

An old Tudor house I'm happy to state, Was rebuilt again in nineteen oh eight.
The "Ideal Home" not to be out done, in '24 had another one.

Another convention has come and gone. To me our annual convention is something I look forward to all year, to meet old friends, see displays, I've not missed one since the first, thirty years ago.

Then the building up of my post card collection was in its early stages, I can pin point my starting collecting stamps seriously to 1953, but many years later I drifted from stamps gradually on to post marks and then on to exhibition post cards and other exhibition collectables. I have no record of when this change of interest took place. I remember when I started buying post cards at fairs I set a limit of 1/6 (7½ p) on my purchases, so I must have been going to post card fairs by the late 60's before decimalisation at any rate.

Certainly by 1990 I was advertising in Picture Postcard Monthly every month to buy cards as I have done ever since. I see from my records my best year was in 1992 when I had 3383 exhibition cards sent to me on approval out of which I bought 746 at an average cost of £1.35 per card. Obviously my limit of 1/6 per card had gone for a burton by then. To date I've had just over 30 thousand cards sent to me on approval, out of which I have bought nearly 8,000.

To supplement this number are my purchases at post card fairs, in my heyday for nine years I averaged 64 fairs a year, more than one a week. Alas I am now house bound and cannot do fairs any more

Attendance at the convention was good, on the Saturday we had 18 present with 10 staying for our annual dinner and 14 present on the Sunday the last which is the highest number for some years. 9 members brought displays

It was nice to see Richard West again who has not been for a few years Ken Lewington attending his second convention and two visiting guests were so impressed they have become members. Lisa and Dominic Wall. Lisa had contacted me through Ken Rumsey via our web site and her exhibition interest is in an old Tudor house that started its life in Ipswich, was taken to bits and re-erected at the Franco-British Exhibition in 1908, sold and moved to Ashby St. Ledgers, Northamptonshire where it was erected for the third time. I was able to put her on to another old Tudor? House that went through the same sequence of events at the Franco-British Exhibition, and a third Tudor House 'Monks Rest' originally built in about 1,400 at Horley, dismantled and put on show at the Ideal Home Exhibition in 1924 and re-assembled at an unknown site in 1926.

I like to think this is what the Study Group is all about, amongst us we have an awful lot of knowledge about almost everything to do with exhibitions, and it is good to be able to help other people in their quests.

I have recently had one of our members Dr. Susan House Wade visit me twice as she has moved on from the subject that got her her doctorate, the natives of Korea and is now interested in two Japanese tribes the Ainu and Formosans. The Ainu people are an aboriginal race that was driven from the Japanese mainland and now exist on one of the northern islands of Japan, while Formosa was annexed by Japan about 1908 just in time for Japan to be able to include them in the 1910 Japan-British Exhibition.

While I do not have much on Korea or Corea as it was spelt then, the S. P. G. went out there in 1890 and later in June 1909 there were three cards published by the S. P. G. of which I have only found two. I have done better with the Ainu and Formosa cards featuring the people of those tribes, where I am almost complete. There was a long series of the latter people on cards published in 1910 as well as another long series of cards given with the compliments of the Formosa Oolong Tea house where I imagine everybody who bought a cup of tea was handed a post card as a souvenir of their visit. This last series feature many wood block type pictures of Japanese artists of bygone days, a series of Japanese lady musicians and paintings of the 47 Ronin. These were a group of warriors who fell out with the Emperor and were ordered to commit suicide on a certain date which is still celebrated every year in Japan, on my birthday 16 December. These are all very beautiful cards, unfortunately nobody knows how many were published in the different series.

The Editors.

The Exhibition Study Group Annual Convention 2016

by
Derek Connell

Just three weeks after a very successful meeting at Stampex, the E.S.G. held an equally triumphant Convention at the Crystal Palace in South London. The evening of Friday 7th October saw an informal get together of friends old and new and after the usual conversations about journeys from as far afield as Scotland or Portsmouth, the subject turned to everyone's common interest, the study and collecting of the ephemera and souvenirs of Exhibitions. A fish and chip supper was washed down with a few bottles of well-chosen beer before retiring for the night to the "Athletes' Village".

Displays commenced on Saturday morning with a bright and breezy presentation by nonagenarian Life President, **Bill Tonkin**, who entertained with dozens of postcards, all apparently showing the same view of the Crystal Palace. In fact, photographer John Russell had returned time and again to an upper window of the Palace railway station, just a few hundred yards from the meeting, as trees grew, flower beds bloomed and the bandstand was built. Russell sold his work to many postcard publishers over the years, resulting in an exceptional record of the park's development over time.

Continuing with the same appropriate theme, **Fred Peskett** showed Crystal Palace sheet music, including *Winter Gardens Polka* and *People's Palace Quadrille!* Other ephemera included posters from Southern Railway for excursions to the venue for the 1909 Handel concerts and the 1911 Festival of Empire. An unusual item was a hanging card used to mark areas within the building set aside for orchestras to rehearse before the Thousand Guineas Trophy competition. One card illustrated the Challenge Cup, commissioned by the Crystal Palace Company, standing over three feet high.

Ramon Goodey now rung the changes with another favourite subject, the British Empire Exhibition, held at Wembley. This event heralded the first commemorative stamps to be issued in Great Britain, showing a lion designed by Harold Nelson. But F.C. Herrick also designed a lion to be used as a symbol for the show and it appeared on special handstamps, tickets and souvenirs. Companies that took a trade stand were supplied with publicity labels ("Cinderellas") to affix to letters and invoices inviting their clients to see them at Wembley. Ray put up an excellent selection of these "lion labels" and pointed out that some companies produced their own designs.

Everyone was delighted to welcome **Jean Osborne**, who was awarded the 2016 A.B.P.S. Congress Medal for services to philately earlier in the year. Jean, a long-standing member of the E.S.G. gave a superb display of nineteenth century exhibition material, starting with engraved headed papers showing the Crystal Palace as it originally looked in Hyde Park, envelopes made at the Great Exhibition and a German label inscribed "awarded large gold medal at the International Industrial Exhibition in London in 1851". There followed official letterheads, seals and even bookmarks from the next International (1862), The Fisheries (1883), Inventions (1885) and the Colonial & Indian (1886), all the legacy of Crystal Palace.

Peter Denley now transported the meeting forward in time and space to show how overseas countries celebrated the centenary of the Penny Black in 1940. Europe was at war and the International Stamp Show planned for Earls Court had to be cancelled. Undeterred, many individual philatelic societies across America produced souvenir sheets and Peter showed many of them. A stamp exhibition was held at The Hotel Mayflower in Washington and Pitney-Bowes installed a Mail-O-Mat machine with a commemorative impression. Meanwhile, in war-torn Europe, Switzerland produced commemorative covers whilst Denmark, with the enemy breathing down their necks, was busily creating centenary labels!

Derek Connell continued the 1940's theme closer to home, showing the souvenir labels, postmarks and covers produced for the centenary exhibitions held in Bournemouth and London. One of the highlights of this display was the Waterlow's die proof of their label showing Tower Bridge, originally produced for the 1932 Pageant of Postage Stamps. This design was resurrected, with others, for their Penny Black hundredth anniversary souvenir sheet, which was sold in aid of The Lord Mayor's Red Cross and St. John's war effort fund.

Fred Peskett returned to the Crystal Palace but "from the other side" with various postcards showing the building from the Parade, showing the old tram terminus, still in use, but now for buses. Next to the "Crystal Palace at Sea". It turns out that the Royal Naval Division requisitioned the

building during World War I to be used for trainees, known locally as the “greenhouse soldiers”. Fred’s display included paper-work, letters and cards home and demob certificates. In 1920 a “Victory Exhibition” was held which formed the basis of the Imperial War Museum, finally being given a permanent home in Lambeth in the Old Bethlehem Royal Hospital (“Bedlam”).

The Saturday show finished with something a little different, a celebration of the fiftieth anniversary of England winning the Football World Cup. Not quite exhibition material but the event took place at Wembley, well known exhibition venue, so the crowd was satisfied! **Don Knight**, expert in all things Wembley, showed not only the stamps, covers and postmarks issued in June 1966 to mark England hosting the World Cup, but also the additional “England Winners” material issued in the August. showing an unusual cover with the three stamps cancelled on the actual day of the final (July 30th), doubled with a stamp of Monaco depicting Wembley Stadium, and autographed by Geoff Hurst, who scored a hat-trick on the day. Don then completed his display with later stamps issued by Royal Mail with a football theme, complete with autographs, photographs and tickets.

A visit to a local hostelry followed by the annual celebratory dinner concluded day one of the convention most satisfactorily!

Ron Trevelyan launched Sunday with a display of no less than seven U.S.A. events. First on the agenda was the 1901 Pan-American Exposition held in Buffalo. Why so far north? these austere times proximity to the Niagara Falls enabled the use of cheap Hydro-Electricity Power. A stunning souvenir label showing the Falls was issued and careful scrutiny reveals a beautiful allegorical lady but who is she? The Maid in the Mist? The Priestess of Power. The event, however, is most famous (or infamous) for the shooting of the U. S. President. William McKinley was enjoying a visit to the Temple of Music when he was shot by a Polish Anarchist. He died eight days later. After this revelation Ron kept up the excitement with visits to Alaska and Seattle in 1909, San Diego in 1915, the Sesqui-Centennial of Philadelphia in 1926 and the Cleveland Centennial of 1936, finally returning to Seattle in 1962 for a “Centenary 21” exposition, complete with space age needle, monorail and all things sci-fi!

Ray Goodey now returned to Wembley with a veritable cascade of British Empire Exhibition ephemera. There were cards advertising railway companies running excursions to the show airmails hand-stamped Wembley, but sent from Croydon, hand-painted aerogrammes and stamp booklets containing advertisements from Wembley stand-holders. The organisers ran a daily competition with £100 prizes for the closest guess of visitor numbers for the next day. Ray finished on a selection of these guesses written on ticket stubs with special passes for the Torchlight Tattoo and other events.

Members were now treated to a magnificent, if jerky, ancient black and white film of “visitors” (actually Chaplinesque actors) at the Japan-British Exhibition (White City 1910) enjoying some of the fairground rides, including the famous Flip-Flap (fig.12). **Bill Tonkin** immediately followed this with a wonderful selection of his shaped postcards from the same exhibition.

Terry Gazzard now took to the floor with a miscellany of material from three quarters of a century of exhibitions, starting with an 1850 letter on headed paper and back seal, concerning the Great Exhibition a year before it commenced. Other items included a beautiful opening ceremony programme for the 1886 Colonial & Indian Exhibition and ephemera from the 1901 Scottish, 1907 Irish, and the 1909 Imperial, finishing once again with the Wembley.

Derek Connell then did his Sunday stint, showing pairs of postcards and souvenir labels which purport to show the same White City exhibition building but clearly do not. The post cards in many variations, are obviously titled correctly. It seems that the “Cinderellas” were produced in advance from architects’ drawing, some of which were subsequently changed or renamed. One example, shows a pair entitled “French Applied Arts” but clearly showing different buildings. The Postcard is correct and the label actually shows the British Applied Arts Building.

Kenneth Tonkin brought the two day event to a close with his splendid display of Colonial Advertising Slogans of the British Empire Exhibition. This was the biggest and most comprehensive postal advertising campaign ever. Australia alone provides a host of varying slogans from those that simply denote the exhibition (using the Herrick lion) to those inscribed “Always ask for Australian Products” to “B.E.E. - Australia’s Opportunity”. At the other end of the frames was a cover cancelled with a slogan of June 1923 from Cockburn Town in the Turks and Cacaos Islands. An extensive display of an extensive subject!

It was a happy way to spend an Autumnal weekend and as the visitors packed up their bags

Displays at Stampex September 2016

by
Don Knight

Derek Connell the Chairman of the Exhibition Study Group welcomed those present and asked if anyone had some sheets to display . He was very pleased to see that several members showed their hands, he then invited,

Edward Caesley to put up his display. The items he put up were from stamp dealers, 1890 Exhibition in the Portland Rooms London. 1928 Exhibition in the Memorial Hall, Farringdon Road some of the labels and photo of the dealers in the hall.

Ron Trevelyan showed the 1936 South Africa Exhibition held in Johannesburg, opened on the 1 September 1936 and closed on the 16 January 1937, visited by over 3 million people. With coloured postcards, labels and the special handstamp, first and last day items.

Raymon Goodey show some of the company labels and invoices of the Wembley B.E.E, with mention of scarce ones. Don Knight showed the Dublin Exhibition of 1907, with the special handstamp on postcards and views around the exhibition.

Bill Tonkin showed his collection of shaped postcards with labels from the 1910 Japan Exhibition and 1911 Scottish National Exhibition saying that he has some 30 of the them, some being quite rare.

Derek Connell said he had attended Francis Kiddle's collection at auction and showed items from the 1923, 1932, 1940, 1950 and 1960 exhibitions. These included Die Proofs, Plate Proofs, samples, Not For Sale item signed by the designer.

Bill Tonkin showed Crystal Palace with views from the same window at the Lower Railway Station. These views were taken by the same photographer and show how the tree grew over the years.

Kenneth Tonkin showed some of the rare material of London Exhibitions, starting with the 1851 Crystal Palace, Envelopes produced in the Palace, a straight GREAT EXHIBITION 1851, thought to be a forgery. The 1862 exhibition held at Kensington, this had a Duplex Handstamp with numbers 1 to 6. Ken also showed items from the Fishery, German and Inventions Exhibitions.

The meeting was attended by members on the Committee and the Exhibition Study Group, a total of 14. All enjoying the afternoon, Don Knight gave a vote of thanks to Derek Connell and those who attended.

Exhibition Study Group A. G. M. Crystal Palace 8 October 2016

by
Don Knight

The meeting was opened by Chairman Derek Connell who welcomed those present, and passed the meeting over to Don Knight. He reported every-one had had an Agenda and Minutes of the 2015 meeting.

Apologies for absence

There was only one from George Burr.

Minutes of the 2015 A.G.M.

These were proposed by Fred Peskett seconded by Raymon Goodey and passed by all.

Correspondence

Hon Secretary D. Knight said he had received a request via Ken Rumsey from Colin Searle of the Congress Study Group wanting us to promote a proposed Congress they wish to hold in 2019 at Warwick. D. Connell and the meeting was in support of this and Derek will make contact with C Searle.

Don then reported that Frank Walton the person involved in the London 2020 Exhibition was looking for suggestions for a commemorative sheet for this. Don said he had put forward some ideas, F Peskett said that in 1920 Crystal Palace was used as an Imperial War Museum bringing in items from wars in the past with the 1914-18 war making a large part of the exhibition. D Connell said he will make contact with F Walton.

The Stampex Meeting in 2016

Was a success and 2017 was talked about, it was proposed that we try to book a room for the Spring meeting and invite the Congress Study Group to share the afternoon with us. D Connell made a note to bring this up with C Searle.

Treasurers report

Treasure Ken Tonkin reported the finances of the group are good and have been verified by A Brookes. He has been getting a web site set up with the help of a man in Shrewsbury, he had on show a lap top with the new web site to show to the meeting. The details of getting into the Web Site to be published in the Journal.

New Constitution

The proposed new constitution had one amendment under 4 B, 'An Auditor, who need not be a qualified person' was deleted and 'Account Examiner' inserted. This was then proposed by K. Rumsey Seconded by Peter Denley and accepted by all.

Election of Officers.

F. Peskett and G. Burr both wished to stand down from the Committee. D Connell proposed we elect those offices listed en block, this was seconded by R Goodey and accepted by all. It was put to the meeting we need two nominations for the committee, Richard West and Terry Gazzard said they would like to offer themselves for the vacant offices, they were proposed by F. Peskett and seconded by Ron Trevelyan and accepted by all.

Convention 2017

To be held on the 7 & 8 October at Crystal Palace, proposed D Connell seconded R Goodey accepted by all.

Any other business.

F Peskett said his exhibition at Bognor this year had gone well with over 12,000 visitors and is putting another one together for 2017.

D Connell agreed to do write up of the displays put up by members during the convention.

A Brief History of the Imperial War Museum by Fred Peskett

A collection of captured weapons, paintings by commissioned War Artists, medals, decorations and awards together with historic photographs were put together during the final two years of the First World War and stored at the Crystal Palace. A suggestion by the War Department leading to a decision by the Government in March 1917 that once the war was over a National War Museum should be established. An interest was taken by the Dominion Governments who wished to be included, so the title "The Imperial War Museum" was adopted.

Initially the Imperial War Museum was opened at the Crystal Palace on the 20th July 1920 as "The Victory Exhibition and Imperial War Museum" this continued until December 1923 when it was planned to move the Imperial War Museum to the Western Galleries of the Imperial Institute, South Kensington, where it re-opened on the 11th November 1924. The museum remained at this location until the 11th November 1935 when a new home for a permanent museum was found on part of the former Bethlem Royal Hospital, known as "Bedlam" at Lambeth. The buildings used were the original administration offices built in 1837 together with the Dome of the Chapel which was designed by Sydney Smirke and added in 1846. The patient wings and most of the hospital was demolished between 1931 to 1932 to form the park-land which surrounds the museum. The Imperial

War Museum, Lambeth was formally opened on the 7th July 1936 by His Royal Highness The Duke of York (who later became King George VI).

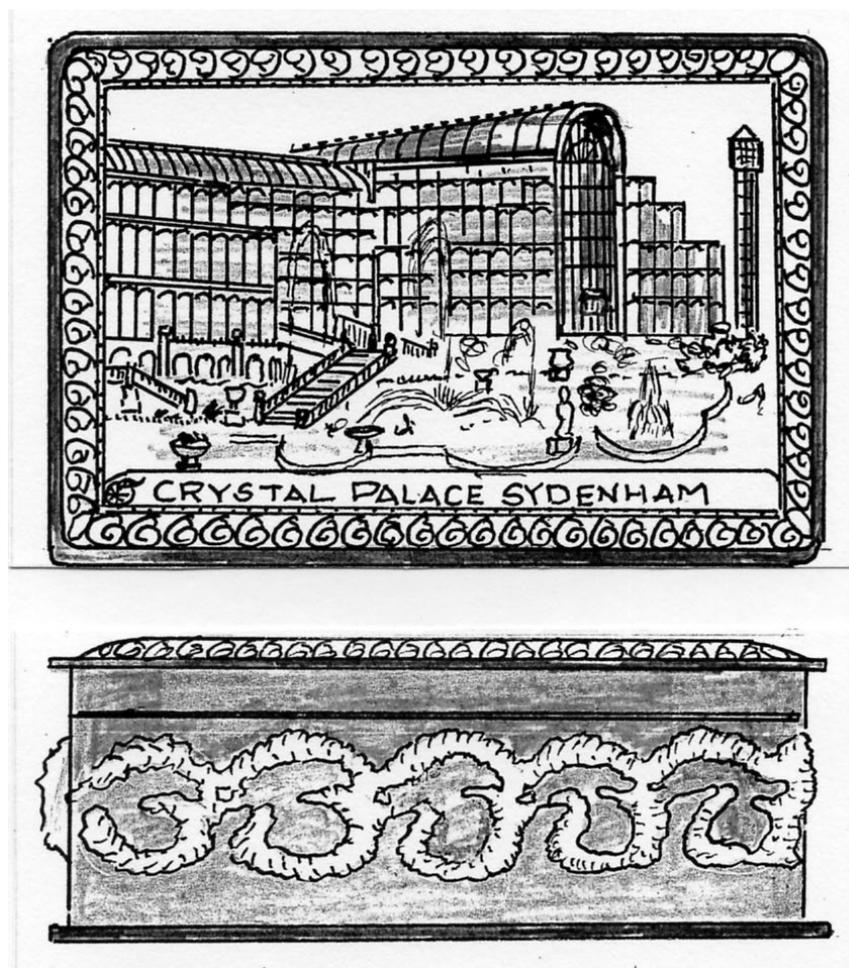
The museum was closed during the Second World War from the 7th September 1940 until November 1946. During the bombing of London, the museum suffered considerable damage, most of the exhibits did survive, although the Air Service Gallery was completely destroyed when the Luftwaffe scored a direct hit with a 50 kg bomb on the 31st January 1941. Recent years has seen a considerable expansion of the Imperial War Museum, including museums at Duxford, and in the North of England as well as the 2nd World War Cruiser H.M.S. Belfast moored on the Thames near Tower Bridge. Some of the original artefacts shown at the Crystal Palace in 1920 can still be seen at

Lambeth, including one of the 21 inch Naval Guns that decorate the entrance to the War Museum, and the Trench Periscope that features on one of the I.W.M. Postcards where it is seen extended against the North Tower of the old Crystal Palace, “Barking Kate”, one of the guns from the front is also still on show.

**Souvenirs of the Crystal Palace.
Drawings and written by Fred Peskett**

Souvenirs made from mixed materials.

A Trinket Box made from cardboard which is covered with red velvet cloth. A three dimensional moulded view of the Crystal Palace in “Ivory” is fitted to the lid. Imitation “gold” bands cast in white metal are applied around the Ivory and to the sides of the box. The interior is covered with gold cloth. The date of manufacture is around 1880/1890. It measures four inches long by three inches wide by one and a half inches high.



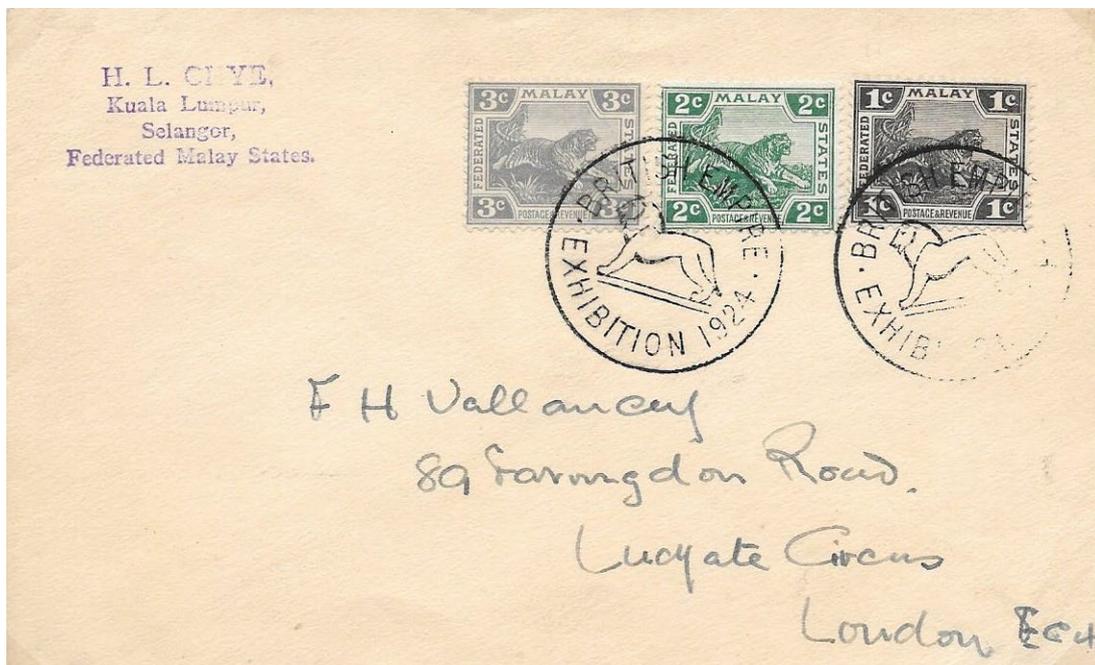
Our new web site

In the report of our A. G. M. D. Knight mentioned our new web site, this was agreed at our 2015 A. G. M. and Ken Tonkin got lumbered with the job of organising it. The new site is still being developed by Peter White a local expert Ken found in Shrewsbury and in its present state can be viewed at “exhibition.theweborchard.com” ignoring the quote marks. Members are welcome to browse it and offer any suggestions to Ken at “kenwtonkin@gmail.com”.

Ken tells me that when the work is finally completed and the site is up and running the address will revert to our old address “www.studygroup.org.uk”.

British Empire Exhibition
The Advertising Slogans from the Empire Countries
Final Part 3
 by
Kenneth Tonkin

SELENGOR



BRITISH EMPIRE/EXHIBITION 1924 circular handstamp used in contravention of regulations without a Kuala Lumpur datestamp

SINGAPORE

Singapore used both an oval duplex cancellation and a continuous impression machine slogan, although the reason for having two different postmarks is unknown. The duplex cancellation is only known used on mail to overseas destinations, whilst the machine cancellation is known mainly, but not exclusively, on local letters. K&S report the handstamp being used between 21st August 1923 and 4th September 1924 and the machine cancellation between 21st August and October 1923. The use of a modified handstamp is not known in 1925, although it is said to have been used between 4th April and 4th September 1925 (K&S).



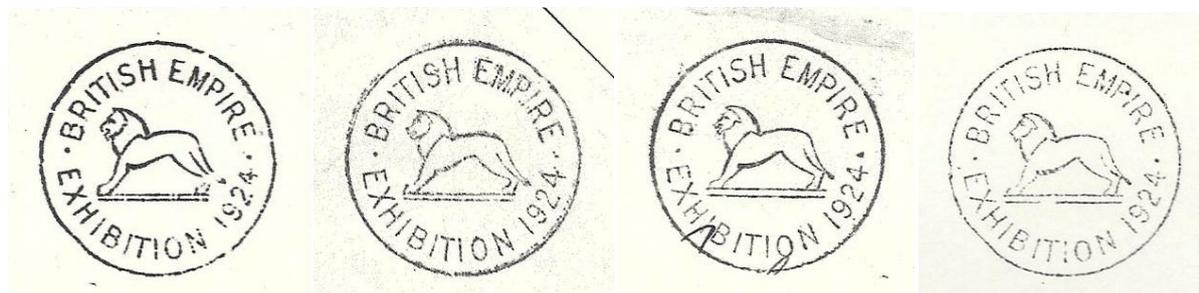
SINGAPORE BRITISH/EMPIRE/EXHIBITION/1924 duplex handstamp
 Recorded dates 28/11/23 to 23/7/24



SINGAPORE BRITISH EMPIRE/EXHIBITION 1924 slogan
Recorded dates 21/8/23 to 7/9/23

MALTA

An undated circular handstamp was used on mail posted at Conspicua, Sliema and Valletta, but whether the handstamp was applied in these towns or only in Valletta is not clear. K&S report its use between 28th May 1923 and 6th August 1924 and it was placed alongside the town datestamp used to cancel the postage stamps. There are a number of variations of the handstamp, the main differences being the width between the lines under the lion and the position of the dot between the B of BRITISH and E of EXHIBITION.



Type 1

Type 1a

Type 2

Type 2a

Type 1 has a narrow gap between the two lines under the lion and the dot is nearer the B than the E and is known on mail from Conspicua in May 1923 and Valletta from April 1924.

Type 1a again has a narrow gap between the lines but the dot is equidistant between the B and E and is known used on mail from Conspicua in September 1923 and Sliema in June 1923.

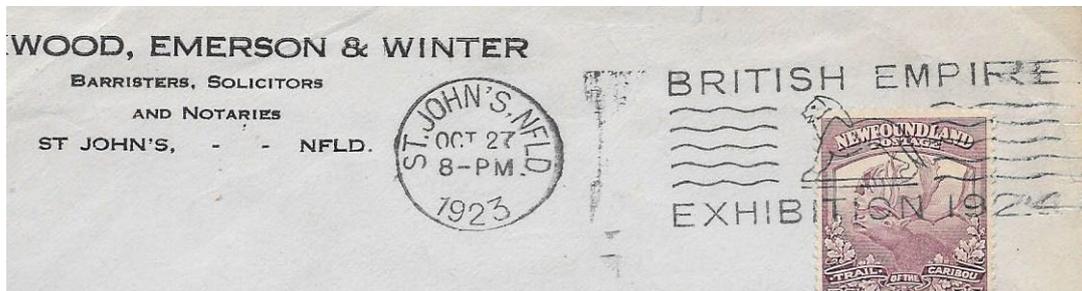
Type 2 has a wide gap between the lines under the lion and is known used in Valletta in June 1923, whilst type 2a has a similar gap between the lines but with a break in the bottom one and is known used in Valletta in October 1923.



BRITISH EMPIRE/EXHIBITION 1924 circular handstamp used at Valletta
Recorded dates 20/6/23 to 12/4/24

NEWFOUNDLAND

A single impression machine slogan was used at St. John's and was used between 17th October 1923 and 31st October 1924 (K&S) on both incoming mail where it was used as a backstamp and outgoing mail where it cancelled the postage stamps. A new datestamp section was introduced in 1924 with a different setting of ST.JOHN'S.NFLD from that used in 1923.



ST JOHN'S BRITISH EMPIRE/EXHIBITION 1924 slogan with 1923 datestamp setting
Recorded dates 27/10/23 to 11/12/23



ST JOHN'S BRITISH EMPIRE/EXHIBITION 1924 slogan with 1924 datestamp setting
Recorded dates 1/2/24 to 22/8/24

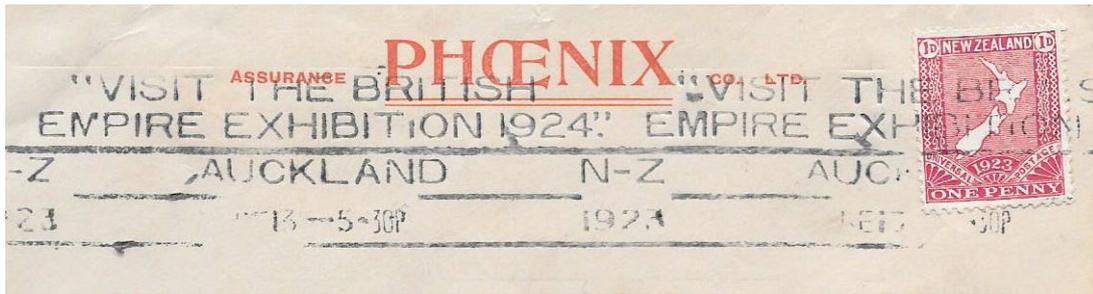


ST JOHN'S BRITISH EMPIRE/EXHIBITION 1924 slogan with 1924 datestamp setting used as a
backstamp on incoming mail

NEW ZEALAND

A continuous impression machine slogan was used at Auckland, Christchurch, Dunedin and Wellington between April 1923 and March 1924. K&S record it being withdrawn from use in Auckland in March, Christchurch on the 17th March, Dunedin on the 18th March and Wellington on the 15th March.

AUCKLAND



AUCKLAND "VISIT THE BRITISH/EMPIRE EXHIBITION 1924" slogan
Recorded dates 15/9/23 TO 27/2/24

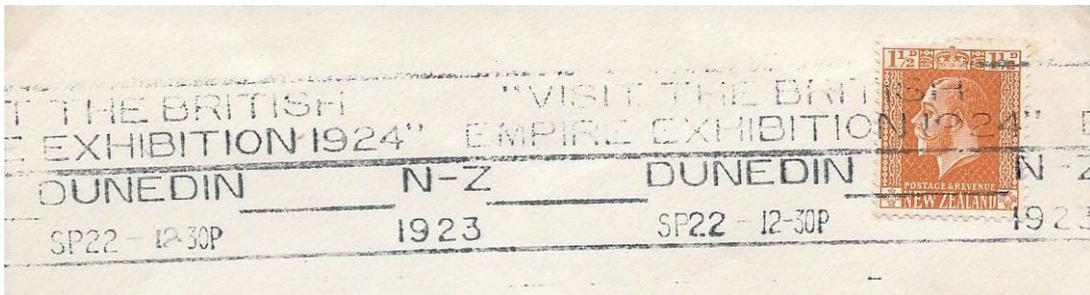
CHRISTCHURCH



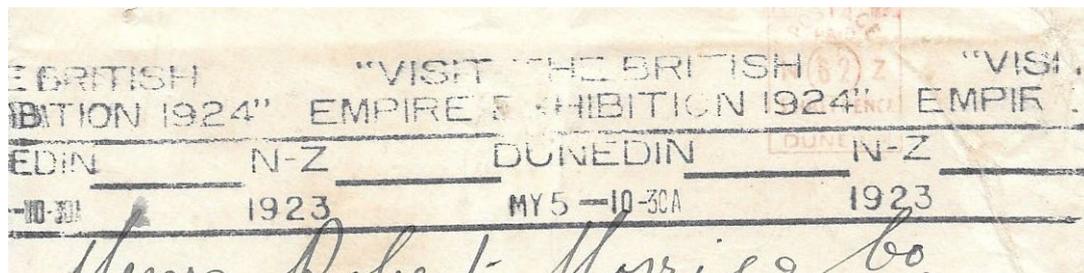
CHRISTCHURCH "VISIT THE BRITISH/EMPIRE EXHIBITION 1924" slogan
Recorded dates 2/6/23 to 3/3/24

DUNEDIN

Two dies were used in Dunedin and these can be differentiated by the variations in the spacing of the letters making up the slogan. In Type 1 the last I of EXHIBITION is under or almost under the first I of BRITISH, whilst in Type 2 it is under the R of BRITISH.

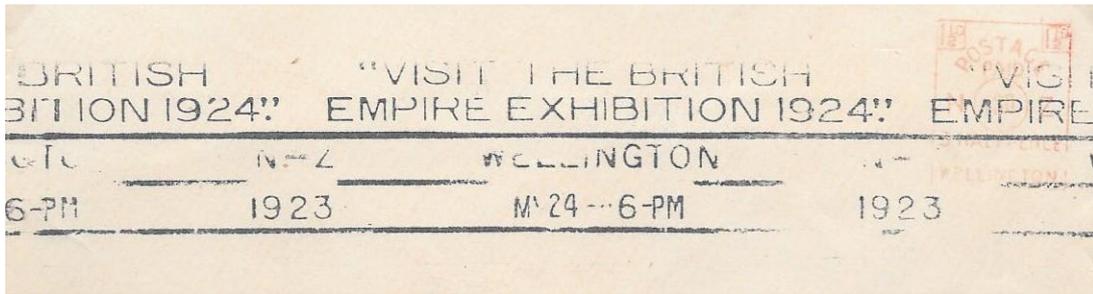


Type 1 DUNEDIN "VISIT THE BRITISH/EMPIRE EXHIBITION 1924" slogan
Recorded dates 6/7/23 to 18/2/24



Type 2 DUNEDIN "VISIT THE BRITISH/EMPIRE EXHIBITION 1924" slogan
Recorded date 5/5/23

WELLINGTON



WELLINGTON "VISIT THE BRITISH/EMPIRE EXHIBITION 1924" slogan
Recorded dates 7/5/23 to 4/3/24

NORTH BORNEO

A locally produced handstamp similar to the slogan section of a machine cancellation was used at Sandakan between September 1923 and January 1924 and was applied alongside the town datestamp in either black or purple.



BRITISH EMPIRE/EXHIBITION 1924 slogan handstamp used at Sandakan
Recorded dates 27/9/23 to 16/1/24

PALESTINE

A boxed handstamp, advertising the Palestine Pavilion at the exhibition in English, Arabic and Hebrew, was used at Jerusalem between 8th April 1923 and 22nd September 1924 (K&S) and was applied in purple to the back of envelopes. The handstamp is known used on an envelope posted in Jaffa but whether it was applied there or in Jerusalem is unclear.



VISIT THE PALESTINE/PAVILION/BRITISH EMPIRE/EXHIBITION 1924 handstamp used at Jerusalem. Recorded dates 12/7/23 to 18/4/24

SOUTH AFRICA

A continuous impression machine slogan cancellation was used at Cape Town and Johannesburg. Two different machines were used at Cape Town, one with CAPE TOWN KAAPSTAD in the upper part of the datestamp and the other with CAPE TOWN at the top and KAAPSTAD at the bottom. Pre-paid mail was cancelled in red with the same slogan, with PAID incorporated into the datestamp in place of the collection time. K&S also report the use of a J H telegraph code triangle replacing the Johannesburg datestamp but no examples have been seen. Dates of use according to K&S were Cape Town June 1923 to June 1924, Cape Town PAID January 1924 to May 1924 and Johannesburg 12th July 1923 to 27th June 1924.

CAPE TOWN



CAPE TOWN/KAAPSTAD(at the bottom) BRITISH EMPIRE EXHIBITION 1924 bilingual slogan
Recorded dates 3/12/23 to 4/4/24



CAPE TOWN KAAPSTAD(at the top) BRITISH EMPIRE EXHIBITION 1924 bilingual slogan
Recorded dates 3/8/23 to 3/9/23



CAPE TOWN KAAPSTAD(at the top) PAID BRITISH EMPIRE EXHIBITION 1924 bilingual slogan
Recorded date 10/9/23

JOHANNESBURG



JOHANNESBURG BRITISH EMPIRE EXHIBITION 1924 bilingual slogan
Recorded dates 12/7/23 to 23/4/24

TRINIDAD & TOBAGO

A single impression machine slogan was used at Port of Spain from 27th November 1923 to 14th October 1924 (K&S). In addition to cancelling outgoing mail this postmark was also used on incoming and transit mail.



PORT-OF-SPAIN/TRINIDAD BRITISH EMPIRE/EXHIBITION 1924 slogan
Recorded dates 19/1/24 to 3/9/24



PORT-OF-SPAIN/TRINIDAD BRITISH EMPIRE/EXHIBITION 1924 slogan used as a transit mark
on an envelope sent from San Fernando, Trinidad to England



PORT-OF-SPAIN/TRINIDAD BRITISH EMPIRE/EXHIBITION 1924 slogan used as an arrival mark on a letter sent from Venezuela to Trinidad

TURKS & CACOS ISLANDS

An undated circular handstamp was used at Cockburn Town between 13th August 1923 and 1st July 1924 (K&S). This was applied alongside the Turks Islands datestamp used to cancel the postage stamps.



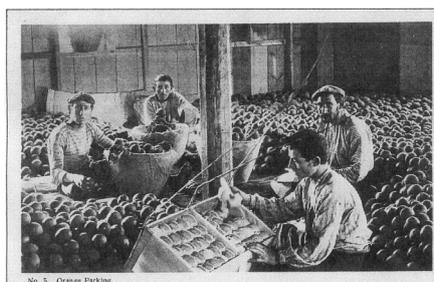
BRITISH EMPIRE/EXHIBITION 1924 circular handstamp used at Cockburn Town
Recorded dates 19/6/23 to 1/7/24



No. 11 Stand at British Empire Exhibition.



No. 12 Stand at British Empire Exhibition.



No. 5 Orange Picking



No. 11 Bottom picture

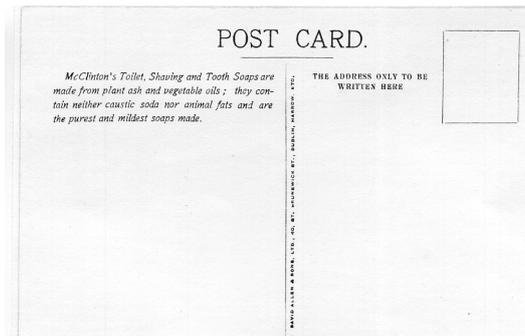
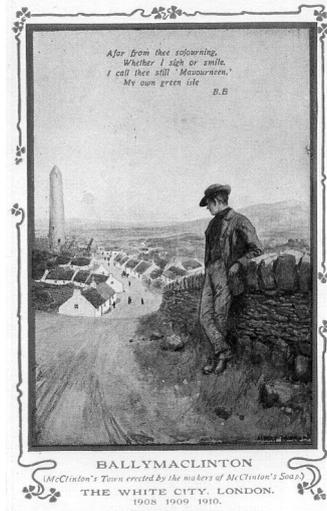
David had spotted that the two 1924 stands are different, and I suspect the stand pictured on card No. 11 was actually taken at a Palestinian exhibition pre 1924 and was used to supplement an earlier publicity set of cards published by Pardess. Studying David's scan I see all the show cards and notices on No. 11 seem to be in Hebrew writing, and if that picture was taken at Wembley they would have had the notices in English for the English visitors, as in No. 12 which has English show cards.

When we look at the four framed pictures hanging on the left side of the stand on No. 11, the bottom picture appears to be an enlargement of post card No. 5 'Orange Picking'. This raises another query, is the Wembley stand No. 12 actually a photograph of the stand at Wembley or was it a mock up prepared for a photograph to be taken for a proposed card No. 12 to be added to the set. They would have needed time to produce the cards and get them to Wembley as soon as possible. The presence of framed pictures in No. 12 which may possibly and even probably are the same as in No. 11 although they can't be recognised.

Also to me No. 12 looks far too open to the public, in No. 11 the oranges are on display behind a counter. So once again thank you David for sending me the scans, they keep my brain ticking over.

**A new White City Japan-British post card
Sent in by
John Sharp**

One of our members John Sharp has sent me a couple of scans of cards he has recently acquired published for the Japan-British Exhibition 1910. The Ballymaclinton card is listed in my book under McClinton Type 4b on page 110. The same card without the dates added is listed as Type 4a. I imagine this card was published in 1908 and the second with dates in 1910.



1910 McClinton post card with 1908-1909-1910 dates added

Maclinton's also had a small stand at the British Empire Exhibition in 1924 on the Eastern Girdle (E S North) No. 1. Nothing nearly as grand as the Irish Village at the White City, and as far as I know no post cards were published in 1924. In the Study Group archives we have a photograph of Nora Gallaher who with her Mother, Father and a few staff manned the stand in 1924. Nora is seen below in the old 1908 style Irish colleens dress. Nora as a child was of course at the White City and her father was in charge of the stand at the Crystal Palace in 1911 and also at Wembley.



Nora at the White City in 1908 with the smallest horse in the world. On early post cards it was named 'Pee Wee' but when somebody pointed out it was not a suitable name for a horse they changed it to 'Napper Tandy'. The vertical card is of Nora at Wembley in 1924 in her colleens dress.

Thank you both for sending me details of some interesting cards. At 90 I'm afraid fairs are beyond me now, so I rely on members to keep me up to date on new finds.