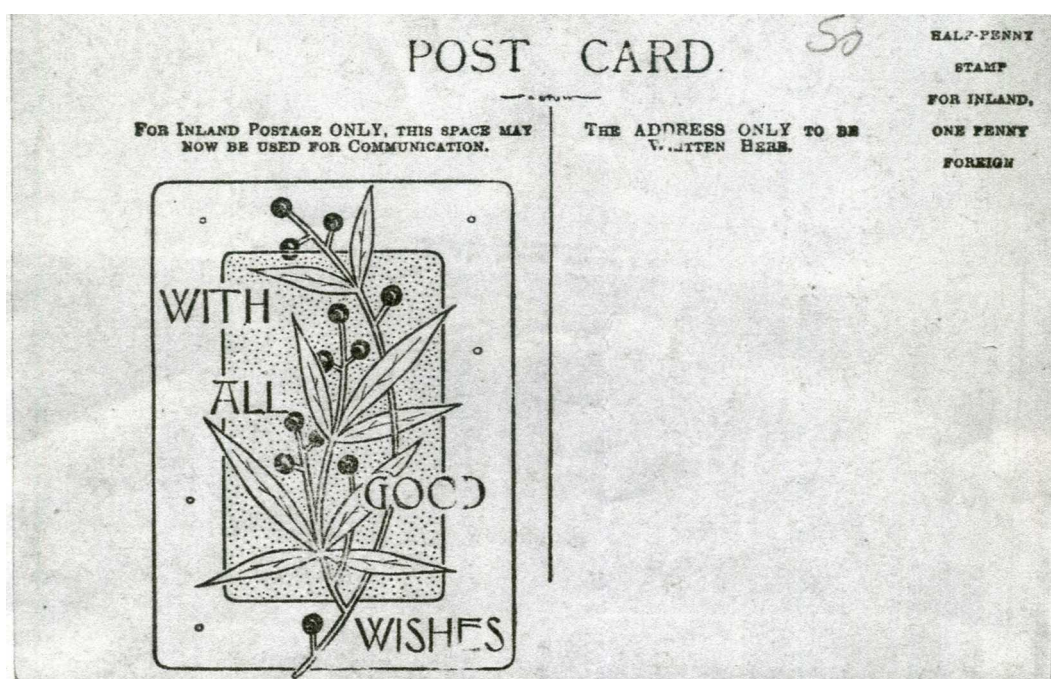


EXHIBITION STUDY GROUP

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

Journal No. 135

Winter 2019



With all Good Wishes on the back of a Franco-British Exhibition card

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**The Journal is financed, printed and distributed under the very generous sponsorship of
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At our 2011 A.G.M. Don Knight (Founder member and Secretary since 2006 and who has displayed at every Convention), Fred Peskett (For services, organising several conventions and serving as assistant editor since 2005), and Kenneth Tonkin (Who has financed and distributed our Journal since 1999), joined Andrew Brooks and Bill Tonkin our existing two Honorary life members.

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ISSN 1350-7885

I'm sitting at my computer doing the Winter Journal which hopefully will go out before our Convention. The last Journal which dealt with single subject, seems to have met with the approval of many of our members, because I have heard from several congratulating me on the contents of the Journal. It's nice to know that my efforts are appreciated.

The subject 'Cut and Paste at the Exhibition' is basically an article about a display I gave to one of our conventions some years ago.

Derek Smith of the Festival of Britain Society has notified us that they have started a Web site and Facebook page. For members so inclined they can be accessed at www.fobsociety.co.uk and on www.facebook.com/groups/FOBSoc/ if any of our members wish to browse. Derek has taken over the printing of their Festival Times and I have just received the Summer No. 111 issue and it has to be said the layout indicates it is a very professional produced job in full colour.

If I can be excused for a short trip down memory lane, I remember I was involved in helping to produce a coloured newsletter way back in 1952. At that time Nancy (my wife to be) used to produce a monthly newsletter for her angling club and for the Christmas issue she decided to do a coloured front page. Her father and myself sat at a table with pots of red and blue water colour paint painting in a Father Christmas sitting on the river bank fishing with a sleigh filled with fish drawn by reindeer in the back ground.

I phoned their Editor Mike Thatcher to congratulate him on the production of their Journal and he told me that they might have to think about increasing the number of pages so the total output remains the same, but only publish three instead of four times a year resulting in a large saving on their postage bill.

When I put on my stamp collector hat and remember for how many years (1922 to 1940) the post office was able to hold their charge at one penny for a post card (old money when there was 240 of them in the pound) and the letter rate actually dropped as although the cost went up by ½d they doubled the weight you could send, and today when I think the post office somehow feel they might be accused of cheating the public if they didn't increase the postage rate every year, I despair. The good old days are never going to come back, that's for sure.

Getting back to post cards I have recently had a bit of luck, one of the dealers who regularly sends me approvals included eight real photo post cards taken at an exhibition which he could not name. I was able to identify them as views of stands in the interior of the South African Pavilion at Wembley probably 1925, they were published by Campbell Gray and were new to me.

My good luck continued to hold as the same dealer has just sent me the complete set of six Paternoster comic cards for the Japan-British exhibition, which I have come to the conclusion is my favourite exhibition. In all my years of collecting I have only managed to find one of the set, now I am complete. It's amazing what still comes out of the woodwork after over 100 years.

My advertising in the Postcard Monthly over the years is showing diminishing returns, as more and more dealers and collectors are looking for greater returns through the internet. When I started in 1990 for the first five years I received on average 2,000 cards on approval each year. Within ten years the average had dropped to just over 800, while now I shall be lucky to get much more than about 300. Still I can't complain I have had a jolly good run, and good cards still turn up.

My only contact with the post card world now is through the Postcard Monthly which I have been getting since the late 1980's. Post card collecting is such a diverse subject that it has to be said that there is very seldom an article of interest to an Exhibition or Missionary collector like myself, but this month I hit the jack pot, a three page article on Evelyn Stuart Hardy an artist featured on a series of missionary cards printed by two firms The All British Picture Co and A.B. Shaw Co.

Now this is a series that I have been collecting for many years and since the author of the article gave his E-mail address and a request for any information on this series, I was able to send him a 29 page detailed listing of these cards and the many different printings. This prompted me to go through one of my boxes of duplicates to see if I had any spare E. S. Hardy cards and there was one which had the message on the back 'From the Missionary Exhibition Market Bosworth August 1922' so that was a bit of a bonus.

The Editors

Update on Imperial Airways Interiors

by
David Ogden

This article is the result of some recent correspondence from David Ogden.

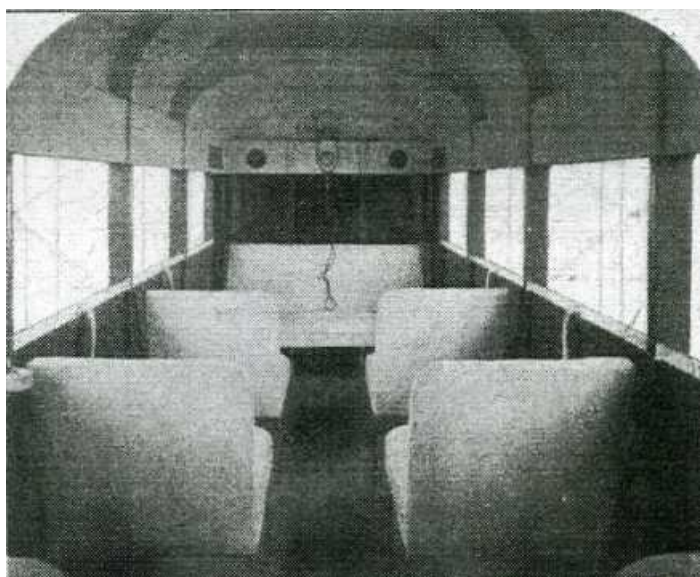
I have been suggesting some amendments to the Tuck Data Base section on Imperial Airways cards, including providing more information on the aircraft types. This has led me to revise some of the conclusions that I had previously reached.

Following receipt of the revised Section on Imperial Airways' cards that Bill sent me on 21 September 2015, I wrote to him on 3 October 2015 about identifying the aircraft shown on the Imperial Airways cards. In that letter I suggested that Interior Pictures A and C must be the Vickers Vulcan Freighter (Aeroplane Picture No. 10). I am now sure that this was wrong because I have found a number of articles in "Flight" magazine, one of which (10-Nov-1921) includes an interior view of the Bristol 10-seater biplane. A later article (19-Jan-1922) describes modifications to this aircraft, including the following description of the seating arrangements:

"The cabin has accommodation for eight passengers, of whom six are seated in upholstered seats facing forwards, the other two occupying a cross-seat along the front wall of the cabin and face aft. A ninth passenger, or a mechanic, can be carried in the seat in the pilot's cockpit. The chairs are designed to fold up when not in use. Aft of the cockpit there is a lavatory, and in front of the cabin, under the pilot's cockpit, is a luggage compartment reached through a trap door in the floor."

I thought the following would amuse you! An earlier article (7-Jul-1921) includes the following:

"For the convenience of passengers liable to air-sickness a small concealed self-emptying basin has been provided in close proximity to each seat. These fold against the side of the saloon and are readily accessible, the waste pipe discharging through the floor."



An interior view of the cabin of the Bristol 10 seater biplane
From 'Flight' November 10 1921

For some reason, the interior image in the "Flight" magazine (10-Nov-1921) does not show these "sick basins" (presumably it was taken before they were fitted), which must be the circular fittings below each window pillar in Interior Pictures A and C. Even though there are other small differences between the postcards and the "Flight" image, I have no doubt that Cards A and C show the Bristol Type 62 interior, with one seat on the left side removed (presumably to make more room for the visitors inspecting the aircraft at the Exhibition).

The question then is this - is there a Postcard showing the interior of the other Imperial Airways aeroplane on the Air Ministry stand at the Exhibition? This was "G-EBEK" - a Vickers Vulcan Type 63 Freighter (Aeroplane Card 10) which, following conversion to a passenger carrier,

had a capacity of 8 passengers. The short answer to this is "No". I have found an article in "Flight" (4-May-1922) which includes a diagram which shows that there were 6 individual seats (in three rows with a centre aisle) plus a bench seat (for 2) at the rear of the cabin - all seats facing forwards. The individual seats were specially designed to fold away against the cabin sides so the 'plane could be used for freight duties. <https://www.flightglobal.com/pdfarchive/view/1922/1922%20-%200253.html> This is the link to the article.

In your revised Section on Imperial Airways' cards, you report Picture E with a message *"Have just been in this aeroplane"* (BEE usage on 10 June 1925). As you know, there were only two Imperial Airways aircraft on display at the Exhibition: the Bristol Type 62 (which we know was "open" to visitors), and the Vickers Vulcan Type 63. I am now certain that Picture E is neither of these. I suspect that the message is a case of a visitor picking up a postcard at the Imperial Airways Stand and not paying any attention to whether or not it was the actual aircraft visited (although the differences are quite apparent). There are, of course, other examples of messages that cannot be correct - I have three in my collection:

(a) Aeroplane Picture No 3 ("G-EBBH" - Prince George - Handley Page Type W8b): *"This is the aeroplane we have been in but not in the clouds ..."* (BEE usage 24 September 1925)

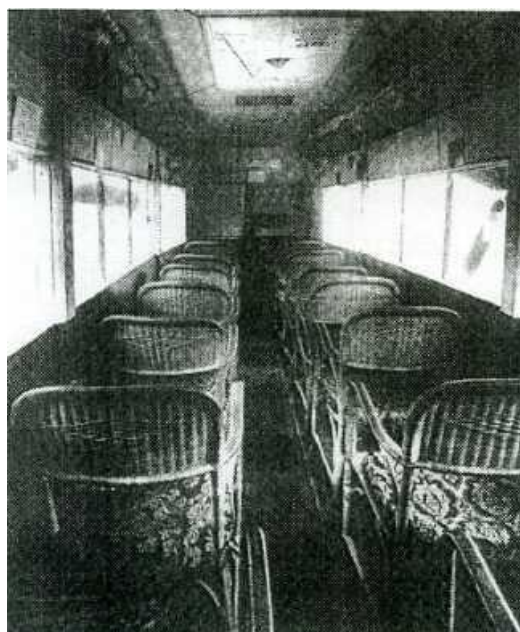
(b) Aeroplane Picture No 4 ("G-EBBW" - City of Chicago - de Havilland DH34): *"You will notice that we are again at the Exhibition & have just been inside this Aeroplane."* (BEE usage ? July 1925)

(c) Aeroplane Picture No 6 ("G-EBFP" - de Havilland DH50): *"we had a flight in this Plane today at Wembley"* (not postally used)

Turning to the identification of the aircraft in the other Interior Pictures:

Picture B I think this is a Handley Page W8f. Imperial Airways had only one of these: G-EBIX (Aeroplane Picture No 7).

Picture D. I am sure that this is a de Havilland DH34. Imperial Airways had 7 of these, including G-EBB' (Aeroplane Picture No 4).



Page 18 R. E. G. Davies W8b 14 seats



Handley Page W8b Interior

Picture E. I have attached a picture from a Russian Website (<http://aviadeiavu.ru/Site/Crafts/Craft21363.htm>) of a Handley Page W8b interior which appears to me to be identical to Picture E. Imperial Airways had 3 of these (Aeroplane Pictures No 3, 5 and 9).

Picture F. The Book "British Airways / An Airline and its Aircraft / Volume 1: 1919 - 1939 / The Imperial Years" by R. E. G. Davies has a picture on page 18 which is identical to Picture F. I have attached a scan of that page from which you will see that the author states that this is also a Handley Page W8b which *"had 14 wicker seats"*. However, I know from my research into contemporaneous

Flight magazines that the W8b had only 12 seats. The next model owned by Imperial Airways was the W8f, but this had only 10 seats, was followed by the W9, which had 14 seats. You will see that Picture F has [at least] 14 seats. My conclusion, therefore, is that Picture F is a Handley Page W9. Only one of these was built: G-EBLE (Aeroplane Picture No 8).

Picture G. (See comments on Picture H below.) I now think, from the shape of the seat backs, that this an Armstrong Whitworth 'Argosy', which had capacity for 20 passengers.

Picture H. I previously told you that this was an Armstrong Whitworth 'Argosy'. This was based on a postcard of an Argosy with an inset picture of the cabin. I now think that this postcard must be wrong, and that the inset interior is of a Handley Page W10.

Picture I. I am pretty sure that this is a Vickers Vimy Commercial. Imperial Airways had only one of th G-EASI (Aeroplane Picture No 12).

Interior picture	Aeroplane	Notes
A	Bristol Type 2	Air Ministry exhibit (Aeroplane picture 1 & 2)
B	Handley Page W8f	
C	Bristol Type 62	Air Ministry exhibit (Aeroplane picture 1 & 2)
D	De Havilland DH 34	
E	Handley Page W8b	
F	Handley Page W9 'Hampstead'	
G	Armstrong Whitworth 'Argosy'	Not an exhibition card, delivered July 1926
H	Handley Page W10	Not an exhibition card, delivered 1926
I	Vickers Vimy Type 66	

The above table has been amended from the table included in my letter to Bill of 3 October 2015:

In November 2015 Bill Tonkin did a complete revision of the Imperial Airways listing to include the research carried out by David Ogden and Bill the first since 1994 when Mike Perkins and I published our book. For some reason I decided to alter all the cabin interior type reference letters of the alphabet into numbers. Since the revised listing has not been published I have not gone through David's article altering it to my new numbers for interiors but A = 1, B = 2 through to I = 9. I cannot remember why I did this, but I must have thought it was a good idea at the time.



Interior of Aeroplane Picture 1.A.



Interior of Aeroplane Picture 2.B



Interior of Aeroplane Picture 3.C



Interior of Aeroplane Picture 4.D



Interior Picture 5.E



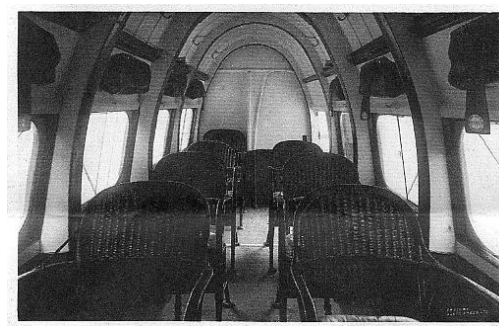
Interior Picture 6.F



Interior Picture 7.G

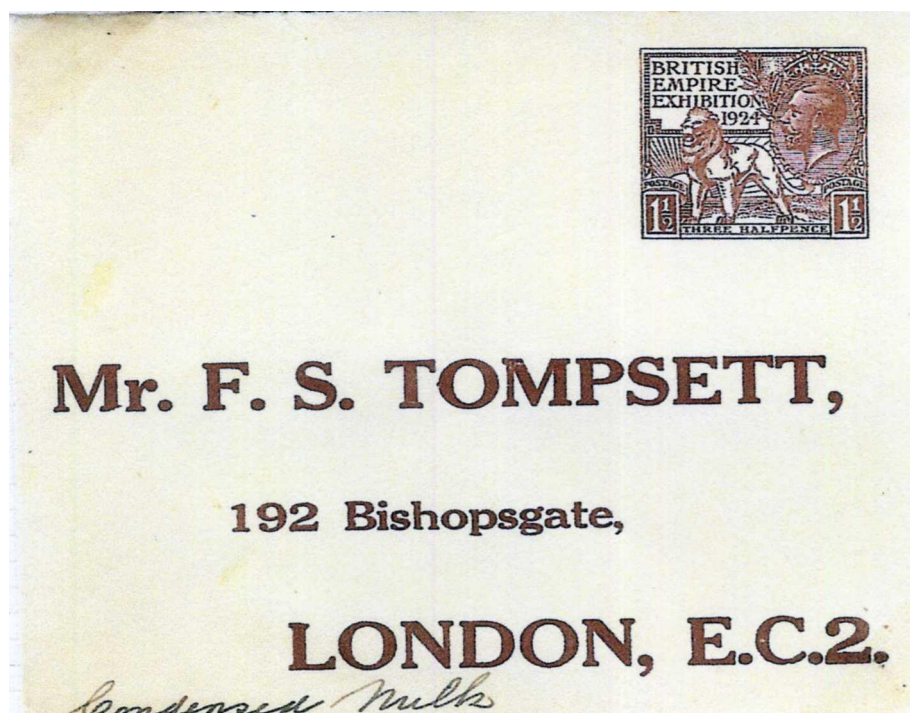


Interior of Aeroplane Picture 8. H



Interior of Aeroplane Picture 9.I

And now a couple of items sent in by Ray Goodey, the first is a Wembley stationery envelope with a printed address on the front in the same colour as the stamp which indicates it was done by the printer as a special order for Mr F. S. Tompsett. There can't be too many of this type of cover about, and Ray would like to hear from anyone with a similar item.





A forged Stadium First day cover

Ray also sent me a scan of a forged Stadium cover he bought at the Spring Stampex, with a request for information on the forger. This is a product from the Michael Aldred stable and way back in the Winter 2014 Journal I mentioned that forgeries of rare British postmarks were being produced, this was followed on the front cover of the Spring 2015 Journal of a scan of a forged Stadium postal stationery card and in the Summer 2015 Journal I did a long four page article on forgeries in general and the Aldred forgeries in particular, who assured me that all of the covers and cards produced by him had clues identifying them as forgeries. A close inspection of Ray's cover shows the break in the inner ring between Empire and Stadium, and the I and U of STADIUM are recognisably different. Ray tells me that his cover has written on the back the word 'Forgery' and he didn't pay anything like the £50 to £75 that Buckingham was charging in 2013.

In a letter to me Aldred claims he cannot be held morally responsible if villains try to sell his efforts as genuine items.

FLEETWAY PRESS LTD. Post Cards produced for the 1924 Exhibition.

Type 20. Sepia. Not numbered.

Sepia, brown back with 'British Empire Exhibition 1924'. There are many different shades in this series. The cards were printed from three different plates, the first plate used a much finer screen 150 lines per inch and this plate was later improved and the cards show signs of retouching, sometimes extensive. There is no need to use a magnifying glass to identify the different screens as none of the fine screen post cards have 'Copyright Campbell Gray' and all the titles are at the bottom of the card. Later another plate was used with a very coarse screen measuring 133 lines per inch. The coarse screen cards all have the title at the top either at the top right or the top left, and they all have a split 'Copyright Campbell Gray' at the bottom of the card.

The quality of all the sepia screened photogravure cards produced by Fleetways was very poor. These cards were sold in Packets F., G., H., & I., containing nine for 1/-, and Packet K. contained twelve for 1/-. Fleetways adopted a very lax procedure with the packaging of this long series, and the packets can be found with different contents. There are 36 titles in the fine screen Type 20a list of cards which conforms with four packets with nine cards each. Packet K contained the twelve coarse screen cards. Fleetway's were probably not too concerned with what went into the packets. It may well be that their policy of not listing the contents, on the front of the packet, was to give them freedom to vary the selection.

Type 20a Sepia first series, fine screen, without retouches to cards and without Copyright Campbell Gray. All the titles are at the bottom either on the left or right.

Aerial view of Wembley.

Amusement Park Entrance.

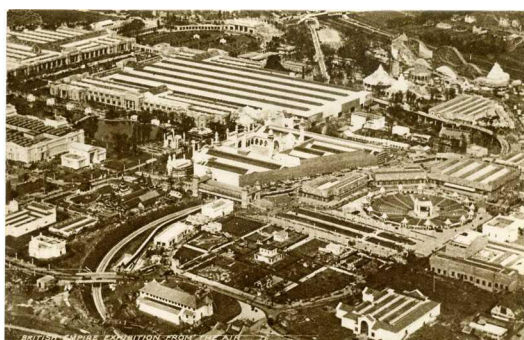
Australia from the Lake.

British Empire Exhibition from the air. (*British Guiana bottom right. Picture No. 1.*)

British Empire Exhibition from the air. (*Hong Kong bottom centre. Picture No. 2.*)

British Empire Exhibition from the air. (*Indian Pavilion top centre. Picture No. 3.*)

British Empire Exhibition from the air. (*Scenic railway bottom right. Picture No. 4.*)



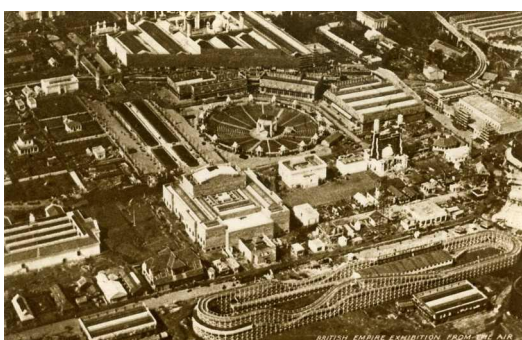
Picture No. 1



Picture No. 2



Picture No. 3



Picture No. 4

Amongst the various aerial views published by Fleetway were four different views all titled 'British Empire Exhibition from the Air'. These are listed as Picture No. 1, 2, 3 & 4 with a brief description.

Burmese Pavilion. (*Distant view, small people in foreground, title measures 19 mm.*)

Burmese Pavilion. (*Close view, large people in foreground, title measures 24 mm.*)

Canada from the air.

Canadian Pavilion. (*Lots of boats, title bottom right.*)

Canadian Pavilion from the Lake.

Ceylon Building.

East Africa Pavilion. (*Railodok cars in foreground.*)

Entrance to Burmese Pavilion.

Gold Coast Building.

H.M. Government Pavilion. (*With folding seats*)

Hong Kong Pavilion.

Indian Courtyard. Horizontal.

Indian Courtyard. Vert. left.

Indian Pavilion. (*Lawn in foreground.*)

Lake from the air.

Lake Gardens & Indian Pavilion.

Malaya from the Lake. (*One boat.*)

Malaya from the Lake. (*Two boats.*)

Malaya Pavilion. (*Railodok cars in foreground.*)

New Zealand Pavilion.
 Old London Bridge.
 Our King & Queen with the King & Queen of Roumania leaving the Burma Pavilion.
 Palace of Arts
 Palace of Engineering. (*Interior, train carriage on right, four men bottom left*)
 Palestine Pavilion.
 Sarawak Pavilion.
 Scenic Railway.
 Stadium from the air.
 West Indies & British Guiana.

The following fine screen cards have been found with inverted backs.

Aerial view of Wembley.
 Amusement Park Entrance.
 Australia from the Lake.
 British Empire Exhibition from the air. (*Indian Pavilion top centre. Picture No. 3.*)
 Canadian Pavilion.
 Canadian Pavilion from the Lake.
 H.M. Government Pavilion. (*With folding seats*)
 Malaya from the Lake. (*One boat.*)
 Our King & Queen with the King & Queen of Roumania leaving the Burma Pavilion.
 West Indies & British Guiana.

Type 20b. Sepia second series fine screen showing retouches to cards, no cards have copyright Campbell Gray. All the titles are at the bottom with one exception The Palace of Engineering.

Aerial view of Wembley.
 Amusement Park Entrance.
 Australia and Malaya from the Lake.
 Australia from the Lake.
 Bermuda.
 British Empire Exhibition from the air. (*British Guiana bottom right. Picture No. 1.*)
 British Empire Exhibition from the air. (*Indian Pavilion top centre. Picture No. 3.*)
 Burma Pavilion.
 Canadian Pavilion from the Lake.
 Ceylon Building.
 East Africa Pavilion. (*Deck chairs bottom right.*)
 Fiji Pavilion.
 Gold Coast Building.
 H.M. Government Pavilion. (*With folding seats*)
 Hong Kong Pavilion.
 Indian Pavilion. (*Circular flower bed bottom left.*)
 Lake Gardens & Indian Pavilion.
 Malaya from the Lake. (*Two boats.*)
 New Zealand Pavilion.
 Newfoundland Pavilion.
 Old London Bridge.
 Palace of Arts
 Palace of Industry. (*Interior, castle on right.*)
 Palestine Pavilion.
 Royal visitors leaving Ceylon.
 Sarawak Pavilion.
 Scenic Railway.
 South Africa Pavilion.
 Stadium from the air.
 The Amusement Park. (*Flag pole left side.*)

The Coal Mine.
 The Lake. (*Landing stage.*)
 The Lake. (*Lake with three boats.*)
 The Palace of Engineering. (*Interior, train carriage on right, Lady at bottom centre.*)
 West Indies & British Guiana.

Type 20c. Sepia third series fine screen no retouches and with Copyright Campbell Gray.

This is an odd card and is the only one of its type recorded. I think it is probably an example of Type 12 series 'N' with the 'N' missing from the back of the card. The card is identical with a Type 12 'N' in every aspect.

Canadian Pavilion. (*Lots of boats, title at top right*)

Type 20d. Sepia. Not numbered. Coarse screen, title top left or top right, with split Copyright Campbell Gray at the bottom.

Burmese Pavilion. (*Close view, large people in foreground, title at top right*)
 Canadian Pavilion. (Title top right)
 H.M. Government Building (Title top right)
 Malaya from the Lake. (*One boat.*) (Title top right)
 Malaya Pavilion. (*Close up.*) (Title top right)
 Old London Bridge. (Title top left)
 The Amusement Park. (*Jack & Jill in centre*) (Title top left)
 The Lake Gardens. (Title top left)
 The Main Avenue. (Title top right)
 The Palace of Engineering. (*Interior, train carriage on right, Lady at bottom centre.*)
 (Title top left)
 The Palace of Industry. (*Interior, no castle on right*) (Title top left)
 The Palace of Industry. (*Lakeside view of building.*) (Title top left)

Post Cards produced for the 1925 Exhibition.

Type 25. Sepia. Not numbered.

Sepia, with 'British Empire Exhibition', and the Wembley Lion between 'POST' and 'CARD'. Like the 1924 series two different plates were used to print this series, one plate was made using a fine screen of 150 lines per inch and again some of these show that retouching has been done. Another plate used a very coarse screen measuring 133 lines per inch, and some of the cards show that they have been retouched. It is not known whether the 133 or the 150 screen cards were published first. Again there is no need for a magnifying glass as the fine 150 screen cards have a brown back and all of the 133 screen cards have a black back. As the new plates were made the position of the title was in some cases moved from the top left to the top right or to the bottom of the card. This seems to have been done at random and not to any pattern. The position of the title has been listed. Where 'Copyright Campbell Gray' is not on the front, it has been noted. Some of these views are the same as the Type 20. 1924 sepia, but are retitled.

Type 25a. Not numbered, lighter colour, Fine screen, brown back, with a split 'Copyright Campbell Gray' where this is not so it is noted. Most titles are at top left, and again where this is not so it is noted. Some of these cards have had retouching done on them.

Australia.
 Australia & Malaya from the Lake. No Copyright Campbell Gray. Title top right, retouched.
 Australia Pavilion. (*People sitting on wall at right.*) title at top right and altered to 'Australia' Pavilion.
 Australia Pavilion. (*Showing white posts in foreground.*) No Copyright Campbell Gray. Title bottom left, retouched.
 British Guiana & West Indies, retouched.
 Canada from the Lake. Title at top right, retouched.
 Canadian Pavilion. Title at top right.
 East Africa.
 East Africa Pavilion. Vert left, retouched.

Gardens North Entrance. Title at top right.
 H.M. Government Building. (*Circular pond to right.*) Title at top right, retouched.
 H.M. Government Building. No Copyright Campbell Gray. (*Folding seats in foreground, retouched.*)
 Indian Courtyard.
 Indian Pavilion & Gardens.
 Lake & Dominion Way. Title at top right.
 Lake Avenue. Retouched
 Malaya. Vert left. Title at top right.
 New Zealand Pavilion, retouched.
 North Entrance & Gardens. Title at top right.
 Old London Bridge & Burma.
 The Coal Mine.
 The Lake Gardens, retouched.
 The Main Avenue.
 The Palace of Industry. (*Lakeside view of building.*) retouched.

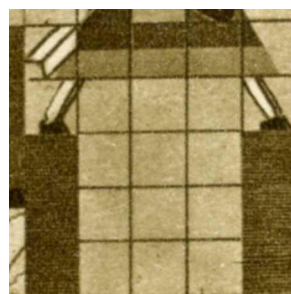
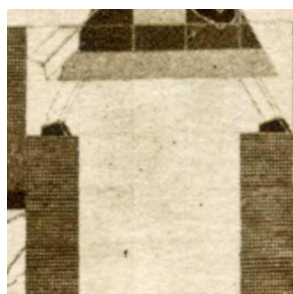
Type 25b. Not numbered, very dark almost black, Coarse screen, black back, with Copyright Campbell Gray, all titles are at top left. Some show signs of retouching.

Australian Pavilion. (*People sitting on wall at right.*)
 British Guiana & West Indies.
 Canada from the Lake.
 H.M. Government Building. (*Circular pond to right.*)
 Indian Pavilion. Retouched.
 Malaya from the Lake. (*One boat*)
 Malta.
 Old London Bridge.
 The Lake. Retouched.
 The Lake Gardens. Retouched.
 The Main Avenue..
 The Palace of Industry. (*Lakeside view of building.*)

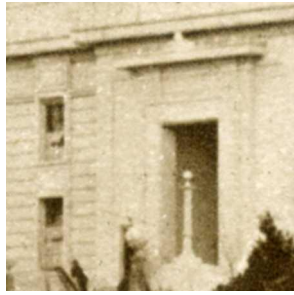
The following illustrations show some examples of retouching on Fleetway's sepia photogravure cards. This just shows how a really close inspection of your collection and any duplicates you may have can prove to be time well spent.



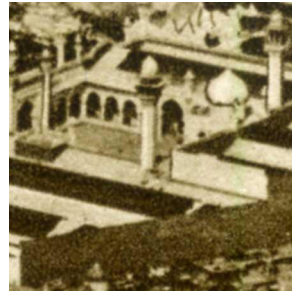
Aerial view of Wembley.



Amusement Park Entrance.



Australia from the Lake.



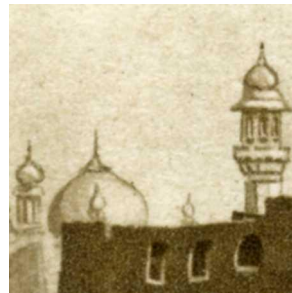
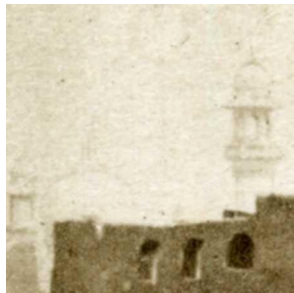
British Empire Exhibition from the air. (*British Guiana bottom right.*)



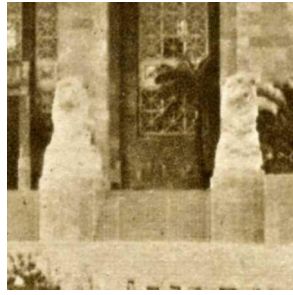
Canadian Pavilion from the Lake.



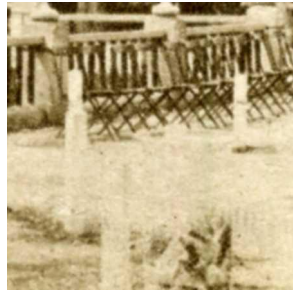
Ceylon Building.



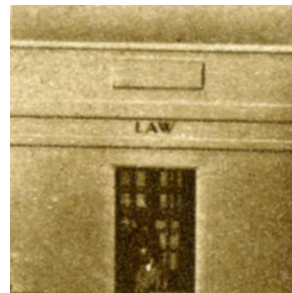
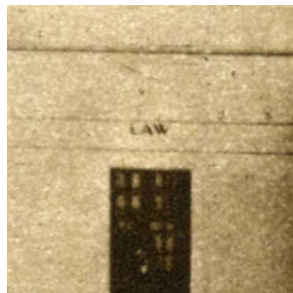
Gold Coast Building.



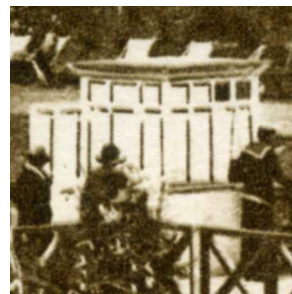
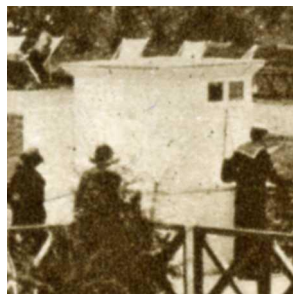
H.M. Government Pavilion.



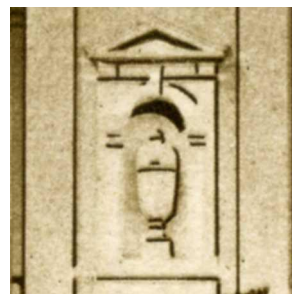
Hong Kong Pavilion.



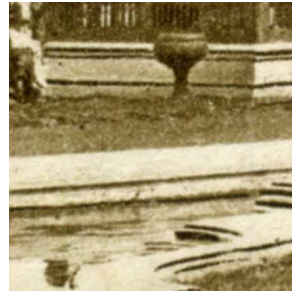
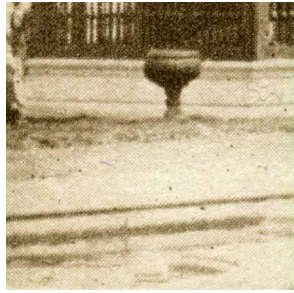
Lake Gardens & Indian Pavilion.



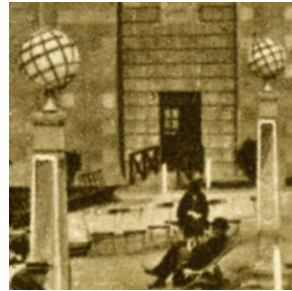
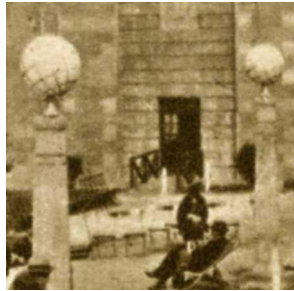
Malaya from the Lake. (*Two boats.*)



New Zealand Pavilion.



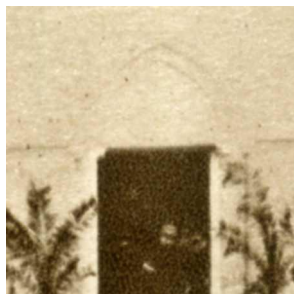
Old London Bridge.



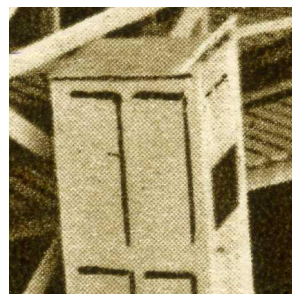
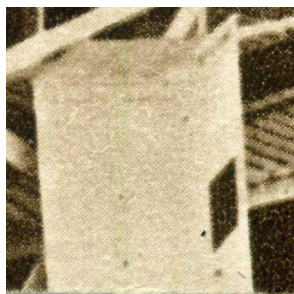
Palace of Arts



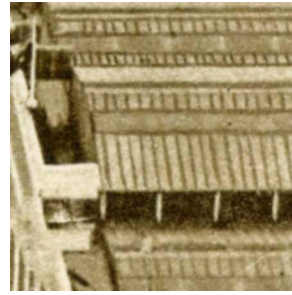
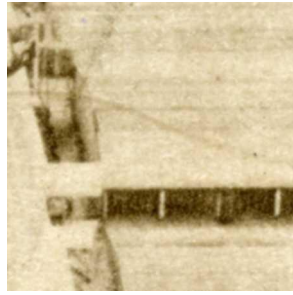
Palestine Pavilion.



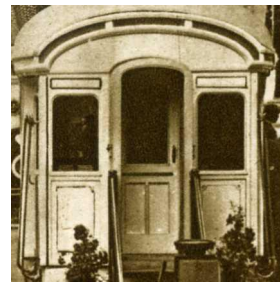
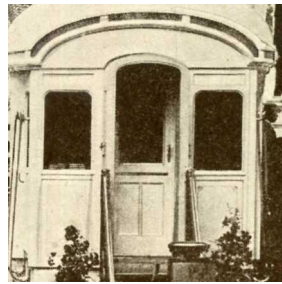
Sarawak Pavilion.



Scenic Railway.

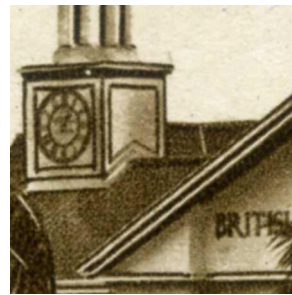


Stadium from the air.



The Palace of Engineering (Two men & lady on left and plants by door)

This is not to be confused with a similar card titled Palace of Engineering without the two men and lady on left and no plants by door) taken from the same vantage point but at a different time.



West Indies & British Guiana.

My advert in the Picture Postcard Monthly has really paid off in the last few months, with some really first class post cards as follows. Yes things are looking up.

Comic cards by Fred Spurgin for the Japan-British Exhibition. The Paternoster Series

This set of six comic cards by the artist Frederick Spurgin was published in two types. Type A was printed with a black back and no number and in Type B the back was printed in blue and the imprint includes a number presumably running from 601 to 606, but this must be speculation as only number 604 is known. If anyone has any of these cards and can let me know the numbers of the other titles please let me know.



Black imprint without number



Blue imprint with number



No number



No number



No number



No number



No number



Number 604

South Africa Pavilion interior cards by Campbell Gray

A newly discovered set of British Empire Exhibition post cards published by Campbell Gray showing views of the interior of the South African Pavilion.

Real Photograph black back, 'POST CARD' measures 48 mm. with 'Campbell Gray, 88 Edgeware Road, W. alongside the divider. As far as I know there are eight cards in the set, six horizontal and two vertical right, none of the cards have titles.

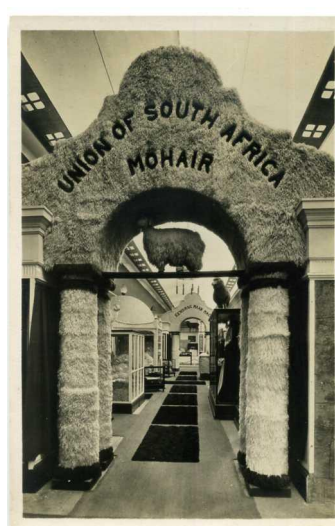
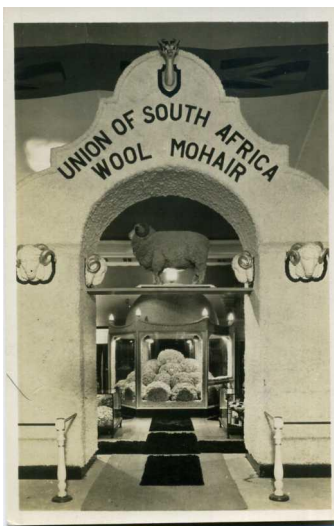




Back of a Campbell Gray card.



The notice board in front of the case of eggs mentions that 76,050 cases of eggs were exported to the United Kingdom during the season 1924-25.



The Franco-British Exhibition advert card published by Whipp Bros advertising 'NONFLAM' their flame proof Flannelette has an exhibition post mark for the 10 July and a manuscript message on the back "This has come from the Exhibition. Love from Auntie Amy". They don't come better than that.