

EXHIBITION STUDY GROUP

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

Journal No. 148

Spring 2023



Four early stalwarts of the Exhibition Study Group taken at our 1990 convention
Andrew Brooks, Bill Tonkin, Mike Perkins and Don Knight.

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At our 2011 A.G.M. Don Knight (Founder member and Secretary since 2006 and who has displayed at every Convention), Fred Peskett (For services, organising several conventions and serving as assistant editor since 2005), and Kenneth Tonkin (Who has financed and distributed our Journal from 1999-2021), joined Andrew Brooks and Bill Tonkin our existing two Honorary life members.

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Visit our new web site at www.exhibitionstudygroup.org

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It's 2023 now, how time does fly,
You'll find that 2023, will soon pass by.

My life! It's 2023 already, how time flies, I can remember when I was a child my mother said to me "The older you get, the faster time goes", it didn't mean much to me then, but now I just don't know where the time goes.

Members might like to know a bit of the history of the Newsletter or as it is now called the Journal.

In the early days the publication of a newsletter was a very spasmodic affair, and from the spring of 1980 to 1986 only 5 newsletters were published. Looking back at the first newsletter sent to just 10 members, we have come a long way since then. By 1983 the membership had risen to 23 members and in 1987 it was up to 35 members, rising to 46 in June 1987. In the Spring of 1986 Andrew wrote "it is over two years since the last newsletter".

In 1989 Karl Illingworth very generously took over the costs of publishing and distributing the newsletter, and did this until Kenneth my son took over the costs of printing and distributing the newsletter in 1998. The present healthy state of our balance sheet is due to these two very generous benefactors.

At the end of 1991 Andrew Brooks phoned me up asking if I would like to take over the Newsletter as it was called then, as he felt the time had come to have a rest. I took over as Editor in the Spring of 1992, and stated I intended to produce four 16 page issues a year. Andrew Brooks had two major interests Exhibitions and World War One, and the war won out. I remember I bought a lot of his Exhibition cards, so some good came out of his decision.

I felt then and I still do that a good newsletter is what keeps the Study Group going as for members who do not attend our convention, that is all they get for their money. Covid stopped our conventions, but I hope we will soon be able to hold our convention followed by our annual dinner again. My one regret is that now I am virtually house bound it is unlikely I shall attend another convention. I can still remember the first one at York where I saw some wonderful displays and it fired my desire as a beginner to exhibitions to one day be up among the great collectors, a desire that has been amply fulfilled.

Unfortunately we are creatures of habit, and once that habit is broken, it very often does not return. Many clubs have found that some of their regular pre-covid members have not returned, the habit has been broken, and other interests have taken their place.

The Study Group is fortunate in that over the years we have had some good contributors to the Journal and we still have some, David Ogden and Mike Gorringer to name but two who regularly send me articles, so the journal is by no means a one man band effort.

Having said that I would like to emphasise that I always welcome articles from members on all articles on ephemera, post cards and anything else to do with exhibitions, even train tickets.

One project that I have in mind is to publish a book on Wembley advertising labels. Alan Sabey and myself compiled a book in 2003 that was published by the Study Group. One member David Ogden has already promised me help in an up-date of the labels book, which is long overdue.

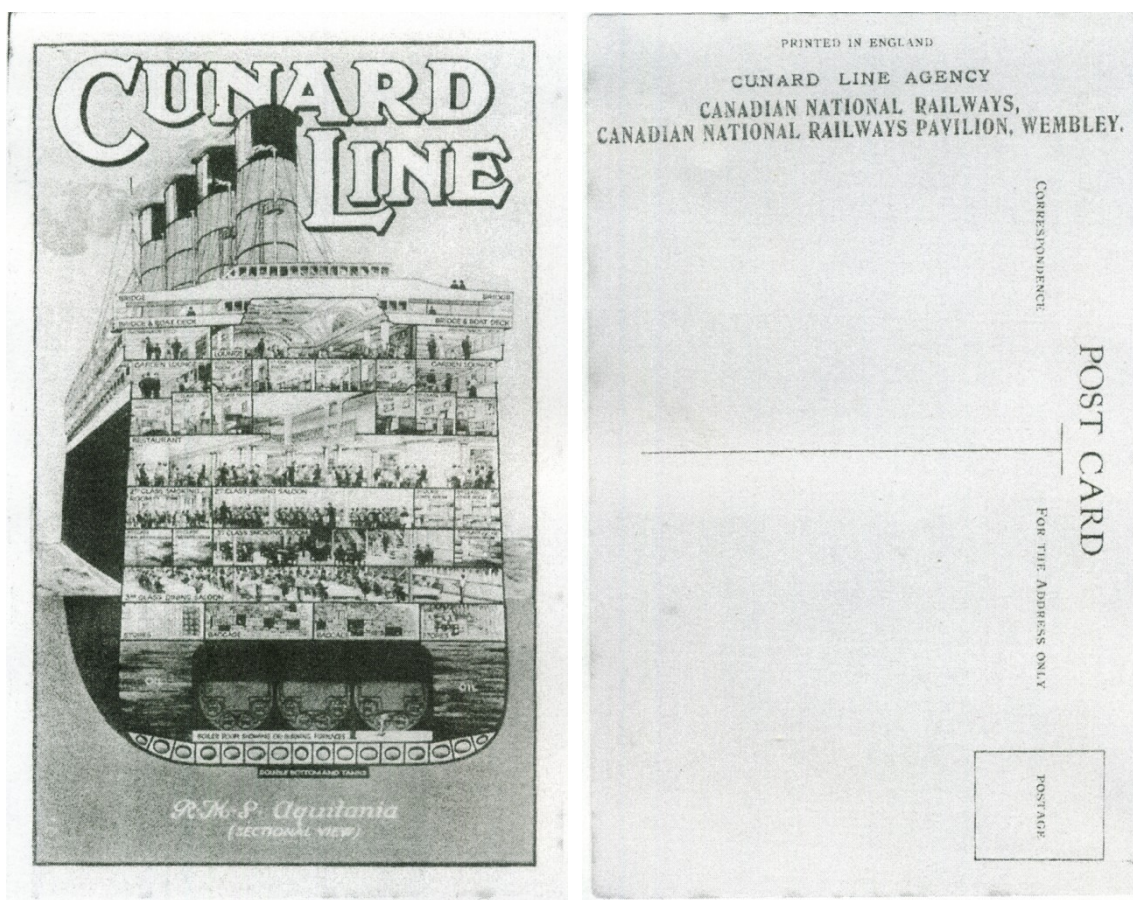
In the Summer Journal of 2018 we published an obituary notice for the death of Peter Denly, and I agreed to handle the sale of his post card collection for his widow Mrs Eleanor Denly. This involved listing the Title, Publisher and a three digit reference number, together with a valuation for over 500 Wembley Exhibition cards in Peter's collection.

In the 2020 Spring Journal we announced that an 18 page list was available on application and the sales from that list came to just over £1,300.00, which was forwarded to Mrs Eleanor Denly.

Members will have noticed a full page advert for Cavendish organised by Kenneth on a reciprocal arrangement with Cavendish who included a notice about the Study Group in their next auction list. This notice got us one new member who is also new to The British Empire Exhibition who is in negotiation to buy the remaining 268 Wembley cards.

The Editors

And now an Email from David Ogden.



Cunard Line. Canadian National Railways Pavilion, Wembley.

Dear Bill,

Janet McMorris asked me about the attached Cunard Agency (Canadian National Railways) card that she found at a fair in East Grinstead for £12.00. I checked your updated draft of the Postcard Book and was able to advise her that this was a new find, and that she was very lucky at that price.

She asked me to give you her regards - she used to see you at the Beckenham fair when her husband was a stamp dealer.

Yours,

David

Ah, happy days, I'm afraid fairs are beyond me now, as I'm firmly house bound. Now for some news of a new Stadium handstamp by David,

Unique use of the Stadium handstamp

Unique use of the Stadium handstamp dated 28 April 1924 to cancel a 1924 1½d stamp affixed to the last page of an Egyptian Passport issued on 1 March 1924 to Aron Mordoch Garpatch, a Russian journalist, for travel to the United Kingdom via France.

Press facilities were provided in the Stadium and a sub-office was set up in the Stadium to handle Press telegrams. The Stadium handstamp was intended to be used to cancel adhesives on those telegrams.

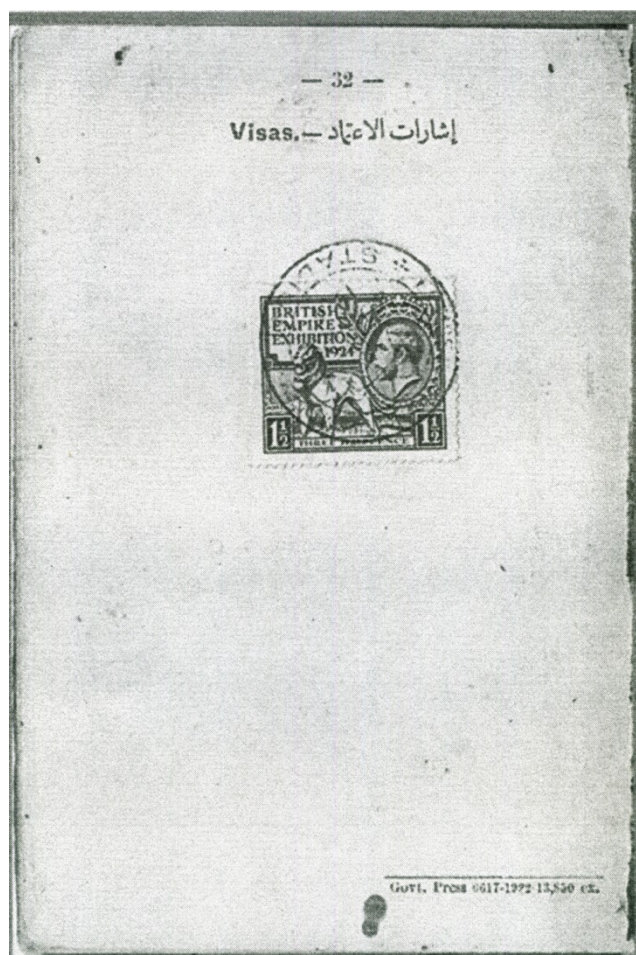
According to Knight & Sabey (1984), one postally used example of the Stadium handstamp exists on a Registered letter (No 301) dated 29 April 1924.

However, when this cover was offered for sale by Argyll Etkin Limited in May 2011 two further examples of postal use were recorded: An unpaid incoming letter with the Stadium

handstamp used to cancel a postage due stamp, and an Express Delivery letter sent on 26 June 1924.

Editor's note

I remember at one of our conventions some years ago, two members displayed the three only known Stadium covers at that time, Derek Connell (1) and Kenneth Tonkin (2).



A page from the Egyptian passport.

And more from David.

Dear Bill,

Season's greetings, I hope that you have had an enjoyable Christmas, and also that your mobility continues to improve.

In your last Editorial you mentioned a proposal for a revised edition of the Wembley Advertising Labels book to mark the Centenary of the B. E. E. As I said in an earlier e-mail, I like this suggestion for a new Publicity Labels book in 2024 and I would be very keen to be involved in this enterprise, and would be happy to contribute to the production costs. As you know, I bought a substantial part of Ray Goodey's Wembley collection and I now have most of the labels in the 2003 Book plus the new labels that you refer to. I can therefore provide colour scans to illustrate the new Book. Just let me know how you would like to proceed.

David Ogden.

Dear David,

Yes it would be a great help if you could scan in colour your collection of labels. When Alan and myself did the first label book it was before the days of colour scanners and I used a photo-copier that would only copy in B/W. Colour scanners may have been available, but the cost would have been

prohibitive. My first B/W scanner cost me £795 in 1993, and was not so good as my current Epsom scanner which cost well under £50.00. I see the scanner and a new computer to replace my Amstrad came to a total of £2,483 then.

Some of the illustrations in our first labels book are of shocking quality, but we did the best we could, with the tools available. With my present equipment I am able to scan pictures in colour but can only print them in B/W as I have never owned a colour printer. Never the less when my B/W printings are sent to some-one with a colour printer, it prints the B/W images in colour.

In my files I already have many images of labels saved in colour, and I think a first step must be for me to send you scans of any labels scanned in colour, so you will know how many you will need to scan from your collection.

My one regret is that when I had the chance to scan the complete set of 127 Waterlow's colour samples I did not realise I could save them as a colour scan, and saved them all as a B/W scan.

Thank you for your very kind offer of financial aid in the cost of printing the book, but this may not be necessary as the Study Group is sitting on a very healthy publications fund. Where additional help would be needed is in the distribution of the book once it is printed. The packing in Jiffy bags, and delivering them to the post office.

Printers encourage you to have more than is practical to get the price down, but I think a hundred copies would be more than sufficient. We might be able to sell some through the Cinderella Club. I would be very happy to work with you and include you as one of the two authors of the new book. What about including in the book some details of known perfins. This subject is never likely to warrant a separate publication, and it's a collectable item. What's your view on this?

Correspondence from Mike Gorringe.

I recently had an Email from Mike Gorringe and in it he mentioned a silk Cigarette piece. As I had not come across this term before I Emailed him back asking what a silk cigarette piece was? In case there are other members as ignorant as I am I will give our correspondence.

Dear Mike,

Please excuse my ignorance but what is a silk cigarette piece?

Bill.

On 13/11/2022 10:51, Mike Gorringe enlightened me.

Morning Bill,

My sister forwarded about twenty silk cigarette 'pieces' to me yesterday, albeit various subjects, some a bit frayed! Ebay has many on its books, so to sell them is a no no. They seem to be very popular. May I offer them to ESG members via a small note in the journal?

I will list the individuals should any one of our members like to have them. Is my 2005 members listing still reasonably accurate?

On a silly note, the amount of B. E. E. maps on Ebay for over £50 a time seems endless at the moment, including one for £250 still unsold!!!

Hear from you in due course.

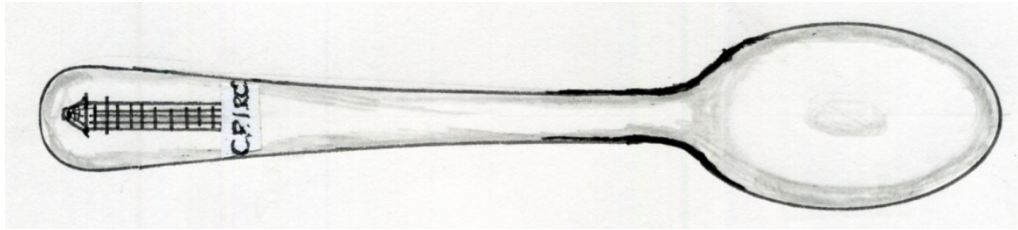
Regards,

Mike

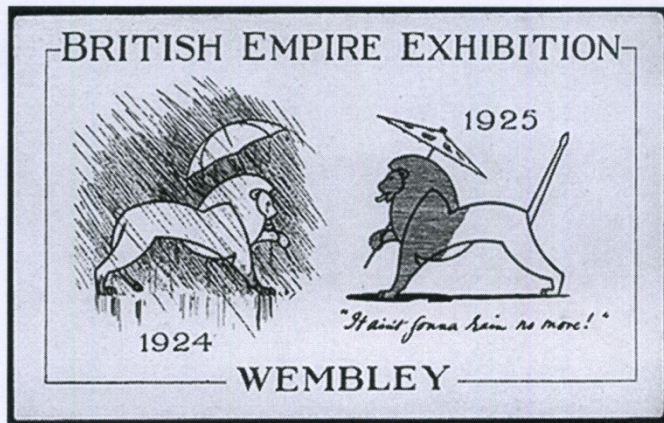
Souvenirs of the Crystal Palace. Items made from Precious Metals.

**by
Fred Peskett.**

A silver spoon hallmarked London 1912. 5" long by $1\frac{1}{8}$ " at the widest point of the spoon. An engraving or stamping at the top the handle is a Crystal Palace Water Tower with the initials C.P.I.R.C. under. (shown actual size)



And from David Ogden.

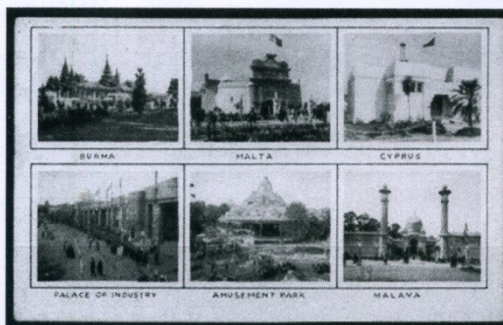
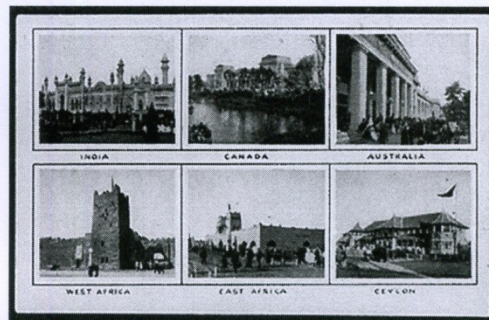


Card promoting the 1925 Exhibition, contrasting the good weather hoped for in 1925 with the conditions experienced in 1924

"It ain't gonna rain no more!"

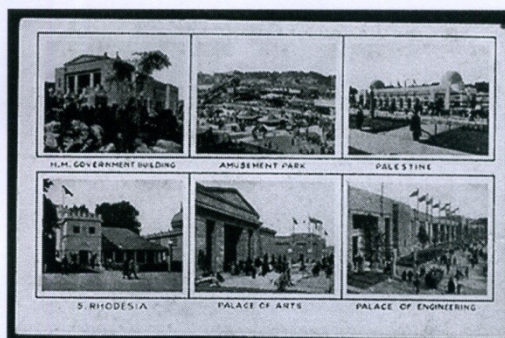
Size: 103 x 64mm

India
Canada
Australia
West Africa
East Africa
Ceylon



Burma
Malta
Cyprus
Place of Industry
Amusement Park
Malaya

H.M. Government Building
Amusement Park
Palestine
S. Rhodesia
Palace of Arts
Palace of Engineering



Ceramic souvenirs of the 1851 Great Exhibition
by
Fred Peskett

Below is illustrated a small plate (actual size) which was made as a souvenir of the Great Exhibition of 1851. The black transfer design is unusual and probably depicts Queen Victoria with her subjects from the British Empire. The female figure to the right of the seated Queen is holding a cloth bag, it may contain gold? or Tea? On the left is a man holding either an elephants or Narwhales tusk.

On her extreme left is a North American native (Canadian?) with a barrel of spice and a bale of animal pelts.



Tutankhamun at the British Empire Exhibition, and at the Hull and Dorchester Museums.

Notes from the Exhibition Study Group Archives.

In 2002 Alan Sabey wrote an article for the Journal, and while it is not my intention to republish old articles, in this case I think parts of his article are worth re-issuing.

“As everyone knows, Howard Carter and Lord Carnarvon made the famous discovery of this Pharaoh’s tomb in The Valley of The Kings in Egypt in November 1922, just two years before the British Empire Exhibition at Wembley. The discovery was the talk of the day and, as a result, a cult of Egyptian style jewellery, clothing and even buildings such as offices and cinemas began.”

“A decision was taken to construct a replica of the tomb in the Amusement Park at

Wembley.”

“The person responsible for the accuracy of the work was Arthur Weigall, the eminent Egyptologist (1). Egypt had never been part of the British Empire but the British at one time had an administration there and that is probably why the replica tomb was built where it was and not in the main part of the Exhibition. (*It was hardly ‘an Amusement’*) Howard Carter got to hear of this reconstruction and brought a Court Case to try and get it stopped. His hopes were in vain and the Case was concluded just before the opening of the Exhibition in April 1924. The display went ahead.”

“In the meanwhile, under the guidance of William Aumonier, a team of craftsmen comprising his two sons and twelve decorative artists, carvers in wood and stone, and carpenters (2) from Hull, made life size replicas of the Gold Throne, couches and chairs, chests and caskets and one of the guardian statues. These were made in a studio near the Tottenham Court Road in London for display at Wembley. The idea was to show visitors how the interior of the tomb comprising three chambers in actual size had looked, exactly as it had been found in 1922.”

After the close of the Exhibition in October 1925, Mr Albert Reckitt of Reckitt & Sons Ltd of Hull purchased the replicas for his private collection. In 1936 he presented them to the City of Hull Museums. They have now found a permanent home in the ‘Hands on History’ Museum in the Old Grammar School in the centre of Hull.

As we were about to hold our 2002 Convention in York, and Bill had been kind enough to give me a lift up to York by car, I had the thought that we might divert to Hull on our way home to see these items, which we did.

Details of some of the replica items we saw at Hull.

The replica gold face mask of Tutankhamun appears to be an exact likeness of the young eighteenth dynasty Pharaoh. It was made of beaten gold inlaid with semi-precious stones and coloured glass paste. The funerary mask represented the Pharaoh returning to external life. It fitted over the head and shoulders of the mummy which was surrounded by three ornate mummy form coffins, a heavy stone sarcophagus and four huge golden shrines.

The mask represents the young Pharaoh as Osiris wearing the *nemset* head-dress. On the brow sit the sacred vulture and, the cobra, Nekhbet and Wadjet. On the original the eyes made of quartz and obsidian, were outlined in lapis-lazuli reproducing the distinctive eye make-up. The ears are heavily pierced and amongst the jewellery found elsewhere in the tomb were several sets of earrings.

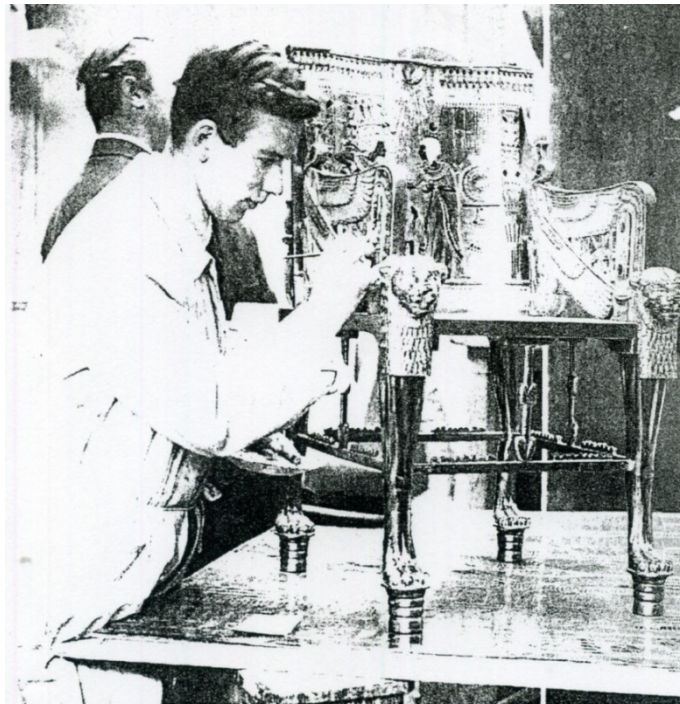
There was also a Hippo-headed couch, Cow-headed couch, Lion-headed couch, black bed, white bed, Guardian of the Tomb, Wooden effigy or mannequin, Golden Throne, small chair, Golden Shrine, Gilt casket, chest, carrying chest, large chest, brown chest, white box, plain ochre coloured chair, two Alabaster vases, Folding stool, white stool, red stool, folding camp bed, a game of Senet and the Gold Face Mask (which has become the most famous object of all).

"Below this couch stood another of the great artistic treasures of the tomb - perhaps the greatest so far taken out - a throne, overlaid with gold from top to bottom and richly adorned with glass, faience and stone inlay. Its legs fashioned in feline form, were surmounted by lion's heads, fascinating in their strength and simplicity. Magnificent crowned and winged serpents formed the arms and between the bards which supported the back there were six protective cobras carved in wood, gilt and inlaid. It was the panel at the back, however that was the chief glory of the throne, and I have no hesitation in claiming for it that it is most beautiful thing that has yet been found in Egypt."

The magnificent golden throne depicts a seated Tutankhamun and his young wife Anthesenamun. The arms of the throne are in the form of winged serpents supporting cartouches with the Pharaoh's name. Tutankhamun was about nine years old when he became Pharaoh and married his queen of about the same age.



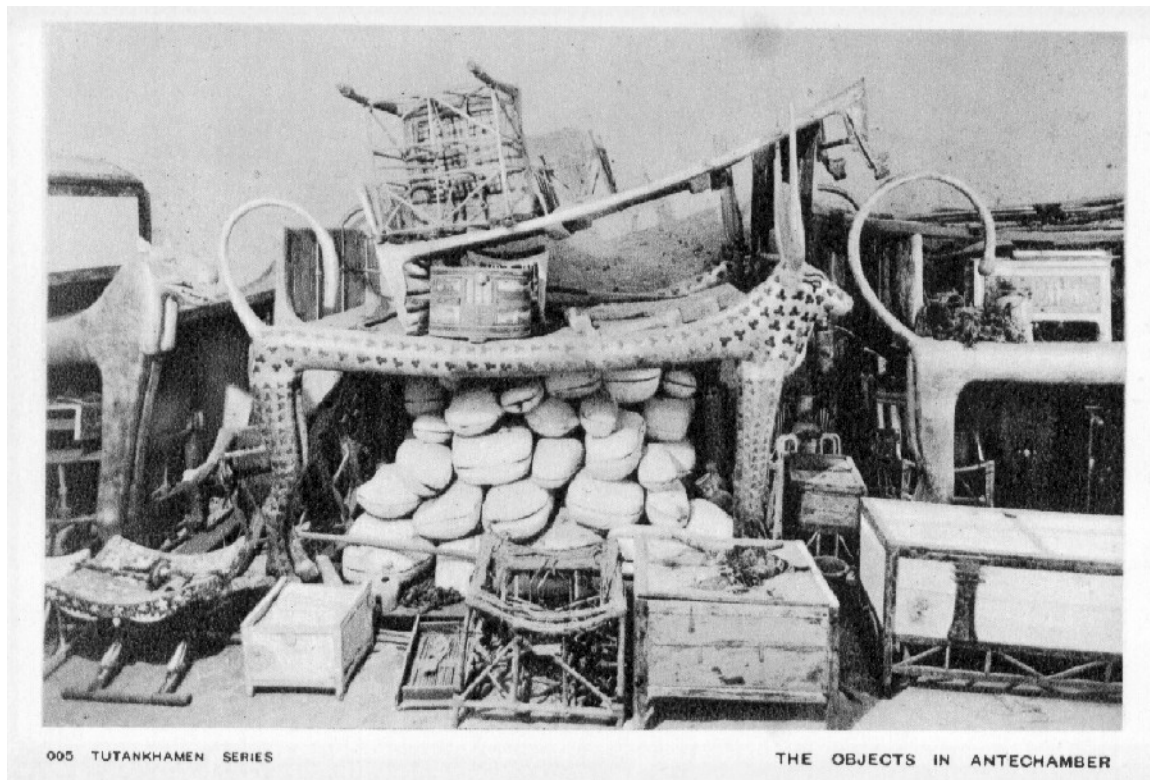
A brilliant, one might say magnificent, burnished gold mask of the pharaoh.



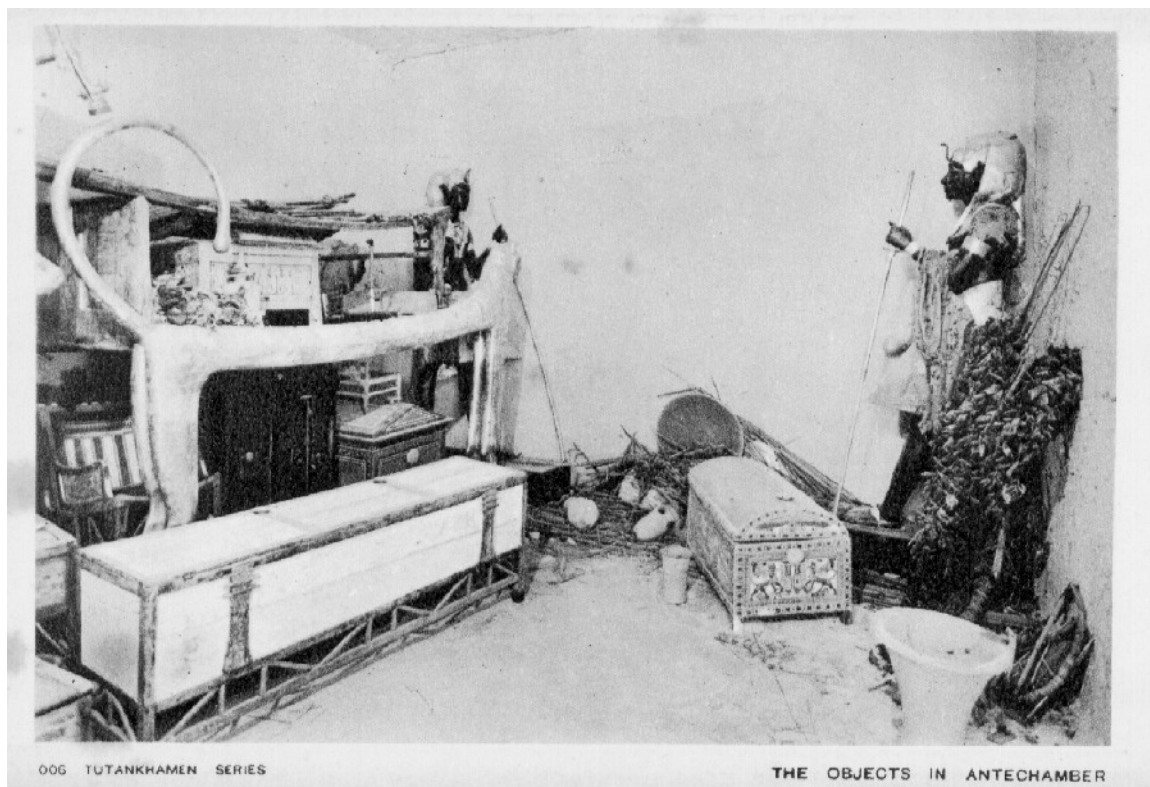
Preparing replicas for the British Empire Exhibition.

All quotations from the original article are from *"The Discovery of the Tomb of*

Tutankhamun by Howard Carter, published in three volumes 1923, 1927 and 1933.



Some of these items were copied for the British Empire Exhibition and afterwards could be seen in the Museum in the old Grammar School in the centre of Hull.



Replicas of the beds or couches were one of the items on display at Hull

British members will be able to recall the time in 1972 when items connected with

Tutankhamen went on a world tour and for a time were on display in the British Museum in London.

Footnote: texts marked (1) and (2) are taken directly from the article in "Ours" May 1936 and grateful thanks were extended to Hull Museums who supplied copies of the article.

Shortly after Stanley Hunter died in 2004, I received a message from a dealer who had bought at auction part of Stanley's collection. Among the lot was three spring back binders with Stanley's handwritten records and photo-copies of his collection. Was I interested? I could have them for nothing if I paid the carriage. Needless to say I jumped at the offer. So thanks to Stanley I was able to fill lots of blank details in my collection. So here's the start of the 1901 International Exhibition.

I don't claim the list is complete so please let me know if anyone can fill in any spaces.

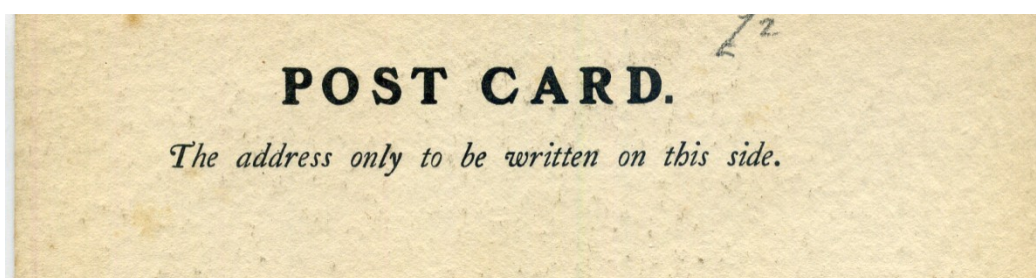
1901 Scottish International Exhibition, Glasgow.

Annan & Sons.

Type 1.

Sepia Photogravure with large white border on right side, black back, 'POST CARD' measures 49mm., without divider. No stamp box. As most of the cards have the same title 'Glasgow International Exhibition' a number has been added and a brief description is given. There is also an imprint 'Photogravure by Annan & Sons'.

Annan seems to have had no hard and fast rule about including the title and imprint as normal, sometimes the title is missing and sometimes both are missing, this is noted.



Annan. 'POST CARD' measures 49 mm., back type 1.



Annan Type 1. No. 1.



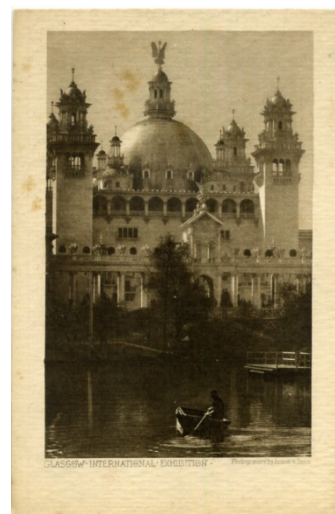
Annan Type 1. No. 2.



Annan Type 1. No. 3.



Annan Type 1. No. 4.



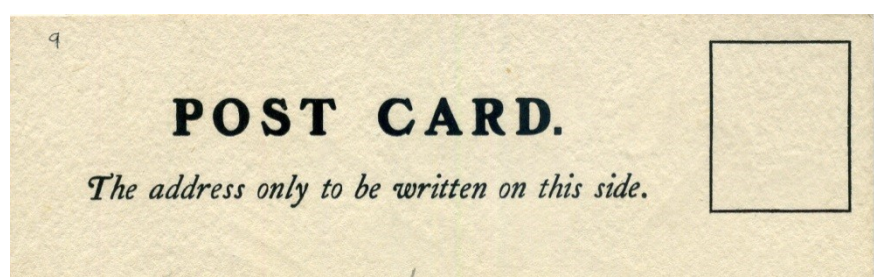
1

Buildings behind lake.

- 2 Buildings in background, plenty of visitors.
- 3 Bridge across lake.
- 4 Interior view.
- 5a Band stand ? in foreground. With title and imprint.
- 5b Band stand ? in foreground. Without title or imprint.
- 6 A Russian Street scene.
- 7 Buildings without title or imprint.
- 8 Buildings in background behind gardens. Imprint only without title.
- 9 Building with colonnade. Imprint only without title.
- 10 Visitors in left foreground.
- 11 More visitors in left foreground. Without title or imprint. Vert. right.
- 12a Man in boat in foreground. With title and imprint. Vert. right.
- 12b Man in boat in foreground. Without title or imprint. Vert. right.
- 12c Man in boat in foreground. With title and imprint. Vert. left.

Type 2.

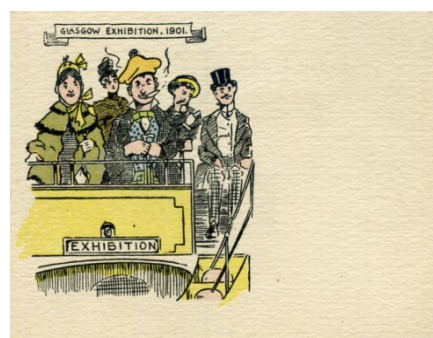
Coloured line printing with larger white border on right side, black back, 'POST CARD' measures 49mm., without divider. Empty line stamp box. As all the cards have the same title 'Glasgow Exhibition 1901' a number has been added. Although there is no Annan imprint the style of printing the back is the same as type 1 but with a stamp box added. The cards are reduced in size measuring 115 x 90 mm.



Annan. 'POST CARD' measures 49 mm., back type 2.



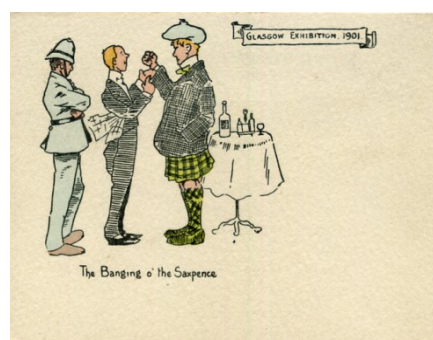
Annan. Type 2. No. 1.



Annan. Type 2. No. 2.



Annan. Type 2. No. 3.



Annan. Type 2. No. 4.



Annan. Type 2. No. 5.



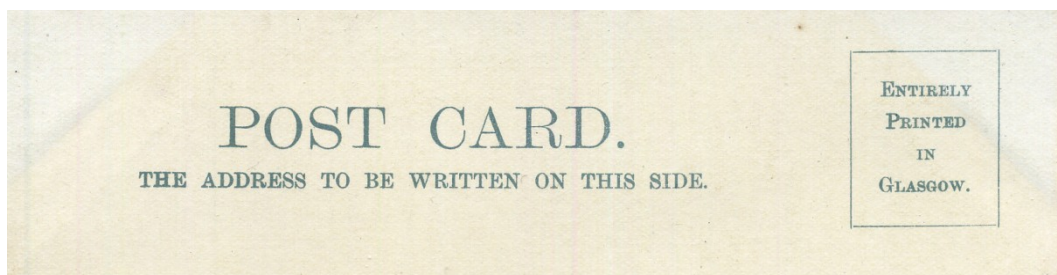
Annan. Type 2. No. 6.

- 1 Water chute.
- 2 Exhibition
- 3 Cannon
- 4 The Banging o' the saxpence
- 5 Cigarettes
- 6 Toboggan ride

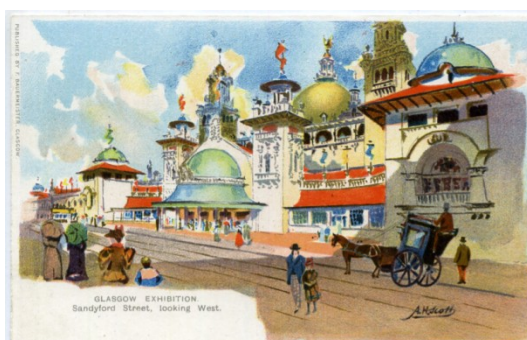
Bauermeister. F.

Type 1.

Coloured paintings by A. H. Scott, with white border, black back, 'POST CARD' measures 51 mm., un-divided back. 'Entirely Printed in Glasgow.' in line stamp box.



Bauermeister F. 'POST CARD' measures 51 mm., back type 1.



Bauermeister F. Sandyford Street looking West.



Bauermeister F. Grand Entrance.

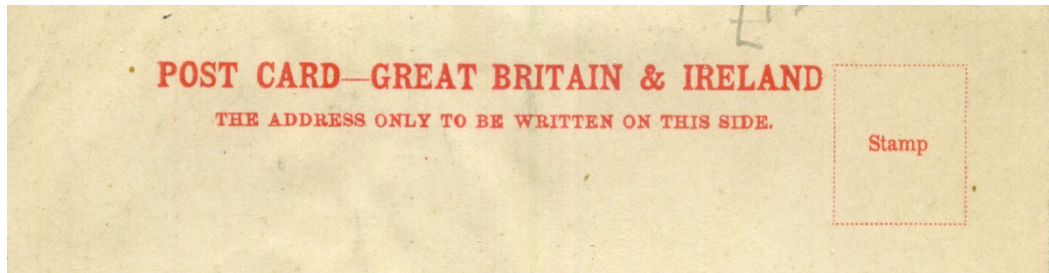
- Glasgow Exhibition. By Night.
- Glasgow Exhibition. Concert Hall.
- Glasgow Exhibition. Fine Art Galleries. Vert. left.
- Glasgow Exhibition. General View.
- Glasgow Exhibition. Glasgow University, viewed from Exhibition Grounds.
- Glasgow Exhibition. Grand Entrance.
- Glasgow Exhibition. Sandyford Street looking East.
- Glasgow Exhibition. Sandyford Street looking West.

Glasgow Exhibition. The Main Entrance.
 Glasgow Exhibition. The Russian Section.
 Glasgow Exhibition. Under the Dome. Vert. left.
 Glasgow Exhibition. Viewed from the West.

Blum & Degan.

Type 1.

B/W Litho printing, Red printing on back on white card, 'POST CARD – GREAT BRITAIN & IRELAND' measures 88 mm. un-divided back. 'Stamp' in dotted stamp box.



Blum & Degan, 'POST CARD – GREAT BRITAIN & IRELAND' measures 88 mm., back type 1.

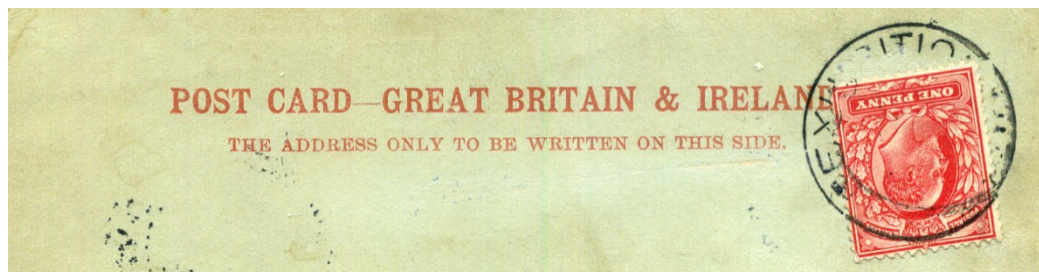


- B. & D. 2454 Glasgow International Exhibition, 1901.
 2454 Glasgow International Exhibition, 1901.
 2914 Grand Entrance, Glasgow Exhibition.

Blum & Degan.

Type 2. Same as type 1 except for the colour of the card.

B/W Litho printing, Red printing on back on pale green sage card, 'POST CARD – GREAT BRITAIN & IRELAND' measures 88 mm. un-divided back. 'Stamp' in dotted stamp box.



Blum & Degan, 'POST CARD – GREAT BRITAIN & IRELAND' measures 88 mm., back type 2.

- B. & D. 2454 Glasgow International Exhibition, 1901.
 2454 Glasgow International Exhibition, 1901.

Buick. Charles & Sons.

See under Unknown Publisher. 'POST CARD' measures 53 mm. Type 1.

Cassiers H.**Type 1.**

Coloured paintings by H. Cassiers, with white border, black back, 'POST CARD' measures 40 mm., un-divided back. Empty line stamp box.



Cassiers, 'POST CARD' measures 40 mm., back type 1.



Cassiers. The Cathedral.



Cassiers. Landing Stage at Broomielaw.

Broomielaw Bridge
Buchanan Street. Vert. left.
Exhibition Entrance. Vert. left.
George Square.
Landing Stage at Broomielaw
On the Clyde.
Royal Entrance. Vert. left.
Shipyards on the Clyde.
The Cathedral.
The Exhibition, Glasgow.
The University and Kelvingrove Park.
Trongate. Vert. left.

Cox's Sparkling Gelatine.**Type 1.**

Coloured, inside a white background, large on the left or right side, black back, 'POST CARD' measures 42 mm., un-divided back. 'Britain ½d. Abroad 1d.' in dotted stamp box.



Cox's Sparkling Gelatine. 'POST CARD' measures 42 mm., back type 1.



Cox's Sparkling Gelatine

Glasgow International Exhibition. 1901.



Deutsche Reichspost Postcarte.

Deutsche Reichspost Postcarte. Type 1.

B/W screened photogravure with glitter, Green back, 'POSTCARTE' measures 28 mm., un-divided back. Details of dotted stamp box not known.



Deutsche Reichspost Postcarte. measures 28 mm., back type 1.

Zur Visite.