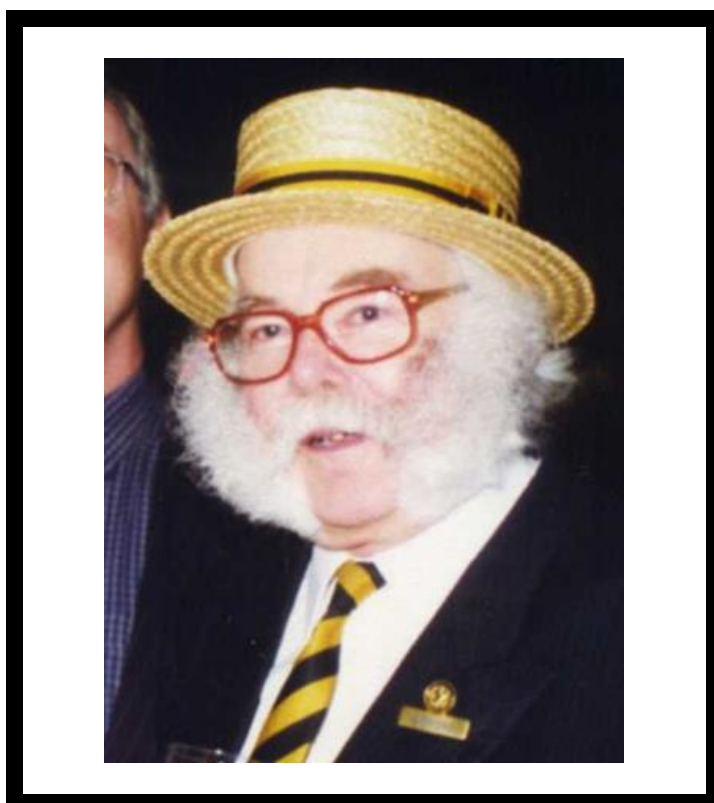


EXHIBITION STUDY GROUP

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

Journal No. 156

Autumn 2025



WILLIAM ERIC TONKIN 1925 - 2025

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Items for the Journal are welcomed, and can be submitted in manuscript, typed, or by Email.

Visit our web site at www.exhibitionstudygroup.org

ISSN 1350-7885

*Collecting is a form of madness.
It's not a bad obsession.
It's not a drug addiction.
It's a good addiction.
It keeps you out of trouble.*

Art and Antiques Sept 2010

It is with some trepidation that I am putting 'pen to paper' for this, my first attempt at an editorial for the ESG Journal, or any publication for that matter.

I cannot hope to emulate the unique style of our much loved previous editor, now sadly departed. Nor do I have his depth of knowledge of 'exhibition' matters – the Group's *raison d'être* – but I will do my best to bring together members' contributions for the potential benefit of all.

Which brings me to my first point. Unless members provide a regular supply of material for the Journal it cannot survive. I could try to fill the pages with articles on my own 'addiction' – the British Empire Exhibition 1924 / 1925 – but that would only be of interest to some of you, who have hopefully already bought the two books that I was privileged to co-author with Bill (BEE Labels and BEE Postcards) and the third book with Ken Tonkin and David Rosier (BEE Stamps & Postal History), and will therefore be familiar with that material. (Details of the books and how to purchase them appear later.)

My second point is that the Group currently comprises only 42 members, at least two of whom to my knowledge are no longer 'active' and have sold, or are in the process of selling, their collections. Our numbers will inevitably diminish over time and, in the absence of new members joining, the organisation will fade away. To attract new members we have to find ways of letting fellow collectors know that we exist, and the range of specialist knowledge available for a modest subscription.

There is no 'magic bullet' and other similar groups face exactly the same issue, but we need to think, collectively, of how we might tackle this.

This brings me on to the web-site. There are two aspects to this. Firstly, it needs to be brought up to date. As far as I can tell, the last Journal Edition to be uploaded was No 132 for Spring 2019. The 'History' and 'Publications' sections need updating.

The second aspect is whether, once it has been brought up to date, we should be giving unrestricted access to non-members. It seems to me that we need to provide 'open' access to allow anyone to search for information but restrict access to much of that information so that it is only available to members. This will require a 'Members Log-in' facility. The GBPS web-site provides an example of how to do this.

The ESG Committee are meeting on 28 August 2025 to discuss the above issues, and the suggestion that we should investigate merging with other organisations with similar interests, such as the Festival of Britain group and the Philatelic Congress of GB group. An update will be provided following that meeting.

David Ogden
August 2025

William Eric Tonkin (16 December 1925 – 18 January 2025)

Obituary by Kenneth Tonkin

It is with great sadness that I report the death of our long standing member and Life President, Bill Tonkin, who died at home on 18th January, just one month after his 99th birthday. He had been in and out of hospital several times in recent months and after his final visit, he made it clear he wanted to return home. Bill and his four children were very well supported by his Care Team and he died surrounded by his postcards, stamps, jazz records and exhibition memorabilia – a fitting end to a man who had so many interests. His funeral was celebrated in style with a Jazz Band playing his favourite tunes.

Bill had been a member of various philatelic societies since the late 1960's and built up a large GB collection, studying QEII material in depth. In later years he turned his attention to British exhibitions and joined the Exhibition Study Group in 1987. He became editor of the ESG Journal in Spring 1992 and continued to publish four editions of this each year until the end of 2024. During this time he amassed a collection of well over 30,000 postcards and over 2,000 other items relating to the various exhibitions held between 1851 and 1951. This collection is probably one of the largest ever assembled and provided the research material for several books on various exhibition subjects. He became a renowned authority on exhibitions and his published works and expert knowledge led to international recognition.

As a young man he enjoyed cycling, angling and jazz. He was one of those people who enjoyed working on committees and devoted many years to work with angling clubs, philatelic societies and bowls clubs before devoting his energy to the ESG.

Tribute by Mike Gorringe

My first introduction to Bill was at an early Crystal Palace convention event. I had put myself forward to give a display of British Empire Exhibition ephemera. This had been researched and collected by inserting an advert in a magazine for the 'mature' reader, called 'Yours'

After waiting ages to be called to display, his wife Nancy reminded Bill I was eager to start. He then introduced me saying "Mike gets his information from contacting older ladies!" Produced a laugh!

Later in years we contacted each other because one of my preferred collections was the BEE maps. At that time I believe many variants were known, but this was soon to grow from various Ebay purchases. This did grow until we reached fifty, including several unusual ones, a Fiftieth Anniversary item produced by a newspaper. Later one found was by the LNER railway, which was overall coloured yellow and brown, previously unknown.

Bill and I had many a jovial telephone chat, usually based on his vast knowledge and memory of exhibitions.

I personally have journals going back to 2010, at around the time I think I joined the ESG, through Alan Sabey. There is a vast knowledge contained in these worthy journals, saved for anyone to glean useful information.

He will be sorely missed by me, but I do hope the Journals could continue in some shape. In his memory?

R.I.P. Bill

Mike Gorringe

Tribute by Don Knight

It was with great sadness that I learnt of Bill Tonkin's passing.

In the early part of the 1980's Andrew Brooks, Fred Fletcher and I formed the Exhibition Study Group and Bill then joined the Study Group.

I first met Bill and Nancy at the first Convention in York, where members showed what their interests were. We had a great weekend and many friendships were made. Andrew Brooks was our first Secretary and produced the first Journal (Editor: known as the 'Newsletter' in those days).

The membership grew as time went on and Andrew gave up being the Secretary. Bill took this office on and started to produce the Journal. One of his greatest interests was the 1908 Franco British Exhibition, which went a long way to filling the Journal over the years.

Bill leaves behind books on the White City, the Festival of Britain and Wembley – the most recent being one on the Labels and one on the Postcards of the British Empire Exhibition.

We will miss his four Journals a year, the last one being No. 155.

Bill has left us with a lot of knowledge, and has taken far more with his passing.

Don Knight

Tribute by David Ogden

Although I did not join the ESG until 2015, I immediately came into contact with Bill in connection with my growing interest in BEE postcards, and enjoyed regular communication with him to compare notes and report new 'finds'. Initially we communicated in writing by post, but by January 2017 Bill had got a new computer and had mastered (to a degree!) the use of e-mail.

His first e-mail to me was on the subject of the BEE Cyprus cards, and I still have my reply:

"Congratulations on your first e-mail! I am privileged to be the recipient."

I was always amazed at his enthusiasm and depth of knowledge.

In early 2021, I successfully bid for two substantial parts of Ray Goodey's BEE collection, which included a fabulous selection of advertising and promotional labels, and I discussed with Bill the possibility of revising the BEE Labels book that he had written with Alan Sabey in 2003. We agreed that we should produce a new edition, incorporating colour images of as many of the labels as we could find, and publish it in 2024 – the centenary of the opening. It was a privilege to work with Bill on this, and I know he was delighted with the outcome.

Also in early 2021, I discovered that Bill was maintaining an up-dated 'draft' of the 1994 BEE Postcards book, incorporating all the new finds and information that had been accumulated over the years since publication. The success of the new Labels book led to the idea of producing a new BEE Postcards book based on those records, again illustrated throughout in colour. Bill embraced this project enthusiastically.

Sadly, he did not live to see the new book finished, but the work is a tribute to his dedication to our hobby.

We will not see his like again. It is a privilege to have known him.

Kenneth Rumsey

It is with regret that we learned recently of the death of Ken Rumsey in January. Ken was a long-standing member and Officer of the Group, and contributor to the Journal. We send our condolences to Ken's partner, Marie.

Cope Brothers British Empire Exhibition cards

by David Ogden

The Winter 2023 Journal illustrated six of the known seven Cope Brothers BEE cards. The seventh card is illustrated below.



What may not be widely known is that these cards come with two different backs, as shown below:



Type 1 with
'A STAMP TO BE PLACED HERE'
in the stamp box and no top bar
to the divider

Type 2 with
nothing in the stamp box and a
'T' divider



The two card illustrated on page 16 of the Winter 2023 Journal, showing packets of 'KENILWORTH' Cigarettes, have the Type 2 back. The other five cards have Type 1 backs.

Illustrated below is the back of a 'COPE'S NAP HAND' card addressed to Finland with three of each of the 1924 stamps. Interestingly, the card was put through the Hey Dolphin machine twice in an unsuccessful attempt to cancel all the stamps. The more normal practice was to use the handstamp specifically provided to obliterate any stamps that had been missed by the machine.



The envelope below posted at the Exhibition on 23 April 1924, the opening day and first day the stamps were on sale, shows the use of the machine cancellation and the special handstamp. The stamps appear to have been placed deliberately to avoid the machine cancellation.

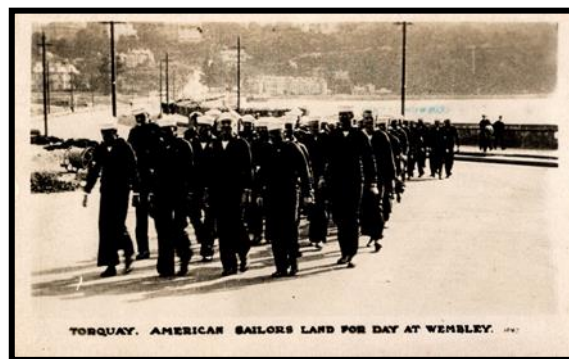
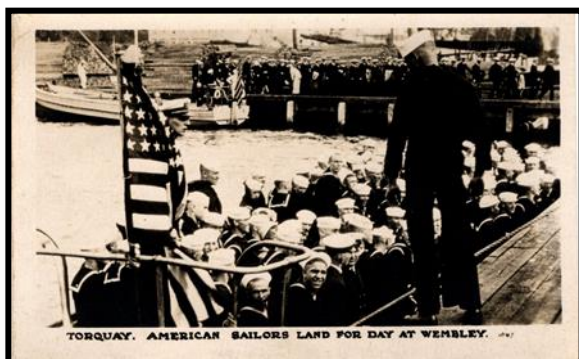


This is of particular interest because the machine cancellation is timed at 6.15pm whereas the handstamps are timed at 11.45am. These two cancellations are normally found with the same time.

If the item was hand-stamped at 11.45am, why was it subsequently put through the machine? If it was not posted until the 6.15pm collection, why was the time on the handstamp set at 11.45am?

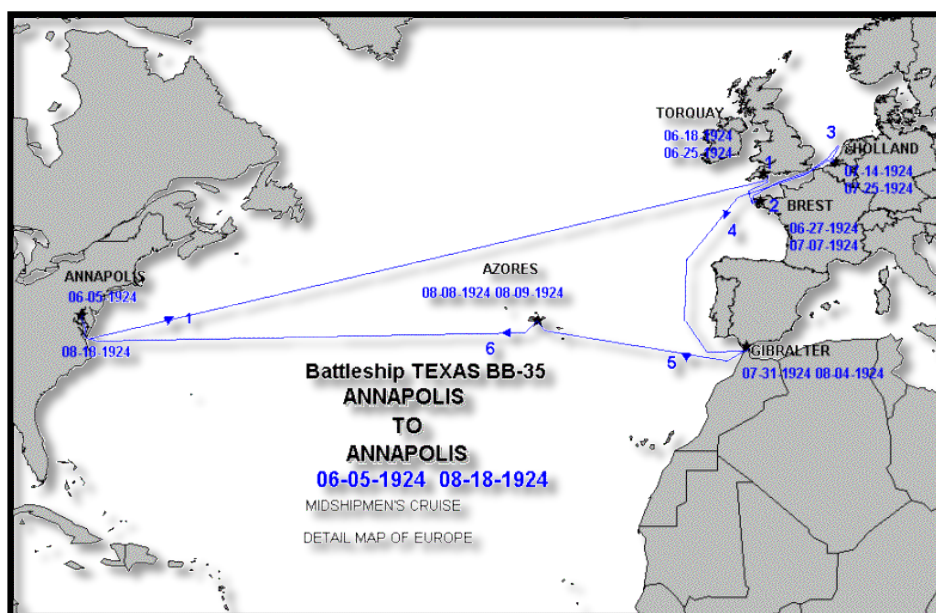
American Sailors at Wembley

by David Ogden



When these two cards appeared on eBay I was sceptical as to them being Exhibition cards. It seemed unlikely that American sailors would be making a trip to the British Empire Exhibition, and I thought that they might be related to some other later event at Wembley (although one card has '1925' in pencil on the back).

However, a search for 'Torquay American sailors land 1925' led to a website relating to the US Navy Battleship Texas BB35 (<https://battleshiptexas.info/html/History/1924.html>) and the discovery that a contingent of US Naval Academy Midshipmen went on a cruise to Europe, leaving their home port of Annapolis on 5 June 1924 and arriving at Torquay on 18 June 1924.



Having established that American sailors had landed at Torquay in 1924, a search for 'American sailors at Wembley' led to a British Pathé website (<https://www.britishpathe.com/asset/50207/>) which is a 46 second film (ID: 344.30) titled

"WEMBLEY ... THE MAGNET. Crews of U. S. Battleships, on visit here, troop off - to a man - to spend day at the Exhibition". American battleship crews visit British Empire Exhibition.

The postcards, published by Pathé Freres Cinema Limited, are clearly taken from the film. Unfortunately British Pathé require a payment of £66 each for use of stills from the film, and did not respond to my offer of scans of the cards in exchange for the 'free' use of two stills.

Lucullus Restaurant and catering at Wembley

by David Ogden

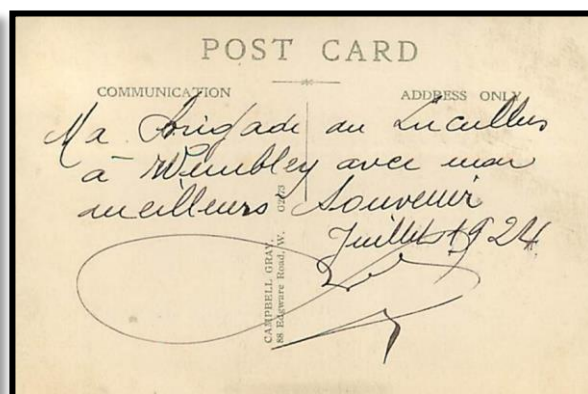


In the Summer 2013 Journal, Alan Sabey reported that the demolition of the final remaining section of the Palace of Industry was imminent, which would mean that the only 'relic' left would be two Lion's heads from the Lucullus Restaurant that had been set into the wall of a new building on the site.

The photograph was taken by Wyn Anderson on a walk organised by Alan on 26 September 1993.

In June 2018, I was fortunate to spot and buy the card below. The message, in French, translates as:

"My Lucullus Brigade at Wembley with my best Souvenir July 1924"



In 1924 Joseph Lyons & Company had the sole concession for the cafés and restaurants at the Exhibition. Quoting from the 1924 Official Guide (page 107):

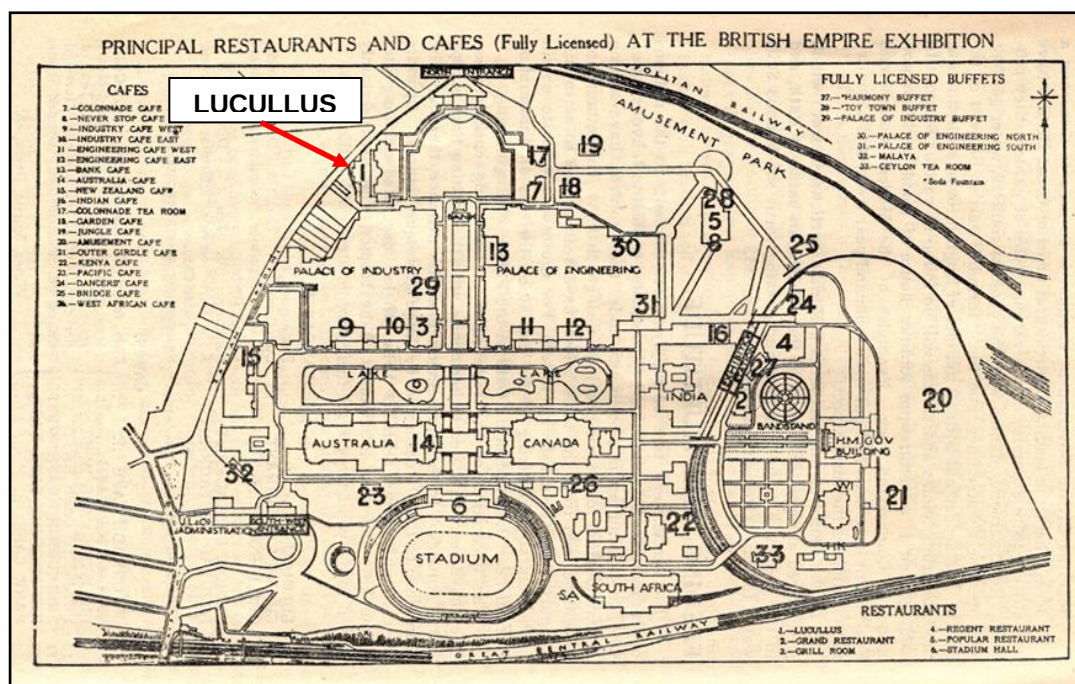
FEEDING THE MULTITUDE

The herculean task of supplying refreshments to the millions of visitors to the Exhibition has been entrusted to Messrs. J. Lyons & Co., who, in the numerous restaurants under their control, have seating accommodation for 30,000 people at a single sitting. The restaurants, as will be seen from the table below, have been graded as to suit all purposes and to satisfy all tastes. ...

The decoration of the restaurants is something entirely new. They have been decorated to harmonise with the position they occupy in the grounds. In the Amusements Park, for instance, there is "The Amusements Café", decorated by huge grotesque figures. Opposite the children's welfare centre is "The Jungle", decorated with long lines of monkeys and other inhabitants of the Tropics, which will certainly appeal to youngsters while their parents are enjoying the sights.

RESTAURANTS

1	LUCULLUS	Restaurant a la Grande Carte.
2	GRAND RESTAURANT	Luncheon, 5/- Tea, 2/6. Dinner, 10/6.
3	GRILL ROOM	A la Carte Service. Similar to Trocadero Grill Room.
4	REGENT RESTAURANT	Luncheon, 3/6. Tea, 2/- Dinner, 5/6.
5	POPULAR RESTAURANT	A la Carte Service. Similar to Lyons' Popular Café.
6	STADIUM HALL	Reserved for special excursion parties.



CAFES

- | | |
|----|-----------------------------|
| 7 | COLONNADE CAFE |
| 8 | NEVER STOP CAFE |
| 9 | INDUSTRY CAFE WEST |
| 10 | INDUSTRY CAFE EAST |
| 11 | ENGINEERING CAFE WEST |
| 12 | ENGINEERING CAFE EAST |
| 13 | BANK CAFE |
| 14 | AUSTRALIA CAFE |
| 15 | NEW ZEALAND CAFE |
| 16 | INDIA CAFE |
| 17 | COLONNADE TEA ROOM |
| 18 | GARDEN CAFE |
| 19 | JUNGLE CAFE |
| 20 | AMUSEMENT CAFE |
| 21 | OUTER GIRDLE CAFE |
| 22 | KENYA CAFE |
| 23 | PACIFIC CAFE |
| 24 | DANCERS' CAFE |
| 25 | BRIDGE CAFE |
| 26 | WEST AFRICAN CAFE |
| 27 | HARMONY BUFFET |
| 28 | TOY TOWN BUFFET |
| 29 | PALACE OF INDUSTRY BUFFET |
| 30 | PALACE OF ENGINEERING NORTH |
| 31 | PALACE OF ENGINEERING SOUTH |
| 32 | MALAYA |
| 33 | CEYLON TEA ROOM |

Fish, from 6d.
 Entrees, from 7d.
 Grills, from 7d.
 Sweets, from 3d.
 Cold Meats, from 8d.
 Vegetables, from 3d.
 Tea, 3d per cup. Coffee, 3d per cup.
 Ices, 3d.
 Cakes, 3d. Pastries, 3d. Toasted scone, 2½d.
 Wines, Spirits, Beers etc.

Tea, 3d per cup
 Mineral Waters, from 2½d.
 Cake, 3d.
 Pastries 3d.
 Sandwich, 4d.
 Salads, 4d.
 Cold Meat, from 8d
 Ices, 3d.

Wines, Spirits, Beers etc.

Tea, per cup	3d.
Milk, per glass	2d.
Mineral Waters	from 2½d.
Buns, each	1d.
Cake, per slice	3d.
Sandwich, each	4d.
Meat pie, half	6d.

Wines, Spirits, Beers etc.

No licence.

There were seven buffets in the Stadium.

The photograph below shows members of the Daimler 'Staff' outing on Saturday 14 June 1924 having lunch in the Popular Restaurant (No 5 on the map). The Staff train of 14 carriages left Nuneaton Station at 6.20am, arriving at Wembley at 8.53am. Lunch was at 11.30am 'prompt'.

The 'Works' outing was held on the same day. Three trains were provided, leaving Nuneaton at 6.30am, Birmingham at 6.55am and Coventry at 7.35am. The 'workers' had to make their own arrangements for refreshments.

The Works Programme noted that the Daimler exhibits were on Stands 59 and 60 in Avenue 10 of the Palace of Engineering.

The return trains left at 11.00pm (Staff) or 12 midnight (Works).



In 1925 the catering facilities were expanded to 46 outlets which were operated by 20 different organisations. This will be the subject of a future edition.

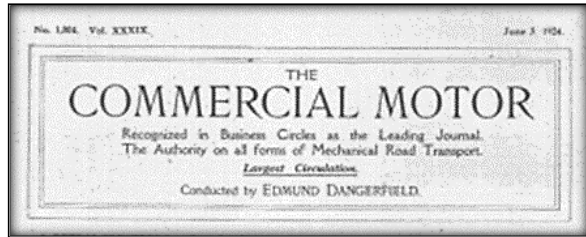
The Lucullus Restaurant became the Wembley Garden Club Restaurant, operated by Gordon Hotels Limited. The Garden Club was a new idea for 1925 intended to address the criticism that in 1924 neither the hour nor the place was provided for leisure¹. Membership of the Garden Club cost £3 10s. That included membership of the Fellowship of the British Empire Exhibition (cost £2 2s) which provided a season ticket for the course of the Exhibition.

¹ 1925 Official Guide page 104

An article from the 3 June 1924 edition of The Commercial Motor magazine titled

TRANSPORT THE KEY TO WEMBLEY CATERING

provides a fascinating insight into the catering operations at the Exhibition.



SEVENTY THREE years ago! The lapse of time since that forerunner of great exhibitions held in the Crystal Palace in Hyde Park, may probably be sufficient for us safely to dogmatize about the differences in catering in 1851 and at Wembley in 1924. We have it on good authority that, in 1851, so little attention was given to the matter of catering for the inner needs of the throng of visitors to a display so centrally placed that there were but two small buffets – a state of things so different from that which obtains to-day at any gathering of people that one is compelled to wonder why there should be such a difference and what were the causes for it.

It cannot have been that, seventy-odd years ago, people did not suffer from hunger or thirst, or that they were either so shy that they would not eat in public, or so deeply interested in all that was being shown to them that they forgot all about their meals. There could not have been any lack of enterprise on the part those who profited by catering; there was no lack of foodstuffs or of suitable accommodation.

The secret of the absence of what one would nowadays consider proper feeding arrangements could, in all probability, not then have been explained any more-than it could be clearly explained, to-day; why we cannot communicate with the other planets. It requires the accumulated knowledge and experience of a later period to point to the factor, discovered later but missing at the time. The trouble must have been a complete lack of rapid transport to bridge the gap between the sources of supply and the place of assembly. With rapid transport facilities, the establishment of a perfect organization became possible. That organization embraces the collection from all corners of the earth of non-perishables, of perishables from home sources of production, the manufacture and preparation of all kinds of foods, their distribution to the centres of consumption and the careful balancing of production, supply and demand. That distribution and that balancing would not be possible - without the commercial motor, for the simple reason that nothing is so effective or so capable of responding rapidly to an emergency call.

Hence, it seems fair to claim for transport that it is the key to catering for vast numbers of people and, to the lay mind, it would seem to be almost impossible to expect to give satisfaction, on the one hand, in the way of adequacy of supply and, on the other hand, in the way of freshness of food when the call may come from 50,000 people on one day which happens to be wet, and on the next, which only differs from the previous day in that it is brilliantly sunny, from 200,000. But this is where a great catering organization is partly protected. Usually, at an affair such as at Wembley, there is a constant and steady flow of patrons from the country, because trips are arranged many days in advance and are carried out irrespective of weather conditions. The variable factor is, therefore, the attendance of the Londoners, and the simple fact is that if Lyons's are not catering for these Londoners at Wembley they are doing so at their restaurants and depots all over the Metropolis, and, with available fast transport, it is not difficult to effect that balance of supply to which we have already referred as an essential factor in the business. It is essential because it gives an elasticity to supply, without which food would be wasted when demand was below the level of expectation, or short as the demand rose above that level.

There are over 50 restaurants, buffets and cafés in the grounds of the British Empire Exhibition. What a comparison with "two small buffets" at the Crystal Palace in 1851. Moreover, one must consider the extent of the accommodation in each case. Probably each of the "two small buffets" would have seated 50 people, and, no doubt, it was of the type that we should, nowadays, call a drinking bar, with little that was more ambitious in the way of food than the arrowroot biscuit and the bun of railway-counter fame. At Wembley, to quote some contrasting facts, the Regent Restaurant seats 1,600 people to a table d'hôte meal, the grill room 1,300, and the Popular Restaurant over 1,000, whilst the twelve cafés, at which a light lunch or dinner can be obtained, seat from 350 to 750 according to their size. The total seating capacity at any, one moment is 25,000, whilst, when the weather becomes warmer, the opportunities for expanding on to terraces and into the open air will usefully increase the accommodation.

At the "two small buffets" of 1851 there were probably a dozen or so attendants. At Wembley there is a staff of 7,000 employed in the catering department. And what a wonderful contrasting picture one could draw with the food itself as the subject! The service at the Lucullus Restaurant, for example, is claimed to be the equal of that of any restaurant in Europe. Whilst, at the special cafés attached to the exhibits of India, West Africa, Malay, Australia and so forth, the products of those countries in the way of food and wines are obtainable.

A week's requirements include 75 tons of meat, 260 tons of bread and cakes, 40 tons of potatoes, 6 tons of tea and thousands of cases of tinned fruits, fish and other comestibles, whilst so much milk is required that a special railway siding for dealing with it has had to be laid down! Every hour 20,000 gallons of water are required and over 100,000 cubic feet of gas is consumed to keep the ovens going! Those figures equal the consumption of any one of England's large towns!

However, figures of this kind convey very little to the reader who is, since 1918, accustomed to speak and think in millions, but here is a much more impressive fact, for it brings into view an ideal which is only attainable with the assistance of fast transport. The impressive fact to which we draw attention is that the time allowed between bakery and shop counter or restaurant for bread rolls is half an hour! Consider another factor in the case, that Lyons's shops are scattered all over London and it is possible to realize the strides made since 1851, when half a day would have been the interval between the cook and the customer!

Of Lyons' 50 restaurants and cafes at Wembley 13 are equipped with their own kitchens and, therefore, receive from Cadby Hall² raw materials which are prepared for consumption on the spot. The Regent Restaurant, as an example, has half an acre of kitchen space. The remainder of the cafes and buffets draw their supplies on standard trays - in other words, receive them ready for the customer.

Each restaurant, cafe or buffet is treated as a separate shop. It is given a distinguishing letter, its manager nightly indents on Cadby Hall for the next day's supplies. These indents are scanned at headquarters and amended in the light of any fuller information that H.Q. may possess, and the requirements are then brought together during the night on the standard trays, the distinguishing letter of the restaurant, cafe or buffet being marked thereon.

By four o'clock in the morning these trays with their loads are ready for transport. Seventeen 2-ton Leyland lorries, each capable of carrying 72 trays, and 13 1-ton Vulcans, each with 48 trays, are loaded up and by 5.30 a.m. are all on their way to Wembley. Here the food trays and raw materials are unloaded at the restaurants and cafés, the balance going to the administration building of the company. After the Leylands are unloaded they return to Cadby Hall for the second delivery about mid-day. The Vulcans return unloaded to the administration building and, with a Trojan van, transfer to the different cafes all the goods that have been received there, being engaged on this occupation the whole of the day. All empties are cleared to the central administration and, in the evening, they are taken to Cadby Hall by vehicles returning thereto. Sometimes the Leylands have to do six journeys a day, at others, three journeys suffice. Trojan cars are used by the staff going from place to place in the grounds - for the place is too vast for walking. So far, there has not been any unexpected rush of visitors. But if there were a sudden emergency, Lyons have a fleet of 600 petrol-driven vehicles so that reserves are ample. As an instance of what can be done, there was a call to H.Q. the other day for 3,000 cut portions of meat for the players attending a band rehearsal and at one hour's notice! The men sat down to their meal prompt to the moment!

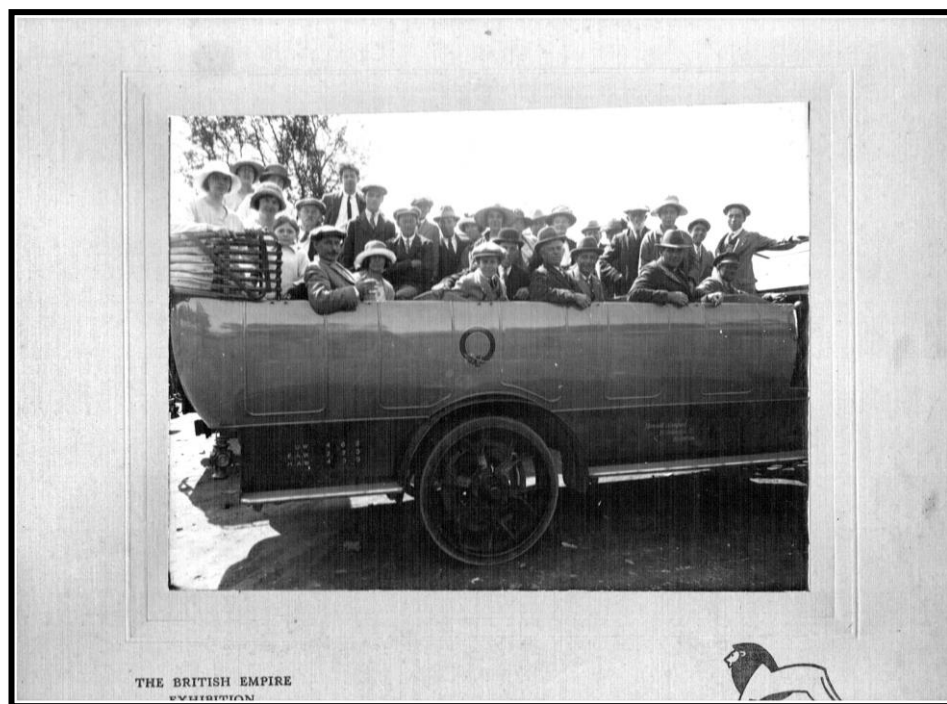
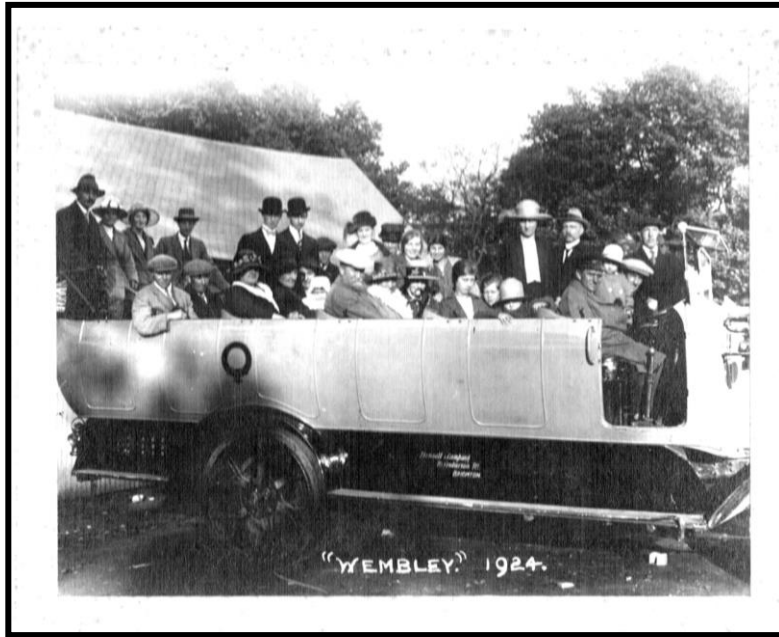
It is quite interesting to observe the vehicles at work and to note the expedition of the transfer, the attention to cleanliness and the care generally that is taken by the staff. A glance at the kitchens shows that the same spirit of cleanliness and care permeate every phase of the handling of food, which is as it should be.

² Cadby Hall in Hammersmith was the headquarters of Joseph Lyons and Co. for almost a century

Members' queries

Open topped char-a-banc (page 61)

Don Knight has responded to the query by Mike Gorringer in the Winter 2024 Journal as to the cost in 1924 of the mounted photograph of a char-a-banc³. Don has two photographs of trips to the British Empire Exhibition; one of the owners and their friends and one of the staff of Eastwell House near Ashford in Kent in char-a-bancs owned by Hanwell & Company of Creatinine Road, Brighton. The cost of the photographs was two shillings each, with mounting and postage on top.



³ From the French "**char à bancs**" meaning "*carriage with benches*"

BEE Site Map for sale (Mike Gorringe)

Readers may recall the article in the Summer 2022 Journal (No. 145) about the large map of the Wembley Site, pasted onto a timber panel for outdoor use, that Mike purchased many years ago, it having been rescued from a skip by the vendor.

Mike subsequently offered the map for sale in the Winter 2024 Journal (No. 155) but has had no offers.

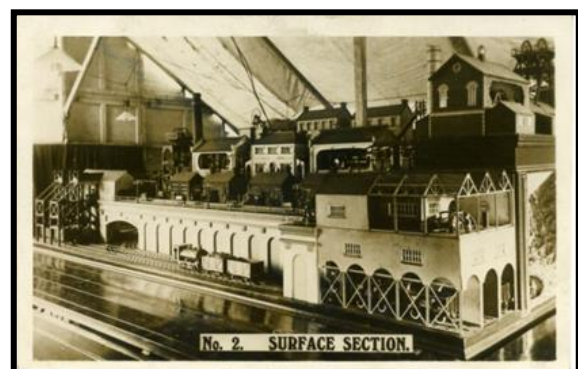
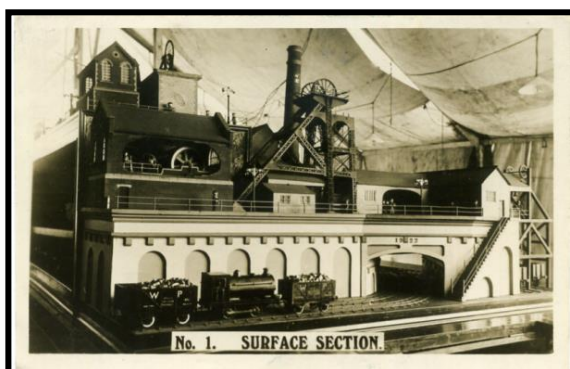
Having recently 'downsized' and having no suitable wall space to display the map, Mike has donated the map to the Brent Museum and Archive, to add to their extensive collection of Wembley-related material. A fitting home for it.

A Working Coal Mine (David Ogden)

Can anyone shed any light on the exhibition at which this model of a working coal mine was displayed?



It does not appear to be the model of the Treherbert Mine built by W Phelps and displayed at Wembley:



'A W GAMAGE' at Wembley

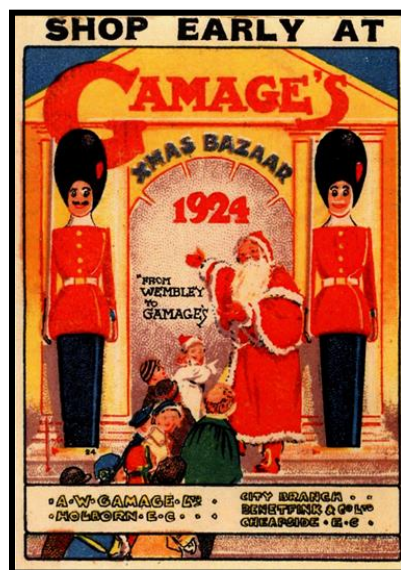
by David Ogden

Our esteemed Vice Chairman's 2024 Christmas card to members was a reproduction of a publicity label advertising Gamage's Xmas Bazaar, which incorporated the words **FROM WEMBLEY TO GAMAGE'S** – appearing to be a suggestion that visitors to the Exhibition should make their way to Gamage's store at Holborn or Cheapside!

In my copy of the card Derek asked if there was any evidence of Gamage's at Wembley.

Whilst I had not seen this label before, I can confirm from the lists of exhibitors that A W Gamage Limited were exhibitors in 1924 on Stand F.218 in the Palace of Industry and in 1925 at the Treasure Island Exit.

Section 'F' of the Palace of Industry was for 'Sports, Games and Toys'.



On 8 December 1925 the New York Times carried a report on the financial outcome of the Exhibition, and the call upon the guarantors to fund the losses. It is reported that one of the leading guarantors Mr A W Gamage, head of well-known department stores, said that he thought that if the Exhibition had been properly managed the result would have been far different.

Members will find further information on the guarantees and financial outcome in the *British Empire Exhibition 1924 – 1925 Stamps and Postal History* by David Ogden, Kenneth Tonkin and David Rosier, published by the Great Britain Philatelic Society (2024). Enquiries to Ian Harvey – Phone: 020 8789 7458; email: iph@harvey27.co.uk

Poster Stamps

from Don Knight

A while ago Don Knight sent me an article from the first edition of 'The Artists Monthly' magazine about the use of Poster Stamps (labels) which, although not specifically referring to the BEE, uses the 1925 Gregory Brown labels as illustrations. The article is reproduced in full below.



POSTER STAMPS

A COMPARATIVELY UNEXPLORED FIELD FOR THE COMMERCIAL ARTIST

By JOHN MONK

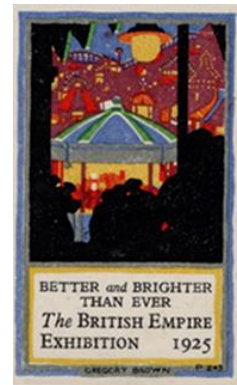
Whilst used to a considerable extent in the U.S.A. and on the continent, Poster Stamps – those bright and cheerful little message-carriers – are somewhat neglected as an advertising medium by British Advertisers. The largest user of Poster Stamps in this country are, perhaps, promoters of Trade Exhibitions, who, some weeks ahead of the opening of the Exhibition, supply exhibitors with quantities of Poster Stamps, which draw attention to the Exhibition. These are generally fixed to the exhibitor's letter-heads, and the cumulative effect of their going out on thousands of letters must provide cheap yet valuable publicity.

It is a curious fact that, although live firms who exhibit at Trade Exhibitions recognise the value of Poster Stamps for giving publicity to an Exhibition, they rarely realize that Poster Stamps could be an effective means for drawing special attention to their various commodities in the ordinary course of daily business. There should consequently be considerable scope for commercial artists in extending their use amongst advertisers.

A good Poster Stamp, like a good poster, must attract and arrest attention. Its design and composition should be so conceived as to convey a message with the minimum of mental effort on the part of the reader.

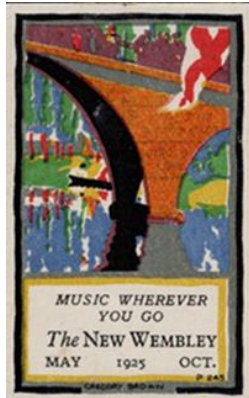
Unlike a poster, however, the message on the Poster Stamp can be of more intimate and direct nature than is possible with its big brother. It usually has a solus position (generally at the bottom left-hand corner of a letter), and, in consequence does not have

to compete with a number of other and surrounding posters: neither does it have to strive for attention in a busy thorough-fare or to attract a fleeting glance for a train of 'bus. Poster stamps should be produced in sheets of six or more for economy in printing, and either perforated – as a sheet of stamps – or cut. Cutting is cheaper and does not leave a ragged edge, and it also does away with the trouble of tearing stamps from the sheet when fixing to a letter. On the other hand, of course, a smooth edge instead of a serrated edge somewhat destroys the stamp-like characteristic, but, in the writer's opinion, this unimportant.



Poster Stamps should be approximately 2¼ in. by 1¼ in. The design can be arranged either vertically or horizontally. The vertical arrangement is preferable when a stamp is to be fixed in the bottom left-hand margin of a letter.

Before commencing the design the method of reproduction should be determined, i.e. whether the stamps are to be produced from line blocks, by lithography, or from half-tone blocks.

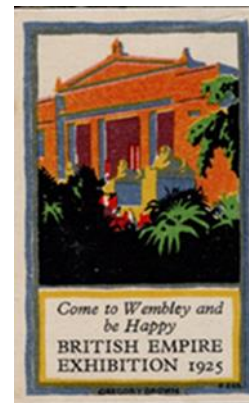


If the design of a Poster Stamp is of a sufficiently simple character, large quantities can be printed very cheaply. The price of three or four-colour half-tone block makes the half-tone process somewhat prohibitive in cost, and, further, unless the screen of the blocks is sufficiently coarse, good results are not obtainable, the gummed paper on which the stamps are printed not having the surface to give fine results.



With two or three-colour line blocks sharp, bright, and brilliantly-coloured stamps can be produced. For comparatively small quantities this method is, perhaps, cheaper than reproduction by lithography. Flat colours must, of course, form the basis of the design when printing by letterpress from line blocks, but then flat colours give the best poster effects, because they mean simplicity in design.

For reproduction by the line block process it is, of course, sufficient to make but one black-and-white “key” drawing, indicating the colour separation to the block-maker either by written instructions or by giving him a “colour rough” as a guide. It is usually as well to consult with the block-maker on the question of colour separation, as he may be able to suggest increased effects by means of mechanical tints and stipples. The drawing should be made three or four times larger than the finished size, and, if more than one design is to go on to a sheet, all drawings should be made for equal reduction to save expense in the block making.



A good rule to follow is to make simplicity the keynote of the design and to obtain the maximum harmonious colour contrast. Detail, which is permissible in a larger drawing, is apt to become a meaningless jumble in the small proportions of a Poster Stamp.

The fee obtainable for a Poster Stamp design can be from 10s. 6d. to £2 2s 0d., or even higher, according to its nature