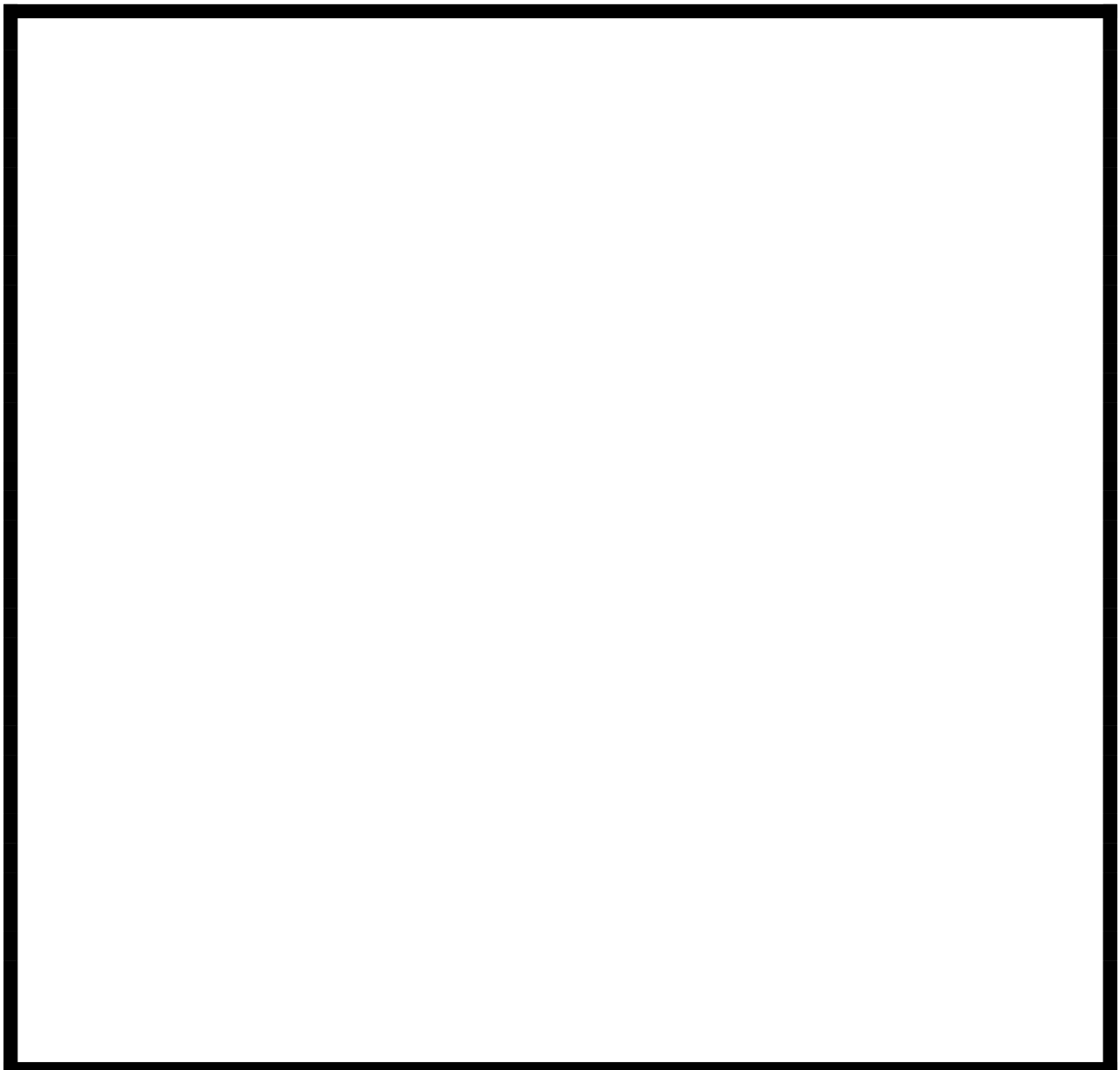


EXHIBITION STUDY GROUP

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

Journal No. 150

Autumn 2023

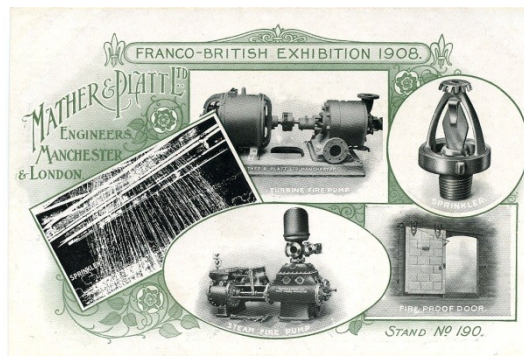


Newsletter No. 1

Spring 1980



Exhibition Study Group



In this issue

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Honorary Life Members

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

ISSN 1350-7885

Cut & paste isn't something new,
It was used in nineteen 0 eight too.
People say the camera cannot lie,
But in 1908 they had a good try.

Well not done electronically but maybe using a small pair of scissors and real paste. However it was done Valentine & Sons got away with it for a hundred years before they were found out.

Valentine published many cards for the 1911 Glasgow National Exhibition, and they were faced with the problem of how to have a stand full of post cards on the opening day.

This could be done in three ways, one, get an artist to draw some comic cards with an exhibition flavour, secondly to get a photographer onto the site before the opening day taking pictures of the various palaces and pavilions, then painting out any workmen or ladders leaning against walls, and after tidying up the views get an artist to draw in some visitors to give the picture a bit of life.

And thirdly cut out visitors from earlier exhibitions and paste them onto the cleaned up photographic views take before the exhibition opened. This was done so skilfully that Valentine's got away with it for over a hundred years before it was realised what they were doing.

To give an example I have used a couple who were used by Valentine's several times at different exhibitions. This is the pair in the centre, he with a white panama hat and a walking cane and his lady in a blue dress, first used in 1908.

Nearly all the visitors appearing on the Valentine's 1910 Bruxelles Exposition and the Scottish Glasgow 1911 Exhibition, are cut and pasted from the earlier 1908 Franco-British Exhibition view, they were also used by Valentine for the Imperial and Japan-British exhibitions post cards.



No. 142 Flip Flap, Franco- British 1908



Kelvin Hall, Scottish National 1911



1011 Le Marche, Bruxelles 1910



1013 Section Allemand, Bruxelles 1910

Variety is the spice of life.
By Bill Tonkin.

Just recently I received a few post cards on approval, and I almost dismissed them as the usual lot of common cards, when one caught my attention. It is my practice even with the commonest cards to check each one with the same card in my collection looking for any variety, and in this instance the reference number '6796 C' was the same on both Rotary cards but the views were slightly different.

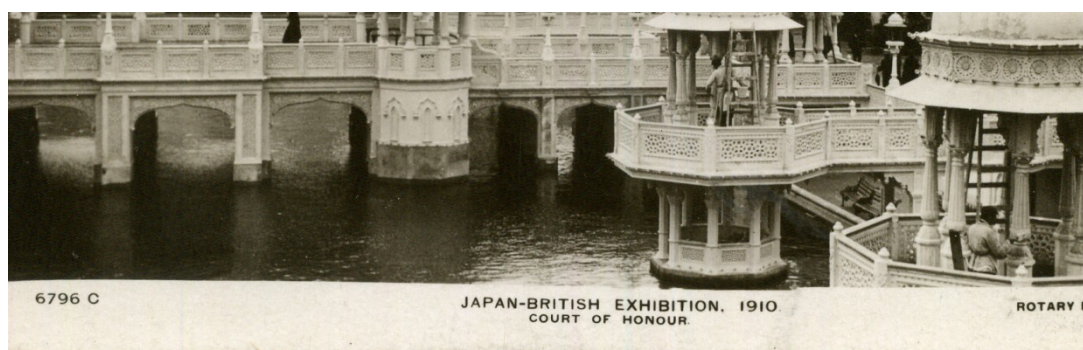
One photograph was taken showing the Court of Honour with ladders and workmen painting, the two right hand piers with domed tops, presumably taken before the exhibition opened while the second was taken from a slightly different angle later showing visitors and a boat tour. The enlargements are of the right hand bottom corner.



6796 C with workmen and ladders



6796 C without workmen and no ladders



Painters and ladders on two right piers

And now appeals from two members for information for books to be published during the Centenary year of the British Empire Exhibition in 2024.

I hope members will dig deep to help these two worthy efforts, because this is what the Exhibition Study Group is all about.

High House. 22, Porthill Rd, Shrewsbury, Shropshire. SY3 8SA
E.mail kenwtonkin@gmail.com

The Stamps and Postal history of the British Empire Exhibitions 1924 and 1925

April next year marks the 100th anniversary of the opening of the 1924 British Empire Exhibition at Wembley. I am working with fellow ESG members David Ogden and David Roshier to publish a book covering all aspects of the stamps and postal history of the exhibitions to coincide with this anniversary.

Over the last few years much new material has come to light and we are trying to gather together details of this so we can provide the most comprehensive survey of the available material possible. If you are a collector of Wembley stamps, covers, postmarks and related material we would be interested to hear from you, preferably with details or photocopies/scans of your collection.

In the first instance would you please contact me at the above address or email with brief details of your collection.

I look forward to hearing from you.

Kind regards,

Ken Tonkin.

British Empire Exhibition Wembley 1924 & 1925
Postal Slogan campaigns – Exhibitions / Special Events.
An appeal for information.

Further to Ken Tonkin's recent announcement regarding a project to produce a new publication to mark the centenary of the 1924 British Empire Exhibition I would like to seek specific input from members with regard to the Postal Slogan campaign conducted from 1922 to 1925.

I am working specifically on the G.B. Slogans chapter. Fortunately I am able to draw on a comprehensive listing / images of slogans by post office, type of cancel and any identified alterations in the Die or Slogan image. Apart from my own collection I have been able to incorporate the relevant examples from the collections of Mike Perkins, Alan Sabey, Michael Goodman, Peter Denly, David Ogden, and Ken Tonkin. This listing is an expansion of the one produced by Stitt Dibden and covered in 'The Lion Roars at Wembley'.

This listing currently records earliest and latest dated examples of each campaign by London and Provincial Post Offices plus any Die / Slogan variations.

I hope that the planned publication will incorporate the most comprehensive record of this aspect of B.E.E. Postal History and I would be grateful for any input from members with regard to.

Your earliest and latest dates by post office – I can send you a check-list of identified material with dates already recorded to use as a benchmark.

Alternatively, you could just send me your slogan listing which, as relevant, I can incorporate and acknowledge the source.

Unlike the stamps and postal stationary there is virtually no information currently identified which provides an insight into the process within the Post Office to authorise, launch and manage the slogan campaigns. Publications by Stitt Dibden, Postmark Society and 'The Lion Roars' remain silent on these aspects. I will explore The Postal Museum archives but if any member has any background information I would be most grateful if you could send this to me.

I can be reached at drosier@yahoo.com or on 01250 870 672

Thank you in anticipation!

David Rosier March 2023

Now for an Email from Andrew Brooks. One of our few surviving founder members. If it wasn't for Andrew, Fred Fletcher and Don Knight there would have been no Exhibition Study Group. Hello Bill,

Just got around to reading the Journal and I found the bit about printers very interesting. I remember in the late 1980s when my school closed and I had to move to another school the printing room was manned by a strict dragon of a woman who would not allow private printing even if you paid for it! (some time after I retired member of the ancillary staff took her to a tribunal for bullying - and won!) I had a quiet chuckle. However, to solve my printing problem I bought a second hand Rank Xerox printer from a high street firm for £250 and it was so heavy two men had to carry it up the stairs to my study.

I have an HP colour printer today and I think it cost about £50, certainly not much more. The best thing is I have a monthly contract for the ink (black and colour). Most months it costs me £4.99 for a 100 copies but now and again when I need to I change the contract to £9.99 for 300 copies. Another advantage is that they can sense when I am running out of ink and send it through the post in plenty of time. I used to buy from Asda and the last time I bought some (about five years ago) it cost well over £20 for the colour alone - and it did not last five minutes. I tend to use a lot as I like to show both sides of a W. W. 1 postcard if both sides are interesting. As I am still writing articles (two published in 'Austria' this month) I always manage to use my 100 copies but any unused are rolled over for next month. Perhaps Epsom have a similar scheme.

Keep on the good work,

Andrew.

Parcel Post cancellations of the British Empire Exhibition Wembley. By David Ogden

I recently purchased a quantity of single 1924 Wembley 1½d stamps with Parcel Post cancellations, from which I was able to re-construct a block of five and a pair that were clearly from the same package dated 22 September 1924.

In writing up the item I discovered that the existence of this cancellation was not consistent with the information about the Parcel Post cancellations used at the British Empire Exhibition (“BEE”) at Wembley in 1924 and 1925 in

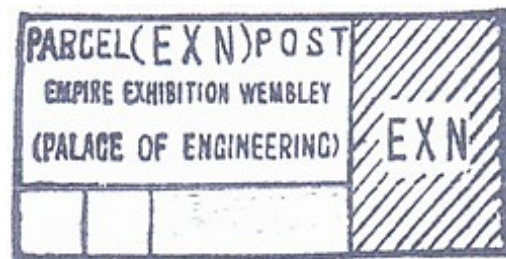
This article looks at the anomalies in that information.

Parcels handed in at the Exhibition Post Offices in the Palace of Industry and Palace of Engineering (re-named the Palace of Housing & Transport in 1925) were cancelled on the spot using a large rectangular Parcel Post handstamp. Three Types were used.

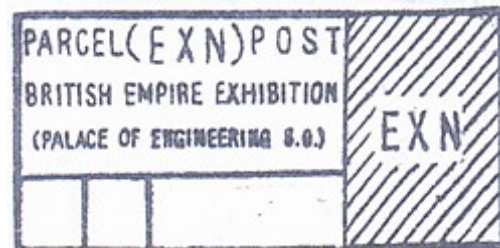


Re-constructed piece mounted
on facsimile cancellations

Type 1: “**EMPIRE EXHIBITION WEMBLEY**” on the second line



Type 2: “**BRITISH EMPIRE EXHIBITION**” on the second line



Type 3: “**BRITISH EMPIRE / EXHIBITION / WEMBLEY**” in three lines



In *The Lion Roars at Wembley* it is suggested that the Type 2 cancellations were “*cut but not used*”. The information below shows that this is not the case.

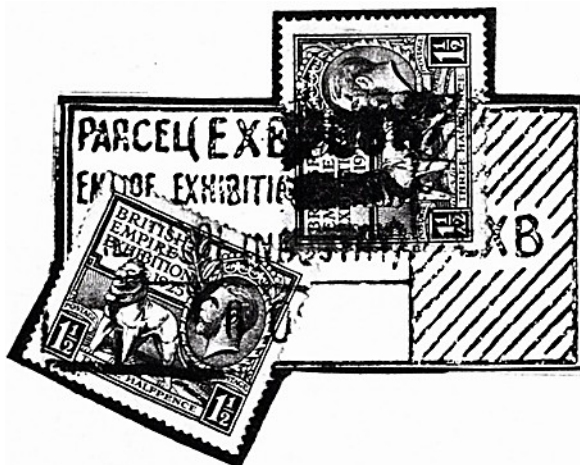
Palace of Industry (1924 and 1925)

In the *Special Event Postmarks of the United Kingdom*, Pearson suggests that in the Palace of Industry only Type 1 was used in 1924, and then possibly in 1925 until replaced by Type 2.

We now know that Type 2 was introduced by at least 22 September 1924 and that Type 1 continued to be used in 1925:



Type 2 “**BRITISH EMPIRE
EXHIBITION**” used on 22 September 1924



Type 1 “**EMPIRE EXHIBITION WEMBLEY**”
used in 1925

The illustration of the Type 1 cancellation used in 1925 is taken from photocopies of Alan Sabey’s BEE collection that he donated to the Exhibition Study Group before his collection was sold in 2007. Unfortunately the copy quality is poor, but the date appears to be 20 October 1925. The collection also contained a block of twenty 1½d stamps dated 21 August 1925 with what is stated to be a Type 1 cancellation.

This indicates that the Type 1 cancellation remained in use, alongside the Type 2 cancellation, for most if not all of the 1925 Exhibition.

Palace of Engineering (1924 only)



Type 1 “**EMPIRE EXHIBITION WEMBLEY**”
used on 24 June 1924

Pearson suggests that the Palace of Engineering Type 2 cancellation replaced the Type 1 cancellation, possibly in September 1924.

The wonderfully clear example below of the Type 2 cancellation dated 23 September 1924 is consistent with that.



Type 2 “**BRITISH EMPIRE EXHIBITION**” used on 22 September 1924

I have not seen the Type 1 cancellation used after 23 September 1924 so it may be that, as suggested by Pearson, it was replaced by the Type 2 cancellation. However the two Types may have remained in use concurrently, as occurred in the Palace of Industry Post Office.

Palace of Housing & Transport (1925 only)

Presumably because the re-named Palace of Housing & Transport was too long to be accommodated, the design of the handstamp was altered to “**BRITISH EMPIRE / EXHIBITION / WEMBLEY**” as shown below. This was also the wording on the circular date stamp used in the Palace of Housing & Transport.



Type 3 used on 9 May 1925, the



Type 3 used on 30 October 1925,

opening day of the 1925 Exhibition.

the penultimate day of the 1925 Exhibition

It is interesting that the day “9” was placed after the month “MAY” whereas it is normally placed in front of the month. I have seen another similar piece dated “MAY 9 25”.

1925 pre-release

Finally, a pair of 1925 1d stamps cancelled by the Type 2 Palace of Industry handstamp for 8 May 1925 – the day before the stamps were officially issued. Subsequently cancelled by two strikes of the Soft Packet handstamp on 9 May 1925 – the issue date of the stamps and the opening date of the 1925 Exhibition. Two further similar pieces are known.



Request for information

Members are invited to send scans of any dated BEE Parcel Post cancellations they have to the Editor so that the periods of use can be further investigated.

Obituary for Fred Peskett Born 23 March 1936, died 1 April 2023 aged 86

In Fred's early life he started out working as an apprentice at Vickers Armstrong under George Webb a milling machine operator at the firm. Rising and eventually became an explosives expert.

George Webb formed the first British Jazz band playing at the Red barn in Bexley. They were an amateur band and George sometimes brought along his young apprentice Fred who would have been about 18 then. At that time British bands playing New Orleans style Jazz were unknown in Britain. The Webb band was the first to play this music starting back in the early 1940's.

At about the same time Bill Tonkin was also going to the Red Barn, they were both listening to jazz at about the same time, although they did not know each other then.

That came later when Fred joined the Exhibition Study Group (E.S.G.) in 1992 and Bill became a member of the Festival of Britain Society. A joint interest in collecting post cards and exhibition memorabilia drew them together in what was to become a life-long friendship.

In 1997 Fred became President of the Exhibition Study Group, and in 2005 became Joint Editor with Bill of the E.S.G. Journal, a position he held until his death.

As Fred grew older it was becoming evident he was to be a man of many parts, and while he was into explosives at Vickers he managed to secure an empty warehouse on the Vickers site.

In the warehouse he laid out a monster model railway circuit, he once said his engines and coaches ran into over 100 pieces. When Vickers found out what their ware house was being used for,

Fred was ordered to empty all his train set out. The collection was sold to a museum in Holland. That was the end of his model railway collection.

Another hobby was meccano and he had every boxed set in their original packing from No. 1. Some years ago he was invited to put on a one month display at the Imperial War Museum which he did, setting up all the models himself.

In 2006 Fred was one of the joint Authors with Bill of the 320 page "The Crystal Palace 1851-1936 on Post Cards" published by the Exhibition Study Group, which is still the standard work on the subject.

Another skill Fred had, was he was a very competent artist, drawing china exhibition items from large jugs to crested china. Hundreds of his drawings were passed onto Bill some years ago, where they appear regularly in the E.S.G. Journal.

In his later years Fred did not enjoy the best of health, and was in hospital with pneumonia when on April 1st he peacefully passed away during the night while asleep.

Fred will be remembered for his amazing knowledge of exhibitions in all its aspects which he was always willing to share.

The Exhibition Study Group meeting on the 22nd February 2023 At The Festival Hall London.

Meeting attended by D Connell D Knight, B Coker, T Gazzard and R West.

Secretary's Report It was very sad that last year's meeting at Stampex was cancelled due to the Rail Strike. It was proposed that we have an all day meeting on Saturday 30 September 2023 at Stampex 27 to 30 September, if Ken Tonkin can get it booked. With the A.G.M. in the first hour followed with member's displays. The Congress Study Group to be invited to attend in the afternoon. Don made the point that he wishes to stand down as the Study Groups Secretary.

Treasurers Report. With Kenneth not being able to attend the meeting. Barry Coker proposed on the basis of the accounts being signed by the Account Checker that we accept them, this was seconded by Derek Connell and passed by all of those present.

Web Master. Ken Rumsey and Kenneth Tonkin Ken has now set up a Web Site at www.exhibitionstudygroup.org.

Election of Officers.

Life President	Bill Tonkin
Chairman	Kenneth Tonkin
Deputy Chairman	Derek Connell
Secretary	Vacant
Treasurer	Kenneth Tonkin
Committee of Four	Richard West Terry Gazzard Barry Coker Don Knight
Public Relation Officer	Derek Connell.
Web Advisor	Melvin Harrison
Journal Team	Fred Peskett and Bill Tonkin
Archivist	Bill Tonkin
Accounts Checker	Andrew Brooks.

Journal Our thanks go to Bill Tonkin for his work on producing it and Kenneth Tonkin on printing and distributing the Journal.

Convention 2024 Is the 100th Anniversary of the British Empire Exhibition next year. Kenneth to contact Wembley History Society regarding finding a venue in Wembley to hold the convention.

Richard West proposed that on the back page of the Journal, once a year it shows a list of World and Industrial and Stamp Exhibitions, D Connell to research the possibility.

A.O.B. Kenneth is researching the Registered Mail sent from the 1924-25 Wembley Exhibition for future publication.

Would you like to have the Journal sent Electronically. If so please give Ken Tonkin your e.mail

number at kenwtonkin@gmail.com

We need someone to be our Secretary as Don Knight is unable to fill the post.

Messages on post cards

Many years ago when Andrew Brookes decided to shift his main interest from exhibitions to World War One, I bought some of his exhibition cards, and amongst those were the following twelve Japan-British Exhibition cards. I think he in turn originally got them from Stanley Hunter.

This group of postcards were all posted at Croydon on July 13th and are numbered in Roman numerals from I to XII and tell the story of a visit to the Japan-British Exhibition in 1910.

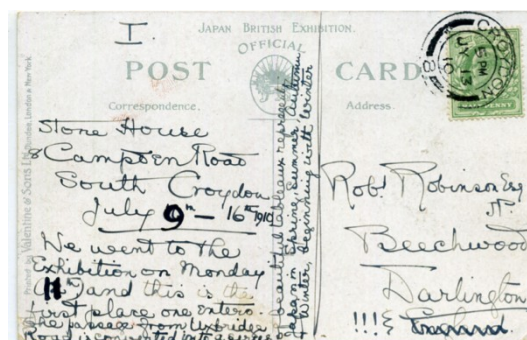
Numbers I to IV were cancelled at 5pm on July 13th using hand stamp no. 8.

Numbers V to X were cancelled at 4pm on July 13th using hand stamp no. 6.

Numbers XI to XII were cancelled at 4.15pm on July 13th using hand stamp no. 7.

It would appear that as they were written they were alternately addressed to either Robt. Robinson Esq J. P. or Mrs Robinson, both at the same address. None of the cards are signed by the writer, and it can be assumed it was a daughter of the Robinson's who lived at 8, Stone House, Campden Road, South Croydon who wrote them.

No. I.



Valentine card No. 683, Winter, The Four Seasons, Japan British Exhibition.

To, Robt. Robinson Esq J. P. Beechwood, Darlington.

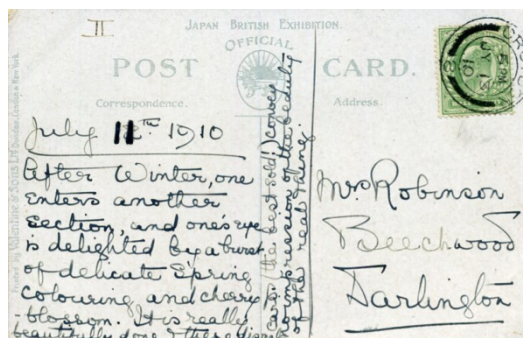
From Stone House, Campden Road, South Croydon. July 9th – 16th 1910.

Valentine card No. 683, Winter, The Four Seasons, Japan British Exhibition.

Message.

We went to the exhibition on Monday (11th) and this is the first place one enters. The Passage from Uxbridge Road is converted into a series of beautiful tableaux representing Japan in Spring, Summer, Autumn, & Winter, beginning with Winter.

No. II.



Valentine card No. 686, Summer, The Four Seasons, Japan British Exhibition.

To, Mrs. Robinson. Beechwood, Darlington.

Valentine card No. 686, Summer, The Four Seasons, Japan British Exhibition.

Message.

July 11th 1910. After Winter, one enters another section, and one's eye is delighted by a burst of delicate Spring colouring and cherry blossom. It is really beautifully done, & these dismal cards (The best sold!) convey no impression of the beauty of the real thing.

No. III.

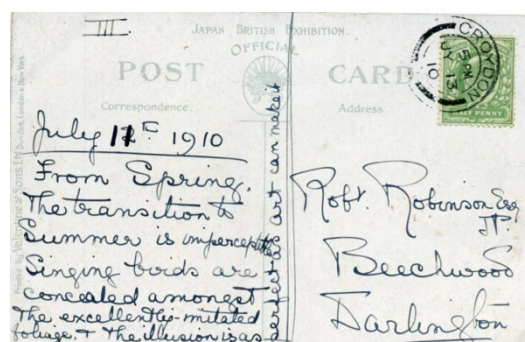
To, Robt. Robinson Esq J.P. Beechwood, Darlington.

Posted July 13 1910

Valentine card No. 684. Spring, The Four Seasons, Japan British Exhibition.

Message.

July 11th 1910. From Spring the transition to Summer is imperceptible. Singing birds are concealed amongst the excellently imitated foliage, & the illusion is as perfect as art can make it.



Valentine card No. 684, Spring, The Four Seasons, Japan British Exhibition.

No. IV.



Valentine card No. 670, Spring, The Four Seasons, Japan British Exhibition.

To, Mrs. Robinson. Beechwood, Darlington.

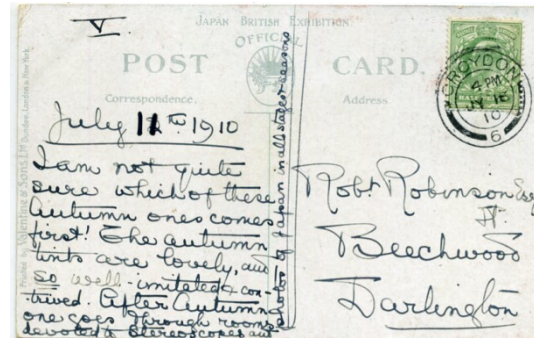
Posted July 13 1910

Valentine card No. 670, Spring, The Four Seasons, Japan British Exhibition.

Message.

July 11th 1910. Besides these real & old-looking bridges (Not crude, as in this highly coloured view!) there are real little gardens and dwarfed trees, which are so charming, - 100 & more years old some of them.

No. V.



Valentine card No. 687, Autumn, The Four Seasons, Japan British Exhibition.

To, Robt. Robinson Esq J.P. Beechwood, Darlington.

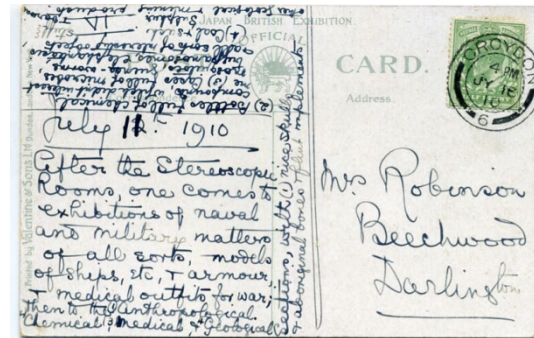
Posted July 13 1910

Valentine card No. 687, Autumn The Four Seasons, Japan British Exhibition.

Message.

July 11th 1910. I am not quite sure which of these Autumn ones comes first! The Autumn tints are lovely, and so well imitated & contrived. After Autumn one goes through rooms devoted to stereoscopes and photos of Japan in all stages & seasons.

No. VI.



Valentine card No. 685, Autumn, The Four Seasons, Japan British Exhibition.

To, Mrs. Robinson. Beechwood, Darlington.

Posted July 13 1910

Valentine card No. 685, Autumn, The Four Seasons, Japan British Exhibition.

Message.

July 11th 1910. After the stereoscopic rooms, one comes to exhibitions of Naval and Military matters of all sorts, models of ships, etc. & armour & medical outfits for war. Then to the (1) Anthropological chemical (3) (medical & (4) geological sections, with, (1) nice skulls & aboriginal bones & flint implements. (2) Bottles full of chemical compounds, which didn't interest me. (3) Cases full of microbes, mosquitoes, guinea-worms, trypanosomes, elephantiasis & all sorts of interesting objects. (4) Coal & such stuff, sulphur and various other geological & mining products.

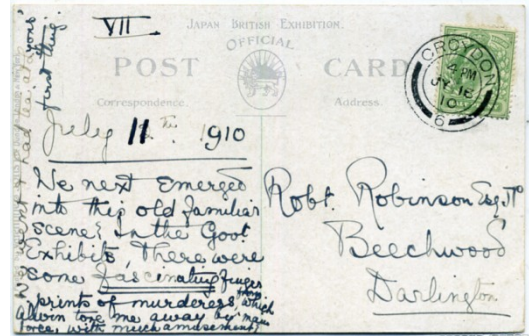
No. VII.

To, Robt Robinson Esq J.P. Beechwood, Darlington, England.

Valentine card No. 488. Court of Honour, Japan British Exhibition.

Message.

July 11th 1910. We next emerged into this old familiar scene the Govt. exhibits, these were some fascinating finger prints of murderers from which Alwin tore me away by main force, with much amusement. We went & had tea at Lyons first thing.



Valentine card No. 488, Court of Honour, Japan British Exhibition.

No. VIII.



Valentine card No. 523, Congress hall by Night, Japan British Exhibition, London, 1910.

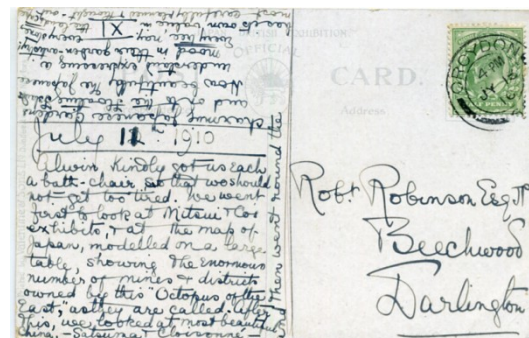
To, Mrs. Robinson. Beechwood, Darlington.

Valentine card No. 523, Congress hall by Night, Japan British Exhibition, London, 1910.

Message.

July 11th 1910. After having dinner we took a tour round all the Waterways in a motor boat. How it reminded me of Venice! This fountain & cascade is exquisitely illuminated in colours at night as you will doubtless remember. This picture follows in due order but before going on this water we did various things first.

No. IX.



Valentine card No. 551, Court of Arts, Japan British Exhibition.

To, Robt Robinson Esq J.P. Beechwood, Darlington.

Valentine card No. 683, Winter The Four Seasons, Japan British Exhibition.

Message.

July 11th 1910. Alwin kindly got us each a bath chair so that we should not get too tired. We went first to look at Mitsui & Co's exhibits and at the map of Japan modelled on a large table showing the enormous number of mines & districts owned by this "octopus of the East" as they are called, after this we looked at most beautiful china by – Satsuma & Cloisonné. Then went round the charming Japanese Gardens and on to the floating islands. How beautifully the Japanese understand expressing a mood entirely every tree – nay, every stone has its own value in the landscape most carefully planed & thought out.

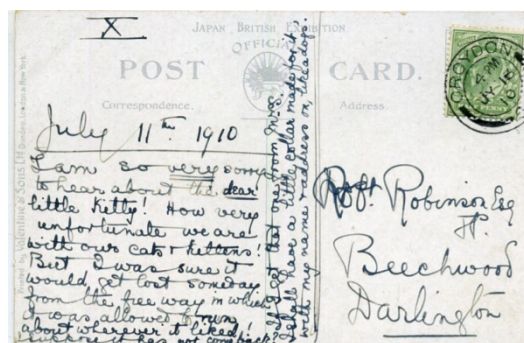
No. X.

To, Robt Robinson Esq J.P. Beechwood, Darlington, England. Posted July 15 1910.

Valentine card No. 572, Court of progress, Japan British Exhibition.

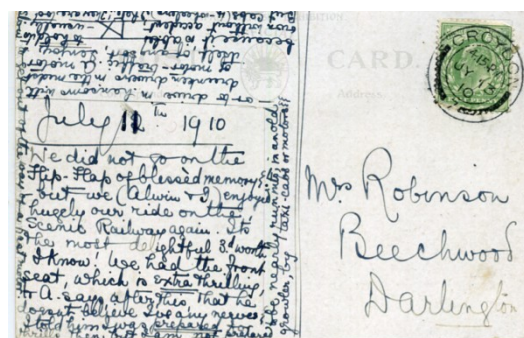
Message.

July 11th 1910, I am so very sorry to hear about the dear little Kitty! How very unfortunate we are with our cats & kittens! But I was sure it would get lost someday from the free way it was allowed to run about wherever it liked. Supposed it has not come back. If I get that one from Mrs S. I shall have a little collar made for it with my name & address on it like a dog.



Valentine card No. 572, Court of Progress, Japan British Exhibition.

No. XI.



Valentine card No. 567, Elite Gardens, Japan British Exhibition.

To, Mrs Robinson. Beechwood, Darlington. Posted 13 July 1910.

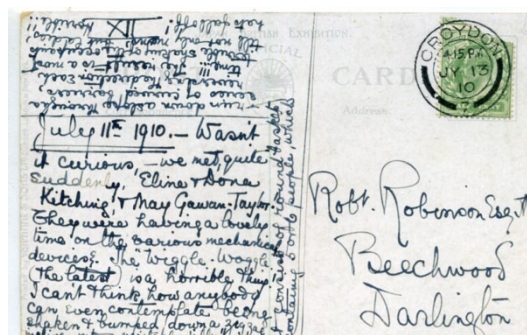
Valentine card No. 567, Elite Gardens, Japan British Exhibition.

Message.

July 11th 1910. We did not go on the flip Flap of blessed memory but (Alwin & I) enjoyed hugely our ride on the scenic railway again. It's the most delightful 3d worth I know! We had the front seat, which is extra thrilling and A says after this that he doesn't believe I've any nerves. I told him I was prepared then, but I was not prepared to be run into, in an old growler or taxi cabs or motors, or drive in a hansoms with drunken drivers in the midst of motor-traffic. A motor itself of any

sort, I enjoy, because it is able to hold its own without accident – usually. But cabs (4 wheelers) I hate they are too slow to get out of the way of a fast motor.

No. XII.



Valentine card No. 594, View from the Flip Flap, Japan British Exhibition.

To, Robt. Robinson J. P. Beechwood, Darlington. Posted 13 July 1910.

Valentine card No. 594, View from the Flip Flap, Japan British Exhibition.

Message.

July 11th 1910. Wasn't it curious, we met, quite suddenly, Eline & Dora Kitching, & May Gawan-Taylor. They were having a lovely time on the various mechanical devices. The Wiggle Woggle (The latest) is a horrible thing! I can't think how anybody can even contemplate being shaken & bumped down a zig zag incline, into a veritable jelly. It consists of round baskets containing 5 or 6 people, which run's down a slope through a series of curved barriers, reversing the direction each time!!! The result is a most terrible shaking of the occupants till not only men's but ladies hats fall

AUSTRALIAN PRE PAID MACHINE CANCELLATIONS ADVERTISING THE BRITISH EMPIRE EXHIBITION

By
Kenneth Tonkin

Following publication in the Spring Journal No. 124 in 2017 of a listing of advertising slogans from the Empire countries several examples of POST PAID and PAID AT machine cancellations used in Australia have appeared. These were applied in red, although an example from Launceston cancelled in black in error is known. It is likely that similar cancellations were used at some or all of the other towns where the exhibition slogans were in use.



PAID AT/HOBART ALWAYS ASK FOR AUSTRALIAN PRODUCTS slogan



POST PAID/LAUNCESTON ALWAYS ASK FOR AUSTRALIAN PRODUCTS slogan

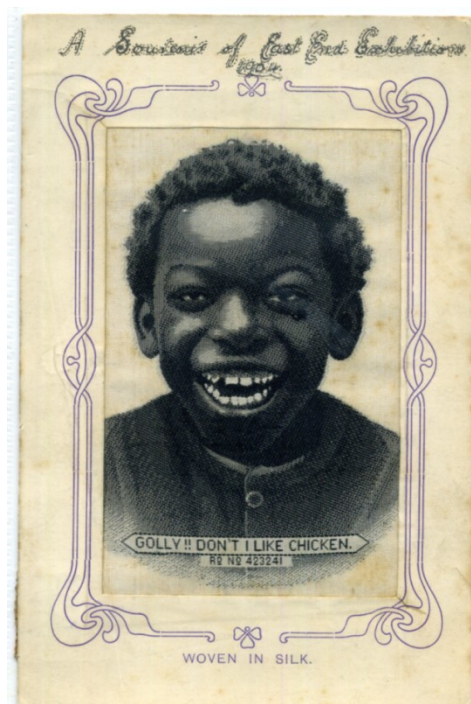


PAID AT/MELBOURNE AUSTRALIA'S OPPORTUNITY slogan



PAID AT/MELBOURNE ALWAYS ASK FOR AUSTRALIAN PRODUCTS slogan

Editors note. Although these cancellations appeared in the Journal six years ago now you are seeing them in colour.



The same smiling face but different exhibitions in 1904 the Glasgow East End Exhibition and 1908 the Franco British Exhibition.

Great Exhibition of 1851 Souvenirs made from Mixed Materials.

By Fred Peskett

The small box shown below is constructed from pale blue coloured card with a glossy, possibly hand coloured print of the Great Exhibition Building fixed to the lid, around the print is a decorative metallic gold coloured border.

The title "THE CHRYSTAL PALACE. 1851" would indicate that it was produced by a foreign manufacturer. The spelling of Crystal as "CHRYSTAL", "CRISTAL" and "CRISTALE" generally indicates the country of origin is Germanic. Many souvenirs of both the Great Exhibition and the Crystal Palace at Sydenham have been made by German and Austrian companies using this spelling, unfortunately these "Souvenirs" are not always the best of quality!

When the little boxes like the one shown are found with anything inside it can never be certain if it is the original contents, since this may have been changed over the years, in this particular box there is a packet of sewing needles by Leo Lammertz. A.L.C. The packet contains sixteen "VICTORIA" celebrated DRILLED-EYED SHARPS SIZE No 3 needles.

An illustration on the front of the packet features an image of Queen Victoria surrounded by daffodils. The packet with all needles intact is placed on an inner covering of red tissue paper. In all probability this item was given as a souvenir of the Great Exhibition, and put away with a reluctance to use the contents and in consequence has survived the past 162 years intact?

The dimensions of the box are:- two inches long by one and one quarter of an inch wide by three eighths of an inch high. It is shown twice full size.

