

This Journal's been done nearly all by Fred
Who's still not very well, it must be said.

Looking back in some old Journals I see that in the spring of 2017 I reported that Fred Peskett our co-editor while in hospital had died and remained dead for sixteen minutes before they managed to resuscitate him. By a coincidence Kenneth also died while at a keep fit class at about the same time and again was brought back to life. Kenneth has made a complete recovery but unfortunately Fred is still very poorly. Thanks to Kenneth I have been taken down to see Fred I think three times and he is still house bound. Fortunately I have a large stock of articles Fred did before his illness which is where these drawings and articles came from.

Before I closed the file with my old Journals in I browsed through the editorial for spring 2017 and saw the following sentence, "I'm surprised no-one has contacted me to point out that I have repeated a drawing by Fred in two Journals. In the Spring 2016 No. 120 Journal I published a drawing of a Crystal Palace trinket box and in the Winter 2016 Journal I published the same drawing again. Ah well!! it's very difficult being perfect all the time, and now I'm 91 you must expect this sort of thing to happen more often. They used to call it senile decay but I think they have a more politically correct name for it now."

While continuing to browse I noticed that the bit of doggerel and opening paragraph in the Summer 2017 numbers of the Journal were repeated in the next Journal which was published in the Autumn number. It seems that I did not notice this at the time and nobody else noticed it either, or perhaps they were too polite to mention it. I can only repeat what I wrote two years ago and say, Ah well!! it's very difficult being perfect all the time, and now I'm 93 you must expect this sort of thing to happen more often.

In our last Journal Bram Costin our Canadian member asked for information on a post card he had acquired of a Post Office Exhibition. No one has come up with any answer but it has made me look through my collection for similar cards and that has been made into an article in this Journal.

I seem to be in a nostalgic mood and looking at some old Journals or Newsletters as it was called then I looked at number I published and printed by Andrew Brooks way back in 1980. The Exhibition Study Group then had ten members and out of that ten names only two are still members, Andrew Brooks and Don Knight. Graham Hall is still alive and kicking although he is no longer a member, but we correspond fairly regularly.

In the first newsletter one of the features was a list of the Rotary series 6799 dealing with the 1911 Festival of Empire at the Crystal Palace. At that time (1980) the titles of 34 post cards of the series were known. By the time the book Fred Peskett and myself wrote in 2006 (and was published by the Exhibition Study Group) the number of titles including varieties recorded had more than doubled to 71. So we are very nearly there with a complete listing of the Rotary series 6799 type 15 with only two titles we still don't know, numbers 6799-21 and 6799-32. If any member has either of these numbers please let me know the titles and if possible let me have scans of the front and back for my records.

Regarding Series 6799 type 16 the picture side is the same as type 15 and the only difference is that 'POST CARD' is in a different font. Only ten titles of type 16 have been recorded and this could well be because members who have helped in compiling the Rotary list may not have noticed the different font used. Certainly in the original list compiled by Andrew Brooks there is no mention of two different fonts.

The Editors.

Crystal Palace Festival of Empire 1911
Rotary Series 6799

Rotary. Series 6799 Type 15.

R/Photo with white border title printed in black. Imprint down the left side reads 'Rotary Photographic Series. There is some slight variation of the imprint and this can measure 43, 44, 45, 46 or 48 mm. Most of these sizes can be found with and without a dot. These variations are not found on all titles and are not recorded. Double line 'T' divider, brown back, 'POST CARD' in most cases is without a dot and with serifs measuring 40 mm., Where this is not so, as 'POST CARD' can measure 37, 38, 39 or 40 mm., and be with or without a dot this is recorded. Rotary used two fonts for 'POST CARD' the normal one as used in type 15, and a much thinner and taller font is used in type 16. 'Printed in Britain' without stamp box. Each title starts with 'Festival of Empire. Crystal Palace. 1911.' or 'Pageant of Empire. Crystal Palace. 1911.' and has a small imprint on the right beside the title 'Rotary Photo. E.C.'

- 6799-1** **Birds Eye View from Tower of Canadian Parliament House.**
 'POST CARD' measures 39 mm., without full stop
 'POST CARD' measures 40 mm., without full stop
- 6799-2** **Birds Eye View, South Aspect.**
- 6799-3** **Birds Eye View. North Aspect.**
- 6799-4** **New Bandstand and Centre Walk.**
- 6799-5** **Centre Walk with Australian and New Zealand Pavilions.**
- 6799-6** **Canadian Parliament House.**
 'POST CARD' measures 39 mm., without full stop
 'POST CARD' measures 40 mm., with and without full stop
- 6799-7** **Australian Parliament House.**
- 6799-7** **South Africa.**
- 6799-7** **South African Parliament House.**
- Note, No. 7 has three different titles but the picture is the same in all of them.
- 6799-8** **New Zealand Pavilion.**
- 6799-9** **South Africa Parliament House.**
- 6799-10** **Newfoundland Parliament House.**
 'POST CARD' measures 38 mm., without full stop
 'POST CARD' measures 39 mm., without full stop
- 6799-11** **Archipelago North Tower Gardens.**
- 6799-12** **The Joy Wheel.**
- 6799-13** **The Canadian Parliament House.**
- 6799-14** **The Sugar Plantation.**
- 6799-15** **Native Hut.**
 'POST CARD' measures 39 mm., without full stop
 'POST CARD' measures 40 mm., without full stop
- 6799-16** **The Pageant Ground and Amphitheatre.**
 'POST CARD' measures 38 mm., with full stop
 'POST CARD' measures 40 mm., with and without full stop
- 6799-17** **General View of Grounds.**
- 6799-17** **General View of Grounds.** With 'Illustrations Bureau' added in the picture.
- 6799-18** **The Bandstand.**
 'POST CARD' measures 40 mm., with and without full stop
- 6799-19** **Indian Court.**
 'POST CARD' measures 37 mm., with full stop
 'POST CARD' measures 40 mm., without full stop
- 6799-20** **All Red Route Railway.**
 'POST CARD' measures 38 mm., without full stop
 'POST CARD' measures 40 mm., without full stop
- 6799-22** **Mountain Railway.**
- 6799-23** **Promenade.**

		‘POST CARD’ measures 37 mm., without full stop
		‘POST CARD’ measures 38 mm., without full stop
		‘POST CARD’ measures 40 mm., without full stop
6799-24	The Bandstand.	
		‘POST CARD’ measures 38 mm., with full stop
		‘POST CARD’ measures 40 mm., without full stop
6799-25	Canadian Parliament House.	
		‘POST CARD’ measures 40 mm., without full stop
6799-26	The Promenade.	
6799-27	Birds Eye View of the Amphitheatre.	
		‘POST CARD’ measures 40 mm., with and without full stop
6799-28	The Indian Court.	
6799-29	Coaster and River Caves.	
6799-30	Aero Ground.	
6799-31	Bostocks Zoological Congress.	
		‘POST CARD’ measures 39 mm., without full stop
		‘POST CARD’ measures 40 mm., without full stop
6799-33	Departure of Pilgrim Fathers. With ‘Illustrations Bureau’ added in the picture.	
6799-34	Charles I. on his State Barge. With ‘Illustrations Bureau’ added in the picture.	
6799-35	General View. No. 6799-35 is only known with a type 7 back.	
6799-36	The Pageant of London. Scene 2. Part 3. Dancing before the King and Queen.	
		‘POST CARD’ measures 38 mm., with and without full stop
6799-37	The Pageant of London. Scene 4. Part 4. The Treaty of Waitangi.	
		‘POST CARD’ measures 40 mm., with and without full stop
6799-38	The Pageant of London. Scene 3. Part 3. Taking Charles I. to be Executed.	
6799-39	The Pageant of London. Scene 5. Part 4. The United Empire Loyalists.	
		‘POST CARD’ measures 39 mm., without full stop
		‘POST CARD’ measures 40 mm., without full stop
6799-40	The Pageant of London. Scene 7. Part 4. The Masque Imperial.	
6799-41	The Pageant of London. Scene 7. Part 3. Bartholomews Fair.	
		‘POST CARD’ measures 39 mm., without full stop
		‘POST CARD’ measures 40 mm., without full stop
6799-42	The Pageant of London. Scene 6. Part 4. The Embassy of Sir Thomas Roe.	
6799-43	The Pageant of London. Scene 4. Part 3. Fire of London.	
		‘POST CARD’ measures 40 mm., without full stop
6799-44	The Pageant of London. Scene 5. Part 3. Rejoicing after the Fall of Quebec	
6799-45	The Pageant of London. Scene 6. Part 3. Rejoicing after the Battle of Trafalgar.	
		‘POST CARD’ measures 38 mm., without full stop
		‘POST CARD’ measures 40 mm., without full stop
6799-46	The Pageant of London. Scene 7. Part 2. Dancers performing before Queen Elizabeth.	

Rotary. Series 6799 Type 16

R/Photo with white border title printed in black. Imprint down the left side reads ‘Rotary Photographic Series. Double line ‘T’ divider, brown back, ‘POST CARD’ with dot and with serifs measures 40 mm., The font used for ‘POST CARD’ is a much thinner and taller than the font used for type 15 and measures 5 mm high. This taller font is not known without a dot. There is some slight variation of the imprint and this can measure 44, 45 and 46 mm. These variations are not found on all titles and are not recorded. Each title starts with ‘Festival of Empire. Crystal Palace. 1911.’ and has a small imprint on the right ‘Rotary Photo. E.C.’

6799-1	Birds Eye View from Tower of Canadian Parliament House.
6799-4	New Bandstand and Centre Walk.
6799-6	Canadian Parliament House.
6799-14	The Sugar Plantation.
6799-16	The Pageant Ground and Amphitheatre.

- 6799-25** Canadian Parliament House.
6799-27 Birds Eye View of the Amphitheatre.
6799-33 Departure of Pilgrim Fathers. With 'Illustrations Bureau' added in the picture.
6799-35 General View. With 'Illustrations Bureau' added in the picture.
6799-38 The Pageant of London. Scene 3. Part 3. Taking Charles I. to be Executed.

A Souvenir of the Crystal Palace made from a precious material.
by
Fred Peskett

This souvenir shown could be included under the category "Made from Mixed Materials" but since the shield on which this medallion is mounted was made some hundred years after the souvenir was minted, the former stands!

The medallion commemorates "THE FESTIVAL OF EMPIRE IMPERIAL EXHIBITION AND PAGEANT OF LONDON" held at the Crystal Palace in 1911. It is single sided and is cast or stamped in solid silver. On the back is a screwed stud welded to the centre of the plain back of the medallion, the thread of the stud is the obsolete Number "O" British Association (O.B.A), a screw thread usually associated with early (up to the 1950's) electrical and instrument manufacture.



The 1911 silver medallion for the Festival of Empire, Imperial Exhibition and Pageant of London.
Shown actual size

It is known that formal medals and medallions were minted by Messrs Pinches and Elkington. One type in bronze has the same obverse as the one being described, which features Britannia holding a trident and an olive branch, a male figure holding a torch and a female figure with a wheatsheaf,

ships are in the background, the reverse is a laurel wreath around a plain centre, the diameter is 38mm. It is thought this was used as a prize medal. Another example with the same dimensions and obverse, but in silver has the reverse as a border of wild roses around a plain centre, this is also thought to be a prize medal.

A third type by Messrs Pinches, Elkington and A. Halliday is also 38mm diameter with the conjoined busts of King George V and Queen Mary as the reverse, this one is in both silver and white metal.

Larger diameter medals are also known both in silver and bronze they are 63mm diameter, they have the same obverse but with the conjoined busts of King George V and Queen Mary on the reverse, and another with the same obverse and a wreath of laurel leaves surmounted by a crown with "AWARDED TO" embossed under the wreath, this is made in silver, and attributed to Pinches, Elkington and A. Halliday.

Back to the souvenir being described. The stamping/casting of the medallion is sharp and well defined, the diameter is also 63mm so it was probably also produced by Messrs Pinches and Elkington. Being single sided it is possible that it was a trial stamping/casting which, being in silver, was kept for posterity, finally having the screwed stud welded to the back and mounted on the shield many years later.

One suggestion is that it could have originally been made into "car bumper badge", the length of the screwed stud is long enough to pass through a car bumper and have two O.B.A. nuts tightened up and lock-nutted? However, being made from silver it is doubtful if this is so!

The wooden shield is made from polished walnut, the stand screwed to the back is modern plastic!

Crystal Palace Souvenirs made from Ceramics. (Introduction)

There are several types of ceramics the Souvenirs of the Crystal Palace were made from:-

(A) The Germanic Potteries.

These are souvenirs manufactured in Germanic countries specifically for sale in the British market, generally they were on sale at the "cheap" end in corner shops and kiosks, a few of which were located in the Crystal Palace and Grounds, these were stocked with such items as Cups and Saucers, Tea-pots, Milk Jugs, Sugar Basins, Vases, Trays and all sorts of other domestic items that could be purchased for a few pence. These souvenirs were generally mass produced as "plain" china with a place name or transfer view added after being imported, (a clue is that the transfers and paintings of flowers etc are over the glaze). The background of many of the Germanic souvenirs are in coloured lustres of pink, orange, purple, yellow and blue, these may also have a double red ring on the base stating "MADE IN GERMANY", "MADE IN BAVARIA", MADE IN SAXONY", "MADE IN AUSTRIA" or just "FOREIGN".

(B) Crested China.

The next type of ceramics are the Crested China Souvenirs, top of the range are the pieces made in fine bone china by W. H. Goss, these are what you may call "First Division" ceramics, another manufacturer in this category is Shelley, sometimes also known as Late Foley. The "Second Division" makers include Willow Art, Arcadian, Gemma, Carlton, Grafton, Florentine, Tuscan, Swan, and Coronet. Some of the items can also be found from the Germanic Potteries, and like the domestic items they were imported plain and the transfers applied in the U.K.

(C) Art Union Parian Ware.

The Art Union ceramics are generally the most expensive with many being produced in "Parian Ware" by top potteries like Copeland and Spode. The Crystal Palace Art Union had several "Parian Ware" items in their monthly draw, they were often very decorative items worth many times the price of the Art Union entrance ticket. The only association to the Crystal Palace is they have "CRYSTAL PALACE ART UNION" impressed or painted on the bottom. A couple of souvenirs in Parian are known to exist which were not from the Art Union competitions.

(D) Souvenirs in Ceramics for Specific Events.

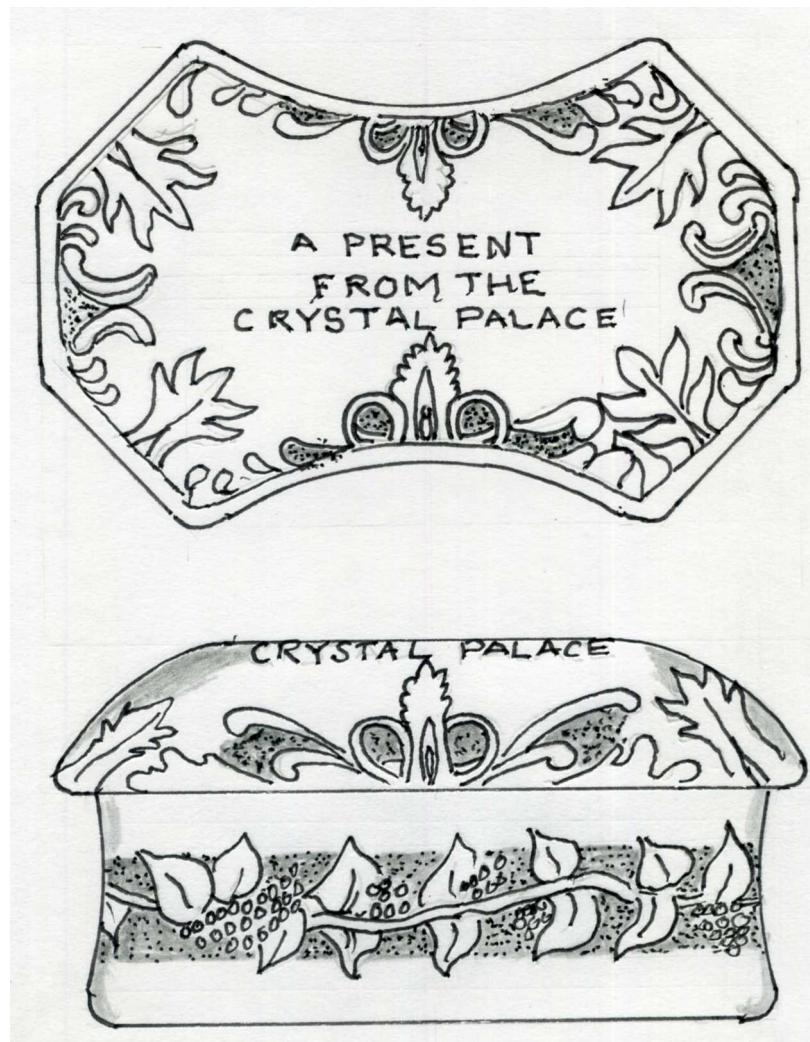
These are ceramics that can be in any of the above categories and relate to specific events, such as The Festival of Empire, Imperial Exhibition and Pageant of London. The Imperial War Museum and Victory Exhibition, and the china tumblers made by Royal Doulton and given to the 100,000 schoolchildren who attended the Children's Day at the Crystal Palace to celebrate the Coronation of King George V in 1911.

To form a comprehensive collection of ceramics as souvenirs of the Crystal Palace would need a considerable amount of display area and a very deep pocket, some of the dates which are seen on some of the pieces can be rather deceptive, a typical transfer on many W.H. Goss pieces is "CRYSTAL PALACE OPENED 1854", these were actually made in the 1900's not 1854!

Crystal Palace Souvenirs. Items made in Ceramics. Parian Ware.

The small Trinket Box shown below is modelled in Parian Ware by an unknown manufacturer. The moulding of the design is fairly crude, so it is not by one of the British Parian Potteries such as Spode or Copeland. It is probably Continental in origin, most likely Austrian or French?

The "A PRESENT FROM THE CRYSTAL PALACE" is impressed and infilled with a bright mid-blue colour as is the dotted areas around the top design and the vine leaves and grapes around the sides of the base. It dates to around 1860 to 1880. Despite being over 140 years in age the Parian china is still pure white without any discolouration! It is shown actual size, four inches long by two and one half inches wide by two inches high.



Illustrations full size

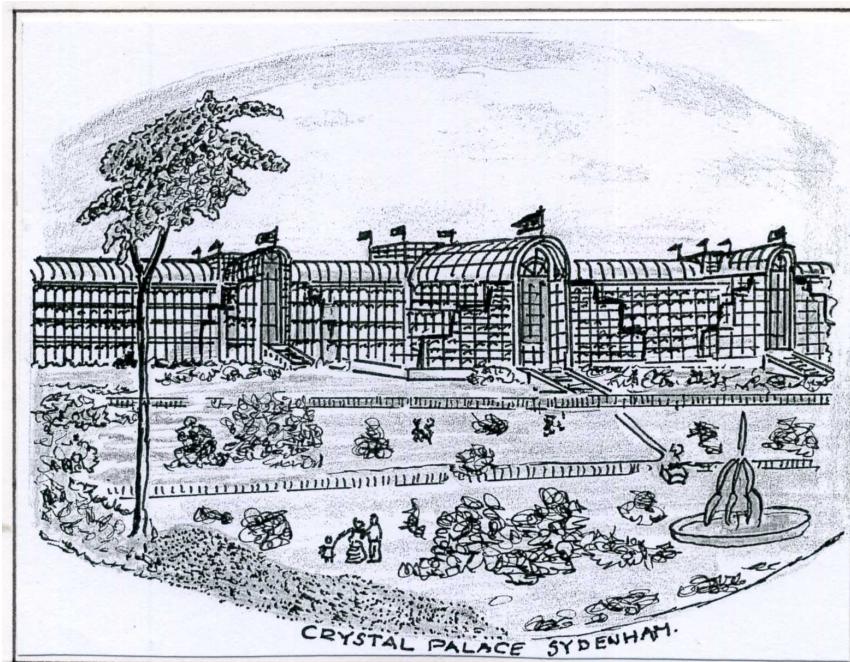
Crystal Palace Souvenirs made from Wood. Mauchline Ware? Trinket Box. Type 1.

This Trinket Box has a coloured transfer on the lid featuring white and pink heathers with green foliage. *"A Present from the Crystal Palace"* in black Gothic lettering is in a panel at the centre. Around the transfer and on all sides of the box are finished in black japanning, there are no makers details. There is a Type 2 which has the same transfer design but the Gothic lettering is *"Some Lucky White Heather from the Crystal Palace"*, all of the flowers on this transfer are white.

Generally "souvenirs" marked as "A Present from" are Germanic in origin, and made from inferior woods such as deal and pine. The wood used for these boxes is box-wood and the manufacture is of a very high quality. The box and lid have miniature dovetailed joints, only ever found on Scottish made souvenirs, so they may well be bona-fide Mauchline Ware items. Both Types have also been seen as souvenirs from the following towns, Bath, Edinburgh, Edinburgh Castle. Weston-Super-Mare, Tavistock and York Minster.

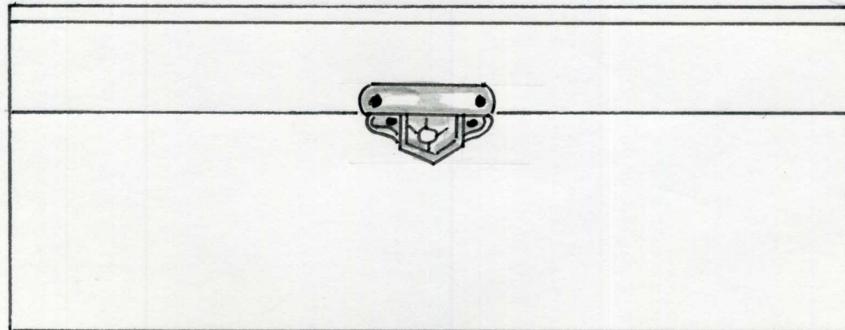


Only the lid design of the Type 1 Trinket Box is illustrated at full size. The date of these boxes is around 1895-1905. The dimensions of all these boxes is three and one quarter of an inch long by two and one quarter inches wide by one and one half inches high.



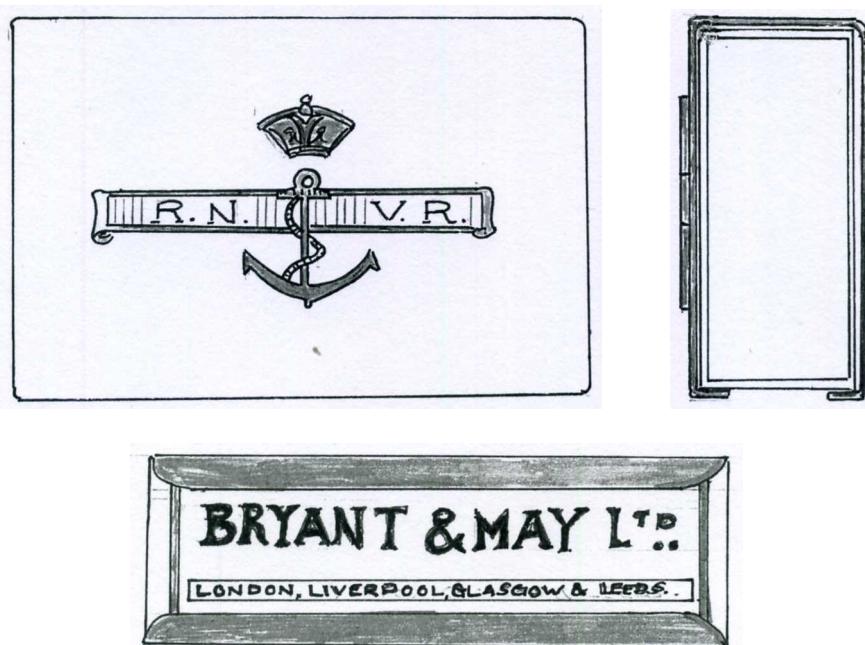
A Trinket Box in Mauchline Ware. Type 3

The transfer view is the "full frontal" version with all three Transepts but without the Water Towers. The box is made from pine, it has a slightly curved lid from the back to the front, the transfer is an intense black, so it probably originates from Germany or Austria. A brass catch on the front keeps the lid closed. The inside of the box is paper lined with a pale blue background and dark "twigs" all over in a random design. The dimensions are five and three sixteenths inches long by three and thirteen sixteenths inches wide by two inches high to the top of the domed lid. (it is shown slightly reduced)



A Trinket Box in Mauchline Ware. Type 3

Souvenirs of the Crystal Palace made from Metal.



A Match Box Cover with the Royal Naval Volunteer Reserve crest on the top.

Although this item does not show that there is a Crystal Palace connection, the following story confirms it has an association with the Palace.

Petty Officer John Stedland joined the Royal Naval Air Service at the Crystal Palace in early 1915 as an Air Gunner Instructor. He purchased this Match Box Cover from the Y.M.C.A. counter, as a memory of his service at the Crystal Palace.

After his spell at the Crystal Palace he served with the Royal Naval Air Service in France and Turkey. The Match Box Cover became his "Lucky Mascot" which he always carried.

The item is made from sheet brass with the R.N.V.R crest also cast in brass and soldered to the Box. The Box contains a match box with three matches still inside made by Bryant & May in their Scottish Bluebell brand, (these were the matches with the blue heads) The box of matches has been in the case since 1919 when John Stedland was de-mobbed, it is now almost welded case! When the Match Box Cover was put away, John Stedland turned the striking side of box of matches around so

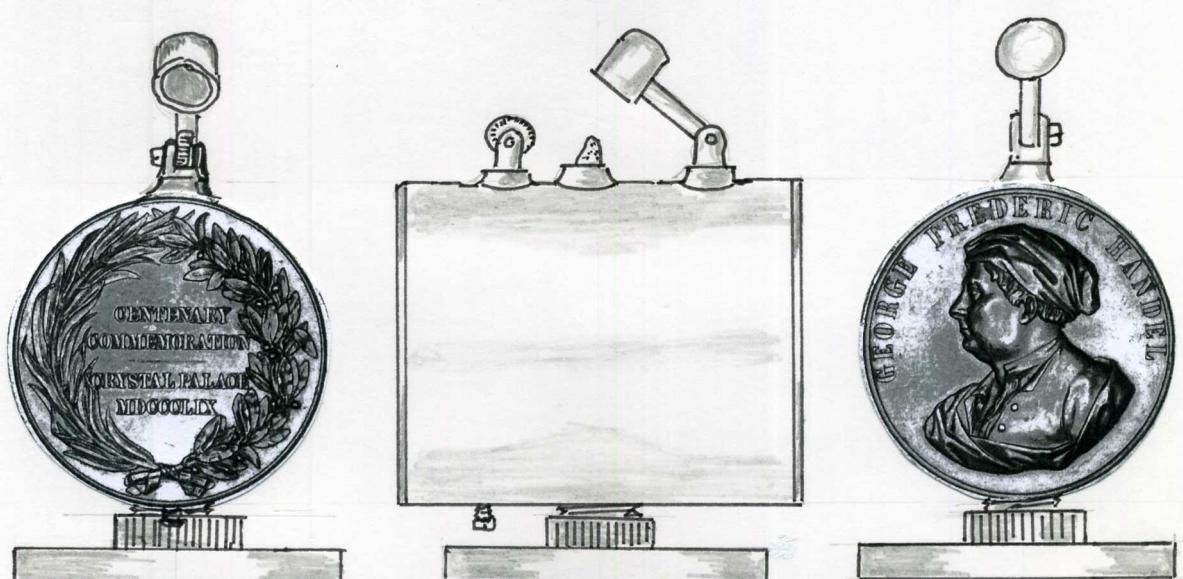
that the last of the matches could not be used!

There are probably many other Match Box Covers of this design which were purchased from the Y.M.C.A. counter at the Crystal Palace when it was occupied by the Admiralty, but have unfortunately lost their history.

Souvenirs of the Crystal Palaces made from Souvenirs of the Crystal Palaces!

This somewhat bizarre title refers to some rather bizarre objects! These souvenirs are the results of the labours of some enterprising person or persons in taking an object or objects associated with an event or exhibition at the Crystal Palaces and turning it into something completely different. Probabaly all of the items so described are unique and may well be just "ones- off", only the perpetrator would know the facts, however, they do form an interesting departure to the normal collecting fields of the Crystal Palaces, both the 1851 and 1854-1936 versions.

It is significant that medals and medallions are the main items that are used to construct these strange souvenirs.



Slightly reduced in size.

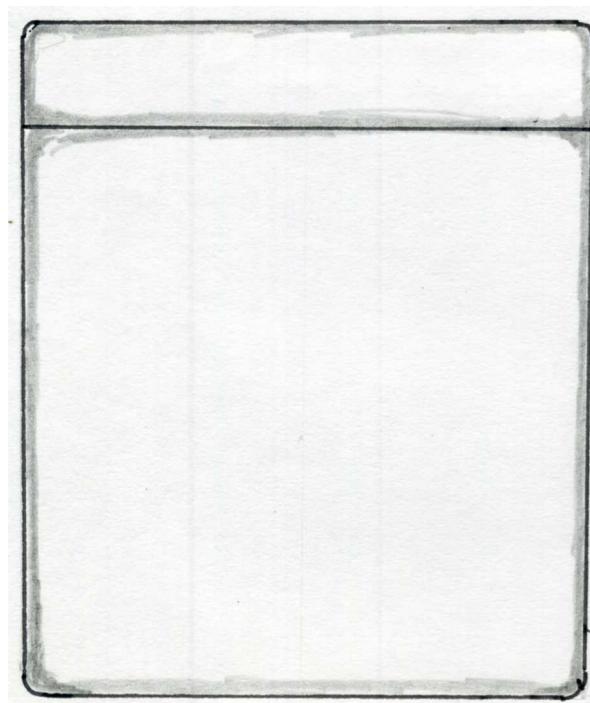
Above is shown one of the most unusual souvenirs of the Crystal Palace. It is a home made table lighter constructed from two of the 1859 Handel Centenary Commemoration Medallions which have been brazed to each end of a brass tube. A lighter mechanism is mounted on to the top. A screw thread of V diameter British Standard Fine is fixed to the bottom of the cylinder, this has a hole through the centre to accept wool wadding into the cylinder and filling it with lighter fuel, a wick extends through the wool wadding to an opening at the top of the cylinder. A corresponding brass knurled nut is welded to a Good Conduct Medal from the Bristol Education Authority and forms the base of the lighter. A Number 2 British Association threaded screw holds in place a spring holding the flint close to a flint-wheel. The whole assembly is heavilly chrome plated.

In some respects using the two Crystal Palace Handel Centenary Medallions makes this souvenir quite unique, but in another respect it is rather a shame that they are defaced, because part of the rims are reduced to fit the brass tubing, these would have been inscribed with the name of a Performer, a Judge, or a Steward who took part in the Handel Festival from the 20th to the 24th June 1859. They would have far greater value as inscribed medallions than as the ends of a table lighter.

In trying to fix a date when this souvenir was concocted, the design is similar to the "Trench Art" souvenirs made from shell and bullet cases during the First World War to sell to the troops as souvenirs, it is estimated the date is around the 1920's to early 1930's.

On this and the next page are featured a couple of items that have been made by using replicas of a Great Exhibition Medallion. There are similarities which may help to reveal why these have been made?

The first is a bronze cylindrical box with a pull-off lid which contains what seems to Commemorative Medallion associated with the Great Exhibition of 1851. The Medallion is identical in all respects to that of one struck by T. Ottley, however, the Ottley Medallion is only known in white metal, whereas the one fitted into the box lid is certainly bronze. The definition of the box lid medal is fairly poor as opposed to the crispness of the white metal version. It is possible that a casting was produced from a white metal medal and used to make a number of copies? There is a stamped mark under the base that reads "Aybok made in Austria", this could be the maker, but it could also be a bona-fide bottom half for which a false top has been made? It all seems rather strange that any individual or company should go to so much trouble and expense to make such an item.



These are drawn full size



Then a bronze dish turned up with the same poor quality medallion being used as a base with the sides of the dish being spun and soldered to the sides of the medallion. There is a common feature to both of these items, 'the part of the medallion that is visible are those with the bust of Prince Albert, the Crystal Palace side is never seen. It is possible that an Austrian firm wanted to make Commemoratives of Prince Albert following his death in 1861, and this was their solution in obtaining a portrait?

The Society of Arts Exhibitions A Snippet by Fred Peskett

Henry Cole and the Society of Arts arranged a couple of the Arts of Industry exhibitions as

trials prior to the Great Exhibition of 1851. Information about these exhibitions is hard to find, but keep a look out for "Sharpe's London Magazine, published in weekly editions by T.B. Sharpe, Snow Hill, London at 1½d (unstamped) or 2½d (stamped) The May 22nd 1847 edition gives an excellent account of the exhibition held at the Society of Arts House at the Adelphi, London and the work of Henry Cole. This magazine can also be found bound as a year's volume, or six months volume. These magazines also contain some excellent engravings of the Crystal Palace in Hyde Park, but also some very boring stories with a moralistic overtone.

Post Office Exhibitions
by
Bill Tonkin

The Post Office has always been aware of the advantages of advertising various events through special cancellations going back to Victorian times, even before they introduced the penny black. A pre stamp cover is known with the special cachet for the Royal Agricultural Society of England dated 23 April 1840. This cachet was in use until at least 1851 while the earliest exhibition post mark is for the 1862 International Exhibition, so it is not surprising that they made use of special post marks to publicise their various services and exhibited at exhibitions.



Most cards just had the slogan post mark, presumably you had to request the large one.



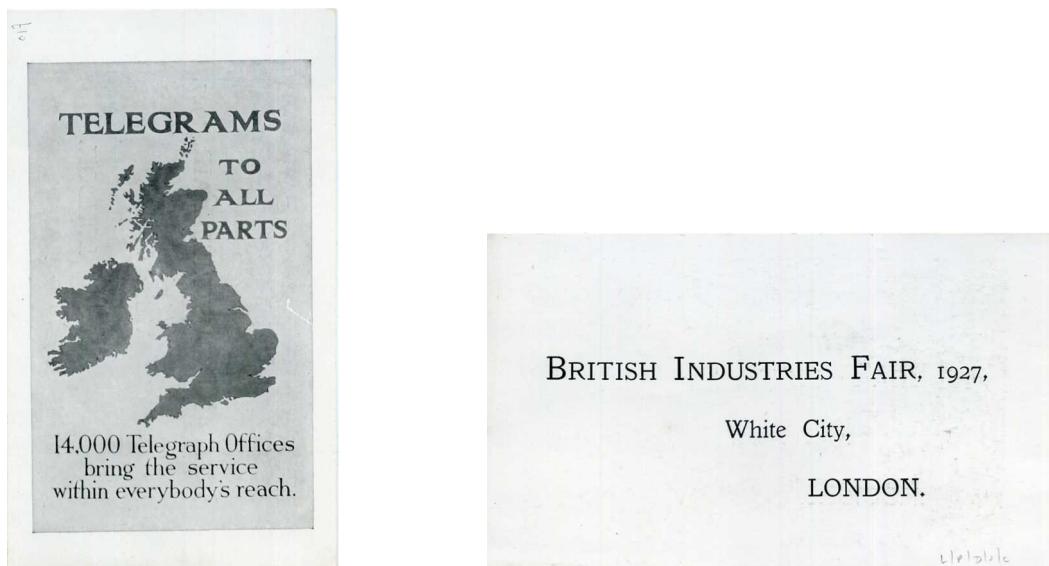
Three of the 1925 British Empire Exhibition Post Office Exhibit cards

In 1924 at the British Empire Exhibition the Post Office had two stands at 'Postman's Gate' and 'Bessemer Gate' and a main display in the Government Pavilion. In 1925 they went even further and published a set of six post cards for the event. These received a special slogan cancellation from a

demonstration cancelling machine in the Government Pavilion with no time of posting or date, just the year 1925. Some cards had an additional large double ring hand stamp reading 'P. O. Exhibit Govt. Pavilion Wembley' this had a date and 1925 but no time. The cards were half an inch wider measuring 3½ x 6.



Two of the 1925 British Empire Exhibition Post Office Exhibit cards and a card of a Post Office Exhibition at an unknown site.



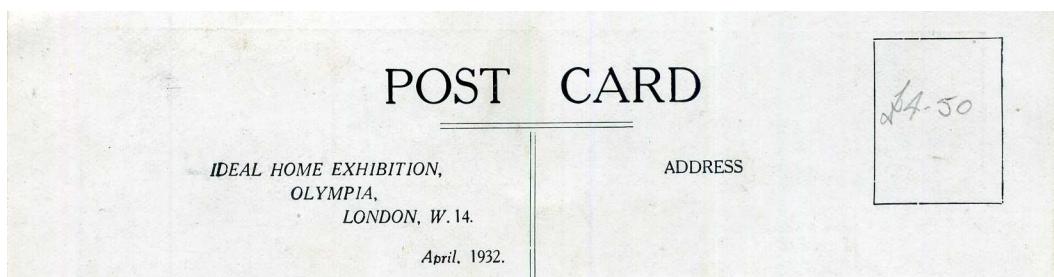
The sixth 1925 British Empire Exhibition Post Office Exhibit card and the back of the set when they were republished for the 1927 British Industries Fair held at the White City.

The sixth 1925 British Empire Exhibition card is the only one seen with the 1927 White City back but it is likely that the whole set of six were reprinted in 1927.

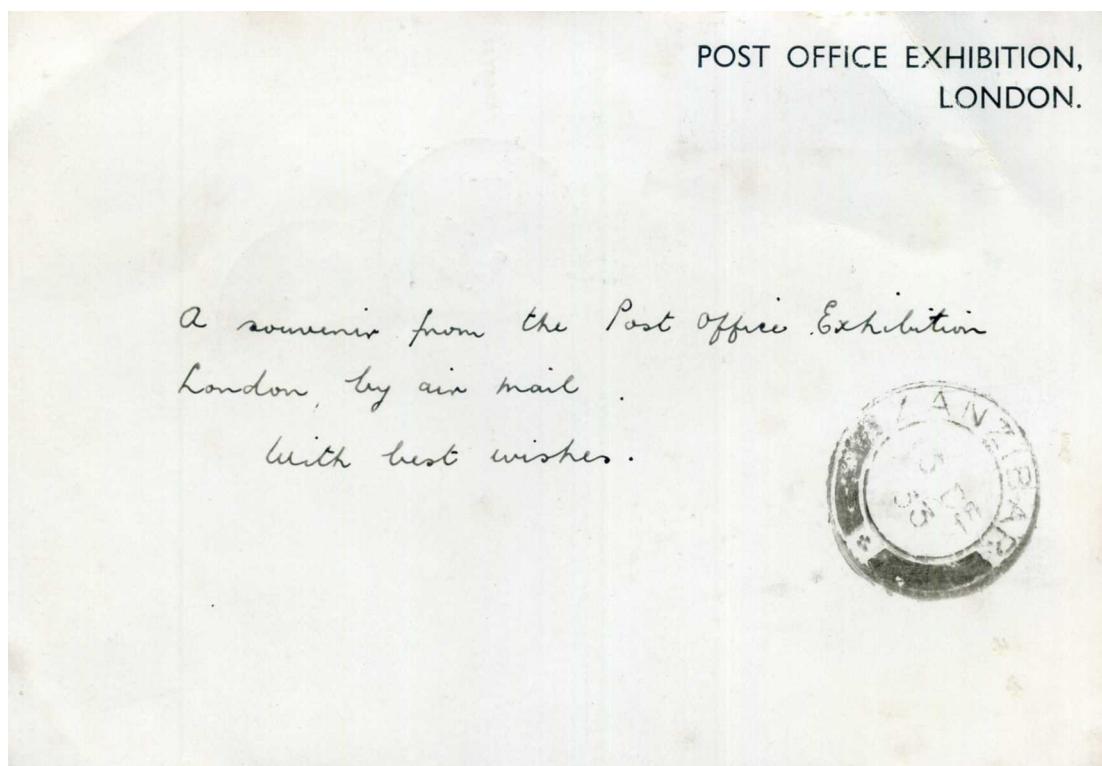
Another Post Office Exhibition post card has turned up and I found it when I was browsing through some odds and ends in a box I have not looked at for years See illustration on the cover and below. I should have felt a bit embarrassed and I would not like people to get the idea that I'm not sure what I have got tucked away, because I have a good excuse for over-looking this one. I keep the bulk of my collection in post card boxes and this is an oversized card too large to go into the standard plastic sleeve. It measures 6 x 4 inches instead of the standard 5½ x 3½.



Two cards from the Ideal Home Exhibition 1932



Ideal Home Exhibition 1932



A George King post card sent to Zanzibar from the Post Office Exhibition London 1933
In the Winter Journal in response to a request for information from one of our members Bram

Costin regarding a post card he got on E-bay I speculated that his card might possibly have come from the Ideal Home Exhibition. My thinking now is that it did not. It looks as if the post office was quite busy in 1933 exhibiting not only at the Ideal Home Exhibition and the British Industries Fair at Castle Bromwich but they also organised a Post Office Exhibition of their own in London at an unknown location. This new card of mine has a manuscript message 'A souvenir from the Post Office Exhibition, London' and was sent from London on the 5 December 1933, to be held in the Poste Restante section of the General Post Office, Zanzibar by none other than George King who managed to obtain so many very scarce British post marks used at events up and down the country.

I don't know if George King worked in the post office but he always seemed to know in advance if a special post mark or a mobile post office was to be used and get samples for his collection. In some instances the post mark on a George King post card or cover is the only known example of its kind.

My 1933 British Industries Fair card I mentioned in the last Journal has the same aeroplane design by Frank Newbold, but is a vertical format card and the picture has been increased in size from the one used on the horizontal post cards although the card itself is a standard 5½ x 3½ size.

The card owned by Bram is a third size and measures 5¾ x 4

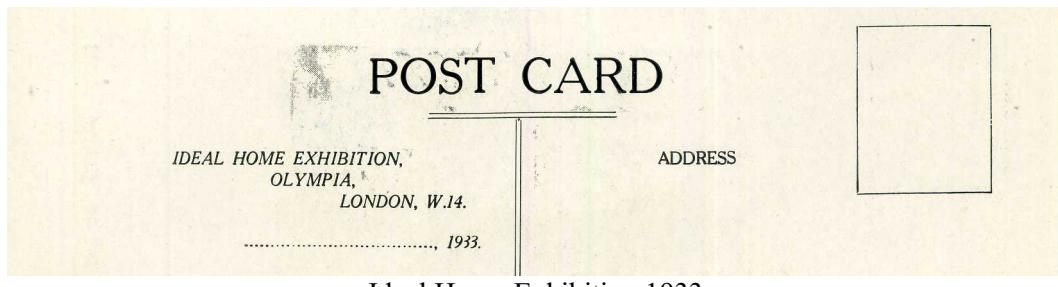
The last two illustrations of cards available at the ideal Home Exhibition and the British Industries Fair are obviously part of the same set with identical backs apart from the printed location and this raises the question of how many cards were in the set. For Wembley a few years previously the post office published a set of six cards.



Ideal Home Exhibition

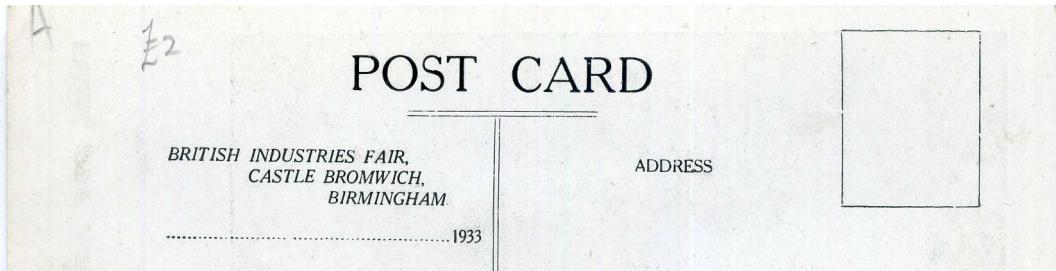


B. I. F. Castle Bromwich



Ideal Home Exhibition 1933

The back of the cards for the Ideal Home Exhibition in 1932 and 1933 are almost identical, apart from the date being altered and the month left out in 1933, the three line imprint has been reset with the position of lines 2 and 3 being altered in relation to line 1.



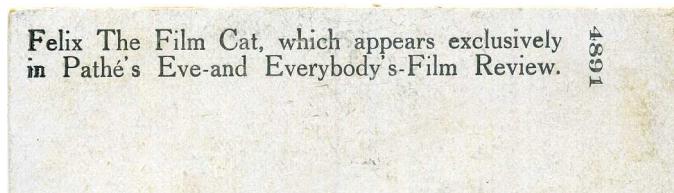
B. I. F. Castle Bromwich
Showing the same style of back of cards for both events in 1933.

A New Felix the Cat Wembley Post Card back.

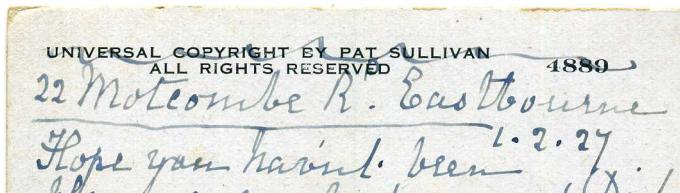
Amongst some cards on approval I received the other day was a Felix the cat card with a different back to the two backs that are recorded for this series. The new back (Type 3) has the International Art trade mark between 'POST' and 'CARD' and Pat Sullivan is credited with having the copyright.



Type 1. Printed and published by the sole concessionaires Fleetway Press Ltd.
Universal copyright by Pat Sullivan all rights reserved



Type 2. International Art Co. with no mention of copyright.



Type 3. International Art Co. Universal Copyright by Pat Sullivan
All rights reserved

It could well be that the International Art Co., first published the set of six cards without acknowledging Pat Sullivan had the copyright. Sullivan possibly complained about this and forced International Art to include it in future printings. The set with the Type 2 back is fairly common, but the Type 3 back illustrated is the only example I have ever seen.