker proposed D Knight seconded R Goody carried by all.

**The 2015 Convention.** to be at Crystal Palace from 10 and 11 October. Bill Tonkin to confirm.

**Any Other Business.**

**1** Derek Connell outlined Europhilex 2015, we are the sponsors of one of the special 15 cards

being produced. We have a room booked for the Saturday afternoon for displays by members and are hoping to attract new members.

2 Kenneth Tonkin said a advert in Buckingham’s Cover Lover offers forged postmarks of the

British Empire Exhibition and we should make members aware of this.

**The A.GM. closed at 10.55 am.**

**Europhilex 2015**

**By**

**Don Knight**

The Exhibition Study Group booked a room on Saturday 16 May from 3pm until 5pm to help increase our membership. We had 10 members and 12 collectors, 2 who joined and others showed interest. So the event was a success, many thanks go to Ramon Goodey, Derek Connell and those who manned the table from 10 am until 3 pm on the day.

**Derek Connell** started the displays with the 1940 100 th Anniversary of the Penny Black, with Bournemouth Convention showing many Covers and Cinderella from it. Then the London Exhibition funded by the City of London. Red Cross was featured again with Covers and Cinderella, the five coloured sheetlets and the rare one, overprinted with only two red crosses. Derek always puts his displays over in a most entertaining way.

**Peter Denly** displayed the 100 th Anniversary of the Penny Black with issues from Argentina, Canada, Cuba, Paraguay, Italy, Guatemala, Mexico, Denmark, Sweden, Switzerland, Turkey and America (USA). America had many philatelic societies many who sponsored commemorative items showing the penny black.

**Don Knight** showed Alexandra Palace First World War and London Stamp World 1990. Alexandra Palace was used as a concentration camp from 1914 to 1919, Don showed a postcard sent to an internee by his wife in 1919 with a large handstamp Prison of War Camp Alexandra Palace with a large PC in the centre and pictures of the time. London Stamp World was the 150 th Anniversary of the Penny Black and was a major event for that year. Displayed were the many covers and handstamps used for the exhibition.

**Terry Gazzard** showed the Guildhall covers of 1890, a celebration by the Corporation of London. The special card sold for 1/- (5p) sold out on the day, the special envelope and card from the Kensington Exhibition with the many types of handstamps. The Harry Fumiss envelope and the Elliott innovation and the Guildhall Menu Card with stamps correctly cancelled.

With time running short,

**Kenneth Tonkin** showed the rarer postmarks of the British Empire Exhibition, including 2 of the 3 known very rare Stadium handstamp.

Thanks were given to all of those who displayed and those who had attended.

EXPO 58

By

Jonathan Coe

Penguin, 2013, paperback 2014.

**A Book Review by Matthew Denney**

Many of you will have noticed this book in your local bookshop window recently, I am sure the title will have sparked an interest as will the glimpse of the Atomium on the cover of the paper back. Jonathan Coe is a very successful author whose best-known work to date is probably ‘What a Carve Up!’ his high profile and popularity have led to this book having been reviewed in every major newspaper and journal - so it seems only reasonable to include a review in our journal whose readers will already be familiar with the historic location for this comic tale.

This is a short novel that blends history and fiction, it is primarily a comic novel in the great tradition of inter-war comic novels with familiarly drawn characters with plenty of ‘Absolutely, old man’ ‘Tickety-boo’ and ‘We British are made of stern stuff’, no doubt uttered by bowler-hatted trench coat wearing gents of the best kind. There is spying, romance and intrigue at home and in Brussels. James Gardner is convincingly portrayed as a slightly troublesome and worrying left- leaning ‘character’ and much of the action takes place in the Britannia Pub which formed part of the British Pavilion with much international interest in the ‘Zeta’ machine, an exhibit at the exhibition that purported to show British scientists achievements in the field of nuclear fusion.

With KGB spies disguised as journalists and GPO engineers asking too many questions the book moves along at an entertaining pace with humour which I found to be of the ‘gentle’ kind rather of the ‘laugh out loud variety’. The period details are well portrayed and Coe paints a convincing picture of ‘58 as seen through the eyes of a slightly naive and impressionable young man coming to terms with marriage and fatherhood left at home alongside attractive and engaging Belgian women working at the Expo.

Expo 58 fits into a currently fashionable genre of literature that takes historic events and blurs fact with fiction by weaving fictional characters into the period and using the events of history to create the necessary drama. In this respect the exhibition is an excellent basis for Coe’s work and it is possible that we will see more authors taking advantage of the many exhibitions held over the years that might provide a good background for romance, murder, intrigue or whatever else the author might imagine.

The Festival of Britain appears in two novels that I know of-’Dance and Skylark’ by John Moore and ‘Festival at Farbridge’ by JB Priestly, are there other novels featuring exhibitions, I am sure there must be, I would be delighted to hear of any that members of the Society might be familiar with.

Souvenirs of the Great Exhibition of 1851

By

Fred Peskett

Introduction

The taking on of the responsibility as Joint Editor with Bill Tonkin for The Exhibition Study Group Journal was something of a challenge for me, since my collecting and knowledge in respect of exhibitions in general is limited to The Great Exhibition of 1851, The Crystal Palace 1854-1936, and the 1951 Festival of Britain.

Since I am also the Editor of the Festival Times, the Journal for the Festival of Britain Society, it follows that the majority of my imput for the Exhibition Study Group and output in respect of articles would be concerned with the Crystal Palaces, articles on the Festival being reserved for the Festival Times. For this reason I beg your forgiveness. I can say that there are still many items in my collection relating to Paxton's Palaces that are waiting to be given an airing and a description. I have already featured several drawings of some of the souvenirs in the pages of the Exhibition Study Group Journal, however, there are some that are either too large or too complicated to make drawings, these are far better suited to being described. I generally keep a record of the date and where found and the price of any souvenir I find, in a couple of instances I included this information on items described in the Festival Times, the Festival Society Members seemed to appreciate this information. I have to agree that sometimes my souvenir finds make unbelievable reading, but I suppose that this is the result of many hours spent searching and many places being visited.

I have now written a series of articles for the Exhibition Study Group Journal about some of my Great Exhibition souvenirs, these will be:-

Part 1 The Greek Slave.

Part 2 The Silk Square (and associated finds)

Part 3 Lane’s Telescopic Peep Show and the Juror’s Medal.

Part 4 The Prize Jug for the 1847 Trial Exhibition.

Part 5 The Mailie & Segond Prize Medal and the J. Casson Trade Token.

Part 6 The “Coventry” Embroidery.

Part 1 The Greek Slave

by

Fred Peskett

One of the most popular exhibits at the 1851 Great Exhibition was a sculpture by the American artist Hiram Powers. It featured a life size statue of a naked lady with her hands tied together with chains, she was named as “The Greek Slave”.

The rules of Victorian modesty prevailed at the exhibition, the statue was concealed within a curtain draped canopy with just a narrow opening for viewing, the statue was mounted on a turntable which had several holes in the outside diameter so that an interested gentlemen could insert the tip of a walking stick or cane to rotate the turntable and view the rear of the artists work!

It was never explained who captured the Greek lady and made her a slave, maybe it was the Romans, or the Spartans or perhaps some Oriental War-lord, one other theory was that being an American, Mr Powers may have had a domestic reason for depicting slavery?

Among my souvenirs of the Great Exhibition, I have my own souvenir Greek Slave. She was found in a ‘rag, bag and all-sorts’ shop in an area known as the Hornet in the City of Chichester during 1990. I spotted a statue on a high shelf which I recognised as a model of the Greek Slave, when the owner took the model down I estimated her to be about twelve inches high, made in the white modelling medium Parian, the statue had a Copeland & Sons impression under the base. The owner said he wanted a twenty pounds note for her and it was being ‘sold as seen’, since apart from her rather saddened expression of being a slave she had also at some time been de-capitated, however, she had been restored to a good condition, I would not have known how much the poor dear had suffered in losing her head if the dealer had not told me! We settled for a purchase price of fifteen pounds. By the time I had given her a good bath she looked in a pretty good condition.

A year or so later, also in the Hornet, I was visiting a rather disgusting second hand book shop. There was so much debris and dust in the shop, which was accessed by two flights of rickety stairs, a face mask was really necessary to aid ones breathing. I asked my usual question, “Anything on exhibition?” The owner suggested I look below a long table that was under strain from the weight of a series of thick volumes of Dickens and several encyclopaedias. It was a bit of a hazard, since the legs of the table were not very strong, however, I did find several bundles of papers tied up with string, these turned out to be un-bound copies of the Art Journal for the 1851 Exhibition and the Illustrated London News magazines for 1850 and 1851. Despite the decades of dust, the old brown paper covering had kept the pages of both in good condition they even have their original covers. The whole lot was obtained for the sum of forty pounds. I have left the books un-bound, since both the Art Journal and the Illustrated London News have advertisement pages which were generally destroyed after being bound, these adverts provide so much additional information about the exhibition and the exhibitors. One advert features an umbrella that completely covers the persons shoulders and has a window with a early form of windscreen wiper so that one can see where one is going! A fact I found in the advert pages of the Art Journal was that the Copeland Parian model of the Greek Slave was made in two versions. One at 12ʺ high (which is the size I have) and one at 15 ʺ high. The 12ʺ high model was priced at 1/- plus an optional l/6d if you required an oak base and glass covering dome. The 15ʺ high model was 2/6d plus an extra 3/- for a polished mahogany base and glass covering dome. The copies of the Illustrated London News also provided a welcome bonus. In the later weekly editions of the magazine, towards the end of 1851, a souvenir “Cut-out” panorama showing all the countries taking part in the exhibition together with some of their exhibits was published.

This panorama was about 4½ inches high by five strips deep covering two opened out pages of the magazine. The idea was to glue the pages to paper, cut out the strips, then glue them end to end as per A to A, B to B, etc, then wind them on to a round piece of wood such as a piece of broom handle to form a unique record of the exhibition. The bonus was that whoever put the collection together had obtained two copies of each of the “panorama” editions so that I was able to construct one and still have a copy as issued. Karl Illingworth had one of these panoramas on a round rod, his copy was hand coloured, one day I may get around to colouring it in, although it does measure 4½ inches high by 30 feet long!

Alas the junk shop and the dusty bookshop together with both owners are no longer with us. The junk shop is now a Tattoo Parlour and bookshop a Health Food and Fitness shop, how times change. There are still a couple of shops in the Chichester area that deal in collectables, but they are getting few and far between.

**Forged Great Britain Covers**

**by**

**Bill Tonkin.**

For the last two editions of the Journal I have commented on the fact that forged G. B. covers are being made easily available. I feel the complete story should be told as far as I know it. I started the ball rolling by writing to the Editor of the ‘Philatelic Exporter’ which is a trade magazine only available to the members of the stamp trade, although I have been a subscriber to it for about 50 years. This is the letter I wrote back in January.

Dear Sir,

I would like to bring to your notice the enclosed copy of an advert that appeared in the October issue of ‘Cover Lover’. This advertises what I consider to be very dangerous forgeries of some of the scarcest rare British postmarks that I am sure would fool many collectors and even dealers. One cover even has a genuine Wembley advertising label added which is likely to finish up as the gem of somebodies collection.

By using genuine contemporary post cards, envelopes and embossed postal stationary envelopes with genuine stamps added which can all be picked up for next to nothing, Michael Aldred who is named as the forger in the advert, by adding forged post marks can create covers purporting to be very expensive items. The fact that the dealer concerned claims to have received one batch with no signature or indication on the reverse that the items are forged can only be of concern.

We are not told if the signature or any other mark on the back is in pencil or ink which can be easily erased as I expect villains have heard of rubbers and bleach. This could be the beginning of many years of dodgy offers on E-bay

I realise it is no offence to sell a forgery as a forgery as long as you don’t claim it is genuine, but surely to offer for sale bogus items that can be recycled into genuine very expensive rare items must be morally wrong if not a criminal offence.

At the Exhibition Study Group Convention held last October members showed for the first ever in one display the only known three covers with genuine Wembley Stadium post marks. These are four figure items.

My letter was printed in full in the March issue of the Exporter together with letters from the dealer offering the covers for sale and a letter from Michael Aldred who is producing the covers.

The following are extracts from Tony Buckingham’s reply published in the Exporter,

Bill Tonkin is right to be concerned about these covers. Yes, they would fool many collectors and even most dealers. In fact, we inadvertently sold a PUC first-day cover a few years ago as ‘genuine’; we refunded the £1000+ and have since learnt that there are probably a hundred similar covers out there.

Now let us be perfectly clear: Michael Aldred is not a crook. He has never offered anything as genuine. He just does it for fun and he is extremely good at what he does. He was, however, exceptionally naive not to realise that others would buy his excellent fakes and add addresses, age them, and offer them in the usual way: “I was given my grandfather’s/ aunt’s/friend’s collection and found this envelope. I do not know anything about stamps but have been told it’s valuable.”

I contacted Royal Mail about these forgeries early last year but they said they could do nothing. As they were not sold as genuine, no law was broken.

I persuaded Michael Aldred to stamp his covers as forgeries but felt that still wasn’t enough.

We started buying them and making sure they could never be sold as genuine by rubber-stamping them very distinctly. We make no money out of them but hopefully we are doing the job, by first warning collectors in an article in our Cover Lover over a year ago, then giving them regular publicity, we hope to make collectors aware, in the same way we have warned of other forgeries. It is so easy to do - genuine handstamps are privately owned, old envelopes are cheap, and mounted mint can be used. Take the KGVI 10/- light or dark blue. Forgeries of the pair can be made for less than £100 but their resale value is over £4000.

Mr Tonkin is right to be worried but it’s been my problem, it seems forever. He talks of four-figure prices for genuine covers, well some of the FDC would fetch £5000 to £10,000 if genuine. They certainly frightened us. I hope someone will take my place as guardian of authenticity in the future.

Tony Buckingham

The Exporter also published a letter from Michael Aldred the producer of these forgeries, who sent me a copy and this I have printed in full.

My Forgeries

By

Michael Aldred

Firstly I would emphasise that, without exception, I have always offered my material as forgeries and have always described them as such. This being the case, I have no moral issues whatsoever with their sale. My intention was to produce these items purely for interested collectors (and to give me an interesting diversion in retirement), and I am saddened to learn that there are criminal elements out there in the philatelic world who are prepared to doctor my items and attempt to pass them off as genuine.

It was certainly never my intention to become a ‘Lowden’ or ‘Stock Exchange’ forger. If it had been, then it is clear that since my earlier material has duped even the most experienced individuals (who see many rare covers on a day-to-day basis), then I would now be Britain’s most infamous philatelic forger with a small fortune in the bank. If I had been so-minded, then what could I have got for, say a 1929 PUC FDC with the full set to £1 with ‘Congress’ cancels? Outlay £400? Sale price £12/15K.

I’m surprised that much of my earlier material has been considered by the trade to be genuine, since I always incorporate subtle clues in my covers to confirm that they are forgeries. For instance, take my forgery of the 1929 Postal Union Congress low values FDC with ‘Congress’ cancels. They are all addressed to G Hamilton-Smith at Stanley Gibbons. Hamilton-Smith was indeed a director of SG, but he died in 1926, three years before the issue of the PUC stamps. In addition, I deliberately distended the ‘0’ of ‘10 AM’ in the cancel. Many other covers are on modern as opposed to period envelopes, have cancels of an incorrect size, have fake addressees, non-existent addresses, and the like.

It is clear to me that in many instances even rare covers are taken at face value, without any serious scrutiny or research.

I utterly reject Mr Tonkin’s assertion that because I have offered items for sale that can be doctored by criminals into ‘genuine-looking’ items that I have committed a ‘criminal offence’. I can’t be held liable for the criminal acts of others. If this were the case then just about every stamp dealer in the UK could find himself liable to prosecution. There is much material for sale on eBay other than my own which can be doctored by the criminal fraternity for financial gain.

For instance, would you say that a stamp dealer commits a criminal offence if he sells me a mint 1841 Penny Red to which I subsequently apply a forged Channel Islands Maltese Cross cancel to it and pass it off as genuine? Whether or not the item initially sold is genuine, a forgery or a replica, or whatever you wish to call it, is entirely irrelevant, culpability rests with the individual carrying out the deception.

Although I do not believe that I have any legal obligation to do so, in an effort to assist the stamp trade, I am voluntarily removing my covers from sale.

If the problems are as serious as you say, then I would suggest that the publishers of the major stamp and FDC catalogues should be asked to insert footnotes in their catalogues warning collectors of the existence of my material.

I am now going to have to think of some other things to do with my time, although I shall continue to offer naive replicas of GB stamps off cover. I would emphasise that these are produced reprographically - not from a printing plate. They are all on modern, unwatermarked paper and in most instances the perforation gauge is incorrect. If anyone is duped by these then they should either spend more time studying stamp catalogues or take up another hobby.

I will contact the Royal Philatelic Society to see whether they wish to have specimens of my work for reference.

A copy of this letter has been sent to Bill Tonkin and Tony Buckingham.

Michael Aldred

Copy of letter sent to Michael Aldred 8 March 2015.

Dear Michael,

Many thanks for your letter, and I must apologise for not answering it sooner. I wrote to the Exporter because I was surprised and dismayed that a reputable dealer like Tony Buckingham should deal in the material you have the expertise to produce.

I did not claim in my letter that your covers “has duped even the most experienced individuals” what I did say in my letter was “I realise it is no offence to sell a forgery as a forgery as long as you don’t claim it is genuine, but surely to offer for sale bogus items that can be recycled into genuine very expensive rare items must be morally wrong if not a criminal offence.”

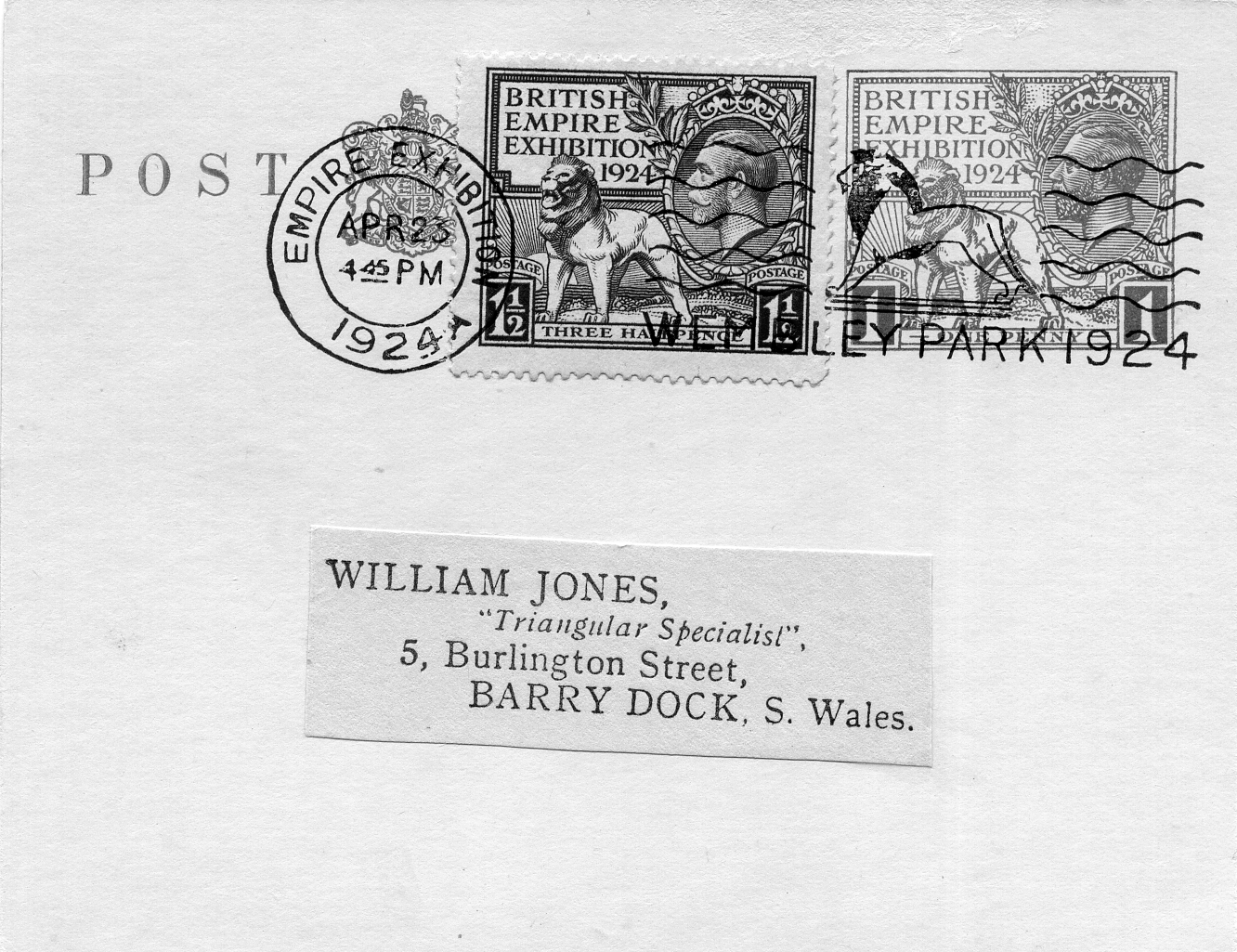
Unfortunately I am sure there are dodgy characters out there who would not hesitate to pass your covers off as genuine if they think they can get away with it, especially through outlets like E-bay.

I am glad that you have included deliberate mistakes into your covers, and I hope you will publish these pointers through the philatelic press, unless all of your covers bear some indelible mark to proclaim they are forgeries. This does not seem to have always happened in the past as Buckingham claims in his advert that “four of the really good ones had no forgery or signature on the reverse”.

I have a small collection of forged exhibition items, a 1908 Franco-British Exhibition ‘Stadium’ post mark and five Wembley items, including a Wembley ‘Stadium’ cancellation on a post card which may be one of yours. (*Illustrated on the cover of the Spring 2015 Journal)*I bought it as a forgery way back in December 2010 together with two other items addressed to a William Jones ‘Triangular Specialist’ 5, Burlington Street, Barry Dock. S. Wales. One on a stationery post card and the other on a stationery envelope both with a Wembley stamp added. None of the items bears any indication they are not genuine.

All the best,

Bill Tonkin



Stationery post card with stamp added.



Stationery envelope with stamp added.

Letter from Michael Aldred. 30 March 2015.

Dear Bill,

Thank you for your letter dated 8 March, 2015. I agree that it is very sad that there are dodgy characters out there in the philatelic world who are prepared to ‘doctor’ items for financial gain.

Thank you for the scans of the forged exhibition items. The 1924 Stationery Postcard is definitely one of my productions, someone having added a ‘CANCELLED’ stamp at a later date. It would have been endorsed ‘FORGERY’ or ‘REPLICA’ by me on the reverse using a purple ink stamp. The other items appear to be very skilful.

One thing that I have noticed, particularly on the eBay site, is the large volume of British and Commonwealth postal stationery endorsed either CANCELLED or SPECIMEN being offered for sale. These stamps would be very easy to replicate and I would suspect that a significant proportion of the material offered is forged.

Another thing that I am suspicious of are the George V booklet panes overprinted CANCELLED. Genuine CANCELLED booklet panes are relatively rare but it is clear that given this scarcity, there is just too much of this material being offered, which leads me to believe that a significant proportion of it must be forged. I’m aware that a few years ago the auctioneers Warwick & Warwick had to remove similar material from an auction because it was deemed to be dud.

I’m also very suspicious of British Commonwealth material perforated SPECIMEN. Again there seems to be much more of this material offered today that compared to a few years ago, particularly the 1946 Victory issues.

I will alert the stamp press regarding my forgeries, particularly with regard to the 1929 Ninth Postal Union Congress low values forgery, which I produced in significant numbers.

I wish you every success with your philatelic endeavours.

Yours sincerely,

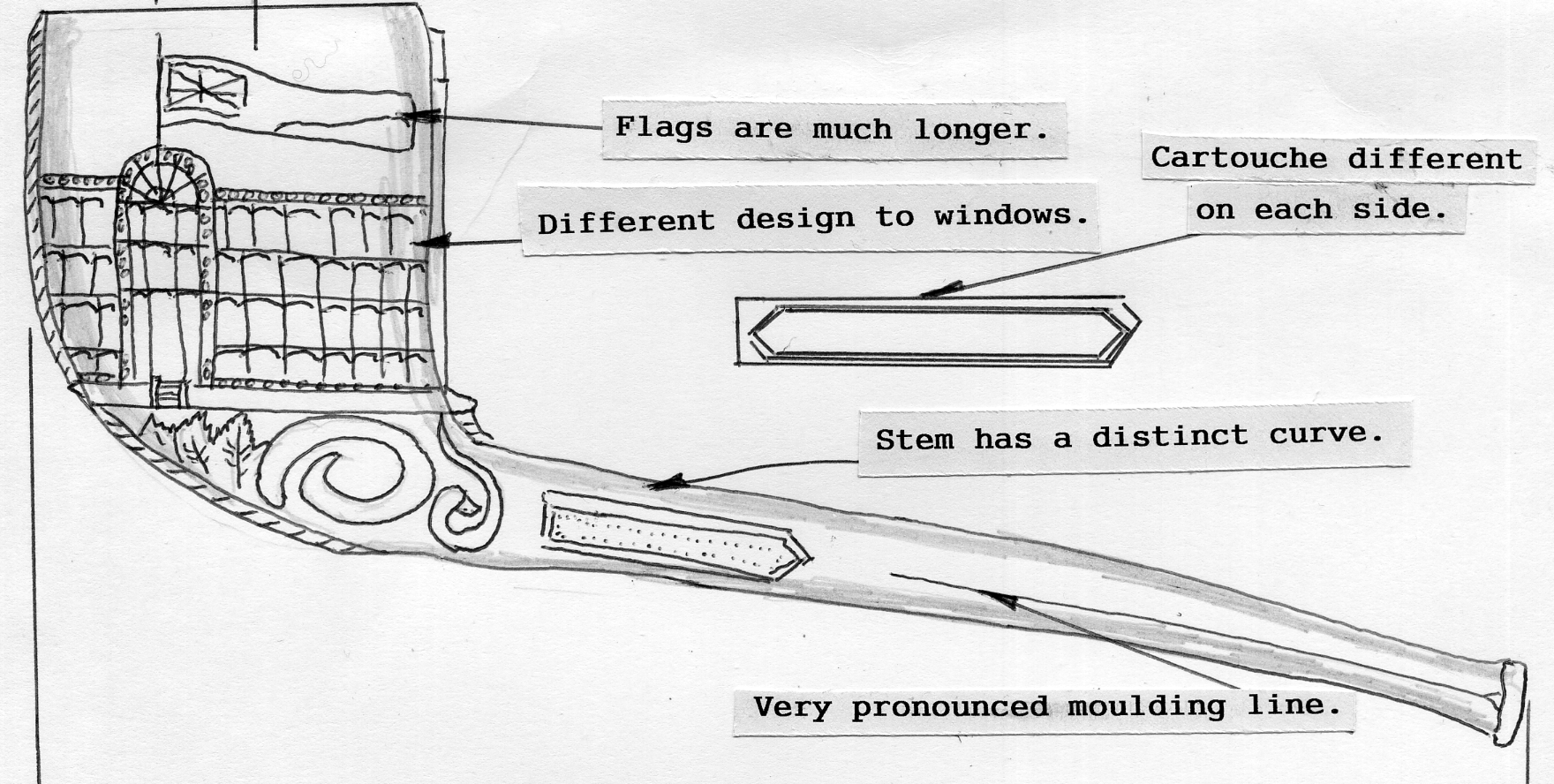
Mike Aldred

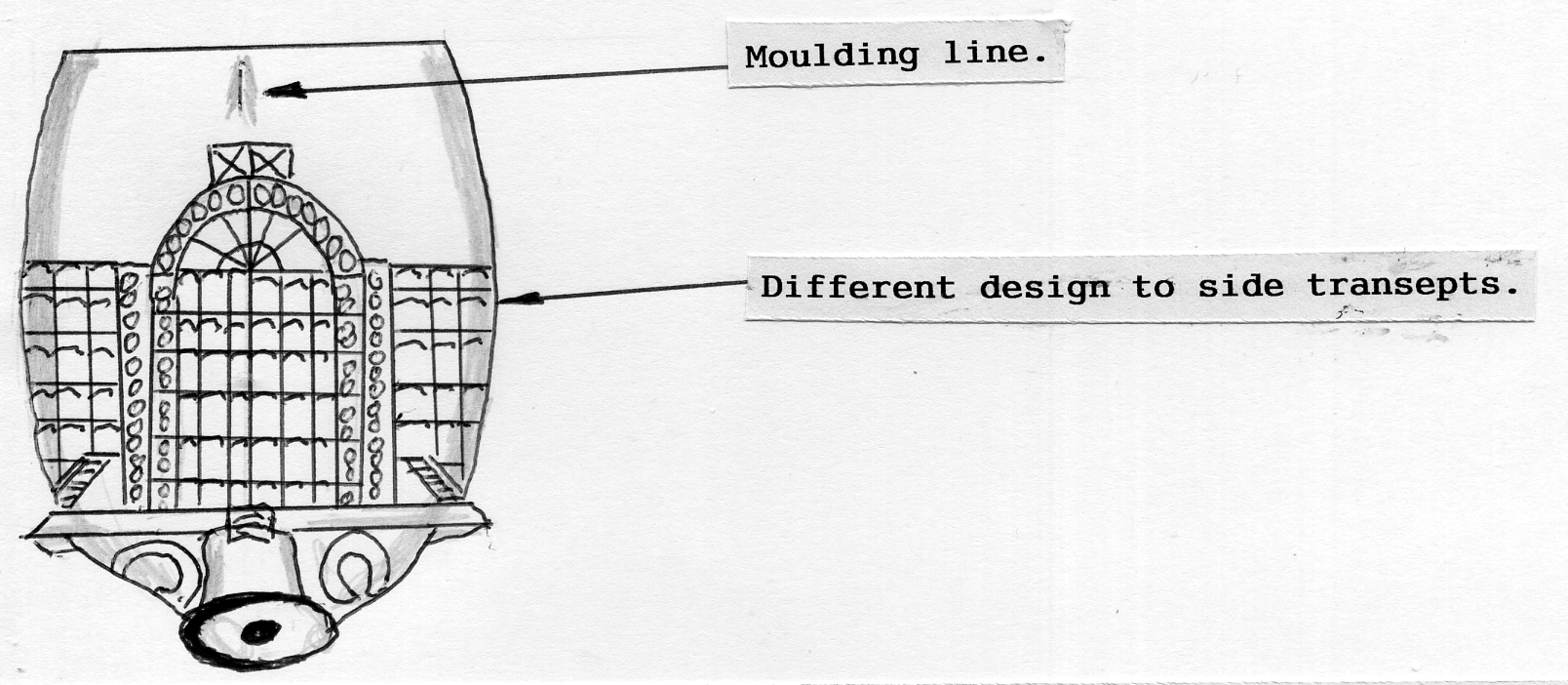
**Yet another version of the clay Cadger Pipe souvenir**

**for the Great Exhibition of 1851**

**By**

**Fred Peskett.**





A recent find of yet another Clay Cadger Pipe was found in an Antique Shop in Chichester. This one is very different to any other so far found. The most striking difference is that the stem of the pipe has a very distinct curve, and the off-set of the transepts on each side to the centre line of the bowl is a good half inch, the lengths of the flags on the top of the side transepts are much longer, the cartouche each side of the stem are empty but different on each side. The design of the transept viewed from the mouthpiece is different to any other, and the overall length of the pipe is 8.125" much longer!

I wonder how many more variations there are to collect?

**White City Exhibition post cards for sale.**

**by**

**Bill Tonkin**

Some years ago the Study Group ran an sales packet for post cards which was discontinued after a couple of years for various reasons. Over the years the odd member has asked if cards could be offered through the Journal, and here’s my effort to test the water and see what the response is.

Over the years I have accumulated about four boxes of duplicate Exhibition and Mission cards, say between a thousand and fifteen hundred at a conservative estimate, and I feel something ought to be done about getting rid of them. It has never worried me, having a lot of duplicates, but the time has come when I could use the space.

I will give the same commission to the Study Group of 10% of sales as we got from the packet, and here’s how I will work it. The first column of numbers running from 1 to 103 is the reference number for that card, and that is all you need quote to buy that item. The abbreviation ‘N.n.’ means the card is not numbered. The last column is the price. All cards sold will be sent in a plastic sleeve and posted in a board backed stout envelope and there will be a charge of £1 to cover the postage and envelope irrespective of the number of cards posted. A few years ago I undertook to sell my old friend George Simner’s collection for Flo his wife on this same method, pricing the cards to sell rather than what they might fetch, and being left with a lot of unsold cards. If I remember right I sold everything down to 27 cards.

The cards will be sold on a first come first served basis

**Advertising Cards**

**Carters Tested Seeds.**

1 N.n. Franco-British Exhibition. 1908 B/W 2-00

**Formosa Oolong Tea.**

2 N.n. Compliments of Formosa Oolong Tea. (Japan-British Ex.) Col 2-00

**Furness Railway.**

3 N.n. Franco-British Exhibition. London. 1908 (Vertical view of stand) B/W 10-00

**South Metropolitan Gas Company** (back printed in English & French)

4 N.n No title The Matterhorn (Advertising card for Japan-British Ex.) B/W 5-00

**Mitsui & Co., Ltd**

5 N.n General View of Stand, Mitsui & Co., Ltd. (Japan-British Ex) R/Phot 4-00

**Oetzmann**

6 N.n. Oetzmann’s Country Cottage. Franco-British Exhibition. 1908 Col 1-00

7 Ditto as above Col 1-00

8 N.n. Oetzmann’s Black and White Cottage. (Japan-British Exhibition) B/W 1-00

9 N.n. Oetzmann’s New Toilet Service The “Bristol” (corner damaged) Col 1-00

**Price’s Patent Candle Co., Ltd.**

10 N.n. Waterloo June 18 1815 (creased) (Franco-British Ex) Col 1-00

**South Australian Court.**

11 N.n. Preserved Fruit. (Franco-British Ex) B/W 1-50

**Tanqueray, Gordon & Co., Ltd**

12 N.n. Japan-British Exhibition, 1910. B/W 4-00

**R. Tuck & Sons. Franco-British Ex. Specimen “Oilette” Postcard**

13 9517 St. Scholastica’s Day 1354. Col 2-50

**Alexander E. Franco-British Ex**

14 N.n Greetings (3 views 1st is Elite Gardens showing Garden Club Col R/Phot 1-00

15 N.n. Shepherds Bush Entrance (Vertical) Col R/Phot 1-00

**Beagles. Franco-British Ex**

16 691 A General View of the Court of Honour Col Plate sunk 50p

17 691 A General View of the Court of Honour R/Phot 50p

18 961 D Palace of British Applied Arts Col Plate sunk 75p

19 961 E Palace of Women’s Work R/Phot 75p

20 961 E Palace of Women’s Work Col Plate sunk 75p

21 961 G Palace of Music B/W 50p

22 961 G The Palace of Music Col Plate sunk 50p

23 961 S The Lake and Court of Honour R/Phot 50p

**A. & C. Black Ltd. Flowers and Gardens of Japan. Japan-British Ex**

24 35 A Paeony Garden (Vertical) Col 1-50

**Bonnett & Shum. Franco-British Ex**

(1) without imprint on back, (2) with imprint on back)

25 N.n. Algeria (2) B/W Plate sunk 50p

26 N.n. Court of Honour (With boat by pier) (2) B/W Plate sunk 50p

27 N.n. Court of Honour (With boat going under bridge) (1) B/W Plate sunk 50p

28 Ditto as above B/W Plate sunk 50p

29 N.n. Court of Honour – Entrance (1) B/W Plate sunk 50p

30 N.n. Court of Honour – Entrance (2) B/W Plate sunk 50p

31 N.n. Fine Art Palace (2) B/W Plate sunk 50p

32 N.n. Palais Des Arts (1) B/W Plate sunk 50p

33 N.n. Scenic Railway (2) B/W Plate sunk 50p

**Davidson Bros. Franco-British Ex**

34 4225 We went to see the Fireworks (Vertical) R/Phot 1-00

35 5185-4 The Indian Palace R/Phot 75p

36 5185-6 A View in the Elite Gardens R/Phot 75p

37 5187-5 The Stadium R/Phot 75p

38 5187-6 The Elite Gardens R/Phot 75p

39 Ditto as above R/Phot 75p

40 5187-7 The Court of Honour by Night R/Phot 75p

**French Post Card**

41 1 Fetes De l’Inauguration De Exposition Franco-Britannique B/W 4-00

42 6 Fetes De l’Inauguration De Exposition Franco-Britannique B/W 4-00

43 10 Fetes De l’Inauguration De Exposition Franco-Britannique B/W 4-00

**Hagenbeck** Used a very soft card for their post cards, and the condition is sometimes a bit sad

**Franco-British Exhibition.** These cards all have the same title ‘Hagenbecks Ceylon Village and Indian Arena’.

44 3 Elephant at bottom of slide in water. (Vertical) B/W 1-00

45 19 Five horsemen going up the water slide. (Vertical) B/W 1-00

**Grande Exposition “India.** (These cards all have the same title ‘Grande Exposition “India’ and were brought over by Hagenbeck for sale at the Franco-British Ex.)

46 N.n. Four native dancers in a row on stage B/W 1.50

47 Ditto as above B/W 1-50

48 N.n. Five natives balancing lad on a pole (Vertical) B/W 1.50

**Grande Exposition “Indienne “Les Malabares”.** (These cards all have the same title ‘Grande Exposition “Indienne “Les Malabares”. and were brought over by Hagenbeck for sale at the Franco-British Ex.)

49 N.n Five Indians performing the Basket illusion) B/W 1-50

**Miller & Lang National Series. Franco-British Ex.**

50 S 195 Bird’s Eye View of Elite Gardens Col Sunk Pl 1-00

**Miller & Lang National Series. Imperial International Ex.**

51 861 The Imperial Tower (Vertical with ornamental border) Col 1-00

**Miller & Lang National Series. Japan-British Ex.**

52 1307 Congress Hall from Lagoon Col 1-00

53 1302 The Stadium Sepia 1-00

**Moyea (Nigeria) T**his is another series of cards that were brought over for sale at the Franco-British Ex.)

54 No. 2 A. The Beach, Lokoja. B/W 2-00

55 Ditto as above B/W 2-00

56 No. 6 A. Road in Government Quarters, Lokoja. B/W 2-00

57 No. 8 A. Officers Mess, Lokoja. (47 mm. imprint) B/W 2-00

58 No. 8 A. Officers Mess, Lokoja, Northern Nigeria. (1) (29 mm. imprint) B/W 2-00

59 No. 3 B The Club, Lagos B/W 2-00

60 No. 8 B. Corner of Market, Lagos. B/W 2-00

The picture is the same on both the No. 8 A cards, but on one ‘Northern Nigeria (1)’ is added to the title. The Imprints are different measurements also.

**Perkins & Son’s. Franco-British Ex.**

61 N.n. Wood Lane Entrance B/W 1-00

**Pictograph Publishing Co. Japanese Gardens Series.**

62 620 Satake Garden, Tokio. Col 1-50

63 623 Plum Blossom and Lanterns.. Col 1-50

**Queensland Franco-British Ex**

64 N.n Dairy Farming near Brisbane. Col 1-00

65 N.n Technical College, Ipswich, Queensland. Col 1-00

66 N.n. Yeppoon near Rockhampton, Central Queensland. (creased) Col 50p

**Rival Photographic Series. Franco-British Ex.**

67 RP.1640 The Fine Art Palace R/Phot, Plate sunk 1-00

**Rotary Franco-British Ex.**

68 P 738-Q Grand Band Stand & Cascade. R/Phot, Plate sunk 1-00

69 6791-D The Palace of British Applied Art R/Phot 1-00

70 6791-I The Stadium R/Phot 1-00

71 6791-K Court of Honour R/Phot 1-00

72 Ditto as above R/Phot 1-00

73 6791-N Court of Honour by Night R/Phot 1-00

74 6971-S Elite Gardens & Franco-British Pavilion (Wrong number) R/Phot 1-00

75 6791-T Wood Lane Entrance R/Phot 1-00

76 6791-W Birds-Eye View from Balloon R/Phot 1-00

**Rotary Imperial International Ex.**

77 6795-Q Palace of Applied Arts by Night R/Phot 1-00

**Rotary Japan-British Ex.,**

78 6797-L Japanese Garden of the Floating Islands R/Phot 2-00

**Rotary Coronation Ex.**

79 6800-5 Court of Honour R/Phot 1-00

**Rotary Latin-British Ex.**

80 6952-A Band Stand in Elite Gardens R/Phot 1-50

81 Ditto as above R/Phot 1-50

82 6952-G Court of Honour & Cascade. R/Phot 1-50

83 6952-L Court of Honour by Night. R/Phot 1-50

84 6952-O Bird’s Eye View. R/Phot 1-50

85 6952-W Life Saving at Sea Appliances. R/Phot 1-50

86 6952-X Elite Gardens. R/Phot 1-50

**Senegal Village.** (These cards were brought over by the Senegal Village for sale at the Franco-British Ex.)

87 N.n. Village Sénégalais. - Porte Maillot. - Les Piroguiers. B/W 2-00

88 N.n. Village Sénégalais. - Porte Maillot. - La Cuisine Col 2-00

**Tasmanian Government Series.** (These cards are amongst the rarest Franco-British Ex. Cards)

89 N.n Shipping Apples for England B/W 10-00

90 N.n Electric Light & Power Station, Launceston (Creased very badly) Sepia 2-00

**A & G Taylor. Franco-British Ex**

91 Z.2215 Palace of Music R/Phot 1-00

92 Ditto as above R/Phot 1-00

93 Z.2216 Palace of French Applied Arts R/Phot 1-00

94 Z.2217 Palace of Women’s Work R/Phot 1-00

95 Ditto as above R/Phot 1-00

96 Z.2226 Australian Pavilion R/Phot 1-00

97 Z.2228 Palace of British Applied Arts R/Phot 1-00

**R. Tuck & Sons. Fair Japan. Japan-British Ex**

98 7908 Butterflies Col 1-50

99 7908 Daughters of the Sun. Col 1-50

100 7909 Stencil Makers Col 1-50

101 7910 Carpenters at work Col 1-50

102 7912 The Giant Lantern (Vertical) Col 1-50

**R. Tuck & Sons. Flowers and Gardens of Japan. Japan-British Ex**

103 7916 Wistaria and Pagoda. (Vertical) Col 1-50