

What's made of brass with a little round ring,
A key fob's what they call that thing.

Yes, some more news about British Empire Exhibition key fobs, see the letter from Rodger Weeks further down.

Members who regularly attend our convention will know the two members I must give you some bad news about. First of all way back in March Mike Perkins was rushed to hospital with a blood clot to the brain. This proved to be a long stay and he only returned home in November where he is still under the care of nurses who are visiting him to give him treatment. Although I have spoken to his wife Dot and his daughter Mandy fairly regularly I have only been able to speak with him once recently, and very sadly he was unable to hold a lucid conversation. Dot tells me he is showing some improvement, and I am sure we all wish him well.

Fred Peskett is also in hospital. I have said about Fred in the past "If he fell in the pit he would come out smelling of violets". While I would not say he is actually smelling of violets his fairy godmother is still looking after him, and he must be the luckiest man alive. He was got into hospital where he was diagnosed with pneumonia and promptly died on them. Actually he couldn't have picked a better place to die, the response was immediate by Doctors and staff, and apart from breaking several ribs they were able to bring him back to life again. There was concern that there may have been a loss of oxygen to the brain while his heart stopped but as this only happened a couple of days ago as I write (on 22 December) it is early days yet.

There will be more and hopefully better news on both these long-time past and present committee members, and any further news will be noted before this journal goes out. Mike I have known since we met at the first convention at York in 1992 and he has spent a couple of three day visits with me every year since then. Fred I have known nearly as long, and the two of them rank amongst the closest friends I have today.

And now for some good news, your editor is now on the internet, yes you can get me on bill.tonkin@outlook.com I was on it some years ago, a firm called Viking had a service called 'dial up' and when they cancelled the service I didn't bother to go on to anything else. It has to be said I never became a keen interneter in fact I used to look at it about once a month, delete several hundred E-mails and not go near it for another month. I should perhaps explain here that I had two computers, one upstairs that is my work horse which is not connected to the phone. I have this fear of hackers and viruses attacking my computer and losing everything on it. Downstairs in the front room I have a second computer and this was connected to the phone. The trouble was I used to walk straight pass the front room and seldom thought of going in and opening my second computer, and that's how I accumulated so many E-mails.

I have now treated myself to yet another more modern computer for the front room and got a firm to set it up and get me back on the internet. My new year's resolution is to go in every morning and spend a bit of time on it. To date I have sent one E-mail to one of our members, but I'm sure I shall get keen on the business of using it more often, perhaps!!

I'm surprised no-one has contacted me to point out that I have repeated a drawing by Fred in two Journals. In the Spring 2016 No. 120 Journal I published a drawing of a Crystal Palace trinket box and in the Winter 2016 Journal I published the same drawing again. Ah well!! it's very difficult being perfect all the time, and now I'm 91 you must expect this sort of thing to happen more often. They used to call it senile decay but I think they have a more politically correct name for it now.

I actually have a system to ensure this sort doesn't happen by keeping a copy of Fred's drawings used in Journals in a file, but I had allowed the system to lapse and not kept the file up to date.

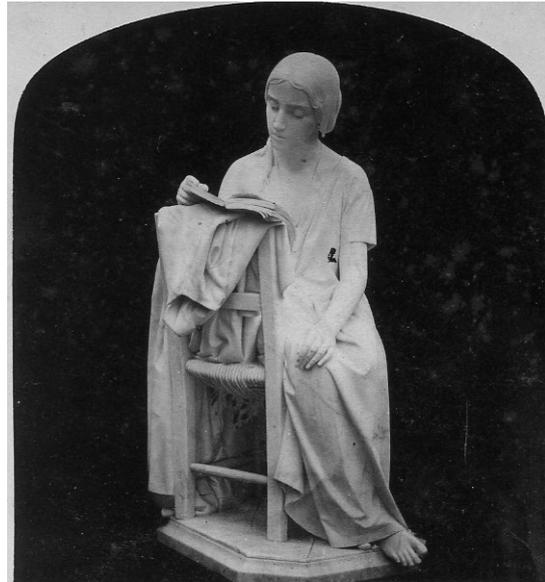
I spoke to Janet, Fred's wife yesterday and the news is good on all fronts. He is still in hospital but is sitting up and taking notice. The important thing is he seems to have his wits about him. They must have brought him round before his brain got too starved of oxygen. The news on Mike is not so good, his daughter Mandy told me the Mike could need treatment for two years to completely recover.

The 1862 International Exhibition stereo cards, published by the London Stereoscopic and Photographic Company.

In 2010 in Journal no 98 I mentioned some differences I had noticed in one of the 1862 International Exhibition stereos published by the London Stereoscopic and Photographic Co. A few days ago Fred phoned me to say he was in an antique centre and he had found an 1862 stereo card priced at £1 did I want it, yes I said and a couple of days later it arrived. It was another copy of 'The Reading Girl' of which I already had three copies, but this one was again different, and was the same as one illustrated in '3D Expo 1862' by Michael Tongue published in 2006 and although the number 68 is the same the title is different.



Type A. The girl is sitting side face



Type B. Base at an angle of 10 degrees



Type C. Base at an angle of 28 degrees



Type D. Base at an angle of 30 degrees

As a simple way to describe the differences I have taken as my guide the base of the plinth with her foot projecting over the edge and measured the angle with the base of the stereo. As the photographer moved around the statue taking pictures, I have described each shot as the statue rotating.

In type A the girl is side face and the base of the statue is almost parallel with the base of the stereo, I have measured this as 2°. In type B this angle is increased to 10° and the back of the seat is now visible. Type C shows a much larger angle which now measures 28°. This increased angle means the lock or strand of hair down the back of her head and on the left side of her face is clearly visible and the knuckles of the hand holding the book project past her shoulder. In type D and E there has been a slight further rotation and her hand no longer protrudes past her shoulder and the increased rotation means we can now see more of her hair and there are two locks hanging down to her neck.

There is one other difference in the 30° the base of the statue seems to be mounted on a plinth which appears to have two small plaques mounted on it, one of the plaques can be seen under her projecting feet. All of the other types do not have the plinth or the plaques

One can only wonder why London Stereoscopic thought it necessary to publish five slightly different cards all with the same number of the same statue, but kept altering the title.

Variations of title and position of girl

All the cards are No. 68

| | | |
|---------|--|---------------------------------------|
| Type A | The Reading Girl. P. Magni. Sculp. | (The girl is sitting side face at 2°) |
| Type B | A Girl Reading. P. Magni. Sculp. | (The girl is rotated to 10°) |
| Type C | The Reading Girl. P. Magni. Sculp. | (The girl is rotated to 28°) |
| Type D | A Girl Reading. P. Magni. Sculp. | (The girl is rotated to 30°) |
| *Type E | The Reading Girl. by Magni. Sculp. | (The girl is rotated to 30°) |
| * | As recorded by M. Tongue in '3D Expo 1862 A Magic Journey to Victorian England.' | |

This prompted me to look at my other 1862 stereos, I don't have a large collection of these but I do have a few duplicated, and when I looked at them closely I realised that London Stereoscopic made a habit of publishing more than one copy of some of their cards all with variations.



No. 33 Tinted Venus by Gibson. (2)



No. 33 Tinted Venus by J. Gibson. R.A. (2)

No. 33 The Tinted Venus by Gibson also had its title slightly altered on different cards, plus the addition of some potted plants at the base of the pillars. Some of the exhibits or furniture in the bottom left corner has also been moved.

Another card that I had three different copies of, No. 28 The Nave from Eastern Dome or The Nave from the Eastern Dome as it is sometimes titled has some interesting varieties.

Type A has four men and a seated lad, perhaps visitors to the exhibition on a quiet day and a grand piano in the foreground. In type B the visitors have moved off and we are left with one seated visitor carefully watched by two uniformed policemen, one nearly concealed. The title which includes the word 'the' also has the number in a much smaller and different font, and the piano now has a

name on the side, it is a Hopkinson's. Type C is a coloured stereo and the seated man who can be recognised by his curly brimmed hat and beard from type B has not gone home, but has moved to another seat and is no longer being watched by the two policemen, who have probably gone off duty. The piano still has Hopkinson's on the side. It says a lot for the quality of photography in those days that the name on the piano can be clearly read with a glass.



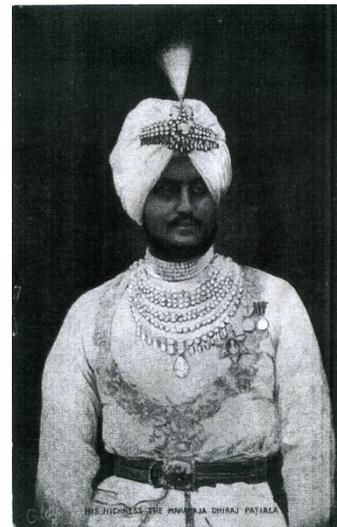
No. 28 Nave from Eastern Dome Type A



No. 28 The Nave from Eastern Dome Type B



No. 28 The Nave from Eastern Dome Type C

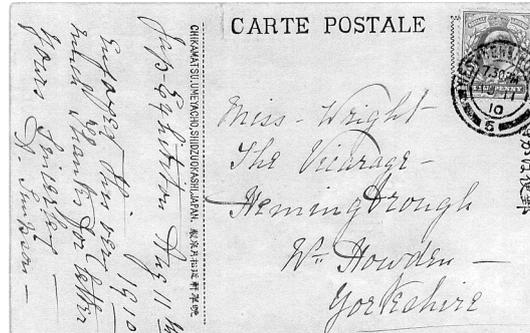


Patiala

- | | |
|--------|---|
| Type A | '28' is in a small font different from B & C, un-named piano and no 'The' in title. |
| Type B | '28' is in a large font, Hopkinson's piano and 'The' in title |
| Type C | '28' is in a large font, Hopkinson's piano and 'The' in title |

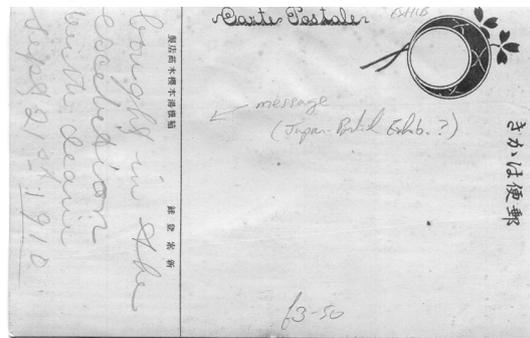
David Ogden has sent me in a scan of a new Wembley Patiala card illustrated above, this one is coloured while all the other Patiala cards were printed in sepia, it is titled His Highness The Maharaja Dhiraj and like the other Patiala cards was printed by Tuck & Sons.

John Sharp's other scan he sent in which I had not got room for in our last edition is of interest and is only the second marquetry style Japan-British Exhibition card I have seen. John's card was published by Chikamatsu, Umeyacho, Shidzuokasi, Japan, a different firm to my copy which has no imprint in English.



Message on back reads 'Jap-Exhibition Aug 11 1910'

Another marquetry card by an unknown Japanese publisher is illustrated below,



Unknown publisher green back, message on back reads 'Bought in the Exhibition Sept 21 1910'

A new member Ian Jones (interests B.E.E.) has sent me the following article copied from 'Rovering' of Saturday 3 1924 pages 163-164. I am reproducing it in full.

The Imperial Jamboree at Wembley Park. by Stephen Holbar.

I. The Levee en Masse.

When a King went fighting in the Feudal Age he didn't bother about an Army Service Corps, and new-fangled notions like motor-lorries and railway trains. He appointed a rendezvous, and everybody was supposed to turn up by hook or crook, ready-booted and spurred for the business in hand. You will remember how Charles I. set up his standard at Nottingham, and also how the Scottish Chiefs summoned their clans in the '45. No elaborate organisation in either case—just faith, in a cause, and the will to act when the signal came.

Well, the Chief-Scout has summoned us to meet him at Wembley in the first week in August, and it's our job to see that we get there. He has called for a *levee en masse*, and we ought to be able to say to him at the end of the Jamboree, "Sir, a hundred thousand Scouts have passed through Wembley!"

The British Empire Exhibition reproduces in miniature the entire resources of the Homeland and her Overseas Dominions. Within the circumference of Wembley Park we may realise, if we will, the colossal responsibility, as well as the glory, that rests upon the shoulders of our race. It must be a

virile people that bears the weight of such an imperialism. Look, then, to the youths, for they are the citizens and administrators of to-morrow; and that is why, in one respect Jamboree week will be the most notable feature of the Exhibition. The Jamboree is to be a Festival of Youth. "The object." to use the Chief Scout's own words, "is mainly educative, not only by encouraging the ideals and mutually comparing the methods of civic service in each country, but designed also to develop and consolidate good will among the youth of the different States of the British Commonwealth through mutual personal acquaintance and knowledge, and to give the future citizens of the Empire a vision of the history and qualities of the 'Old Country.'

"The programme is arranged to illustrate the main lines on which a Scout's education is directed to good citizenship; viz., through (1) character, intelligence and patriotic spirit; (2) handicraft and skill; (3) health and strength; and (4) service for others."

II. A Holiday Crowd.

The first week in August is Britain's holiday week. That is why it was chosen for the Jamboree. The schools are closed, and the Bank Holiday means a long week-end to those who are not lucky enough to get a summer vacation. London Scouts and Rovers, being "on the spot," need not worry about transit and board and lodging, but to their brothers in the shires, and especially to those in Scotland, Ireland and Wales, the question of railway fares and food and shelter is no joke. Don't alarm yourself! Local associations got to work long ago. "Scout Weeks," concerts, displays and rallies have been held up -and down the country this year past, and the funds thus raised will go towards supplementing the money the boys themselves have been able to put by.

Wherever you go in the provinces, Rovers, Scouts and Cubs are looking forward to having "the time of their lives" at the Jamboree and the Exhibition. And then there are Scouts who are coming from overseas Australia, New Zealand, India, Ceylon, the Union of South Africa, Malta, Gibraltar, Jamaica, Trinidad, and the Barbadoes are sending their contingents, and a little party from British Guiana has already arrived. What a remarkable crowd it will be. Visualise, if you can, the huge canvas city where they are going to live!

III. The Great Camp.

The Headquarters Committee of the Boy Scouts Association has arranged to rent about 40 acres of meadowland at Wembley Paddocks (a quarter of a mile from the Exhibition and half a mile from the Stadium), from mid- July to mid-August, and will be responsible for laying out the camp. Lord Glanusk will be in charge. Water has to be laid on and a drainage scheme devised. There will be streets, of tents, a post-office, a telephone exchange, a bank, a field hospital, a fire station, rows of shops, an inquiry bureau, recreation marquees, and a "police" station, with squads of Rovers to patrol the ground. In the centre we shall probably find the camp square, where notices will be promulgated and the Union Jack hoisted every morning, with due ceremony. Here, also, the sports will be held; and the Chief, it is anticipated, will come down to at least one big Rally. Accommodation is being arranged for 10,000 Scouts on any one day; that is to say, the Committee expect parties to be coming and going all the time. Messrs. J. Lyons and Co. have contracted to serve four good meals a day, with tables, forms, plates and dishes, and a certain amount of service, in vast mess-tents capable of seating 5,000 at a time. Each Scout will be expected to provide his own knife; fork, spoon and mug. The charge for the nine complete days, from tea on July 31st, to lunch on August 9th, will be 30/- say 3s. 4d. per day.

Applications for camp sites already to hand leave little doubt that latecomers will find themselves crowded out. The letting and re-letting of tents (as tenants come and go) is a complicated business, which would tax the ingenuity of the most experienced house-agents. It would never do to let a row of "sites" in Scoutonia twice over, and then forget all about it!

In case of congestion preference will be given (a) to performers and competitors in the Stadium; (b) to oversea contingents; and (c) to the more distant counties. Troops, for the most part, will bring their own tents, but Headquarters are endeavouring to arrange that there shall be canvas for hire on the ground.

Excursions from the camp to all parts of London will probably be organised.

IV. In the Stadium.

The performances in the Stadium will take place daily from August 1st to August 8th, and it is safe to predict that the programme will startle the British public. A thousand Scouts are coming from Scotland to dance Highland reels and strathspeys; the Welsh are sending up a national choir; Australia and South Africa are performing pageants illustrative of the birth and development of those wonderful dominions; Sussex is rehearsing stirring episodes of our island story; whilst contingents from Ulster and Dublin will let us know that Ould Oirland is “in the picture,” begorra! “Backwoodsmen” from Gillwell Park will thrill us with axemanship and the lariat; and bridge-building, tent pitching, fire drill, and the more familiar scouting “stunts” will help to fill in the corners.

There are to be all sorts of competitions, and a nice old hubbub there’ll be when we come to the finals! The events include climbing, obstacle races, tugs of war, half-mile and one-mile relays, trek-cart races, and dancing in four classes—viz., country dances, morris dances, sword dances, and the reel.

Another unique attraction will be the Elizabethan Fair, which is to be held in the Stadium on August 8th. The arena will be laid out to represent an old-time village, with streets of stalls tended by vendors in Tudor costume. A green, a maypole, quack doctors and cheap-jacks will add to the animation of the scene, and even a jester (with ancient jokes!) and a mediaeval pickpocket are to be provided. Rover watchmen, dressed in the leathern jerkin of the period, will see that the wrong-doers are duly clapped into the stocks. Pedlars, Punch-and-Judy men, and games common in the Middle Ages will be introduced, whilst tumblers, wrestlers and minstrels ply their trades in the side-shows. The idea is that each stall, representing a troop, shall offer for sale goods indicative of the place the boys come from. Thus Yarmouth will sell bloaters; Northampton, boots; Manchester, cotton; Scotland, oatmeal; Ulster, linen; and so on. And a merry Fair it will be, my masters !

V. What London Scouts are Doing.

In the meantime, the London and suburban Scouts, who, to a great extent, may consider themselves hosts on this great occasion, are making tremendous preparations for receiving their country and oversea relations. Hospitality Committees are listing troop headquarters which can be turned into free dormitories; “reception” troops will meet incoming Scouts at the railway stations and take them afterwards on sightseeing expeditions. London, too, will find most of the Scouters who will be wanted for administrative offices at the great Camp.

On Sunday, August 3rd, an impressive “Scouts Own” will be held in the Stadium, and it is computed that upwards of 20,000 Scouts will attend the service.

A party of American Scouts will visit the Exhibition and take part in the Jamboree on their way to the International gathering at Copenhagen.

It all means hard work and a lot of organisation, but most of all, if success is to be achieved, it means the “team” spirit.

Major Wade, who engineered the memorable Jamboree at Olympia in 1920, and who won fresh laurels at the Alexandra Palace Rally in 1922, is “out” to lead us to another triumph at Wembley.

The 1st St. Pancras troop have lent their headquarters at Busby Place, N.W., to a party of Devonport Scouts who are coming up to London for the Wembley Jamboree.

New Missionary Post Cards Used at Wembley

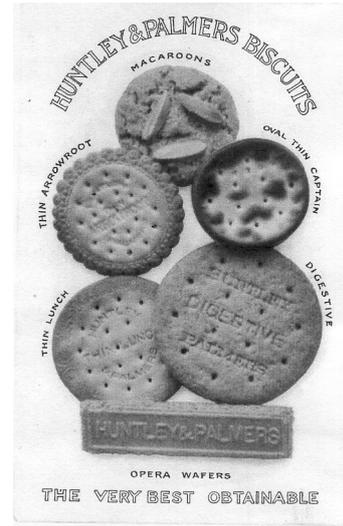
**Sent in by
David Ogden**

A regular contributor of information to the Journal David Ogden has sent me scans of two new finds that confirm what Mike Perkins and I wrote when we did our book on post cards of the British Empire Exhibitions way back in 1994. This concerns the fact that many organisations and businesses made post cards available at the Exhibition that were not published especially for the exhibition, but were part of a wider publicity plan. A case in point are missionary cards that were published as fundraisers by the various missionary groups and were taken to what ever exhibition they were attending at the time.

The Church Missionary Society published fifteen series of six cards selling for 7d a set printed by the All British Picture Co., Ltd. in what they called their "Child Life Series" Although they also used other printers including A. B. Shaw Co., Ltd., as I guess they were continually scouted around to find the cheapest printer The C.M.S. had space in the Gold Coast pavilion in 1924-25 and the Nigeria pavilion in 1924 only. They would have had post cards available in both places but they would have been the current cards in use at that time and would bear no printed indication that they were Exhibition cards. In 1995 we only knew of one C.M.S. card but now David has found two more both with Wembley stamps and exhibition post marks, so we now have a single card recorded from series 1, 3 and 6.



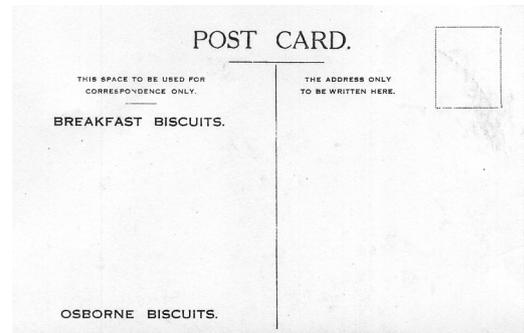
All British Picture Co.



Huntley & Palmer



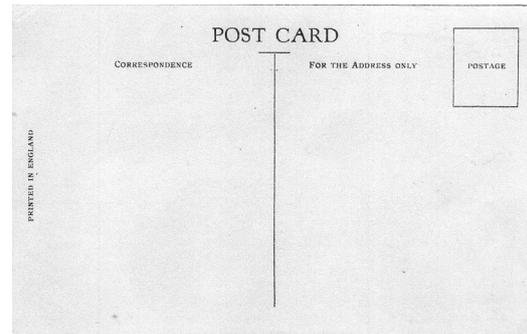
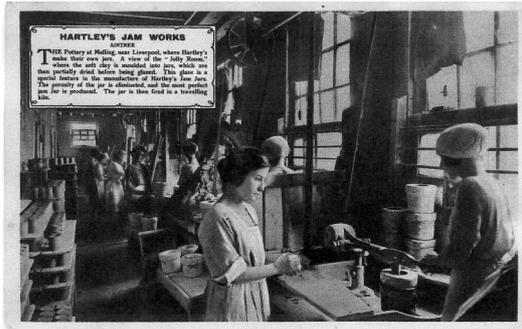
All British Picture Co.



Huntley & Palmer

David has reported another title for the Huntley & Palmer series of cards and asks about provenance of Wembley usage. I have the card titled 'Cornish Wafer, Casino, Cream Cracker, Dinner, Nursery & Ratafias' used on the 3 May 1924 posted at the exhibition with a Wembley stamp and with a message "Had the King and Queen here yesterday so had a perfect view". The card was addressed to Caversham Reading and as their factory was at Reading and the writer was there two days running, it's likely the card was sent by a member of staff working on the stand. In the 2004 Wembley part 2 book a mistake was made in the Huntley entry I listed two Cornish Wafer biscuits in one title, there was only one listed, this was a mistake on my part.

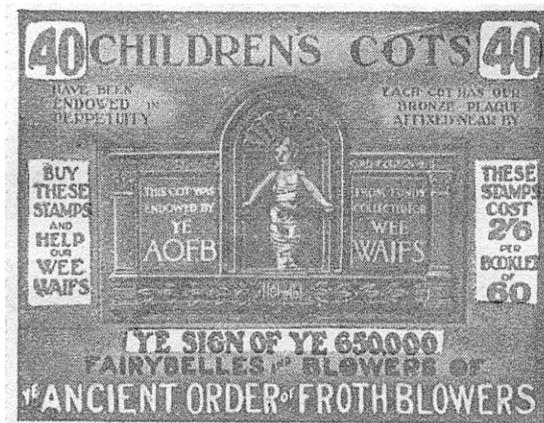
David also reports another Hartley's Jam Works card which is another series of cards without any intimation they are Wembley cards but they were there in both years in the Palace of Industry. So far a Hartley card has not turned up used at the exhibition but many years ago I was engaged in some correspondence with Nick Hartley who was writing a history of his grandfather's firm and he was able to give me some interesting information.



Type 2, Hartley's Jam Works, Aintree. The Pottery at Melling near Liverpool where etc.

Hartley's employed a Northampton firm, Clark & Sherwell to visit the factory and fruit farms taking 46-48 photographs around August 27th 1923, of which 24 were chosen for publication. This led to a first order on September 1st 1923 for 2 million post cards, some of them being used for the 1923 Grocers Exhibition held at Bristol. On February 6th 1924 a further 5 million postcards were ordered at 8/6 per thousand, this included seven new cards, five of which were taken in the orange groves at Seville. At the same time 3 million of the coloured postcards were ordered from Kingsway Press Ltd at 12/- per thousand. So for use at the Bristol and the Wembley exhibitions and for other purposes Hartley's ordered a staggering 10 million postcards.

The Ancient Order of Frothblowers



I must apologise to Mike Ellis for taking so long to report that he notified me he has another Cinderella of the A. O. F. B. It is different to my copy in that they were only aiming for 40 cots whereas in my copy they had raised their aim to 50 cots. This raises the question of where did it start and finish? Mike's copy is in brown with some printing in blue, while my copy is in brown and green, they measure 4.5 x 5.5 cm and came in booklets of 60 for 2/6.

David Ogden has also sent me details of a Cyprus Tuck J. P. Foscolo card used only at the British Empire Exhibition in 1924. When Mike Perkins and I did our book on Wembley post cards back in 1994 (Good lord was it twenty two years ago) we speculated that the Foscolo cards may have been available at the exhibition, but there was no proof of it then. By 2004 in 'Postcards of the British Empire Exhibition 1924-25 Part 2' we knew of three Cyprus cards used at the exhibition. This is an update on these cards.

Revised list of J. P. Foscolo post cards available at the Cyprus Pavilion at Wembley

In our original listing in the 1994 book we included No. 21. View from Mt. Troodos, Cyprus. as a horizontal card, I now believe this was included in error and the view was only published as a

vertical card numbered 26. Tuck produced a packet of twelve cards with no mention of the B.E.E. on it, but listing the 12 remaining cards in our list. There is now no doubt these cards were available at Wembley in 1924 in the Cyprus Pavilion. No's 10, 11, 18, 47 and 55 are known with an exhibition post mark In addition to these another No. 11 is known unused but with a manuscript message 'My dear Grandson, I am sorry I have no birthday card, this is one I had left from Wembley, 'Cyprus' Grandad & I went there when we were up' etc.

It now appears there were two slightly different types, the only difference being in the colour of the backs which can be in a very dark brown almost black and a much lighter shade of brown and while I do not have the complete set in both types I am sure the whole set probably exists in both shades. I have four pairs with both shades of brown backs and there is no difference in the colour of the fronts which are identical in all respects.

10. Othello's Tower, Famagusta, Cyprus. (Used at Wembley 29 July 1924)
11. Donkeys loaded with fuel. (Used at Wembley 29 Aug 1924)
13. St. Sophia Cathedral, (now Mosque), Famagusta.
15. St. Sophia Cathedral, (now Mosque), Famagusta. Vert left.
18. Women ploughing, Cyprus. (Used at Wembley 29 July 1924)
22. Waterfall, Mesopotamos, Cyprus. Vert left.
26. View from Mt. Troodos, Cyprus. Vert left.
39. Platres, Cyprus.
41. Limassol, Cyprus.
47. Making mud bricks, Cyprus. (Used at Wembley date not recorded.)
51. Making Chatties, Phini, Cyprus.
55. Kykkou Monastery, Cyprus. (Used at Wembley 24 Sept 1924)

The 1929 North East Coast Exhibition of Industry, Science and Art by Bill Pickering

During the summer of 1929, a great exhibition was held on the Town Moor in Newcastle-upon-Tyne in the area known as Exhibition Park (named after the 1887 Jubilee exhibition) which attracted over 4.2 million visitors when the population of Newcastle was about 325,000. Souvenirs from the exhibition are a valuable source of information using the technique of artefact as interviewer.

The exhibition's primary purpose was to showcase the potential of the North East coast's heavy industries such as engineering, shipbuilding, bridge building, mining etc., and in doing so attract orders for future work and to capitalise on signs of economic recovery following a downturn in post-World War One trade. The exhibition was intended to send out a message that the industry of the North East still had formidable strength within the economy of Great Britain, this in spite of foreign competition and a decline in orders for its staple industries of coal, steel and ships. Invitations were sent out to companies across Britain and the Empire inviting them to exhibit but it was always the intention that the majority of firms would come from the land between the rivers Tweed in the Borders and the Tees in Cleveland.

The organisers were led by the Mayor of Newcastle-upon-Tyne, A.W. Lambert who appointed C.P. Hainsworth as general manager. Hainsworth, a veteran of over forty previous exhibitions, widened the appeal of the event to the general public by organising additional attractions such as a fun fair, sports stadium, an African village and the sale of souvenirs.

Although the exhibition's original purpose of bringing orders to North East industry was proclaimed as a success at the time, there is little independent evidence to support this. Three days after the exhibition closed on 26 October 1929 the New York stock exchange crashed and any benefits to North East industry that the exhibition accrued were in all probability lost. That the exhibition was a success from a public morale point of view is without doubt, proven by the fact that attendance was over 4 million and the event made a profit.

The exhibition was financed by a loan taken out by Newcastle Corporation guaranteed by commercial and civic organisations. All the local authorities in the region made guarantees with the exception of Sunderland (the Corporation's attitude was not in step with the industry in the area, as

many companies from Sunderland exhibited at the exhibition). Several companies invested heavily as they perceived it to be in their interest. Individuals also contributed, such was the public attraction with amounts from £1 to £100. The total was over £173,000.

By 1929 the organisation of exhibitions had become professional and to a large extent standard. The principal buildings of the exhibition were the Palaces of Industry and Engineering. The Palace of Engineering housed the exhibits of the region's large manufacturing companies, among the many were industrial giants such as: Vickers Armstrong, William Doxford and Sons Ltd., Parsons, Swan Hunter, Clarke Chapman, Dorman Long, and Imperial Chemical Industries. The companies presented display stands on manufacturing processes such as: steel production, mining, shipbuilding and marine engineering, turbines, bridge building, and electricity generation.

The Palace of Industries was the largest building on the site. An extra 60,000 square feet of floor space was added to the original plan due to demand for space. Despite the additional space more than one hundred applications for exhibit space were turned down. The industries building housed well-known northern companies such as Maling (pottery), Davidson glassworks, and Jobling and Son the manufacturers of 'Pyrex'.

Other buildings included the Palace of Arts, which lodged a collection of art and sculpture borrowed from some of the North's great collections. This building is listed and the only survivor of the exhibition (it was formerly the city's Science Museum before becoming a military vehicle museum; plans are now being finalised for its conversion into a microbrewery). The British Empire Marketing Board's pavilion (the only building paid for by the government) hosted displays of produce from such as Canada, Australia, Ceylon and Mauritius. There was an elite, members only, Garden Club and a Woman's section building that provided displays coordinated by organisations such as the Women's Institute. A festival hall provided a venue for concerts and conferences and a sports stadium with a capacity of 20,000 held a multitude of sporting events and pageants over the course of the summer.

The 'African village' was also a popular attraction along with the amusement park. The display of ethnic peoples in 'ethnographic' displays was a standard component of most exhibitions of the time. For a small extra charge visitors could walk past the African village and watch the 'Natives' perform dances and observe such things as basket making and what purported to be daily life; the 'Africans' in this case were of Arab origin.

The exhibition organisers were aware of the value of souvenir sales and made sure that there were ample stocks for the public to purchase at reasonable prices. These souvenirs and a lot of ephemera have contributed greatly to the memory of this largely forgotten exhibition.

The main revenue for the exhibition was rent for exhibit space and visitor receipts. Rent paid in advance by exhibiting companies meant that some income could be used to pay off the loan or used to assist with the cost of extra buildings, kiosks and building improvement. Visitor receipts were used for day-to-day expenses after the event went 'live' on 14 May 1929.

Souvenir sales contributed a minimum of £6.1 m at today's prices which contributed significantly to the success of the exhibition and the small profit that was generated. It was also of huge benefit to the companies responsible for the manufacture and sale of various souvenirs and ephemera.

We are fast approaching the time when the exhibition will pass from living memory. Families have to deal with deceased relatives' property and such items as exhibition souvenirs and ephemera of which they know little or nothing are often thrown away because they are perceived as having no value. The number of souvenirs surviving from the exhibition diminishes every year. Those souvenirs that are sent to dealers or sold on eBay are given monetary value and are vital to the long-term memory of this event. By becoming part of a collection they are protected and the long-term memory of the event is safeguarded and enhanced. Dealers receiving an artefact from the North East Coast Exhibition may research the event and place a short history alongside the item. This research plays a part in raising awareness. People are more likely to learn about the event by seeing a souvenir for sale by any other means. With each artefact comes further knowledge of the exhibition and possibly a desire to learn more.

Unfortunately, the study of the 1929 North East Coast Exhibition is hampered by a lack of first hand interviews with organisers, staff and participants. The asbestos materials used in the construction of the buildings (all of the buildings with the exception of the palace of Arts were demolished after

the exhibition closed) have left a site that cannot be archaeologically excavated with any degree of accuracy or completeness.

There is an urgent need to locate and interview any surviving exhibition visitors to record their experiences of anticipating and then attending the event. Finding the location of artefacts from the exhibition and their current owners should be another priority, in order to conduct interviews using the 'artefact as interviewer' method to elicit further information from the artefacts.

Pioneering efforts by Jones and Russell (2012), Casella (2012) and in particular, experimental work conducted by Webster, Tolson and Carlton (2014), has resulted in the concept of the 'artefact as interviewer'. This concept involves allowing a group of people to see and touch artefacts from an assemblage with which they have a connection, and allows them to conduct free, unprompted, discussions amongst themselves about the objects. During the discussions, knowledge, memories and experiences are recalled. The process is recorded both orally and visually. The resultant record reveals information about the use of the artefacts by them and earlier generations, providing evidence of both social history and the artefacts biography.

Bill Pickering is a student at Newcastle University studying Historical, Industrial and Contemporary archaeology, with a particular interest in the World wide exhibition movement. He has a special interest in artefacts from the North East Coast Exhibition of 1929 and the concept of the 'artefact as interviewer'. Bill was the recipient of a Peter Neaverson travel bursary in 2015 enabling him to attend an oral history course in London.

AUSTRALIAN PRE PAID MACHINE CANCELLATIONS ADVERTISING THE BRITISH EMPIRE EXHIBITION by Kenneth Tonkin

Following publication of the recent listing of advertising slogans from the Empire countries several examples of POST PAID and PAID AT machine cancellations used in Australia have appeared. These were applied in red, although an example from Launceston cancelled in black in error is known. It is likely that similar cancellations were used at some or all of the other towns where the exhibition slogans were in use.



PAID AT/HOBART ALWAYS ASK FOR AUSTRALIAN PRODUCTS slogan



POST PAID/LAUNCESTON ALWAYS ASK FOR AUSTRALIAN PRODUCTS slogan



PAID AT/MELBOURNE AUSTRALIA'S OPPORTUNITY slogan



PAID AT/MELBOURNE ALWAYS ASK FOR AUSTRALIAN PRODUCTS slogan

METER FRANKING AT THE BRITISH EMPIRE EXHIBITION

Universal Postal Frankers Limited provided meter franking facilities in the New Zealand Pavilion at the 1924 exhibition. In 'The Lion roars at Wembley' Knight and Sabey state that two machines, numbered 1 and 2A, were used between May and 1st November 1924 and from 9th May to 31st October 1925, although to date no examples of these franks from 1925 are known. A piece bearing the machine 2A franking was recently sold on Ebay and this is the first example I've seen. Knight and Sabey also mention that specimens of a machine 12 are known but I've not seen an example. This information was probably taken from 'The Meter Postage Stamp Catalogue' published in 1953.

A further machine numbered X3 is known used on the 21st January 1925. This is likely to be of trial status as the pavilion would have been closed at this time and so far no other date examples have been found.

The slogan and post paid sections of the franking were struck in two separate operations. The post paid section was always franked in red but the slogan section can be found in either black or red. Values known are 1/2d, 1d, 1 1/2d, 2 1/2d and 6d.



Machine 1 postage paid 1 1/2d frank dated 30th October 1924



Machine 2A postage paid 1 1/2d frank dated 12th June 1924



Machine X3 postage paid 1d frank dated 21st January 1925.



Key fob G 21

In the Autumn Journal Mike Gorringe reported that he had a couple of what he suspected were key fobs used at the British Empire Exhibition. These were illustrated on the cover of the Journal. This prompted Roger Weeks to send me a scan of a key ring fob he has but this time with two keys attached. Roger tells us a bit more about the fobs.

Dear Bill,

Further to my recent telephone call, I enclose a scan of the key fob and keys I recently purchased, details are as follows,

- Key fob Solid brass, side measurement 4 inches moulded B. E. Exhibition and hand stamped No G 21.
- Key ring 1 ½ inch diameter.
- Keys Two keys solid brass, 3 inches long stamped G 21 on one side and Gibbons. W'hampton on the other side.

Roger asks does "G 21" refer to "Gate 21" , I wonder! Note the keys removed from the fob and ring for clarity of scan. Any further details would be welcome.

Well this find by Roger certainly increases our knowledge of the Wembley key fobs. The keys tell us who made them, but I'm not sure the G 21 refers to gate 21 though. Including Mike Gorringe and Roger's fobs we now have three different stamped numbers on fobs, DMZ 18, 155 and G 21.

The Fleetway Official Catalogue for 1924 divides the contents of the exhibition into Divisions I to IX and then into sections A to V and Section G was allocated to the Cyprus Pavilion, Stand 21 was occupied by the Cyprus Mines Corporation of Skouriotissa. There was only one stand 155 in the Palace of Industry occupied by the Gandy Belt Manufacturing Co., although there was a stand D 155. This leaves the third key stamped DMZ 18 and there is no exhibitor with a name starting with D, M or Z. Division IV the Palace of Industry is the only Pavilion or Palace with a section Z, unfortunately there was only one stand in section Z and it was occupied by the London Chamber of Commerce which doesn't help us. Has any member got any idea what DMZ 18 might stand for or mean?