

EXHIBITION STUDY GROUP

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

Journal No. 139

Winter 2020



A Christmas and New Years Greeting card.

In this issue

International Health Exhibition 1884 South Kensington	50
Two new advertising labels by Mike Ellis But what date??	53
A new Latin-British Exhibition card by Ken Rumsey	53
Opie the roving photographer by Roger	54
The Natal Museum Wembley cards by David Ogden	55

EXHIBITION STUDY GROUP OFFICERS AND COMMITTEE

Life President
Chairman
Vice Chairman
Secretary

Bill Tonkin
Kenneth Tonkin
Derek Connell
Don Knight
2, Crescent Rd,
New Barnet
Herts. EN4 9RF
Tel. 020 8440 3574

Treasurer

donaldrk@btinternet.com
Kenneth Tonkin
'High House'
22, Porthill Rd
Shrewsbury
SY3 8SA
Tel. 01743 236 328

Committee

kenwtonkin@gmail.com
Richard West
Terry Gazzard
Raymon Goodey
Barry Coker
Ramon Goodey
Fred Peskett

Public Relations Officer
Journal Team Joint Editors

124, Havant Rd,
North End, Portsmouth.
Hants. PO2 0BP.
Tel. 02392 665 630

Bill Tonkin
23, Bramley Way,
West Wickham
Kent. BR4 9NT
Tel. 020 8777 8861
bill.tonkin@outlook.com

Web Advisor
Web Master
Archivist
Accounts Examiner

Melvin Harrison
Ken Rumsey
Bill Tonkin
Andrew Brooks

**The Journal is financed, printed and distributed under the very generous sponsorship of
Kenneth Tonkin**

Honorary Life Members

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.

Journal published by the Exhibition Study Group. All original material is Copyright to the Group and can only be published with the permission of the Editors, and with acknowledgement of source. Items for the Journal are welcomed, and can be submitted in manuscript, typed, or on disc.

Visit our new web site at www.exhibitionstudygroup.org

ISSN 1350-7885

Many years ago about 1995 I set myself the task of listing every exhibitor at Wembley in 1924 and 1925, the name and address the year the firm exhibited and the stand number and location.

Both years Fleetway Press had produced catalogues of the exhibitors. These catalogues are not to be confused with the Official Guides also published by Fleetway, which are fairly common for both years, they are interesting reading, and are a mine of information about the exhibition. The catalogues on the other hand, are just a straight forward list of exhibitors, and deal with each pavilion separately. They list in alphabetical order the name, address, and in some cases the addresses of branch offices, subsidiary companies, registered offices and principal products. Again a mine of information, but unfortunately not the sort of book that people keep, which after the exhibition, had about as much interest as an out of date telephone directory, so they were scrapped, and the war time salvage drives completed the process. Today copies in private hands, are very scarce. I know of one collector who has a copy of both the 1924 and 1925 catalogues and another collector has a copy of the 1925 only. Way back when I started this list I had picked up a 1924 catalogue, that is how scarce they were then.

At the time Alan Sabey knew there was a copy of the 1924 Catalogue in the Brent Local History Archives, and he approached the then curator Adam Spencer who was good enough to agree to let me have it on extended loan, and this together with the 1925 catalogue which I was also able to borrow from elsewhere for just over a year, meant that I could now type out the name, address, stand number and stand location, of all the listed exhibitors at the exhibition. In addition to this, through the Exhibition Study Group I had been able to borrow catalogues of the 1924 Canadian Pavilion, Palestine Pavilion and Ulster Pavilion. Also the 1925 Jamaica Pavilion. These supplied many details not in the Fleetway Catalogues.

When I was nearly through collating all this information, I came across a list of the British Empire Exhibition material held in the British Library and found to my surprise that Fleetway had published no less than three 1924 catalogues, pp. XXIII. 172, - pp. XXIII. 244, and pp. 292, I had been working off the 244 page catalogue, fortunately I was able to borrow through the library service a copy of the 292 page edition, and could then include this additional information into my own listing which then came to a total of 172 pages.

Fleetway made the attempt to list as many of the exhibitors as they could, but had to admit that this, bearing in mind the size of their publication, could not be done. For example, they took the view in the case of individual farmers in the Overseas Dominions, "that it is not of material importance that the contributor to the exhibition of a specimen of wheat or of maize, should have his name recorded." They could however still claim that their "Catalogue represents the most complete record ever yet compiled".

I must thank members who send me in items of interest for the Journal, as new additions to members collections are of interest to us all. It is now nearly a hundred years since the British Empire Exhibition opened its doors and still new previously unrecorded items keep turning up and I suppose this exhibition must be the most collected of all the exhibitions. Members letters and finds also help to maintain the diversity of subjects in the Journal, which is a good thing.

And now a little personal anecdote, for nearly three years now I have been going out for a morning walk every day (weather permitting) down to the corner at the end of my road, starting at 9 o'clock every morning. There I sit down on my four wheeled trolley for three minutes, and then walk back.

It follows that being regular in my habits I soon noticed other people also out walking usually with their dog, and soon some of them would stop and chat to me. Being a sociable person several I have invited home for a coffee. One of them has been checking up on me on the internet and a few days ago popped through the letter box a couple of notices. One was from E-bay where the lady discovered a book I had written on the White City in 2008 was on sale for £245, and an even older book Mike Perkins and myself wrote in 1995 on Wembley post cards was on offer from Amazon for £47 and awarded five stars.

So there you are, fame at last.

The Editors

The International Health Exhibition 1884 South Kensington.

By Tuesday 23 September 2,911,673 visitors had visited the Exhibition. In the grounds there were five electric light fountain displays every week on Monday, Wednesday, Thursday, Friday and Saturday. The gardens were also illuminated every evening by variegated lamps and Japanese lanterns.

One of the attractions at the Health Exhibition was the coloured fountains. A description of the means by which the beautiful effects were obtained was covered by "The Illustrated London News" in a special supplement from which the following is an extract.

The mechanical arrangements are novel as well as ingenious. Apart from the laying out and construction of the "water garden," devised by Colonel Sir Francis Bolton, R.E., Examiner of Metropolitan Water Supply, much credit is due to the engineers and electricians engaged in conducting the series of jets and cascades, and in providing the means of illumination.

The water for supplying the fountains and jets is received direct from the Hammersmith reservoir of the West Middlesex Water Company. The main enters the Exhibition grounds from the north-west, and is conducted to the water-meters, on the western side of the centre basin, near the steps ascending the upper terrace. The meters, four in number, register the quantity of water supplied.

From this point a large main leads to the island, where the principal jets rise. The water is supplied with a pressure of about seventy pounds to the square inch, this being sufficient to carry it to a height of 120 ft. without any additional forcing power. The wires for supplying the electric light are conveyed to the island enclosed in porcelain tubes, which render contact with foreign substances impossible. The entire number of jets are worked by wheels and levers placed inside the island. As the manipulator cannot judge the effect of the display he works, the directions for working are given from the clock tower at the south end of the garden.

This tower is reached by a single ladder from below. The tower contains three rooms, and a small platform at the top. The lower room is not used. The second, which is fronted by the dial of the large clock, is the operating room, where all orders are given by means of electric bells conveyed to the machine-room below the island. Here sits Sir Francis Bolton, who personally "works" the display. In front is a board with the pushes of twenty bells. The bells are labelled "call," "on," "off," "steady," nine different colours, and seven pipes. Thus the attention of the engineer is first "called." The "on" bell and the "centre" pipe being then touched, the operator below immediately starts the centre jet, the big fountain, which reaches an enormous height. Should a colour bell be rung, a ray of light is immediately seen to illumine the water as it rises from the island. The illumination of the water-spray, which produces brilliant effects when falling, is done from the clock-tower.

In the telegraph-room are two "Brush" arcs of 2000-candle power each. These are assisted by the holophote, containing an arc of 10,000-candle power, situated in the upper room. It is the holophote that reflects the red, white, and blue colours on the cascade, also the parti-colours on the fountains themselves. The colours are sent through a medium of sheet-gelatine stuck on a glass frame similar to a small window. A number of these frames are fitted on a sliding rack, and are raised into position by the pulling of a string.

On the call "change" being given, the window in position before the nozzle of the holophote is allowed to drop, and another immediately raised. This produces the rapid change of colour. Ascending still higher, there is another electric arc on the outside platform. It is from here that the "mast light" is raised or lowered by the scarlet shade, which is of mushroom shape, and, like an inverted umbrella, is drawn up until it dims the light reflected below.

Sir Francis Bolton, at his seat before the bell board, directs not only the working of the jets, but also the colour and power of the lights. This is done by a series of electric signals. The signal having been given to start, the arcs are brought into position, and the display begins. Each signal given from the tower is acknowledged from the island by a reply bell. As there will frequently be a dozen orders in one minute, the reply bell kept ringing pretty constantly. Notice of intended changes are given to the workers of the holophote above.

Thus, Sir Francis Bolton, about to start the centre jet, and wishing to illumine the falling spray, will call, "Stand by for change," then, after ringing the "stop" bell to put an end to the

circular jets hitherto playing, and with a call of “ Steady, high,” will ring the “centre ” bell, and also the “ centre light ” alarm. The large jet will immediately discharge its hundreds of gallons a minute, the water lit by a brilliant white light from below, and a golden tinge above. This having gone on for a minute or more, the call “red, white, and blue” will be given, and the “centre light” and “out” bell sounded. The bottom light will immediately disappear, while instead of gold the spray will be lit with the colours we have mentioned.

To visit the machine-room under the island requires some preparation and a little nerve. The visitor is equipped in a diver’s suit (minus the helmet) and a pair of blue goggles. He steps into three feet of water, and, after a somewhat precarious bit of walking over the numerous pipes which overlay the cement flooring of the basin, the island is reached. Getting into the basin is easy; getting out is another matter. To raise oneself out of water, heavily weighted with dripping canvas, through an aperture some 4 ft. by 20 in., is not so easy; but this being done, the visitor finds himself in the machine-room of the water-garden.

The apartment is 21ft. square. Its roof is low pitched, being little over 5 ft., requiring a constantly stooping attitude on the part of the operators. The floor is crossed and re-crossed in all directions by iron pipes, conveying the water from the main to the various jets. Wherever the supply pipe arrives beneath a jet, a branch leads up to the roof, where it is attached to the nozzle itself. The jets are placed in three rows, with one centre jet. There are, besides, five rings, with ten nozzles each. These are all on the top of the island, the water jets being distinct.

There are, altogether, 120 jets, many being double or treble. The fountains are set in action by wheels, which are horizontally attached to the water mains. The large jets, those sending the water to the greatest heights, are worked by levers, so as to allow the instantaneous start and stop, which causes the shower of spray so much admired. There are, altogether, eleven wheels and three levers. The wheels are nearly equidistant round the room, the levers being in the centre. In the roof are five circular skylights of very strong glass. They are placed, one exactly in the centre, the others i’ciriuing a square about it.

Under each of these skylights is a light table, being a wooden stand on which is fixed a hand arc lamp of 8000-candle power. Over the arc, between it and the skylight, is a powerful lens, which magnifies the light thrown up by the lamp. The result of turning the light on while the jet above is working is powerfully to illumine the stream of water, and produce that glistening effect which receives the admiration of the beholders during every display. The power for the hand-lamps is supplied by a 70-horse power Siemens machine.

When the apparatus is about to be set in action, the ventilators, as the narrow side-windows are termed, are closed down, as, if they were left open, the room would soon be flooded. The usual staff is five, one man to work the valves, three to attend to the lights, and one to watch and reply to the bells. The bell boards are fixed on the outer wall of the room, the attendant sitting before them calling out the instructions shown as they are recorded.

As soon as an order is received the engineer runs to the valve indicator and opens or closes, as instructed. While he is actually working the fountains and causing the effects seen by the spectators outside, he himself cannot see what is going on, his only means of knowing that all is right being the signals from the clock tower. When the order “Lights on” is received, the five arcs are set going, their powerful light permeating through every corner of the room.

The strain on the eyes is very heavy (the carbons giving out quantities of nitric acid and ozone), and several of the workmen have suffered severely from these alter effects. Without coloured glasses it would be impossible to remain, and equally impossible to leave, as, while the jets are playing, all ingress or egress is stopped.

The temperature of the room rapidly rises, the absence of ventilation and the great heat thrown out by the arc lights frequently raising the atmosphere to above 100 degrees. The heat of the electric arc is so great as to fuse even a steel tool which may be brought into contact with it. As all water sent up from the island falls down on its roof, the noise is considerable, it being no easy matter to make oneself heard.

The quantity of water sent up averages 70,000 gallons an hour, but while all the jets are going at once, 1000 gallons are used in fifteen seconds. The designs to be thrown on the cascade are worked from a lantern placed inside the island facing the treble fall. The water towers at either side of the statue are capable of throwing a stream of water, containing a ray of electric light, into the basin

below with a very beautiful effect.

A Souvenir from the International Health Exhibition 1884



The folded card covers contain a panoramic strip of six London views



1. THE OPENING CEREMONY.

1 The Opening Ceremony



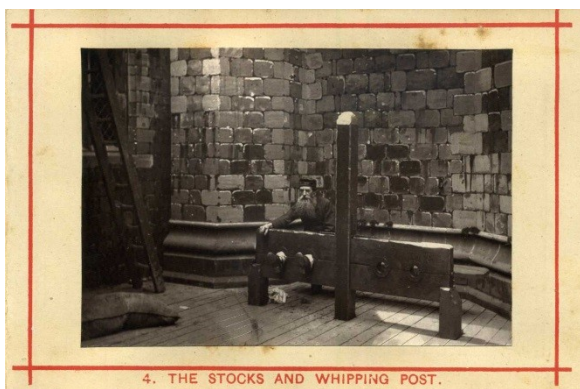
2. ROYAL HORTICULTURAL GARDENS.

2 Royal Horticultural Gardens



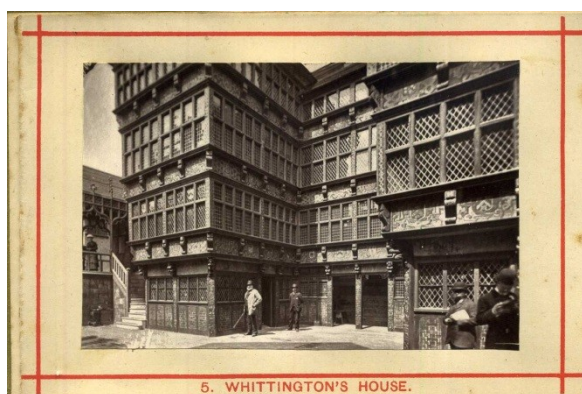
3. OLD LONDON FROM BISHOP'S GATE.

Old London from Bishop's Gate

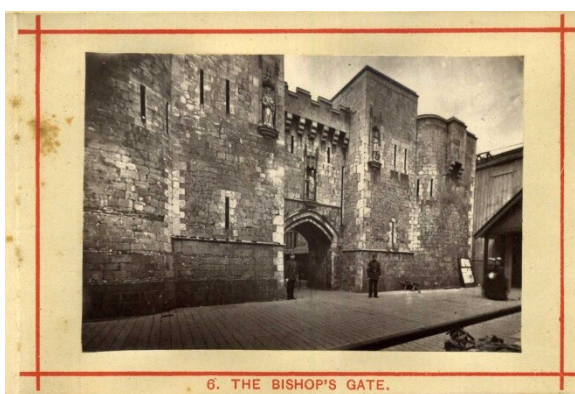


4. THE STOCKS AND WHIPPING POST.

The Stocks and Whipping post



5 Whittington's House



6 The Bishop's Gate

Raymon Goodey 1930-2020

Is my sad duty to report that our friend Ray Goodey passed away in August. He was an enthusiastic and accomplished gardener and it was whilst he was tending his manicured rows of vegetables and his beloved alpine rockery, that he left us. He was ninety.

Ray worked for the Marconi Wireless Company and travelled the world on their behalf. Perhaps this is where his interest in the United Nations began. His research in New York and Switzerland resulted in his book on the first issues of UN stamps, the standard work on the subject.

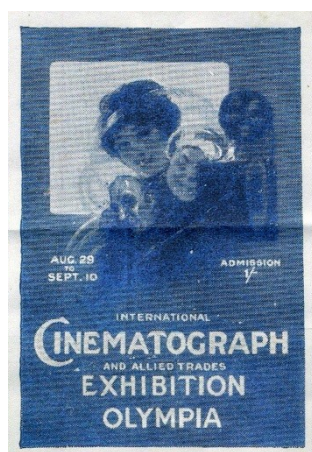
He also designed visitors cachets for the UN stand at London Stampex 1975 to 2000. These showed Ray's hand drawn architectural elevations of such London landmarks as Tower Bridge, St. Paul's and Nelson's Column.

Ray was a highly sociable fellow, liking nothing better than good company and good conversation, often over an Indian meal or a pub lunch, accompanied by a pint of good cider. He was a member of the Royal, the National, the Cinderella and the Chelmsford philatelic Societies. But we know him best as a member and past president of the Exhibition Study Group.

During his time as President, Ray instigated our meetings at Stampex, and our joint get-togethers with the Cinderella Stamp Club and the Philatelic Congress Study Group. When we celebrated our 25th Convention with a 2011 Aerial Post Centenary FDC, Ray designed the cover, drawing the image of Crystal Palace that now adorns our Journal masthead.

Perhaps in our circle he is best known for his superb collection of British Empire Exhibition material from the stamps and postcards to the ephemera and of course his extraordinary extensive display of publicity labels, both lion and non-lion!

Ray will be sadly missed among the philatelic fraternity, and indeed his wider circle of companions. He truly was a scholar and a gentleman.

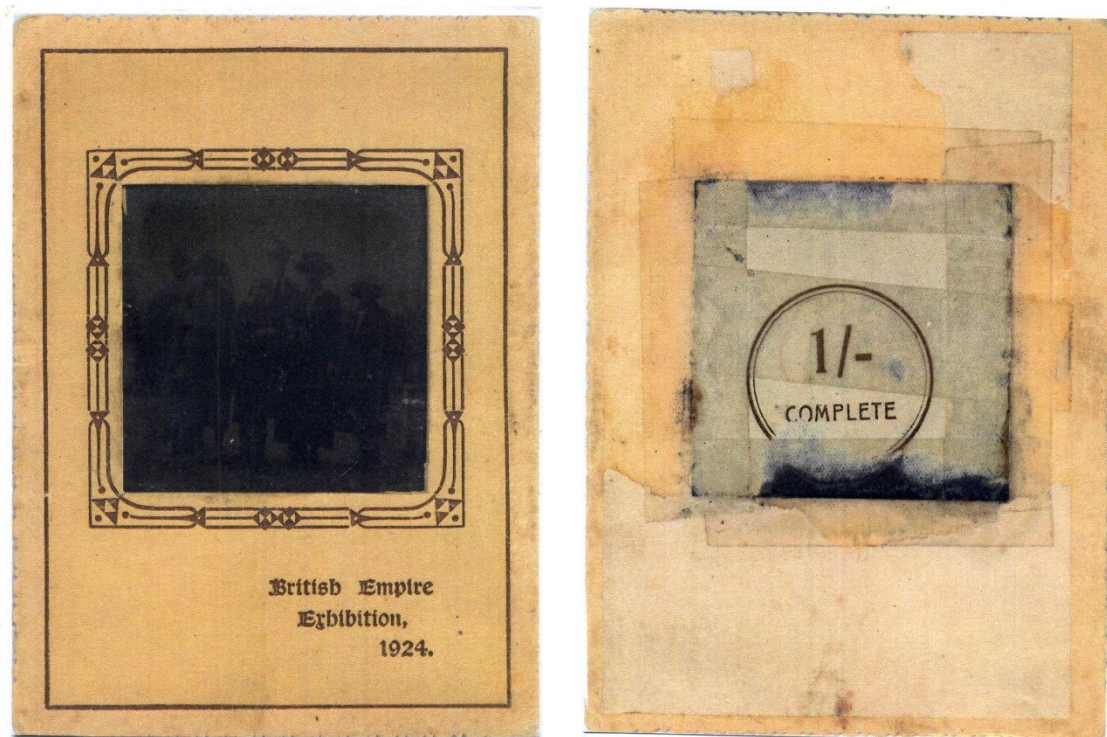


And now two enquiries from Mike Ellis with a scan of two labels, for the Fur Trade and Cinematograph exhibitions, anybody got any ideas on the dates of these exhibitions??. Mike's Fur Trade label is imperf, I also have a copy of this for another year, but mine is perforated and dated 16-27 June but again no year. The third label is sent in by David Ogden and although the Springbok label is known and recorded used by several company's 'Hubert Davies & Co., Ltd. S. A.' is a new one to me.



No 851 Troupe of Mexican Singers, Great White City, London.

Another recent purchase by Ken Rumsey is this Great White City post card No. 851 a troupe of Mexican singers. There are two things of interest about this card first the number, for many years it has been assumed the highest number that Valentine's went up to in the White City series was No. 844, and here Ken has come up with No. 851. The other strange thing is that although it doesn't show on the reduced picture four of the male singers have cigarettes in their mouths. Perhaps only the ladies sang while the men were smoking. It was taken at the Latin-British Exhibition in 1912



1924 card sent in by Roger Weeks

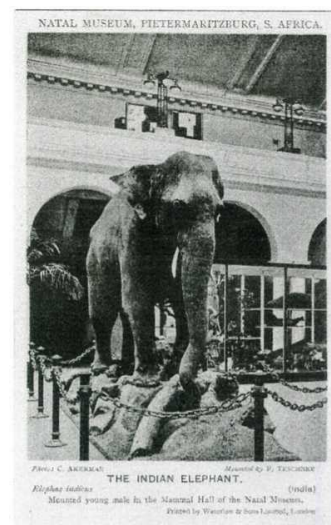
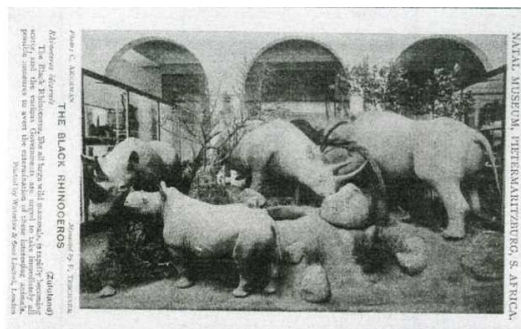


1925 card with illustration added

Another member Roger Weeks has noticed that in the price guide and check list we published way back in 1996 we only listed the 1925 Opie mounted snap shot card. He sent me a scan of the 1924 card that he has. Opie was a roving photographer who wandered the grounds taking snap shots of visitors which were mounted in a card surround and sold for 1/-. In 1925 a printed illustration was added to the card. The cards measures $3\frac{3}{4} \times 5$ inches. On all the cards seen the photographs have gone almost black over the years, and the subjects cannot be made out.

David Ogden writes to tell me he has now managed to complete the sets of Series I and Series II of the Natal Museum post cards, so we can now publish a full list of these cards.

Natal Museum, Pietermaritzburg, South Africa.



Series I.

(A) Reedbuck, (B) Uganda Kob, (C) Puku, (D) Black Lechwe, (E) Lechwe
African Lion and Lioness Vertical right.

Grevy's Zebra

The Common Waterbuck

The Korrigum Hartbeest

The Lesser Kudu Antelope Vertical right.

The Sable Antelope

The Sitatunga Antelope Vertical right.

The Southern Eland (Used at Wembley 18 Sep 1924)

The White Rhinoceros

Series II.

Burchell's Zebra

Klipspringer (Natal) Vaal Rhebok (Natal) Grysbok (Cape) Rooi Rhebok (Natal)

Steenbok (Natal) Chanler's Rhebok (B. E. Africa) Ward's Reedbuck

(B. E. Africa) Vertical right.

The Black Rhinoceros

The Common Bushbuck Vertical right.

The Defassa Waterbuck Vertical right.

The Gemsbuck Antelope

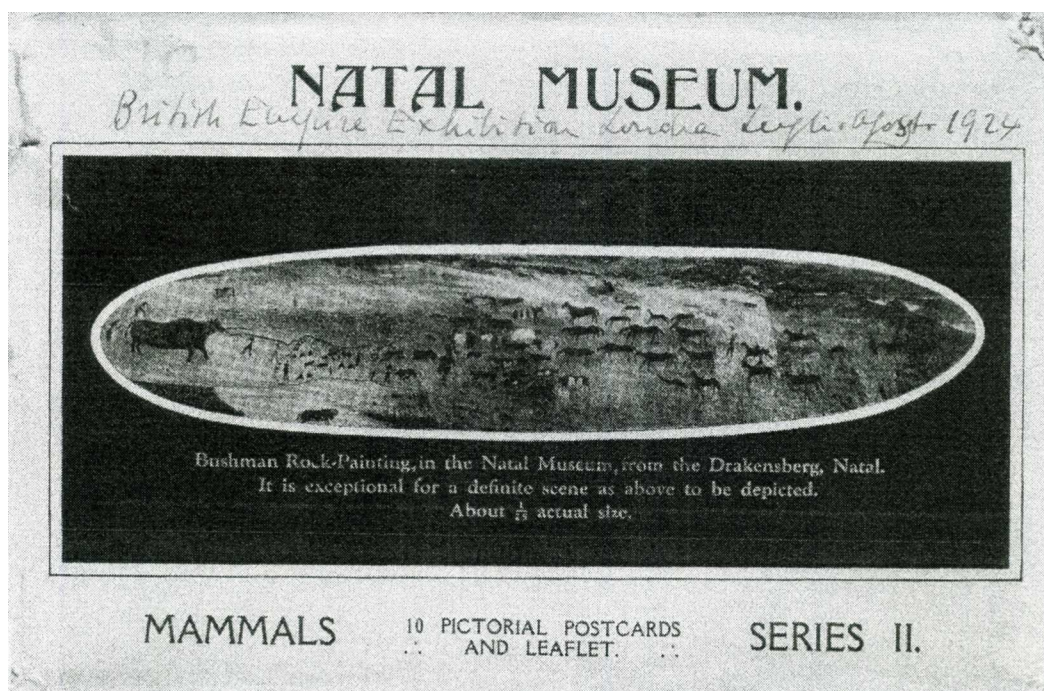
The Indian Elephant

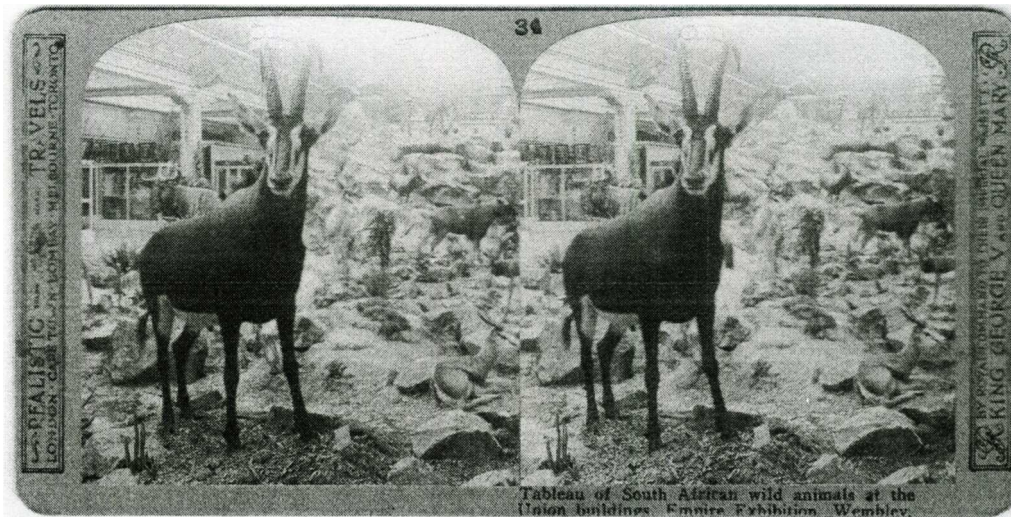
The Mountain Zebra Vertical right.

The Red Hartbeest. Vertical right.

The Sassaby Vertical right.

David has also acquired a packet of the Natal Museum cards with a manuscript message on the front 'British Empire Exhibition London 1924'. I don't think there can be any doubt that these cards were available at Wembley





David also sent me a scan of a stereoscopic Natal Museum card, the imprint at the bottom of the card reads 'Tableau of South African wild animals at the Union Buildings Empire Exhibition, Wembley'. At No. 34 it seems to be part of a long set.

It's now nearly a hundred years since the exhibition was held, and still new material keeps popping up. Where and when will it ever end.

Silk Spinning Exhibit at the British Empire Exhibition



On the back of this packet is printed the information below.

Tung Ying Hok Po, the farm owned by Sir Robert and Lady Ho-Tung has an area of hundreds of acres of fertile land and is situated in the New Territory of the Crown Colony of Hong Kong.

Lady Ho-Tung takes a very keen interest in agriculture and also in sericulture and to the latter she has given her personal attention for many years, and her Sericultural Laboratory is fitted with all the very latest scientific equipments.

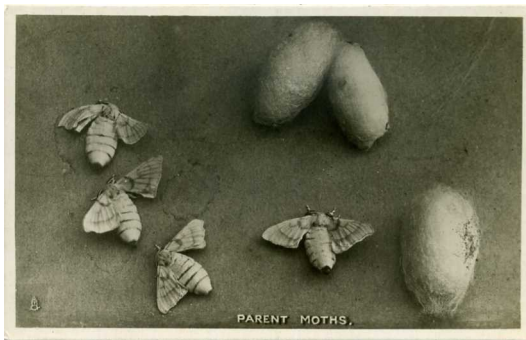
Each year on an average there can be raised seven crops of silkworms and these must be fed continually for eighteen days with clean mulberry leaves, fresh every three hours before they are able to spin silk. By spinning the silk the silkworm imprisons itself inside its cocoon. As a silkworm there is no difference of sex, but when after a period of seven days the moth emerges from the cocoons female moths will lay eggs which will in their turn become silkworms.



Working girls with trays of silk-worms



Silk-worms spinning silk



Parent moths



Removing silk from cocoons

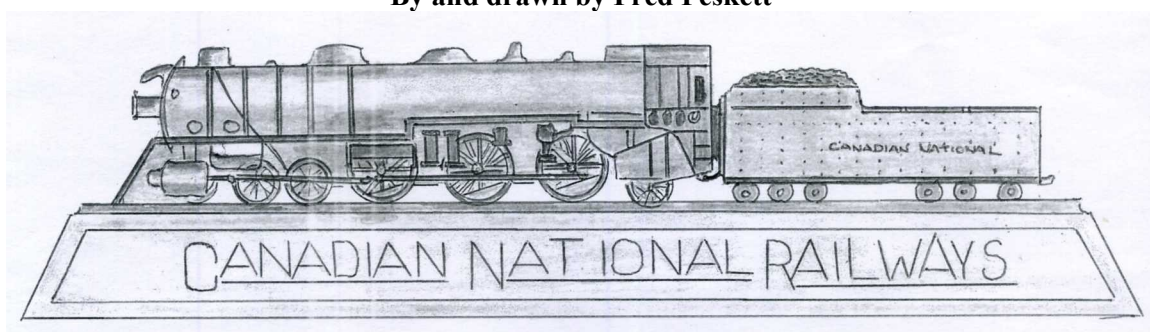


Winding the silk threads



Making silk stockings

**Canadian National Railways.
By and drawn by Fred Peskett**



This is a drawing of a die-cast model of a Canadian National Railways Locomotive obtained

at the 1924 British Empire Exhibition, Wembley, the model is cast in “spelter” and finished by “Blackadising”. Inside the base is cast “Model of the largest locomotive in the world, 200 tons in weight”. On the other side of the base is BRITISH EMPIRE EXHIBITION LONDON 1924”, and at each end of the sloping ends of the base is a square with “Canadian National Railways”

EXHIBITION STUDY GROUP				
ACCOUNTS FOR THE YEAR ENDED 31ST JULY 2020				
INCOME		EXPENDITURE		
Subscriptions	493.98	Website fees	486	288
2020/21 subscriptions prepaid	85	Convention expenses	0	204.25
Sale of books	0	Journal, postage & stationery	470.96	0
Bank interest	17.96	Bank charges	6	16
Donations	20	Stampex meeting room	84	132
	<u>616.94</u>	London 2020 meeting room	100	0
		Subscriptions	108.5	75
Excess income over expenditure	-638.52		<u>1255.46</u>	
	<u>1255.46</u>			
BALANCE SHEET				
General fund	8349.59	HSBC current account	1393.05	
Publications fund	3181	HSBC deposit account	10137.54	
	<u>11530.59</u>		<u>11530.59</u>	
Please note that in addition to the above we currently have a stock of approximately 20 Convention covers with an estimated value of £150				
I am satisfied that these accounts give a true and fair representation of the financial activities of the Exhibition Study Group for the year to 31st July 2020				
..... <i>A.D. Brooks</i>		Andrew Brooks		21/9/2020 Date

The closing of Wembley as it was reported in the Sunday Express on November 2 1924.



The British Empire Exhibition at Wembley, the greatest achievement of its kind the world has ever known, was formally declared closed yesterday by its president, the Prince of Wales, without any decision having been reached regarding its future.

To-morrow will see the beginning of the evacuation of its magnificent palaces, representing an outlay of million pounds. This vast capital sum may lie unproductive for indefinite period unless a decision to reopen next year is made before the dispersal has proceeded too far.

Yet the note of optimism sounded by the Prince of Wales stirred to the depths an audience of 60,000 which assembled in the Stadium despite pouring rain.

"The British Empire Exhibition, which brings its 1924 season to a close, has achieved a full measure of success in the task which it set out to accomplish.

While the Home country to-day knows the Empire better than it has ever known it before, the peoples under our flag overseas, "I dare hope have come to a more sympathetic understanding of the Home Country."

A hint of a possible reopening next year was contained in his remark: "I understand that negotiations with a view to considering the reopening of the Exhibition are now taking place."

A TOUCH OF SADNESS.

Enormous crowds drenched by a downpour that turned roads into rivers, threw discomfort to the winds and cheered the Prince of Wales to the echo at Wembley yesterday afternoon.

There was something scarcely definable in this farewell for tens of thousands of people under a vast border of umbrellas round The Stadium that stirred the pulses even more than the dazzling splendour of the opening of the world's greatest exhibition in the golden sunshine of an April day stolen from August.

ROAR OF CHEERS.

Perhaps it was the inevitable note of sadness that bared human emotions so that men, women, and even children forgot everything when they rose and cheered—cheers that sounded almost hysterical when the Prince of Wales, president of the Exhibition, just back from his holiday in America and Canada, arrived.

Immediately his motor-car came in sight from under one of the archways at the far end of the Stadium a crowd of more than 60,000 jumped up and cheered and cheered again. When the Prince, who wore a frock coat and silk hat, alighted from his motor-car, the volume of cheering came closer.

He inspected the guard of honour, formed by the Welsh Guards, and then stepped at once on the dais delivered his speech, which was transmitted by loud speakers to every corner of the Stadium.

There was not a single word that could not be heard distinctly and when the Prince announced that negotiations for the reopening of the Exhibition next year were now taking place, he had to pause for several minutes for the applause to die down.

Then came the climax to the impressive ceremony. The massed bands of the Guards struck up the soul stirring strains of "Land of Hope and Glory" and the next moment 60,000 voices joined in the song.

MASSED BANDS

Prayers were said by the vicar of Wembley and the singing of the National Anthem preceded another tornado of Cheers as the Prince drove away.

For an hour before the arrival of the Prince the music of the massed bands had filled the huge Stadium. There were famous tunes to which British soldiers had marched away to battle through the ages, lively Irish jigs, hornpipes and then homely tunes to set everybody humming:- "Old folks at home" "Annie Laurie" and "Swanee River".

The skirl of the bagpipes was soul stirring. Those sturdy Scots in picturesque tartan and spats white as driven snow against the wind cared not a jot for the pouring rain. They raised their heads high and what cheering when they had completed their march round the Stadium.

PRINCE'S SPEECH

The Prince said:-

"The British Empire Exhibition, which brings its 1924 season to a close to-day has; achieved a full measure of success in the task which it set out to accomplish.

"His Majesty the King, in opening the Exhibition; was gracious enough to express satisfaction with the completeness and the vividness of the presentation of the life and activities of our Commonwealth of Nations that was before him at Wembley Park. His Majesty expressed the hope that it would bring the peoples of the empire to a better knowledge as to how to meet their reciprocal wants and aspirations.

That hope has been well fulfilled. The splendid pictures which the self-governing Dominions, India, the Crown Colonies, the Protectorates, and Mandated Territories have given of their social life and of their capacities for production, have shown to the people of our home country very clearly how great are the resources and how boundless are the potentialities of our territories.

OVERSEAS VISITORS.

“The peoples of our territories overseas who, I am happy to state have come in large numbers to visit the Exhibition for their part have gained from it not only a better knowledge of the manufacturing resources of this country, but also a more sympathetic understanding of the problems which face the Empire in the social organisation, the development, and the defence of its lands.

“While the Home Country to-day knows the Empire better than it has ever known it before, the peoples under our flag overseas. I dare to hope, have come to a more sympathetic understanding of the Home Country.

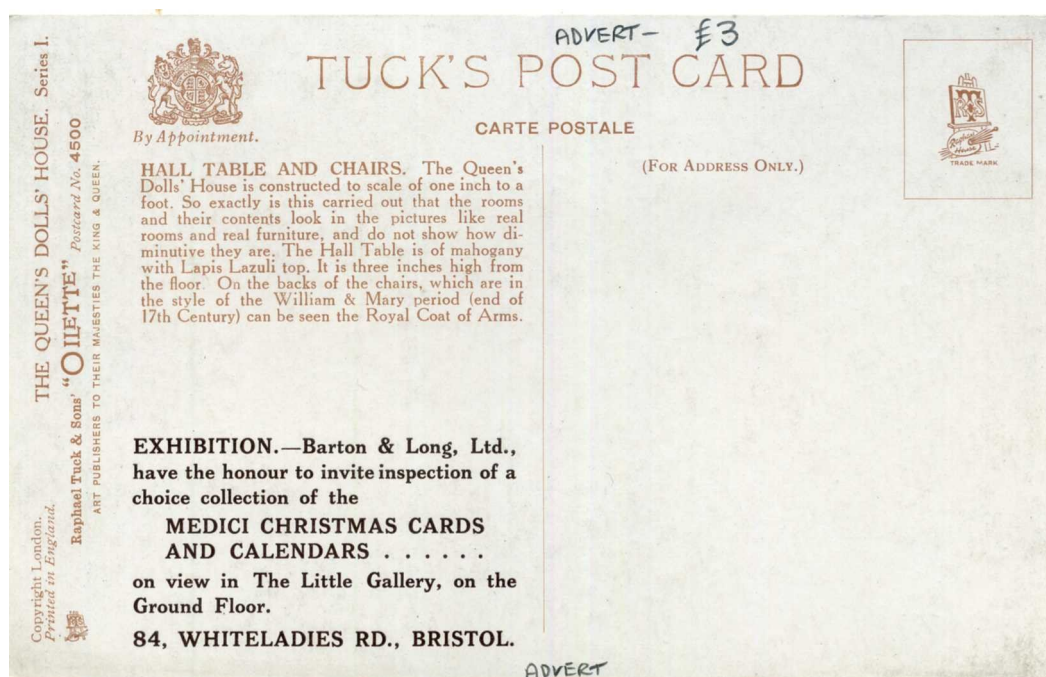
“In spite of the very unkind attitude of the English weather during the period of the Exhibition, attendances have been attracted which constituted a record for exhibitions in this country.

Some eighteen million people have passed through the turnstiles, and of these some five million were children, who have gained from it a vivid impression of the responsibilities which will come to them in the future as citizens of the Empire.

“Though I have made many visits to the Exhibition I feel I have not often enough to exhaust all of its attractions, and although I fully appreciate the difficulties to be surmounted I understand that negotiations with a view to reopening are now taking place”. (Loud and prolonged cheers).

Queen's Dolls House post card overprinted and used for advertising.

It is not uncommon for surplus unsold exhibition cards especially Franco-British Exhibition cards. to be overprinted for advertising purposes after the exhibition closed. In 1910 Valentine's remainders from the 1910 Brussels Exhibition were advertised for disposed of by A. J. Brown, Brough & Co., who had nearly a quarter of a million to sell at 4/- per 1,000 cards. but this is the first time I have seen one of Tuck's Queen's dolls house cards used for this purpose.

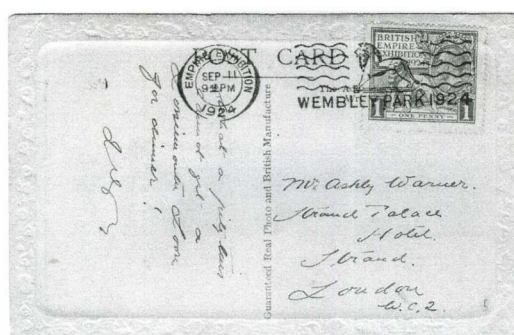


Barton & Long advert on the back of a Queen's Dolls House card.

Also from David Ogden is this Wembley card he has just got off Ebay of a Senegal Gennett. This is the blurb that was on Ebay advertising the card, that David sent me.

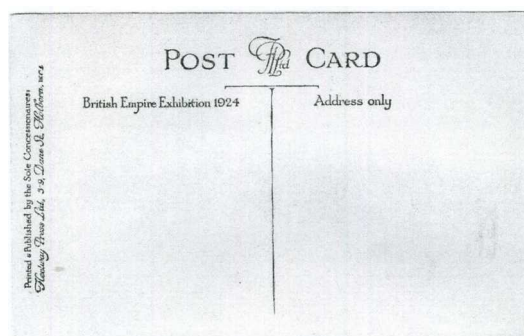
“1924 British Empire Exhibition postcard, postmarked / cancelled with the official Wembley Park 1924 Empire Exhibition cancellation Lion in between wavy lines on Wembley Park 1924. The postcard features a real photograph of the Senegal Genet (Gennette) a rare exhibition postcard not often seen on Ebay and was featured in the North Africa area of the park, the postcard having an

embossed frame around the photograph. Publisher / Series Unknown but likely A Rotary Photographic Company postcard."



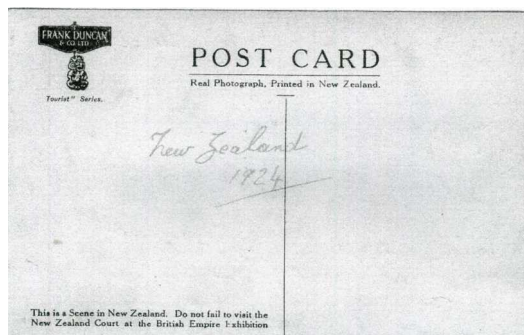
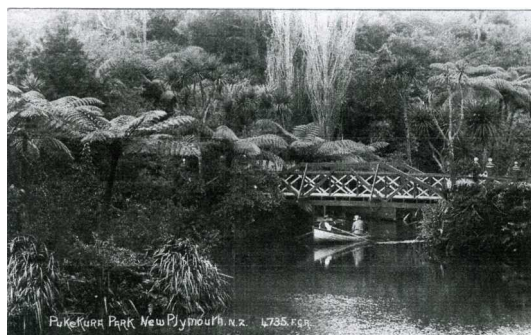
I must admit I have mixed feelings about this card, there is no doubt it has a Wembley stamp and was posted at the exhibition. Also sellers on Ebay are rather prone to claiming their wares are rare, but I have never heard there was a North Africa area of Wembley Park'.

I also wonder what make the seller think this is a Rotary Photographic Company post card, because it bears no resemblance to a Rotary card which has an easily recognised format used for the backs of all their cards. Further-more I have no record of Rotary ever publishing a card with an embossed border at Wembley or the White City.



Also from David are the next two cards, one is a London Buildings Fleetway series Type 15 card which has not been listed before. While most of the Fleetway post cards are amongst the commonest of the Wembley cards, some of their series are extremely difficult to find and this series is one of them.

Of all the Fleetway cards I think the scarcest must be the Pears Palace of Beauty cards. Although Mike and myself were able with the help of other collectors to list 16 titles back in 1995, in all the time I have been collecting I have only managed to find four of them myself.



In the year before the exhibition opened Frank Duncan published a long series of tourist cards and some of these were overprinted on the back with the message 'Do not to fail to visit the New Zealand Court at the British Empire Exhibition'. I have always thought these cards were later made available at Wembley, and to my surprise I could find no proof that this actually happened.

So if anyone has a New Zealand Frank Duncan Tourist Series post card postally used at Wembley I would appreciate a scan of it, to settle the matter.

Collecting Crystal Palace Children's Day June 30th 1911

**By
Fred Peskett**

I have been collecting items connected with the Children's Day or Fete at the Crystal Palace for a number of years. I found my first beaker in 1981 and have purchased and re-sold some eleven more since. I found the white metal medallion at a Southampton Antiques Fair In 1996 and the paper napkin which was included with the sandwiches at an ephemera fair at Wickham, Hants in 2000.

The tin box for the chocolate seemed to be unobtainable, only those without the "Crystal Palace" marking ever turned up, then on Sunday May 8th 2016 the Fate turned into Fete. I had planned to go to Chichester where there was to be huge Car-boot Fair in the Market area, but a neighbour who is a bus driver told me that there were long delays on the A27 due to the sun-worshippers trying to get on to the beaches at Hayling Island causing 10 to 15 miles of traffic jams and hours of delay.



With Crystal Palace 1911 in the top right corner.

So, plan "B" was put into operation with a visit to the Number 9 Boathouse in Portsmouth Dockyard. The Number 9 Boathouse is an antiques treasure trove of all things nautical, military, and Art Deco as well as being a super venue for vintage toys, the goods are not cheap by any means but they are quality items.

I had my usual "fast scan" and noted two items to take a closer look at. A Triang "Minic" model car, a Vauxhall Coupe from the 1930's in what seemed to be superb condition in post office red with the original sales box and a Coronation tin from 1911 but the upper part was covered by a page from a magazine, so the vital inscription could not be seen. The Vauxhall had the winding key missing and I suspected that the clockwork motor was not all it should have been? But, to my delight the chocolate box was the one from the Crystal Palace, a discounted price was swiftly negotiated and I was on my way before any minds were changed!

The chocolate box had been wrapped in many layers of bubble wrap which I unpacked as soon as I was back on my homeward bound bus, as I took off the wrap I thought that the box was a little heavy for its size, when I finally opened the lid I found to my amazement that the chocolate was still inside! After 105 years it was a little bit fossilised.