

Cut and paste is nothing new,
In nineteen 0 eight they had it too.

I am devoting a lot of space to this subject, because to me it is one of the most interesting aspects of collecting post cards. I did a short article on this back in the summer 2007 Journal and I stumbled onto it almost by accident and as far as I know it has never been reported elsewhere and it is probable because of the skill with which it was done, that it has never even been suspected. Nothing was too small or too big to receive the publishers attention.

Before I get carried away here is a reminder from our Chairman Kenneth about a meeting at Autumn Stampex on Saturday 14 September at 3pm in meeting room 3. All members are warmly invited and if anyone likes to give a short display, it will be much appreciated.

It is very important for the Study Group that we continue to attract new members, and showing ourselves at Stampex is one way to do it. I have mentioned several times recently about the concern voiced in some quarters about the falling off of attendance and membership to collectors clubs and even to non collectors clubs like Bowls clubs for instance.

So here's a bit of good news for a change, Cavendish have recently held an auction of a lot of 1924 and 1925 British Empire Exhibition material, and a look at the prices realised clearly shows there is no falling off of interest from collectors. Out of 90 lots only two were unsold. I should like to thank Cavendish for sending me a catalogue for this sale. I imagine at our convention we may see some of this material on display by its new owners.

Kenneth came down from Shrewsbury to view the lots, and took the picture featured on the cover of this issue. It is of the front of a wallet holding a collection of colour samples used by Waterlow & Sons the stamp printers, and explains the significance of the letters of the alphabet printed on the labels. Many many years ago Don Knight and Alan Sabey hearing there was a large collection of these labels coming up for auction arranged with the auction house to have access to the collection and they both sat and wrote down their idea of what each colour should be called. This probably took place in the early 1980's and the results were published in their book 'The Lion Roars at Wembley'. Now forty years later we can at last say with certainty what definition or title Waterlow's themselves gave to each colour sample.

And that reminds me about our annual Convention. It will be held again at the Crystal Palace on the 12th and 13th October 2019 and this will be our thirty third Annual Convention. We have not missed one since Andrew Brooks organised our first meeting which was only a one day event held at the Black Swan in York. It was so popular that it has been a two day event ever since. If you would like to stay over-night you can contact The Lodge, Crystal Palace National Sports Centre. Ledrington Road, London. SE19 2BB. phone 020 8778 0131, or 8768 8148 which will get you straight through to Joan Miles without getting tangled up in a lot of recorded messages.

The earliest convention attendance record I have is for 1995 when it was held at the Century Inn at Wembley, this was organised by Alan Sabey and I see we had 27 members attending. Changing interests and I'm afraid the Grim Reaper has accounted for 21 of those, leaving just six survivors who are still members, Andrew Brooks, Dilwyn Chambers, Don Knight, Fred Peskett, Flo Simner and myself. Credit must go to Andrew and Don our two surviving founder members who initially got us off the ground and did such a good job starting the Study Group. None of us should forget those other early stalwarts Fred Fletcher, Stanley Hunter and Karl Illingworth who all did so much for us.

Today, unfortunately it seems to be going out of fashion to physically join a club and actually meet and talk with other people with the same interests. The whole world seems to revolve around little things you hold in your hand and stab at with your forefinger, and what I find even more depressing, the only subject people seem to be able to talk about today, is what they have seen on the box. By a coincidence 1995 was also the year I switched off my television set and never turned it on again. In fact I don't even own a television set today.

The Editors

Cut and pasting of visitors from one exhibition to another exhibition

by
Bill Tonkin.

It must be appreciated that when a publisher had the sole concession to sell postcards at an exhibition he needed to have plenty of post cards available on the opening day of the exhibition. This applied to all publishers of post cards for all exhibitions and other events of importance. In Valentine's position once they had coped with the Franco-British Exhibition successfully they had a lot of material they could use in following years for other White City and indeed foreign exhibitions.

Some years ago while browsing through some White City cards I noticed an elderly lady holding a striped umbrella with two companions in a crowd scene, I was sure I had seen her before, but where? Later I saw her again and was able to get the two cards together. One was a 1908 Franco-British exhibition card No. 285 titled Tunis Pavilion (Fig. 1) and the other was a 1910 Japan-British exhibition card No. 9 titled Temple Gate at Nara and there was the lady again, this time without her two companions (Fig. 2). Examination of the later card showed that two years later the lady had been cut out from the 1908 scene and pasted onto a different 1910 background.

I do not collect foreign exhibition cards but when I noticed a 1910 Bruxelles Exposition card at a fair I could not resist buying it. There was my old lady again, coming up for the third time, with her two companions plus three other visitors from the 1908 Tunis Pavilion card cut out as a group and pasted onto a 1910 Belgium exhibition card No. 1007 Vue de l'Entrée Bruxelles Kermesse Exposition de Bruxelles 1910. (Fig. 3). From then on I started buying Belgian exhibition cards and came to realise that almost without exception all the recognisable visitors on the cards were cut from earlier British exhibition cards.

It soon became obvious to me that this was a standard practice of Valentine's and they were pasting cut out visitors from the Franco-British exhibition all over the place. As well as the 1910 Belgian Exhibition, the 1911 Scottish National Exhibition at Glasgow, and the Festival of Empire held the same year at the Crystal Palace all had their quota of paste ups cut from White City pictures.

I decided that an in depth study of the visitors on Valentine's postcards of the White City Exhibitions, and the other sites where Valentine had the concession was necessary, and the way forward was to scan every visitor that was large enough to be recognisable at those exhibitions. I finished up with over 600 scanned images of single persons or groups, each one of which had to be given a reference number to identify the number, title and exhibition the scan came from. Then came the long slog, starting with image number one, this had to be checked with every other image looking for duplication, then number two had to be checked, and so on until every image had been checked with every other image. At least it was easier to check through pages of print outs, than continually sort through thousands of post cards. At the end I was amazed to find that no less than 160 visitors had been cut out and pasted into other scenes, very often at different exhibitions, some visitors being used two or three times, and even in four different settings.

Valentine's were past masters in the art of cutting and pasting. Back in 1908 Cut and Paste had a very different meaning to that of today. In 1908 they still had to wait for nearly a hundred years before computers could cut and paste in the blink of an eye. Then the cutting was done with a small sharp pair of nail scissors and the paste came in pots. This would have been done either on the original negative or more likely on a print from the original negative from which the printing plate was made.

While Valentine & Sons were improving and even manufacturing views for post cards by adding visitors they also went to enormous lengths to get their reconstructed views as accurate as possible, after the Franco-British exhibition closed every French flag had to be removed so the pictures could be used in 1909, and when for instance in 1910 for the Japan-British Exhibition the boat trip company decided to do away with the Swan boats which needed an attendant steering the boat for every six customers and instead use electric launches which could hold a lot more passengers. Valentine's went through all the pictures they were going to use that year, carefully removing every Swan boat, and they say the camera cannot lie. Two years later every picture of the Flip Flap was altered to show the new revolving gondolas. The tricks Valentine's got up to makes an interesting story that has not been fully told yet, you have got to really study and know your cards, and then it all becomes clear.



(Fig. 1)



(Fig. 2)



(Fig. 3)

(Fig. 1) No. 285. Tunis Pavilion, Franco-British Exhibition 1908

(Fig. 2) No. 9. Temple Gate at Nara, Japan-British Exhibition 1910

(Fig. 3) No. 1007. Vue de l'Entrée Bruxelles Kermesse, Exposition de Bruxelles 1910.



(Fig. 4)



(Fig. 5)

(Fig. 4) No. 566. The Flip Flap, Imperial International Exhibition 1909.

(Fig 5) Un-numbered Indian Pavilion, Festival of Empire Exhibition, London, 1911.



(Fig 6)

(Fig. 6) Figs 4 and 5 combined and re-published again with the same title Indian Pavilion.

Valentine even published an un-numbered card titled Indian Pavilion, Festival of Empire Exhibition, London. 1911 showing a part of the unfinished building site, with the remains of what looks like a huge bonfire in the foreground, that was to be transformed into the Festival of Empire Exhibition at the Crystal Palace in 1911. The photograph was taken when the pavilions were just empty shells (Fig. 5).

They later re-published the same card but now with nearly thirty visitors cut out from an Imperial International Exhibition card No. 566 titled the Flip Flap (Fig. 4) pasted in. Even a small group of workmen were converted into visitors by adding a shiny top hat to one of them. Notice that Valentine has drawn in windows in the pavilions (Fig. 6). They didn't miss a trick. What drew my attention to this scene was the man to the right looking over his shoulder. I seemed to remember seeing him some where before, like the old lady with her umbrella mentioned above, and eventually I managed to match him up when I found him again on a Crystal Palace post card.

Another multiple cut and paste job was where a large group of 27 people were cut from an un-numbered card titled Canadian Pavilion, Franco-British Exhibition, London. 1908 (Fig. 7), and pasted onto another un-numbered card titled Exhibition Administration Offices, Scottish Exhibition Glasgow 1911 (Fig. 8). In between 1908 and 1911 for the 1910 Bruxelles Exposition card titled Entrée de la Bruxelles Kermesse, Valentine's again used the same group but shuffled the people about, moving the man on the far right (Fig. 7) over to a handy empty space on the far left (Fig. 9). And they say the camera cannot lie.



(Fig 7)



(Fig 8)



(Fig 9)

- (Fig 7) Un-numbered Canadian Pavilion, Franco-British Exhibition, London. 1908.
 (Fig 8) Un-numbered Exhibition Administration Offices, Scottish Exhibition, Glasgow 1911.
 (Fig 9) Un-numbered Entrée de la Bruxelles Kermesse, Bruxelles Exposition, 1910.

Another un-numbered post card published in 1911 by Valentine titled South African & New Zealand Pavilion (Fig. 10) was taken while work was still being carried out at the Crystal Palace as the vans and workmen show. Valentine's first removed the carts and workmen and then added visitors. Two ladies in the foreground were taken from an un-numbered card of the Elite Gardens at the Franco-British Exhibition (Fig. 11), and two ladies and a man with a coat over his shoulder on the left (Fig. 12), from the Japan-British Exhibition card titled Temple Gate at Nara were cut and pasted onto the Palace card, and we are left with a nice pleasant scene (Fig. 13), that no one would ever guess has been made up.



(Fig. 10)



(Fig. 11)



(Fig. 12)

- (Fig 11) U-numbered card of the Elite Gardens at the Franco-British Exhibition, 1908.
 (Fig. 12), No. 9, Temple Gate at Nara, Japan-British Exhibition, 1910



(Fig. 13) Visitors cut and pasted onto the Crystal Palace card

The visitors on a 1908 Franco-British post card No. 142 titled the Flip Flap (Fig. 14) are probably the most cut and pasted of them all, the people turn up everywhere, sometimes as a whole group and sometimes split up into smaller groups. The man in the center with a white Panama hat and

cane walking with his lady friend, (Whom I will call Max) is easily recognised also the three men to the right, and the young man in white shoes striding out on the far left.

Max was used again with the three men still at the right (as well as many of the small figures at the back) cut and pasted onto a 1910 Belgian exhibition card No 1011 titled Bruxelles Kermesse, le Marché (Fig. 15). This card also had two ladies in white dresses taken from another 1908 White City card No. 437 View from Canadian Pavilion (Fig. 32), inserted into the middle of the group. These two ladies crop up on several Belgian Exhibition cards (Fig. 33) & (Fig. 34). But we have lost the young man striding out on the left with white shoes. Part of the group was used on another 1910 Belgian exhibition card No. 1013 Section Allemande, without the three men and our walker on the left is also still missing, but it's swings and roundabouts, with three additional larger than life sized people pasted in from No. 268 the Algerian Palace at the Franco-British Exhibition (Fig. 16).

And here's our friend Max again for the last time with the rest of the crowd from the Franco-British Exhibition a year later, cut and pasted onto an un-numbered 1911 Scottish National Exhibition card titled Kelvin Hall (Fig. 17).



(Fig. 14) No 142, The Flip-Flap, Franco-British Exhibition, 1908.



(Fig. 15) No. 1011 Bruxelles Kermesse, le Marché, Exposition de Bruxelles, 1910.



(Fig. 16) No 1013 Section Allemande, Exposition de Bruxelles, 1910.



(Fig. 17) Kelvin Hall, Scottish Exhibition, Glasgow, 1911.

The next lady first appears on No. 268. Algerian Palace, (or French East Africa as it is some times titled) at the Franco-British Exhibition, 1908 (Fig. 18). She was then recycled on to No. 1006. Exposition de Bruxelles 1910. Une Rue dans Bruxelles Kermesse (Fig. 19).

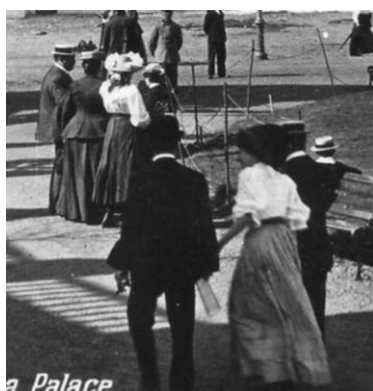


(Fig. 18)



(Fig. 19)

Visitors shown on No. 268. French East Africa Palace, Franco-British Exhibition 1908 appear on other cards, this group of eight visitors (Fig. 20) were split into two groups of three and spaced further apart on No. 1013A. Section Allemande, Exposition de Bruxelles 1910 (Fig. 21).



(Fig. 20)



(Fig. 21)

Many of the visitors featured on this 1911 Scottish Exhibition post card (Fig. 22) have been cut and pasted from other earlier exhibition cards, and can be recognised.

The two ladies sheltering under an umbrella on the far left (Fig. 24) come from an un-numbered card titled 'In Elite Gardens' published for the Imperial International Exhibition in 1909.



(Fig. 22) A complete fabrication, un-numbered Entrance to Old Glasgow, Scottish Exhibition, Glasgow, 1911.

(Fig. 23) On that card they are joined by a companion another lady also with an umbrella looking in a post card kiosk. The three ladies also appear on an un-numbered Festival of Empire card titled In Tudor Village in 1911 (Fig. 25). The next character along in (Fig. 22) a top hatted old gentleman with his umbrella in one hand and clutching a guide book in the other hand, was cut out and pasted from a Franco-British Exhibition card No. 257 titled Australian Pavilion (Fig. 26). His next appearance is on an un-numbered Belgian card in 1910, Pavillon de la Ville de Bruxelles (Fig. 27), before he was used for a third time on the un-numbered card titled Entrance to Old Glasgow at the Scottish Exhibition Glasgow in 1911 (Fig. 22 & 28). In the Scottish Exhibition card he was separated from the two ladies at his side, as seen in the Australian Pavilion card and another seven visitors were pasted in the gap. The next four people three ladies and a man (Fig. 22) are from an unidentified source, as are the two larger people going away from us under arch.

Although only a back view, (Fig. 30) the origin of this man has been identified and he comes from No. 194 Grand Restaurant, Franco-British Exhibition (Fig. 29), before he was cut and pasted on to Entrance to Old Glasgow, Scottish National Exhibition Glasgow 1911. Here he was joined with two ladies cut from No. 257 titled Australian Pavilion, Franco-British Exhibition (Fig. 31).



(Fig. 23) In Elite Gardens



(Fig. 24) Entrance to Old Glasgow



(Fig. 25) In Tudor Village



(Fig. 26) No. 257



(Fig. 27) Pavillon de la Ville de Bruxelles



(Fig. 28) Entrance to Old Glasgow



(Fig. 29) No. 194



(Fig. 30)



(Fig. 31) No. 257

The next two ladies from this almost completely made up scene (Fig. 30) were cut out and pasted from a Franco-British Exhibition card No. 257 Australian Pavilion (Fig. 31), and distanced away from the top hatted Old Gentleman. The last two men on the far right come from an unidentified source.



(Fig. 32) No. 437



(Fig. 33) No. 1010



(Fig. 34) No. 1011

Two ladies dressed all in white that appeared on card No. 437 titled View from Canadian Pavilion, The Great White City (Fig. 32) were cut and pasted on to two 1910 Belgian Exhibition cards, No. 1010 titled Façade Principale (Fig. 33) and No. 1011 titled Bruxelles Kermesse, le Marché (Fig. 34).



(Fig. 35) No 430



(Fig. 36) No. 1006

In No. 430 The Garden Club, Imperial International Exhibition, London, 1909 (Fig. 35) the man on the far left is wearing knickerbocker trousers. When the group of people was cut and pasted on to a 1910 Belgian Exhibition card No. 1006 titled Une Rue dans Bruxelles Kermesse (Fig. 36), Valentine's artists took the opportunity to change his trousers for a pair more likely to be worn on the continent. While they were changing his trousers the poor chap lost his walking stick.



(Fig. 37) Canadian Pavilion



(Fig. 38) Exhibition Administration Offices

A large group of visitors were cut from an un-numbered card titled Canadian Pavilion, Franco-British Exhibition (Fig. 37), and pasted on to another un-numbered card titled Exhibition Administration Offices, Scottish Exhibition Glasgow 1911 (Fig. 38).

A group of four ladies was cut from a 1908 Franco-British card No. 281 titled Congress Hall from Gardens (Fig. 39) and pasted onto an un-numbered 1911 Glasgow Exhibition card titled Concert Hall (Fig. 40).



(Fig. 39) No. 281.



(Fig. 40) 1911 card titled Concert Hall.



(Fig. 41) No. 347.



(Fig. 42) Belgian card No. 1006

Two ladies one holding an umbrella with a small child trailing behind from No. 347 In Court of Honour, Franco-British Exhibition (Fig. 41), were cut and pasted onto a 1910 Belgian Exhibition card No. 1006 titled Une Rue dans Bruxelles Kermesse (Fig. 42).



(Fig. 43) No. 253



(Fig. 44) Concert Hall



(Fig. 45) No. 285



(Fig. 46) No. 1007

This couple (Fig. 43) first appeared on No. 253 titled Towers, British Applied Arts Palace, Franco-British Exhibition, they are next seen on an un-numbered card titled Concert Hall, at the Scottish National Exhibition, Glasgow 1911 (Fig. 44). The next lady one of a small group can be seen on No. 285 titled Tunis Pavilion, at the Franco-British Exhibition, (Fig. 45). She is next seen, slightly tilted forward, (Fig. 46). at the 1910 Belgian Exhibition No. 1007 titled Bruxelles Kermesse



(Fig. 47) No. 396.



(Fig. 48) No. 788.



(Fig. 49) No. 402



(Fig. 50) No. 788.

The old man standing outside the post office (Fig. 47) on a Franco-British Exhibition post card of 1908, No. 396 titled Ballymaclinton Post Office, (M'Clinton's Town erected by the makers of M'Clinton's Soap) was used on another occasion. Three years later he was pasted onto a 1911 Coronation Exhibition post card, No. 788 titled Irish Section, Village Scene (Fig. 48). The lady in the doorway was also recycled, first appearing on No. 402 titled Ballymaclinton, Franco-British Exhibition (Fig. 49), and then joining the old man on the Coronation Exhibition card No. 788 titled Irish Section, Village Scene (Fig. 50).



(Fig. 51) Un-numbered card titled Australia

Un-numbered card titled Australia, Franco-British Exhibition, London. 1908 (Fig. 51). Several visitors were cut and pasted from this group on to Japan-British exhibition cards in 1910. The lady busy reading a book on the left of the card and the man on the far right were both cut and pasted on to 1910 Japan-British Exhibition cards, The lady on to No. 9 titled Temple Gate at Nara (Fig. 52), and the man on to No. 639 titled Hall of Fame (Fig. 53).



(Fig. 52) No. 9.



(Fig. 53) No. 639

The two 1910 Japan-British Exhibition post cards titled Temple Gate at Nara (Fig. 54), and Hall of Fame (Fig. 55) are a good example of the kind of tricks Valentine's got up to. The original photograph was probably taken before the exhibition opened or early in the morning when there were no visitors about. Working off two prints of the empty scene they then filled them with visitors from earlier exhibitions they 'had in stock'. (Fig. 54) Two ladies and a man with a coat over his shoulder the origin of this group is not known, their first appearance was on Fig. 54 (see Fig 12 for enlarged image) Temple Gate at Nara in 1910, they were used again in 1911 at the Crystal Palace in the Festival of Empire on a card titled South African & New Zealand Pavilions.



(Fig. 54) No. 9. Temple Gate at Nara



(Fig. 55) Hall of Fame

(Fig. 54) A lady busy reading a book first appeared in an un-numbered Franco-British card titled Australia. (Fig. 51) There's our old lady with a striped umbrella from a 1908 card No 285 titled Tunis Pavilion, and after a spell at the Japan British exhibition without her two friends (Fig. 2), was next used on a Belgian card No. 1007 titled. Vue de l'Entrée Bruxelles Kermesse (Fig. 3).

The source of the next couple is not known and this was the only time they were used. The last couple on the right also got around, first on No. 324 titled New Zealand Pavilion, at the Franco-British Exhibition in 1908 (Fig. 56), then at the Japan-British Exhibition on No. 9 Temple Gate at Nara, (Fig. 57) and finished up at the Exposition de Bruxelles No. 1007 on a card titled Vue de l'Entrée Bruxelles Kermesse (Fig. 58).



(Fig. 56) No. 324



(Fig. 57) No. 9



(Fig. 58) No. 1007

The people used in the Hall of Fame (Fig. 55) were also cut and pasted from other surrounds. The single man first appeared in an un-numbered 1908 card titled Australia (Fig. 51) before he was transferred to the Hall of Fame two years later (Fig. 53).

(Fig. 55) Three ladies with a child make this their first appearance (Fig. 59) but were used again next year in an un-numbered card at the Scottish Exhibition titled Fountain Square (Fig 60) where the lady on the left unfortunately had her umbrella pinched, or is it a shopping bag?



(Fig. 59) No. 639



(Fig. 60) Fountain Square

At the Imperial International Exhibition in 1909 there was a Scottish Village and many of the staff were featured on post cards. Two years later at the Coronation Exhibition in 1911 there was a Scottish Section and Valentines remembered all those kilted men and trotted them out for a second airing. Later the Scottish National Exhibition in Glasgow was a golden opportunity to use them once again and some of the characters were used at all three exhibitions. The man and boy in kilts was one example.

The first picture is card No. 546 In Scottish Village 1909 Imperial International Exhibition (Fig. 61), the second No. 790 Scene in Scottish Section, Coronation Exhibition, London, 1911 (Fig. 62), and the third is not numbered and is titled An Clachan, the Highland Village, Scottish Exhibition Glasgow 1911 (Fig. 63).



(Fig. 61) No. 546



(Fig. 62) No. 790



(Fig. 63) An Clachan.

No. 571 titled Entrance Scottish Village. Imperial International Exhibition. When the coloured card of this view was published there were several alterations from the sepia card. The large man in the bottom left corner was removed (see below). The bag pipe player on the right (Fig. 64) was cut out and used for the Coronation Exhibition in 1911 on card No. 790 titled Scene in Scottish Section (Fig. 65). Two Scottish men also on No. 571 (Fig. 66), were cut out and pasted on to No. 791 titled Scene in Scottish Section, Coronation Exhibition (Fig. 67).



(Fig. 64) No. 571



(Fig. 65) No. 790



(Fig. 66) No. 571



(Fig. 67) No. 791

In (Fig 68) we see the back of the large man standing with his back to the camera in the bottom left corner in the sepia litho cards. When the coloured cards were published there were several alterations. The man was taken out (Fig. 69). Valentine's number 571 was also probably taken out with the man, and had to be rewritten, this time placed in the flower bed in white instead of black as previously.



(Fig. 68) No. 571 with man



(Fig. 69) No. 571 without man



(Fig. 70) No. 545



(Fig. 71) No. 791



(Fig. 72) Old Glasgow

No. 545. titled Scottish Village Post Office. Imperial International Exhibition 1909 (Fig. 70). Two of the men but without the lady standing outside the Post Office were used two years later for No. 791 titled Scene in Scottish Section, at the Coronation Exhibition in 1911 (Fig. 71) and again the two men only, in un-numbered card titled Old Glasgow, Scottish Exhibition, Glasgow 1911 (Fig. 72).

The Coronation Exhibition post card No. 777 titled Old English Manor House, was published twice, both times with the same number and title. I have listed them as 777(a) and 777(b) and as can be seen 777(a) has only a few small people pasted in (Fig. 73). Valentine's obviously thought they could improve on this and in 777(b) filled the view with a lot more workers (Fig. 74). Or to be correct with three pictures of the same worker. This young lady was a demonstrator at the exhibition and photographs were taken of her at the spinning wheel, with a distaff (used in making the thread) and I'm sure it's the same lady unfortunately with her back to us, at the loom.. She is seen performing all three tasks on 777(b), which must be a record for Valentine's and for good measure the little old lady from No. 774(a) titled English Village Green, at another spinning wheel is also pasted into the view.



(Fig. 73) No. 777(a) Old English Manor House before the workers were moved in.



(Fig. 74) No. 777(b) Old English Manor House, with workers added



(Fig. 75) No. 773(a)



(Fig. 76) No. 773(b)



(Fig. 77) No. 774(b)



(Fig. 78) No. 773(b)



(Fig. 79) No. 774(b)



(Fig. 80) No. 775

The tall lady standing up in No. 773(b) titled English Village (Fig. 78) seems to be the same lady seen previously seated at the spinning wheel. Her face and hair style are the same. She also appears on post card No. 774(b) titled English Village Green (Fig. 79), No. 775 titled English Cottages (Fig. 80) and on post card No. 777 titled Old English Manor House (Fig. 74). By some strange oversight she does not appear on No. 776. So we can have the same woman appearing twice on the same view standing and looking down at herself sitting at her spinning wheel.

The little old lady at her spinning wheel on No. 774(a) titled English Village Green also got around and appears on three different Coronation Exhibition cards, she was used on post card No. 774(a) titled English Village Green (Fig. 81), 776(b) titled English Country Scene (Fig. 82) and on No. 777(b) titled Old English Manor House (Fig. 83).



(Fig. 81) No. 774(a)



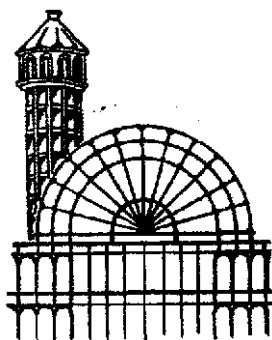
(Fig. 82) No. 776(b)



(Fig. 83) No. 777(b)

In addition to No. 777 three other cards in the Coronation Exhibition 'English' series were published in two different versions with the same numbers and titles 773, 774 and 776 all listed as (a) and (b). So far 775 has not been recorded in two types but it may exist. The lady at the spinning wheel appears on four different Coronation Exhibition post cards, first on No. 773(a) titled English Village (Fig. 75) where she is much reduced in size, on No. 773(b) with the same title, where she is much larger (Fig. 76), No. 774(b) titled English Village Green (Fig. 77) and in 777(b) titled Old English Manor House (Fig. 74).

These few pages will show the lengths Valentine's went to doctor their cards. This is just a brief account of some of the over 160 people I found were cut and pasted by Valentine. Not in all cases are the sources of the original appearance known, either because the original post card has not yet come to light, which is perhaps unlikely as they have now been collected for over a 100 years, or more likely Valentine almost certainly had photographs that were never published as post cards, and they may well have used people from these unpublished sources for their cut and paste exercise.

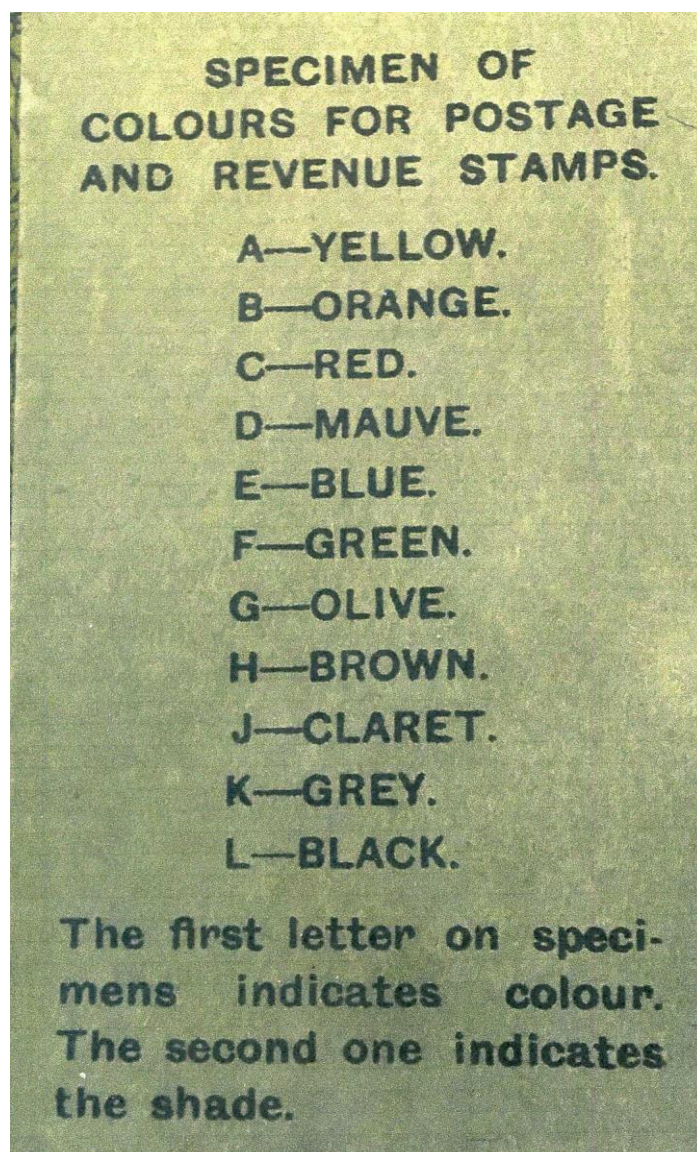


EXHIBITION STUDY GROUP

DEVOTED TO THE CONSERVATION AND STUDY
OF ALL MATTERS RELATING TO EXHIBITIONS

Journal No. 134

Autumn 2019



Waterlow's table explaining the classification for their postage and revenue stamp colour samples.

In this issue

Cut and Paste at the Exhibitions by Bill Tonkin.

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