

There is some news that's rather sad  
My loss of memory's now getting bad  
I even forgot in my Christmas letter  
A young grand-daughter whose name is Emma

Way back in 1995 I decided not to send out Christmas cards any more, which my wife Nancy used to do, but to send out a Christmas letter instead. Much to my surprise this proved very popular and I even started getting feedback. One lady telling me my letter was passed round to all her family to read, something that never happened with Christmas cards.

As you can imagine my dealing with the task became very well organised, no writing out by hand any more envelopes, I started using sticky labels printed out by computer. Once I saved the first lot of labels, next year all I had to do was strike a few keys and the job was done.

It was no problem to devise a table filled in each year so I could see at a glance who was sending me cards which I monitored year by year. As soon as people stopped sending me a card for three years they got the chop, they came off my list.

In my 2017 Christmas letter I informed all and sundry about the deeds of my family and grandchildren and for some reason or other I completely forgot I had five grand-children, not four as I mentioned in my letter. The first I knew about this was when Kenneth phoned me a couple of days after Christmas with a puzzle for me. It started off with the question "How many fingers including a thumb do I have on my left hand" this was an easy one to answer the next question was how many grand-children had I got. This was slightly more difficult but after only a seconds pause I came up with the answer "five" I said. Then Kenneth delivered the punch line "then why did you say in your Christmas letter you only had four?". I think at this point the earth stopped revolving round the sun because all the vases started rattling on the mantel piece. How do you explain the unexplainable or expect to be forgiven the unforgivable ?

Fortunately my social secretary did not suffer a similar mental blackout and had remembered to send Emma a Christmas present from me and in her thank you letter she signed herself Emma (your fifth Grandchild). Well that's the end of my personal ups and downs.

I had almost finished doing this Spring Journal when I got the sad news that Mike Perkins had passed away peacefully at home on Sunday 18 February. His wife Dot told me the hospital had sent Mike home when it was realised they could do nothing more for him. After consulting Don Knight, Derek Connell and Kenneth it was agreed the Exhibition Study Group should make a donation of £50 to the Royal National Lifeboat Institution which was a charity Dot told me Mike supported. Further in this Journal I have said a few words about the loss of a very good friend.

And now for some more cheerful news, Fred is back writing about exhibition souvenirs and has sent me a short article on a 1851 item he has just acquired and although he is not back to sending a drawing of it, I have plenty of his other drawings in hand. Fred has now started therapy to get him back walking again. Fortunately Kenneth who "died" at about the same time as Fred has made a complete recovery. Kenneth at a time in life when most people are thinking of retirement has now decided to start working again. I suspect he never really gave up working.

There can be few club or society editors of newsletters that has such a wealth of material for publication filed away as I do, although it comes from a very short list of contributors. In fact if I discounted the input from two sources the Journal would look very sick indeed. While I try to dish up a varied selection this is not always possible. So I am pleased to be able to say that this issue has some variety, an article on silhouettes by Bill Pickering and an article on 1938 Scottish Empire Exhibition post marks by Kenneth Tonkin, both these articles cover new subjects never before published by the Journal, although I do remember I got on the losing end of a battle some years ago with one of our members Ann Stevens on whether there was a big wheel at the 1938 exhibition, which Ann won hands down. There is also something from another newish contributor David Ogden who is doing some valuable research on Wembley post cards.

So what I am getting round to, is what about some more of our members who have never done an article for us having a go and writing about their particular interest. Remember "Variety is the spice of life" and certainly makes for a more interesting Journal.

The Editors

A short article from Fred Peskett, the first since his recent close encounter with the old man with the scythe. In fact the first two articles are both by members who have died and been resuscitated, how's that for the Guinness book of records ? Now I know what a ghost writer is.

### **Souvenirs of the 1851 Great Exhibiton.**

by  
**Fred Peskett**

#### **Souvenirs by Green.**

Green of Stoke on Trent made several porcelain mugs and cups and saucers as souvenirs of the Great Exhibition. The transfer view is probably the most accurate of all the companies producing souvenirs for the 1851 exhibition. it is a view from the Serpentine Lake in Hyde Park, and shows the correct proportions of the crystal palace. A narrow band runs around the view that is 0.3 wide, the variations to this mug are by the colours within the band.

- |   |  |
|---|--|
| 1 | Colour within the band is white.       |
| 2 | Colour within the band is gold.        |
| 3 | Colour within the band is rose pink.   |
| 4 | Colour within the band is light blue.  |
| 5 | Colour within the band is light green. |

The size of the mug is 4.5" diameter x 4.5" high. another mug by green has also been found which is 5.5"diameter x 5.5" high, so it is likely that the other colours also exist in this size.

Yet another souvenir by green is known, a cup and saucer with the same transfer view as the mug. Around the cup, the colours of the band are gold and white, so the other colours probably exist on this souvenir.

#### **Souvenirs of the Crystal Palace. Items made from stone**

The items made from stone are fairly rare. the majority were made in the Mediterranean islands from a soft limestone. this one is 3.5" high x 2" diameter and is turned on a lathe, the turning marks are visible on the bottom, the internal diameter is 1.75" diameter. the design on the outside is hand painted and is of a rose and small poppies with "From the Crystal Palace" in script.

### **Glasgow Empire Exhibition 1938**

#### **A Postal History**

by  
**Kenneth Tonkin**

The exhibition was open from the 3<sup>rd</sup> May to the 29<sup>th</sup> October during which time the Post Office provided a full range of services. In addition, postal facilities were available from the 25<sup>th</sup> April and also for a short period after the exhibition closed for the use of site workers and exhibition staff.

A Branch PO, designated Glasgow 193, was located in the Palace of Industry and included a full counter service, a sorting and postmens office and a telephone exchange. Other services included three daily deliveries to exhibitors on site, re-direction, sorting and express messenger and telegram deliveries.

There were twelve wall or pillar post boxes on site from which mail was collected seven times a day. The Branch PO opened daily at 6.30am. Mail from the 7.00am, 11.30am, 1.30pm, 3.30pm and 5.30pm collections was processed at the Branch PO and usually cancelled by the Universal machine located there. The cancellation consisted of an EXHIBITION P.O./GLASGOW date stamp die, which included the collection time, and a slogan section advertising the exhibition (Fig 1). The Branch PO closed at 6pm and mail collected from post boxes at 8.30pm and 11.15pm was, therefore, taken to the Glasgow Chief Office and cancelled by one of the Universal cancelling machines there. There were five cancelling desks, coded A, B, C, D and E and during the period of the exhibition they used a slogan advertising the exhibition (Fig 2). When mail from the evening collections from the exhibition site arrived at the Chief Office the GLASGOW date stamp die was

removed from one of these machines and substituted with an EXHIBITION P.O. die (Fig 3). Two of the slogan dies used at the Chief Office developed breaks at the corners (Fig 3a)



Fig 1.



Fig 2.



Fig 3.

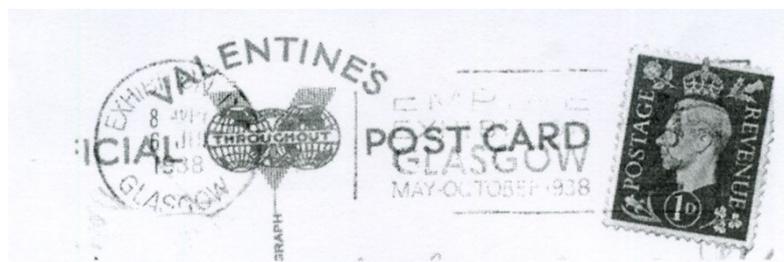


Fig 3a.

A cds (double ring) numbered 6 was used at the Branch PO to cancel mail that was either too large to pass through the Universal cancelling machine or had missed being cancelled (Fig 4). A similar cds (double ring) numbered 5 was used at the Glasgow Chief Office on mail from the evening collections. This can, therefore, only be found with 8.30pm or 11.15pm collection times (Fig 5).

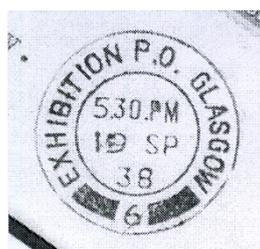


Fig 4.

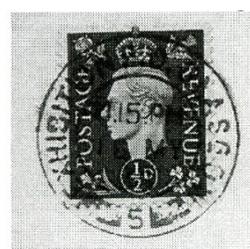


Fig 5.

The first site collection was made at 7am on the 25<sup>th</sup> April, a week before the exhibition opened, with mail being cancelled with the Universal machine cancellation or cods (double ring) number 6. Strikes of the 7.00am collection, other than the 25<sup>th</sup> April, are scarce as this was only used on mail posted on site after the last collection at 11.15pm and before the site closed at 12.00pm.

There were four counter positions in the Branch PO and each was issued with a cds (single ring) numbered from 1 to 4 (Fig 6). These were intended for use on mail handed over the counter, typically registered or express letters, but were also used, on occasion, to cancel other mail. No collection time was included on these handstamps.

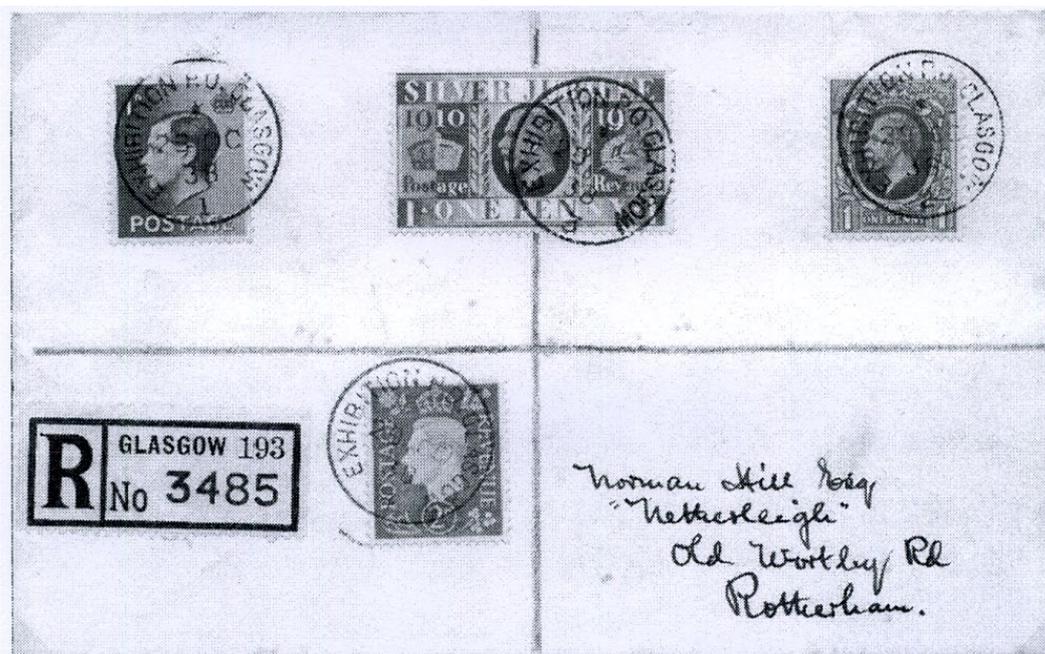


Fig 6 registered envelope with cds numbers 1, 2, 3 and 4

On 29<sup>th</sup> October, the last day of the exhibition, the advertising slogan die used on the Universal machines at both the exhibition Branch PO and Glasgow Chief Office was changed for one with wavy lines (Fig 7). The advertising slogan cancellation was, therefore, last used at the Branch PO on mail collected at 5.30pm on the previous day. Later collections that day had the same cancellation applied at the Glasgow Chief Office.

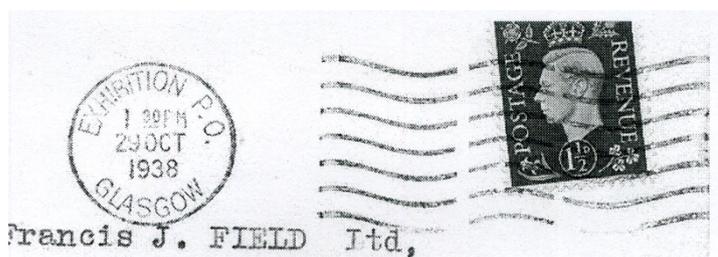


Fig 7.



Fig 8.

A rubber cds (single ring) was used on packets and small parcels (Fig 8) It is known struck in violet and black.

### The illustration on the front cover

Is a plate of German manufacture and there is a cup and saucer of the same design, with green leaves pink flowers with dark red centres and the surrounding foliage and stalks in light grey. The writing and centre rings are in gold.

(Sorry to interrupt the 1938 post mark article but this was the only space I could squeeze this in)

A rubber parcel post handstamp was used on parcels and is known struck in violet and black (Fig 9). This was only in use at the Branch PO at the exhibition site.

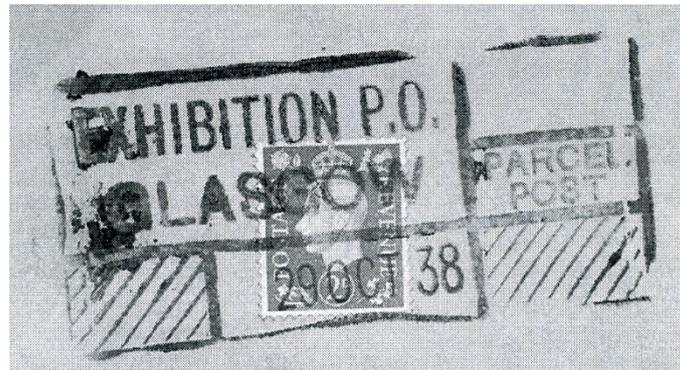
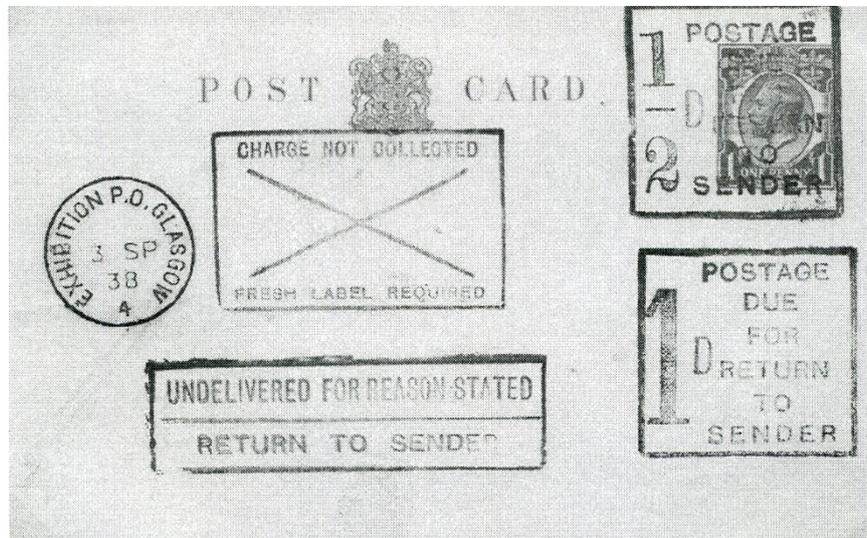


Fig 9.

Four instructional and / or charge marks were used at the Branch PO and these are shown below (Fig 10)

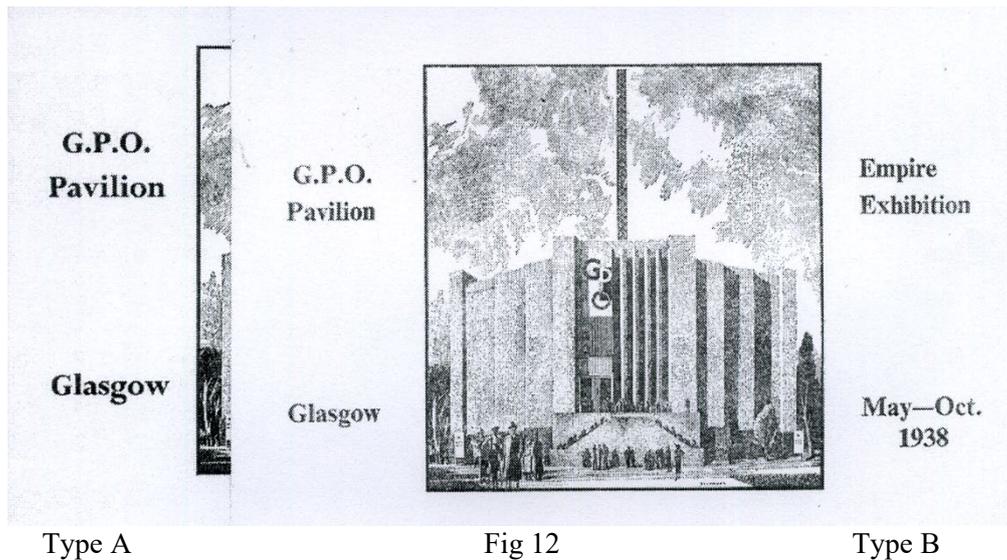


The British Post Office Pavilion contained a display of modern postal technology, including a Universal high speed cancelling machine similar to the one used in the Branch PO. Visitors could put postcards through this machine which were cancelled with a postmark consisting of a dumb date stamp die and the exhibition advertising slogan Fig 11.



Fig 11.

Two souvenir postcards were available for use on the postmarking machine. The first (type available between May and August and the second (type B) during September and October cards can be identified by the different type faces and setting used (Fig 12).



Mail posted in the An Clachan post office received an adhesive label showing the post office different labels were used, a larger one from May to August (Fig 13), and a smaller one September and October (Fig 14). This showed the wall post box.



Fig 13.

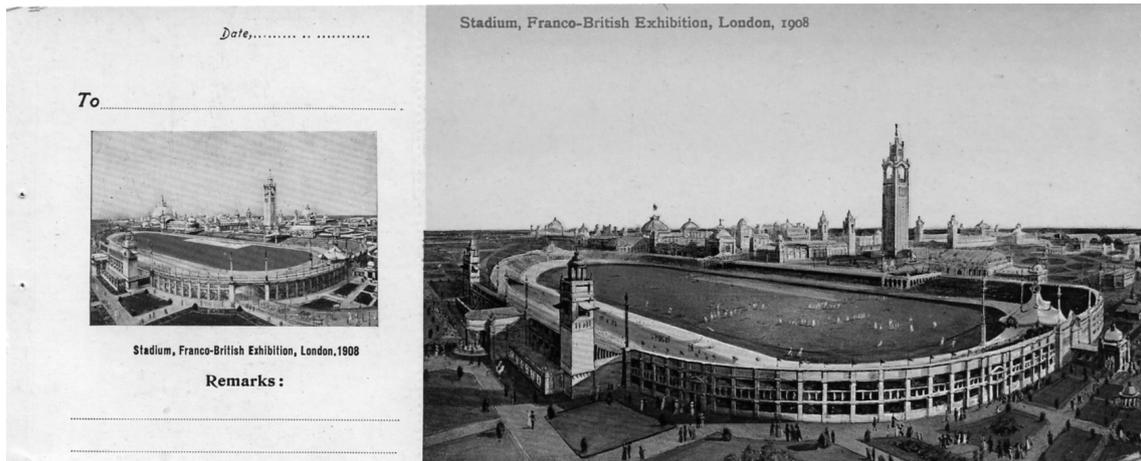


Fig 14.

**Green Staped Books of Post Cards with Counterfoils.**  
by  
**Bill Tonkin**

Postcards were not only sold singly or in packets, but were also sold in books of twelve stapled at the edge of the counterfoil. The books measured from 8¼" to 8½" x 3½" with the counterfoil taking up 2¾" to 3" of this. As well as showing a miniature view of the postcard, there was also room for the writer to record details of whom the card was sent to and the date, etc. The counterfoils and view were in B/W even if the postcard was coloured. The postcard was either perforated or rouletted (a row of short slits) to make it easier to tear away from the counterfoil, which remained as a stub in the book. The rouletting used by Valentine's for the White City postcards, as measured by a stamp perforation gauge is 12¾, while if the means of separating or tearing out the postcard was by perforation holes, then these measured 11. Both of these measurements represent the number of holes or slits in 2 cm, which is the standard method of measuring the number of perforation holes on stamps.

While the majority of books were rouletted, this was not a very efficient way of providing a means of tearing out cards without damage, and the perforated system gave a much cleaner 'tear'. At least one series of cards are known to have come from a rouletted book, and when a further run was printed, changed from rouletting to perforation holes.

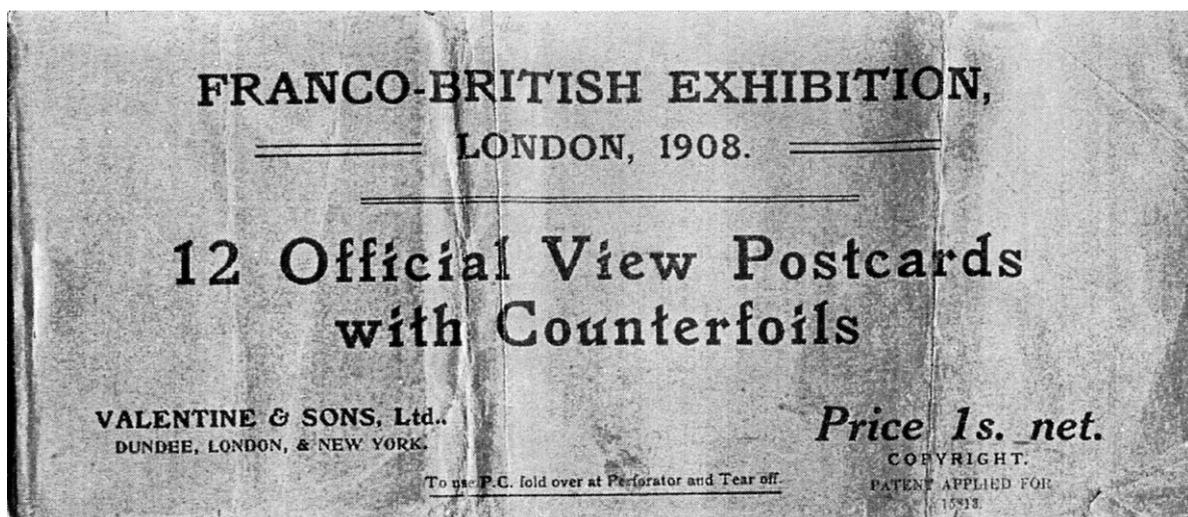


This illustration shows the postcard and the counterfoil. It is interesting to note that in the book of coloured postcards from which this illustration came Valentine's slipped up and used a miniature view different to the full sized card. When Valentine's published the book with B/W postcards this was corrected.

The complete books are not often seen, and very few have survived, one exploded book is known with one page missing. The postcards themselves are easily identified as the left edge of the postcard has a rough edge where it has been torn out of the book. In the case of vertical cards the rough edge is along the top of the card.

Stapled booklets were published with lilac, red or dark green covers. The lilac booklet contained coloured cards with B/W counterfoils, as did the red covered booklets. There were two types of lilac booklet using different fonts for printing the cover. This has 'Franco-British Exhibition, London, 1908. 12 Official View Postcards with Counterfoils. Price 1s. net. Valentine seemed to pay no attention to the order in which the cards were stapled and three different combinations are known in the lilac booklet, and in fact in all the booklets.

It is more or less the same story with the red covered booklets, except only one font was used for printing the cover, but again different sequences were used for the same twelve coloured views.



Book with dark green covers, reduced in size with 'Copyright' added above 'Patent applied for'.

Booklets with green covers also came in two types, one type (2) has the word 'Copyright' added under 'Price 1 s. net' on the front while this is missing on the other type (1). in the earlier stapled books the picture of the stadium on the stub did not match the post card but on the green

booklets the stub has been altered to match the post card. The green covered booklets had B/W litho printed postcards. At the time when I wrote the book on the Post Cards of the Great White City 1908-1914 The only known booklet of this type was without the post cards and only contains the counterfoils so the type of back of the cards was not known. The counterfoils of the cards are listed in the order they are in the book. None of the post cards in the green stapled book are numbered and where the number is known it is entered in brackets.

- (217) Court of Honour, Franco-British Exhibition, London, 1908.
- (112) Court of Honour, Franco-British Exhibition, London, 1908.
- (233) India, Franco-British Exhibition, London, 1908.
- (163) British Applied Arts Palace, Franco-British Exhibition, London, 1908.
- (110) Stadium, Franco-British Exhibition, London, 1908.
- (115) French Applied Arts Palace, Franco-British Exhibition, London, 1908.
- (243) Fine Art Palace and Lagoon, Franco-British Exhibition, London, 1908.
- (194) Grand Restaurant, Franco-British Exhibition, London, 1908.
- (117) Palace of Women's Work, Franco-British Exhibition, London, 1908.
- (178) Entrance to Irish Village. (Ballymaclinton), Franco-British Exhibition, London, 1908
- (132) Canadian Scenic Railway, Franco-British Exhibition, London, 1908.
- (220) In Elite Gardens, Franco-British Exhibition, London, 1908.

A second complete stapled book of cards has now turned up so we know the type of back used. It is the black 'Famous Throughout the World' type and the sequence of cards is again different from the contents of other books recorded. This later stapled book also contains a single transparent piece of tissue 8 ¼ x 3 ½ firmly stapled in between card number four and five. There is no trace of any tissue between any of the other cards. This is a bit of a mystery as no other stapled booklet is known with a tissue interleaf.

- (112) Court of Honour, Franco-British Exhibition, London, 1908.
- (178) Entrance to Irish Village. (Ballymaclinton), Franco-British Exhibition, London, 1908
- (110) Stadium, Franco-British Exhibition, London, 1908.
- (220) In Elite Gardens, Franco-British Exhibition, London, 1908.
- (117) Palace of Women's Work, Franco-British Exhibition, London, 1908.
- (132) Canadian Scenic Railway, Franco-British Exhibition, London, 1908.
- (194) Grand Restaurant, Franco-British Exhibition, London, 1908.
- (243) Fine Art Palace and Lagoon, Franco-British Exhibition, London, 1908.
- (115) French Applied Arts Palace, Franco-British Exhibition, London, 1908.
- (163) British Applied Arts Palace, Franco-British Exhibition, London, 1908.
- (217) Court of Honour, Franco-British Exhibition, London, 1908.
- (233) India, Franco-British Exhibition, London, 1908.

If by chance any member collects these stapled books of post cards, even if he has only one or two, please get in touch with me as I am sure the picture is far from complete, and it is only by contributions from members will we get any further on this line of research.

### **Mike Perkins 1942-2018**

by

**Bill Tonkin**

Mike Perkins passed away peacefully at home on Sunday 18 February only 76 years old, after suffering in March 2016 a massive blood clot to the brain which left him totally incapacitated. I met Mike at the Study Group's first convention held at the Black Swan in York in October 1987. In the Spring 1988 Newsletter was a long article from Mike describing our first meeting. We had hit it off together straight away and after the meeting Mike came back to the hotel where Nancy and I were staying for a chat. His letter covers the many mishaps on his journey back to Stourbridge where he lived. Although not very far in miles as the crow flies owing to a combination of missed connections, cancelled trains and other delays it took him twelve and a half hours to get home.

Looking back I think the thing that struck me and I remember most, was his large shoulder bag with two big binders in which he had photo-copied his complete collection of Wembley post cards. As I too was interested in Wembley it wasn't long before a second copy of his collection was in my hands and that was the start of our collaboration in producing our first book together. It was also the start of Mike coming down to stay with us for a couple of days two or three times a year, something he kept up until his stroke although by then it had dropped to one visit a year.

Over the years Mike was to continue doing articles for the Journal, and in the last Journal sent out, our Winter 2017 number I included an article on the Anchor Shipping line by Mike that I had had on my files for some time. I did not suspect then that that would be the last Journal Mike would ever read.

Mike was soon playing an important role in various official positions within the Exhibition Study Group and when Jean Osborne suggested at a convention held in Manchester that we should consider the possibility of an exhibition exchange packet Mike took on the job of Packet Secretary in 1994, which he ran until it was discontinued in 2004.

Again when it was decided we ought to be on the internet in 2004 Mike was the only member of the committee with sufficient knowledge of computers to organise this and was our first web master, until he was joined by Ken Rumsey in 2009.

For many years Mike helped out a post card dealer George Sawyer for which he got a few pound plus free travelling and entry to post card fairs up and down the country, and more importantly access to help set up the stand before the public were allowed in, which gave him time to 'do' all the dealers before collectors could get a look in. This lasted until George retired when Mike could no longer afford to do the fairs and then gradually his main interest became local history, and he slowly dropped out of the post card world.

Mike was also a regular attender at our conventions and I don't think he missed a single one until 2014 when his local history interest took over.

Clubs of all types whether into collecting or sports are finding it increasingly difficult to find younger members willing to take on official positions within the club and in this respect Mike Perkins has set an example for us all, an example the younger generation do not seem to be interested in mores the pity. Mike has been a good friend and more than that my closest friend, for thirty years and I shall miss him.

### **Silhouettes from an Exhibition**

by  
**Bill Pickering**

Most exhibitions had pieces of art on display, indeed the North East Coast Exhibition of 1929, held in Newcastle upon Tyne, had a Palace of Art displaying some of the finest art, sculpture and silverware from collections all over the North East. This article however, deals with three framed silhouettes.

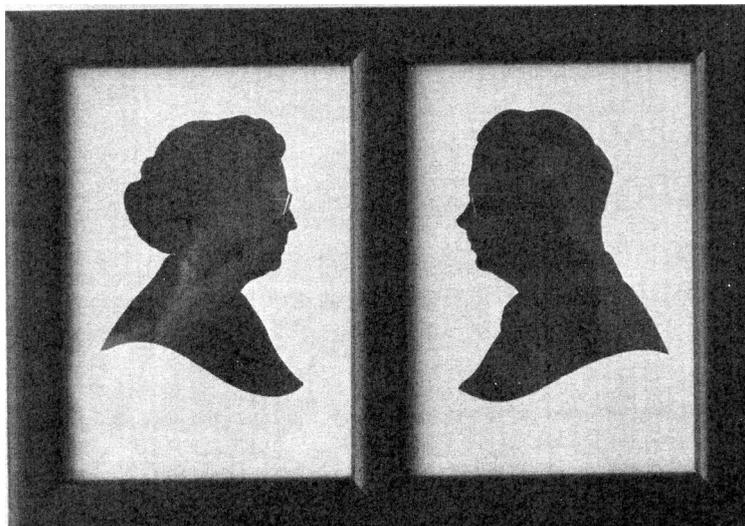


Fig 1. Silhouettes of an older couple

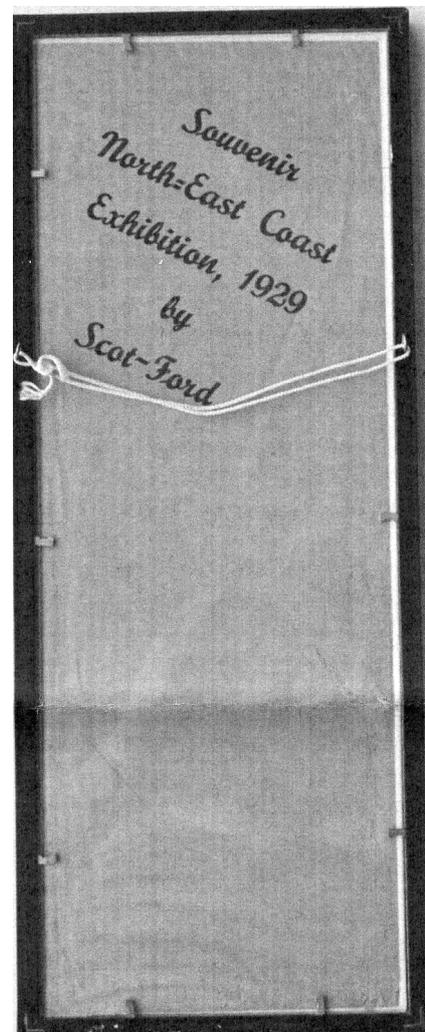
The silhouettes are now framed but they were bought at an auction many years ago, by a lady who collected silhouettes by the artist, who she thought was named Scot-Ford. She presumed this was a pseudonym. The silhouettes were purchased unframed in a paper bag bearing the words 'Souvenir North-East Coast Exhibition, 1929 by Scot-Ford'. She had the silhouettes framed and used the paper bag as the backing for one of them. See figures 1 to 4 for photographs of the framed silhouettes and the bag.



Fig 2.  
Two silhouettes of younger women



Fig 3.



Back of frame showing bag

The lady has collected Scot-Ford silhouettes for many years and often wondered why they were mainly dated 1929 (personal comment). Research has shown that the creator of the silhouettes was a man called Baron Scot-Ford, an American who arrived in this country in 1911. He is known as one of two prolific silhouette artists operating in Britain up to World War Two. The other, Hubert Leslie, mainly plied his trade on Brighton Pier. Leslie kept a register with the name of the sitter and the date of completion of each silhouette, sadly Scot-Ford did not, so the sitters name cannot be linked to his work.

Silhouettes were very popular during the 1800's and made a resurgent in the 1920's (Pyper 2013: 89-104). Scot-Ford must have attended the North East Coast Exhibition for sufficient time to justify the cost of having specially printed bags. There is no record of Scot-Ford within the local archival records of the Exhibition. It is known that Scot-Ford returned to the United States and set up a studio to carry on his work. See figure 5 for a photograph Of Baron Scot-Ford. For those interested there is a piece of Pathe newsreel film showing Scot-Ford creating silhouettes entitled 'Snipshots of celebrities' (which is available via YouTube <https://youtu.be/AtB8A98feig>).

The artefacts described above have captured a small piece of an event at the North East Coast Exhibition. A family group, possibly a mother and father together with their two daughters or granddaughters, have seen Scot-Ford and decided to pay to have their silhouettes recorded as a souvenir of their visit. It would appear that the silhouettes have remained in the bag until sold at auction. This event also captures the fashion of the time which is plainly visible in the silhouettes of the two younger females.



Fig 5 Baron Scot-Ford at work in a studio (Pathe Images)

There are many examples of Scot-Fords work around the North East. Many of them are undated and cannot therefore be linked directly to the North East Coast Exhibition. It is however reasonable to assume that most of them were completed during Scot-Ford's visit or visits to the Exhibition as he had no other reason to be in the North East.

#### Reference

Pyper, J. (2013) 'The material culture of nostalgia: Hubert Leslie, Baron Scotford and twentieth century silhouette portraiture', in Taylor, L., Pollen, A. and Nicklas, C. (eds) *Profiles of the past: Silhouettes, fashion and image 1760 - 1960*, Brighton: Regency Town House, 89-104.

Recently David Ogden sent me an E-mail as follows,

Dear Bill

I refer to the comment at the end of the article in the Winter 2017 Journal on the Anchor Donaldson Line ships, that there are two different settings of the "34 no dot" blue overprint - Type A with the comma over "a" of "Bay" and Type B with comma over "y" of "Bay" (which also appears in Part 2 of the Book), and to your suggestion that all the Anchor Line cards should exist with all three settings (ie: 34 dot, and 34 not dot Type A, and 34 no dot Type B).

I have checked all my Anchor Line cards and have attached a schedule showing whether the "34 no dot" cards are Type A or Type B. You will see that I don't have any "34 no dot" cards with both Types (but I don't think that I have had the opportunity to obtain more than one anyway).

Anchor Line Type 4 - 34 no dot A & B2

Anchor Line Type 5 - 34 no dot B1 & B2

Anchor Line Type 6 Massilia - 34 no dot B1 & B2

Anchor Line Type 6 Olympia - 34 no dot B1 & B2

Anchor Line Types doc

It would be interesting to see what types you have in your collection.

Yours

David

Date: 09/01/2018 14:04 Dear Bill

I have made some further discoveries regarding the settings of the blue overprint on the Anchor Line / Anchor Donaldson Line cards.

The first discovery is that I can now confirm that the following exist with both Type A (comma over 'a') and Type B (comma over 'y') of the "34 no dot" overprint:

- 1 Anchor Line Type 4 - TSS California
- 2 Anchor Donaldson Line Type 1 - TSS Satumia

The first of these I bought since my e-mail below. The second I "discovered" in what I thought were my duplicated cards! I have attached scans.

The second discovery is that the Type B overprint exists in two settings, which I have called Type B1 and Type B2:

Type B1 - The colon after "Engineering" is under the "E" of "EXHIBITION"

Type B2 - The colon after "Engineering" is to the left of the "E" of "EXHIBITION"

I have examples of both Types B1 and B2 on the following cards:

Anchor Line Type 5 - TSS Cameronia

Anchor Line Type 6 - TSS Massilia

Anchor Line Type 6 - TSS Olympia

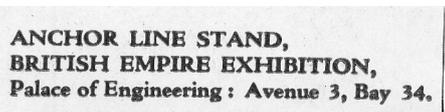
I have attached scans for all these, together with a revised schedule (which now includes the Anchor Donaldson Line cards that I omitted from my earlier listing).

Yours David

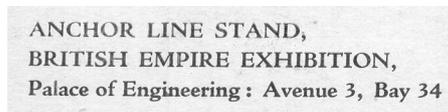
Anchor Line		Setting 1	Setting 2		
		34 stop	34 no stop		
		Position of 'comma' after 'EXHIBITION'			
		Over 'a'	Type A (over 'a')	Type B (over 'y')	
				B1	B2
Type 2	T.S.S. "Cameronia" 1st Class		+		
	T.S.S. "Cameronia" 2nd Class	+			
Type 3	Twin-Screw Steamship "Columbia"	+	+		
Type 4	T.S.S. "California"	+	+		+
Type 5	Turbine Twin-Screw Steamship "Cameronia"	+	+	+	+
Type 6	S.S. "Castalia" (India Service)	+	+	+	
	S.S. "Circassia" (India Service)	+	+	+	
	S.S. "Elysia" (India Service)	+	+		+
	S.S. "Massilia" (India Service)	+	+	+	+
	S.S. "Olympia"	+	+	+	
	S.S. "Scindia"	+	+	+	+
Type 7	T.S.S. "Assyria"		+	+	+
	T.S.S. "Tuscania"		+		+
Type 8	T.S.S. "California" Glasgow & New York	+	+		
	T.S.S. "Cameronia" Glasgow & New York	+	+	+	
Type 9	T.S.S. "Tuscania" Glasgow & New York		+		+
Type 10	T.S.S. "Tuscania"			+	
	T.S.S. "California"			+	

Anchor Donaldson Line					
Type 1	T.S.S. "Cassandra"	+	+	+	+
	T.S.S. "Saturnia"	+	+		+
Type 2	Turbine Twin-Screw Steamship "Athenia"	+	+	+	

David sent me a table of the Anchor Line and Anchor Donaldson Line showing what he has, and I have been through my collection and have added to David's table entries. Generally the lines on the 34 dot overprint are closer together. The difference between the close 34 dot and the wider apart 34 no-dot can be easily seen with the naked eye, although as there is only about 1 mm difference between the two, it is difficult to actually measure.

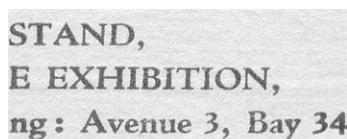


34 dot lines closer together

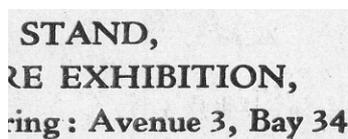


34 no dot lines further apart

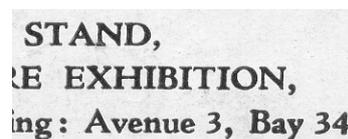
Mike Perkins and I mentioned this in our 1994 book on the British Empire Exhibition post cards with the comment "There are other minor differences in the settings". David's contribution is to discover and list the three varieties on the 34 no dot overprint. The 34 dot overprint seems to be variety free.



Type A comma over 'a'



Type B1 comma over 'y'  
Colon under 'E'



Type B2 comma over 'y'  
Colon to left of 'E'

Another E-mail from David Ogden this time about Campbell-Gray's coloured post cards. Campbell-Gray had the sole concession to take photographs at Wembley and he circulated the availability of his photographs through the post card trade. J. Beagles, Cox, Fleetway Press, David Greig, Jarvis Coaches, L. V. Ltd, Maidstone & District Motor Services, Philco, W. H. Smith, Southdown Char-a-bancs, Walshams and Wildt & Kray all used his photographs to produce post cards, and it must have been "a nice little earner" for Campbell-Gray who also published post cards himself.

The cards were printed either by the screened photogravure process or as Real Photos but David sent me a scan of a coloured card that was sold on E-bay for £15.27 recently. I do have a coloured card myself, but these are the only two coloured cards recorded. My copy cost me 40p

Dear David,

I'm sitting upstairs going through your e-mails. I think I have told you I have two computers upstairs and downstairs and only the downstairs one can be used for E-mails.

The computer upstairs is my work horse with all my records and my collection is upstairs as well so I spend most of my time upstairs as you can imagine.

Yes I slipped up in saying your Valentine 91361 was an XL card it is of course a sepia printing and is an unrecorded card in our book.

The scan of the coloured Campbell-Gray card is interesting, and I am sure you are right and it is a type 15 with a straight foot to the 'R' in 'For the address only' Unfortunately the scan is insufficiently clear to identify the 'R' and as the scan has been reduced in size and in proportions nothing can be measured. I have checked it with my copy of type 15 (not coloured) and the position of the cross bar at the top of the divider in relation to 'S' of POST and 'A' of CARD is identical.

In type 16 on the other hand with the curved foot to the 'R' the cross bar is in a different position in relation to 'POST CARD'.

I have a coloured Campbell-Gray type 16 Canada Building & Lake which I have always regarded with suspicion, in as much as it appears the bottom half of the card has been hand tinted in a very amateurish way, almost as if it had been done by a child with the added colours overlapping the white border in places. The boat is in bright pink and the water and bushes in front of the pavilion a bright green, the top half of the card showing the Canada Pavilion and the sky background are in coloured screened photogravure.

Campbell-Gray farmed his photographs out right left and centre and there is no clue as to who published the coloured cards, certainly they are very scarce and these two are as far as I know the only recorded cards. If any member has any of these coloured cards I should be pleased to hear from them.

I have called type 15 in colour 15 (Coloured) and type 16 in colour 16 (Coloured) to differentiate them from type 15 and 16 in sepia, and they are all screened photogravure printings.. These cannot be confused with the Campbell-Gray's coloured views published by Fleetway which are real photographs hand tinted.



I had John Greatrex phone me up the other day and this is his new mobile phone number 07422 508 879

### **Another article from the files from Fred Peskett**

First, may I please say a big thank-you to the members of the Exhibition Study Group who supplied me with information about the Giant Clay Tobacco Pipes made as souvenirs for the Great Exhibition and on the ceramic souvenirs of both Crystal Palaces, the information has provided valuable material to add to the book. Now, I seem to have found myself in an even deeper hole so far as satisfactory research goes!

About twenty years ago I found in an Antiques Fair or something similar a cup and saucer which I thought was a souvenir of the Penge Park Crystal Palace, the cup has a view of the Crystal Palace from South East and the Saucer has a view from the North West, the transfer designs were in blue. Over the years I knew that I had found a couple more similar items but it was not until recently when I was putting a few items together for a local display that I found that I had amassed seven cups and saucers, (with three different cup styles) two sandwich plates 6" diameter, a small plate 3" diameter and four egg-cups. It had taken me some twenty years to realise that these items are not souvenirs but are in fact bona-fide tableware in the form of tea and breakfast sets! There are probably milk jugs, sugar basins, tea-pots, cruets and dinner plates still waiting to be found?

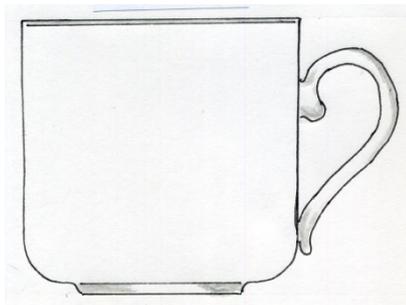
I have attempted to date this pottery and find out the company who manufactured it, although so far I have not found any conclusive evidence, however, I can say that the transfer view on the tea and egg cups have the staircase which was built during 1910 for the Festival of Empire Exhibition of 1911. For this exhibition there were many shops and kiosks erected in front of the Palace, they were still there in 1920 when the Crystal Palace was handed back to the Nation after being the home of the Royal Naval Division during World War I, by 1923 a photograph shows that these had all been

removed. A date of 1925 would be realistic for dating the china? Under the base of each item there is a blue transfer scroll with "BEST ENGLISH CHINA" the scroll is identical to the trademark used by "AYNSLEY CHINA", this company produced top class china for the top-class London Stores as well as some lower grade china for the High Street shops such as Woolworths.

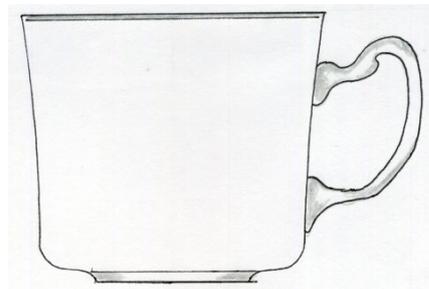
What I need to know is:-

- (a) Has anyone seen or owns a Tea-pot, sugar bowl, milk jug, cruets or dinner plates etc with the blue transfer design of the Crystal Palace?
- (b) Has anyone ever seen an advert in a 1920's/1930's magazine for "Crystal Palace Tableware"?
- (c) Are there any additional styles of cups and saucers other than those illustrated.
- (d) Has anyone any other idea as to who was the manufacturer of the blue transfer items?

As usual Fred Peskett. 124 Havant Road, North End, Portsmouth PO2 0BP would love to hear from you, Thank you all so much.

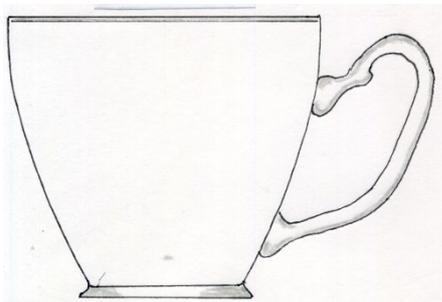


Tea cup Type 1

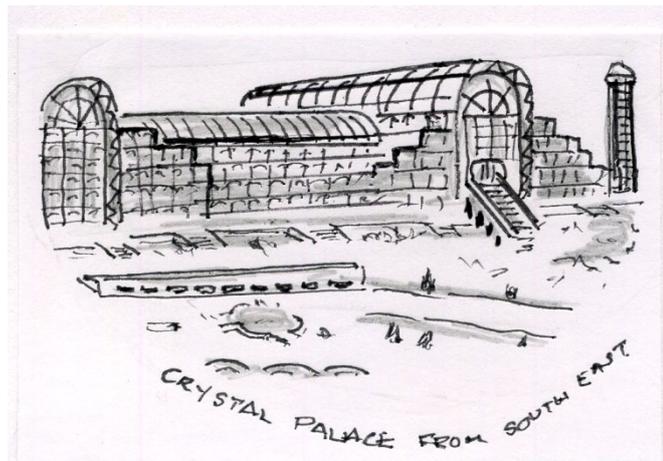


Tea cup type 2

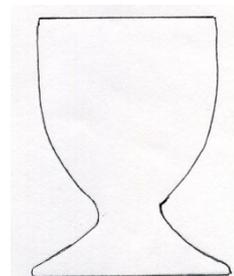
The scans of cups and the egg cup are slightly reduced in size



Tea cup Type 3



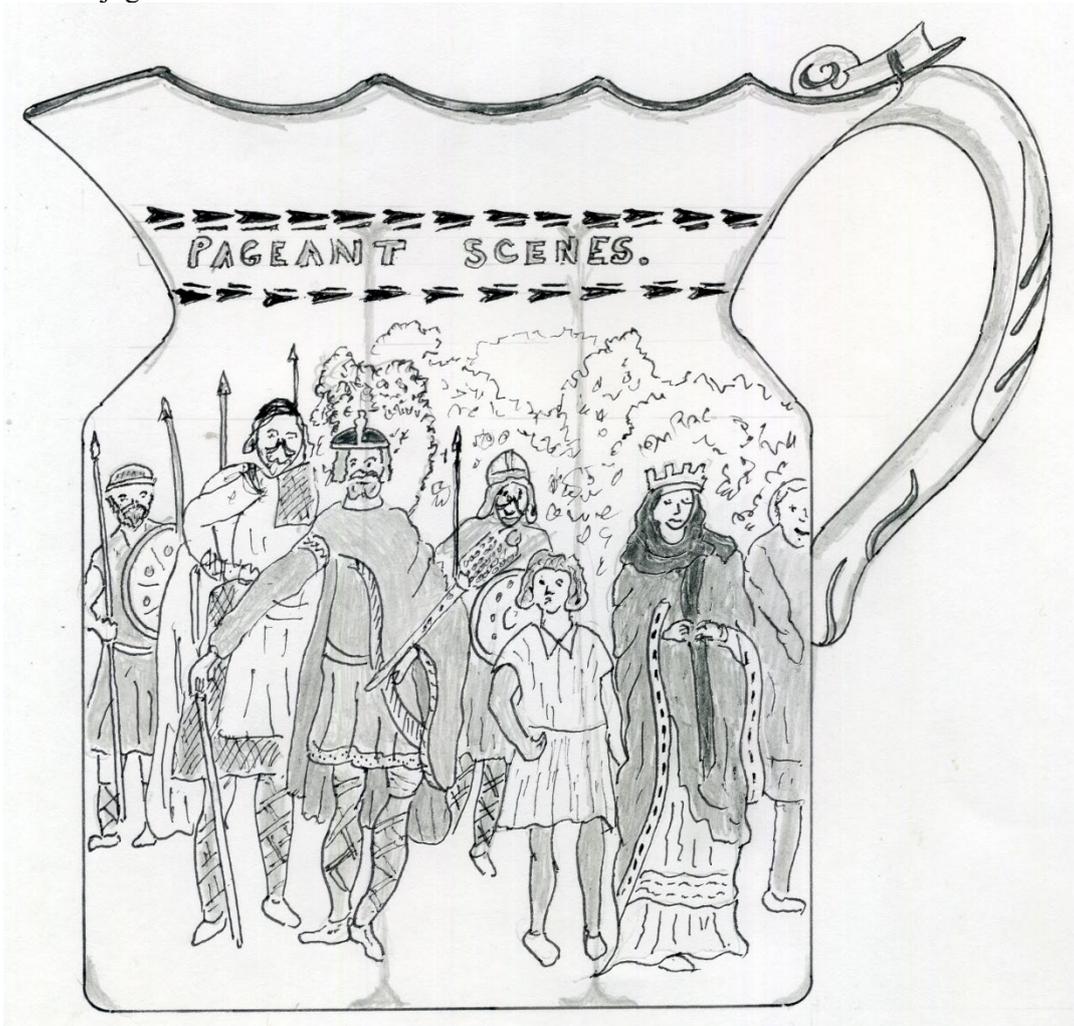
Transfer view on the tea cups and egg cups, the egg cups do not have the caption under



The style of the egg cups

**Souvenirs to Commemorate the Pageant of London at the Crystal Palace 1911.**  
by  
**Fred Peskett**

The octagonal jug shown below was manufactured by Shelley China (Late Foley) it is stoneware with a cream glaze finish. A multi-colour transfer of a scene from the Pageant of London decorates the body of the jug, on the other side is a further transfer which reads:-"King Alfred and Queen Ealhswith with their sons leading a procession. (Part 1 Scene III)" The jug is shown 75 % of actual size) There were many parts and scenes for the Pageant of London so it is possible that there may be other jugs in this series.



**Will members please note that in the autumn and winter Journals our new web address was shown with a dot after org. This was incorrect there is no dot after org I apologise for any inconvenience.**

**[www.exhibitionstudygroup.org](http://www.exhibitionstudygroup.org)**