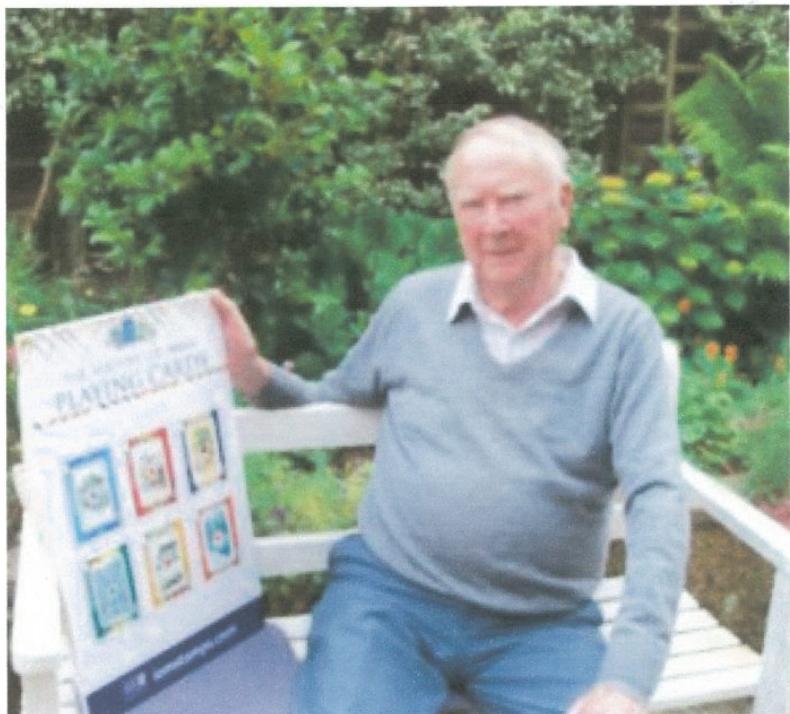
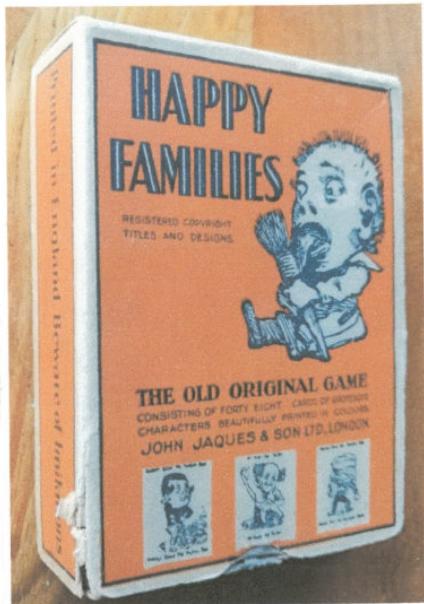
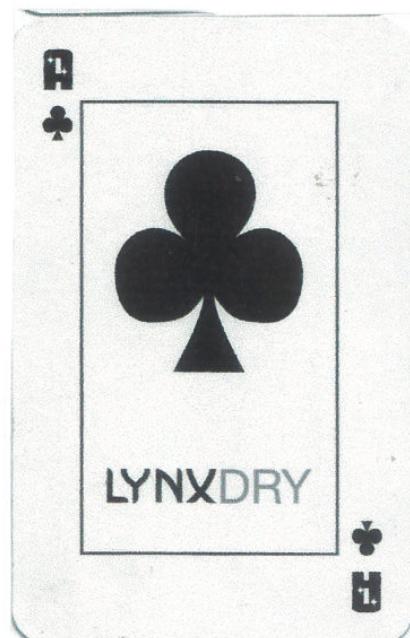


English Playing Card Society

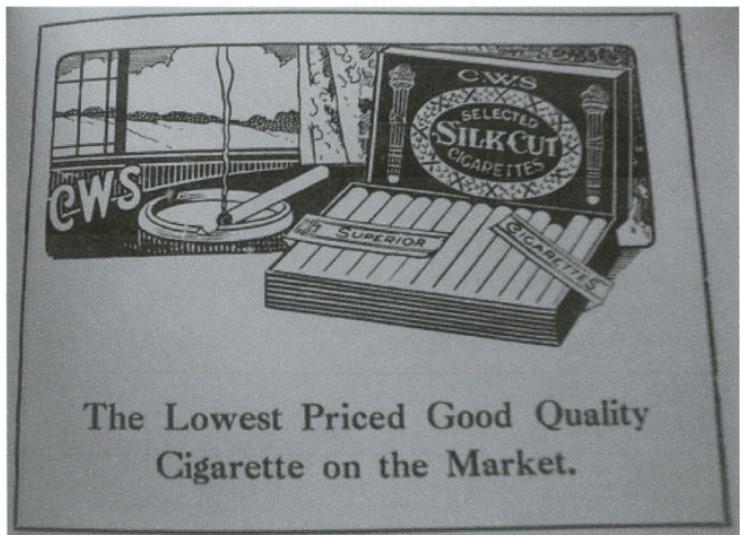
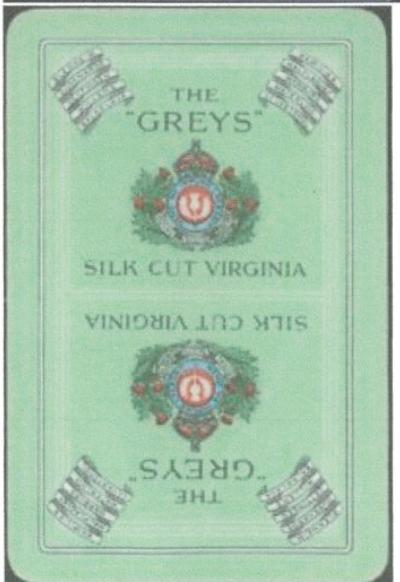
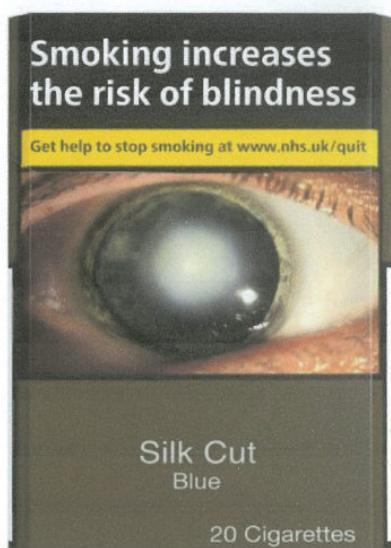
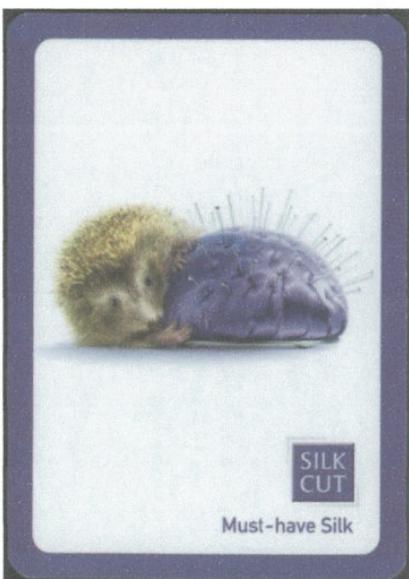
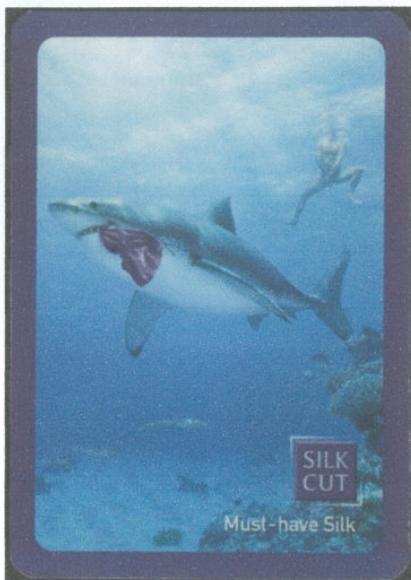
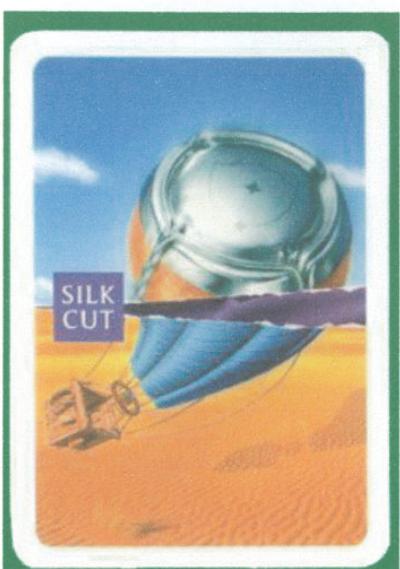
For researchers and collectors



Dr Busby. English Edition



A Few more Silk Cut backs. I think the Greys pack is from a different maker.



In the 1990s Silk Cut was the best selling brand in the UK, but sales have declined behind cheaper budget brands as tax on tobacco has increased.

Manufacturer Gallaher

The brand was also made popular by a surrealistic advertising campaign launched in 1984, in preparation for a ban on named tobacco advertising. By using the **typical colours** of the brand, the first surrealistic advertisement of Silk Cut showed a purple silk cloth with a single cut running through it, showing behind it a white background.

The Greys is manufactured by Major Drapkin and Co.

The English Playing Card Society



Neil Darbyshire

Email: editor@epcs.org

NEWSLETTER No.135 June 2022

Contents

Page No	Main Features	Contributor
Front Cover	Miscellaneous	
Inside Front Cover	Silk Cut	ND
1	Contents	
2	Secretary's Notes/Editorial/Feedback	Barney Townshend/ND
3	Brian Hinxman	Mike Tregear
4	Wrapper Query	Daf Tregear/ND
5 - 6	Michael Goodall Obituary	Ken Lodge
7 - 8	Norwegian Pack	Mike Goodall
9 - 11	Old Character Cards	Gerald Notley/ND
12 - 14	The Thailand Playing Card Monopoly	Mike Tregear
15 - 16	Waddington Promotional Material	ND
17	Lynx Dry	ND
18- 19	Tringham	ND
20 - 22	The Dread Pirate Roberts	ND
23	The Hinxman File on Wages	Mike Tregear
24 - 34	The Beginning of Happy Families	Michael Thomson
35-36	Winstanley 10 of Clubs	ND
Inside back Cover	Finnish Pack - Pelikortteja	Barney Townshend
Back Cover	Epic Scenes from the Old Testament	Elaine Lewis

*Please let me have any articles or other material by September 15th 2022 to stand any chance of appearing in the next edition. If done on a computer, it would make my life much easier if it is PC compatible and in MS Word. Where possible put the body of the text in *Colibri*, size 11 or 12, and colour images on a separate page from black & white. Having said that, I will take any offering as it comes! We need more articles in black & white!!!*

N.B. I can make no guarantee of including an article in the next or even the subsequent issue, but I will try to fit it in at the appropriate opportunity.

Dates for your diary

Check with Barney or email secretary@epcs.org

Copyright

Every attempt has been made to contact authors, artists, and companies concerned before printing articles in the newsletter. Acknowledgement is always given where possible. Please contact me if there are any queries arising from this publication.

© N.Darbyshire & EPCS June 2022

Editorial / Feedback

An unusual edition this with a long but comprehensive article on Jaques Happy Families and more of the Hinxman files from The Amalgamated PC Company Ltd. Plus some 19th Century Character cards. Most of you will already have heard that we have lost another of our stalwarts – Mike Goodall – I include the obituary written by Ken Lodge plus an article Mike wrote some time ago about a rogue Goodall joker. I also include some answers to queries and that is what this magazine should be about – members helping each other to improve their knowledge.

I do get an occasional response to my articles. This below from Edwin Davis.
Much appreciated Edwin.

*Thanks for your interesting article about the Alan Parsons Project.
Unfortunately, I'm in bed at present with Covid. However it has provided the opportunity to listen to the radio and having read your article a day or so ago Boom radio have just played
'..... the game never ends on the turn of a friendly card - part one ' by the Alan Parsons Project.*

Your article mentions Al Stewart amongst others ... a big favourite of my wife and myself, we have seen him perform live on a number of occasions (some with Peter White) and we were at the Albert Hall a few years ago when DJ Mark Radcliffe presented him with a lifetime folk music award.

One omission is any mention of Colin Blunstone, of the Zombies another favourite of ours who I believe also collaborated with Alan Parsons, including the provision of vocals on the track ' Old and Wise '. This is a terrific and emotional song and is on our shortlist of music to be played at our funerals. Sorry to end on a sad note but thanks once again.

Secretary's Notes

Neil just reminded me it's time for me to write the next Secretary's Notes. I know time accelerates, but really it seems only weeks since the last one! Not a lot has happened since then.

I'm still pondering on where we can plan on having a Meeting. Feedback from you, on whether you're ready to travel to a Meeting yet, and how far would be very welcomed.

The Catalogue of Peter Way's collection is much nearer completion now. Almost the only task now is to complete working out what the sale price of every pack is. Certainly not the easiest task.

I am a little disappointed at the feedback I've received on Digital Membership. I have sent out a digital pdf to a couple of potential members, but no current members have asked. If you are interested at all, as a cheaper alternative to a printed copy, or as an additional version, do let me know and I'll be happy to send you a trial copy.

Barney

Having just completed the editorial and got the magazine ready to post to the printers I went to find something in my games collection. Before I found what I was looking for I came across something else. 24 character cards by William Dalton with the date on the envelope 1824. What is more, most of them had playing card indicators on the plain backs. e.g. 2 of Spades – so they had obviously been used for a secondary purpose - playing card games. I will show just a few of these next time.

Short course that lasted for 24 years

A MAN who arrived at John Waddington Limited in 1946 to attend a short specialised factory management course run by the Ministry of Labour and stayed for 24 years was this week appointed director of one of the company's wholly owned subsidiary companies.

He is **Mr. Brian Hinxman** who has been appointed to the board of The Amalgamated Playing Card Company Limited.

Mr. Hinxman, who served with the Royal Air Force in Egypt, Palestine and North Africa during the Second World War, was appointed assistant works manager of The Amalgamated Playing Card Company Limited in 1948.

From 1959 to 1962 he was assistant technical sales manager of John Waddington's Plastona Division



● **Mr. Brian Hinxman**

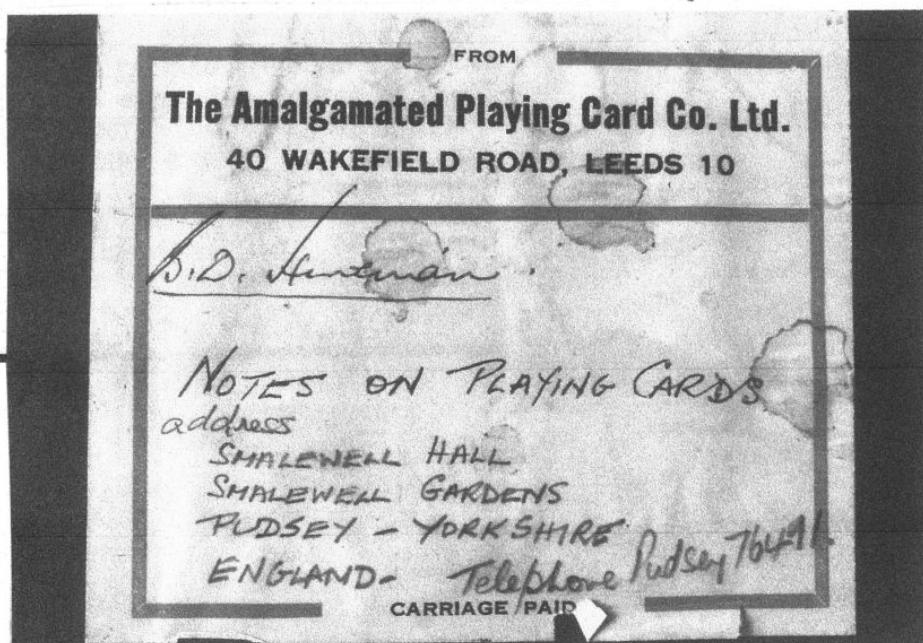
and a year later he returned to The Amalgamated Playing Card Company as works manager.

Married with four children he lives at Smalewell Hall, Pudsey. His hobbies are gardening, motoring, water-colours and tennis.

Article from the
Yorkshire Post
20th January 1970
together with
the cover of the
Hinxman folder.

Noted by Mike Tregebar.

Brian Donniger Hinxman
was born 07-12-1921
and died 20-07-2019
aged 97



BRITISH BREWERY



PLAYING CARD SOCIETY

For further details contact the Membership Secretary:
Maxine Chantry, 65 Chandlers, Orton Brimble, Peterborough,
PE19 7JY.

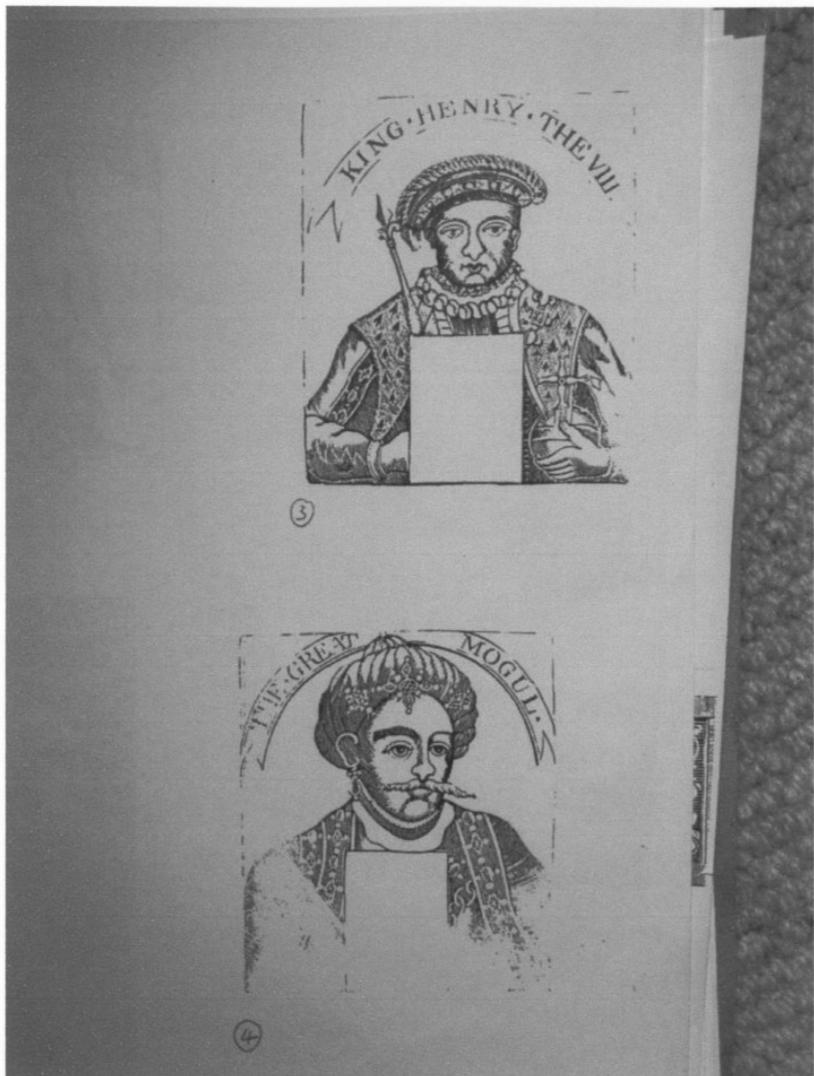
www.bbpcs.org.uk
Telephone: 01733239585
Email: maxinechantry@virginmedia.co.uk

The BBPCS exists primarily to assist the collector of single cards and packs which promote:
breweries, beers, cider, pubs, bottling companies and beer distributors.

Wrapper query from Daf Tregear -and my response.

We have quite a few friends in the fine press book fraternity. One of them has some prints taken off blocks which he believes date from ca. 1740-80. These blocks were part of a collection of 600+ random blocks which his father once owned.

Could you tell us anything about them and whether you have seen those particular wrappers attached to any particular pack of cards? Apart from telling him about the quality indicated by the various names and the peculiarities of exported cards being exempt from duty, there is nothing further we know.



Henry VIII. Interesting this one. Henry the Eighth mark listed as first **registered** by Thomas Birch in 1725 then transferred to Hannah Davis but later used by several makers including John Hart (Hannah's son in law) 1737 and Francis Tustian (same date – copyright case brought). Plus Richard Turner (1744).

Could be from any of these or later makers connected to the original firm. Earliest user of Henry VIII as a trademark was John Warman in 1709 and in 1724 Edward Warman was fined for forging the Henry VIII mark. So evidence on registration is confusing.

The Great Mogul

Again used by several makers but mainly adopted by the Belgians in Turnhout.

English makers using this

trademark – Archibald Vauce (1707) Christopher Blanchard (1740) Richard Turner (1745-ish)

The two wrappers Henry VIII and Great Mogul are probably at the later end of the date you suggested.

I paraphrase from Mike Goodall's book (Early Playing Card Makers)

A meeting of the Court of CMPC in 1743 began a sharp decline in all forms of regulatory activity i.e. injunctions to stop trade mark infringements.



In time four marks in particular assumed a generic significance: The Great Mogul, Henry VIII, Valiant Highlander and Merry Andrew -with quality in that order. Moguls being the finest.

Just how rapidly this process occurred is a matter for debate. It was certainly complete by 1800.

Final image is presumably a large export wrapper for a block of several packs but I have never seen one before - so cannot help.

Any further ideas on this?

**Michael H. Goodall
1927-2022**

Thanks to Ken Lodge

In *The Playing-Card Society Newsletter, Issue 17* (November, 1978) it states: "The Secretary has been asked by Mr Michael Goodall, of 2, Queenswood Road, St. John's, Woking, Surrey, England, if there are any members who can help him with a book he is writing." And more details are given. (Note the formality, to be found throughout the pages of the *Journal* at that time!) In early September of 1979, the Playing Card Society held its convention in Manchester. ("International" was added in 1980.) That is where I met Mike (forgive the informality!) for the first time. A tall, engaging man with an almost military bearing, who had spent his professional life in the wool and then the sugar industries. His Australian wife, Shirley, was with him. I don't remember exactly what we talked about, but I expect his work on his family's history and manufacturing business came into it somewhere. His first contribution to the *Journal* appeared in November 1979 under Correspondence, a presentation of a list of technical terms used in the production of playing cards (I've never used the hyphen in this syntactic slot) by Danby P. Fry from 1867.

We became good friends over the next few years with visits in both directions to pore over the (far fewer) cards we had at that time. We also exchanged a lot of information. Mike was very good at rooting out snippets of historical background information about playing cards, including advertisements, from the trade press of the latter half of the 19th century, like the piece by Danby Fry. A lot of this information went into producing the several booklets on 19th century card-making that are well known to collectors. I think we furnished each other with a lot of invaluable material that has appeared in various publications over the years. His work on his family and their firm came out in 2000 after gathering together a lot of disparate material. A lot of Mike's ferreting was carried out in the St. Bride Printing Library. Unfortunately, its opening hours have been severely curtailed since 2015.



publish it. Mike wrote other books on aircraft through his voluntary and paid work at Brooklands Museum, which was near where he lived in Woking. This was fortunate, as it became a new career at the age when most retire.

Mike was elected Master of the Worshipful Company in 1996/97; his designs for the ace of spades and jokers are among the more interesting and creative of recent times. He did much to rekindle the interest in playing cards in the Company, which has led to securing a home for its collection and archives in the London Metropolitan Archive.

Mike met his wife-to-be, Shirley, in the 1950s and moved as a married couple to St. John's, Woking, which is where I visited them several times. Sadly, around the turn of the century, Shirley became ill and Mike had to act as carer until her death in 2004. Mike continued to put his energies into delving into the historical background of English playing-card manufacture and produced a series of booklets on individual makers, Worshipful Company masters and apprentices, pictorial packs of the 17th and 18th centuries, and so on, most of which are still available to collectors.

In 2007 he attended our wedding reception and dinner, which, because of our devotion to dancing of all kinds, involved an evening of music and movement. Mike joined in with great gusto, using "his three universally applicable steps" to enjoy the evening.

He leaves a daughter, Amanda, and grandson, Charlie, who have been a central part of his life. He talked about them a lot and was very proud of their achievements. He saw them regularly, not only in Woking but travelling to see them when they lived in London.

In more recent years he moved house again, a considerable effort in one's eighties. I visited him on several occasions and helped put all his cards back together again out of their albums, a task which he found too daunting on his own. I also attended one of the celebrations of his 90th birthday. This was a lovely occasion in the house of one of his many local friends. He and Shirley had a very kind and supportive circle of friends, including those who played bridge with them on a regular basis. It was very pleasing to me to see that even when he was on his own, he still had this group of friends, who clearly thought a lot of him. I think we all did.

He went to school in Sale, Cheshire, followed by some years at Merchant Taylors when the family moved to Bushey in Hertfordshire, and eventually to Hampstead in London. He told me he remembered seeing the ruins of De La Rue's Bunhill Row factory the morning after the air raid, with playing cards floating about in the air. His father worked for De La Rue after Goodall's was taken over. At 18 he spent three years in the RAF doing National Service.

Besides the playing cards, he was interested in early aircraft and co-wrote a comprehensive book on the subject; sadly, his co-author died before it was finished but he still managed to

Norwegian Pack by Moestue

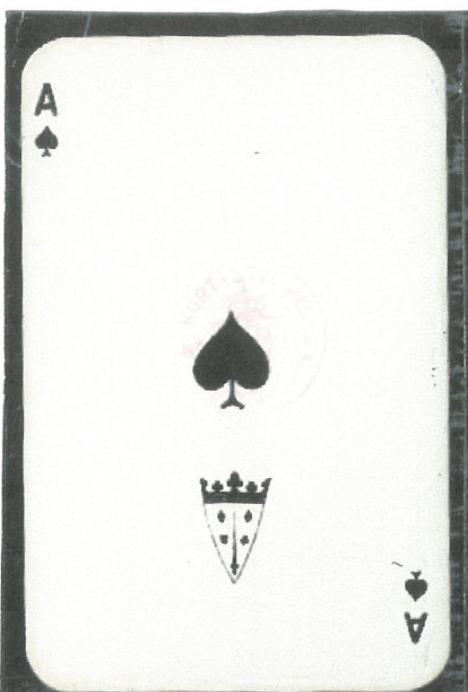
Courtesy of Mike Goodall

This very attractive pack, with English suit signs, contains what appears at first sight to be a Goodall Joker. However it is notably incomplete and would seem to be a copied design. The maker is Emil Moestue of Oslo.

Emil Moestue actually died in 1897 at the age of 45. The company was run by his descendants but retained the name and remained privately owned until 1977. After a succession of takeovers since, it is now part of Ajasto.

Another version of this pack, with Norwegian suit signs, was I believe made by Goodall around 1930 and a later 1950s version known as the Konsul pack is shown in the first Fournier catalogue (No 15, p275).





Old Character Cards

This query came in from Gerald Notley.

A contact of mine recently came across a bundle of old cards and asked me if I knew anything about them (which I do not).

Hence, I am asking you if you know anything about them eg age, number in set, are they from different sets even if printer same, rarity or anything else.

They are all plain backs with 4 from George Smeeton. 18 from William Darton and 1 from an unknown printer.

The Smeeton cards are Princess Charlotte, George III, Queen Caroline and Emperor Alexander

The Darton cards are George Fox, John Lavater, Ralph Abercrombie, Benj Franklin, William Wilberforce, Walter Raleigh, Edward Irving, Lucien Buonaparte, Henry White, Joseph Hume, James Naylor, Mathew Hale, William Roscoe. Charles Phillips, Alexander the first, Thomas More, William Cowper and Robert Bloomfield. The unknown is Edmund Kean

Ann Smith and I provided the odd snippet of information but Gerald himself found the bulk of the following on the internet:-

https://books.google.co.uk/books?id=SC1hBedMXasC&pg=PA221&lpg=PA221&dq=g+smeeton+17++martin+s+lane+card+games&source=bl&ots=&sig=ACfU3U3xSNgpR8MunPlLuSDSjbumF9p75Q&hl=en&sa=X&ved=2ahUKEwj_yt3A5tT3AhXTnVwKHb5qDvQQ6AF6BAg_EAM#v=onepage&q=g%20smeeton%2017%20st%20mathins%20lane%20card%20games&f=false

Never seen the cards - or anything published by Smeeton before - published from different address - so different dates presumably (details below re Smeeton from British Museum)

From the list of English playing cards in the US PCC collection we have:-

Famous Personages 1818 G. Smeeton, 17 St.Martin's Lane, London **(7 cards)**

and further down the list we have 3 entries for William Darton

Famous persons 1822, **14 cards**

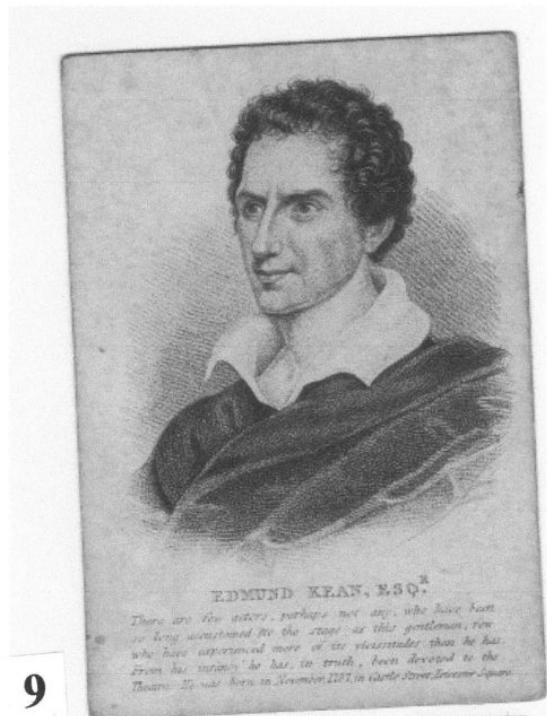
Famous persons 1823, **9 cards.**

Famous persons, 1824, **5 cards**

It is very likely that these 18 cards from Darton are from the 3 sets in the early 1820s but we can't say which or how many were in each set originally. The 4 Smeeton cards are probably from the 1818 set as above but again there may well be other sets we don't know about.

Unknown Publisher

9



George Smeeton

18 (and later 139) James Street, Long Acre, Covent Garden (1808-12?)

17 St Martin's Lane (1812-28, according to DNB)

139 St Martin's Lane (1813)

St Martin's Church Yard (in 1820)

15 Royal Arcade, Pall Mall (1822-3)

3 Old Bailey (1824, on prints for the 'Unique')

Southwark (from 1828)

Printer and publisher, whose work included: from 1817, reprints of seventeenth-century pamphlets, collected together as the 'Historical and Biographical Tracts' in 1820; books and colour frontispieces for Isaac Cruikshank and sons; 'The Unique' (1823-4), a collection of portraits and biographical notes.

PORTRAITS AND BIOGRAPHY OF PUBLIC CHARACTERS

Saturday, No. 18. Oct., 4, 1823.

THE UNIQUE: A Series of Portraits OF EMINENT PERSONS WITH THEIR MEMOIRS.

"Prize little things, nor think it ill That men small things preserve." – Cowley

LONDON: Printed and Sold by GEO. SMEETON, 15, Royal Arcade, Pall Mall; LIMBIRD, (Mirror Office,) 355, Strand, and all Booksellers and Newsmen. Price TWO PENCE.



William Darton

Addresses from Shefrin, pp. 84-85

William Darton Senior and successors: White Lion Alley, Birch Lane (1787-88); 55 Gracechurch Street (1788-1846)

William Darton Junior and successors: 40 Holborn Hill (1804-1808); 58 Holborn Hill (1808-1866); 175 Strand (1863-1866); 42 Paternoster Row (1866-1876).

Gracechurch Street (As Harvey & Darton, 1831)

Print publishing house of the Quaker Darton family, particularly known for children's publications: William Darton (1755-1819) set up as engraver, stationer, and printer in 1787 in White Lion Alley, Birch Lane, London, moving to 55 Gracechurch Street in 1788, and in 1791 forming a partnership with Joseph Harvey (1764-1841); one son, Samuel Darton (1785-1840,) became a partner in the firm in 1810; another son, William Darton (1781-1854) set up on his own in Holborn Hill in 1804; his son John Maw Darton (1809-1881), became a partner in the Holborn Hill firm, and was in business on his own at Paternoster Row from 1866-76. Other partners included, at Gracechurch Street, Joseph Harvey's son Robert Harvey from 1833-46; at Holborn Hill, Samuel Clark from 1836-45 and Frederick Hodge from 1862-63. Hodge continued the business alone at the Strand; Robert Yorke Clarke bought the Gracechurch Street business from Robert Harvey in 1846, and sold the remaining copyrights in 1852 to Arthur Hall, Virtue & Co.

Bill-head dated "London 5th Month 18th - 1792." (Heal,111.48) lettered "Bought of Darton & Harvey... Booksellers, Printers & Stationers. Copper Plates neatly Engraved."

Trade card (Heal,100.28) advertises "William Darton Engraver Printer Holborn London."; Heal's annotations on mount: "1817 Directory gives him at 58 Holborn Hill, bookseller & stationer. 1825 & 1827 Directories give him at 58 Holborn Hill, bookseller & engraver. 1793 Directory gives a Wm. Darton engraver in White Lion's Court, Cornhill. 1798 Tradecard of L. Palmer, brazier & ironmonger in A.H. collection engraved by W. Darton & Co., Gracechurch Street."

Just two of the Darton cards shown here for comparison.



You may be wondering why I have featured these portraits - which are not playing cards. I just wanted to emphasise the benefit of members asking each other for help in identifying material new to them. The Darton family were prolific makers of games and finding a previously unknown printer can't be a bad thing. 20 years on similar portraits were included in Question and Answer games.

The Thailand Playing Card Monopoly

Thanks to Mike Tregear

Since 1938 (1) the Excise Department of the Finance Ministry of the government of Thailand has been the sole manufacturer of playing cards in the country. It is interesting therefore that at a point some time in the late 1950s that this monopoly was looking to modernise the way in which it manufactured playing cards.

We know that this is the case from an undated paper written by Brian Hinxman contained in his files. Working in Leeds for the Amalgamated Playing Card Company (and for 1959 to 1962 as assistant technical sales manager of John Waddington's Plastona Division) he appears to be responding to a request from the company to fit out a factory in Thailand capable of producing 200,000 standard bridge packs per year, the cards to have a smooth finish and to measure 3.5 inches by 2.5 inches.

As he develops his proposition he notes that "The quoted output production of all the machines is based on that expected from fully trained and apprenticed English operatives. Mass production of top quality playing cards requires a high degree of skill. It will take time and practice for completely new labour to obtain the quality and output."

British export and manufacturing industries were fully recovered from the need to re-tool after the Second World War and competing with European and American manufacturers to export know-how and machinery into new world-wide markets.

The pictures here show the type of hand-fed machinery he was specifying. They are copies of the photographs used by Hinxman in his report. He is giving the Thai monopoly a listing of five machines which will take stock card in standard sheets 39 inches by 21 inches. These will make four colour fronts and single colour backed playing cards. He seems to assume that they already have the equipment to make the necessary boxes or wrappers.

The flow for the machines is from a high speed, single colour, rotary lithographic offset printing press capable of producing 5,500 sheets per hour which is reduced to 1500 - 3000 sheets when using an interleaver to prevent set-off (the staining of one sheet by another). Having been printed they must then be varnished and dried before being calendered (compressed and polished) in a machine which weighs eight tons and producing 35/40 tons of pressure.

The sheets are then passed through a rotary cutting machine which creates strips of printed board which are then finally moved through a foot-pedal operated stamp and die punching machine to produce individual cards.

Clearly the processes for getting the cards to market have not been completed. Checking for quality and registration, sorting the cards into packs, tax stamping (if required) and boxing have still to be done.

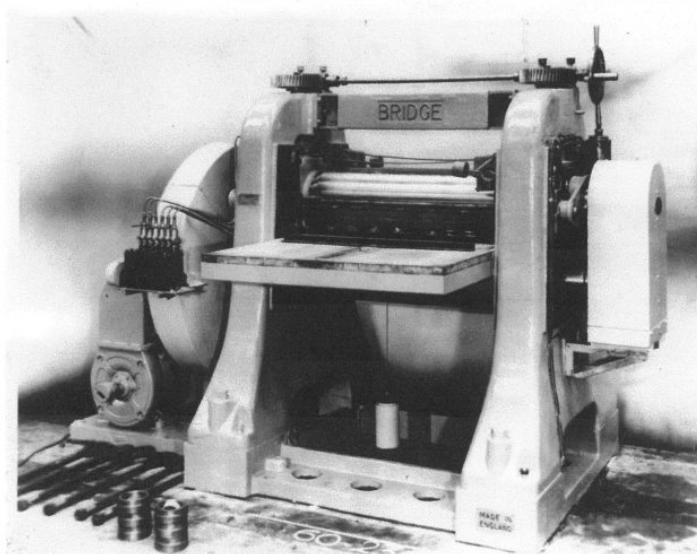
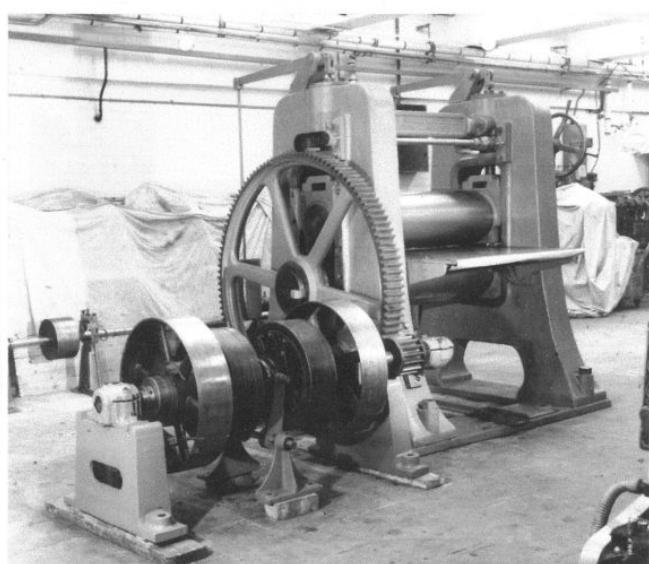
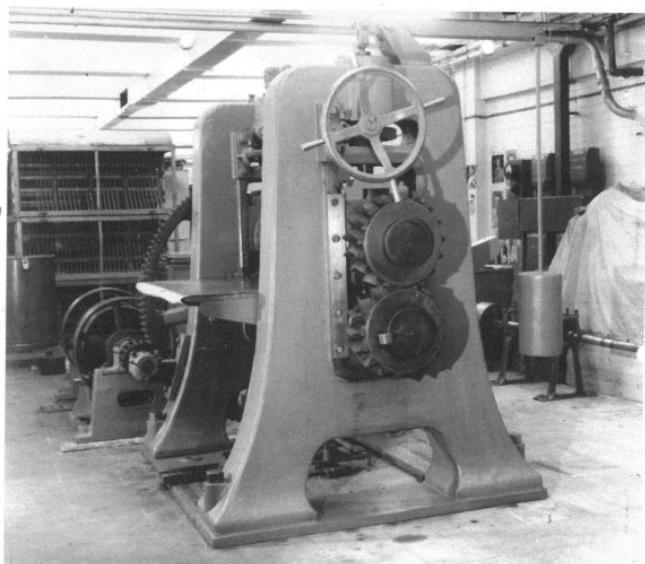
In his proposal Hinxman notes that the total processing capacity is well above the capacity required for making as few as 200,000 packs per year. The machines could have been left idle or used for printing other things which could have included making traditional Thai cards. Alternatively, if 200,000 packs satisfied the then domestic market, exporting must have been a consideration.

Both Simon and Adam Wintle (curators of the web site The World of Playing Cards) have commented on playing card production in Thailand partly drawn from a personal visit to the factory in Bangkok in 2011 (2). They note that the monopoly is now producing some 400,000 packs per month with 75% being traditional Thai cards. The factory was under army guard and because they were given only supervised access to the production areas they were unable to comment on the types and sizes of the machinery in use.

It would be interesting to know whether the company's proposition to the Thai government was successful and whether this machinery was installed, and also whether the machines shown here are still used.

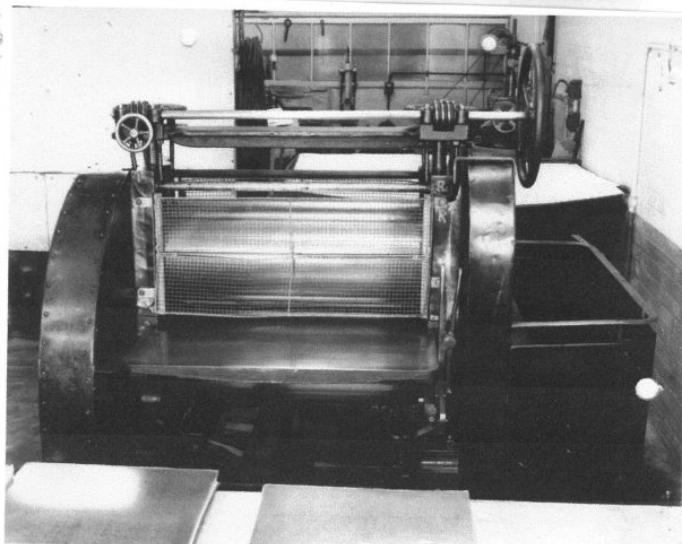
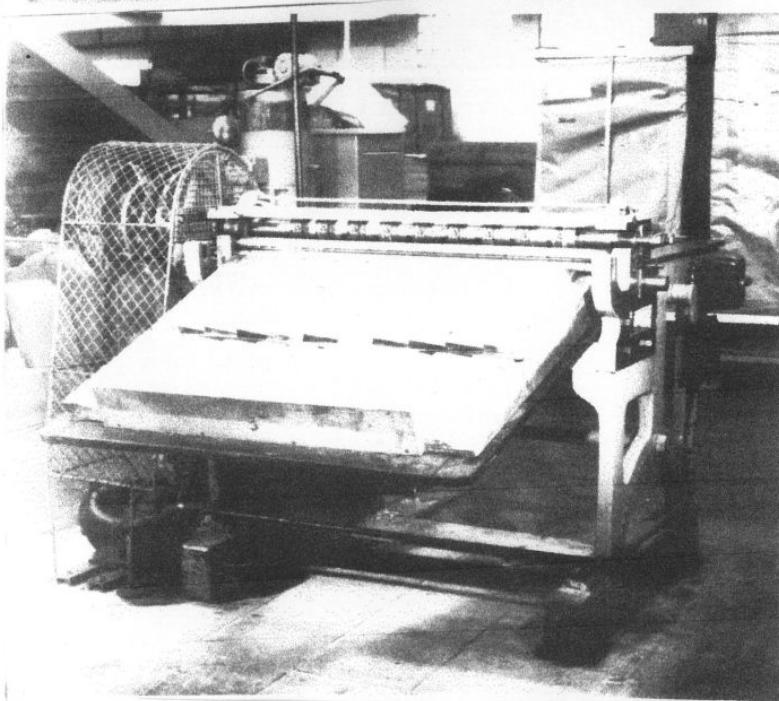
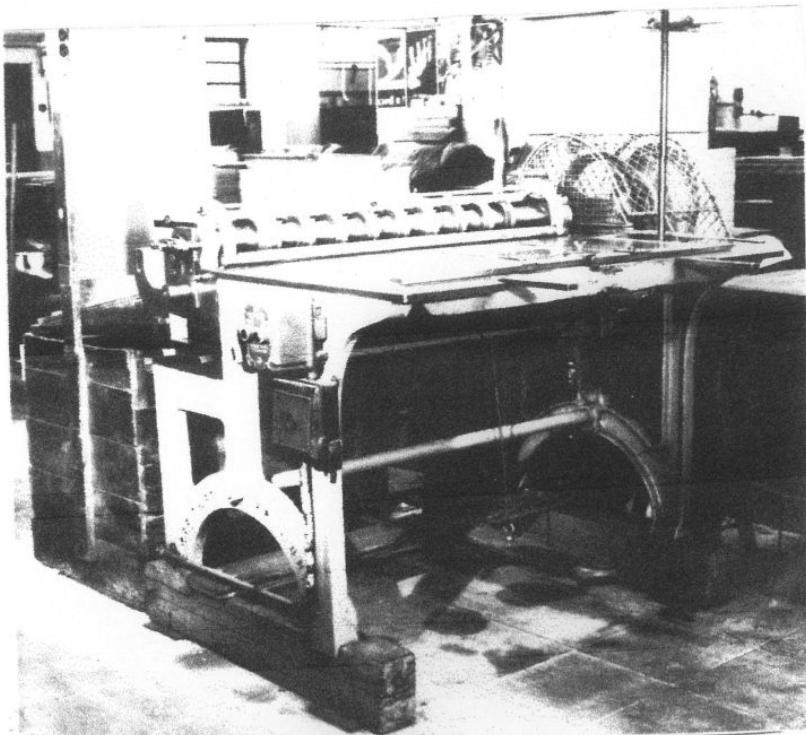
(1) IPCS journal Vol. 43 p.195

(2) <https://www.wopc.co.uk/thailand/playing-cards-factory>

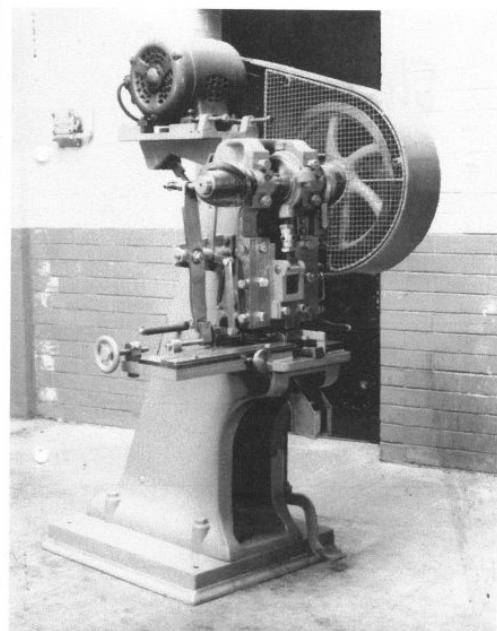


3 views of the Calendering machine

Calendering is a repeating process between a smooth roll surface and a coarse web surface after the paper web comes out of the drying section. The working principle of a paper calendering machine is very similar to ironing, yielding smooth paper through the action of heat and pressure.



On this page two views of the
Rotary Cutting machine, plus
the Stamp & Die Cutting machine,
and the Varnishing Unit.



Stamp & Die

Varnishing

Waddington Promotional Material

How much do you know of the different series of playing cards issued by Waddington?

I have a number of retailer promotional leaflets from the firm outlining their varied product lines. The different series are normally defined by the type of finish or index arrangement on the cards. The different titles include (in alphabetical order) Chevalier, Club, Excel, International, Nelson, Silkette, Twillese, Viking, Westminster, Whitehall, and Whystdryve. The earliest of these leaflets in 1923 lists just three series :- Whystdryve, Twillese and Whitehall.

The designs shown for the Twillese and Whitehall series are identical -just that one is linen grained and the other ivory finish.

“Whystdryve” Series

SOCIETY SIZE, 3½" x 2½"

We guarantee this Series to be in every respect the same as our netted "WHITEHALL" Playing Cards, except for the design. The object of this Series is to place the sale of Advertising Playing Cards into the hands of the legitimate trade; also to combat unfair competition by the dumping into England of foreign cards, and yet supply a **perfect** pack of cards of superior quality—
a British product throughout.



PALLADIUM Two-Colour Back

PRICE (In Tuck Cases only)—
8/6 PER DOZEN NETT

Six Gross Lots—
7/6 PER DOZEN NETT

This Card is supplied upon the distinct understanding that a higher price than 1/- per pack **WILL NOT** be charged to the public

This scheme conceived by John Waddington Ltd. is a direct answer to those who have asked for the impossible, i.e.: to be able to sell a **PERFECT** pack of cards for a shilling. Waddington's have solved the problem by the aid of the advertiser



JOHN BEGG'S - Two-Colour Back

As this is a new line, examine carefully the ACTUAL Card in the envelope at back of Catalogue

NOTE.—There is no Discount on this Series.
We have quoted definitely NETT

WADDINGTON'S Famous

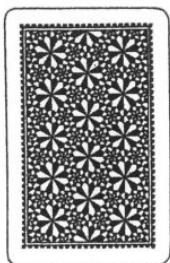
"Twillese" Series

(LINEN GRAINED)

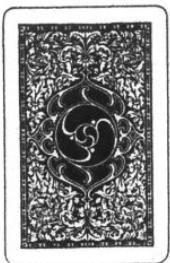
All Designs stocked in Red and Blue



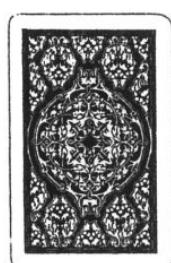
No. 90



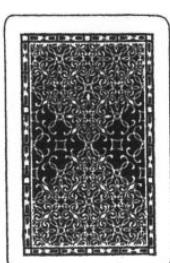
No. 91



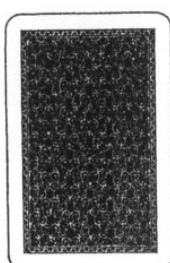
No. 92



No. 93



No. 94

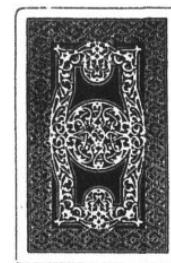


No. 95

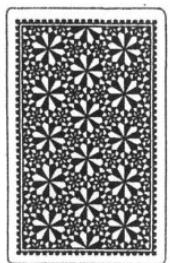
WADDINGTON'S "Whitehall" Series

(IVORY FINISH)

All Designs stocked in Red and Blue



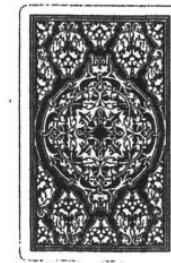
No. 70



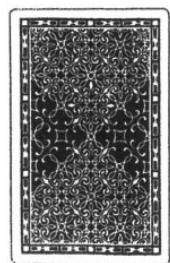
No. 71



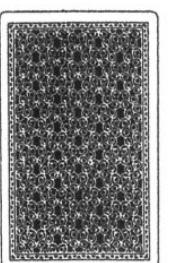
No. 72



No. 73



No. 74



No. 75

"TWILLESE" (Linen Grained) SERIES—continued

This Series is used extensively in the London Clubs, having large index pips, and the "Twillese" (Linen Finish) assists the shuffling and dealing

Packed in Flexible Tuck Case

15/- PER DOZEN

Telescope Boxes - - 2/- per Doz. extra
Gold Edges - - 2/6 per Doz. extra

All these Cards, unless otherwise instructed, are despatched in Outers containing One Dozen, half red and half blue

SUBJECT TO USUAL TRADE DISCOUNTS

"WHITEHALL" SERIES—continued

The "Whitehall" Series has no equal as an Ivory (or smooth) finish card, being identical with our "Twillese" Series excepting only the linen graining

Packed in Wrappers

12/6 PER DOZEN

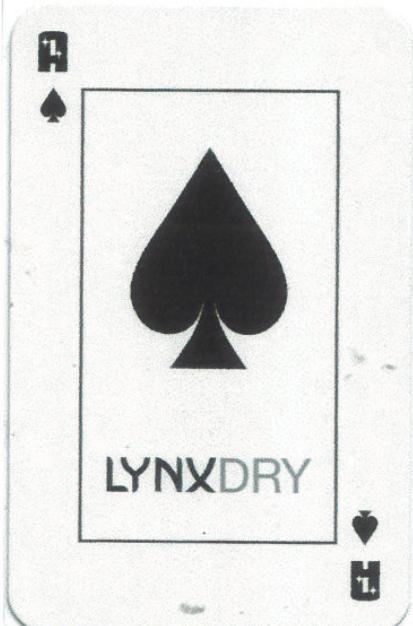
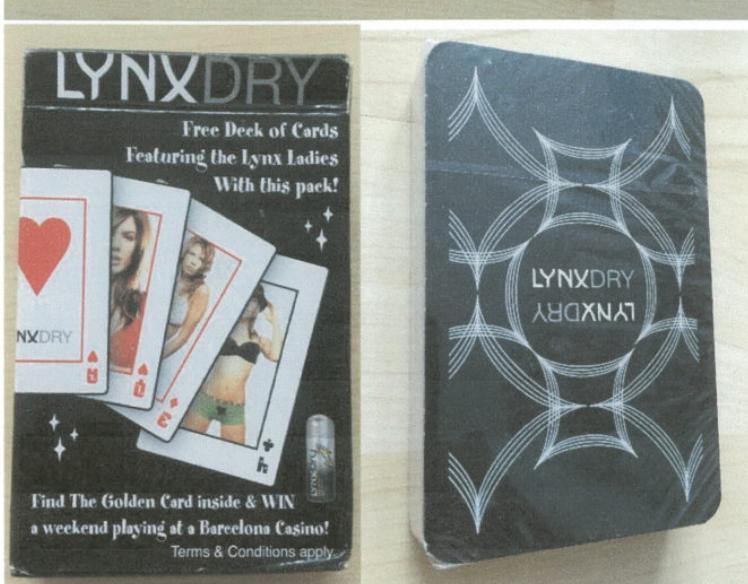
Tuck Cases - - 6d. per Doz. extra
Telescope Boxes - - 2/- per Doz. extra
Gold Edges - - 2/6 per Doz. extra

All these cards, unless otherwise instructed, are despatched in Outers containing One Dozen, half red and half blue

SUBJECT TO USUAL TRADE DISCOUNTS

Lynx Dry Deodorant

I thought it about time we had a drop of glamour in this magazine



This pack from around 2015 has 4 special Aces plus Jokers and images on every card.



Tringham

INSTRUCTIONS for using the CARDS.

The Method of shewing them is by keeping y^e First Card (which is a Conjuror) allways at the Front, & turning the others Upside down, which will discover either figures or pips.

Together with their Original Instructions, we have here Twelve "Conjurer's Magic Cards" by W. Tringham of London. These cards were produced and Hand-Coloured in 1772. Each card measures 3 3/4" x 2 1/2" and is plain backed.

The faces are mostly divided diagonally with half a character and half pips. Each card has the printed details of 'Tringham' and the date of manufacture. There is no Box with these cards.

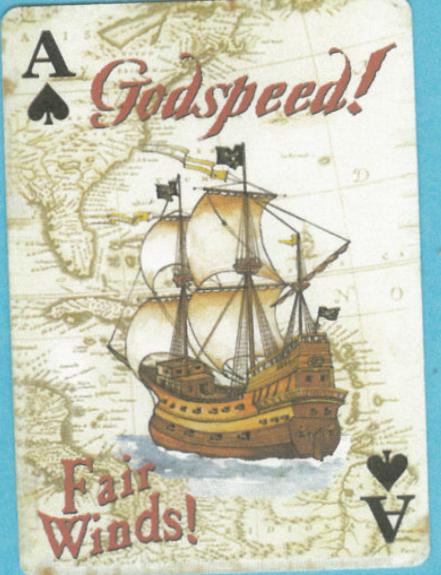
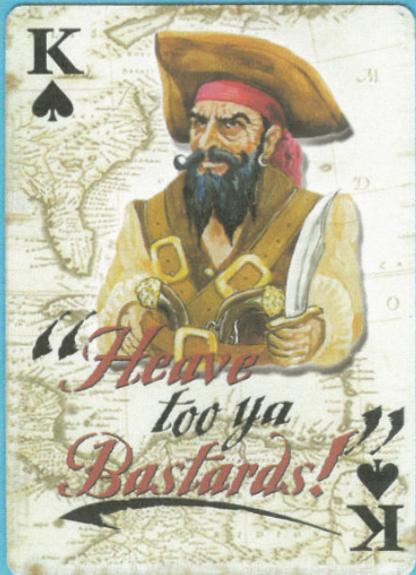
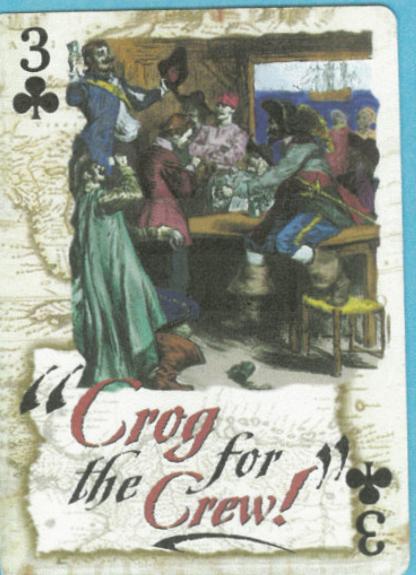
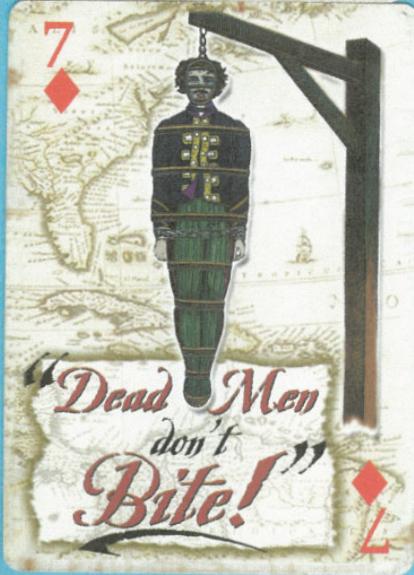
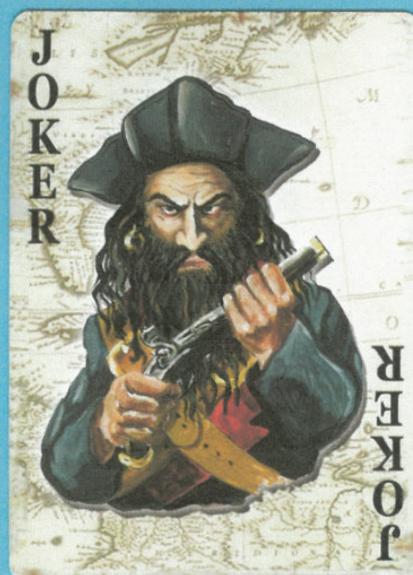
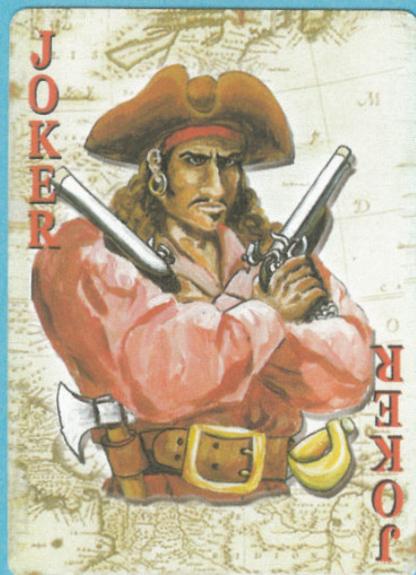
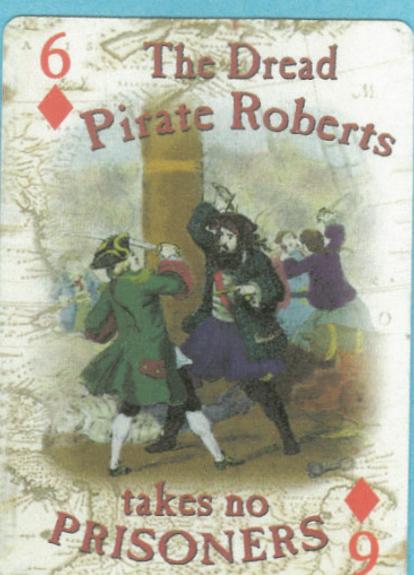
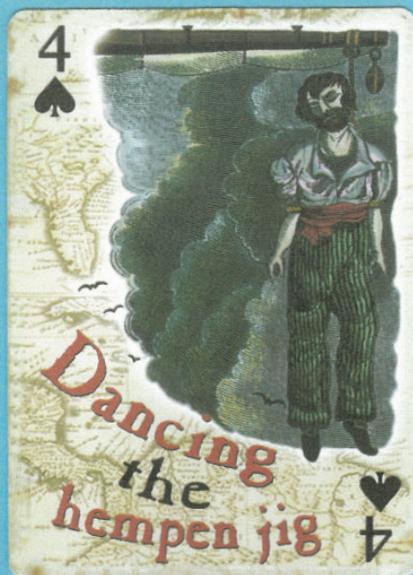
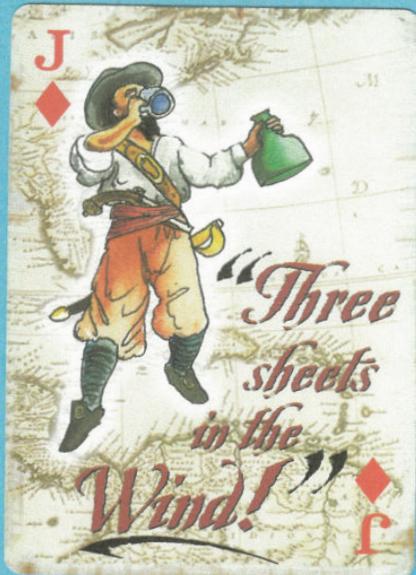




FOR SALE

I have a couple of copies of Waddingtons catalogue for January 1976. 36 pages in full colour. £10 each. ND





The Dread Pirate Roberts

The **Dread Pirate Roberts** is the identity assumed by several fictional characters in the novel *The Princess Bride* (1973) and its 1987 film adaptation. Various pirates (including Westley, the main protagonist) take on the role of Roberts and use his reputation to intimidate their opponents, before retiring and secretly passing on the name to someone else.

A pirate of near-mythical reputation, the Dread Pirate Roberts is feared across the seven seas for his ruthlessness and sword fighting prowess, and is well known for taking no prisoners.

It is revealed during the course of the story that Roberts is not one man; rather, it is a series of individuals who pass the Roberts name and reputation to a chosen successor once they are wealthy enough to retire. When the time comes, the current "Roberts" and his chosen successor sail into port and discharge the crew. They then hire a new crew, the ex-Roberts staying aboard as first mate and referring to his successor as "Captain Roberts". Once the crew grows accustomed to the new Roberts, the previous captain leaves to enjoy his retirement.

Westley, the hero of *The Princess Bride*, was on a voyage to seek his fortune when his ship was captured by the Dread Pirate (who never leaves captives alive) and Westley is reported dead. While the other passengers are weeping and offering bribery for their lives, Westley simply asks Roberts to please not kill him. The "please" arousing his interest, Roberts asks, "Why should I make an exception of you?" Westley then explains his mission to get enough money to reunite with his true love, Buttercup. Westley's description of Buttercup's beauty moves Roberts to the point that he hires Westley as a personal attendant. While Roberts is impressed with Westley's work, he continues to keep Westley's future in doubt by saying each night, "Good night, Westley. Good work. Sleep well. I'll most likely kill you in the morning." After about three years, Roberts and Westley have grown close, and Roberts promotes Westley to his second-in-command. Shortly after that, Roberts reveals to Westley that the guise of the "Dread Pirate Roberts" is merely a pseudonym that he has inherited, and that his real name is Ryan. Roberts goes on to explain that the method works because Roberts' notorious reputation inspires overwhelming fear in sailors. Ships immediately capitulate and surrender their wealth rather than be captured, a fate they imagine to be certain death. A pirate operating under his own name is said to be incapable of such infamy: "No one would surrender to the Dread Pirate Westley.

The fear inspired by the title is used in Westley's plan of invading the castle right before Buttercup's wedding. In the invasion the giant Fezzik poses as Roberts to inspire fear in the castle guard. The fear is amplified by Fezzik's size and a few more tricks, and makes the entire guard run away so that the invaders can easily enter.

In both the movie and the novel, Westley indicates that he plans to retire after reuniting with Buttercup. In the movie, he suggests that Inigo Montoya might succeed him. However, in the novel, no mention is made as to who is to succeed Westley as the Dread Pirate Roberts. In the first chapter of *Buttercup's Baby* (the supposed sequel to the novel), which is included in the 25th anniversary edition of the book, Goldman refers to 'Pierre', who is in charge of the pirate ship *Revenge* during Westley's absence and next in line to become the Dread Pirate Roberts. By the end of the chapter, Westley and his companions leave the ship again, presumably leaving Pierre once again in charge, but no mention is made of an official transfer of the title of Dread Pirate Roberts.

The above is the most likely source of the named card in this pack - which was possibly printed as part of the film's promotion. However the character himself may well be based on the real Captain Bartholomew Roberts – Black Bart.

Bartholomew Roberts

Bartholomew Roberts was perhaps the most successful pirate that the world ever knew. It is stated that he plundered around 400 ships. The main reason for a lasting success was his boldness. This fearless leader terrorized every ship he encountered throughout the Caribbean Sea. That includes many superior warships, which the most pirates would avoid at any cost. He is also known as **Black Bart**, which represents all his violent activities.

Bartholomew Roberts was described as a tall, attractive man, who loved expensive clothes and jewellery. He was often seen dressed in a gorgeous crimson waistcoat with an expensive hat which had a unique red feather. Even in battles he was well-dressed. On his chest, there was a heavy gold chain with a diamond cross hanging to it.

He was born in South Wales, and his real name was John Roberts. Since his youth, he had been on many ships, preparing for a marine life. While serving on a British Slave "Princess" as a Third Mate, he was enslaved. A pirate, Howell Davis captured that ship near Guinea coast. The Pirates forced Roberts to join the crew, but soon he realized that this trade was an ideal opportunity for him. He quickly became Davis' favourite.



In June 1719, Davies and some of the pirates were killed in an ambush. The crew elected Roberts as the new captain, despite the short period he had spent with them. He changed his name to **Bartholomew Roberts** and began his pirate career. After the Pirates had avenged Davis's death by destroying the harbour, they sailed towards the coast of Brazil where they plundered many ships including some warships. A large amount of goods were taken from the Portuguese.

Next the American colonies. First, he sold the stolen ships in New England. Then he and his pirates burned over 20 captured ships in Newfoundland. The only exception was a French ship which had 26 cannons. It was named "**Royal Fortune**". Black Bart was using that name for all his flagships throughout his career.

Roberts was a cold-blooded pirate. Once, he captured a slaver with 80 slaves on board. He burned that ship with all slaves on it. The reason was he wouldn't waste any time or efforts to unshackle the unfortunate people.

Roberts reputation grew immensely. In the summer of 1720, they continued to sail along the American coastline and more ships were captured before they reached the Caribbean. Once the fleet arrived in the West Indies, the fearsome captain raided 15 English and French ships. This time, the biggest prize was a Dutch warship, which had 42 cannons. His attempt to sail to Africa failed because of the poor winds, so the Pirates were forced to go back to the Caribbean.

The fleet continued to plunder even more ships. Among many other people, they captured the governor of Martinique. The Pirates took his warship and hanged him. Soon after, another "Royal Fortune" was added to the fleet. It was a French warship equipped with 52 guns. In 1721, they finally took a postponed trip to Africa and more victims were plundered in Nigeria and Liberia. Finally, the Royal Africa Company's ship, the "Onslow", was his last big prize capture .

In early February of 1722, **Captain Challoner Ogle** was dispatched by the British Government to find and capture Roberts. His warship, the "Swallow", chased Roberts from the Caribbean, caught up with the "Royal Fortune" and attacked. The Pirates were anchored in Cape Lopez, where they were celebrating. The fight started and *Bartholomew Roberts* was the first to fall. He was hit by grapeshot and died on the spot. The horrified crew threw his breathless body into the sea. Without their captain, the pirates could not resist much longer, and they surrendered soon after. Captain Ogle also captured Roberts's small vessels from his fleet and found an enormous amount of gold on them.

Black Bart's pirates were taken to the Cape Coast Castle for a trial. This was the biggest pirate trial in history. As they were executed, the saga of the last great pirate of the Golden Age of Piracy ended.

The Hinxman file on wages.

Mike Tregear

During the 1950's wages for the average working person increased significantly although this benefit would have been offset by the rising cost of living. Typically in 1950 the manual male average was £7 per week with women earning £4 per week. In 1959 the male manual worker was making £13 per week and women £7 (1). Between these two dates it was reported in Hansard that in 1957 the average manual male worker was earning £10 4s 6d while a woman was getting £6 6s.

The reason for choosing these dates is that the Hinxman file has two documents which shed a light on how the John Waddington Company and the Amalgamated Playing card Company paid their employees.

The first is a document produced by Waddington called "Payment of Back Wages" showing the effects of a wage settlement negotiated for 1958 - 1959. What this shows is that the old weekly rate was £8 17s 6d for a 43.5 hour week and the new rate £9 5s 6d for a 42 hour week. This is an increase of 8.26% in the hourly rate. Although the document does not state that this is the rate for male workers we can be reasonably certain that this is the case.

The second document is in Hinxman's handwriting and is his calculation for wage rates for 1958 most probably for workers at the Leeds factory of the Amalgamated Playing card Company. What he demonstrates is that with overtime men were earning £11 4s 6d per week and girls £7 15s 5d per week. Hinxman then takes these and converts them to basic hourly production costs of men at 61.95d and women at 42.7d.

Apart from the consistent and persistent wage differential between men and women the fact of calling mature women "girls" shows the pervasive misogyny in the factory. They also show that in general terms both companies were paying wages in line with the overall national averages.

(1) New Earnings Survey, Office for National Statistics

The Beginning of Happy Families

By Michael Thomson

INTRODUCTION

The most authoritative study of the card game Happy Families has been The Catalogue of HAPPY FAMILY GAMES compiled in three volumes by Mary Gardiner and John Hayter in 1999 as one of the Millennium Projects for the English Playing Card Society (EPCS). They covered the Jaques original game and all the subsequent variants of Happy Families by other makers. This article deals only with Jaques' Happy Families and how it came about in 1861. It also covers the role it played in the development of the Jaques company which went on to publish approaching 100 card games and countless other games which had an impact of the social life of the people living in Victorian times to such an extent that they spread throughout the world. Many are still played today including Snap, Croquet, Tiddley Winks and Ping Pong and their Staunton Chessmen are still the standard set at all levels from schools to international matches.

1. The first record for Jaques' Happy Families in 1861

The Jaques' game of Happy Families was first recorded on 8 December 1861, when the copyright form was "Entered at Stationers' Hall" – the phrase they printed on box labels and in advertisements to protect their copyright until about the year 1900 when they changed it to "Registered Copyright".

To use the arcane words on the actual copyright form, John Jaques Junior certified that he was the Proprietor of Happy Families and he required them "to make an entry in the Register Book of the Stationers' Company of my Proprietorship of such Copyright".

FORM OF REQUIRING ENTRY OF PROPRIETORSHIP.			
Title of Book.	Name of Publisher, and Place of Publication.	Name and Place of Abode of the Proprietor of the Copyright.	Date of First Publication.
<i>John Jaques Junior</i> the Copyright of 3 Books intituled a. 2.	of 4 Finsbury St (Pancras)	, do hereby certify, That I am the Proprietor of ; and I hereby require you to make entry in the Register Book of the Stationers' Company of my Proprietorship of such Copyright, according to the particulars underwritten.	
<i>Happy Families</i>	John Jaques Son 102 Hatton Garden London	John Jaques Junior 4 Carolina Place St Pancras	November 12 1861
<i>Rules for playing The Arena</i>	John Jaques Son 102 Hatton Garden London	John Jaques Junior 4 Carolina Place St Pancras	November 28 1861
<i>Rules and Directions for playing The Oxford University Boat Race</i>	John Jaques Son 102 Hatton Garden London	John Jaques Junior 4 Carolina Place St Pancras	November 11 1861

Dated this 8th day of December 1861
Witness, *John Jaques* (Signature)
(Signed) *John Jaques Junior*
N.B. Office Hours from Ten to Four.

The contents of this form provides a profile of the origins of Jaques' game of Happy Families.

1. **Happy Families** is given as "Title of Book", their term for the document being copyrighted – The Rules.
2. They started to write but crossed out "The Ga...", intending to make it The Game of Happy Families.
3. The Proprietor of the Copyright is John Jaques Junior, 4 Carolina Place, St Pancras.
4. The Publisher is John Jaques & Son, 102 Hatton Garden, London.
5. The Date of First Publication is November 12 1861.
- 24 6. Two other Jaques games were entered on the same form: The Rules of playing Arena first published on 28 November 1861 and The Rules and Directions for playing The Oxford University Boat Race on 11 November 1861.

2. Card Games prior to 1861

The main purpose of the Mary Gardiner/John Hayter Catalogues was “*to record the illustrations and the facts about the composition and the manufacture of as many packs as can be discovered before they are lost*”. However, they gave the historical context of the new game. “*The Jaques’ pack is a quartet game in which sets of four cards are collected, the winner being the player who acquired the most sets. Quartet games are numerous and date from at least the middle of the nineteenth century*” and “*this, apparently, did not need a special pack but ordinary playing cards of which only the court cards, tens and aces were used. The fours kings were the heads of the families – Hearts, the Good-natured man, Clubs the Constable, Diamonds the Vicar Denn and Spade the Gardener. The Queens were the wives; the Knaves the Sons, Aces the Servants and tens the Dogs.*”

They continued that “*This Catalogue deals mainly with those packs whose sets are given actual family titles Father, Mother, Son and Daughter – or equivalent names.*” And, “*such titles are found abroad, particularly France, with the “Jeu de Sept Familles” which had sets of six cards – Grandfather and Grandmother being included.*” It is valid to say that this French game with sets of six was the precursor of what was called the “*English version*” with four in the family and that this spearheaded the Jaques’ Happy Families.

They attribute the American card game of Dr Busby as a more direct forerunner to the Jaques pack. They traced that “*The Game of Dr Busby was invented by Anne Abbott of Beverley, Massachusetts c1838 to amuse her family. The game was sold to W. & S. B. Ives of Salem, Massachusetts, published in 1843 and became popular in USA and England.*” This is substantiated in the Wikipedia [Anne Abbott - Wikipedia](#) which adds that it became hugely popular selling 15,000 copies in its first eighteen months.

The game was so successful that it crossed the Atlantic and English makers blatantly made copies. One of these, published c1850, was SALLIS’S ILLUSTRATED GAME OF Dr BUSBY. This was by W. Sallis, a successful London maker of games from 1845 to 1863 based at 5 Cross Key Square, Little Britain.

The illustration on the label on the slip case is an excellent example of a family having such fun playing a card game with jovial rotund father figure holding a card aloft with his demure wife by his side and six children round the table.



Many years ago, I acquired another English pack from Donald Welsh, the founder of the English Playing Card Society. The Jaques’ name is not mentioned on the rules card, but he attributed it to them. He was probably right. Jaques did publish The Game of Dr Busby. They advertised it in newspapers and included it in the 1870s in their LIST OF CARD GAMES which they issued with other games they sold including on the back of a Happy Families box and on the reverse of a Patchesi rules leaflet.

The Directions card with the pack attributed to Jaques is definitely English as seen from the spelling of neighbour and not neighbor as in the American version.

DIRECTIONS.

THE CARDS with the Mortar and Pestle in the corner are the BUSBY FAMILY, consisting of DR. BUSBY, his WIFE, SON, SERVANT, and DOLL, the dairy-maid's black-eyed LOVER.

With the Pan of Milk in the corner - DOLL, the dairy-maid, her FATHER, BROTHER, SERVANT, and Pan of MILK.

With the Eye ditto - MR. NINNY-COME-TWITCH, his WIFE, SON, SERVANT, and ONE EYE.

With the Spade ditto - SPADE, the Gardener, his WIFE, SON, SERVANT, and Spade.

The Players should sit round a table. The cards must be well shuffled and distributed equally.

Any one of the players may begin the game by calling upon his right-hand neighbour for any card which he has not in his own hand. If his neighbour has the card he calls for, he must give it up to him. He may then call for another, and go on till he calls for one which his neighbour has not in his hand.

Then the next takes his turn, calling first for those cards which have been called for and obtained by the first.

The players must be attentive, and remember to call for every card which has been called and obtained before, if possible, as the game is made longer and more complicated by every failure of memory.

When a player has called every card from the hand of his right hand neighbour, thus putting him out of the game, he may continue to call from the next on the right hand.

At the close of the Game, the victor will have all the four families united in his hand.

DIRECTIONS.

The wording is identical to the Directions for the original American game of Dr Busby published by W. & S. B. Ives, Salem, Massachusetts, as seen in this transcription.

The CARDS with the Mortar and Pestle in the corner, are the BUSBY FAMILY, consisting of DR. BUSY, his WIFE, SON, SERVANT, and Doll, the dairy-maid's black eyed LOVER.

With the Pan of Milk in the corner - DOLL, the dairy-maid, her FATHER, BROTHER, SERVANT, and PAN of MILK.

With the Eye do - MR. NINNY-COME-TWITCH, his WIFE, SON, SERVANT, and ONE EYE.

With the Spade do - SPADE the Gardener, his WIFE, SON, SERVANT, and SPADE.

The players should sit round a table. The cards must be well shuffled and distributed equally.

Any one of the players may begin the game by calling upon his right hand neighbor[sic] for any card which he has not in his own hand. If his neighbor[sic] has the card he calls for, he must give it up to him. He may then call for another, and go on till he calls for one which his neighbor[sic] has not in his hand.

Then the next takes his turn, calling first for those cards which have been called for and obtained by the first.

The players must be attentive, and remember to call for every card which has been called and obtained before, if possible, as the game is made longer and more complicated by every failure of memory.

When a player has called every card from the hand of his right hand neighbor, thus putting him out of the game, he may continue to call from the next on the right hand.

At the close of the Game, the victor will have all the four families united in his hand.

PUBLISHED BY W. AND S. B. IVES,....SALEM, MASS.

Entered according to act of congress, in the year 1843,

By W. & S. B. Ives,

In the Clerk's Office of the District Court of Massachusetts.

The Directions reveal how this game was played and they give an extraordinary, and sometimes inexplicable, insight into family life in the early 19th Century. There are four sets of five cards for each "family" with an identifying image for each in the corner - a Mortar & Pestle for Dr Busby, a Spade for the Gardener, a pan of milk for Doll the dairy-maid and just an Eye for Mr Ninny-Come-Twitch. All four families have Servants. Three have wives and sons, and Doll a father and brother. The fifth card must have caused great mirth. For Dr Busby, this is the dairy-maid's black-eyed LOVER; a spade for the Gardener; a pan of milk with a cat for Doll; and the staring eye called ONE EYE for Mr Ninny-Come-Twitch. Mr Ninny-Come-Twitch and his servant are both wearing top hats. He, the master, is holding a walking stick whereas the servant has a riding crop. He is just as smartly dressed as his master and he is black.

It must have been fun to play but the way the characters are depicted indicate that it was a game for adults and not for children. The family groups demonstrate a complex social structure the nuances of which would only be appreciated by adults. It is difficult to comprehend today the significance of the mode of portrayal of each character but it would have been clearer then. We have the scholarly son of Dr Busby wearing a mortar indicating that he had graduated. By contrast, the card for the son of Mr Ninny-Come-Twitch shows two teenagers fighting, or rather one fighting, the other cowering – a scene of bullying! The card is called Son but which one is the Son? The role of the servants varies for each family group but what is the explanation for the smartly dressed gentleman servant of Mr Ninny-Come-Twitch? And why is he portrayed as black? This was a game representing family life in 1838 in America where slavery was not abolished until 1865.

The main similarity with Jaques' Happy Families was that it required memory to know what cards had been asked for already by other players. As in the Directions, the object of the game is to collect a full set and to do this "*the players must be attentive and remember to call for each card which had been called before*".

It is a strange game, and it is to the credit of Jaques that they visualised how the concept could be simplified and adapted in the shape of Happy Families to appeal to the whole family young and old.

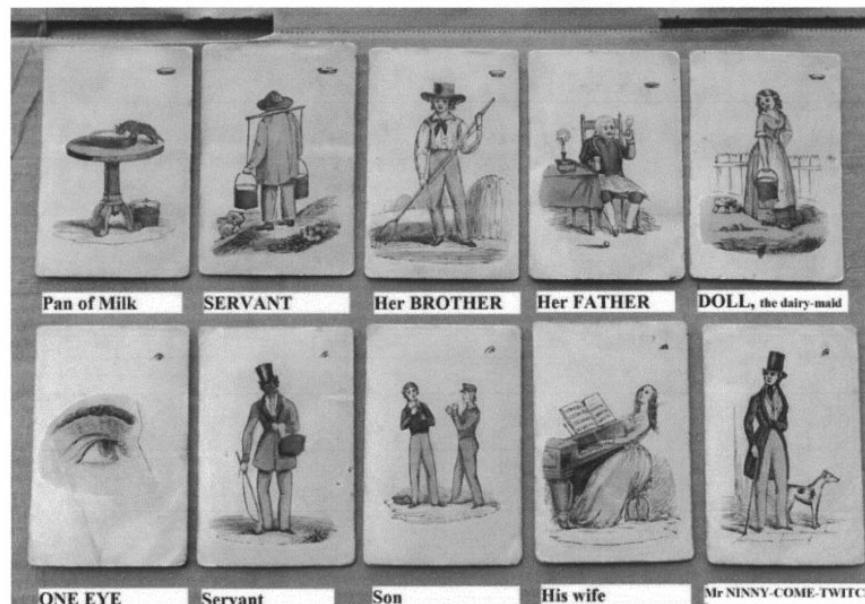
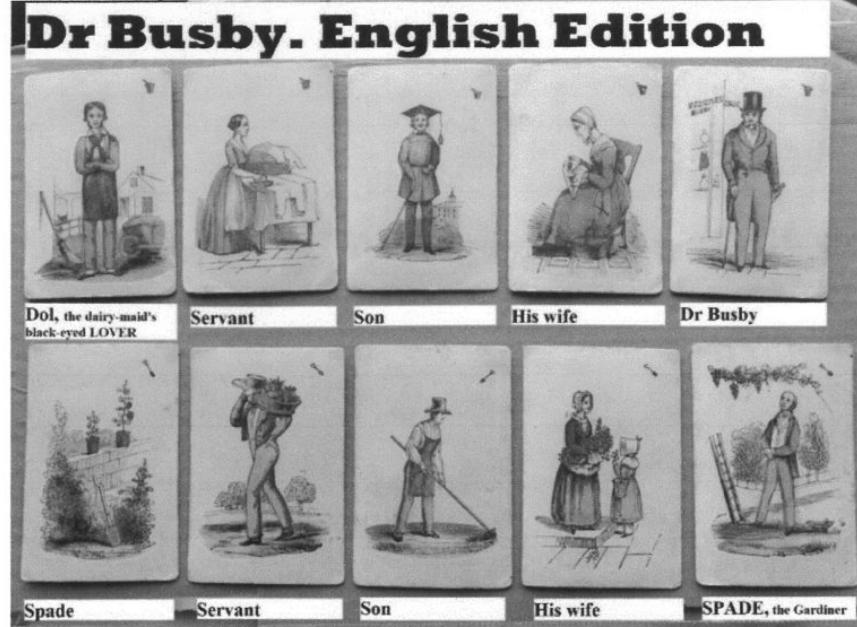
3. The Jaques Happy Families

The timing of bringing out Happy Families is serendipitous. The Victorian age was at its height. Queen Victoria had been on the throne for 24 years. She extolled family values and led by example bearing 9 children. The last was Beatrice born in 1857. She was deeply in love with her husband Albert and was devastated when he died of typhoid fever on 14 December 1861. The joy went out of her life. She mourned for him and even laid out his clothes every day until she died in 1901. Just one month after the death of Albert, Happy Families was first published on 12th November 1861. Its concept would have been evolving during the happier times when Albert was by the Queen's side.

It was also a great family time for the Jaques family. John Jaques II married Harriet Ingram Cooke on 31 January 1860 and their first child, Harriet, was born in March 1861. They went on to have 8 children.

The Dr Busby Cards, with the names taken from the Directions card

Dr Busby. English Edition



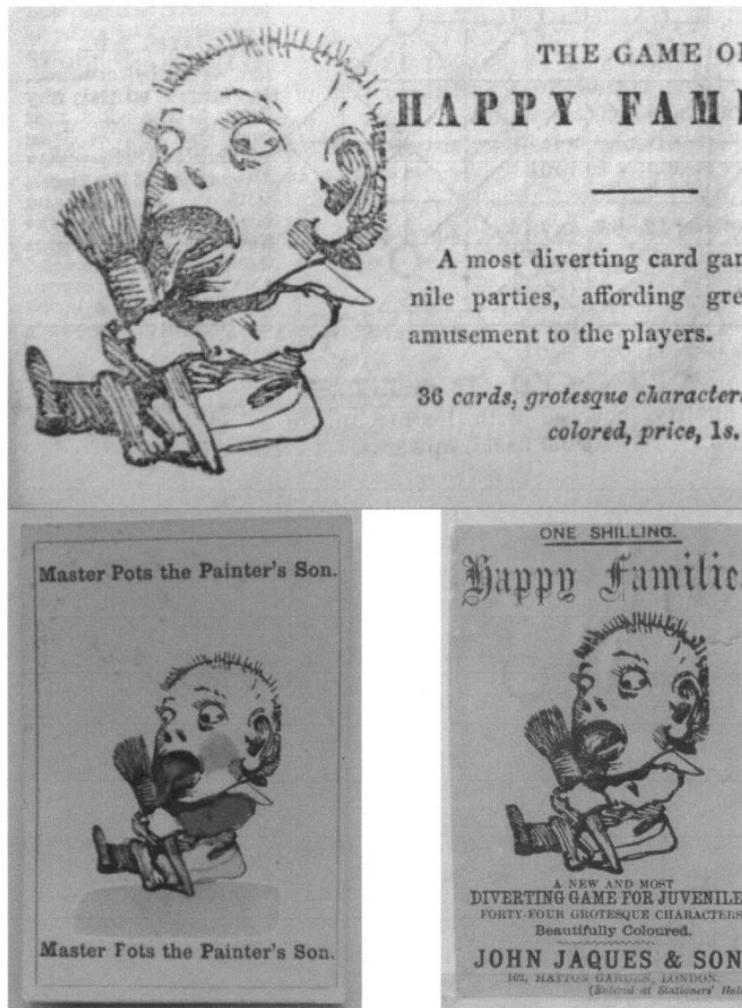
John Jaques would have learned from the strengths and weakness of the game of Dr Busby when designing their new game of Happy Families. It became a game to fill the leisure time of the Victorian family, one which the young and old could play together. It was Jaques' first card game. As such, it transformed their company and marked their transition from being wood and ivory turners to becoming the preeminent maker of games in the second half of the 19th Century.

One of the enduring puzzles about the Jaques Happy Families is how many families there were? Certainly, the standard pack in the late 19th Century had 44 cards for 11 families and, in the early 20th Century, a twelfth was added so that they could issue two half packs of 6.

In fact, the original number was 36 cards for 9 families as described in its entry in THE ILLUSTRATED CATALOGUE OF NEW GAMES SOLD BY J. JAQUES & SON for the year 1861.

The illustration in this advert, and repeated in subsequent adverts, is taken from the Tenniel drawing for Master Pots the Painter's Son which became their emblem for the game.

In the early packs, the drawing on the card was hand-coloured and it was used on box labels ever after through to the 1960s. It is still used on replica "original" packs being sold by Jaques to this day.



The increase from 9 to 11 families can be traced through Jaques contemporary publications both of which contained advertisements for Happy Families which stated the number of the cards in the pack – 40 in 1862 and increased to 11 in 1864: -

- The ABC of Chess Fourth Edition published in 1862.
- Their book CROQUÊT, THE LAWS AND REGULATION OF THE GAME, published 1864.

This is a good example of how Jaques never missed an opportunity to publicise the other games they were selling. The of the actual entries in these books reveal more about how they were promoting the new game.

**1862 ABC of Chess, By a Lady (Harriet Ingram Cooke)
NEW ROUND GAME OF HAPPY FAMILIES**

A most diverting card game, for juvenile parties, affording great fun and amusement to the players
Forty grotesque characters beautifully coloured (with corrected spelling), price 1s.

1864 CROQUÊT

HAPPY FAMILIES, a highly amusing round game. Forty-Four grotesque characters (18th Edition). 1s, post-free 1s 2d.

The statement in the 1864 CROQUÊT book that it is the 18th Edition is intriguing. No mention of editions of Happy Families is given anywhere else.

4. The Eleven Families

The naming of the families was ingenious – each with a pun to match the trade or profession. In itself, this was enough to make you smile. The real inspiration comes from the drawings of the characters. They saw the potential of using the then relatively unknown artist for Punch magazine – John Tenniel who later became famous for his illustrations for Lewis Carroll's Alice in Wonderland published in 1865.

The names of the heads of the original nine families were,

Mr Bung the Brewer
Mr Dose the Doctor
Mr Bun the Baker
Mr Chip the Carpenter
Mr Pots the Painter
Mr Tape the Tailor
Mr Bones the Butcher
Mr Block the Barber
Mr Soot the Sweep



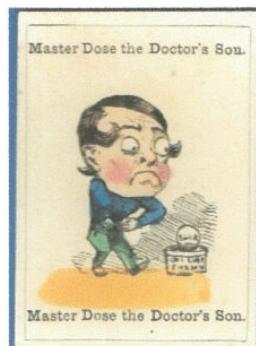
The two additional families to bring the total to eleven.

Mr Grits the Grocer
Mr Dip the Dyer

The images were taken from a later pack with clearer hand colouring. There is no discernible stylistic difference with illustrations.

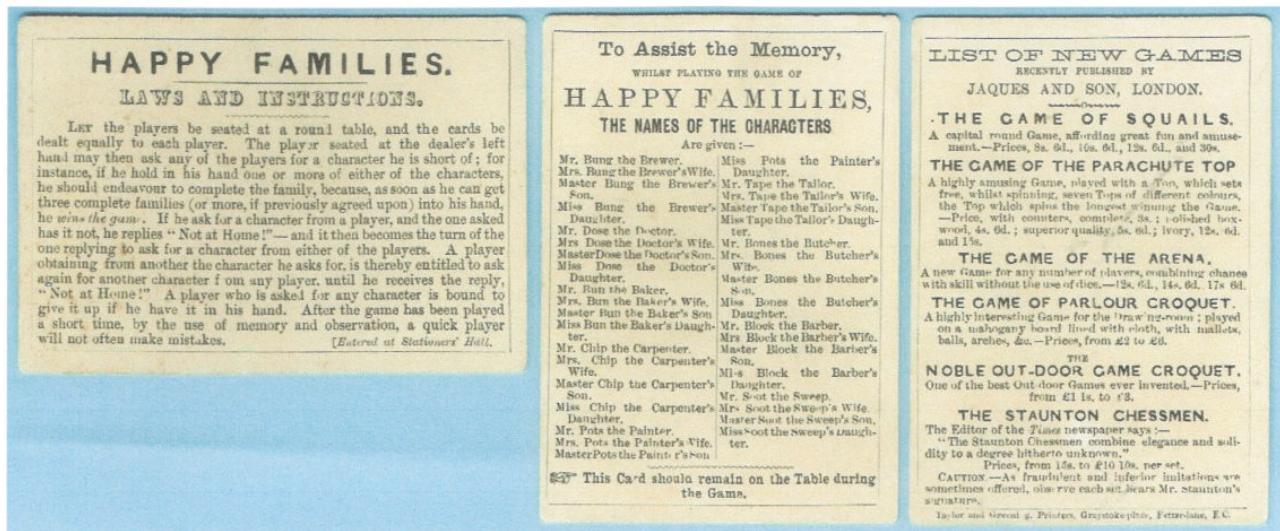
Jaques and Tenniel must have laughed together as they came up time and again with the grotesque images. Today they would be classified as not politically correct but then, Jaques specifically promoted it as a game for juveniles who would have loved the quirky grotesque pictures of all the family members.

The characters were imaginatively crafted and each one is worthy of close scrutiny. The Dose the Doctor's family is good example. With his quizzical look, Mr Dose is a caricature of an elderly Doctor. His wife and daughter are pictorial metaphors shown carrying pills and medicines. His son is a gem. By his face, he is ailing – in pain with a fever and he is holding his stomach, ignoring the pill packet marked "One every 5 minutes".



5. The First Edition of Happy Families

Empirical evidence that the Jaques Happy Families began with nine families can be found from an example of a first edition Happy Families. The cards have plain light blue backs and there are 36 cards for the 9 families. With them came three cards which, taken together, confirm that it is a first edition.



The first, the **HAPPY FAMILIES LAWS AND INSTRUCTIONS** card, in landscape format, has the same Rules as issued with subsequent packs over the next 100 years with only minor variations in the words. The second, called "To Assist the Memory", lists the names of all the characters in the nine families.

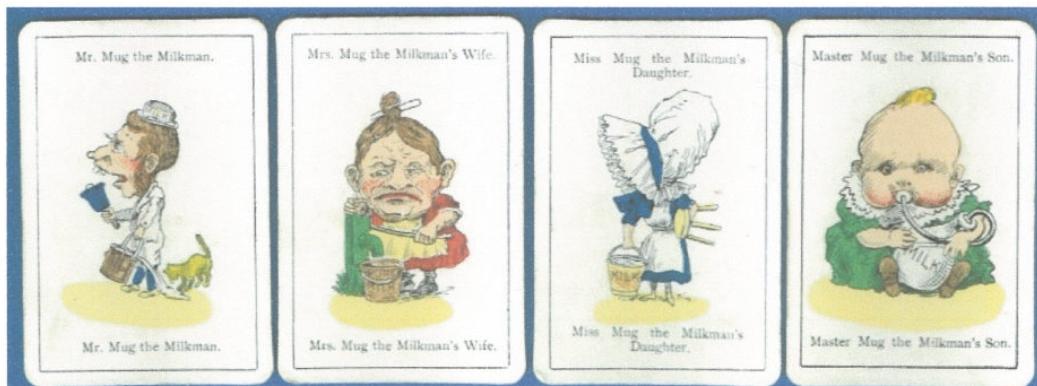
The third card is one which Jaques included to promote the other games they were selling – the **LIST OF NEW GAMES RECENTLY PUBLISHED**. It provides evidence that the pack was made when Happy Families was first published on 12th November 1861 the date on the copyright form. The Game of Arena was on the very same copyright form and the others were earlier. The Design Registration for The Game of Parlour Croquet was made on 13th March 1861 and for Parachute Top on 18th June 1861. The Staunton Chessmen were 1849 and Squails 1857. Croquet, the final game on the list, was becoming popular in the 1860s but the phrase "The Noble Out-door Game" was only used for a short period and not after 1861.

Taken together, these cards affirm that this example in my collection is a first edition of the Jaques game of Happy Families and that there were originally nine families.

Where it came from is of anecdotal interest. It was bought on eBay in 2005 from a seller in India. Neither its significance as a first edition nor of its provenance was appreciated at the time. It is in near mint condition and must have been kept in a drawer or a cabinet for over 140 years. It was almost certainly taken out to India by a British family when it was first purchased in 1861. This was the very earliest days of The Raj - the rule of the British Crown in India which started in 1858.

6. The Twelfth Family

It was well into the 20th Century before Jaques decided to add a new family to bring out two half pack of 6 families each. The name chosen was Mug the Milkman and this family appears in later packs.



How this came about is stranger than romantic fiction. The Gardiner/Hayter Catalogue recorded simply that: “*The Mug the Milkman family, introduced in World War I, was drawn by Irene Jaques (nee Dodgson, John Jaques III second wife) whose son Philip was the model for Master Mug*”.

John Jaques II must have worked very closely with the artist John Tenniel who became famous and was knighted for drawing the illustrations in “Alice in Wonderland” - the book written by the even more famous Lewis Carroll, a pseudonym for Charles Dodgson who wanted to remain anonymous. It can be deduced that the Jaques, the Tenniels and the Dodgsons were very much part of the intellectual and social circle in London and would have been family friends. That is conjecture, but the facts are clear. Irene Dodgson, born 23 August 1884, was Charles Dodgson’s grandniece and that she married John Jaques III on 23rd May 1917. She was his second wife. His first wife Minnie died in March 1902 giving birth to twins one of whom died and the other survived.

John and Irene went on to have nine children. One of them was Zoe born on 23 September 1924. In an interview with Rex Pitts, the author of The Story of Pepys and its Games - and other books, she revealed the story of how it came about that it was indeed Irene who drew the Mug Family. Rex Pitts told her story in an article in an Appendix to The Catalogue of Happy Families 1999 called JAQUES HAPPY FAMILIES – MUG FAMILY. In it he started by saying that it all began just before the First World War when they were sitting in a railway carriage in London together, but never spoke. He wistfully thought “*how much she looked like his dear young wife who had died*”.

She went on to study art at London Polytechnic. Later, during the war, John Jaques & Co needed a graphic designer. She applied. He remembered her. She got the job and one of her first tasks was to design the Milkman family to make the number of families up to 12. He later proposed and she became his second wife. They had children but she continued to work in the business for a few years. The article concludes with the provenance that “It was from one of their daughters, Zoe that I heard this lovely story.” She was born on 23 September 1924 and died in 2007.

John and Irene’s son Philip was born on 5 April 1919 which authenticates that he became the model for her drawing of Master Mug the Milkman’s son. He is depicted as an enchanting chubby new-born baby, drinking milk of course. This puts the date of publication of this pack with the 12 families to 1919.

In another unexplained quirk of fate, the Mug Family continued after World War II but, for no discernible reason, it was dropped by Jaques by 1960. The Mug family had also been removed when Castell Brothers Ltd published the game under licence from Jaques under their Pepys range of card games which must have been soon after 1960. Castell closed their print works in 1978 and finally ceased trading in 1983 when H. P. Gibson & Sons Ltd bought the rights for several of the Pepys Games including Jaques Happy Families. It is still sold by them today but still without the Mug Family. Jaques themselves sell a reproduction set of the “The Original” Happy Families with 44 cards also without the Mug Family.

7. The 1920s Design and Innovation

Irene Jaques not only designed the twelfth family of Happy Families, but she made her mark with so much more. John Jaques III must take credit too for having the foresight to advertise for a new designer. He realised that they needed to break away from the Victorian designs which had served them well for well-nigh 60 years. With Irene at the helm, this heralded in the Jaques company making a radical change in their packaging to an ultra-modern, if slightly controversial, orange and black Art Deco style.

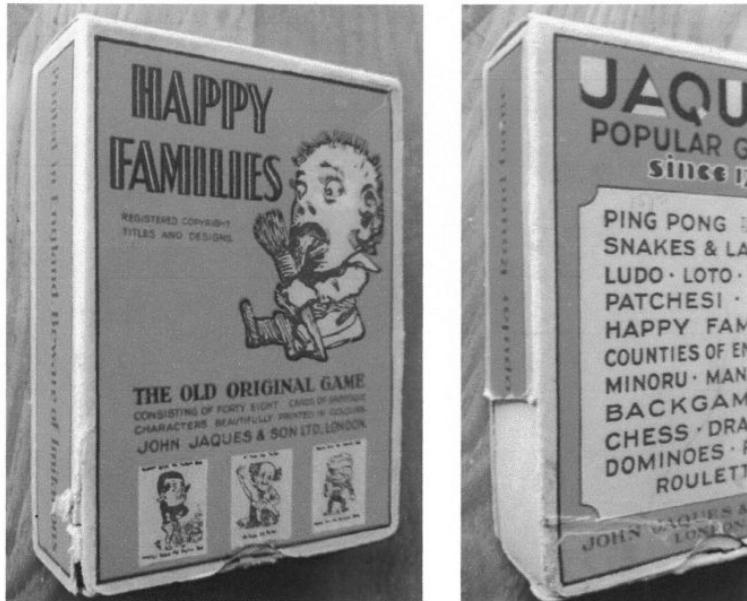
The Happy Families pack was brought out in the new colours.

52 + JOKER

Expand your collecting horizons by joining 52 Plus Joker, The American Playing Cards Collectors Club. Our club was formed in 1985 and has 350 members worldwide. Membership dues are \$25/\$45/\$60 for 1/2/3 years respectively. Benefits include a quarterly magazine, a monthly digital publication and access to the club website with roster information. The club offers not only information on antique U.S. decks and ephemera, but also vintage and designer decks as well as single cards and European decks.

To become a member, go to the website, www.52plusjoker.org, and click on Join the Club, fill out your personal information and send \$ via paypal.

If you have any questions, contact Steve Bowling, Treasurer, at srbbowling@gmail.com.



This same design was adopted for their equally successful game of Snap which was first introduced in 1865 and Counties of England in 1868.

It was part of a rebranding of the company into the style of the 20th Century which they introduced with a new Double J Brand logo and used both for the old favourites in their range of Snakes & Ladders, Patchesi, Loto, Halma, Ludo, Reversi and Ping Pong or Table Tennis.



The 1920s was a fertile era for the Jaques company. They still majored on the Staunton Chessmen and everything to do with chess. Ping Pong too was having a resurgence and it was emerging as an international sport. They extended their business into other active sports including Badminton, Tennis, Hockey, Football, Rugby, Boxing and Carpet Bowls. The central focus of their business remained Card Games and Parlour Games. The number of items in their range had increased to over 80 with many new ones.

The stalwart of their card games remained the long-term favourite, Happy Families. Still using the Tenniel and Irene Dodgson drawings, it was sold with full packs with 12 families and half packs with 6. In these formats, the game continued to be very successful, but they must have wondered how to appeal to a wider market. They found one solution by teaming up with the National Institute for the Blind in London. Between them they came up with the revolutionary idea of publishing a Braille version of Happy Families enabling blind and partially sighted people to play the game together.

The Jaques Happy Families with the box label for the National Institute for the Blind. The four cards are for Chip the Carpenter family. The backs are printed in blue, with vignettes of characters from the families and with images of the Jaques Double J logo – the one in the centre, blue on white, and four others, white on blue, interspersed throughout the card.



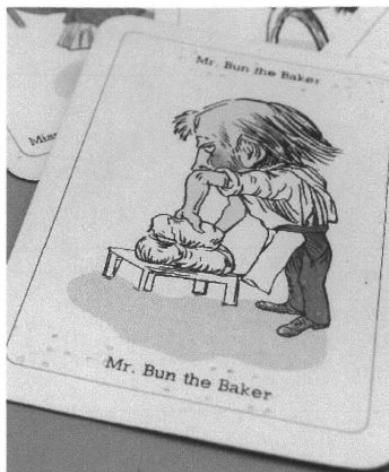
The label is damaged, but there is enough to show there was a first line, interpreted to read:

**JAQUES & Co. Ltd,
HAPPY FAMILIES,
Brailled for the use of the
Blind.**

Cat. No. 7785



The card for Mr Bun the Baker showing the Braille indentations at the top and bottom.



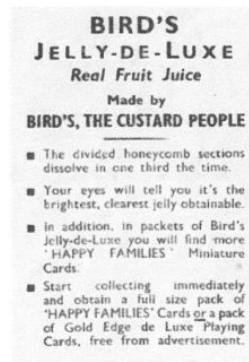
8. The Bird's Custard Promotion

The success of Happy Families continued into the 1930s.

This was recognised by the large food company, Alfred Bird & Sons Ltd who used Happy Families for a promotion in 1938 for their Bird's Custard – a brand invented by Alfred Bird in 1837. There must have been a close affinity between the two companies with both being over 100 years old and their location, at Millbank London, was just over a mile from Jaques premises at Hatton Garden. Bird's Custard was famous the world over and their promotion with Jaques was a natural – appealing to the homely family market. With every packet of Bird's Custard or their Jelly, they included one Jaques' Happy Families miniature replica card measuring 33x45mm. When 48 had been collected, Alfred Bird & Son Ltd promised to send in exchange a full-size pack of "Happy Families". The promotion was so successful that it was repeated in 1939



The miniature Happy Families cards used in the Bird's Custard Promotion



The Bird's Custard Cards and the back of the full size card with the Double J Logo

9. How did it all happen?

The distractions of mobile phones and computer games in the 21st Century has reduced the number of families who play card games, but the game of Happy Families remains widely available, and it continues to bring families together round the table. As a brand name, Happy Families ranks as one of the most instantly memorable in the world. It is not in the same category as the most iconic of today like Nike or Apple nor even to Rolls Royce, Johnnie Walker, Kodak, Monopoly, or Lego from an older era. But Jaques Happy Families is longer lasting being created in 1861. None of these other brands go back to the 19th Century except Coco Cola which started in 1888 and Pepsi in 1893 or Bird's Custard which is traced to 1837.

How did Happy Families become so successful?

It was a combination of inspired ideas, but it took entrepreneurial skill to convert them to reality. The outcome can be attributed to the leadership of John Jaques II and John III, their family, and friends and those who worked for the company.

Many of the reasons for their success have been given in this resumé of the beginnings of Happy Families and how it evolved. It is an impressive list starting with how John Jaques Jnr made sure that he secured the Proprietorship for the Copyright for the game which they first published on 12 November 1861.

- It was just normal business practice to enter the name for Copyright at Stationers' Hall, to protect its use.
- To have coined the name "Happy Families" was the single most reason for its instant and enduring success. It captured the essence of the game and how it was played.
- They learned from the past and adopted the best from previous games based on collecting sets of cards, but they also rejected some of the less endearing aspects of these older games.
- It was a way to fill leisure time. Although originally targeting juveniles, it was for families where children, their parents and grandparents could play together.
- The Rules had this in mind. If a player did not have a card requested, the answer was not just "No, Sorry" but "Not at Home" which could be said in many a tone, mostly of undisguised glee. The game did require a good memory and skill but even the youngest, or the oldest, could win. Neither would have been happy losing but what joy at winning! How to do both was a salutary lesson in life.
- The concept of naming the families added to the fun – each one a pun on their profession.
- The find an artist to draw the images was crucial and it was prescient to select someone of the calibre of the yet to be famous John Tenniel.
- Between them, they would have agreed how to portray the family members. They chose the grotesque style – so much loved by children, and adults too.
- They understood family life in Victorian times before the age of radio, TV, and the internet.

These were the basic elements for the formulation of the Jaques game of Happy Families, but success could not have been achieved without business acumen and, in this, Jaques & Co were ahead of their time.

- Their printing was good. Colour printing had not been invented, so they employed teams of people to hand colour each card.
- They created a logo based on the image of Master Pots the Painter's son which they used on their packaging and advertisements.
- Their pricing was affordable and competitive with packs selling for 1 shilling each.
- They advertised.
- They used mail order. Their advertisements gave both a price each and a price including postage.
- They established a good distribution network or, as they put it, their games could "be had at all the Principal Repositories throughout the Kingdom". By this they meant The United Kingdom, but by the 1870s, they were selling to Europe, America and the Antipodes.
- All this was supported by their warehouse and offices at 102 Hatton Garden, London.

Winstanley 10 of Clubs

Canadans

Canada properly is a country the most part bordering upon a river of the same name the greatest of America septentrional and now called the River of St Laurence by Europeans but the French comprehends under this title or else with the title of New France a much greater country stretching from new England along by the ocean till bounded with the Gulf of Hudson enclosing Cortalialis or Terre de Labrador, New Bretany, and many countries, where the natives if united would be very powerful but being inhumane, savage and ranging in little companies are easily subdued. The French has here their best plantation; Quebec, the capital city and seat of a Bishop other considerable places of the French are; Tadousac, Trois-Rivers, MontRial, Miscou, Port Royal, Brest & Co, This country is most abounding in Cattel, and Fowl, but especially with Fish in the sea on the coasts, where the English has also some small places for the benefit of the fishing trade here and in Newfoundland the most considerable of the natives of Canada are the Hurons, Algonquin, and Iroquois nations not yet subdued nor converted from Paganisme.



Canada Properly is a Country the most Part Borde-
ring Vpon a River of the same Name the greatest of America
Septentrional and now called the River of St. Laurence
by Europeans But the French Comprehends vnder this
Title, or else with the Title of New France a much
greater Country, stretching from New England along
by the Ocean till bounded with the Gulf of Hudson,
Enclosing Cortalialis or Terre de Labrador, New
Bretany, and many Countries, where the Natives,
if united would be very Powerful but being Inhu-
mane, Savage, and Ranging in little Companies are easi-
ly subdued. The French has here their best Plantation;
Quebec is the Capital City and seat of a Bishop other Con-
siderable Places of the French are Tadousac, Trois-Rivers,
MontRial, Miscou, Port Royal, Brest & Co. This Country is most
abounding in Cattel, & Fowl, but especially with Fish in
the sea on the Coasts, where the English has also some small
Places for the Benefit of the Fishing Trade here and in New-
foundland the most Considerable of the Natives of Canada
are the Hurons, Algonquin, & Iroquois, Nations not yet Sub-
dued nor Conuered from Paganisme.

Quebec - now a city and state

Cortalialis - can't find the name
but obviously part of Labrador

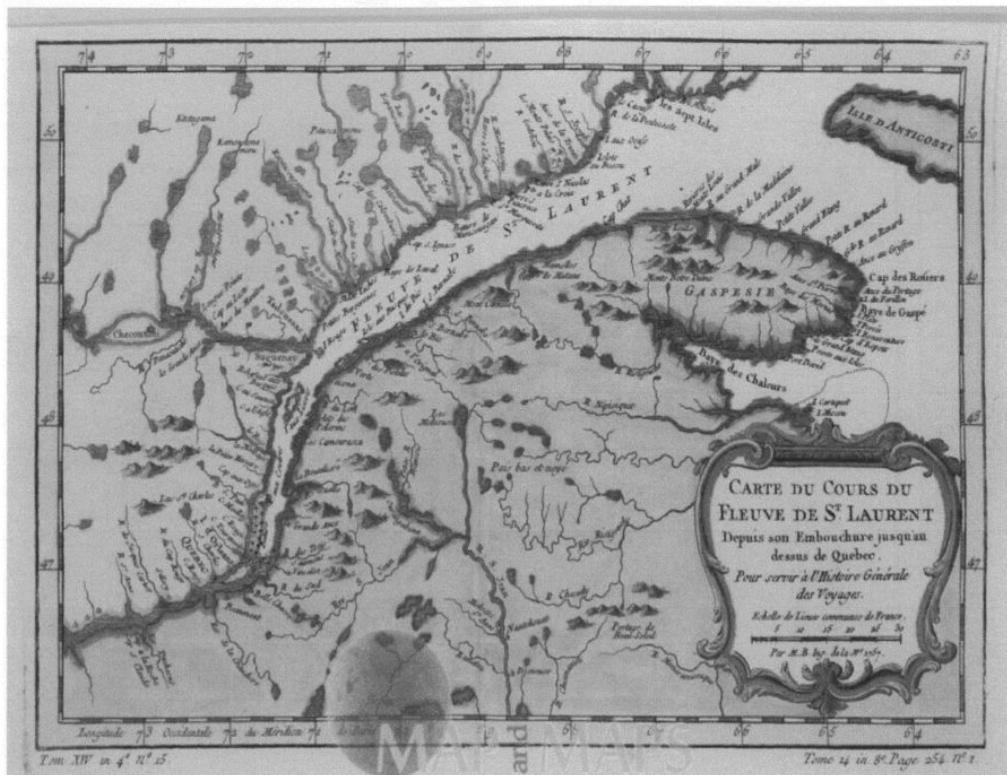
New Bretany = New Britain

New Britain as a historical term of limited usage referred in its day to the poorly mapped lands of North America north of 17th-century New France. The name applied primarily to today's Nunavik and Labrador interiors, though in the 18th century this had grown to include all of the mainland shores of Hudson Bay and James Bay north of the Canadas

Mont Rial - now Montreal

Miscou – is an island at the tip of New Brunswick – north of the gulf of St Lawrence

Brest ?



Tadousac Tadoussac is a village in Quebec, Canada, at the confluence of the Saguenay and Saint Lawrence rivers. The indigenous Innu call the place Totouskak meaning "bosom", probably in reference to the two round and sandy hills located on the west side of the village. According to other interpretations, it could also mean "place of lobsters", or "place where the ice is broken". Although located in Innu territory, the post was also frequented by the Mi'kmaq people in the second half of the 16th century, who called it Gtatosag. Alternate spellings of Tadoussac over the centuries included Tadousac, Tadoussak, and Thadoyzeau. Tadoussac was first visited by Europeans in 1535 and was established in 1599 when the first trading post in Canada was formed there, in addition to a permanent settlement being placed in the same area that the Grand Hotel is located today.

Port Royal is still Port Royal – much further west than the other places named.

Port-Royal was a settlement on the site of modern-day Annapolis Royal, Nova Scotia, part of the French colony of Acadia. The original French settlement of Port-Royal Habitation de Port-Royal had earlier established farms in the area.

On the next page:

This rare deco pack from Finland sold well at the 52+J auction recently without its Joker. Barney however already had a copy complete with Joker - so we show it here.

