

EXHIBITION STUDY GROUP

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

Journal No. 150

Autumn 2023



6799-12 The Joy Wheel

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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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This is the 150 edition just come out,
Something we should really shout about.

Number 150, would you believe it, how time does fly. British Empire collectors are getting prepared for next year which will be the 100th anniversary of the opening of the exhibition, and already things are stirring, two books are on course to be published in April. One by Kenneth on the postal history and the other by David Ogden and myself on the advertising labels used during the exhibition. Much water has flowed under the bridge since Alan Sabey published our book in 2002.

When Dr Chatfield's Catalogue of Pre-1950 Labels (Cinderella Stamp Club Handbook No. 8) was published in 1991 he was able to mention about 70 different labels for the 1924 & 1925 British Empire Exhibition, a lot of these were not described or illustrated. He admitted that "A separate monograph is needed to list them all.". This was the incentive that decided Alan Sabey to set about collecting the information needed to produce a comprehensive listing of these popular advertising labels. Bill Tonkin agreed to undertake the production of the work and in 1994 under the title of 'British Empire Exhibition Wembley 1924 - 1925 Publicity Labels' this booklet was published jointly by the Cinderella Stamp Club and Glass Slipper.

Two years later Alan published a supplement to cover all the new information that had come in as a result of the 1994 publication.

Over the next few years both these booklets which were published in limited numbers sold out and became unavailable. It was decided to publish through the Exhibition Study Group a book to include both the original and the supplement, plus all the new material that had accumulated during the last six years. That edition listed over 280 different labels.

The book that David and myself are working on will list well over 340 labels, it would be a brave man who would claim we have reached the end of the road, as new labels are always popping out of the woodwork.

Looking back at our first newsletter as the journal was called then, which was circulated to just ten members, I see Andrew included a list of Crystal Palace Rotary post cards series 6799 with many gaps, but he managed to list 31 titles.

So to bring you up to date I have included the latest Rotary 6799 list which now lists 46 titles.

Going back down memory lane I can remember in the early days before scanners I had a photo-copier which only produced very black pictures. I used to mount a piece of plastic sheet with a screen printed on it, and this broke up the solid black picture to something more presentable. Once scanners were invented much better scans were obtainable.

Fred Peskett is no longer with us but he left me a huge file of the drawings of his collection, which I have been using from time to time, and shall continue to do so. It has to be said that Fred was an artist of no mean talent, and his attention to detail was as good as a photograph.

I must also give an apology to Mike Gorringe who regularly sends me snippets for the Journal, which is much appreciated, but unfortunately some seem to get lost in the compost heap I call my desk, and only come to light when I am occasionally forking the heap over.

Mike advertised in a magazine "Yours" and got all sorts of response usually accompanied by photographs. Which just shows what is available out there, this must be a unique source.

I suppose I have been storing up material for a rainy day, and now that I am house-bound that rainy day has come. Also my days of going to post card fairs are now over, so I don't get to hear the latest news to pass on.

This Journal is comprised mainly by material sent in by just two contributors, so please note that we would welcome other members to contribute, after all we might have another Shakespeare lurking in the wood work.

Please don't think I lead a miserable life because this is not so. To spend all your time up to the elbows in your hobby gives me no end of satisfaction.

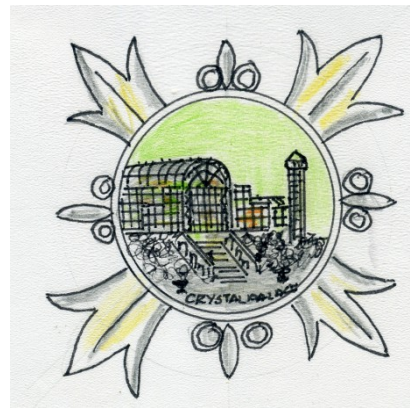
I am conscious that all some members get for their subscription is the journal, so I try to make it an interesting reading.

The Editor.

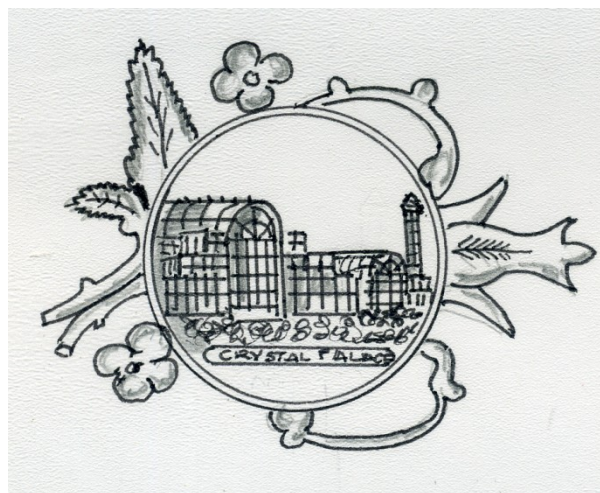
An unusual Goss Souvenir of the Crystal palace.

By
Fred Peskett.

This W.H. Goss crested china souvenir of the Crystal Palace is unusual because it features a sprig of purple heather instead of the image of the Crystal Palace, also the yellow and black banner underneath the heather is normally found under the "Britannia" opening the gates of the Crystal Palace crest. The legend under the base reads:- "Model of Ancient Kettle dredged up



The second illustration shows an ivory brooch that has a multi-coloured view of the Central Transept and the North Tower, the Grand Staircase leading to the entrance in the Central Transept dates this view to around 1910. There is some iridescence added to the windows of the Crystal Palace that can be seen when the brooch is held facing certain light conditions. The title is Crystal Palace. This souvenir is on the original sales card, and is in the original sales box! The origin of the manufacture of these ivory brooches is from India or the Middle East.



The third illustration is also carved from ivory and has real photographic images of the Crystal Palace under glass domes. With a horizontal brass fixing pin riveted to the back. The Brooch shown in the second and third illustration has a sepia photograph which shows the Central and North Transepts together with the North Tower. "*Crystal palace*" in script is under the view. The inclusion of the North Transept dates the photograph to pre 1866.

100th Anniversary of the First F. A. Cup final at Wembley 1923

By Don Knight

In 1983 I wrote to Sir Stanley Rouse asking him if he would do a forward for “The Lion Roars at Wembley” recording the history of the British Empire Exhibition. He replied saying yes and that he would write something up then get his secretary to type it up. He came up with information of being a Steward at the 1923 FA Cup Final at the new Stadium built as part of the British Empire Exhibition.

Walking from Wembley Park Station pass the building being built for the Exhibition. How he was involved in clearing the Football Pitch of the Overspill of spectators, estimated to be over two hundred thousand. In 1934 he was a linesman at Wembley when England played Scotland in an International Match, was the referee at the 1934 FA Cup Final in the April and in the August became secretary of the Football Association. An office he held for 27 Years, in the 1960's he became President of FIFA and bought the World Cup to Britain in 1966 which England won.

“The Lion Roars at Wembley” I did the history of the Exhibition and Alan Sabey the Postal History and I published it in 1984.

This year is the 100th Anniversary of the 1923 FA Cup Final so being a member of Club Wembley since 2007 when the New Stadium opened I could not miss getting some-thing about Stanley Rouse being a Steward at the 1923 FA Cup Final in the 2023 FA Cup Final programme. Three weeks before the final I made contact with the Editor of the match day programmes who then passed me on to a member of his team. I gave this man information on the Monday and on the Wednesday had two emails asking me for the name of the person that I had spoken to.

The next thing I get a phone call telling me that I could give my ticket for my seat to someone as I will be guest in the Booby Moore section. On match day I arrived at 12 o'clock was given a lanyard a glass of Champagne and a hard back copy the Match Day Programme, on page 74 and page 52 it shows the information I had given of Sir Stanley Rouse. I was shown to a table where I had a three course meal and more drinks.

On getting into the viewing area my seat was at the end of row, at full time steward came with blue ropes and stood on the aisle which all of the match officials and managers of both teams and filed pass on the way to the Royal Box to receive their medals and the FA Cup. My seat was just under this and was showered with the confetti on the Trophy being shown Manchester City the winning team.

A great experience to remember.

Crystal Palace Rotary post cards series 6799

- | | |
|---------|---|
| 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.**

Workman on site (1925) and family stories
 By
Mike Gorringe

Hope you do not mind me writing to you, but I read your advert in the Yours magazine re: the British Empire Exhibition at Wembley and as it's a subject I've always been interested in, I thought you might like to know my father, Charles Findley, actually did a lot of work there.



Workman on site (1925)

As a plumber, hot water fitter and gas engineer, he put in wash basins, toilets and gas pipes. I enclose a picture, him standing on the right, with couple of his team, (plus negative) There was a big fair there week prior to opening and my mother volunteered to try out the chair-planes before fair (*Exhibition?*) was opened on 9th May. A week later on the 15th May 1925, I was born in a terrific thunderstorm.

Dad told me many tales of that week, about all the people from overseas and how the workmen had to sleep under benches till all the work was finished (sort of security force!).

I would like to know more about the exhibition from your point of view, (meeting never happened!).

Dorothy Woodings, Aldershot.

Wooden house constructed at Exhibition and Moved to location in Crawley Down, West Sussex.

**By
Mike Gorringe**

In May 1994, I was contacted by telephone, further to my advert in "Yours" magazine, by the then owner/occupier of The Anchorage, Cutting Lye Road, Crawley Down, West Sussex.

She indicated it had been constructed as an exhibit at the exhibition within one of the two main pavilions, not verified by pictures. Once the Exhibition was over it was moved to the location at Crawley Down in 1929, it was of timber construction in partitioning form using timber ceiling beams and asbestos roof tiles were used. During its construction the walls were made taller by two feet and can be seen in the picture by additional timberwork. Other information given was that it had no electrics or water supply during its first years, nor mains drainage.

House occupied by present owner since 1947, when picture taken and information given in 1994! When I visited the house it had had a loft conversion and room(s) added. Generally it had two bedrooms, lounge, dining room, kitchen and bathroom/toilet. An outhouse had been dismantled. I did take various pictures at the time of my visit, none internal!

My research since is that Cuttinglye Road (Now spelt) is a long residential road and property's now are in region of one million pounds and over!



Wooden House at new site.

Glasgow Girls (story and four photographs)

By Mike Gorringe

My mother was part of a group of art students at Glasgow School of Art who were involved in the decor on the outside of some of the buildings. I remember her saying that they were introduced to the then Prince of Wales.

I have photos of them and some letters from her father concerning the involvement of the 'Glasgow Girls'. My mother was 93 yesterday (25th February 1994) but unfortunately suffers from Alzheimer's disease in a very advanced stage.



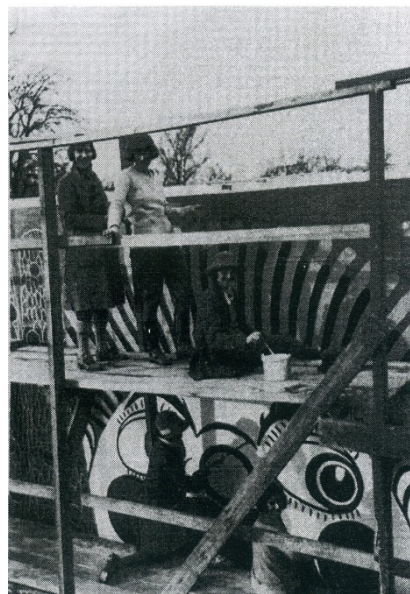
'Glasgow Girls'

Here are the photos and copies of the letters. As you can see they were taken by a London Photographer, the address may help you in your further research.

My mother's name was Margaret H. Harris, known as Madge, she is not in the one taken on the railway wagon, but in the one of them standing in line, she is on the extreme left. In the one with the ladder she is standing on the scaffold at the top waving, strange as I remember her as not having a head for heights!



Climbing the ladder



Madge at the top.

I think there is more info' in the letters, like the dates and the reference to the £5.10.

possibly the fee for the entire operation.

(I'm sure in my ephemera collection I do have a newspaper clipping of the girls with police attendance as a strike hit the site during build-up and their work had to continue).



Having a tea break, resting on a railway waggon.

Open top charabanc.

By

Mike Gorringe.



Open top Charabanc.

Charabancs were used in abundance and carried up to thirty visitors at a time. One visitor sent me a picture of his ride on such a vehicle.

This vehicle had a hire company name on the side, unfortunately only partly visible by an open door, maybe passengers were eager to get out to tour the exhibition?

Note that everyone is wearing a hat, cap or ladies bonnet! Perhaps because of the weather, but in the twenties it was normal practice. I can also imagine these vehicles had wooden seats. These vehicles were used during both years of the exhibition.

I wonder how much a copy of this picture cost a visitor, should they wish to pay for one?

1925 Exhibitors Pass

By
Mike Gorringe

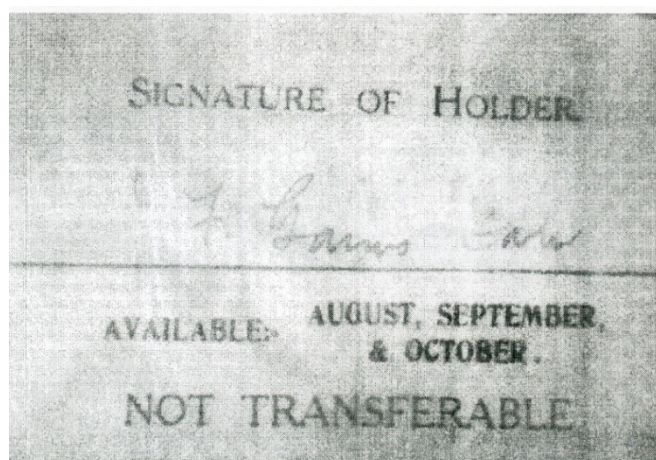
Morning Bill, Long time no speak, busy person, no doubt?

Yesterday saw the sale on Ebay of an Exhibitors Pass for 1925. Originally it was up for £10, I went to £25, but at last few seconds it was pipped at post by two others at £83.00.

Yes, not seen an exhibitors pass before, so must be quite rare? Attributed to the Allnatt company. Picture attached from my camera, as I wanted to keep record of such a pass (!) Trust you are ok, had my next Covid jab last week, being over 75!!!

Regards,

Mike



Horton Kirby Paper Mills.

By

Mike Gorringe.

Although I don't remember it myself, I have great memories of my parents telling about the Wembley Exhibition. Apparently the crowds were so thick that my father and mother each carried my twin sister and I on their shoulders.

Anyway I have in my possession a sheet of writing paper in good condition and it has the makers name and logo as a watermark in it. It was given to me by the man (name given) who actually was on the stand at the exhibition - a reward for help I gave him in 1950 (*No detail!*). He was an elderly man then in his seventies and he was a paper maker by trade. If you are interested in this piece of paper, I would be prepared to sell it. I hope to hear from you. (*Yes I did & bought it, paper size was 10" x 8"*).

Mrs G Sloper, Dartford, Kent.

Further to a phone call to Mrs Sloper, I made contact with the Horton Kirby Paper Mills address. Unfortunately Horton Kirby Paper Mills (HKPM) had been taken over and no further information about the company was available, other than the person who made the sheet of paper at the exhibition was a Mr. Len Bean. Research via Bill Tonkin's BEE stand details indicate no listing under HKPM, only a Horton B. of Westerham, Kent... close!



A sheet of watermarked paper.

A couple of odd exhibits shown at the Great Exhibition of 1851.

**By
Fred Peskett.**

There were quite a number of really strange, as well as being weird and wonderful on show at the Great Exhibition of 1851. In Class/Group 23 Works in Precious metals, Jewellery etc, Exhibitor Number 99 Mr A. Forrer of 136 Regent Street, London, had on show two ornamental frames with each containing a portrait of Her Majesty Queen Victoria and Her Consort, His Royal Highness Prince Albert. These portraits were unusual in-as-much that they were formed from gold wire and

human hair!

In the same Class/Group, Exhibitor Number 77 Mr B. Lee of 41 Rathbone Place, London, also exhibited bracelets made from gold and silver wire and human hair.

In Class/Group 30. Sculpture and Models. Mr Hoare from Langport, Somerset exhibited a model of Bath Abbey which was entirely carved from wine bottle corks to a scale of one inch representing eighteen feet.

In Class/Group 28 exhibitor number 118. Master C.A. Barber from Soho Bazaar, London exhibited landscapes and figures cut from paper with scissors without making an outline or copy. He was awarded a Prize Medal and was the youngest exhibitor and medal winner. Also in Class/Group 28. No 171 Mr C. Beavan from Metropolitan Buildings, London exhibited a Tea Caddy carved from a block of coal!

A Firework Display at the Crystal Palace. A postcard by Frederick; Hartmann.

**By
F. Peskett**

One of the joys of collecting postcards is the variety of subject matter, very similar to that of postage stamp collecting, an aspect of which is in the identification of small differences, sometimes referred to as "Fly-speck" collecting, whereby any small change is identified as a different printing or issue, the same may also be true as to such varieties being found on postcards.

One very interesting postcard is of a Firework Display at the Crystal Palace by the publisher, Frederick Hartmann, it is a hand drawn illustration by artist Holland Tringham, however, there are two versions, one has a group of spectators watching a firework display where many of the men are wearing a Fez, and the other has them wearing Top Hats. Postmarks indicate dates for these cards as being between 1902 and 1905. 1902 was a significant year in postcard history, it was the year that the "Divided Back" was introduced, it was now possible to write a message on the left side of the divider with the address on the right, previously only the address was permitted on the back with space for just a couple of lines on front, the new system now allowed a full view to be printed on the front. The publisher who pioneered this feature was in fact Frederick Hartmann. 1902 was a year which may have influenced the publication of the "Firework Display" card. In September 1902 the Shah of Persia, Muza Har-el Din, visited the Crystal Palace, so it is more than likely that the card was issued to commemorate the event. The previous Shah Nasr-el-Din visited the Palace in 1874, 1889 and 1892, these dates being a little too early to have been the subject of a postcard. The date of the Coronation of King Edward VII and Queen Alexandra was originally scheduled for the 26th June 1902, but the King had to undergo emergency surgery, so the Coronation was postponed until the 9th August so the Top Hat version may have been issued to commemorate the event? Around the portrait on the right side is "CONGRATULATIONS"



With top hats



With the Fez

It is assumed that the the Coronation" version was the first to be published with the modified Fez postcard being issued later..

In addition to the two "types" these cards were published with a wide variety of different back styles, printing processes, different trade marks, and with and without serial numbers, these are fully described in the book "The Crystal Palace on Postcards" by Fred Peskett and Bill Tonkin.

Hartmann did produce another postcard for the Coronation of King Edward VII, but in his "French Frictographic" series, whereby the card seems to be blank until rubbed with a copper coin to reveal a gradually appearing picture.

The output of Crystal Palace associated postcards by Hartmann was vast, although the publication of their post cards seems to have ceased by around 1909.

Contemporary books written about the Great Exhibition of 1851.

**By
Fred peskett.**

There is a lovely little publication from 1851 that is an absolute treasure to add to any collection of books about the Great Exhibition. It is bound in blue calf, measures 4 V wide by 6 1/2" high and is titled "Fireside Facts from the Great Exhibition" The book was written by the editor of a weekly magazine "Pleasant Pages" and is a series of "Object Lessons on the Food and Clothing of All Nations in the Year of 1851". Published by Houlston & Stoneman, London, it was on sale in 1851 at 3/6d. It has 246 printed pages with many woodcut engravings.

The book is centred around a number of children and their father or fathers., since it is not specific if it is just one father with many children or several fathers with their children. Some chapters are specific in having Papa. Henry and Rose, others have Papa. "W". "Le" and Ion. this gives rise to the thought that the clue as to the identity of these families may lie within the covers of the parent publication Pleasant Pages? Little Henry seems to ask a lot of rather stupid questions, such as "Papa, why don't we eat elephants, tigers and lions?" Papa's answer informs Henry "that the meat of an elephant may be rather tough and difficult to digest! as for the tigers and lions, well my son. they tend to be rather partial to eating us. than us eating them! "

There is a rather informative article on the presentation and display at the Great Exhibition of Preserved Meats. In the South Gallery (No 12) was a canister, containing boiled mutton, which was preserved in 1824, and was still considered to be fit for human consumption. Another canister contained mutton and vegetables that was preserved during 1813. Papa was very accurate with his forecast that one day food could be preserved by deep freezing, and that a family would have a machine to store frozen foods.

Not only is this little book a pleasure to read, it also has some serious considerations to think about. I feel sure that other books were written in this series, although much of what is written is not to be taken seriously!

Caterers at the Crystal Palace. Frederick Strange.

In a couple of the previous issues of the Exhibition Study Group Journal we featured articles about the catering facilities at the Crystal Palace by Bertram, Bertram & Roberts and J. Lyon, another lessee for the catering was Mr Frederick Strange who held the contract between 1859 to 1866. The description below of the services offered by Mr Strange is taken from the 1860 Crystal Palace Guide Book, it makes an interesting comparison between the services offered to the "classes" of the mid Victorian era.

THE NEW DINING PRIVATE ROOMS.

These rooms are constructed in the square glass tower at the end of the South Wing, through which we approach the Palace from the Railway Colonnade. They are built and sumptuously furnished in a style quite distinct from the Crystal Palace, and form a series of the most elegant

apartments, replete with every elegant comfort and convenience, and form a distinct establishment by themselves. On the lower floor is a magnificent Hall, or Coffee Room, in which 400 people can dine with the greatest of ease and comfort. Here also is a gallery for ladies. On the right of this room is another spacious chamber, in which large private parties or societies can dine. On the upper floor are eight magnificent private chambers of various dimensions; these are all isolated and distinct, and entirely private, and will accomodate parties of small or considerable numbers. The windows are of plate-glass, and constructed to open so that the magnificent prospect may be enjoyed. The view, extending beyond the beautiful Terraces and Gardens of the Palace over several counties, is of a variety and beauty unequalled in any position near London; and when the fountains play in the Gardens, forms an attraction at once unique and magnificent. The highest class of entertainments only are served in these rooms, which are complete in themselves, being provided with a separate suite of kitchens, from which the dinners are raised by patent lifts. Open smoking galleries are provided immediately overlooking the Terraces and Gardens. Extensive Billiard and Smoking Rooms are provided lower down the Colonnade near the Railway Station.

THE SALOON is entered at the right-hand corner of the extreme South End of the Palace, and is richly carpeted and decorated, and fitted with every convenience. The highest class of entertainment is served here to due notice and order.

Hot Dinners-Soups, Fish, Entrees, &c., &c. The authorised charge for attendance is 3d, each person.

THE DINNING ROOM is on the left of the Saloon.

Dinner from the hot joint	2s.0d
---------------------------	-------

Sweets, &c., according to Daily Bill of Fare.

The authorised charge for attendance is 2d, each person.

SOUTH WING DINING ROOM. The South Wing Dining Room is entered at the left-hand corner of the extreme South End of the Palace, as the Saloon is at the right-hand. It is the most spacious dining hall of the kind in England, and is constructed entirely of glass and iron. The end and the long facade next the gardens are fitted for the whole extent with magnificent plate-glass (which can be opened at convenience), commanding, from the dinner tables, a perfect view of the Terraces, Fountains and the Gardens, and the great prospect of rich landscape beyond. The dishes are served direct from the kitchen by a special covered tramway.

THE TERRACE DINING ROOM, is entered from the garden end of the South Transept, near to the entrance from the Railways. The front, toward the garden is glass, giving a view of the terraces and grounds. Cold dinners only are served in this room.

Cold Meat or Veal Pie with Cheese and bread	1s-6d
Chicken with ham and tongue and bread	2s-6d
Lobster salad, per dish	2s-6d
Jelly or pudding	0s-6d
Ice (Nesselrode Pudding)	1s-0p

The authorised charge for attendance is 1d, each person.

THE THIRD CLASS ROOMS are situated near the Railway Colonnade, in the lower story of the South Wing, and near the staircase at the end of the Machinery Department.

Plate of meat	0s-6p
Bread	0s-1p
Bread and cheese	0s-3p
Porter (Per quart)	0s-4p
Ale (Per quart)	0s-6p
Coffee or tea (per cup)	0s-3p
Roll and Butter	0s-2p
Bisquit	0s-1p
Bun	0s-1p
Bath Bun	0s-2p
Soda water etc.	0s-3p

General tariff.

Ices, cream or water	0s-6p
Coffee or tea (per cup)	0s-4p
French chocolate	0s-6p
Sandwich	0s-6p
Soda water, lemonade etc.	0s-3p
Pork Pie	0s-3p
Pale Ale or Double Stout (Tankard)	0s-6p
Pale Ale or Double Stout (glass)	0s-4p

Confectionery at the usual prices.

No charge for attendance is authorised on light refreshments.

Note.- The Full Wine List will be found on all the tables, and at all the Stations.

A. N. Paris. (Believed to be Alphonse Noyer.)

R/Photo hand tinted with white border, black back with 'CARTE POSTALE'. These cards are published in France and they all have the same title. They are hand tinted, and the dresses can be found in different colours. They feature the national symbolic figures Britannia and Marianne holding hands. As is usual with hand tinted colours these can vary. Two different pictures were published, in the first (Type 1.) the two ladies are both facing the camera, in the second (Type 2.) they are facing each other.

At a first glance it would appear that the pictures of the two women facing the camera come from a single negative, but a closer examination shows that although the models have remained stationary Marianne has moved her head slightly and also her eyes. On this post card the manuscript title has been written at least four times. The title writer had difficulty in spelling British Exhibition and in all cases it is spelt Bristish Exhibition. They were also not too sure about hyphens and full stops.



Type 1



Type 2



Eyes looking to left

Eyes looking down

Pattern to yellow dress

Red dress

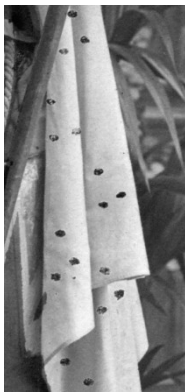
It appears that both type 1 and 2 A.N. cards were published with matt and glossy surfaces, the front of the glossy cards were whiter than the matt cards which were of a greyer white. In type 1 the glossy cards show Britannia in a white dress, while in the matt cards her white dress is covered in dark spots in groups of three. In type 2 the glossy cards show Marianne's blue dress without spots while in the matt cards the blue dress is covered in spots in groups of eight.

Another thing I noticed was that the spots on the dresses of both matt cards seem to be different, certainly when I got them blown up on the computer screen they were not all the same. On the first series of cards where the women are facing the camera 1 is different from 2 and 3 which are the same, although 3 is slightly feinter, and 4 is the glossy type without dots.

In the type 2 where the women are standing sideways, 1 and 2 are the same, 3 and 4 are the same although 4 is moved over slightly, and 5 is the glossy type without dots.

It seems to me that the dots were added to the negative at a later time as the patterns of dots do not follow the folds in the cloth

Type 1. Women facing camera



1



2



3



4

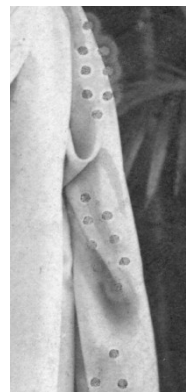
Type 2. Women sideways to camera



1



2



3



4

A.N. Type 1A. Featuring national symbolic figures Britannia and Marianne holding hands standing facing the camera. Glossy surface. No dots on white dress No. 4. Two negatives were used, in one Marianne has moved her head slightly and also her eyes and is either looking left or downwards.

N.n. A Entente Cordiale. Remember Franco British-Exhibition 1908. London. (*Eyes down, with stop after 1908. and London. and one hyphen measures 51 mm.*) Vert. left.

N.n. B Entente Cordiale. Remember Franco-British-Exhibition 1908 London (*Eyes left, without stops after 1908 and London and two hyphens measures 52 mm.*) Vert. left.

N.n. C Entente Cordiale. Remember Franco-British-Exhibition 1908 London (*Eyes left without stops after 1908 and London and two hyphens measures 54 mm.*) Vert. left.

A.N. Type 1B. Featuring national symbolic figures Britannia and Marianne holding hands standing facing the camera. Matt surface. Britannia's white dress and train is now decorated with black or grey dots in groups of three.

N.n. A Entente Cordiale. Remember Franco-British-Exhibition 1908 London (*Eyes left, without stops after 1908 and London and two hyphens measures 52 mm. In addition to the black dots (1) the red part of the dress now has a white irregular pattern*) Vert. left.

N.n. B Entente Cordiale. Remember Franco-British-Exhibition 1908 London (*Eyes left, without stops after 1908 and London and two hyphens measures 55 mm. black dots (2. No white irregular pattern to red part of dress.)*) Vert. left.

N.n. C Entente Cordiale. Remember Franco-British-Exhibition 1908 London (*Eyes left, without stops after 1908 and London and two hyphens measures 55 mm. In addition to the black dots (3) the red part of the dress now has a white irregular pattern, not the same as type A*) Vert. left.

A.N. Type 2A. Featuring national symbolic figures Britannia and Marianne holding hands standing sideways to the camera. Glossy surface. No dots on blue dress No. 4. The title was re-done several times.

N.n. A Entente Cordiale. Remember Franco-British Exhibition 1908 London (*Without stops after 1908 and London and one hyphen measures 52 mm.*) Vert. right.

N.n. B Entente Cordiale. Remember Franco-British-Exhibition 1908 London (*Without stops after 1908 and London and two hyphens measures 53 mm.*) Vert. right.

N.n. C Entente Cordiale. Remember Franco-British-Exhibition 1908 London (*Without stops after 1908 and London and two hyphens measures 55 mm.*) Vert. right.

A.N. Type 2B. Featuring national symbolic figures Britannia and Marianne holding hands standing sideways to the camera. Matt surface. Britannia is in a yellow and red, dress, while Marianne's blue dress has black spots in groups of eight.)

N.n. A Entente Cordiale. Remember Franco-British-Exhibition 1908 London (*Without stops after 1908 and London and two hyphens measures 53 mm. black dots (3)*) Vert. right.

A.N. Type 2C. Featuring national symbolic figures Britannia and Marianne holding hands standing sideways to the camera. Matt surface. Britannia is in a red dress with black markings while Marianne's blue dress has black spots or black and white spots in groups of eight.)

N.n. A Entente Cordiale. Remember Franco-British Exhibition 1908 London (*Without stops after 1908 and London and one hyphen measures 52 mm. black spots (1) and blue diagonal lines to dress*) Vert. right.

N.n. B Entente Cordiale. Remember Franco-British Exhibition 1908 London (*Without stops after 1908 and London and one hyphen measures 52 mm. black spots (1)*) Vert. right.

N.n. C Entente Cordiale. Remember Franco-British-Exhibition 1908 London (*Without stops after 1908 and London and two hyphens measures 54 mm. black spots (2)*) Vert. right.

Schoolboy Story By Mike gorringe

I believe it was actually 1923/24, but will not argue!

I went there both years, first time with my parents, second with my brother. The only memorabilia I have is a set of stamps for 1924.

I remember; *{Italic wording are my personal corrections and helpful researched information}*
The Non-Stop Railway (Never-Stop) which ran on a screw type of drive, as the train ran into the 'station' and the (screws) were placed closer together to slow the train down.

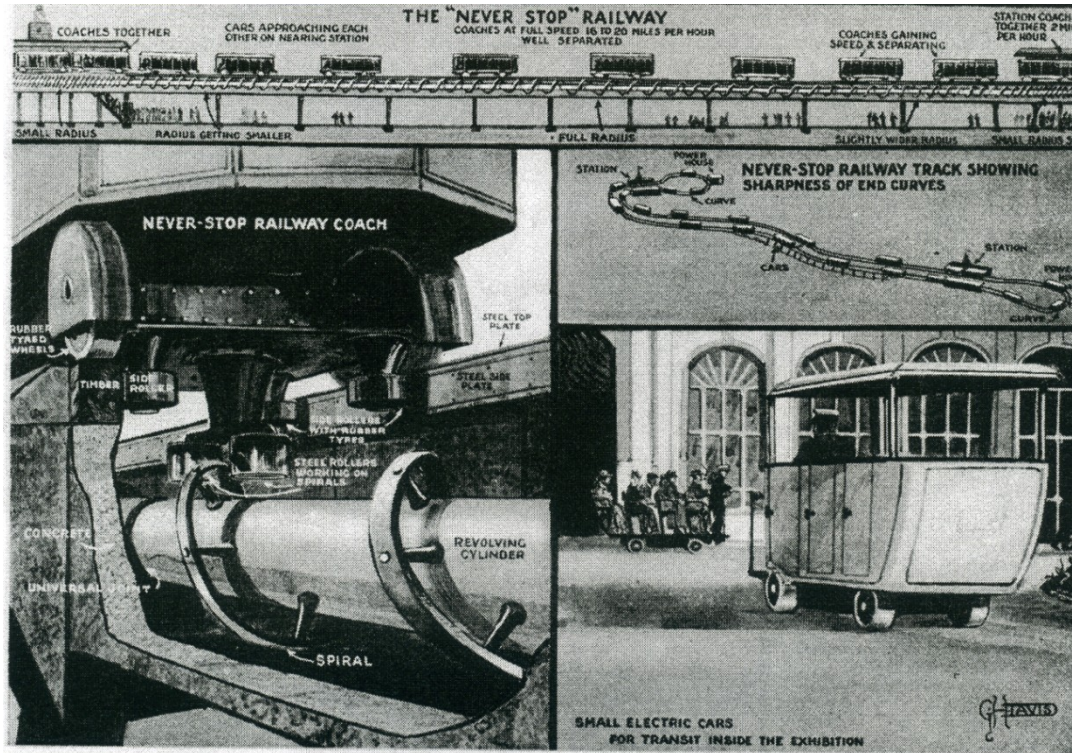


Illustration from the illustrated London News for January 19th 1924, drawn by G. R. Davis.

The life sized coal mine, which you actually went down in a cage, life size (dummy) miners and the pit pong, *(I wonder how they generated the smell)*

The Canadian stand *{Pavilion!}* where samples of honey were given away. What appeared to be a white painted bar was in fact a refrigerated tube, the white being frost!

The Salvation Army stand, showing instruments for their bands.

There was a map and details of Bristol Port giving history of John Cabot who sailed from there.

I cannot really remember much more, so seriously what I do remember was just the items a boy would remember, hope this is of interest.

L. A. Crump, Sandy, Beds.