

THEMESCENE

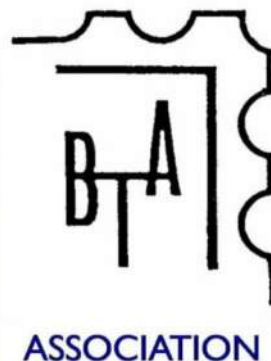
September 2018

In this issue we:

***Remember the horrors of TB
Consumption, the Post Office
& the Sanatorium at Benenden
With Gary Cook***



BRITISH THEMATIC



***Admire a flash of blue
Blue butterflies: one of nature's beauties
With Vladimir Kachan***



***Rhapsodise over a Hungarian
Franz Liszt
With Barry Floyd***



***Agonise over exhibiting
How I Started
With Miller McGrath***



BRITISH THEMATIC ASSOCIATION

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Royal Collection Trust
©Her Majesty Queen Elizabeth II 2018
Photographer: Ian Jones



The Golden Colour Error
3 Skilling Banco Yellow



H.M. King Carl XVI Gustaf of Sweden
Photographer: Anna-Lena Ahlström, royalcourt.se

WELCOME TO STOCKHOLMIA 2019

The International Celebration of the 150th Anniversary of The Royal Philatelic Society London

- The Royal Philatelic Society London, the oldest philatelic society in the world, was established in 1869 as The Philatelic Society, London. In 1896 HRH The Duke of York, son of King Edward VII, became President of the Society, an office he continued to hold until his accession to the throne as HM King George V in 1910. Permission to use the prefix Royal was granted by His Majesty King Edward VII in 1906. Following his accession King George V acted as its Patron, and in 1924 granted the Society permission to use the Royal Arms on its stationery and publications. The Royal philatelic tradition has been maintained and today the Society is honoured by the Patronage of Her Majesty The Queen. At STOCKHOLMIA 2019, a selection from The Royal Philatelic Collection, will be presented as part of Court of Honour.
- STOCKHOLMIA 2019 is an International Philatelic Exhibition with exhibits and displays from members of the Society from all over the world.
- With capacity of 2,100 frames, the exhibition is the largest Society exhibition ever held. In addition, more than 50 Trade Stand Holders, from 13 different countries are participating.
- His Majesty King Carl XVI Gustaf of Sweden has graciously agreed to be Patron of STOCKHOLMIA 2019 when it takes place at Stockholm Waterfront Congress Centre, Nils Ericsons Plan 4, Stockholm.
- One of the world's most famous postage stamps, The Golden Colour Error, 3 Skilling Banco Yellow, will be presented as part of the exhibition's Court of Honour.
- Tickets and all other registrations and bookings, including accommodation offers, are here-with presented in this Destination Offer.
- The exhibition opens for Early Birds with the Vernissage on 28 May at 3.00 pm., followed by five public days from 29 May until 2 June.

Tuesday	28 May 2019	3.00 pm. – 7.00 pm. Vernissage
Wednesday	29 May 2019	10.00 am. – 6.00 pm.
Thursday	30 May 2019	10.00 am. – 6.00 pm.
Friday	31 May 2019	10.00 am. – 6.00 pm.
Saturday	1 June 2019	10.00 am. – 5.00 pm.
Sunday	2 June 2019	10.00 am. – 3.00 pm.

The exhibition concepts, programme and progress are continuously presented online at www.stockholmia2019.se.

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EDITORIAL

Wendy Buckle

Sadly I have to start this Editorial with notice of yet another death. Steve Cross had been the BTA Displays and Competitions Organiser for the last two years. He was bursting with ideas, both to promote the BTA and to further his own collecting and exhibiting and he is a loss to our Association. Our sympathies are extended to his widow Sonia.

On a much more positive note we are delighted to welcome two new members:

Robert Gathergood Datchett, Berkshire
Estelle Shale Stafford

They join us at an exciting time for the BTA. We are already committed to being the lead organisation at Autumn Stampex in 2020, when we will be inviting members to supply one or more frames for competitive or non-competitive display. In May of that year of course is the ten-yearly London International (www.london2020.co/); again the BTA intends to take part. Plans are progressing for both, and we will be publicising them as soon as possible.

We have the usual wide mix of articles in this issue. If you enjoy “Blue Butterflies” (page 82) you might like to see some of them for real. Readers in the UK can visit the Natural History Museum’s “Sensational Butterflies” exhibition, open until 16th September, a tropical butterfly house with hundreds of ethically-sourced wild butterflies and moths. Details are at www.nhm.ac.uk/visit/exhibitions/sensational-butterflies.html. And if you are interested in the history of our hobby, please read the article on the Museum of Philatelic History on page 91. Two Open Days are offered - book now to avoid disappointment.

In his Chairman’s page (75) Barry talks about the importance of recording your collection and sharing it via online displays. Did you know the BTA is trying to do this with our competition entries? See

www.britishthematic.org.uk/examples-of-exhibits-bta-competitions.htm

So if you are interested in having your pride and joy on display all you have to do is enter the competition. You don’t have to be a winner to have your entry on the web. Full details of competitions are on page 105; the closing date for entry forms is 28th September. 📖

BTA WEEKEND 2018

5th - 7th OCTOBER 2018

Oxford Spires Four Pillars Hotel

Booking is still open for Day Delegates

Saturday £15.00; plus optional addition of dinner and the evening session for £37.00.

Sunday £7.50

Full details and booking form are available in previous editions of *Themescene*, or on the web at

www.britishthematic.org.uk/kcfinder/upload/files/Weekend%20booking.pdf


CHAIRMAN

Barry Stagg

“FOR A FEW MINUTES THEY WERE MINE, THAT WAS ENOUGH”

In this rather bizarre and unpredictable world we currently find ourselves in nothing hits the headlines and spreads across the globe quicker than bad news. Perhaps it has always been the case. I would be a rich man if I had a £1 for every time I have heard that stamp collecting is dead or at best dying! I heard it at a meeting in London last week, I heard it in York recently and in the USA last year. Everywhere I go this seems to be a theme. The evidence appears to centre on the reducing number of collectors around the world and, wearing another hat of mine, I can see that the UK membership of the Association of British Philatelic Societies is reducing by a few percent each year. Does this mean that philately is dead or dying? I think not! It is changing certainly, but 4.6 million sellers of stamps on eBay can't all be wrong!

The fact that the philatelic age profile is changing is undeniable, but what is the problem with that? How many teenagers have you ever known who have collected paintings or Chinese vases! Times change and we need to adapt. Perhaps philately is becoming a hobby for those who have the time and patience, and that is arguably found in the older generation. But understanding this fact is not enough. Today's younger generation, when they are my age, will expect different things. They will be expecting instant results in whatever they do, they expect to do things in their timescales, not others! Perhaps philatelic talks will be recorded and placed online to watch at your convenience. Displays, perhaps with commentary, will be available for viewing on your favourite media site! The list of changes are endless and I see the changes already. The Royal has been recording and placing online its Thursday meetings for some time. More and more philatelic sites are placing collections online for others to enjoy and study. Change is upon us whether we like it or not, and perhaps we have an opportunity to secure the future of philately by widening the scope of our hobby.

Others before me have talked about the link philately, particularly Postal History, has with social history. I think Thematic collectors have a strong link with history, social or otherwise. Our collections are history. They all tell a story of a particular person, animal, sport, item or place and if this story was a book then it would be available for ever for people to read. But collections are short-lived and ultimately get split up. Hence the importance of recording your collection, and what better place than online for all to see. I am reminded of a 1960s film which featured a stamp collector. In it he had a line which for me sums up collecting: “*For a few minutes they were mine, that was enough*”. The joy of owning that exclusive item, of telling a story for the first time in your way, knowing that you have collected them all is perhaps enough. In this unpredictable world who knows what is around the corner for any of us, but perhaps having a record of your efforts, your lifelong efforts, would be a greater legacy for future collectors and historians. 

Note: for those whole like to know these things the film is “Charade” starring Cary Grant and Audrey Hepburn.

CONSUMPTION, THE POST OFFICE AND THE SANATORIUM AT BENENDEN

Dr Gary Cook looks at the historical scourge of TB

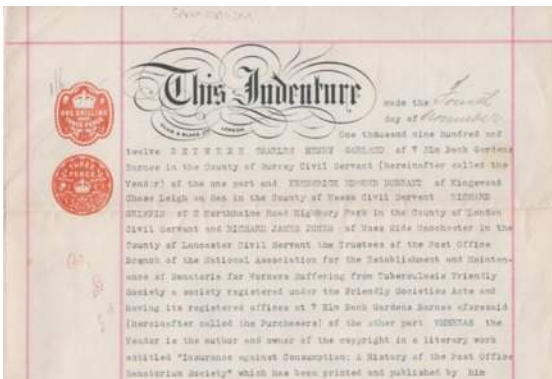
This article describes the Post Office’s contribution to the fight against Consumption (or Tuberculosis as it became known) amongst its workforce. In the early 1900s sanatoria were the fashion for treating patients with consumption. However, they were often situated in mountainous areas such as Davos in Switzerland, offering the ‘fresh air cure’, but out of the financial reach for the majority of patients. At that time, nationally, less than 10% of consumptives received such treatment (1). This was especially true of postal workers where up to 45% of deaths among sorting clerks and telegraphists were due to consumption. This concern motivated Charles H. Garland, himself a telegraphist clerk and Secretary of the Post Office Branch of the Friendly Society – the National Association for the Establishment & Maintenance of Sanatoria for Workers Suffering from Tuberculosis (*left*), to address this challenge.



In March 1903 the Postal Telegraph Clerks Association set out to make available accommodation in sanatoria to meet the needs of its members. These endeavours were approved by the then Postmaster General of the day (Lord Stanley 1903-1905) who enabled a 2/- a year subscription to be taken from the salaries of the postal and telegraph workers. The scheme was expanded to involve all postal and telegraph workers. By 1906 some 32,000 workers had signed up. Other donations were made and the first set of Rules were agreed (*left*).

The private or mutual insurance schemes represented by the above Friendly Society predate the introduction of the National Insurance Act 1911 under the auspices of Lloyd George. This Act introduced a universal scheme of health insurance and a limited, centralised unemployment insurance scheme. Charles Garland was appointed in

July 1912 to the National Health Insurance Commission which was established to administer this new National Insurance Act. Following his move to this Commission, Charles Garland



sold the copyright of his book “Insurance against consumption, and the administration of sanatorium benefit: including an historical account of the Post Office Sanatorium Society” to NAEMSWST (*left: Part of the Indenture or legal agreement for sale of copyright*).

Charles Garland worked closely with Dr Thomas Lister, Physician to the Mount Vernon Hospital for Consumption, who was a Council member of the National Association. They

defined the sanatorium for the open air or hygienic treatment of consumption as an institution where patients are treated, practically without drugs, for the cure of their disease – essentially a return to nature (2).

The proposed figure of 25 beds for the new sanatorium build was based on an anticipated annual incidence of 64 new cases among subscribers, with each case anticipated to spend about four months in the sanatorium. With the funding raised through subscriptions and donations, Cleveland Farm in Kent (some 252 acres reputedly part of the divorce settlement from Henry VIII to Anne of Cleves) was purchased for £5,800. Building of the Sanatorium began in July 1906 with Princess Christian of Schleswig-Holstein laying the foundation stone.



In 1907 the sanatorium took its first patients. Visitors were discouraged as it was believed they would interfere with recovery, so postcards became a common form of communication. The postcard above shows an early view of the sanatorium sent from a patient to his brother and sister. It was mailed on 06 July 1908 and cancelled by Benenden post office thimble.

In 1910 the newly erected Post Office Pavilion (*below left*) was formally opened by Herbert Samuel, the then new Post Master General (1910-1914 and 1915-16). The postcard (*right*) shows Herbert Samuel along with his predecessor Sydney Buxton (PMG 1905-1910) along with Charles Garland on that day.



By 1913 506 of 565 admitted TB patients had been either cured or improved. As indicated above patients stayed for at least four months, but in reality many stayed longer, even years... Part of the regime for recovery included graded exercise/activities see Table 1, next page.

Table 1 Examples of Grade Activity

NGU: Not get up from bed

OTL1: Out of bed to lavatory

U4H: Up for 4 hours

UAD: Up all day

*Workers in
the field*

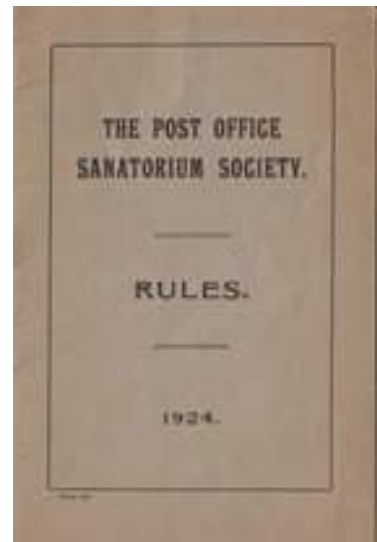


1918 postcard of a group of male patients who had moved beyond UAD and the next stage of graded walks to heavier work as depicted. Male and Female patients had to walk segregated routes until their paths crossed in a wooded area known as “mingling woods”!

In 1916 the society changed its name to a shorter, less cumbersome title, The Post Office Sanatorium Society (POSS), and in 1923 the society extended membership to the whole of the Civil Service. Below is an example of a promotional commercial cover with POSS logo mailed from the society’s headquarters in Canning Town.



Cover franked with George V 1d tied by a double circle handstamp for Victoria Docks and North Woolwich E16 dated 12 March 1924. It is of a size that may well have contained the revised POSS Rules for 1924 (adjacent).



As patients recovered and became well enough to leave, after months or years of residency, a tradition had developed whereby the event of leaving was celebrated by the “Bensan Band”.



Photo postcard of the band circa 1937, plus reverse of postcard with the comment ‘...a snap of the band. They play when a patient goes home...’

In 1939 there was a further name change to the Civil Service (formerly Post Office) Sanatorium Society (CSSS) reflecting the growing presence of civil service departments. During the war the sanatorium suffered from German bombs, with significant damage to

some buildings, and loss of life, particularly from a ‘doodle-bug’ in 1944. After the war many efforts to increase membership, modernise and rebuild led to the setting up of the 1947 Victory Fund Appeal with its aim to raise funds for building a 75 bedded unit, an operating theatre, a modern x-ray department, a nurses home and new medical department.



*1947 Victory Appeal
Promotional appeal label used on the reverse of a letter mailed in 1947 to Denmark.*

The National Insurance Act 1946, followed by the creation of the National Health Service in 1948, had major implications for the Benenden Sanatorium and Society. However Aneurin Bevan decided against absorbing the sanatorium into the NHS.



King George VI air letter sheet AP3 (3), 6d Stamp LA1, layout type A, format AF2 with ‘Air Letter’ in upright type and blue / deep blue inscriptions mailed on 04 May 1948. It was sent by a sanatorium patient to a correspondent in Toledo Ohio USA exchanging chess moves, with commentary about playing chess as one of the pastimes of residents at the sanatorium.



Walking the Sanatorium grounds and Royal Visit booklet (next page)



The Sanatorium continued its independence, and the Queen Mother made her first visit to Benenden on 06 July 1950, at which she took the time to speak to every patient and toured the grounds. The event was celebrated by the publication of a booklet reproducing a book entitled 'Benenden 50 years ago' written by Miss M. M. Ratcliffe of the Post Office Savings Department. Each patient received a personal invitation card in respect of her Royal Highness's visit. This specific invite was to a Miss R. F. Deegan and the postcard message is addressed to a person with the same surname, and describes progress with 'Rita' presumably the same person. The postcard is from the sanatorium and is postmarked Benenden Cranbrook Kent dated 1st August 1950.



Royal Visit invitation



Personal message

The use of mail to promote the CSSS continued into the 1960s whereby civil servants would sign outgoing mail and place CSSS labels on the reverse of the envelope.



Records suggest that a shop existed on site for some years. The oldest was built of corrugated iron and collapsed when the doodle-bug mentioned earlier landed nearby in 1944. A 'New Post Office' was opened in 1947 and was situated at the stage end of the 'Concert Hall'. A new Post Office and Shop was built in 1956.



Postcard circa 1960 of the shop interior



Registered envelope with a Benenden Sanatorium with three Queen Elizabeth definitives totalling 1 shilling and 2½d cancelled 25 October 1956 by single ring counter handstamp Benenden Sanatorium Cranbrook Kent.

As time passed, along with the introduction of effective drugs for the treatment of tuberculosis and further decline in the disease, the need for sanatoria and lengthy stays fell rapidly. Such institutions closed or metamorphosed into different hospital organisations over the ensuing decades. Benenden Sanatorium was no different. Its connection with the Post Office and dependence of its patients on the postal system for communication fell away. The Civil Service Sanatorium Society has become the Benenden Healthcare Society which remains an independent subscription based service and part of the private healthcare system.

References

- (1) Benenden Health: www.benenden.co.uk/about-benenden/history-of-benenden-health/
- (2) Garland, C. H. & Lister, T. D. (1911) *Sanatoria for the People The State Campaign against Consumption.*
- (3) Huggins, A. K. (1970) *British postal stationery*

In addition this paper has relied heavily on two sources for the factual information included in this paper:

Smelik, S. (2005) *Caring for Generations: The Benenden Story 1905-2005*

Benenden Heritage Project: <https://benendenheritageproject.wordpress.com/2016/05/>

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BLUE BUTTERFLIES: ONE OF NATURE'S BEAUTIES

Vladimir Kachan

A blue butterfly is a breathtaking example of Mother Nature at her finest. Because of its beauty, a blue butterfly is often thought to have special meaning and symbolism for those lucky enough to see one. Although seeing a blue butterfly is not a common experience, several species throughout the world are blue - or appear to be - and each holds special significance for its admirers. Butterflies in general have many meanings within different cultures, with the most common being symbols for life, love, change or rebirth. Butterflies are also popularly thought to symbolize a person's essence, or soul, either past, present or future. The colour blue in a butterfly is often thought to symbolize joy or a change in luck. Sometimes a blue butterfly is viewed as a wish granter.

The Blue Butterfly, (fig 1) a movie filmed in 2004 about the legendary Blue Morpho starred William Hurt and was inspired by the true story of a ten-year-old child's dying wish to catch what he considers the most beautiful butterfly on earth for his collection. The boy is convinced that the butterfly can reveal the mystery of life to him. The movie builds on the mysticism and legends surrounding the blue butterfly, especially rebirth, coming of age, and then creating your own destiny.

There is an abundance of beautiful butterflies with blue colouring on every continent. In America, none are as spectacular as the Blue Morpho. The Blue Morpho with scientific name *Morpho peleides* (fig 2) lives in the tropical rain forests of Latin America and is one of the largest butterflies in the world. Its wing span ranges from 127 to 203 mm and its wings are iridescent. The apparent bright blue colour with wings edged in black makes it breathtaking to see. Its wings are not actually coloured blue. Rather, the scales on its wing tops reflect the blue light and make the wing tops appear vivid blue.

Magnificent *Morpho rhetenor*, also called Blue Morpho, is a very beautiful butterfly from South America (fig 3). The distribution extends from Peru to Colombia and from Guyana to Suriname. The wingspan is about 140 to 170 mm. This butterfly has the most brilliant blue of all butterflies, although only the wings of the male are blue. It always flies at a great height and energetically, rising from three to six metres with an undulating flight. In bright sunlight, each wing flap can be seen up to a distance of one third of a kilometre. Pilots flying over the rain forest can occasionally see brief flashes of blue as these butterflies travel above the forest canopy.

Papilio zalmoxis, the Giant Blue Swallowtail, is an African butterfly belonging to the family Papilionidae and living in tropical areas (fig 4). It has a wingspan reaching about 120 to 160 mm. The colour of the upperside of the wings is usually blue but can be greenish, contrasting with the light-gray colour of the underside of the wings.

Butterflies *Papilio ulysses* or Mountain Blue live in rainforests of Australia and are easily spotted because of their vibrant blue wings (fig 5). They are usually found around water, but like to fly high. Generally they eat nectar from flowers that are bright in colour, especially pink. When at rest, they tightly close their wings and become almost invisible as the underside of the wings are brown. The butterflies' life is usually only three to four weeks as their wings wear out due to their erratic flying. This butterfly is used as an emblem for tourism in Queensland, Australia.



Fig 1: British Honduras 1953 Blue Morpho



Fig 2: St Kitts 2001 min sheet Morpho peleides



Fig 3: Niue 2004 min sheet Morpho rhetenor



Fig 4: Sierra Leone 1990 Papilio zalmoxis



Fig 5: Australia 1983 Papilio ulysses



Fig 6: GB 2018 Large Blue



Fig 7: GB 2011 Lysandra bellargus



Fig 8: Guernsey 1981 (Polyommatus icarus)



Fig 9: Guernsey 1997 Celastrina argiolus



Fig 10: Egypt 2007 Pseudophilotes sinaicus



Fig 11: Maldives 1999 Arhopala amantes



Fig 12: Australia 1983 Ogyris amaryllis

Butterflies in the family Lycaenidae are known as 'the blues' and are a small, metallic blue butterfly. The Large Blue, contrary to reasonable assumption, is actually quite a small butterfly. Each wing is no bigger than a postage stamp. And it's the biggest of the diminutive Blue family, hence the name. The Large Blue butterfly (*Maculinea arion* or *Phengaris arion*) can be distinguished by the unique speckled black dots on its wings with a blue background (fig 6). Large blue butterflies have a wingspan of up to 50.8 mm, and live only for a few weeks. Today *P. arion* can be found in Europe, the Caucasus, Armenia, western Siberia, Altai, north-western Kazakhstan and Sichuan. The large blue butterfly is well known among the behavioural ecology field as it exhibits a unique parasitic relationship with a single species of red ant, *Myrmica sabuleti*. By being similar to *Myrmica* ants physically and chemically and possibly using other forms of mimicry, large blue caterpillars are able to trick the ants into taking them back to the ant nest. Once there, the caterpillar will either become a predator of the ant larvae, or beg for food by acting like an ant larva in what is known as a "cuckoo" strategy.

The Adonis Blue with scientific name *Lysandra bellargus* is found throughout most of the warmer parts of Europe (fig 7). Beyond Europe it also occurs in Turkey and eastward to the Black Sea. The wingspan is about 30 mm. Only the males have the beautiful overall electric blue colouration. In a photograph it is impossible to convey the brilliance of the blue, which glints in the sunshine and changes hue according to the angle of view. Females by comparison are dark chocolate brown, with a dusting of deep blue scales across the basal and median areas of the wings. Males use "flash colouration" to confuse predators. If a bird sees the butterfly in flight or basking on a flower, it targets the bright blue image. The butterfly reacts to threat by settling immediately on the ground and closing its wings, revealing the spotted greyish underside which is an effective camouflage when it is settled on chalky soil.

The Common Blue butterfly (*Polyommatus icarus*) is a butterfly in the family Lycaenidae with wingspan of 28–36 mm. The butterfly can be found in Europe, North Africa, and the Canary Islands, but it is especially common throughout the British Isles (fig 8). The butterflies' name comes from the colouring of the wings. The males usually have blue wings with a black-brown border and a white fringe at the edge. The females are usually brown with a little blue dusting and fewer orange spots on the lower parts of the wings.

The Holly Blue (*Celastrina argiolus*) is a butterfly that belongs to the lycaenids or blues family and is native to Eurasia and North America and has a wingspan about 30 mm (fig 9). When seen with wings open the male has pale blue wings edged with a fine black border and pale outer edge. The female has a broad dark border to the forewing and broken dark wedges around the terminal edge of the hindwing. They are common in the spring and again in July, and occasionally again at the end of August and in September, particularly feeding on the flowers of ivy and brambles. The holly blue is the national butterfly of Finland. It is easily identified in early spring, as it emerges well before other blue butterflies. It tends to fly high around bushes and trees, whereas other grassland blues usually stay near ground level. It is much the commonest blue found in parks and gardens where it congregates around holly (in spring) and ivy (in late summer).

Pseudophilotes sinaicus, the Sinai Baton Blue, is one of the world's smallest butterflies with a wingspan from 6.25 mm to 9.5 mm (fig 10). It lives only on mountainside patches of wild thyme in an arid corner of the Sinai Peninsula in Egypt called Saint Katherine Protectorate. The upper side of the male's wing is a brilliant blue, while that of the female is dark brown. Both the male and female Sinai baton blue have a distinct black bar on the

wing, and black fringing with a white border. Due to its small size, the adult butterfly is relatively sedentary, rarely flying more than 50 metres. The adults of this species feed almost exclusively on the nectar of Sinai thyme, but will also occasionally feed on nectar from other plants.


Arhopala amantes, the Large Oak Blue, is a species of lycaenid or blue butterfly found in Asia (fig 11). It is the largest lycaenid with a wingspan up to 50 mm. It is surprisingly inconspicuous on the wing despite the brilliant metallic blue markings on its upper side. In the male the upper side is dark purple-blue, shining in certain lights. In the female, the blue scales are restricted to the centre and basal part of both wings; the outer margins are marked by a wide black band. It frequents the canopy of small trees, occasionally coming down to settle on shrubs and low bushes. It flies about a great deal during the day but often with long periods of resting in between flights. To rest, it usually selects a leaf exposed to full sun at a considerable height above ground.

Ogyris amaryllis, the amaryllis azure or satin azure, is a butterfly in the family Lycaenidae from Australia (fig 12). The wingspan is about 35 mm. The upper surface of the wings is iridescent blue with black margins.

The Eastern Tailed-blue or Eastern Tailed Blue (*Cupido comyntas*), also known as *Everes comyntas*, is a common butterfly of eastern North America (fig 13, inside back cover). It is a medium-sized butterfly, distinguished from other blues in its range by the small thin tail. It is common across eastern North America, and is found as far south as Central America. Males are generally blue on the upper side of their wings while females are lighter blue to brown or charcoal in colouring, but there are also varieties of purple and pink found in both sexes. The underside colouration ranges from bluish white to tan. There are two or three (the outermost one often faint) black to orange chevron-shaped spots on the rear of the hind wings and a trailing tail off the innermost of the spots. The butterfly is 21 to 29 mm wide with wings outstretched and slightly shorter in length.

The main reason for species extinction is destruction of habitat. One of the starkest examples of this is the Xerces Blue, *Glaucopsyche xerces*, North America's Large Blue (fig 14, IBC), which exists now only as three trays of pinned specimens in the California Academy of Sciences at Golden Gate Park in San Francisco. It, too, was known for its beauty; Nabokov called it "celestially innocent". It thrived on the coastal sand dunes of the Sunset District until urban development cleared the natural dunes and the silver lupines that its caterpillars required. The Xerces Blue was last seen alive in 1943.

Blue butterflies are enjoyed not only for their beauty but also to convey the emotions of beauty, joy and hope. Butterflies are sometimes released at special Christian services, such as weddings or funerals, to commemorate a transformation. Butterflies of all colours - not just blue - often evoke emotions of beauty, freedom, a change of season, joy, femininity, nature and earth elements such as water and fire. Butterflies are used in art to showcase beauty and depict nature, and the symbol of a butterfly remains a top fashion favorite with women. In decorative cases, the colour of the butterfly is simply chosen to coincide with a particular colour favorite and not a specific meaning.

The Author is ready to help philatelists in creating philatelic exhibits on butterflies and moths. His address: Vladimir Kachan, street Kulibina 9-49, Minsk-52, BY-220052, Republic of Belarus, E-mail: vladimirkachan@mail.ru 

HOW I STARTED

Miller McGrath learnt the hard way

My first foray into thematic collecting was in the 1970s when I was coerced to produce an entry for the local Club's Annual Competition. They were short of Thematic entries and "surely I could knock off something very easily"! My philatelic friends all knew I was a keen skier and that I had a few sheets of skiing stamps as I had been foolish enough to show six sheets at a members' evening. So began the descent into that whirlpool of intellectual, philosophical, philatelic and creative stamp collecting better known as THEMATICS.

I produced a nine page entry with the hugely uninspired title of "Skiing - the Sport" and needless to say it did not win, even in a very thin entry list at the local Club. It was handwritten and although I still have these nine sheets, they are only now on display when I am trying to dredge up some enthusiasm for Thematics at the many and various clubs I have belonged to in the North East of England, Surrey and now Hampshire.

Following this glowing success with "Skiing - the Sport" which did have a very early and scanty, if unconsciously produced title page (*see next page*), my thematic attempts lay dormant for many years while my main passion was Scottish postal history. Going back to Skiing it is perhaps worth looking at what is wrong with it. The title is poor, the writing is appalling, the spelling is weak and there are grammatical and factual mistakes throughout the nine pages. You can see why I use it as a "How Not To Do It" at workshops and so on.

Eventually I thought that as I had spent my career with BP maybe I could start a thematic collection on the oil industry. My first outing was with a sixteen sheet entry to a club competition. It was titled "The World of Oil", perhaps the most uninspiring title anyone could have dredged up. By this time I knew that a "Title Page" was essential. The pages are largely stamps, although some cancellations and meter marks are included. There are only two booklets, one aerogramme, one letter and one postcard. The entry does have a logical progression and some pages do succeed in explaining the main features such as in oil exploration, a very complex and expensive venture with no guarantees of success at the end. This would, like all other sections, be expanded in later versions of the collection.

The next two versions of competition entries were of 32 and 48 sheets. The introductory text was very similar to that of the first version but the Plans were somewhat more detailed. The 32 sheet entry covered a much wider range of topics, including sections on refining and the environment. The 48 sheet entry lacked the refining and environment sections but expanded the range of products from four to eight, giving a much better picture of the diversity of the petroleum industry.

By this time I had enough pages to show half evenings at local clubs, and although members were usually polite about the show I knew something had to change.

The final version of the World of Oil was of sixteen sheets for an Inter Federation Competition. The title page is a much crisper and more informative one. By this time judges in Surrey and at Stampex were getting fed up seeing the same old format and suggested I needed to rethink the material.

SKIING - THE SPORT

MOST PEOPLE THINK OF SKIING AS RACING DOWN MOUNTAINS AND THIS IS CERTAINLY TRUE OF MUCH OF LEISURE AND COMPETATIVE SKIING. HOWEVER SKIING STARTED OFF AS A MEANS OF GETTING AROUND THE SNOWY WASTES OF SCANDINAVIA.

EARLY SKIS WERE PRIMITIVE, WOOD OR WHALEBONE PLANKS STRAPPED TO THE FEET WITH LEATHER THONGS.



EARLY SKIERS WERE PEOPLE LIKE THE LAPPS AND WORN TO HELP IN HERDING RHEINDEER



THE USE OF SKIS FOR HUNTING OR MILITARY USE SOON FOLLOWED



SPORT SKIING IS ESSENTIALY A 20TH CENTURY INNOVATION.

L. Michaux, edit. Bellegarde (Depuse) 551 - SPORTS D'HIVER
En Skis

An early attempt - with title page

With some help and prodding I eventually selected “Black Gold” as the title. This is the term actually used by the prospectors, speculators and men who put their money and energy into exploring and developing crude oil and its products in the 19th century. One advantage of the title is that many people do not know what Black Gold is and many attributed it to coal, so when I turn up to display Black Gold quite a few people are confused but I hope enlightened and possibly even amused.

The Plan was improved (and modified several times over the next ten years) (*next page*) as new material came into my hands. By this time I knew what was needed - DIVERSITY and lots of it. Cram the sheets with adhesives, meter marks, miniature sheets, booklets, cancellations, aerogrammes and sneak in the odd postcard or company letter headed envelopes .

One example of what to look for are coloured meter marks, and judges seem to like green ones and the earlier the better. You will only be able to understand why a green dinosaur is relevant to OIL if you see my display!

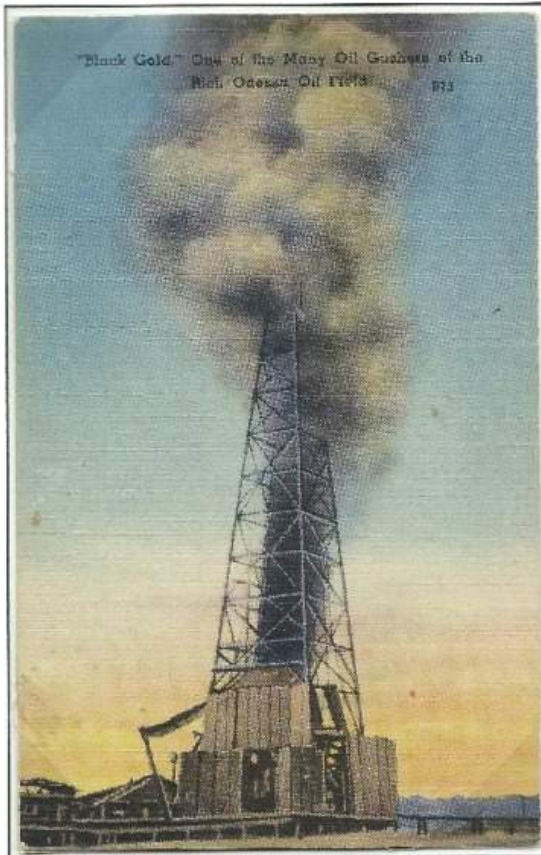


Official mail can provide some great illustrated material, BLPs are an example. *Busta Lettere Postale* are Italian postal stationery envelopes used to raise funds and there are examples which fit many themes. Look out for them. The Belgian civil authorities used envelopes with adverts paid for by business. One example in my collection is a Shell Oil advert showing a car with wings and the caption “The oils and gasoline *Shell* give one wings” (*see page 90 for BLP and postal stationery*). A comment now is relevant for those collecting oil-related subjects. The Oil Industry has employed some of the most creative advertising material, especially in the form of meter marks. For pre-1970s examples the vast majority would today be banned as gross outright distortion of the facts! Never mind, they make great items for the collection.

Black Gold has largely lain dormant for the last ten or fifteen years, my interests being again focused on other philatelic fields. This does not mean I have stopped looking for and buying new material for the next version of this thematic collection. So for the last five or six years, even although many societies have seen “Black Gold” I have always prefaced the display by saying “this is the last time I will show this in its present state - it needs a completely new write up”. Needless to say I have not summoned up the energy to strip down a couple of hundred sheets and start from basics. I know the frame used is archaic and that I could get more material on the page and use less writing and that the headings or sections need reworking. Some day I will start but I don’t know when! 📖

"Black Gold - oil and our society"

"Black Gold" was the name given, by the early oil men, to the crude oil which made their fortunes. Today, the developed world depends on crude oil and its many products for our modern life style.



Oil was used in ancient times. This display depicts how and where oil is found, recovered, stored, transported and utilised. The industry only began in the second half of the 19th century. Off-shore development has been the most notable feature of the industry since the 1960's. From the early demands for kerosine, the oil industry has now developed an ever growing range of products.

PLAN

1. In the Beginning. Oil was used by the Egyptians in the time of the pharaohs. There was very limited availability of oil and few uses for it up to the middle of the 19th Century.

2. Exploration. In the early years, only very simple techniques were available but as new technologies evolved exploration became very sophisticated.

3. Drilling. To get to oil, wells are drilled. This demands investment and manpower. To drill at sea, huge complicated structures are needed.

4. Storage and Transportation. At first tin cans and wooden casks were used to store oil. Now huge tanks are used and pipelines, road, rail and sea tankers move oil around the world.

5. Product Development. The earliest requirements were for kerosine for lighting but soon gasoline for cars and fuel oil for ships' boilers became the dominant products. As technologies improved other products became important.

6. Oil Companies - Their Image. One of the most important marketing tools is the company logo. This is found everywhere.

7. Oil and War. The importance of oil has led to war and has had many political implications.

8. The Environment. Oil companies work hard at protecting the environment but have generally had a bad press.





Italy: Busta Lettere Postale



Belgium: advertising stationery

THE MUSEUM OF PHILATELIC HISTORY - FINAL TEMPORARY EXHIBITION

Juliet Turk, Curator of the RPSL, gives us a tour

The Museum of Philatelic History is set within the heart of The Royal Philatelic Society London, and showcases objects and archives relating to the history of philately all over the world. This year has proven the busiest so far as we prepare to move our 100,000 strong Museum collection to our new home at 15 Abchurch Lane, London, EC4N 7BW. It is an incredibly exciting time for the Museum as we repackage the collection, prepare to redesign our permanent display and look to improve our offer of guided tours, temporary exhibitions and research.

As well as repackaging our varied collection, including archives, postal scales, medals and glass plate negatives (*see next page*), we have spent the last few months developing our last Temporary Exhibition, 'Highlights of No.41 Devonshire Place'. The exhibition will be the last in our current home and runs from the 31st July – 2nd November 2018. Developed with four U3A volunteers, the exhibition highlights the events, personalities and donations which have made the last 93 years so memorable. Split into ten decades, the exhibition starts with the events of the 1920s including the acquisition of the Society's first new home at Devonshire Place and ends with the highlights of the 2010s, the biggest news being the move of the Society to its new home at 15 Abchurch Lane.

Events

Among the many events held at Devonshire Place, perhaps the most memorable was that of the Society's centenary celebrations in 1969 where a series of special events were planned, including an exhibition limited to stamps of the world issued between 1840 and 1869, as well as dinners and evening receptions.

"The visit of Her Majesty The Queen to No.41 Devonshire Place on 14th April 1969, will rank as one of the greatest days in the history of the society."

London Philatelist Volume 78

Personalities

Some of the individuals we researched include Thomas William Hall who was instrumental in raising funds for the Society's first permanent home at Devonshire Place, and Ronald and Alma Lee who are commemorated on the Lee Medal awarded for the best 5pm presentation at an ordinary meeting at the Society. As well as learning more about the lives of these individuals, we have uncovered stories which add depth and meaning to the objects that we collect and display.

Donations

Donations are such a key part of the Society with our philatelic collections, Library and Museum relying heavily on the generous donations made by members and non-members.



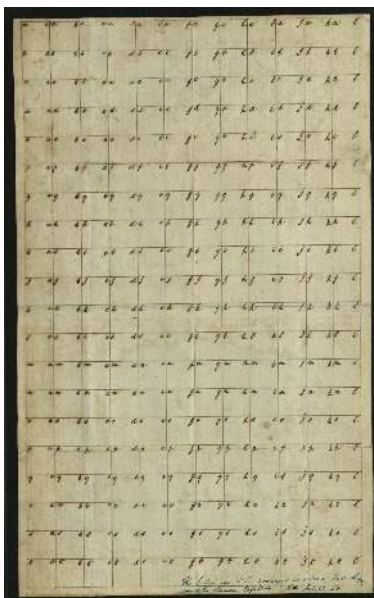
Repackaged artefacts: postal scales (left) and medals (right)



*The Large Library at No. 41 in 1925.
©Campbell's Press Studios Ltd.*



*Her Majesty The Queen visits the Society, 14 April 1969.
©Central Press Studios Ltd*



Original corner letter layout for the 1d black and 2d blue 1840 plate.



Lee medal

This exhibition looks at some significant donations made to the Society over the years, including the acquisition of the Perkins Bacon collection. Although the majority of the records were donated by Thomas Allen, Charles Nissen and Harry Nissen in 1935 the Society later fund-raised to purchase the original corner letter layout sheet for the 1d black and 3d blue 1840 plate. The original instruction, it is signed by Rowland Hill and dated 22 February 1840. Other donations include the objects of Jean de Sperati, the famous Italian forger, and on display are his handpress, tweezers, blotter, framed proof, glasses and handstamps. The volunteers were also interested in researching the Expert Committee's work with forgeries, and an example of what the committee's VSC8000 Spectral Comparator equipment revealed on a Zanzibar 40 Rupee stamp is demonstrated in the exhibition.

From the volunteers

We are grateful to U3A volunteers Larry Sequeira, Carole Haskel, Barry Campbell and Robert Mott for their assistance with the project. They have helped us achieve something great which we would love to share with the wider public.

“This was my first experience as a U3A volunteer at a Shared Learning Project. I had wanted to engage in something of interest and outside my sphere of knowledge which is why I chose this project connected with the RSPL and the exhibition launch. It's been an engaging experience for me, researching a subject which is so specialised has opened my eyes to the complexities of taking part in such a project.” U3A volunteer, Larry Sequeira

“Until I did this project I did not realise that there was so much involved in “stamp collecting” and what an interesting history The Royal Philatelic Society London has. The opportunity to research and handle the Society's precious objects has been a unique experience.” U3A volunteer, Carole Haskel.

Visiting us

The Museum is open Monday to Friday, 9am-5pm but if you would like a more personal tour of the display and building, we are running free guided tours as part of Heritage Open Days and Silver Sunday. This is our last Heritage Open Days and Silver Sunday event before the move so take this chance to visit The Royal Philatelic Society London where you will see our two Temporary Exhibitions, ‘Women in Philately’ and ‘Highlights of No.41 Devonshire Place’. The guided tour will also involve a look at the Library, Meeting Room and a rare chance to visit the Experts. Spaces are still available for the tour on Friday 7th September 11am - 12.30pm and on Sunday 7th October 11am - 2pm. Booking is essential so email the Curator on museumcurator@rpsl.org.uk or call 020 7486 1044, Option 3. 📖



*Sunburst handstamp
of Jean de Sperati*

FRANZ LISZT: CLASSICAL COMPOSER

Barry Floyd tracks a network of composers

An attractive theme for collectors is the portrayal of distinguished classical composers. From Brahms and Beethoven to Shostakovich, Tchaikovsky and Wagner many commemorative stamp issues have appeared over the years featuring world-renowned musicians and their music. When looking at the philatelic imagery of these creative composers it is tempting to learn about their lives which were sometimes successful and fulfilling, but at other times disheartening or even tragic.



An example of the theme may be drawn from stamps honouring Franz Ritter von Liszt, a nineteenth-century Hungarian composer, conductor, virtuoso pianist and teacher. He was born in Hungary in 1811. From an early age, encouraged by his father - a musician in the service of Prince Nikolaus Esterhay - Franz took to piano playing, composing his first piece when he was just eight. His obvious talent was recognised, and a group of wealthy sponsors offered to finance his musical education abroad. He moved with his father to Vienna to receive piano lessons from Carl Czerny (a former student of Beethoven) and composition from Antonio Salieri. He also met Beethoven and Schubert while absorbing the musical ambience of the famous city.

In 1827, at the age of sixteen, Liszt moved to Paris, where for the next five years he gave lessons in piano playing and composition. During this period he read widely to overcome a general lack of education, and met a number of leading writers of the day, including Victor Hugo and the notorious Madame Dedevant, better known as the novelist George Sand.

In 1830 Liszt met Hector Berlioz (*see illustrations inside back page*) and was much impressed with his *Symphonie Fantastique* which was later to influence Liszt's own compositions. He made transcriptions of several works by Berlioz, including the *Symphonie*, which helped that poverty-stricken composer. Liszt also formed a friendship with Frederic Chopin, and under his influence the poetic and romantic side of Liszt's compositions developed.

In 1832 Franz attended a concert by Paganini and was so impressed that he determined he would become as great a virtuoso on the piano as Paganini was on the violin. In the years to follow, he struggled hard and succeeded in mastering new aspects of piano technique and became the most skilful pianist of his age: perhaps the greatest pianist of all time. In 1834 Liszt debuted as a mature and original composer with several piano pieces of outstanding merit.

In 1835 Franz Liszt eloped to Geneva with Countess Marie d'Agoult; in the years that followed they were to have three children. Their second child and daughter would eventually marry Richard Wagner.

Liszt now travelled widely around Europe giving concerts. Honours were showered on him and he was adulated everywhere he went. 'Lisztomania' was to sweep across the continent. This was Liszt's most brilliant period as a piano virtuoso. He appeared three or four times a week in concert and well over a thousand times during a period of some eight

years. He separated from the Countess in 1844, possibly due to his prolonged absences from home.

Financially well off, Liszt gave generously to charities, churches, hospitals, schools and humanitarian causes. He pledged support to plans for a Beethoven monument in Bonn which were in danger of collapse for lack of funds. He was a benefactor to other composers including Richard Wagner, Camille Saint-Saens, Edward Grieg, Alexander Borodin and, of course, Hector Berlioz.

While on a concert tour in Russia in 1847 he met and fell in love with Princess Carolyne Sayn-Wittengenstein, the wife of a military officer and landowner, and she was to become a significant figure for the rest of his life. In 1848 she joined him in Weimar where Liszt was appointed Musical Director and he remained there for twelve years, helping to revive the fame which the city had enjoyed under the great intellectual and artistic director, Goethe. The Princess supported his endeavours and made determined efforts to achieve a divorce and to marry Liszt, but her husband and the Tsar of Russia managed to quash permission for the marriage at the Vatican. They eventually separated. Some of his greatest music was written during the Weimar years, including many symphonic poems and also the Hungarian Rhapsodies. He conducted at court concerts and at the theatre, while continuing to give master classes in piano playing. In sum, he developed an extensive and diverse body of work which would influence his forward-looking contemporaries and anticipate some 20th century ideas and trends.

The 1860's were a period of considerable sadness for Liszt. His son and daughter by his former wife, the Countess Marie d'Agoult, both died in their twenties. The maestro announced that he would retreat to a solitary living by taking a small apartment in a monastery just outside Rome. In the years that followed he assumed several roles in the Catholic Church and, after ordination, was often called Abbe Liszt. On some occasions he took part in Rome's musical life, directing programmes of sacred music and performing the works of other composers such as J.S. Bach, Beethoven, Haydn, Mendelssohn and Palestrina.

In 1869 Liszt was invited back to Weimar and began making regular journeys between Rome, Weimar and Budapest to organize concerts. It is estimated that he travelled at least 4,000 miles a year during this late period in his life, an exceptional figure giving his advancing age and the rigours of road and rail in the 1870s.

In 1881, at the age of 69, Liszt fell down the stairs of a hotel in Weimar. He was left immobilized for two months and never fully recovered from the accident. A number of ailments followed and Liszt became increasingly preoccupied with feelings of depression and despair which were reflected in the few works he composed at this time. He was to die five years later, in 1886, at the age of 74, after attending the Wagner Festival at Bayreuth and catching a cold which sadly turned to pneumonia. A sad ending to an outstanding career. The last three stamps on the inside back cover illustrate the maestro as he appeared just a few months before his untimely death.

We trust this brief review of the life and times of Franz Ritter von Liszt, as reflected in commemorative stamps honouring his life, will encourage other collectors to follow suit and to seek philatelic items marking the contributions of other classical musicians to their special profession. And for those collectors already dedicated to studying composers on stamps, they will no doubt agree that learning about the life stories of famous musicians is a truly rewarding aspect of our hobby. A whole world of classical music awaits us! 📖

**British Thematic Association
LIST OF SPEAKERS**

The BTA maintains a list of its members who give displays to societies. This is maintained by our Programme Secretary and published on our website. The current list is shown here. If you are a current speaker, and want your details changed, or you give talks and displays and would like your name added, please email our Membership Secretary Charles Oppenheim at c.oppenheim@btinternet.com.

Clubs or societies wishing to book any of the displays are asked to contact Charles Oppenheim who will pass the request on to the speaker.

Why not draw this list to the attention of the Programme Secretary of your local society?

SPEAKER	SUBJECT
Dr. J. Alexander FRPSL	Waterfalls of the World
Mr. B. Asquith	Faster Than a Bullet
Mrs. W. Buckle	The Write Stuff
Mrs. G. Davies FRPSL	Peace - All Aspects
Mrs. G. Davies FRPSL	Nobel, The Peace Prize and Laureates
Mr. J. Davies	1890 Penny Post Jubilee
Mr. J. Davis FRPSL	A Hundred Different Ways to Deliver Mail
Mr. J. Davis FRPSL	101 Years of Tin Can (Canoe) Mail of Niufo'ou (Kingdom of Tonga)
Mr. J. Dugdale	Man in Space
Mr. J. Dugdale	Opera/Ballet
Mr. J. Dugdale	Literature, English etc.
Dr. J. Etherington	1940- A Desperate Year for Britain
Mr. J. Gray	Golfilately
Mr. M. McGrath FRPSL	Black Gold (oil, gas and petrochemical industry)
Mrs. M.I. Morris FRPSL	Aspects of Astronomy
Mrs. M.I. Morris FRPSL	Time
Mr. C. Mount FRPSL	Pig in the Post
Prof. C. Oppenheim	It's Patently Obvious
Prof. C. Oppenheim	Chess
Mrs. J. Osborne	Medicinal Plants
Mrs. J. Osborne	GB Exhibitions (Philatelic and non-philatelic)
Mr. I.A. Peel	Capt James Cook – his Early Life and 1st Voyage
Mr. I.A. Peel	Capt. James Cook – 2nd and 3rd Voyages
Mr. I.A. Peel	Capt. William Bligh – The Man and his Mutinies
Mr. B.J. Sole FRPSL	Go by Cycle
Mr. B.J. Sole FRPSL	British Greetings Telegrams
Mr. B.J. Sole FRPSL	Thematics – How to Display
Mr. B. Stagg	Parachuting
Mrs. A. Stammers	Rocks to Riches
Mr. M. Turnbull	Music
Mr. M. Turnbull	Aviation
Mr. M. Turnbull	World Overprints
Mr. L. Yandell	Church Architecture

GROUP MEMBERS

Alba Stamp Group

Mrs. Elizabeth Nairn, 4 Strenaby Avenue, Burnside, Rutherglen, G73 5DL

Astro Space Stamp Society

Mr. J. Dugdale, Glebe Cottage, Speymouth, Mosstodloch, Fochabers, Moray, IV32 7LE

Web: www.astropacestampssociety.com

Bicycle Stamp Club

Mr. B. J. Sole, 49 West Carr Lane, Hersham, Walton-on-Thames, Surrey, KT12 5ER

Email: brian.sole@btinternet.com

Bird Stamp Society

Mr. A. Statham, Ashlyns Lodge, Chesham Road, Berkhamsted, Herts. HP4 2ST

Email: tony.statham@sky.com

Web: <http://www.birdstampssociety.org>

Captain Cook Society

Mr I. A. Peel, 13 Caudry Close, Thornhill, Dewsbury, West Yorkshire, WF12 0LW.

Web: <http://www.captaincooksociety.com/ccsu1.htm>

Concorde Study Circle

Mr B. L. Asquith, Alandale, Radcliffe Gardens, Carshalton Beeches, Surrey,

SM5 4PQ. Web: http://www.concorde-jet.com/e_concorde_study_circle.htm

Exhibition Study Group

Mr. D. Knight, 2 Crescent Road, New Barnet, Herts. EN4 9RF.

Email: donaldrk@btinternet.com Web: www.exhibitionstudygroup.org

Glasgow Thematic Society

Mrs M. Mathieson, 17 Hairmyers Park, East Kilbride, Glasgow, G75 8SS.

Guild of St. Gabriel

Rev. Derek West, 35 Wallasey Crescent, Ickenham, Middlesex, UB10 8SA.

Masonic Philatelic Club

Mr. K. J. Elston, 21 Copperbeech Close, Harborne, Birmingham, B32 2HT.

Email: masonicphilatelicclub@yahoo.co.uk

Web: <http://www.masonicphilatelicclub.org.uk/>

Scout and Guide Stamp Club

Mr. R. Lee, 57 Church Rise, Chessington, Surrey, KT9 2HA

Email: boblee@thematix.co.uk. Web: <http://www.sgsc.org.uk/index.shtml>

Ship Stamp Society

Mr. R. E. Robertson, 17 Whitehall Road, Northburn Park, Cramlington,
Northumberland, NE23 3QW

Web: <http://shipstampssociety.com/>

West of England Thematic Society

Mrs. S. Ellam, 101 Dunraven Drive, Derriford, Plymouth, PL6 6AT

Web: <http://www.wessexf.org.uk/WETS/>

BTA NEWS



Being unable to attend the AGM, Chris Wheeler was presented with the Fransceska Rapkin Memorial Bowl at his local club (Minutes, page 99). Congratulations to him.

HERE AND THERE

TC NEWS

The latest edition of the Thematic Commission Newsletter (July 2018) is now available on the Commission's website: <http://www.fipthematicphilately.org/>. As well as the formal Commission news it includes a report on the recent Birdpex, held every four years, this time in Luxembourg; and a review of magazines produced by thematic organisations from Belgium, Chinese Taipei, France, Germany, Israel, Italy, Poland, South Africa, Sweden and Switzerland, plus of course our own *Themescene*.

GUINNESS BOOK OF RECORDS

It's not easy to get into the Guinness Book of Records. A quick look at their website will show just how much work goes into even getting a proposal accepted. But BTA member Konstantinos Antonopoulos has had his application accepted. He is bidding to be recognised as having the world's largest collection of first day covers. For obvious reasons the process requires submitting a lot of evidence. We should all keep our fingers crossed that this way of advertising our hobby is successful.

BTA WEEKEND 2018

5th - 7th OCTOBER 2018

Oxford Spires Four Pillars Hotel

Booking is still open for Day Delegates

Saturday £15.00; with the optional addition of dinner and the evening session for £37.00.

Sunday £7.50

Full details and booking form are available in previous editions of *Themescene*, or on the web at

www.britishthematic.org.uk/kcfinder/upload/files/Weekend%20booking.pdf

Minutes of the 27th Annual General Meeting held on Saturday 9th June 2018 at Swinpex, at St Joseph's Roman Catholic College, Ocotol Way, Swindon SN3 3LR

Present: There were 18 members present

The Chairman, Barry Stagg, welcomed everyone to the 27th Annual General Meeting.

Francesca Rapkin Memorial Bowl – Awarded for the best article in 2017 *Themescene* as voted for by the committee. The Chairman was pleased to announce Chris Wheeler as the winner with his article 'A Day at Kew Gardens'. (In Chris's absence the bowl was given to Wendy Buckle, who will present it to him at their local society meeting).

1) Apologies: Jean and Crawford Alexander, Charles Oppenheim, Lesley Marley, John Hayward and Brian Sole.

2) Minutes of the 26th Annual General Meeting held on 10th June 2017

These had been published in *Themescene* September 2017 and were circulated at this meeting. It was agreed that they were a correct record of the meeting.

3) Matters Arising

There were no matters arising

4) Chairman's Report

"I would like to start by thanking all the Committee for all their work over the past twelve months. Without their tireless efforts the BTA would not exist. I would rather not mention each by name for fear of missing one; however, every one of the Committee has put in a lot of their own time and effort into making the BTA a successful organisation. I thank you all for this commitment.

It has been an interesting but sad year with good BTA meetings and some new members but the death of a number of BTA members, in particular Richard Wheeler and Peter Denly who were past committee members, Martin Ellam a past Chairman of WETS, Erica Banks a founder member of the BTA and Sue Thatcher who only recently gave a talk to the BTA at Stampex. In memory of these members I ask for a minute's silence.

Last year we had a joint meeting with the Railway Philatelic Group at Autumn Stampex. The meeting was dominated by BTA members; however, it was considered to be a successful meeting. The BTA competitions at Ardingly last October were very successful with twelve entries. And we shall hear from the winner of the Thematic competition, Grace Davies, in a moment.

The Autumn Stampex in 2017 had a number of Pictorial entries with many from BTA members. The Spring Stampex had fewer Pictorial entries but three BTA members did successfully show material. At that Stampex we had a meeting that had Sue Thatcher as our guest speaker and short presentations from a further six members. It was well attended and we all had a good time. The BTA held a meeting in April at the Royal with Birthe King talking on Pictorial Collecting. This was well received and enjoyed by all. April was a busy month for the BTA as we had a joint meeting with the Glasgow Thematic Society at Perth where 25 people attended and had a variety of collections to admire.

At the Spring Stampex there were a number of exhibits in the new Ephemera Class. They had a mixed reception and many commented on the similarity with Open Philately. The BTA committee will monitor the progress of Ephemera exhibiting to ensure any impact upon Pictorial collecting and/or exhibiting is positive.

Earlier in the year the Committee endorsed the plan to have a Pictorial focus at the Autumn Stampex in 2020. The ABPS has agreed to this idea and planning is in its early days. I started by thanking the Committee for all their work but I would like to finish by thanking you, the membership of the BTA, for your continued support and I wish you all well for the next year.”

There were no comments made on the Chairman’s report and he added that the rules for the BTA competitions had been altered, which may have accounted for the increased number of entries and he hoped this would encourage even more people to enter again this year.

Grace Davies proposed and Mike Blackman seconded the Chairman’s report be accepted. Agreed.

5) Treasurer’s Report

Result for 2017

The 2017 accounts show a SURPLUS of £1,227 0n activities for the year.

a) Income

- i) Subscription income was down by £255 from 2016 income. The effect of any take up of on-line *Themescene* will start to show from next year (2018) but so will reduce postage.
- ii) Again we were grateful for a donation of £160 towards colour in *Themescene* and this has been shown under Expenditure reducing the net cost of *Themescene*.
- iii) The better response of entries for the competitions meant that they gave a SURPLUS of £53 which is shown as a “negative cost”

This was done for this year to leave it in the usual place in the accounts. Depending on what happens this year I may re-visit that decision.

b) Expenditure

As last year it remained at a low level - primarily as a result of not having any substantial meeting expenditure – not a good type of saving but we be making up for that this year.

c) GD queried why there was a surplus of £1000 and asked if it should be spent? The Treasurer explained that as he had mentioned there had not been any member’s meetings in 2017 and also the committee would need reserves for the 2020 programme / exhibition.

6) Election of Officers and Committee

a) All Officers and committee members were willing to stand for re-election.

It was proposed by John Davis and seconded by Malcolm Gascoyne and agreed unanimously that the Officers be re-elected en-bloc.

b) It was proposed by Pauline Boddye and seconded by Heather Lawn and agreed unanimously that the committee be re-elected en-bloc.

7) Election of Examiner

The Treasurer wished to thank Graham Boutle for his work as Examiner and proposed that he be re-elected. Seconded by Jim Etherington and agreed unanimously.

8) A.O.B.

The secretary mentioned the 4th BTA Weekend which will take place October 5-7th in Oxford. She gave a brief resume of the programme and there was still space for day and residential delegates, and also for the dinners, if anyone else would like to attend. Partners were also welcome and, as JE said, they usually stayed to see and enjoy the displays.

There being no other business the meeting closed at 2.50 p.m. and was followed by Grace Davies’s display ‘Alfred Nobel and his Legacy’.

ALFRED NOBEL AND HIS LEGACY


Display by Grace Davies at the BTA AGM

Four frames were on display, the first one being the sixteen page which won the BTA Cup in 2017, plus three frames from Grace's collection. These all told the story of Alfred Nobel, best known today for the prizes awarded in his name.

Alfred Nobel (1833 - 1896) was the son of a chemist and businessman who went into partnership with his brothers after the death of their father. He was very gifted, spoke four languages, and was an industrialist, inventor and manufacturer, many of his developments being in the field of explosives. He became extremely wealthy but never really settled down in one place, leading to the nickname "Europe's Richest Vagabond". Much of his wealth came from the sale of licences related to his 355 patents. He died in Italy in 1896 and the Nobel Prizes are awarded annually on the date of his death: 10 December.

The system of Nobel prizes was put in place as a result of his will in which he stipulated that five prizes (chemistry, physics, physiology or medicine, literature and peace) be set up. A sixth prize - economics - was established in 1968. In his will he left the bulk of his estate to this endeavour in order to fund it. The will also stipulated who would confer these prizes: something he failed to ask the organisations about first! Arguments over the choices of recipients started with the very first beneficiaries, something of course that still goes on today.

Grace's specific interest is the Peace Prize, awarded to a person or organisation which in the preceding year "shall have done the most or the best work for fraternity between nations, for the abolition or reduction of standing armies and for the holding and promotion of peace congresses". It is the only Nobel prize open to organisations as well as individuals, and the wording of the will makes clear that it should be awarded for effort rather than necessarily results, hence some modern choices of individuals who in retrospect perhaps achieved less than people had hoped of them.

As well as the story of Nobel Grace explained her approach in putting together her competitive display, and offered some tips for those just starting out. The display was a fascinating story, highly relevant today. 



The only award made during World War I was the Peace Prize, awarded to the International Red Cross, who did a huge amount of work dealing with prisoners's correspondence.

12 Nov 1915 Khabarovsk-Vladivostock, oval TPO, plus censor. To the Danish Red Cross in Copenhagen.

NB: the BTA Cup entry can be viewed at www.britishthematic.org.uk/kcfinder/upload/files/Nobel.pdf

Just4Kids by Lise Whittle

(Adult readers, please photocopy these pages and pass them on to a youngster you know, and perhaps include a few nice stamps to encourage them. When you photocopy, please enlarge each page to A4 size - enlarge to 141% - Thank you.)

What is StampIT?

www.scottishphilately.co.uk/youth.php

StampIT is an exciting education programme where kids can discover a world of stamps through lots of interactive games and fun activities. Does that sound good?



Many of the games and information packs are available to download for free from www.scottishphilately.co.uk/youth.php

Stamps are an ideal medium to show the language and culture of a country. At StampIT there are board games in English, Spanish, French and Japanese.



The A-Z Themes Game (picture on the previous page) shows GB stamps. You can have fun playing the game and learning about grammar at the same time.

The game board, playing cards and instructions are all available to download for free.



The Spanish game is called Juego de la Oca. But don't worry, the instructions are in English! You can learn about Spanish stamps and the Spanish language and have fun practicing vocabulary by matching the word to the picture.



Play Sugoroku - a game about Japanese stamps. Find out about the Japanese language, animals, coins, kimonos, calligraphy and even learn how to read and write in Japanese.



By playing Le Jeu Philatelique (that means 'The Postage Stamp Game' in French) you can find out facts about French history, animals, flowers, art, food and much more.

There are other games in the programme - Stamp Bingo, 'Where in the World?', Stamp Memory Card game, and other stamp collecting games. *Give it a go and have fun!*

Here's the 'adult information' part; The StampIT programme shows examples of how stamps relate to the English National Curriculum and the Scottish Curriculum for Excellence, as an inspiration and learning aid for subjects like art, science, nature, food chains, space, maths and social studies. There are sections for Girlguiding units (Rainbows, Brownies, Guides and Rangers) and also Scouting groups relating to badge work, and you are shown how to create stamp scrap books and artistic pages.



A limited number of StampIT sessions are free throughout Central Scotland, and there is limited availability in other areas. Please enquire at the Contact Us link at the top right of the website page on

www.scottishphilately.co.uk/youth.php

BRITISH THEMATIC ASSOCIATION 2018 COMPETITIONS

The South of England Stamp Fair & Sussex Convention, Norfolk Pavilion,
South of England Centre, Ardingly Showground, Ardingly, RH17 6TL

SATURDAY 13 OCTOBER 2018 10.00am – 4.30pm

Competition categories are:

BTA CUP

16-sheet One Frame competition subject to the Rules and Regulations for National **Thematic** Philately competitions

JOHN FOSBERY TROPHY

16-sheet One Frame competition subject to the Rules and Regulations for National **Open** Philately competitions

BRIAN SOLE TROPHY

16-sheet One Frame competition for **Picture Postcards** subject to the Rules and Regulations for National Picture Postcard competitions

The winner of any of these competitions will not be allowed to enter the same exhibit in the same competition at any time in the future.

Every exhibit must have an Introductory Page as the first sheet. All sheets must be enclosed in protectors and the pages numbered at the foot of the page.

There will be an entry fee of £10 for each competition. A receipt will be issued and must be produced if collecting the entry after the Exhibition has closed. All three competitions will be open to all and not restricted to BTA members.

Judges will be appointed who are qualified in judging Thematic Philately and/or Open Philately and/or Picture Postcard exhibits at Federation or National level.

Please complete the Entry Form and send it to –

Barry Stagg, 1 Naunton Way, Cheltenham, Gloucestershire, GL53 7BQ
Telephone: 01242 519245; e-mail: bastagg@btinternet.com

Closing date for receipt of entry forms: Friday 28th September 2018.

Please send sheets to the same address between

Monday 8th to Thursday 11th October 2017, but no later.

Or hand in at the BTA Weekend 5th - 7th October

Or hand in to Barry Stagg by arrangement.

Or deliver them to the Fair (first floor) by 10.00 on 13th October

AWARDS. The Minimum points required to achieve LARGE GOLD level is	90.
For Gold level is	85
For Large Vermeil level is	80
For Vermeil level is	75
For Large Silver level is	70
For Silver level is	65
For Silver Bronze level is	60
For Bronze level is	55
For Certificate of Participation	below 55

MARKING Thematic Philately – BTA Cup

Treatment	Title and Plan	15	
	Development	15	
	Innovation	<u>5</u>	35
Knowledge, Study & Research	Thematic	15	
	Philatelic	<u>15</u>	30
Condition and Rarity	Condition	10	
	Rarity	<u>20</u>	30
Presentation			<u>5</u>
TOTAL			<u>100</u>

MARKING Open Philately – John Fosbery Thematic Trophy

Treatment	Title & Plan	10	
	Treatment	<u>20</u>	30
Knowledge and Research	Philatelic	20	
	Non-philatelic	<u>15</u>	35
Material	Condition	10	
	Rarity	<u>20</u>	30
Presentation			<u>5</u>
TOTAL			<u>100</u>

MARKING Picture Postcard Class - Brian Sole Trophy

Idea, Plan and Treatment of the Topic	Idea and Plan	10	
	Treatment	<u>20</u>	30
Knowledge and Research			35
Condition and Rarity	Condition	10	
	Rarity	<u>20</u>	30
Presentation			<u>5</u>
TOTAL			<u>100</u>

British Thematic Association Competitions 2018 Entry Form

I wish to enter

- A. 16-sheet BTA CUP
Thematic Philately Competition (please tick)

AND/OR

- B. 16-sheet JOHN FOSBERY TROPHY
Open Philately Competition (please tick)

AND/OR

- C. 16-sheet BRIAN SOLE TROPHY
Picture Postcard competition (please tick)

Name

Tel No.....

Address.....
.....
.....

Postcode.....E-mail.....
.....

Title of Entry (A).....

Title of Entry (B).....

Title of Entry (C)

I accept that the material is submitted entirely at my own risk and I undertake to make my own arrangements with regard to the insurance of the entry whilst it is out of my possession; this includes all transit risks, temporary housing of the entry and its display at Ardingly Showground. I confirm that all information on this form is correct and I am enclosing a remittance of £10, per entry, payable to the British Thematic Association.

TOTAL REMITTANCE enclosed £

Signed.....

Date.....



BTA PROGRAMME 2018

October 5th to 7th **BTA Weekend**
At Oxford Spires Hotel
It's not too late to book as a Day Delegate.
Please contact Anne Stammers annies1@btopenworld.com

October 13th **BTA Competitions**
At South of England Stamp Fair
Ardingly Showground, RH17 6TL
www.sussephilately.org.uk/South_of_England_Stamp_Fair.php
Details on pages 105 - 107. If you are not able to attend there are multiple ways to get your entry to us:

- *Hand in to Ardingly on the day;*
- *Post to Chairman Barry Stagg beforehand:
bastagg@btinternet.com;*
- *Hand in at the BTA Weekend;*
- *Hand them to our Chairman at Cheltenham
bastagg@btinternet.com.*

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BLUE BUTTERFLIES, page 82



*Fig 13:
Cupido
comyntas*



*Fig 14:
Glaucopsyche
xerces*

FRANZ LISZT, page 94



Liszt and Berlioz



Liszt in later life



Come! All are invited



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