

THEMESCENE

March 2013

In this issue we:

Steam through Waterloo Station

Cuneo and philately

With Chris Wheeler



Investigate an unlikely cover

Aviation on stamps

With Barry Floyd



Watch the silver screen

Great movie directors

With Jeff Dugdale



Go back to the beginning

How I started: Chess

With Charles Oppenheim



Acknowledge a society

Norfolk & Norwich Society Centenary

With Owen Green

BRITISH THEMATIC ASSOCIATION

Volume 30, No.1. Whole Number 110

£2.50

www.brit-thematic-assoc.com

YOUR COMMITTEE MEMBERS

Patron: **Brian Sole FRPSL**

49 Westcar Lane, Hersham, Walton On Thames, Surrey, KT12 5ER
Tel: 01932 220677 email: brian.sole@btinternet.com

President: **John Hayward**

18 Waverley Drive, Camberley, Surrey GU15 2DL
Tel: 01276 29246 email: ssasman@btinternet.com

Chairman: **Simon Moorcroft**

2 Ramparts Court, Bakers Lane, Braiswick, Colchester, Essex, CO4 5BJ
Tel: 01206 855260 email: simon.moorcroft6@btinternet.com

Vice-Chairman: **James Etherington**

17, Berkeley Row, Lewes, Sussex, BN7 1EU
email: jespeth@hotmail.com

Secretary: **Anne Stammers**

40 St. Helen's Way, Benson, Wallingford OX10 6SW
email: annies1@btopenworld.com

Membership Secretary: **Peter Denly**

9 Oaklands Park, Bishops Stortford, Herts, CM23 2BY
email: peter.denly@uwclub.net

Treasurer: **Peter Wood**

21 Loftus Road, London, W12 7EH. email: peter.wood95@btinternet.com

Editor: **Wendy Buckle**

87 Victoria Road, Bournemouth BH1 4RS
Tel: 01202 302273 Email: wendybuckle@btinternet.com

Publicity Officer: **Simon Moorcroft** (See Chairman)

Advertising Manager: **Mike Blackman**

45 Kenwood Drive, Beckenham, Kent, BR3 6QY.
Tel: 020 8658 0637 email: mblackmanwpi@tiscali.co.uk

Displays Organiser: **Gerald Lovell**,

Keston Ridge, 76, West End, Silverstone, Northants,
NN12 8UY. email: fdc.Silverstone@tesco.net

Committee members:

Charles Oppenheim, 8 Southwold Close, Market Harborough,
Leicestershire, LE16 9GU. Email: c.oppenheim@btinternet.com

Barry Stagg, 1 Naunton Way, Cheltenham, Gloucestershire, GL53 7BQ
Tel: 01242 519245 email: bastagg@btinternet.com

Brian Sole (see Patron)

OTHER APPOINTMENTS

Librarian: **Ron Backhouse** 10 Hoe Lane, Ware, Herts, SG12 9NU. Tel: 01920 484974

Web Master: **James Wigmore** email: jameswigmore@talktalk.net

THEMESCENE

Vol.30, No.1, Whole Number 110

MARCH 2013

THEMESCENE

Journal of the
British Thematic Association
which is a member of the
Association of British
Philatelic Societies

Copyright 2013

The features and articles in this
publication should not be
reproduced without the prior
permission of the Editor and/or
the authors.

The views expressed in the
articles, reports, reviews and
other contributions to
Themescene are the personal
views of the authors and do not
necessarily reflect the views of
the officers, committee or any
other member of the British
Thematic Association.

Editor:

Wendy Buckle
87 Victoria Road
Bournemouth, BH1 4RS

Advertising Manager:

Mike Blackman
45 Kenwood Drive
Beckenham
Kent, BR3 6QY

Printer and Distributor:

K.D.S.
Elder House,
Chattisham, Ipswich
Suffolk IP8 3QE

Website:

www.brit-thematic-assoc.com

CONTENTS

REGULAR COLUMNS

Committee members	IFC
Editorial <i>Wendy Buckle</i>	2
President's Page <i>Wendy Buckle</i>	3
Chairman's Page <i>John Hayward</i>	3
Membership Secretary <i>Peter Denly</i>	5
New Issues	10
BTA News: Members' Meeting	22
Here and There	24
Exhibiting Pages	26
Group News	27
Handstamp Special	28
Just4 Kids <i>Lise Whittle</i>	35
Book Reviews	38
Library Listing <i>Ron Backhouse</i>	39

SPECIAL FEATURES

Terence Cuneo and Philately <i>Chris Wheeler</i>	6
Aviation on Stamps <i>Barry Floyd</i>	11
BTA Auction	15
Great Movie Directors <i>Jeff Dugdale</i>	16
How I Started <i>Charles Oppenheim</i>	25
Norfolk & Norwich Society Cent. <i>Owen Green</i>	29

ADVERTISERS

Philangles	IBC
Stamp Insurance Services	24
ThematiX	34

EDITORIAL

Wendy Buckle

Very belatedly, I would like to wish a happy new year to our readers, and the hope that your stamp collecting interests are well served this year. We on the BTA Committee are doing as much as possible to give a service to our members, and to provide some thematic events throughout the year. Our next members' meeting will be on 20th April, see page 22. And we are again going to run an auction, something that we last did over 12 years ago. Full details are on page 15, so do please contact Jim Etherington if you would like to know more. Our full programme is published again on the back page of this issue, and you will see that there will be a BTA presence at Swinpex, Midpex, ThematiX, and the South of England Stamp Fair & Convention.

We have the usual varied selection of articles this month. Thousands of people pass through Waterloo Station every day, but how many of them pause to look at a statue of a painter and wonder what it is doing in a railway station. Similarly, how many stamp collectors realise the link? Well here is the explanation (page 6): Terence Cuneo, painter of trains and designer of stamps. Barry Floyd investigates a seemingly unlikely commemorative flown cover (page 11). I'm sure he would be pleased to hear from any member who may be able to throw more light on its signature. With the new *Hitchcock* film hitting the cinemas in February, and following on from the feature on Disney in Just4kids (December *Themescene*) we take the opportunity to look back at a history of the silver screen (page 16).


Those of us who give displays to societies are often asked "Why do you collect your subject?" On page 25 we have the first article of a new series "How I started" which will give personal answers to this. For some people it was existing interests, for others their job, but few, I suspect, for the reason Charles Oppenheim gives. Would you like to share your reasons for your interest in your subject? Do let me know, I would like to run this series for as long as possible.

There are two books reviews in this issue, one on picture postcards (page 38) reflecting an attempt by the BTA to widen its scope to all the pictorial classes, and a long review on a local society publication which really caught Owen Green's eye (page 29).

I sincerely hope that in putting this edition together I am paying proper attention. I don't know what got into me when I was compiling December *Themescene*, but I seem to have introduced a more than reasonable number of errors. So :

Page 145 "The bombers will get through" was not displayed by Jean Alexander (apologies to the person who did display it).


Page 147 BTA meeting at Perth: the cloud formations should have been referred to as Low, Middle and High; and Ian Hamilton's display is entitled "An Eyeful of Cinders". Apologies to Ian and to Bill McKinley.

Spring is definitely on its way as I write this. Between the regular blasts of biting wind, and occasional snow and sleet flurries, spring bulbs are shooting up, and snowdrops and crocuses are already out. I do hope the demands of gardening etc. still leave you plenty of time for your collecting, and I hope to meet as many of you as possible over our summer and autumn events. 

PRESIDENT'S PAGE

Wendy Buckle

It is a matter of sadness that Friends of Thematica have been forced to wind up. You will find the full explanation for this on the Chairman's Page below. However in so doing they have been extremely generous to the BTA in passing on a financial legacy that enables us to pick up the mantle of running thematic competitions (see page 26). I would like to record the grateful thanks of the BTA for this. We will work hard to encourage entries into the competitions as a showcase for what thematic is all about.

I know the rest of the world think we are geeks. But the fact is that stamp collecting (as we all know) is a very rewarding hobby. It brings me huge enjoyment in many ways. There's the pleasure of working on my collection, either chasing down unusual items or writing up pages; there's the pleasure of society meetings, either enjoying and learning from others' displays or giving displays myself; and there's the fun of contributing to a club or association by serving on the Committee and helping deliver a service to members. In the case of the BTA I've been editing *Themescene* for twelve years now, which has given me many new contacts; I've recently done the production side of Margaret Morris' new CD *Introduction to Thematic Collecting*, which really made me get to grips with e-publications; and now I am honoured to serve as President, to which end I am looking forward to a very busy thematic year. The BTA will be holding events in various places in the coming months, and I and the rest of the Committee would love to meet as many members as possible. We will be in London in April, Swindon in June, Leamington Spa and Chessington in July, and Ardingly in October. Full details are in your programme and on the back of this magazine. Please try and support the Association by attending one or more of these. Members tell us they want more meetings, so do come along and make these events worthwhile. At all these events we will be publicising the BTA and encouraging people to join. Please join us in trying to get new members: the bigger the society the healthier it is, and the more we can advertise the enjoyment of thematic collecting. 

CHAIRMAN'S PAGE

John Hayward


As I sit writing this Page I am somewhat housebound with much snow outside and getting over the effects of food poisoning, but the time spent with my stamp collection ("playing with your stamps" my wife calls it) has been a great boon and helped me recover considerably. I hope by the time you read this in early March the weather and my health will be much improved. Stampex, which I intend to visit, will have come and gone and those precious purchases made, although I must admit the siting of the Village Green at the back of Stampex instead of the entrance was rather confusing last time round. There is then the BTA's programme for 2013 to look forward to – for the details see the back page and on the website.

Chairman's Page cont.

One recent and somewhat sad event needs commenting on – the demise of the Friends of Thematica. You will have read in the last edition of *Themescene* that the Friends of Thematica were going to wind up. The Friends were established in the late 1990s to run Thematica, the annual thematic fair and exhibition held in London, along with Maurice Gale on the dealers' side. Thematica was successful for many years thanks to the Friends and Maurice Gale, with its double attraction of thematic dealers and thematic exhibits in the BTA Cup, Fosbery Trophy and Inter Federation competitions. Unfortunately rising costs and Maurice's health took their toll and Thematica came to an end; but for the last five years the Friends have held all three competitions at various ABPS national events. It has been an increasing struggle for the Friends though, as I well know having been a Friend throughout their existence and served on their Committee, with dwindling support and finances and few people able to undertake all the arrangements to keep the competitions running. So the Friends decided last December to wind up. Their hard work over all the years has been greatly appreciated and I would like to record a special thank you to Brian Sole, Stuart Henderson, Richard West and Maurice Gale.

It is not all doom and gloom though. Firstly, as our President has acknowledged, the BTA has become a financial beneficiary of the winding up of the Friends and I would like to express my thanks to the Friends on behalf of all our membership for this generous donation. Secondly, the Friends' legacy in the shape of the three competitions it ran is still very much alive. The BTA Cup competition has come back under the BTA's wing, and the Fosbery Trophy and Inter Federation competitions are going to be the responsibility of the BTA in future. Brian Sole will be dealing with the administrative arrangements for all three competitions including the all important application forms (see the loose-leaf insert with this magazine). Most importantly the Association of Sussex Philatelic Societies (ASPS) has come to the rescue with a venue at which the competition exhibits will hopefully be displayed annually in future, starting with the ASPS Autumn Convention at Ardingly, West Sussex, on Saturday 12 October 2013. The BTA is most grateful to ASPS for their assistance.

So the BTA is now responsible for the BTA Cup for Thematic exhibits of 32 sheets judged to national level; the Fosbery Trophy for Open Philately exhibits of 16 sheets with no competitive rules and judged by the public; and the Inter Federation thematic competition for the Healey and Wise Salver. Taking responsibility for the Fosbery Trophy is to my mind very apt at this point in time. The late John Fosbery donated this trophy almost 20 years ago for the best Open exhibit where no rules applied – he abhorred rules! Here we are today with Open Philately gaining strength nationally and internationally and the BTA debating at its AGM last year whether it should take Open Philately on board; especially as many of its members collect material which falls under this heading rather than thematic philately, and who have no wish to exhibit thematically with the strict rules that implies. I think the acquisition of the Fosbery Trophy gives the BTA the great opportunity to widen its remit and demonstrate that it is very much representative of Open Philately in the UK as far as thematic collecting is concerned.

Enjoy your collecting. 

MEMBERSHIP SECRETARY'S PAGE

Peter Denly

Ordinary members	183	
Family members	14	
Junior members	2	
Society members	13	
Overseas members	15	
Overseas Society members	2	
Honorary members	3	
Total number of members	232	(At 6th February 2013)

New Members joining since the December 2012 issue

Mr S. K. Bell Brentford, Middlesex
Mr R. Hedley Rushden, Northants.


Deaths advised since the December 2012 issue

Mr. S. D. Malindine Ipswich, Suffolk

After a flood of renewals in December, the rate at which subscriptions are arriving has slowed somewhat. So far we are outstanding 35% of members and as usual if you have not already paid you will find a first reminder included with this edition of the magazine. Please respond to this and save us the postage by having to issue a final reminder in April. If in the meantime you have recently sent off your renewal, please accept my apology for the reminder, as I am sure that you will appreciate that there is always a time gap caused by submitting copy and the printer sending out the magazine.

Although there have been a number of good stamp fairs around recently, the somewhat inclement weather and snowy conditions have failed to tempt me out. Nonetheless, I have found that more and more dealers are offering good material via the internet, and having registered with both Ebay and Delcampe I have succeeded in acquiring some really first class material. I have also found that the payment route via PayPal is simple and easy to use, which has led me to wonder why more members do not take advantage of this system to pay the annual BTA subscription. For the majority of purchases, delivery of goods occurs within two to three days of payment, and even material from Europe arrives in about the same time. One item arrived 'not as described' and upon notification to Ebay I received an immediate refund plus an apology, which shows good faith.

We are now achieving a clearer picture of members wishes' regarding the release of contact details, with more than half of our renewing members in favour. I must thank you all sincerely for taking the time to read the notice printed on the renewal form and for responding to the questionnaire.

I am always amazed at the many changes to the recorded list of email addresses so again **I take this opportunity to remind members**, that when making changes to addresses whether postal or email, please be sure to inform the Membership Secretary, which will ensure your copy of *Themescene* is delivered correctly. 

TERENCE CUNEO AND PHILATELY

Chris Wheeler pays tribute to a train enthusiast and stamp designer

Terence Cuneo was a highly talented artist, painting amazing canvases on a wide range of topics, including aviation, the military, railways, royalty, wildlife, state occasions and portraits. His paintings from 1953 have his trademark little mouse hidden somewhere, always a joy to try and find! This article is intended to give an overview of his work as appearing on various philatelic products, encompassing stamps, covers and sheets.

GB Stamps

In the early 1980s Cuneo was commissioned by Royal Mail to prepare five works on *Famous Trains* for an issue it had planned for 22 January 1985. The series was inspired by the upcoming 150th anniversary of the founding of the Great Western Railway by Act of Parliament on 31 August 1835. He was approached by Royal Mail who explained that the commission was to feature well known named trains from the Big Four (with two featuring the GWR).



The settings and subjects for the series were agreed with Royal Mail, who were to retain the finished art work and their copyright, and he was then given a free reign as to how and where to portray them. The paintings are now stored at the Post Office Museum in Farringdon Street, London. The stamps are catalogued by Stanley Gibbons as SG1272-1276 and depict the “Flying Scotsman” (LNER), “Golden Arrow” (SR), “Cheltenham Flyer” (GWR), “Royal Scot” (LMS) and the “Cornish Riviera” (GWR). They were printed by Harrison & Sons by the photogravure process on unwatermarked phosphor coated paper in sheets of 100 with PVA Dextrin adhesive.

Isle of Man Stamps

Cuneo’s work has been featured in two issues from the Isle of Man. The first, entitled “*The Royal Collection – The Queen’s Art*” was released on 6 February 2002. It comprised five individual 50p stamps and a £1 miniature sheet. Two of the 50p stamps in this set reproduced Cuneo’s paintings: SG970 “*The Coronation, 1953*” and SG971 “*Queen Elizabeth II as Colonel-in-Chief of Grenadier Guards on Imperial, 1962*”. The first painting was the portrait study for the famous Coronation canvas; the second is an abstract from the equestrian portrait painted in the grounds of Buckingham Palace.



Following the success of the first set, Carole Cuneo, his daughter, was approached by the Isle of Man Post Office with a view to the issue of a second set of stamps, which she approved. On 21 February 2004, the Isle of Man issued this new set entitled *“The Power of Steam”*. There were six stamps in the set, including three of Cuneo’s. This set was issued to mark three events, the bi-centenary of the world’s first steam locomotive – Richard Trevithick’s *“Penydarren”*, the centenary of the Great Western Region’s *“City of Truro”* breaking the 100mph record, and 400 years since the first recorded tramway ran in Britain. Cuneo’s three paintings were SG1126 which depicts *“Evening Star”* (27p), SG1127 depicts *“Penydarren”* (40p), and SG1130 the stunning painting of *“Mallard”* (90p).



Covers

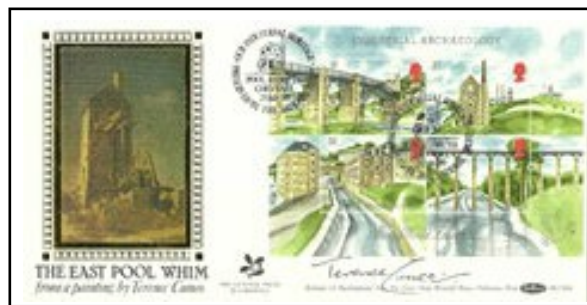
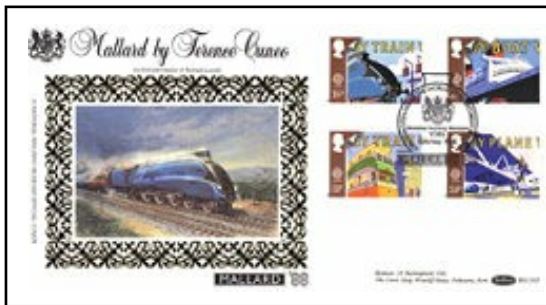
The first day of issue of new stamps is an important date. It is used to promote the stamps, the artist, and of course to pat the Royal Mail production team on the back! The stamp issuing authorities produce special envelopes (First Day Covers) which bear the new stamps on their first day of release. Various cover companies also take advantage of the occasion and produce excellent art work to complement the issue, with one or more of the stamps being affixed to the envelopes and tied with a first day cover handstamp.

Sometimes these FDCs are signed by the artist, some are signed by the people they commemorate. On other occasions, covers are prepared for special occasions, or when other new stamp issues are released the covers bear art work by an artist that has a relevant image. There are lots of variations, including more recently, covers with both stamps and a coin or medal. The examples below show some of these, including matching covers from England and Germany. Cuneo signed many of these covers.

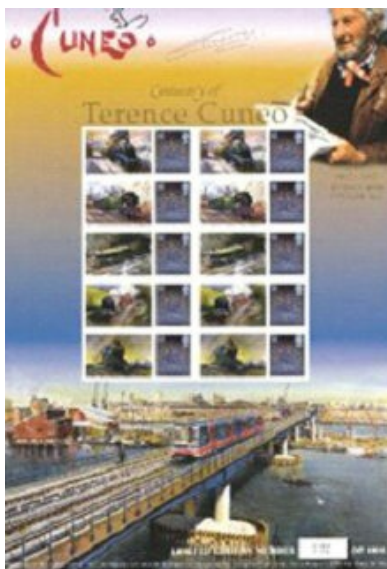




In 1988 Great Britain issued a set of stamps marking the Europa theme of Transport and Mail Services in the 1930s. Whilst none of Cuneo's stamps were chosen for this issue, covers with his paintings did appear. One such is the Benham cover of 10 May 1988 with another of Cuneo's paintings of "Mallard". In 1994 five of John Gifford's railway photographs, used in the "Age of Steam" issue, were used on a number of covers bearing printed images of Cuneo's paintings, such as that marking the 150th Anniversary of the North British Railway which featured Cuneo's 1992 "The Elizabethan" A4 Pacific 60009 Union of South Africa leaving Edinburgh Waverley Station. A further example is an extract from his painting "Fire Pool at East Whim Mine" which was used on a cover with the Industrial Archaeology miniature sheet of 1989, which was sold at a premium to support Stamp World 1990. Examples with his signature are extant.




Sheets

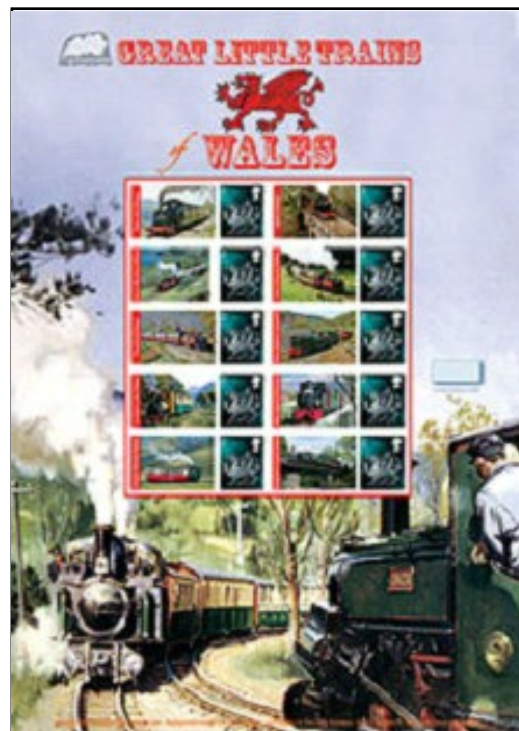


From time to time by arrangement with Royal Mail, Tony Buckingham issue A4 sized souvenir sheets, which normally have a set of stamps and labels in the centre of the sheet. The stamps can be postally used with or without the label. In 2007 Royal Mail issued a sheet "Centenary of Terence Cuneo". This comprised ten first class stamps from its Smiler series of 2005 with attached labels featuring the five images used on the stamps of the Great Trains set from 1985 (but without values or the Queen's head), but with "Terence Cuneo Centenary" printed in gold along the bottom of each one. As a background to these stamps and labels is an extract from his 1987 painting "Docklands Light Railway". The example shown is signed by Carole Cuneo.

Backgrounds on Sheets

Cuneo's paintings have been used as backgrounds for souvenir and business sheets on a couple of occasions, without his own stamps being featured.

In 1965 his delightful 1985 painting "The Pass Track, Ffestiniog Railway Wales" was used as a background on the sheet commemorating the Great Little Trains of Wales. In 1990, an extract from his "Victory Day" painting depicting a parade of military from the Navy, Army and Royal Air Force with flags carried by soldiers of the allied forces, including USA and Russia, was used as the background for Buckingham's business customised stamp sheet marking the 45th Anniversary of VE Day. This painting was originally used on the front cover of the special edition of the Illustrated London News in 1945. 

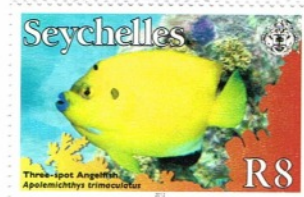


Chris Wheeler is the webmaster for the Cuneo Society site, see www.cuneosociety.org/ where you will find further information about the artist



NEW ISSUES

The stamps below are reproduced with the kind assistance of Harry Allan,
P O Box 5, Poole, Dorset, BH12 9GF



AVIATION ON STAMPS: AN ENIGMATIC COVER

Barry Floyd investigates



Inscription reads:

FLOWN IN CANBERRA PR7 WJ 815 MAKING / THE LAST OPERATIONAL FLIGHT FROM / ROYAL AIR FORCE LUQA BY NO.13 (PR) SQN. / ON ITS WITHDRAWAL TO ROYAL AIR FORCE WYTON.

*PILOT: WG. CDR. H.W. HUGHES, RAF-
O.C.13 (PR) SQN.*

NAVIGATOR: FLT. LT. E.J. BOYLE, R.A.F.

FLT. TIME: 3HRS. 43MINS. 40SECS.

Having served as a navigator in RAF Bomber Command towards the end of World War II, I am naturally interested in aviation on stamps. The above cover has attracted my attention due to a strange signature.

At first sight it appears to be a straightforward commemorative issue such as those produced on behalf of post-war RAF Squadrons. The illustration occupying half the cover shows an aerial battle over Malta in the summer of 1940 when Italian aircraft started attacking the island. One of the allied veterans of the early bitter fighting was F/Lt. George Burgess, a pilot from a small flight of intrepid Sea Gladiator bi-planes - cheerfully named Faith, Hope and Charity (left) - which rose up to challenge the invaders. In the course of engagements in mid-July Burgess shot down a reconnaissance Savoia SM79 and a Macchi bomber. By the end of July he was awarded a DFC, Malta's first award, with the citation of three destroyed enemy planes and probably three more.



F/Lt. Burgess flew his last Gladiator sortie in November 1940, transferring to newly-arrived Hawker Hurricane fighters which allowed a more vigorous reaction to enemy air

attacks. The German *Luftwaffe* were now joining in the aerial onslaught on Malta and the battles were increasing in intensity. In January 1941 Burgess claimed two Ju 87's shot down and two probables. At the end of that month, after a successful though stressful fighter career, he was redirected to fly Marylands and to take up the reconnaissance duties for which he had originally been trained.

In June 1941 F/Lt. Burgess was posted back to the UK, rising to the the rank of Squadron Leader and eventually to acting Wing Commander in 1942. After attending RAF Staff College he transferred to the Air Ministry and finished the war with an OBE and the rank of Group Captain.

So much for the original purpose of the cover. There was even space for a Burgess' signature, some 38 years on, or that of Wing Commander H.W. Hughes, pilot in 1978 of the last operational flight from Luqa, the main RAF base in Malta during the war. But on the cover is an added sticker: Officer Commanding Royal Air Force Luqa. Was Wing Co. Hughes the station commander? If so, why is his signature not on the cover? If he was not the commander, then who was? Could the signature be Erich Hartmann? But this is a distinctly non-British name which has, in consequence, been sufficient to arouse my curiosity.

A short search has come up with a surprising answer. Though unknown to most British fliers, Erich Hartmann is the most successful fighter pilot ever! Indeed he was one of the most gifted combat aviators the world has ever seen. During World War II this German *Luftwaffe* pilot flew 1,425 sorties - over 800 of them combat missions - and shot down 352 enemy aircraft, 260 of which were fighters.

Major Hartmann was never shot down himself. Several times he crash-landed due to damage to his aircraft from flying pieces of the enemy planes which he had just shot down, but he was able to return to operations shortly afterwards. The feats of this German 'ace' or 'experte' were accomplished almost entirely on the eastern, Russian, Front.

These are scarcely credible statistics when compared with those of Allied aircrew in Western Europe. Here our American and British aces measured their successes in two figures: Richard Bong (40), John 'Cats-Eye' Cunningham (20) and Johnnie Johnson, who ran up a low score against the enemy while completing 515 combat sorties. Thus any comparisons between our Battle of Britain and Bomber Command heroes and the opposing *Luftwaffe* combatants take on an entirely new perspective.

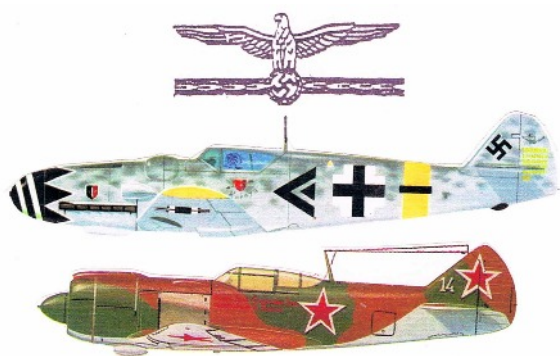


It is tempting to discount the achievements of *Luftwaffe* aircrew on the Russian Front, with more than 100 other pilots also scoring over 100 victories. Certainly they had constant opportunities to score kills; the very number of USSR aircraft, both fighter and bombers - less manoeuvrable than Hartmann's favoured *Messerschmit 109* - was a key factor. There were vast numbers of Soviet aircraft to offer targets, spread over vast distances. The German style of flying against low-altitude Russian aircraft proved another advantage, providing tactical superiority. Short flying distances from newly-occupied bases meant that numerous sorties could be taken daily. Despite these variable conditions Hartmann's undeniable skill as a fighter pilot deserves full recognition.

We may question how Eastern Front pilots might have done against the air forces of the Western democracies. Records indicate that they would not have done badly.

Hartmann himself was briefly transferred to Romania in the summer of 1944 and, in a single mission, shot down four North American P. 51's, probably the best American fighter in the war. A comrade, Major Joachim Munchenberg, claimed more than 100 victories in the West. On transfer to the Eastern Front for a few weeks in 1942 he was shot down three times. But conditions on the two fronts were very different. Low-flying *Luftwaffe* aircrew from the Eastern Front did not take kindly to orders involving daytime high-altitude attacks on heavily-defended, close-flying boxes of American bombers. But Western Front pilots transferred to the East had to acclimatize themselves to the harsh living conditions in Russia where ground fire brought down more German aircraft than enemy pilots and the low-level style of fighting was quite different. In sum, it is difficult to compare the air war in the East with that in the West. Nevertheless the sheer scale of the *Luftwaffe* successes over Russia must surely be acknowledged.

A brief biographical sketch of the German *experte* follows. Erich Hartmann was born in 1922 and undertook pre-war glider-training before joining the *Luftwaffe* in 1940. After completing his fighter pilot's course in 1942 he was posted to the famed *Jagdgeschwader 52 (JG 52)* Wing on the Russian Front. There he benefited from association with some of the *Luftwaffe's* most experienced fighter pilots before honing his own outstanding skills in daily combat against less-well designed Soviet aircraft. His beloved *Messerschmidt BF109*, modified over the years, was more than a match for enemy fighters such as the *Lavochkin La-5* or slower-moving *Ilyushin Il-4* bombers (left).



Nick-named 'Bubi' (young boy) by his comrades and, later 'The Black Devil of the Ukraine' by his Soviet adversaries, it appears Hartman was a steady, methodical hunter in the air while an easy-tempered and happy pilot on the ground; characteristics which have also been attributed to our own Battle of Britain heroes. Always courageous, the *Oberleutnant* had a simple code: 'wait until the enemy fills my windscreen, getting in so close that you can't miss.' He would hold his fire until the distance between planes was 20m or 60 ft. or less. As a result his successes in the air came consistently and at times were brilliantly spectacular. Opportunities to encounter the enemy were almost continual and there were usually a number of Soviet aircraft to choose from as easy targets. He proved to be a deadly aerial virtuoso.



But his luck did not always hold. He twice baled out by parachute from a damaged aircraft and forced landings were not uncommon. In late August 1943, with 90 aerial victories to his credit and after battling with a mass of *La-5* fighters and *Il* bombers, he crash landed behind Russian lines. Faking an internal injury he was placed on a truck but managed to jump off to run into a giant field of sunflowers, avoiding his pursuers, and - after some four days - eventually crossing safely into German-held territory.



In March 1944, after achieving 300 kills, Erich Hartmann was summoned to Hitler's military HQ in Rastenburg, there to receive diamonds to be added to his already well-decorated Knight's Cross of the Iron Cross. He was only one of 27 German military to achieve this honour in World War II. By the war's end, in May 1945, the Black Knight had amassed his total of 352 air victories. In fact his final victim was on the final day of the war when a Russian pilot was executing a victory roll over advancing ground troops! However, with Soviet forces within range of the *Luftwaffe* bases, most of the grounded aircraft were destroyed, together with all the ammunition. In the event Hartmann's *Gruppen I./JG 52* was able to surrender to advancing US troops in Czechoslovakia, only to be handed over later to the USSR in accordance with the Yalta Agreement, which stated that airmen fighting Soviet forces had to surrender directly to them. Hartmann was falsely charged with war crimes and, tried in a Communist court, was sentenced to 25 years of hard labour. In the event he spent ten years in various Soviet prison camps and gulags located in the Urals and Siberia before finally being released to return to the Motherland. He was among the last batch of World War II prisoners to be handed over.

Back home Hartmann re-entered military service to resume his officer rank, eventually to become *Oberst* in the West German Air Force *Bundesluftwaffe*. He commanded the first all-jet unit flying Lockheed F-104 Star Fighters, an aircraft which he considered fundamentally flawed and unsafe. After 282 crashes and 115 pilots killed in non-combat missions, his criticisms appeared validated, but he was unpopular with his superiors which led to his early retirement in 1970.


After a long and distinguished military career, Hartmann became an instructor at various flying schools and also flew in an aerobatic team. He died of natural causes at the age of 71 on September 20th 1993.

Conclusion

We return to the signature of the German aviator on the RAF cover honouring a British flier who performed briefly his heroic duties over Malta. It is indeed most unlikely that Hartmann ever visited Malta in his post-war role with the *Bundesluftwaffe*; he has no real connection therefore with the George Cross Island. The most likely explanation has to do with commercialisation of military memorabilia. Our German ace and world-renowned fighter pilot was either invited - or offered - to add his signature to various forms of post-war memorabilia: pictures, covers and postcards. It is known that an 'Aces' series of paintings was undertaken. One of them featured a flight of four Messerschmidts in Hartmann's honour. The edition was limited to 1250 prints and sold out. Elsewhere UK Signed Covers produced a series devoted to historic aviators and the RAF envelope studied in this review was probably among them.

It seems the anomalous association of British and enemy names is expected to be overlooked in favour of Hartmann's signature. If this is so, then so be it.

Acknowledgments

The cover, with supporting notes, came from a collection of military memorabilia assembled by Major W.A. Shepperd and acquired from him, with thanks, by the present writer. 

BTA AUCTION 2013

A call for Lots

It is a long time since the BTA offered its members an auction facility and it is hoped you will be able to support the venture to ensure its success.

Lots may include any item relevant to thematic collecting including stamps, covers, cancellations, postcards and any other item you consider might be of interest to our members.

Please send items to the Auctioneer together with a detailed description of each item, including subject, together with a reserve figure (if required).

Example layout:

Lot	Description	Res
1	Reptiles -Virgin Islands 2005 Tree Snakes set SG1178-81 UM	£2.00
2	Ships – Bahamas 2004 Merchant Ships sets SG1366-71 UM	£2.50
3	Flowers – Mauritius 2004 Anthurium set SG1120-23 UM	£2.00

If possible, to facilitate the speedy compilation of the auction catalogue, please also email a copy of your list in 'Word' format to the auctioneer.

Minimum reserve £2.00.

Lots to be received not later than Friday 26 April 2013 (Proof of posting is recommended)

All lots to be sent to BTA Auctioneer:

Jim Etherington, 17 Berkeley Row, LEWES, Sussex, BN7 1EU

Tel: 01273 471897

Email: jespeth@hotmail.com

GREAT AMERICAN MOVIE DIRECTORS

Jeff Dugdale watches the silver screen

The first motion picture, *Quitting time at the Lumiere Factory* is a French achievement, via the “Cinematographe” of Louis and August Lumiere in 1895. Experimentation with moving picture technology was proceeding simultaneously on both sides of the Atlantic, notably with Thomas Edison’s Kinetoscope in the USA which evolved from “magic lantern” techniques, and it was in the Edison studios in New Jersey that all sorts of early films were made in America. Kinetoscope parlors, which provided small viewing machines in rows for individual viewers – the internet cafés of their day – began to open in major American cities from the mid 1890s. It was only with the invention of the cinema projector which permitted large audiences to enjoy the same experience in a darkened social setting before a large screen that one could say that the cinema was born. The first exclusively “motion picture” theatre - The Electric - opened in Los Angeles at the start of the twentieth century and for a while these facilities came to be known as nickelodeons because of the five cent charge to get into them. By the end of the first decade of last century America had thousands of such cinema theatres, a major new industry had been born, and men and women were required to ‘direct’ the production of films. This was a completely different skill from directing actors on stage, whose nightly performances were by definition unique and ephemeral. Now any performance could be made immortal by recording it on film and it could be ‘shot’ from any number of angles.



A year after the opening of The Electric cinema theatre the first attempt, by Thomas Edison, to synchronise sound and picture came in the shape of *The Great Train Robbery* directed by Edwin S. Porter in 1903. This lasted less than ten minutes and admission to it was thought to be very expensive as each minute of the film cost viewers over a dollar! Playing a handful of roles in that film was a gloriously moustachioed actor called Gilbert M. Anderson (1882-1971) who saw the immense potential of cinema and went on to become a movie director himself. He founded Essanay Studios in Chicago with his partner George Spoor in 1907 and specialised in hundreds of short silent Westerns, in many of which he starred as his alter ego “Broncho Billy”.

However although Anderson travelled widely shooting his films, and influenced others to emulate his achievements, he was not in the same league as **D.W.Griffith**, arguably the single most important figure in the history of early filmography. Like Anderson, Griffith was firstly a film actor working at the Biograph Studio in New York, after learning his trade as an impecunious player in vaudeville. By the end of

the first decade of the new century he had established himself as a producer and director, with hundreds of short dramatic and comedy films to his name, these having a wider scope than Anderson's relatively narrow canon of work.



Griffith broke the established convention that any film should last for one reel only with his Biblical story *Judith of Bethula* in 1913. Having left Biograph because of the fall-out of this controversial film he undertook another major film about the history of America *The Birth of a Nation*, again relatively an epic in those days, and so brought about a paradigm shift in what cinema might be able to do. No longer was it just capable of short

and often frivolous films showing the actions of a handful of people, but able to tackle subjects of great significance with scores of actors. Even with the limited technology of the day Griffith proved to be a true American pioneer in so many ways by establishing new standards for lighting, shooting and editing. He also showed that in telling a story film makers could put across points of view and make political statements, not necessarily in a balanced way, as his presentation of slaves and of the treatment of The South after the Civil War showed. Griffith courted controversy with the subjects of his movies but he is also remembered as co-founder of United Artists with partners Mary Pickford, Douglas Fairbanks Snr and Charlie Chaplin – The Big Four – which was an attempt by a group of actors to take back control of movie making from big business.

One of D.W. Griffith's protégés had been Canadian **Mack Sennett**, (1884-1960) founder of Sennett Studios, one of the first major providers of Hollywood comedy films. Encouraged by girlfriend Marie Dressler, Sennett worked as an actor in the Biograph Studios in New



York where he first met Griffith and was encouraged to try his hand at directing madcap or slapstick films. When Sennett moved to the West Coast in 1912 he set up the Keystone Studio in Edendale, California and of course made the Keystone Cops movies. He made films in partnership with Charlie Chaplin for a while before going into partnership with Griffith and Thomas Ince to form Triangle Studios. In acrimonious circumstances he left this partnership and his relationship with long term girlfriend Mabel Normand in 1917 to set up Sennett Studios, and continued to make films into the 1930s. On returning from the business "The King of Comedy" had made over 1,000 short silent movies and a dozen of the first talkies.

Charlie Chaplin (1889—1977) was himself a prolific maker of shorts both behind and in front of the camera. He had arrived in the USA from Britain aged 21 as a member of Fred Karno's Army, a troupe of comedy entertainers, and within a few years had made it into the world of the silent film under the direction of Mack Sennett. Having been involved in a handful of film companies, Chaplin helped form United Artists in 1919 as mentioned above. His first full length length feature as director (and star) was the sentimental *The Kid* (1921) which took him a year to make, and he went on to make such notable titles as *The Gold Rush* (1925), *City Lights* (1931), *Modern Times* (1936) and *The Great Dictator* (1940). Chaplin moved back to Europe after the end of World War II in the face of much criticism of his socialist leanings as expressed in his films.



When **Eric von Stroheim** (1885—1957) arrived in Hollywood from Austria in the second decade of the new century he continued as a film actor for a few years before beginning to work under Griffith's guidance. However his first credited film was *Blind*



Husbands in 1919 in which he also took a leading acting role. Stroheim had an exceedingly forceful personality which led to many clashes with his actors, but nevertheless he is regarded as one of the greatest directors of the silent film, with *Foolish Wives* (1922) and *Merry-Go-Round* in the following year being very well received. His *magnum opus* however was *Greed* (1924) famed for its meticulous realism, but the original version being almost ten hours long it was eventually cut to about a quarter of that length with the discarded footage destroyed!



Also an Austrian emigré **Joseph Sternberg** (1894-1969) began working as a film repairer with the World Film Company in New Jersey, and then added “von” to his name copying Von Stroheim in the hope it would make him more exotic. Like his compatriot he presented himself very much as a martinet in the way he strutted and posed on the set. His first directing role was *The Salvation Hunters* in 1925 which was first praised and then shunned by Charlie Chaplin. When Von Sternberg moved to Paramount two years later he began to specialise in *film noir* such as *Underworld* and *The Docks of New York* in the late 1920s. He was less successful when talkies arrived but his *The Blue Angel* of 1929

was highly regarded and it made a star of Marlene Dietrich, with whom he would go on to make a series of movies. However the feeling was that the success of many of these was down to the German goddess and not the director. Von Sternberg’s influence declined throughout the 1930s but he continued to make films into the early 1950s relying on his immense wealth to be selective about what he took on.

Cecil B. DeMille (1881—1959) had been given small acting roles and some administrative work by his mother who ran a theatrical troupe in the first decade of the new century before he went into film-making with friends Jesse Lasky and Samuel Goldfish (later changed to Goldwyn). The first film he had major input into was the sixteen reel *The Squaw Man* and his first solo effort as director *The Virginian*. He worked on silent films throughout the 1920s before doing a series of major talkies about historical or Biblical characters, like *Cleopatra*, *Joan of Arc* and *Jesus Christ*. Major films under his direction towards the end of his career were *Sampson and Delilah*, *The Greatest Show*

on Earth and of course *the Ten Commandments*.

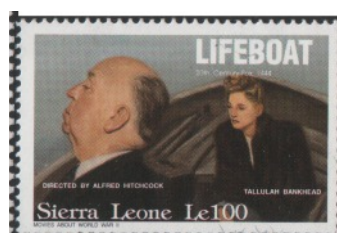
King Vidor (1894-1982) having been a cameraman and projectionist began directing in 1913 with *Hurricane in Galveston*, into which he was to put a lot of personal experience having survived the big hurricane in 1900, aged six. He moved to Hollywood two years later and was contracted by Goldwyn Studios in the mid 1920s. With the advent of sound technology he made *Hallelujah* with an African and American cast, and went on to make films well into the 1950s, contributing parts of *The Wizard of Oz* and *Gone With The Wind*. Dying aged 88, Vidor also had the longest directorial career on record, spanning 67 years.



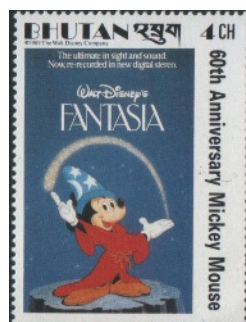
George Cukor (1899-1983) first worked as a director in New York at the end of the 1920’s and established a reputation as a man who could get the best out of his leading ladies on film, notably working with Jean Harlow, Tallulah Bankhead, Katharine

Hepburn and Greta Garbo. Two of his best remembered films are *A Star is Born* starring Judy Garland and James Mason and *My Fair Lady* with Audrey Hepburn.

Alfred Hitchcock, (1899—1990) born in Britain but regarded as an American director is celebrated in stamps by both countries. His stock in trade was the brilliantly contrived and chilling psychological thriller – think of *Vertigo*, *The Birds*, *Patcho* and *Shadow of a Doubt*. He had made a series of films in Britain in the 1930s such as *The Lady Vanishes* and *The 39 Steps* before signing with Executive Producer David O Selznick to come to America. With initial successes like *Rebecca* and *Saboteur* he quickly became a director the public could rely on to deliver. He became very well recognised after his 1950s American TV series *Alfred Hitchcock Presents* in which he introduced films (including some of his own) in avuncular fashion sitting in an armchair. He was also famous for making cameo appearances in his own movies.



Walt Disney (1901—1966) became one of the most famous Americans who ever lived and created a brand name which will be famous for the foreseeable future. Disney’s first experience of film was working with life-long collaborator Ub Iwerks with the Kansas City Film Ad Company where they made animated advertisements. With not very much money to his name Disney, brother Roy and Ub then went to Hollywood to produce an animated series titled “Alice in Cartoonland”. When the team lost the rights to their first popular character Oswald Rabbit, Mickey (originally Mortimer) Mouse was born and was accompanied by a sound track in his third cartoon *Steamboat Willie* (1928). This naturally led on to the “Silly Symphony” films with character animations to classical music. In the 1930s Mickey was joined by Minnie, Pluto, Goofy and Donald Duck. Walt Disney was a pioneer of animation technology and dabbled first with effects which today we take for granted. His first feature length animation was *Snow White and the Seven Dwarves* in 1937 which won a Special Oscar the following year, followed by his masterpiece *Fantasia* (1940).



Billy Wilder (1906—2002) was also an Austrian emigré, who arrived in Hollywood in 1933. His first film, the comedy *Ninotchka* (1939), starred Greta Garbo, better known for more serious roles. Wilder had box office hits through the 1940s with the film noir *Double*



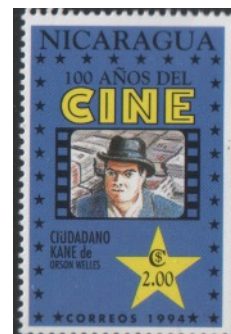
Indemnity (1944) being particularly memorable. In 1946 Wilder won Oscars for Best Director and Best Screenplay for *The Lost Weekend* which tackled the subject of alcoholism, and had a further major success four years later with *Sunset Boulevard*. His 1959 comedy *Some Like it Hot* with Jack Lemmon, Tony Curtis and Marilyn Monroe was also very highly regarded. Although he specialised in comedies for the later part of his directorial career, many of them have a dark side, for example *The Apartment* (1960) includes an attempted suicide on Christmas Eve. Wilder was less interested in glorious cinematography but fascinated by how film can lay bare human nature.

John Huston (1906—1987) has to his name such classics as *The Maltese Falcon* (1941), *The Treasure of the Sierra Madre* (1948), *Key Largo* (1948) and *The African Queen* (1951).



He was a tall, handsome Oscar-nominated actor before turning to directing and was famous for his social life when filming closed each day, enjoying being lionised by admirers in Nevada casinos and living life to the full. Towards the end of his life he acted in a series of Italian films and played his last role when he was 80. He had the unique distinction of directing his father (Walter, in *The Treasure of the Sierra Nevada*) and his daughter (Angelica, in *Prizzi's Honor*, 1985). He also was the voice of Gandalf in *The Return of the King*, (1980) in an animated version of one of The Lord of Rings' stories.

Orson Welles (1915—1985) in his day was as well known as Steven Spielberg is today. Orphaned at twelve, and with huge financial resources at his disposal, Welles travelled the world in his teens and early 20's before trying to establish a theatre in New York in the 1930s, which developed into The Mercury Theatre. Exposure on radio led to his name being known and he was tempted to Hollywood to make the immense *Citizen Kane*, arguably the greatest ever American film. This was a controversial project as the story of Charles Foster Kane was a thinly disguised version of the career and ways of newspaper mogul William Randolph Hearst. Welles' follow-up film *The Magnificent Ambersons* ran into a lot of financial difficulties and the RKO producers decided to re-cut it in order to make it marketable, which led to a major parting of the ways with their director. Alas, this very negative experience affected Welles' future productions and he never completely recovered full control of his movies. He had more success with a series of films made in Europe such as *Othello* (1952) and *Chimes at Midnight* (1965) and he made a series of lucrative cameo appearances in films such as *Casino Royale* (1967), *Catch-22* (1970) and *The Muppet Movie* (1979), whilst contributing his voice as narrator to many more.



Stanley Kubrick (1928—1999). Originally a staff photographer for *Look* magazine, Kubrick began to make movie shorts which he sold to RKO, so financing his first big film *Fear and Desire* in the 1950's. He made his first feature film *The Killing* for United Artists in 1956 but his next film *Paths of Glory*, though highly praised, was not a commercial success. Kubrick's reputation as a successful director was built on *Spartacus* (1960) and his love of dark comedy was evident in his next films *Lolita* (1962) and *Dr Strangelove* (1964). His following films *2001: A Space Odyssey* (1968) pushed the bounds of production standards and *A Clockwork Orange* (1971) pushed the bounds of what was acceptable to show on screen at that time. He made few films during the rest of his career but both *The Shining* (1980) and *Full Metal Jacket* (1987) were box office successes. One of his pet unfinished projects was completed by Steven Spielberg as *A.I.* in 2001.




Francis Ford Coppola (b.1939) made films as an amateur from an early age and after studying at UCLA's film department began to make low budget films when he was in his 20's. His first big success, starring the aging Fred Astaire, was *Finian's Rainbow* in 1968. Coppola made his name with the block-buster about mafiosi Italian families *The Godfather* (1972) with sequels in 1974 and 1990. His *Apocalypse Now*, about the Viet Nam conflict, was also very successful. Coppola went on to make a very popular children's film in *The Black Stallion* (for which he was Executive Producer) and then turned to *Bram Stoker's Dracula* in 1993 to make a very different version of the story from any previous adaptation.



Steven Spielberg (b.1947) has become one of the richest and most influential film directors of all time, and was listed by *Time* magazine as one of the 100 Most Important People of the Twentieth Century. Like Coppola he made his own movies as a youth, his first box office hit being *Jaws*, one of the most successful movies of 1970. The following list of successes, many of which include stunning special effects, speaks for itself: *Close Encounters of the Third Kind* (1977), *Raiders of the Lost Ark* (1981) *E.T.* (1982), *Jurassic Park* (1993), *Schindler's List* (1993), *Saving Private Ryan* (1988), *Minority Report* (2002) and *Terminal* (2004).



Footnote: the director chosen for the 2003 American Film Making sheet shown here is the independent film maker **John Cassavetes** (1929—1989). The caption on the back begins "Great directors leave their stamp on every film they make". The inference may or may not be made that Cassavetes was also a "great director". Whether he should be mentioned in the same breath as many of the "greats" above is a matter of personal opinion, as is the question "Which great director ought to have been honoured with a stamp, and so far has not?" (as far as I can tell). John Ford, Frank Capra, Otto Preminger, Woody Allen, Ridley Scott, certainly, perhaps even Quentin Tarantino and ... who else? 

BTA NEWS

BTA MEETING 20th APRIL 2013

The British Thematic Association will be holding a members' meeting at the Royal Philatelic Society London, 41 Devonshire Place, London W1G 6JY, from 1030 to 1700 hrs on Saturday 20th April 2013. The meeting will comprise a presentation by a guest speaker and displays by members, so bring along up to 16 sheets on any thematic subject to display and talk about for no more than 5 minutes. We will have on sale material recently donated by members and those attending are also encouraged to bring along material for sale or swapping. The programme for the day will be:-

- 1030-1100 hrs Sale of BTA & Members' Material
- 1100-1230 hrs Guest Speaker - Stuart Henderson
(Thematics & Cinderella)
- 1230-1300 hrs Sale of BTA & Members' Material
- 1300-1415 hrs Lunch
- 1415-1530 hrs Members' Displays
- 1530-1545 hrs Tea Break
- 1545-1700 hrs Members' Displays

Members do not have to display if they do not wish to. There will be a charge of £5 per person to help defray the costs of hiring the room and morning and afternoon refreshments. Lunch is not provided, but may be taken locally or members may consume their own sandwiches etc in the Large Library. Because of the security arrangements at the RPSL, BTA members who are not members of the Royal should on arrival sign themselves in as guests of John Hayward.

BTA PUBLICATION

Introduction to Thematic Collecting

Written by: Margaret Morris

Published by: British Thematic Association

This 32 page CD-ROM covers the essentials of thematic collecting.

Chapter headings are:

Introduction
What is Thematic Collecting?
Choosing the Theme
Assembling the Material
Assembling the Information
Getting it all Together
Displays and Competitions
Some Final Thoughts
Suggested Further Reading
Contact Addresses
And Lastly – Meet the Experts!



It is written for the collector rather than the exhibitor, and does not require any prior thematic knowledge from the reader.

If you are thinking about starting a thematic collection, or have an existing collection which you want to develop, this will give you ideas and guidance.

Format

pdf format on a CD-ROM, size 5,400 KB

Distribution

Available from:

Mrs W. Buckle, 87 Victoria Road, Bournemouth, BH1 4RS, UK

Email: wendybuckle@btinternet.com

Price inc. postage and packing: UK £2.50; Europe £3.50 (€4.50)

Rest of the World £4.50 (\$7.00)

Payable by:

Cheques drawn on a UK bank, made payable to British Thematic Association;

or via PayPal at the above email;

or via Bank Transfer: please contact Wendy Buckle for details.

Hard copy. If UK buyers would prefer a printed copy please send a cheque for £4.00 to Wendy Buckle.

POSTAGE RATES ARE LIKELY TO INCREASE IN APRIL - BUY BEFORE THEN!

HERE AND THERE

DISPLAY TO THE POSTAL STATIONERY SOCIETY 23 MARCH 2013

BTA member Jean Alexander will be displaying Pictorial Postal Stationery of the World as depicted by items showing waterfalls to the Postal Stationery Society on Saturday 23rd March. The meeting will be held at the Royal Philatelic Society London, at 1100am.

This covers all types of postal stationery from the normal postcards & envelopes to reply paid postcards, registered envelopes, letter sheets & letter cards, and telegraph forms. It also shows the main era of postal stationery to be the late 19th and early 20th century, but this is beginning to be overtaken at times by the more recent issues.

Any BTA members who would like to come would be most welcome.

THEMESCENE BINDERS

Binders, in dark blue, with the word "THEMESCENE" in gold block along the spine are available and may be purchased for £4-35 each. The binders will hold 12 editions of Themescene.

For full details and costs email Barry Stagg:

bastagg@btinternet.com

Or download the order form from the BTA website

INSURE Your Collection

- It costs less than you think !

ALL RISKS - NO EXCESS

Stamps and Postcards £ 6,250 cover- £25 p.a.*

£10,000 cover- £37 p.a.*

All other Collectables £ 5,000 cover - £30 p.a.*

£10,000 cover - £55 p.a.*

* plus Insurance Premium Tax

Includes Exhibition & Accompanied cover in Western Europe

PUBLIC LIABILITY for COLLECTOR SOCIETIES

premiums from £20 p.a. for £5,000,000 cover

CIRCULATING PACKETS: CUPS & TROPHIES:

AUCTIONS: EXHIBITIONS etc.

SPECIAL SCHEME for SOCIETIES

includes Public & Employers Liability

DEALER'S COMBINED POLICY

Special rates for duplicating - programmes etc.

Conservation Quality leaves available

Please write, telephone or fax. for a quotation

STAMP INSURANCE SERVICES

C G I Services Limited [dept 54]

29 Bowhay Lane, EXETER EX4 1PE

tel: 01392 433 949 fax: 01392 427 632

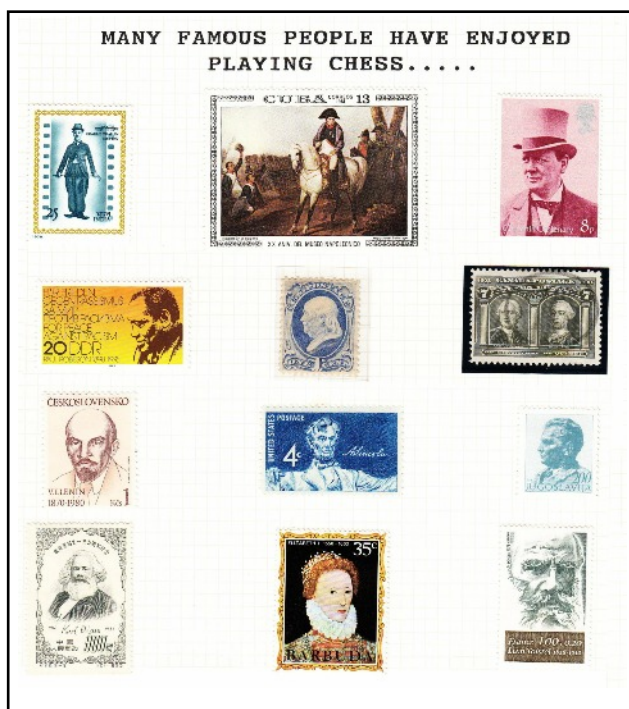
www.stampinsurance.co.uk

Authorised & Regulated by the Financial Services Authority

HOW I STARTED


Charles Oppenheim collects Chess. But why?

It was all Michael Dixon's fault. I, like no doubt many others, had built up a schoolboy collection in my early teens, but then put it to one side when I went to University. Years later I was a lecturer at City University when an old friend, Michael Dixon, approached me in 1979. He wanted me to supervise him for his PhD. He told me he had a clear idea for his research topic – the evaluation of the feasibility of a comprehensive index to the serious



literature of philately. This was the first time I had heard there was such literature. I expressed interest and he explained how people did serious research in the subject. I was intrigued, and said so. To cut a long story short, I decided it wasn't a suitable topic for a PhD, and he undertook a quite different topic, and was awarded his PhD for that a few years later. But whilst discussing his first idea, he said, "look, there's a big philatelic show taking place in London in 1980, I'll take you over there so you can see what serious philately is all about." I agreed, and turned up with him to London 1980. Michael showed me round the exhibits, discussing them with me, and then suggested I wander round the dealer stands for myself to see if maybe I might work up a collecting interest for myself. I think he had a traditional philately area in

mind. At the time I was, and still am, an enthusiastic, if not expert, chess player, so I asked at one stand whether they had any chess-related items. I was astonished to be presented with a vast range of stamps, covers, etc., by this dealer, and I was hooked. I came home that day with the genesis of my chess collection. Some time later, Michael Dixon arranged for me to give a thematic display at his local philatelic club and provided some general advice on how to do it. Since then I have given numerous displays on chess, and have entered Stampex from time to time, though without any particular success. Chess is a nice subject for thematic collecting because most items are relatively inexpensive, there are lots of them, some of course from countries where they wouldn't know a chess set if they tripped over it, and there are many ways one can develop the thematic story. A minor downside is that there is one seriously serious collector of chess thematics: Anatoly Karpov, former world chess champion and a very wealthy man thanks to his chess success, who can outbid all other chess thematic collectors (and there are quite a few, mainly in USA, Russia and Germany) for the really rare items.

So thanks, Michael, for giving me the philatelic bug! 

Would you like to share your reasons for starting your collection? Please contact the Editor, we would be pleased to publish it.

EXHIBITING PAGES

FOSBERY TROPHY AND BTA CUP

As you will have read in the Chairman's Page of the magazine the BTA has taken over the running of the BTA Cup and the Fosbery Trophy. Never tried competing before? Hate rules? The Fosbery Trophy is the one for you. It requires 16 pages on a subject of your choice, and can include any material you wish, so if your collection includes postcards, cigarette cards and all that other ephemera we love to collect, this is the chance to show it off together with your philatelic material. It will be judged by popular vote, so what matters is how interesting it is and how visually attractive it looks.

If you want to try something a little more serious, perhaps to dip your toe in the water of national level competitions, try the BTA Cup. This is two frames (32 sheets) judged to national standards. It does follow thematic rules, so needs to be disciplined, but is a good chance to see how you might get on at that standard; and you will be given very positive and encouraging feedback.

Enclosed with this edition of *Themescene* is an application form for both these competitions. If you would like some ideas and guidance on competing at national level go to the BTA's own "Thematic Exhibiting" guidelines on our website at www.brit-thematic-assoc.com/Documents/themexhib.pdf

The competitions will be held at the South of England Stamp Fair on the 12th October. This is a large Federation fair, see

www.sussephilately.org.uk/South_of_England_Stamp_Fair.php so is well worth visiting.

AUTUMN STAMPEX 2013 Business Design Centre, Islington. 18th to 21st September.

This will be a full National ABPS Exhibition with all classes plus supporting seminars. The Lead Society of the whole event will be The France and Colonies Philatelic Society (www.fcps.org.uk)

All 'pictorial classes' are being competed for: Thematic, Open and Picture Postcards. In addition there will be classes for Traditional, Postal History, Aero, Postal Stationery, Revenues, Cinderella and Literature.

Entries may be three, four or five frames (48, 64 or 80 sheets) for first time entries, or for those exhibits previously achieving less than 75 points. All other exhibits may be entered in five frames (80 sheets).

Eight frame entries will be accepted only from exhibits which have previously achieved 80 points and a large vermeil medal at a national exhibition. An exhibit which has previously been exhibited in eight frames may not be shown again in five.

One frame exhibits will also be accepted in all these classes.

Entry forms are due by 31st July.

Application forms and full details are available from the ABPS website at http://www.abps.org.uk/Exhibiting/Exhibitions/National_Exhibitions/13-09-18-stampex.xalter

If you are thinking of entering for the first time do have a good look at these pages which have a wealth of helpful advice.

SPRING STAMPEX 2014

As in Spring 2012 this will again feature the Pictorial Classes: Thematic, Open and Postcards. Entry forms are due on the website in late September 2013. The BTA is very keen for as

many members of our Association as possible to support this. Regular exhibitors will know what to expect, but if you are thinking of exhibiting for the first time and want to know more please contact John Hayward (see contact details inside front cover) who will be pleased to answer your questions.

AUSTRALIA 2013 WORLD PHILATELIC EXHIBITION

This will be held at the Royal Exhibition Building, Melbourne, from 10th to 15th May 2013. The Exhibition will commemorate the Centenary of the Kangaroo Stamp issued as the first Commonwealth postage stamp

LONDON 2015. Exhibition 13th - 16th May 2015, Business Design Centre, London

London 2015 continues to develop with considerable interest from continental Europe, both from the trade and potential exhibitors. Around half the floor space is sold. Graham Childs, Secretary of the PTS has joined the organising committee and they are confident that the show will be a well-founded success.

This is a FEPA European stamp exhibition and will have approximately 1400 exhibition faces.

Qualification for London 2015

If you have an exhibit which has qualified nationally in five frames after February 2005, there is no need to be concerned.

For Thematic and Open Philately classes Autumn Stampex 2013 will be the last UK exhibition for those wishing to qualify.

For all other classes Spring Stampex 2014 will be the last UK exhibition for those wishing to qualify.

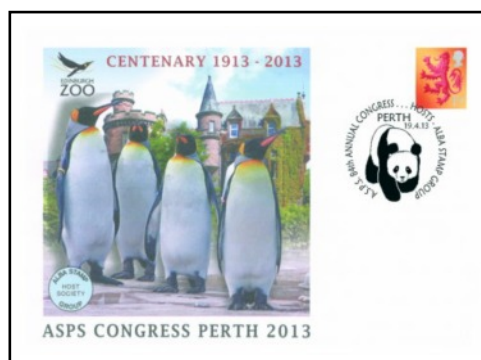
GROUP NEWS

ALBA STAMP GROUP



The Alba Stamp Group will be the host society for the Association of Scottish Philatelic Societies Annual Congress, to be held on 19th - 20th April, at the Dewars Centre, Glover Street, Perth. Parking and entry are free. ASPS chairman Mike Turnbull said that they would be celebrating the centenary of Edinburgh Zoo, and cover and a card are to be produced for the occasion

As at Perth 2012 Royal Mail will offer Post and Go facilities with an appropriate logo for Congress.



HANDSTAMP SPECIAL

Handstamps reprinted on these pages first appeared in the "British Postmark Bulletin".

For a free sample copy, write to:

The Editor, Postmark Bulletin, Royal Mail, 35 – 50 Rathbone Place, London, W1T 1HQ



THE NORFOLK AND NORWICH SOCIETY CENTENARY 1911 - 2011

Owen R. Green enjoys a tour of the county

In October 2011 the Norfolk and Norwich Philatelic Society held a spectacular 8-day exhibition in the atrium of the Forum Centre in the City of Norwich to celebrate the centenary of the Society founded in October 1911. To accompany the exhibition the N&NPS published a 60 page, A4 sized colour booklet titled *Norfolk Posts and Personalities* (ISBN 978-0-9560425-3-8). The book contains a wealth of information that will be of interest to many collectors, including those who collect or blend stamps and postal history into a topic or theme.



The colourful Centenary Bulletin contains 30 contributions from members and friends of the Society. Current President Alex Pelling introduces us to a brief history of the Norwich and London Royal Mail, illustrated on the Royal Mail issue of 1984: 'Norwich Mail Coach in a Thunderstorm on Newmarket Heath' (SG 1260). As part of the exhibition, the Norwich 'Mercury' mail coach (N205) with its black and maroon panels and 'Post Office Red' wheels was on display. A history of the postal service 1667-1844 in and around Norwich, including illustrations of the surviving hand stamps, and the 'Norwich Cross' and the '575' numeral cancels, is described by R. E. F. Pegg. Robin Woodruff illustrates and describes a small part of his collection of Norfolk and Norwich postal slogans; while Jim Fryer continues the historical theme by providing a colourful article on Letter Boxes in Norfolk. Articles by Ian Billings, Geoff Longbottom and David Wright bring the 'history' up to date with 'The Introduction of Postcodes', 'Postage Stamp Security' (perfins used by The Norwich Union Fire Insurance between 1890-1970), and a history of the 1971 Postal Strike Mail respectively.

The multi-contributed section titled 'Collecting Norfolk & Norwich Themes' provides an eclectic mix of all philatelic subjects associated with Norfolk. For a county with a coastline of over 100 miles in length, you would naturally expect to find reference to the Royal National Lifeboat Institution, and the fund raising covers commemorating new lifeboats and the



rebuilding of stations. Similarly, Norfolk railways, the mainline and the tourist lines, feature on commemorative covers. Many of the RAF stations (including the US bases used during the Second World War) feature on Battle of Britain Day commemorative covers, while US pilots such as the actor James Stewart are illustrated on stamps (e.g. The Gambia, SG 2009; Nevis SG MS 912).

The connection between Royalty and Norfolk fills many column inches in the press, webpages and books, however, philatelically we are reminded that both King George V and George VI (SG MS 2658) passed away while visiting the estate at Sandringham, while Diana, Princess of Wales and King Olav V of Norway were both born on the estate.



The ten-page section titled 'Norfolk People Places and Events seen via stamps' provides a fascinating insight into, well everything and (almost) everyone with a connection into who and what

has made a lasting impression on the county. A numbered location map of the county enables the reader to trace the birthplace of the discoverer of Tutankhamen's Tomb, Howard Carter of Swaffham (west of Norwich), and the birthplace of Edith Cavell at Swardeston (south of Norwich), the British nurse executed by the Germans in 1915 for aiding Allied soldiers to escape from occupied Belgium.

Political and military figures are prominent on stamps, and lend themselves to thematic collections. The most famous is undoubtedly Lord Horatio Nelson born at Burnham Thorpe. Continuing the naval connection, we have Captain George Vancouver of King's Lynn, the maritime explorer who accompanied James Cook in the South Pacific and charted the northwest coast of North America (featured on stamps from Canada SG 2497 and French Polynesia SG 509). While from Norwich is the less well-known Acting Midshipman Robert Tinkler (featured on a 1989 mini-sheet from Aitutaki, SG MS 1035) of HMS Bounty, who was set adrift with Lt. Commander Bligh following the mutiny. He later went on to serve with Nelson. Another contemporary mariner and friend of Nelson was George Manby born in Denver, near Downham Market in west Norfolk, who is best remembered as the inventor of the lifesaving 'Manby Mortar' a device that fires a rope from the shore through the rigging of a ship, and also the inventor of the portable fire extinguisher. However, we must not forget Boadicea, the Queen of the Iceni who defeated the Roman Legion between AD 61-63 and who had her headquarters at Caistor St Edmund, south of Norwich. She is featured on a 1940 Cinderella issue commemorating the Stamp Centenary Exhibition in London by the Royal Philatelic Society. Two unfortunate Queens, wives of Henry VIII, Anne Boleyn (SG 1967) born at Blickling Hall, and Catherine Howard (SG 1970) probably born in Norwich, are also featured.

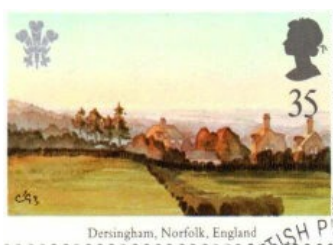


Continuing a political theme, you may not be aware of Norfolk's link with Abraham Lincoln, the 16th President of the United States. The great-great-great-great-grandfather of Abraham Lincoln was one Samuel Lincoln, a son of Hingham a village south of Norwich, who was born in 1622 and emigrated to Hingham Massachusetts in 1637. Another 'political' connection has to be Luke Hansard. Born in Norwich in 1752, Hansard was an apprentice printer, who after his release went to London to become the compositor for John Hughes. He eventually took over the business and gained the contract to print *The Parliamentary Debates*, the official daily reports of the Parliamentary Houses (SG 664, 988), Chambers and Committee speeches. The business was eventually taken over by his son, Thomas Hansard, and renamed as *Hansard*.



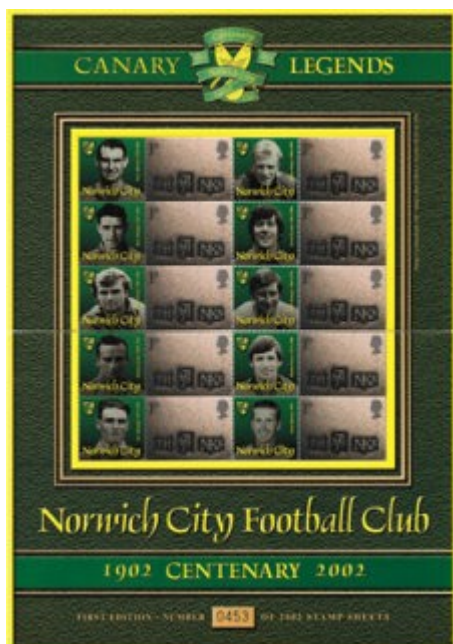
Some technological advances connected with the county include the gas hydrocarbon deposits of the Southern North Sea (e.g. SG 1052, and 1308), discovered offshore from Great Yarmouth, and brought ashore at the village of Bacton on the northeast Norfolk coast. The traction engine factory of Charles Burrell and Sons Ltd., was for over 125 years, situated in the St Nicholas Works in the south Norfolk town of Thetford. The company was founded in 1803, and at its height employed over 300 people, and exported traction engines all over the world (e.g. New Zealand SG 2697) before closing in 1928 as the technology became outdated. A faster moving technology is associated with Formula 1 motor racing, and the Lotus Engineering Co. Ltd., founded by the late Colin Chapman in 1952. During the late 1960's the factory was based at Hethel, near Wymondham (SG 2246).

Artists with an East Anglian connection feature prominently on stamps. Sir Alfred James Munnings is known as one of the country's leading painters of horses (SG 1087), although he was born just outside the county in neighbouring Suffolk in the village of Mendham across the River Waveney from the border town of Harleston. At the age of fourteen Munnings was apprenticed to a Norwich printer, designing and drawing advertising posters, a career he followed for the next six years while studying in his spare time at the Norwich School of Art. However, perhaps the most unusual 'artistic connection' is provided by HRH the Prince of Wales, an interested art collector and patron, he is Chairman of the Royal Collection Trust, an Honorary Royal Academician, and an Honorary Member of the Royal Institute of Painters in Watercolours and the Royal Watercolour Society. As a talented and keen watercolour artist, the Prince has been painting most of his life, with five of his landscapes reproduced on the Royal Mail set commemorating the 25th Anniversary of the Investiture of the Prince of Wales. The view on the 35p (SG 1813) is of the village of Dersingham a few miles from the



Sandringham estate. The original painting was on display at the Forum for the duration of the N&NPS centenary exhibition. It was disappointing to see no mention of (John) Thomas Baines, the King's Lynn-born 19th century artist, traveller and explorer whose work is featured on stamps from South Africa (SG 305; MS 383), South West Africa (SG 232; 471-474) and Rhodesia (SG 513; 548). Other artists, in the form of Norfolk resident stamp designers Robin Carter (the Falkland Islands Battle of Britain mini-sheet MS 1161a) and Robert Gillmor (the Birds of Britain 'Post and Go' stamps) are featured in the publication.

Sport features in the section in the form of the (current) Premiership side Norwich City. The club celebrated its centenary in 2002, commemorated with a sheetlet from Grenada (SG MS 4815) and a GB Smiler Sheet (SG 2183). Sadly, there was no mention of another great



Norfolk sporting icon – Swedish Speedway star Ove Fundin, known affectionately as the ‘Flying Fox’ because he was fast, and fellow riders only saw his back! During the 1950’s and early 1960’s a ‘dream’ Saturday comprised a visit to the football in the afternoon and speedway in the evening. Regular attendances at both venues topped 20,000. Fundin was a regular member of the Norwich Stars team from 1955 until the closure of the stadium in 1964. During his career, Fundin won the World Individual Championship title five times, was European Champion four times and Swedish National Champion nine times. In some journalistic circles,



Fundin is considered the most talented sportsman associated with the city, and has been made a Freeman of Norwich. In 2002, his native

Sweden commemorated his achievements as part of an eight value issue (all 5 krona) illustrating motorbike riders (SG 2244). During the modern era of the sport, with riders less likely to have a career at a single club, another ‘speedway legend’ has had a brief association with the county. A fellow Swede and six times world champion, Tony Rickardsson rode for King’s Lynn in 1999, and like Fundin is commemorated in the same issue (SG 2245).

Thematic collecting features in many of the remaining sections. Mr David Musson, an ornithologist and stamp collector, provides a summary of ‘Birds seen in Norfolk on stamps’ – an excellent introduction. I particularly like the six page section ‘Norfolk and Norwich around the World’ – an eclectic mix of places or ships with either ‘Norfolk’ or ‘Norwich’ in their titles, and some wonderful postmarked covers to illustrate the connections. There is of course Norfolk Island (an island in the South Pacific Ocean, discovered by James Cook) and Norfolk, Virginia with its large Naval Base. Furthermore, I was delighted to learn about the settlements of New Norfolk, Tasmania in Australia, Norfolk Nebraska, Norwich New York State, Norfolk Town New York State, Norwich Vermont (and its University), Norwich Town Connecticut, all in the United States of America, and Norwich Ontario in Canada. However, the illustrated cover that really took my eye was the ‘Norfolk Hotel, Nairobi, Kenya’, where the description informs us that at one time Theodore Roosevelt (the 26th President of the USA), and Lord Baden-Powell had been guests.

Concluding articles deal with the life of Major Edward B. Evans (1846-1922), with a subtitle of “Norfolk’s most distinguished and honoured international philatelist”. A fascinating biography by the Rev. John Walden, a past President of the N&NPS, of the man who became the editor of the Stanley Gibbons Monthly Journal, a post he held for 23 years. The national importance of his personal collections was undoubtedly appreciated: his collections of “the Mulready and Caricatures” was purchased by HM King George V and is now part of the Royal Collections, while a collection of stamps from Mauritius by T. K. Tapling, is now in the British Library. The final article by Chris Southgate another past President of the Society provides a short history of the Norfolk and Norwich Philatelic Society – a fitting way to end this collectable 60 page well-illustrated and informative tome.

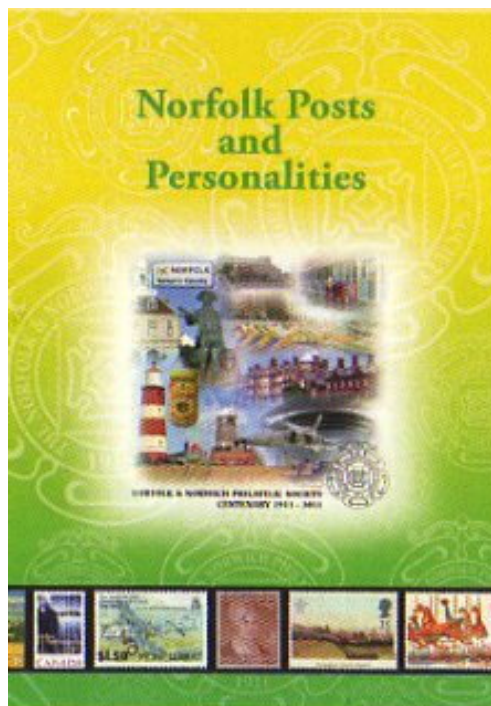
A particularly appealing feature of the publication is the “Why I Collect Stamps” and “My Favourite Stamp” where members let others into the secret joys of why they started collecting, or illustrate and describe the pleasure of a single stamp or cover. Here we begin to understand and appreciate the aesthetics and appeal of a single stamp (e.g. Richard Parsons Machin Definitives, Mac Middleton’s Australian Antarctic Territory stamp – the first he ever bought, we all have one of them!). The appeal of a particular issue (e.g. Keith Emerson’s 1929 PUC George V), or complex aspects of the amazing delivery route described by John Bruhn for his damaged 1868 Hawaii to Blo Norton cover. It is possible that the editors had additional contributions from members, but lacked the space to include them – what a shame.

So, was anything missing from the centennial publication? In addition to the minor omissions mentioned above, Holkam Hall, the stately home of the Earl of Leicester, situated on the North Norfolk coast deserves a mention. For those who have visited the estate and undertaken a tour of the house, the route on leaving the formal ‘upstairs’ to the functional old kitchen ‘downstairs’ passes the site of (what a 1970’s guidebook states) is the only private Post Office in England. It dates from the middle of the 18th century when Thomas Coke (1697-1759), the First Earl of Leicester was Postmaster General from 1733 to 1745. Architectural heritage (e.g. the castle and cathedral) of the county has yet to feature on Royal Mail stamps (shame on them!), but thankfully, the round-tower church of Letheringsett (SG 906) is beautifully illustrated.



Overall, this is a wonderful, well-illustrated and produced publication. I would imagine that it will be of interest and inspiration to many a thematic collector, and I suspect other local and specialist philatelic groups may well adopt this format in recording their own member’s diverse collecting interests. 📖

Copies of the book can be obtained from www.norphil.co.uk/nnps_centenary.htm where full details of the Society Centenary Year will be found.



ThematiX '13

Britain's National Thematic Stamp Show
Friday 12th & Saturday 13th July 2013
Friday 10.30 to 17.00, Saturday 10.00 to 16.00

King George Field Indoor Bowls Club
Jubilee Way, Chessington, Surrey KT9 1TR

Ample free parking & admission, Outside of the London congestion zone.
Nearest Railway Station is Tolworth (from Waterloo)
Bus K2 (Kingston-Epsom) stops at venue
By road M25 Jt 10 ~ A3 ~ A240

Light refreshments available
Organisers Paula & Philip Cant 01256 415699

paula@paulacantstamps.co.uk

Bob Lee 020 8397 2332 boblee@ThematiX.co.uk

For the latest updates see www.thematiX.co.uk

WEST OF ENGLAND THEMATIC SOCIETY

in association with

ThematiX

BRITAIN'S NATIONAL THEMATIC STAMP SHOW

Present a thematic stamp day on
Saturday 27th October 2012 10a.m.- 4.30p.m

Haytor Room
The Dartmoor Lodge Hotel
Ashburton
Devon
TQ13 7JW

WETS Thematic Competition plus specialist thematic stamp dealers

Ample free parking and free admission
Refreshments and accommodation available

Contacts

WETS:	Mary Claydon	(01398 331731)	mary@claydons.eclipse.co.uk
Fair:	Paula Cant	(01256 415699)	paula@paulacantstamps.co.uk
Hotel:	Dartmoor Lodge Hotel	(01364 652232)	www.dartmoorlodge.co.uk

JUST4KIDS

By Lise Whittle

Adult members - please photocopy these pages and pass them on to a youngster you know, and perhaps include some stamps to help them.

When you photocopy this, please enlarge each page to A4 size (141%). Thank you

STAMP QUIZ



Are you a Mega Stamp Genius??



1. What do we use to stick the stamps to paper?
a) Glue b) Hinges c) Blutack

2. What is the name of the stamp postal club where children can get free stamps?
a) Kidstamps b) Potatostamps c) Monkeystamps

3. Which country invented stamps and does not have the country's name showing on them?
a) The Atlantic Ocean b) Jamaica c) Great Britain (G.B.)

4. What is a Continent?
a) A wild animal b) A group of countries c) A pop group

5. Which Continent does Great Britain belong to?
a) Outer Space b) Antarctica c) Europe

6. Where is Cuba?
a) near London b) near the Bahamas in the Caribbean c) near Edinburgh Zoo

7. How do we get stamps off envelopes?
a) Soak them in water b) Get an elephant to lick them off c) Rip them off

8. Is there a website for young stamp collectors called Planetstamp?
a) Yes b) No

9. What is this stamp called?
a) A Penny Red b) A Tuppenny Blue c) A Penny Black

10. How much did it cost?
a) A Penny b) Tuppence c) Half a sixpence



So, are you a Stamp Genius? Here are the answers:
1)b 2)a 3)c 4)b 5)c 6)b 7)a 8)a 9)c 10)a

WOULD YOU LIKE TO COLLECT MORE STAMPS?
ARE YOU AGED BETWEEN FIVE AND NINETEEN?
DO YOU LIVE IN THE UK?

THEN THIS IS THE CLUB FOR YOU

JOIN KIDSTAMPS

Fill in the application form on the next page!

See website at www.planetstamp.co.uk

KIDSTAMPS is a postal club set up for junior collectors between the ages of five and nineteen, who live in the UK. Membership is FREE!!!

All you need is a postage stamp. To join, simply fill in the form on the next page with your name and address, and answer the questions. (You can photocopy the form if you don't want to cut up your magazine, or download the form from the planetstamp website.)

Get your Mum, Dad or Guardian to sign the form and post it WITH A SELF ADDRESSED STAMPED ENVELOPE to Kidstamps, 46 Moorfield Road, Rothwell, Kettering, Northants NN14 6AT. You will then receive a free starter pack of stamps and accessories.

You will also receive a voucher, which can be redeemed for further free packets of stamps, first day covers, or presentation packs. Vouchers are usually sent out four times a year. So long as you remember to include a SELF ADDRESSED STAMPED ENVELOPE with each voucher, you can expand your collection throughout the year. You can ask if you are collecting a particular theme, or are having trouble finding something for your collection.

At various times of the year such as Christmas, competitions or activities are displayed on the Kidstamps section of the www.planetstamp.co.uk website. Further stamp prizes are on offer for winners and sometimes for all entrants!

KIDSTAMPS 46 Moorfield Road, Rothwell, Kettering, Northants. NN14 6AT

The names and addresses of members of KIDSTAMPS will be used solely to send them stamps and competition details. The details will not be disclosed to any other person or organisation without the written consent of the parent. *Kidstamps and the planetstamp website are funded by the Stamp Active Network, supporting young collectors.*

APPLICATION FORM

First Name Surname

Address.....

Post code.....

Date of birth..... Male or Female?.....

Do you collect stamps by country or theme?.....

What are your main collecting interests?.....

My Stamp Club is (if any).....

Club Leader.....

Club Leader's contact address or name of school/organisation (if known).....

Club Leader's Email (if known)

I agree to my child registering for the KIDSTAMPS programme

Signature of parent or guardian.....



Please send completed application form and an A5 stamped self-addressed envelope to;

KIDSTAMPS, 46 Moorfield Road, Rothwell, Kettering, Northants. NN14 6AT.



WRITE TO US; Send your stamp jokes, poems, drawings and letters with your name and address to:

Just4Kids, c/o The Editor, Themescene, 87 Victoria Road, Bournemouth. BH1 4RS.

A PRIZE WILL BE SENT TO EVERY JUNIOR WHO WRITES IN!



BOOK REVIEWS

Dr Seija-Riitta Laakso

Collecting & Exhibiting Picture Postcards

256 pp, softbound. Full colour. Livonia Print, Riga 2012. ISBN 978-952-93-1290-0.

Contact the author direct at seija-riitta.laakso@pp.inet.fi.



It is not often that a new aspect of the hobby is drawn to the attention of collectors. Diehard purist postal historians may not be keen to see a new class entering competitive philately, but more and more national administrations are embracing the new class of picture postcards, shown for their picture side rather than the postal history side of the cards. The author of this book studied a postal theme for her Doctoral Thesis; she is also an acknowledged expert on postcards, having judged national exhibitions of postcards in the USA and UK, and is also consulted widely on the rules for such exhibits.

The book commences with a look at the collecting of early Cartes-de-visite, cabinet photocards, trade cards etc. There is a very helpful chapter on printing techniques, which is followed by a discussion on how to identify the age of a postcard. Subsequent chapters cover: some popular topics to collect; artist-signed cards – impressionism, surrealism, Art Deco &c; novelty postcards such as “hold to light”; some wise words on quality, rarity, preservation &c; and where to buy cards. The penultimate chapter contains extremely helpful suggestions for how to build up an exhibit, arrange it, present it, and avoid common pitfalls. Examples of layout are given including an innovative and exciting venture into A3 size pages. The final chapter covers the regulations currently in force for exhibiting in various countries – in an evolving class these have yet to be consolidated into a full international set of rules. An index of catalogues that may prove useful, and another of artists completes the work. The quality of research portrayed throughout the chapters would be hard to match anywhere and shows the depth of knowledge of the author.

This is a delightful book, written by an expert who loves her subject. It is beautifully illustrated from her own collection on good quality paper, and contains numerous ideas on how to collect and enjoy postcards, even if it is not intended to enter the results into competitions. The book is a great introduction into a new class of collecting and exhibiting, and will become a classic and an inspiration to many. “Postal history widows” could well take up the subject judging from my wife’s reactions to the book – you have been warned! Very highly recommended.

Colin Tabart

LIBRARY LISTING

If you would like to receive a list of articles on your topic(s), send a stamped sae to the Librarian (contact details inside front cover). To assist, he will quote the current postal rates when he sends the list.

If you are interested in borrowing any articles then give him a ring and he will advise how to proceed.

Members asking to borrow books and catalogues are not required to pay the cost of outward posting, only the return cost.

Astronomy

2 Ridpath, I New Jodrell Bank Stamp From Royal Mails Orbit 1/2012

3 Dugdale, J The Naming of Craters : Venus Orbit 1/2012

Birds

4 Lanspeary, P. Birds of a feather or ill-matched couples? Stamp Magazine 6/2011

Bridges

3 Foy, K. Bridging the gap Stamp & Coin Mart 6/2009

Chemistry

3 Barnes, P. Marie Sklodowski-Curie (1867-1934) ThemNews 11/2011

6 Dugdale & Archer Men in white coats Stamp Magazine 10/2011

Clocks

2 Cavallaro, U Prague's Astronomical Orloj - 600 years old Orbit 1/2012

Explorers

7 Winchester, J Race to the Pole Stamp Magazine 2/2012

Gemstones

3 Charrach, J Exploring the Wonderful World of Gemstones Gibbons Stamp Monthly 11/2011

Medicine

1 Barnes, P. Now wash your hands! MediTheme 11/2011

Military

2 Hammond, P. The military theme Stamp & Coin Mart 9/2011

Military

2 Hammond, P. The military theme Stamp & Coin Mart 9/2011

Nobel Prize

3 Barnes, P. Marie Sklodowski-Curie (1867-1934) ThemNews 11/2011

	Railways	
2	Trott, N. The Garratt Class steam locos	MediTheme 11/2011
3	Mackett, J. The 1915 Tahitian Red Cross stamp scandal	MediTheme 11/2011
	Religion	
6	Dugdale, J. An all-time best seller (The Bible)	Stamp Magazine 12/2011
	Rugby	
1	Join the stamp scrum	Stamp Magazine 9/2011
	Scouts and Guides	
9	Davison, M. A Centenary of Guiding parts 1 - 4	Scout & Guide Stamp Club Bulletin 1 - 4/2010
	Space	
3	Dugdale, J. Vostok 2 fifty years ago	Orbit 10/2011
3	Dugdale, J. The naming of craters: Mercury	Orbit 10/2011
6	Toth & Hillinger. A brief history of ozone: monitoring satellites and instruments	Orbit 10/2011
	Telecommunications	
6	Beenem, J. From magnet to multi-media	Orbit 3/2012
2	Vegter, W. Cyber Heroes of the Past - Arthur Charles Clarke	ThemNews 6/2010
5	Vegter, W. Cyber Heroes of the Past - Steven Paul Jobs [Apple Computers]	ThemNews 9/2010
3	Vegter, W. Cyber heroes of the past: Herman Hollerith	ThemNews 8/2011
3	Vegter, W. Cyber heroes of the past - "Amazing Grace" Mary Hopper	ThemNews 11/2011
	Tennis	
3	Backhouse, R. Anyone for tennis?	British Philatelic Bulletin 6/2012
	World War II	
4	Etherington, J. Darkest hour	Stamp Magazine 8/2011
3	Booker, M. Escape to Colditz	Stamp Magazine 1/2012



PHILANGLES LTD

International postage stamp & postal history auctioneers

ESTABLISHED 1990



SELLING?

Philangles constantly requires interesting and unusual material, perhaps material you don't readily have clients for. We also require high value single stamps, collections and entire dealer stocks.

Contact Simon Carson directly, home visits can easily be arranged. Simon Carson has been a professional philatelist for over 25 years and is a member of PTS (London) and ASDA (New York)

WWW.PHILANGLES.CO.UK

Carson House, 44 Legh Street
Warrington, Cheshire, WA1 1UJ

Telephone: 01925 231151 Facsimile: 01925 232204

Email: philangles@btinternet.com



BRITISH THEMATIC ASSOCIATION PROGRAMME 2013

- February 20th - 23rd Spring Stampex
Specialist Exhibition Cinderella and Revenue (no meeting)
- April 20th Members' Meeting
Royal Philatelic Society London,
41 Devonshire Place,
London, WIG 6JY.
Speaker Stuart Henderson; Members displays; Bring & Buy
- May 2nd - 4th ECTP 2013
European Championship for Thematic Philately.
Essen, Germany.
International competitions and stamp fair (no meeting)
www.ectp.de/home-englisch.htm
- June 8th BTA Annual General Meeting at Swinpex
St Joseph's Roman Catholic College,
Ocotal Way, Swindon, SN3 3LR.
AGM and display by ABPS Chairman John Baron
- July 6th Midpex
Warwickshire Exhibition Centre,
The Fosse, Fosse Way, Leamington Spa,
Warwickshire, CV31 1XN.
BTA Table (no meeting)
<http://midpex.co.uk/>
- July 12th - 13th ThematiX 13
King George Field Indoor Bowls Club
Jubilee Way, Chessington,
Surrey, KT9 1TR
BTA Table; specialist thematic dealers (no meeting)
- September 18th - 21st Autumn Stampex
Business Design Centre,
52 Upper Street,
Islington, London, N1 0QH
Full National Exhibition all classes (no meeting)
- October 12th Fosbery Trophy and BTA Cup
South of England Stamp Fair & Sussex Convention
South of England Centre, Ardingly Showground,
Ardingly, West Sussex, RH17 6TL.
Competition entries (no meeting)
www.sussexphilately.org.uk/South_of_England_Stamp_Fair.php