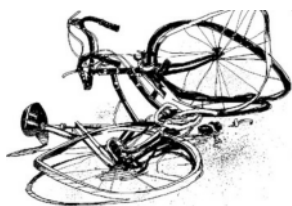


THEMESCENE

March 2015

In this issue we:

Untangle a wreck
Bicycle Crash Mail
With John Davies



Lie on the couch
Sigmund Freud: 'Godless Jew'
With Jeff Dugdale

Fly through the air
The Red Arrows
With Barry Floyd



Revisit a post office
Post Office was in the Wrong Place (update)
With David Roseveare

Have a Flutter
Irish Hospital Sweepstakes



And lots more!

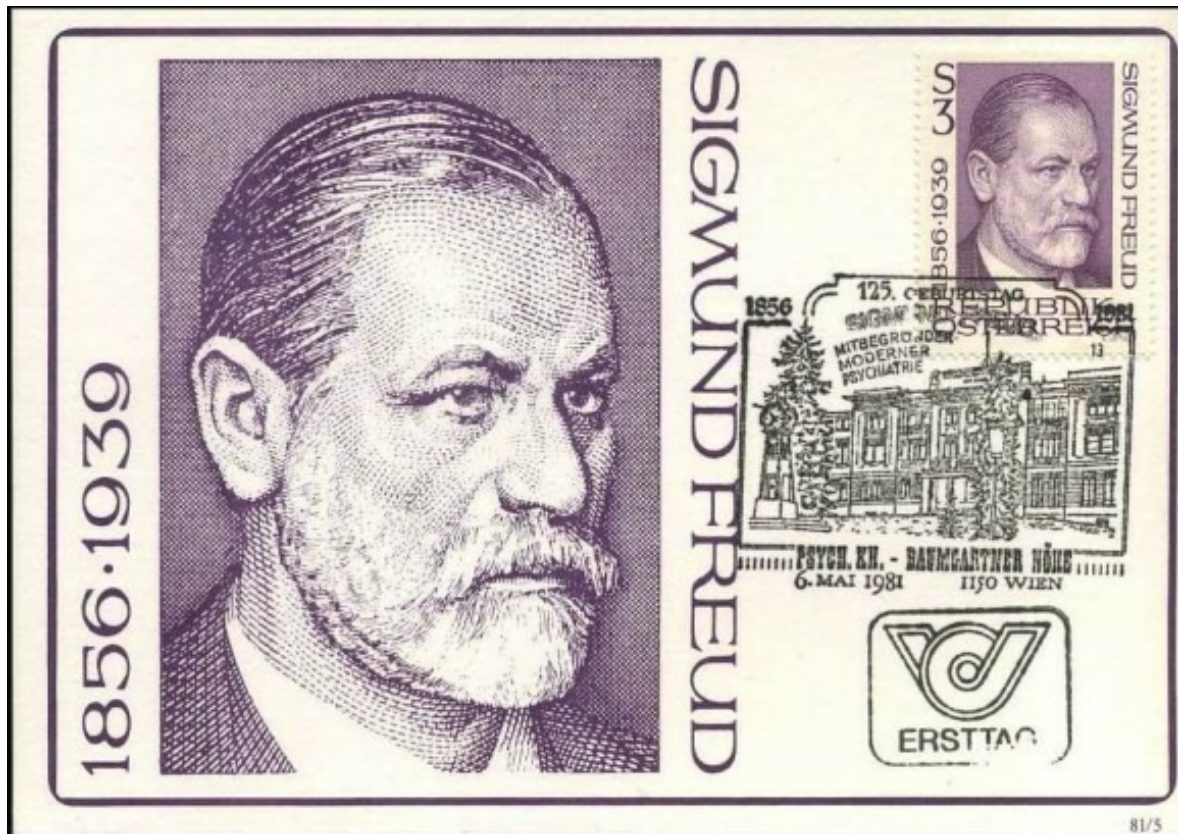


BRITISH THEMATIC ASSOCIATION

Volume 32, No.1. Whole Number 118

£2.50

www.brit-thematic-assoc.com



Maximum card showing Freud with cancel tying a stamp marking the Seventh International Congress of Psychiatry held in Vienna in 1983



THEMESCENE

Vol.32, No.1, Whole Number 118

MARCH 2015

THEMESCENE

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

Wendy Buckle

We certainly have a varied issue this month. With articles on crash mail, aircraft, psychoanalysis, gambling, and insights into research with David Roseveare and Grace Davies I do hope there is something for everyone. 'How I Started' (page 22) and 'My favourite item' (page 23) are continuing features which feedback from previous articles suggests are much enjoyed by the readership. We all started somewhere, and be honest, we all get a misty-eyed about one particular item which has a particular resonance for us. So please consider contributing to these two features (at least!). We also continue our 'Back to Basics' article by John Hayward (page 19). If you have not seen our Past President's international gold-medal winning collection 'The Iron Steed' then get hold of a copy of March 2015 *Stamp Magazine*, which features an article by him.

You would hope, I expect, that the editor of a stamp magazine knows something about stamps. Well to judge from my howler in the last issue this editor does not. I reproduced an Isle of Man booklet cover showing a penny black, and stated that the picture, with




corner letters AA, showed impossible combinations of letters. For the very few (if any) readers who don't know, the letters identify what sheet position the stamp occupied. In a sheet of 240 stamps - 20 down and twelve across - the left square letter shows which horizontal row the stamp was in - the first row being A, the second B, and so on down to the twentieth row with T. The right square letter indicates the vertical column, again with A for the first column, B, C, and so on across to L for the last (twelfth) column. So AA of course is

not impossible. Here is a miniature sheet from 1990 which does show those pesky letters: SW could not have been used. Thanks to our Treasurer for very gently pointing out my error.

As thematic collectors we all have to do research into our subjects, and I've been trying to write an article on the paper maker John Dickinson (he of the 'silk thread' paper). There is quite a lot already published, but where to find it? Libraries are a great resource, but of course one has to borrow the books, not keep them. The answer, I have decided, is ebooks. Cheap, immediate delivery from anywhere in the world with no postage costs, and lots of old, obscure and out of copyright works now digitised. If you have not gone down that route yourself I recommend it; except of course for the immediate urge to print the whole thing out, thus costing a fortune in ink. I'm trying to be sensible about that bit.

The next issue of *Themescene* will feature a report on London 2015, our stand at the Show, and our not-to-be-missed meeting on Friday 12th May (see page 12). If you are coming to the Show do try and attend the meeting, it is one of our few chances to hear a top international collector. And if you can help out at the Stand just inform us, it would be most appreciated. But at the very least do come along and chat; much as all the Committee try to get around giving displays, as well as BTA provincial meetings, we will never get to meet you all.

Spring is on its way, here's wishing you a successful collecting season. 

CHAIRMAN'S PAGE

Barry Stagg

As I write this article Christmas is a very dim memory. I hope Santa satisfied your philatelic needs – sadly in my case he confused 50 sheets of extra plain album pages with two shirts and five pairs of socks! But I prefer to look forward and Spring Stampex is only a few days away. By the time you read this it will all be over but I hope you will have some good memories and filled a few gaps in your collection. I find going around the dealers is always an interesting experience. Lots to see and even more that I can't afford! But I find that looking at the exhibits can be equally if not more rewarding.



Many items in my parachute-themed collection exist because I saw versions of them in an exhibit at Stampex or Swinpex or Perth, often exhibits that have no direct relationship to my theme. I remember seeing a one frame exhibit in Perth two or three years ago of a collection of Zucker rocket envelopes. I had never heard of him or his rockets but I did notice some nice parachutes on the envelopes!

Later in the year, in May, we have 2015 at the same London venue as Stampex. And there will be lots of dealers and lots of exhibits to have a look at and ponder, in my case, if they have any parachute related link. And that's the joy of Thematic collecting; you just don't know when you will find something new or interesting that will take your collection down another road. I know that London is a long way to travel for many of our members but 2015 is likely to be the biggest UK philatelic event for some years to come. So may I encourage you to come and see what philatelic gems you can find.

When you come to visit 2015 try and find time to see the stamps at the British Library. If you have never been then you are in for a treat. Some wonderful items. So many of our Museums have significant collections yet they are rarely visited. I live close to Birmingham yet I have only seen the Museum's stamp collection once! And that got me thinking – do you know of a good publicly owned collection in a museum near you? Please let us know if you do. Good hunting at this year's stamp shows and I hope you enjoy the exhibits. And please come and say hello at the BTA stand. I'd love to meet some of you; although I may be talking to some of the dealers trying to swap some socks for some extra album pages!

BEQUEST TO THE BTA

The BTA was pleased to receive a letter recently from solicitors acting for the estate of the late Harry Cowgill. He had been a long-standing member of the BTA and had bequeathed his collections of Aircraft, Europa, Christmas and Red Cross to the Association, with the instruction that they be sold for our funds. The material is currently with the Chairman. If you collect these subject areas you are welcome to contact him on bastagg@btinternet.com to see if you can jointly identify anything of interest to you. The BTA is most grateful for such a thoughtful gift.

MEMBERSHIP SECRETARY'S PAGE

Peter Denly

Ordinary members	162	
Family members	15	
Junior members	1	
Society members	14	
Overseas members	11	
Overseas Society members	2	
Honorary members	3	
Total number of members	208	(7 th February 2015)

New Members joining since the December 2014 issue

Mrs. E. Grieve of Steynton, Milford Haven

Miss A. Jetpurwala of Mumbai, India

Deaths advised since the December 2014 issue

William Sammons of East Preston, Sussex


George Beatty, the Treasurer of the Masonic Philatelic Club

We are delighted to welcome our new members and hope that the membership will prove rewarding.

Our 'Overseas' membership now covers Nepal, Ukraine, New Zealand, Australia, Canada, USA, Brazil and now India. This is in addition to our members who reside in Europe. As well as being 'in touch' through *Themescene* and the website, some of these members are in contact with collectors in the UK who share a common collecting interest.

Although membership renewal is set for 1st February each year, a notice was included with the December magazine to reduce postage costs. As a result many members have elected to pay early and to date just over 50% of subscriptions have been received. Should you not have paid already, a reminder will be found enclosed with this edition of *Themescene*, and it would be appreciated if this could be returned as soon as possible without a further reminder, thus avoiding additional postal charges.

A pastor in Sri Lanka has organised stamp clubs to help children who were victims of the tsunami. In recent correspondence we learn that a membership of 1500 has been achieved across the country and with help from various organisations in the UK, quantities of stamps and supporting material have been donated in recognition of this worthwhile activity. Should any member wish to contact the Sri Lankan pastor, the Membership Secretary holds his details.

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 amongst other things will ensure your copy of *Themescene* is delivered correctly. 

LETTERS TO THE EDITOR

The views expressed in these letters may not necessarily be those of the Editorial Board.

From Barry Floyd by email

THEMESCENE

I have now had a chance of reading fully the December issue of *Themescene* and would like you to know how informative it is for those members who are either elderly and largely housebound (me!), or location-wise are unable to attend meetings of the BTA. It gives us an opportunity to learn of the displays and other activities of our organization and to congratulate - at a distance - the winners of various awards. Of course, the colour supplements this time round were all the more appreciated. While, as an occasional contributor of articles to our journal, I appreciate seeing my pieces in print from time to time, I thank you too for featuring regular reports on BTA events and thus keeping those of us at home part of the thematic family.

From Stuart Menzies

MEDITHEME AND THE BRITISH MEDICAL PHILATELY STUDY GROUP (MPSG)

Meditheme was the quarterly journal of the British Medical Philately Study Group (MPSG) which was published towards the end of February, May, August and November.

MPSG was established by retired pharmacist/philatelist Tom Wilson in 1981 (see Obituary December 2014 *Themescene*), and comprises a number of folk interested in all branches of medicine in the widest sense. Thus medicine, surgery, psychology, psychiatry, veterinary sciences, med-lab sciences, nursing etc., biographical notes of practitioners in all these branches, diseases, medicines, complementary, alternative and folk medicine, military medicine, national medical philosophies etc. etc. are all grist for someone's mill. Sadly after almost 30 years of publication of *MediTheme* the November 2014 was the last in the current style or format (A5 booklet).

The rising cost of postage and a reducing readership are the principal causes for change. However I hope to continue in a modified format, as '**New Series, eMediTheme**' which will be available as a pdf, and will be sent by email, free of charge, **to all who ask for it and provide me with an email address** - your own, or that of a relative or friend. *EMediTheme* will print out in A4 size, with colour illustrations (if you have a colour printer). Please make this known to any friends and colleagues who may be interested.

Membership is open to all, and is now entirely free. Should you be so inclined as to contribute, we would welcome articles, or even brief notes, relating to any of the above. (The Editor's decisions however are final).

I already have a number of articles in hand, and hope that readers will be able to supply more. The first issue is planned for February 2015.

S. W. Stuart Menzies

Hon Editor *MediTheme*

Email: stuart@swsm.co.uk

Letters continued on page 14

BICYCLE CRASH MAIL

John Davis has a possible philatelic first

We have all heard about crash mail. We all know about bicycle mail. But what about bicycle crash mail? In 1979, I and my family were living in The Coombe, in the village of Streatley-on-Thames, in Berkshire, which was separated from its neighbouring village of Goring-on-Thames in Oxfordshire, by the Goring Gap, one of the most picturesque parts of the Thames.


On Saturday 9th June 1979 at 7.45am, we drove to Rugby to visit my sister-in-law and her family. As we were watching the evening news on the television, there was a report about a letter bomb, that at 8.30 that morning, had exploded in the mail bag on the bicycle of a village postman.

After only a few seconds, I looked my wife, Rosemary, and she looked at me, and in unison we said "that's The Coombe, Streatley". We were transfixed by the report, but with a feeling of relief that we were not in residence at the time of the explosion, having left just 45 minutes beforehand. Luckily no one was injured, and the postman, Peter Collingbourne, although shaken, escaped death by a few inches.

The police questioned everyone living in the Coombe, but as we were not at home on that eventful day, we wondered if we might have been considered as prime suspects. We were visited by detectives the following day, Sunday, but convinced them of our innocence!

The incident was widely covered in both the local and national newspapers. There was speculation that the target for the bomb was a High Court Judge who lived in Streatley, and who, four years earlier had sentenced a member of the IRA to twelve years in prison at Birmingham Crown Court.

Unbeknown to me at the time, in the mail bag, were five items of mail for me, including two 6th June GB Horseracing Paintings first day covers (one for me and one for my son) which I had posted in Oxford on that day. When the first day covers did not arrive, I did wonder if they may have been in that mail bag, and if so, if they survived. To my surprise they were, and did. On 21st July, Mr H. G. Taylor, on behalf of the Manager of the Services Marketing Division of the Head Post Office in Reading, wrote to me enclosing the items of mine that had been in the mail bag, with a letter of apology for any inconvenience caused. Fortunately, the first day covers were still in one piece, although a bit battered.

This story is included in my talks and displays to philatelic societies about the many ways in which mail has been delivered, and which always seems to inspire particular interest. It is possible that the "Bicycle Crash Mail" first day covers are unique! 





Slightly damaged FDC with tears top and bottom



SIGMUND FREUD: “GODLESS JEW”

Jeff Dugdale looks at the founder of psychoanalysis



Many philatelic images of Freud rely on the photo taken of him by Max Halberstadt when the scientist was in his mid-60's. The design of the Mali issue is particularly interesting as it suggests the importance of what happens to us in the womb.

In the introduction to his 2013 TV series for the BBC *The Story of the Jews*, British historian Simon Schama (himself Jewish) explains how the great Austrian-born pioneer of psychoanalysis escaped from the Nazis to live the last weeks of his life in London, and how once safe there he referred to himself as “a Godless Jew”.

The founding father of psychoanalysis, whose writings gave us such terms as “free association”, “The Oedipus Complex”, “Libido”, “Ego and Id” and “death drive”, was born Sigismund Schlomo Freud in May 1856 in Příbor now part of the Czech Republic. His father Jacob was a wool merchant and Sigmund was the first of eight children in his third marriage. Both Jacob and his wife Amalia Nathansohn were Hasidic Jews of Ukrainian origin. Freud was born with a cowl believed in his community to be a sign of good fortune.

Most of the Freud family moved first to Leipzig and then in 1860 to Vienna where Sigmund was to spend most of his adult life. At school he was an outstanding scholar, proficient in a handful of languages including English and Hebrew. One of Freud's great literary inspirations were the plays of Shakespeare, which it has been argued led him to a number of his later ideas on human psychology.

At the age of 25 Freud graduated as a doctor from the University of Vienna, taking his first job in a psychiatric clinic in a local hospital. However, within four years he married Martha Bernays, the granddaughter of a chief rabbi from Hamburg and set himself up to specialise in treating nervous disorders in a private practice.

By this time he was a heavy smoker, believing it helped him to concentrate and that he had enough will power not to overdo the consumption of cigars. However, in his case addiction to tobacco would prove fatal.

Freud's Jewish origins and his commitment to a secular Jewish life greatly influenced the conduct of his professional and personal life. A visit to Paris in 1885 revealed to him the potential for using hypnosis in treating his patients. One particular patient talking about her symptoms and troubles whilst in this altered state found her symptoms were greatly reduced and from this one case Freud realised that encouraging patients to talk freely, in a practice he called “free association”, but *not under hypnosis*, also relieved symptoms effectively. He then went on to explore patients' dreams in analysing what was

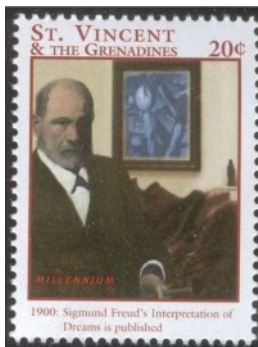
in their unconscious. By now Freud was freely using the word “psychoanalysis” as an umbrella term for the group of practices he was employing.



Austria (2006) issued to mark the 150th birth anniversary of Freud illustrates the psychiatrist’s couch and “What we think of when we relax”



Marshall Islands (2000) illustrates Freud in his 40s in his consulting room in Vienna, with possible references in the display of statuettes to his 1913 text : Totem and Taboo.



St Vincent (2000) marks the publication a hundred years earlier of Freud’s Die Traumdeutung.

Simultaneously he was personally experiencing troubling dreams and bouts of depression which he related to his father’s death. A study of his own bitter feelings towards his father who had removed beloved half-brother Emanuel to Manchester whilst they were both youths much to Freud’s dismay, and to his feelings about his mother, led him to revolutionary thoughts about an individual’s neuroses.



Dahomey (1967) depicts the painting by Ingres of the classical figure of Oedipus (the mythical king of Thebes) notorious for marrying his mother, Jocasta. Freud had seen a modern production of Sophocles’ play Oedipus Rex in Vienna in the years before he wrote his Interpretation of Dreams and was greatly influenced by it, seeing many connections with the plot of Hamlet.

Freud’s Theory of Seduction had suggested an adult’s unconscious memories of sexual molestation as a child could later produce hysteria and obsessional behaviour recognised in the modern term OCD. But he now refined those thoughts into a new theory which he called The Oedipus Complex.

Freud had been building a modest coterie of sympathetic followers through weekly lectures at the psychiatric clinic of the University, and this led to the formation of the “Wednesday Psychological Society” which would prove to be the embryo form of a worldwide appreciation of psychoanalysis.

The other four original members of Vienna’s “Psychologische Mittewochs-Gesellschaft” were close friends in the medical profession and Jewish: Wilhelm Stekel, Alfred Adler, Max Kahane and Rudolph Reitler. At each meeting one of the group would present a paper, then after the consumption of *kaffee und kuchen* in a room reeking of nicotine, animated discussion would take place. The meetings were led by Freud, who, as *primus inter pares*, always had the last word. Since there was a sense of master and devoted disciples in a ritualised programme, the Society meetings began to seem a little like a religious event.

In the new century the numbers attending the Society more than doubled, including two female Russian psychiatrists Tatiana Rosenthal and Sabina Spielrein, in addition to guest visiting members who would then convene satellite meetings in other European cities. In due course this proliferation of interest would lead to the establishment of psychoanalytical societies in a handful of European countries. The First International Psychoanalytical Congress was held in Salzburg in the Spring of 1908.

A new player came on the scene who was to prove influential in the dissemination of Freud's ideas; the London-based neurologist Ernest Jones. Further promulgation came through the 1909 launch of a group of periodicals and journals, and plans were put in place for an International Association of Psychoanalysts.

Freud invited Jones and the American Abraham Brill to help him proselytise in the English speaking world, and after Jones had moved to Toronto and Brill had worked translating some of Freud's papers, the great man visited the United States to give a series of Lectures in psychoanalysis. Following these, Freud's visit to the home of the celebrated American neurologist Prof. James Jackson Putnam proved to be a watershed event in his career when Putnam publicly endorsed Freud's theories.

Much to Freud's satisfaction in the course of the next two decades psychoanalytical associations were formed right across Europe, but it was clear that all was not well with his health and his remaining years saw him conducting a sometimes furtive but ever-present battle against cancer.

Early in 1923 Freud had noticed a growth in his mouth which he learned was associated with heavy smoking. A number of medical professionals he consulted played down the importance of this initially benign lesion and Freud deluded himself, telling friends it had been successfully excised. He refused advice to quit smoking but eventually had cosmetic surgery done, during which he haemorrhaged very seriously. Another round of medical consultations failed to reveal the absolute truth to him about his cancer as it was feared he would take his own life when he still had so much to give to science.

When the Nazis took over in Germany in 1933 and proceeded to burn books by Jews and other disapproved-of authors, Freud wryly commented on the "progress made" across the centuries, noting that in the past he himself would have been burned at the stake but now it was just his papers!

Self-delusion, indulged in regarding the effect of his smoking, also featured in Freud's initial estimation of the National Socialists in Germany, declaiming he wanted to remain in Vienna then occupied by a nation actively practising anti-Semitism.



Only when his youngest daughter Anna was arrested and grilled by the Gestapo did Freud agree to leave Austria and put his care in the hands of Ernest Jones in London. Given his position of influence as President of the International Psychoanalytical Association, Jones was able to call on the help of Home Secretary Sir Samuel Hoare and the President of the Royal Society Sir William Bragg (shown left on Sweden 1975 with his son) to arrange documentation for a group of his fellow Jewish scientists, doctors and relatives to accompany him into exile in Britain.

Whilst many of his party went on ahead of him to safety Freud found it more difficult to persuade the Nazi authorities to let him go, and many impediments including financial ones were put in his way. Fortunately the commissioner put in charge of investigating his assets, Anton Sauerwald, proved to be sympathetic to the old man and refused to follow


instructions, ensuring that Freud's library was preserved and not disposed of, and also greatly underestimating the total value of his material wealth.

As a result Freud arrived in London in the first week of June 1939. Unfortunately it was not possible to get his elderly sisters out of Austria and Rosa, Marie, Adolfine and Paula were to die in concentration camps. Sauerwald proved such a friend to Freud that he returned to Vienna to bring his oncologist to London to operate on his jaw a further time.

Freud set up home in Hampstead, London, where his consulting room in Vienna was recreated almost detail for detail, and he began to see patients again until he was no longer fit to do so.



Realising he had end-stage cancer, Freud confided his doctor Max Scheer that he felt a previously arranged gentleman's agreement would soon be necessary and the old man's final few days were eased with massive doses of pain-relieving morphine. He died on 23rd September 1939, aged 83.

Freud's body was cremated at Golders Green Crematorium in a ceremony attended by many Austrian emigrés including author Stefan Zweig. (Austria 1981). The ashes along with those of family members rest on the ground floor of the crematorium. 

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LONDON 2015

13th - 16th MAY 2015

BUSINESS DESIGN CENTRE, ISLINGTON, LONDON N1

All the information about the Show is available on their website www.london2015.net/. Check the 'Videos' link which features various interviews, including BTA member Simon Moorcroft. Key features of the Show are:

- Major dealers from the UK and overseas. At the time of writing 120 are listed on the web site.
- Special displays, including 'Philatelic Events That Changed the World' and a demonstration of the Sperati printing press.
- A wide range of seminars on each day.
- The competitive exhibition in eight classes: Traditional, Postal History, Aerophilately, Revenue, Postal Stationery, Open, Youth, Literature. The Thematic competition will have been held at Essen (European Championship of Thematic Philately) with the winners displayed at London 2015
- BTA Stand throughout the show. This will be supported by our affiliated specialist societies the Masonic Stamp Club and the Bicycle Stamp Club
- At least ten specialist societies holding meetings during the event. The one not to miss is the:

BTA Meeting

Friday 15th May

10.30 - 12.30

Meeting Room F

Guest Speaker: Rudolf Spieler

"AAA, All About Automobiles"

The talk and display has won several international honours including a large gold at the London 2010 International Stamp Exhibition with a score of 95.

Rudolf, with his good English, deep knowledge of his subject and smooth delivery, will entertain fellow collectors. It will be a talk that every thematic collector, whatever your interest, can appreciate, while gaining some knowledge and tips to improve your own collection.

This will be followed by members' displays: 10 sheets in two minutes.

There will be a £5 entry fee to the meeting to help defray costs.

Can you help out at the BTA / Bicycle / Masonic / Stand during the Show? If you can spare an hour or two on any day please email Committee member Gerald Lovell on fdc.silverstone@gmail.com

Remember: if you want to attend on the first day you will need to prebook a ticket, at a cost of £10. All other days are free entry. But if you are a volunteer on our Stand on Day One we should be able to get you a ticket.

THE RED ARROWS

Barry Floyd stirs our patriotism

Officially known as the Royal Air Force Aerobatics Team, the Red Arrows are an impressive display group, acknowledged as one of the world's premier aviation teams. In 2014 they celebrated half a century of demonstration flying. Since their creation the Red Arrows have flown over 4,500 displays in 55 countries around the world, acting as ambassadors for the United Kingdom, contributing to defence diplomacy efforts and promoting British industry, while exhibiting the professional excellence of the Royal Air Force. The Red Arrows also help over 100 charities each year, contributing many thousands of pounds to a wide variety of deserving causes. Meanwhile the Red Arrows continue to enthral, captivate and inspire millions of spectators worldwide. Their motto is *Éclat* meaning excellence.



Initially the team were equipped with seven Folland Gnat trainers. Then

in 1966 the group was increased to nine members, enabling them to expand the team's capabilities and the permutations of formation patterns. In particular they could develop their incredible perfectly symmetrical 'Diamond Nine' formation which has become the Team's trademark pattern. In 1979 the Team were upgraded to British Aerospace Hawk TIA jet trainers, which are still being flown today. As depicted on the stamps, the bright red aircraft engage in numerous manoeuvres, including colourful smoke

emissions.


Over the years the Red Arrows were based at several different airfields in England, But since 2000 they have been located at RAF Scampton near Lincoln. In 2004 there was speculation in the British media that the team might be disbanded after a defence spending review which indicated running costs to be between £5 million and £6 million. Fortunately the Red Arrows survived the cuts in recognition of their role in developing business in the defence industry, promoting recruitment for the RAF and serving as a considerable attraction to shows throughout the world.

The pilots are highly experience flyers, all of them volunteers. They have completed operational tours on fast jets such as the Harrier, Tornado and Typhoon, and have accumulated at least 1,500 flying hours, assessed as above average to be eligible to join the Red Arrows team.

The pilots stay with the team for a three-year period, and three pilots are changed each year. The team leader is always a pilot who has previously completed a three-year period with the Red Arrows.

The pilots are supported by a team of managers, personnel and engineering technicians, nine of whom form a team known as The Circus. In addition there are three survival equipment fitters who maintain all elements of the pilots' safety equipment.

To celebrate the Red Arrows 50th display season a new tail-fin design was unveiled in the shape of a Union Jack. It reflects the Best of British and emphasises the team's role as ambassadors for the United Kingdom and as the public face of the Royal Air Force.

Existing collectors of military aviation stamps will welcome the addition of the Red Arrows set to their displays. Others looking for a theme may well wish to acquire the impressive formation issues to serve as a colourful start to their new collection. 



LETTERS TO THE EDITOR

Continued from page 5

From Brian Sole by email

POSTCARDS OF ANTARCTICA

I am sorry for the long delay in answering the query regarding the letter from Bob Gibson on the series of 4 postcards *Themescene* June 2014 page 44.

When you referred the original question to me I had a hazy recollection of seeing these postcards either in the collections of Margery Wharton or Richard Hindle. There had been a discussion about them and I thought that the decision was reached that the postcards were admissible in a thematic philately exhibit.

However I now realise I was wrong. I have at last located my book "Postcards of Antarctic Expeditions – A catalogue 1898-1958" compiled by Margery Wharton. This confirms that E Wrench of 20 Haymarket London published the cards privately; a postal authority did NOT produce them. E. Wrench advertised the four cards – Links of Empire No 3 - as a unique occasion. For a two shillings (10p) subscription, the publisher arranged for the cards to be posted at a suitable point of call during the exhibition and directed to the subscriber's address. Cards 2, 3 and 4 were postmarked at Simonstown South Africa, 7 October 1901; Christchurch New Zealand, 24 December 1901 and Christchurch New Zealand, 25 April 1904 but that does not qualify them to be included in a thematic exhibit, although suitable for an Open Philately exhibit.

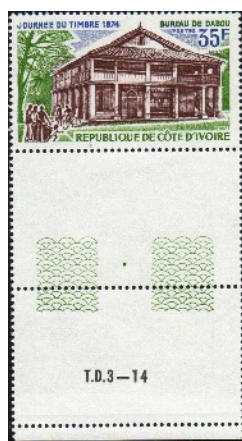
I must apologise to you for not doing my homework properly, and thank Bob Gibson for correctly disagreeing with my answer.

THE OFFICE WAS (STILL) NOT IN THE RIGHT PLACE

David Roseveare continues his research

This is a follow-up to the article published in the June 2014 issue of *Themescene*, page 50. It refers to Pierre Béquet's Ivory Coast Stamp Day issue of 1974 which was incorrectly titled "BUREAU DE DABOU" instead of "BUREAU DE GRAND-LAHOU". After the error had been discovered all the sheets were reported to have been returned to Paris for subsequent destruction but one sheet escaped, remaining in the Ivory Coast. Since my original article was published there have been a number of developments. On returning home from holiday I received a message from one of my French contacts informing me that another person had an example from the single sheet of 25 stamps containing the error. He gave me details which I subsequently followed up and purchased the item, which was taken from the bottom of the sheet which included the number of the press.

Henri Dumas (standing) at a meeting of the Society; and the stamp purchased by the author.



The seller was Henri Dumas who worked in the Ivory Coast during the 1970's and 80's, in the same period as Michel Daulard, the author of the original article highlighting the variety. Whereas Michel was in the diplomatic service, Henri was a shipping agent, but they were both members of the Abidjan (the capital city at that time) Philatelic Society. Henri served as President of the Society for several years and has accumulated a large French naval collection. They both remembered well the single sheet of 25 stamps. The two men returned to France on retirement but went their separate ways, Michel to the town of Clamedy, south of Paris, where he served as President of the local society. His collecting interests include the world's rarest stamps and German local posts of which he is a leading authority. Recently he sold part of his collection through the German auction house of Heinrich Kohler. Henri settled at Nice, on the Riviera, and I found out from him that he had designed six consecutive "Stamp Day" issues for the Ivory Coast from 1982 to 1987 which were produced at the Delrieu and Cartor printing works. He asked me if I would let him have Michel's address and I duly obliged. I now correspond with both of them and hopefully I have reunited them after all the years apart. When I was in Paris recently Elsa Catelin, the engraver of the new French definitive stamp, who I have known for a number of years, introduced me to Pierre Bara, a young graphic

designer who is carving out a career in stamp design. He told me that he had spent six years of his early life at school in the Ivory Coast and was most fascinated by the story. He asked me to keep him updated on events. So far, I have accounted for 16 out of the original 25 stamps in the sheet.

We share an exciting hobby; the research is never-ending and you always meet new friends, especially French stamp designers. 📖



Various stamp Day issues

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IRISH HOSPITAL SWEEPSTAKES

Peter Wood enjoys a flutter

The first “Irish Hospital Sweepstake” was held on the Manchester November Handicap of 1930 when the first prize of over two hundred and eight thousand pounds was shared by three Belfast men. In 1937 an advertisement appeared in *Philatelic Magazine* offering a sheet of 24 “New Irish Souvenir Stamps” free of charge to those who wrote to request them. These were what are now known as Cinderella labels which illustrated various aspects of the Sweep, including individuals involved and scenes of the spectacular parades and pageants which took place when the draw was held. The sheet which was received did indeed contain 24 numbered labels BUT some numbers were duplicated while others were missing. The “offer” was that anyone who sent in a completed set would receive 50 Virginian cigarettes.

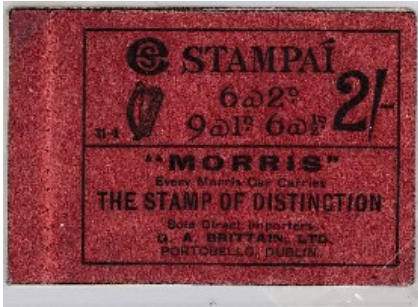


It has taken me many years of searching to find a sheet which proves that yes, completion was indeed possible. Having read about the operations of the sweepstakes that was by no means certain!

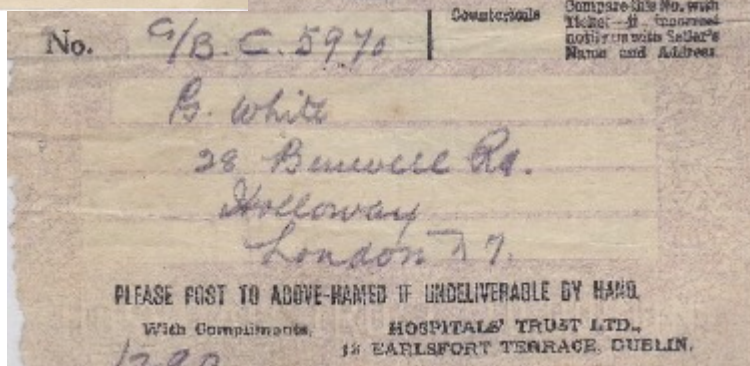
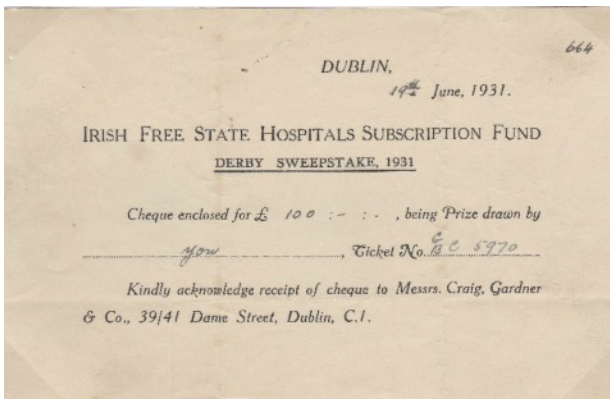
In total there were four different issues of labels – the fourth showed ladies wearing replicas of Celtic age gold treasures which are held by the National Museum of Ireland – along with labels of a nurse and a bride. It is of interest that these pictures were also used on Sweepstake tickets of the time. As Rowland Hill thought, the use of a portrait is a useful way to deter forgery. The tickets advise the purchaser to check that the printing is of the same quality as a postage stamp.



So far all is Cinderella but there are several postal aspects. Irish stamp booklets contained adverts for the sweepstakes from the first Irish booklet of 1931 to the last to carry advertising in 1956. Some Irish telegram forms had advertisements on the reverse. Letter cards and aerogrammes had information cyclostyled into them for sending advice to subscribers.



In addition US mail addressed to the sweepstakes can be found being intercepted by US Postal authorities as it was contrary to postal regulations to be in touch with overseas lotteries. Finally it is nice to be able to show a winning ticket and the certificate of posting from Holloway, North London to Dublin following the arrival of the notifying telegram. 📖



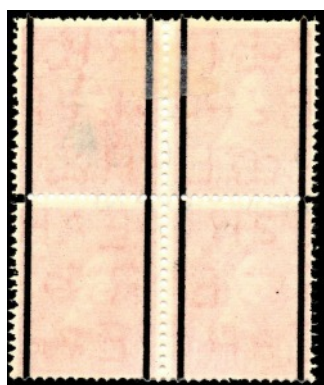
BACK TO BASICS

Part 4 of John Hayward's series examining the basics of philately and how relevant they can be to thematic collecting

This article concentrates on the various methods used since 1840 of printing stamps, but before embarking on this front let us have a look at a couple of processes adopted after stamps have been printed and before their issue, both employed in more recent years.

Graphite and Phosphor

The printing of graphite lines underneath the gum on the reverse of British definitive stamps between 1957 and 1961 was an experiment to assist in the automated sorting of post by the British Post Office. It was first adopted in the Southampton area in 1957 by printing one or two parallel graphite lines on QEII definitives from one halfpenny to 3d value. The lines cannot be clearly seen once affixed to an envelope, but sorting machinery could read them. The experiment only lasted for four years and was overtaken by the adoption of written area postcodes which of course predominate today. Booklet and coil stamps were also underprinted in this manner. So far as thematic collecting is concerned these stamps should appear in any collection about postal mechanisation or sorting. They would also be relevant to a thematic collection about pencils and handwriting with pencils, and any other theme involving the use or production of graphite. Strangely, no other country applied this process to its stamps.



The application of phosphor in bands or all over the face of stamps was initially a device used by the British Post Office to differentiate between printed paper rates and later first and second class mail. Subsequently it has become a worldwide process to safeguard against fraudulent stamp issues. Phosphor bands first appeared on British definitive issues in 1959 on the stamps already printed with graphite lines. These stamps are rather expensive. Stamps just with phosphor bands appeared the next year and soon spread in 1962 to commemorative issues (National Productivity Year). All over phosphor was applied first in 1969 and is now general for British stamps and many foreign countries as well. It can be difficult to see phosphor bands on stamps with the naked eye, but they do show up better on the phosphor bands would



selfedge in sheet margins. Stamps with grace thematic collections once again on postal mechanisation or sorting and also on security or fraud. Then there are collections on phosphor and all its properties, and don't forget what I mentioned regarding colour in Part I of this series of articles - the forms of phosphor applied to GB stamps glow green, blue or violet under an ultra violet lamp and ought therefore to appear in thematic collections based on those colours.

Main Printing Methods

The main printing processes which have been employed in producing postage stamps since 1840 are recess, embossing, typography, letterpress, lithography, and photogravure. I will look at each of these in turn and give my thoughts on where stamps printed by these processes would be relevant in a thematic collection.

Recess

It is apt to start with recess printing, or line-engraving as it is often known, because this is the method used to produce the first stamps – the 1d black and 2d blue from Great Britain in 1840. Recess printing was widely used in the 19th century for printing stamps, and some countries like France and Sweden preferred the process until recently, although it is expensive compared to other methods of stamp printing. The engraving process on metal plates gives a very clear-cut impression and an enhanced effect to portraits, animals and scenery in particular. This is best exemplified in the Sydney Harbour Bridge issue from Australia in 1932. Here the 2d red value was printed in recess and typography, and the difference is apparent immediately with the clarity of the recess stamp. Both stamps could appear in a collection on bridges.



The greatest exponents of engraving (gravure) for stamps are probably Czeslaw Slania and Pierre Gandon, predominantly Swedish and French stamps respectively, who both have keen thematic collectors of their work. How else do recess printed stamps fit into a thematic collection? Well, you can go right back to the German artist Durer, who many people collect and who was probably the greatest engraver of all time. And if you collect printing, recess printed stamps could appear in your collection too.

Embossing

Here the embossed impression is formed on a stamp between two metal faces, one with the outline of the design, with the paper in between. This method has been used from well before the early days of stamps, often for sealing letters and for paying stamp duty. It was used for postage stamps from the 1840s, usually where the background is just white paper and a sovereign's head appears embossed in the white space. Great Britain used this method from 1847-1855 and then again recently where the Queen's head has been embossed on modern commemoratives. Other countries used this method in their early days, e.g. Sicily, Austria, but perhaps the best known is Gambia in 1869. Because embossing was used as a means of security, examples of embossed stamps and sealed letters could be present in thematic collections of security or fraud.



Typography and Letterpress

I will deal with these two processes together because they are effectively the same, typography being a philatelic term and letterpress being a printer's term, both meaning printing from the surface of raised type. In other words they are synonymous with surface printing. Printing stamps by the letterpress process commenced very early for some countries. The Swiss cantonal issues for Basel were part letterpress to enable more than one colour to be used and part embossed (the dove), but an example in your collection would probably be beyond your pocket. However, GB collectors should be very familiar with this method of printing because it was used for printing Queen Victoria British stamps from 1855 to 1883 and for the stamps of many other countries. Typography is still used for many modern stamps. Even with some devious lateral thinking I am at a loss to suggest where surface printed stamps would be relevant to a thematic collection save for the theme of printing itself.



Lithography



Lithographic printing has been around for a very long time and predates the issue of stamps in 1840. This is a method of printing originally based on the immiscibility of oil and water. Printing is from a stone or metal plate with a smooth surface. It is used to print thousands of copies of the same item so it was natural it would be used for stamps after their invention. It was widely used in the 19th century, but has decreased somewhat since then. However, at times of shortages it has been used as a temporary measure to print stamps.

Good examples of lithography may be found in the Indian rupee definitive series of 1949.

Photogravure

This is an intaglio printmaking or photo-mechanical process whereby a copper plate is coated with light-sensitive gelatin tissue which has been exposed to a film positive and then etched, resulting in a high quality intaglio print that can reproduce the detail and continuous tones of a photograph. This printing process was made famous by Harrison & Sons in 1934 with the George V definitives printed in photogravure. It has subsequently been used for most GB stamps and worldwide. Photogravure is most suited to today's multi-coloured stamps where every detail can be emphasised.



In the next article I will discuss overprinting and surcharging and their place in thematic collecting. 📖

HOW I STARTED

Steven Cross loves a mystery

Pink shrimps, bazooka joes, fruit salads and flying saucers, the Beano, Dandy and Beezer, cycling down country lanes imagining they were routes through darkest jungles. So many demands on pocket money, so much to do and so much better than sticking small pieces of paper into albums. Sticks are great swords, white mice better tasting than Gum Arabic, and the cartoons funnier than stamp catalogues.

Work and family with their different demands follow those carefree years. There is lack of time, and when you want to play with your children, moving coloured squares around doesn't have the attraction.

Throughout my life though there is the passion for reading; especially crime and thrillers. I can't get enough. Everything intrigues me. I adore the red herrings, the suspects and witnesses, misleading clues and the dénouement.

In 1993 Royal Mail produced a se-tenent set of Sherlock Holmes adventures. I was hook line and sinkered, gulped like a goldfish, besotted. To cap it all there was a problem to solve (the only time this has ever been done on a set of stamps). I sat for hours even though I knew the solution (it's DOYLE) inspecting the picture and working out where in the story the image appeared. Every Holmes issue was now fair game, and then the life and times of his creator Conan Doyle became of interest. The Queen of Crime Agatha followed. The most published author, ranked after Shakespeare and the Bible, and the novel *And then there were none* is still the biggest selling mystery. It was the stamps of Poe, considered to be the father of the detective mystery, introduced me to Auguste Dupin. Gangsters and hard-boiled private eyes from America: Marlowe and Spade and Ellery Queen. There were the gentle TV detectives, and the gritty violent ones. Now the forensic analysts and Scandinavian noir dominate. The books allow me to drift into another world and the stamps conjure up the images for my imagination. The Nicaraguan Interpol (1972) set is the backbone of my collection. Each has a description on the back and is the focus for each section of my accumulation

I find that gums and perforations, head shapes, bands and direction of printing just don't turn me on. But give me a Dorothy Sayers or Lord Peter Wimsey and I can be spellbound for hours, immersed in the stories, and scrutinising the stamp.

The age of the stamp shop has gone, replaced by the Internet, where you can at least buy that single elusive stamp that helps tell the story. We thematic collectors are faced with that eternal dilemma of buying the set and removing the single stamp we are after. It's frustrating and irritating. But when it moves the tale on, it's elementary, there is no alternative. The hunt is always on and the game's afoot. 📖



MY FAVOURITE ITEM

Grace Davies gives the story behind an unissued stamp

What an impossible task, to choose a favourite item! However, for this article I have made my choice - and it is choice indeed: a small piece of signed art work commissioned and then rejected by the United Nations. I loved it at first sight and purchased it for the design of dove and olive branch which as symbols fit well into my Peace collection.

The designer was Samuel Louis (Sem) Hartz (1912 – 1995), born in the Netherlands. From the age of 24 he worked for security printers Royal Joh. Enschedé (founded 1703 and stamp printers since 1866). A prolific engraver, Hartz' designs can be seen in stamps issues all over the world.



The United Nations was founded in 1945 and used the services of the US Post Office Department until, having moved into its new permanent headquarters in New York in 1950, the United Nations Postal Administration (UNPA) came into being in 1951. The first set of eleven stamps were produced by six selected designers. Number 5, the blue 5c stamp for UNICEF was a Hartz/Enschedé design and it stands out as different from the rest. The stamp with



beautifully engraved clasped hands on a plain background is well-known and admired.

So it is not surprising that Hartz was commissioned by the UNPA to design a new stamp in 1954. The attractive proofs, red-brown on thick laid paper, were prepared by Enschedé but after submission Hartz was told that the design could not be used. The reason given with the proof description by the dealer from whom I bought it was that Picasso had presented Stalin with a picture of a dove and it was feared that the motif would be used in propaganda. Was that the real reason?



With this in mind I tried further enquiries with interesting results. First I wrote to the UNPA. Although I knew its archive material had been sold off in 2003 I hoped that something might still be around, and I had a helpful reply from Edward Hynes, Officer-in-Charge, who has been in the UNPA since 1974. As far as he recalled, if a submitted stamp design was not approved by the Design Committee the artwork was often returned to the artist and relevant written records were not archived. He then went on to say, I quote:

“As I look at the design, I know it was intended to be a regular or definitive stamp issue. However, after reviewing the stamp issues for the 1950's, I do not understand why a definitive stamp was proposed for issue in 1954. As I am sure you know in 1951 UNPA issued six definitive stamps in October and five more in November. The next definitive issues were 1958 when the United States Postal Service increased their postage rates.”

Mr Hynes suggested I contact United Nations Philatelists Incorporated (UNPI). The following came from Anthony Dewey, Archivist and Previous Past President:

“It is my understanding that this design essay was presented as a proposal for the first airmail issue of 1951 by Hartz via Enschedé. Ostensibly, the design was rejected because the UN Council did not view the dove as a universal emblem of peace, as stated in the directions to proposers of designs for the 1951 set. However, in the essay the shadow cast over the global map strongly resembles the Nazi eagle. As relations with Germany were mending, this design appeared inflammatory”.

Mr Dewey had copied in some fellow collectors and Larry Fillon, current President of UNPI added:

“Excellent reply. I also noted the image lacked all of the five official languages of the UN so that too may have been taken issue with.”

The latter comment is interesting as Hartz was known to be rather opinionated when it came to his art and not very fond of design committees!

So there we have it, different explanations and something for serious researchers to get their teeth into. But none of that changes my view that this item, with the dove holding an olive branch flying over the finely drawn globe, is a little beauty. It was my first purchase from this particular dealer; when I commented on the price he pointed out that I would probably not see it again! That has been the essence of our conversations for subsequent purchases: “Have you seen this before? Do you expect to ever see it again?” Of course not, and I treasure every item bought in that way. But this little brown dove design proof with Sem Hartz’ signature is my favourite. 📖

GROUP NEWS

WETS Day Saturday 11th April 2015

This will be held at Buckfastleigh Town Hall when the speaker will be Dr Jean Alexander. Her subject will be “Waterfalls of the World”. Attendees will be asked to bring along eight sheets on the theme of “Anything involving Water”, and Jean Alexander will be asked to give a very brief critique with an aim of encouraging the future evolution of the submission.

The programme is as follows :-

1000hrs	Arrival
1030 hrs	Welcome by the Chairman
1035-1230 hrs	Display by Dr Jean Alexander “Waterfalls of the World” with short break to allow viewing of the first half.
1230 hrs	Buffet Lunch
1330-1445 hrs	Members Displays & Critique
1500 hrs	Depart

Themescene is always pleased to publish news from Group members. Just email a few lines to the Editor

GROUP MEMBERS

Alba Stamp Group

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

Astro Space Stamp Society

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

Web: www.astrospacestampsociety.com

Bird Stamp Society

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

Email: tony.statham@sky.com

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

Captain Cook Society

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

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

Concorde Study Circle

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

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

Glasgow Thematic Society

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

Guild of St. Gabriel

Rev. D. C. Hague, 16 Filder Close, Eastbourne, East Sussex, BN22 8SY.

Masonic Philatelic Club

Mr. P. Nason, 3 Van Dyck Road, Colchester, Essex CO3 4QD Email: pnason@aol.com

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

Scout and Guide Stamp Club

Mr. T. Simister, 1 Falcon Way, Chelmsford, Essex, CM2 8AY

Web: <http://www.sgsc.org.uk/index.shtml>

Ship Stamp Society

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

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

West of England Thematic Society

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

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

EXHIBITING PAGES

The latest edition of *TC News*, Bulletin no.27 of the FIP Thematic Commission, was received last year, but there was no space to feature it in the December issue. Features in it include:

FRENCH PROOFS: a further comment

This is a follow-up by Joachim Maas to the article in the previous issue of *TC News* (see *Themescene* March 2014 page 31) on the various types of proof and how they can be used. The general rule in considering what fits FIP rules is that the philatelic importance of an item increases with its closeness to the production method. Thus of the items previously discussed deluxe sheets, which are 'presentation issues', and imperforate stamps, not even valid for posting, are certainly not part of the production process and should not be used. On the other hand sepia printer's die proofs and trial colour proofs clearly do result from the production process, and can be used, remembering that the sepia printer's die proofs are the scarcer and therefore more desirable. The final category - artist's die proofs - are stated in the original article to be made as part of the checking process by postal authorities. This article suggests that they should be seen as 'presentation issues', of less relevance than sepia printer's die proofs and trial colour proofs. A further category, not mentioned in the original article, is stage die proofs (épreuve d'état), made by the engraver during the engraving process in order to control the quality of his work. These are clearly relevant to the production process and highly desirable.

THEMATIC JUDGING: Brasiliana 2013 and Philakorea 2014

A discussion by Jeff Long of the use of over-sized pages in relation to FIP thematic competitions at these two events. The analysis covers overall results broken down by page size, problems with over-sized pages, and whether using them gives the competitors any advantages. His conclusion is that at Brasiliana there was no discernable pattern in terms of results between exhibits using oversized pages and those using regular pages. Those that got higher scores were due to the better quality material included. However at Philakorea exhibitors with over-sized pages did seem to have an advantage. They had a preponderance of larger items in their exhibits which would not have fitted on regular pages. Bigger items often provided more scope for developing a story. However, using a small number of stamps to complete a page in terms of using space, and not specifically tying these items to the storyline resulted in a reduced mark for development. In both cases it seems that as using larger pages is a relatively new development where the exhibits have been significantly refreshed, developed, or re-written.

THEMATIC RDPs

An article by Brian Sole about signatories to the Role of Distinguished Philatelists. It was especially pleasing to read this as Brian had been approached to write the article after his "Early Years of the British Thematic Association" had featured in *Themescene* (March 2014 page 22). Short biographies were given of John Fosbery, John Griffiths, Alma Lee, Mary-Ann Owens, Francis Kiddle, Francesca Rapkin, Sven Dahlvig, Joseph Wolff and Giancarlo Morolli. What comes through in reading these is the dedication they have all

shown to encouraging and promoting philately in a range of areas, whether as speaker, writer, exhibitor, judge or administrator (or often some or all of these).

THEMATIC LITERATURE IN OLDER DAYS AND NOW

This overview by Ernst Schlunegger does not attempt to be a comprehensive bibliography of everything published, but highlights certain works under 4 main headings:

1: Pioneer works of thematic philately. 2: Newsletter, magazines, arranged by i) Working groups and thematic groups; ii) Publications of national thematic collectors associations. 3: Brochures, books, catalogues, arranged by i) Publications of thematic collector groups; ii) Publications of thematic collector groups; iii) Individual publications by individual authors; iv) Publisher-related publications. 4: Internet.

If anyone would like the full Bulletin, available as a pdf, please contact *Themescene* Editor wendybuckle@btinternet.com

MAJOR FORTHCOMING EVENTS 2015

7 - 9 May	European Championship of Thematic Philately	Essen, Germany	
13 - 16 May	London 2015 Europhilex	London	International FEPA Exhibition
22 - 25 May	Phila-France 2015	Macon, France	National competition
5 - 7 June	Trondheim 2015	Lerkendal, Norway	National exhibition
31 Jul - 2 Aug	National Topical Stamp Show 2015	Portland, Oregon	National thematic exhibition
14 - 19 Aug	Singapore 2015	Singapore	International exhibition
3 - 6 Sept	Bilateral Stamp Exhibition	Gotha, Germany	Germany and UK exhibition
29 Sept - 2 Oct	Second Seminar on Thematic Philately	Quito, Ecuador	Seminar
30 Oct - 1 Nov	Nordia 2015	Täby, Sweden	Exhibition by Nordic countries
12 -15 Nov	NOTOS 2015	Athens, Greece	Multilateral exhibition (21 countries)
20 - 23 Nov	Hong Kong 2015	Hong Kong	FIAP

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



STAMP ACTIVE NETWORK

Stamp Active Network's annual one page competition on the theme of "Our Living World" is to be sponsored in 2015 by Isle of Man Stamps and Coins. The one page competition is based on the philately of the living world which could include animals, birds, insects, the environment and much more.

Maxine Cannon, General Manager Isle of Man Stamps & Coins said "We welcomed the opportunity to support the terrific work which Stamp Active undertake to encourage and support young people in the pursuit of Philately. We see our sponsorship of the Living World Competition as a natural fit with some of our issue topics due for release in 2015. We wish all of the entrants every success."

Young people in Primary School, up to the age of 12 (on 1st September 2015), are invited to create a one page mini-exhibit. Stamps, covers and other philatelic items can be used. The page must have a title, and either captions or a short write up that tells the story.

There will be three age groups – Up to 7; 8-9; 10-12 – with prizes being awarded (*for First, Second, Third*) in each age group, sponsored by Isle of Man Stamps & Coins. Winners can select philatelic gifts from the Isle of Man Stamps and Coins website to the value of £25 (1st), £20 (2nd) and £15 (3rd). The best overall entry will receive a prize of £40.

The entries will be judged on knowledge of the subject, originality and presentation.

Only one entry per person is allowed. UK entrants only.

Winners will be announced in the philatelic press and on the Stamp Active website. The best entries will be on display at Autumn Stampex at the Business and Design Centre (near the Angel tube station in Islington, London).

For more information and examples of past winning entries, have a look at the Stamp Active website www.stampactive.co.uk

Stamp Active is trying hard to improve communications and awareness of all that is going on in the world of youth philately in the UK.

Please take the trouble to give them your comments and let them have any information about your own club or local events. They will share information, activities and news from around your clubs. Please send any information, ideas and feedback.

They want to know about ALL the junior stamp clubs in the UK: If you know of any school or junior clubs in your area, please send contact details, so they can check they get copies of STAMP ACTIVE NETWORK NEWS.

They need more volunteers and helpers: If you would like to make any kind of contribution at a national level by helping out at one of our events, such as Stampex, or helping with a project, such as the website, please email: stampactive@btinternet.com

JUST4KIDS

By Lise Whittle

(Adult members - please photocopy these pages and pass them on to a youngster you know, and perhaps include some stamps 9or postcards!) to encourage them.

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

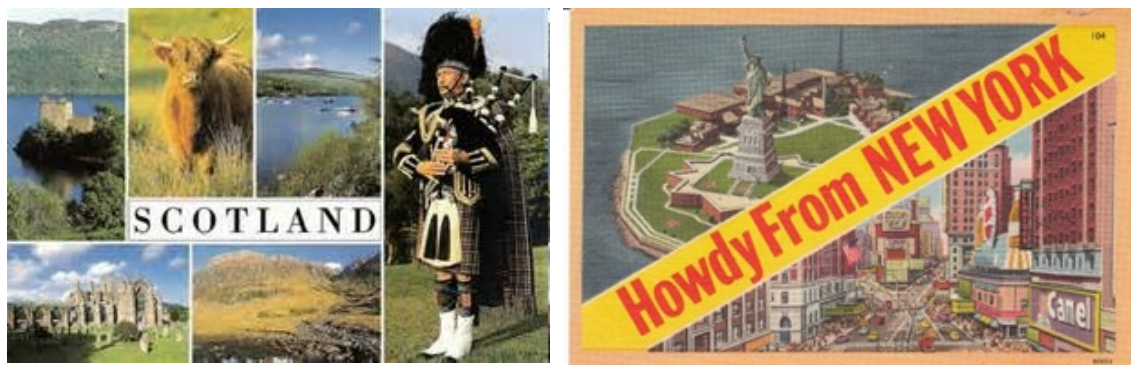
POSTCARDS -

ARE YOU A DELTIOLOGIST???

The study of collecting postcards is called DELTIOLOGY (it comes from the Greek word *DELTOS* meaning 'writing tablet or letter'. So are you a DELTIOLOGIST?

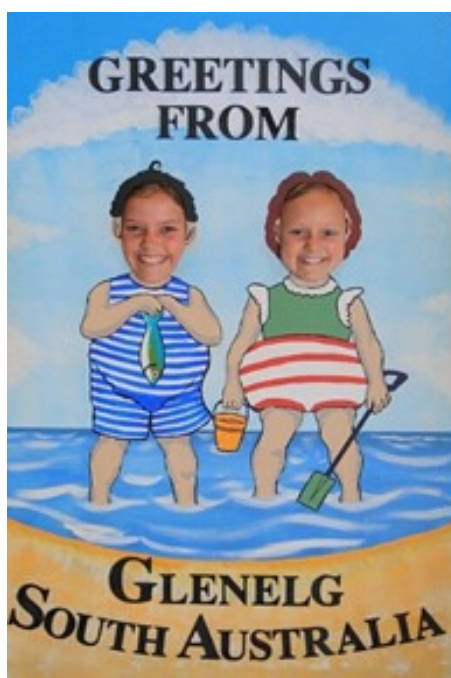
Don't you just love receiving a postcard? Everyone does! And every postcard tells a story. Lots of people like to collect postcards as well as stamps. You could start collecting all the postcards that people send to you and your family, one day they might become valuable! And they don't take up much space in a box.

Most postcards show scenes of places, such as holiday destinations.



Some postcards are funny.

Some postcards show cute animals.



The first known picture postcard was posted in London in 1840 and was sent by a practical joker called Theodore Hook. He posted it to himself! It was a joke postcard showing a cartoon of Post Office

workers sitting around an enormous bottle of ink, probably drawn by Theodore himself. It had a Penny Black stamp on it. In 2002 the postcard sold for a record £31,750.



Theodore Hook and his postcard



At first, postcards were mainly plain, but it became increasingly popular to have a picture on one side. Other countries began producing postcards. This postcard of girls having a pillow fight (above) was posted in Austria in 1901.



Sending postcards became very popular, and people kept them as they were special. At first, you were only allowed to write the person's address on the back, so you had to write the message around the picture on the front. But later the back was split into two halves so you could write a longer message in one half, and the address in the other half, like we do today.



People collect all sorts of different postcards. Some collect postcards from their favourite country or the city or area they live in. Some people collect postcards of animals, trains, buses, castles, ships, famous people, cartoons, beaches; some people only collect postcards that have never been written on and posted; some people collect postcards which tell a story on the back, and they aren't interested in the picture.

What would you like to collect? Let your family and relatives know what kind of postcards you are going to collect, and ask them to send you one!

And don't forget to send them a postcard back!

**Write and tell us what postcards you like, and win some FREE POSTCARDS!
Just4Kids, c/o The Editor, Themescene, 87 Victoria Road, Bournemouth. BH1 4RS.
For more stamp fun go to the Stamp Active website www.stampactive.co.uk**

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 page 2). 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.

Football

6 Staines, A. Up for the Cup Stamp Magazine 7/2006

Golf

1 Payne, A. Golf . . . second time around Thematica 1994

Ice skating

1 Morris, M. Skating on Thin Ice Thematica 1994

Kemal Ataturk

3 Ertughrul, J. Birth of Kemal Ataturk Stamp Collecting 5/1981

Mail Transport

4 West, R. Transport Systems Stamp Magazine 9/2003

Medicine

1 Weir, P. Liquid of Life Thematica 1994

Mother Teresa

4 Shepherd, A. Nun more courageous Stamp Magazine 9/2010

Motor Racing

6 Goldsmith, B. Fast and Furious (Grand Prix Racing) Stamp Magazine 6/2006

Motoring

2 Hayward, J. Driving Force (Daimler) Stamp Magazine 8/2003

Olympic Games

4 Wilcock, B. Flames of the Games (Torch Relay) Stamp Magazine 6/2012

Paper

5 Buckle, W. Paper trail Stamp Magazine 6/2012

Pigs

3 Foy, K. Telling porkies Stamp Magazine 11/2007

Pioneers

6 Mackay, J. Settlers Stamp Magazine 4/1999

Pirates

4 Newport, O. Pirates, Privateers and Stamp Magazine 7/1983
Buccaneers

Polar Exploration

2 Wharton, M. Of Ice and Men Stamp Magazine 8/2003

Railways

2 Kiddle, C. Going loco (independent Stamp Magazine 2/2003
railways)

4 Bathard, J Train Spotting Stamp Magazine 6/2010

Royalty

4 Van Gelder, P. Diamond reign Stamp Magazine 7/2002

8 Goldsmith, B. A wonderful life (Queen Stamp Magazine 8/2000
Mother)

7 Chambers, M. George VI still rules Stamp Magazine 7/2007

2 Hiller, S. Mary Queen of Scots Stamp World 1987

4 Van Gelder, P. The Other Diamond Jubilee Stamp Monthly
(Queen Victoria) 6/2012

Scouting

1 Duck, P. Be Prepared (scouting on Thematica 2007
stamps)

Slavery

2 Mackay, J. Severing the chains Stamp Magazine 4/12007

Stamp Design

4 Life is Art (David Gentleman) Stamp Magazine 10/2002

Tennis

2 Backhouse, R. Court in the crossfire (Tennis in British Philatelic Bulletin,
World War I and World War 9/2014
II)

2 Backhouse, R. The long and shorts of it British Philatelic Bulletin,
9/2014

Trees

2 Burden, R. Forever Fronds Stamp Magazine 8/2003

World Wars

2 Backhouse, R. Court in the crossfire (Tennis in British Philatelic Bulletin,
World War I and World War 9/2014
II)

3 Earle, C. The Post Office Went to War Stamp & Coin Mart 9/2009

BTA PROGRAMME 2015

- May 13th - 16th London 2015
BTA and affiliated societies stand throughout the show
International competitions in 9 classes
Business Design Centre, London, N1 0QH
www.london2015.net/
- May 15th** **BTA Meeting at London 2015: guest speaker Rudolf Spieler**
Rudolf Spieler from Salzburg, Austria, displaying
“AAA, All About Automobiles”. This will be followed
by members’ displays: 10 sheets in 2 minutes.

The display begins at 10.30, and there will be a £5 entry
fee to the meeting to help defray costs
- June 13th Annual General Meeting
Guest speaker. BTA table, thematic sales, and
recruitment drive
At: Swinpex, St. Joseph's Roman Catholic College
Ocotal Way, Swindon, SN3 3LR
- July 4th Midpex
Warwickshire Exhibition Centre, Leamington Spa
<http://midpex.wordpress.com/>
BTA table, thematic sales, and recruitment drive
- September 16th -
19th Autumn Stampex. *No meeting*
Key Participant: GB Overprints Society 45 Years
- October 10th BTA Competitions:
Fosbery Trophy. 16 sheets. NO RULES
BTA Cup. 32 sheets, judges to National standards.
BTA table, thematic sales, and recruitment drive
At: South of England Stamp Fair
Ardingly Showground, RH17 6TL
www.sussexphilately.org.uk/South_of_England_Stamp_Fair.php

BRITISH THEMATIC ASSOCIATION

2015 COMPETITIONS

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

SATURDAY 10 OCTOBER 2015 10.00am – 4.30pm

This is a chance for you to dip your toes into competing, even if you have never tried it before. If you have been put off in the past because you don't like rules, try the:

John Fosbery Thematic Trophy

This competition requires 16 sheets inside protectors and is for collectors who have never won a thematic medal in a National competition. It has NO OTHER RULES! The entries will be judged by visitors to the Exhibition, so an interesting subject and/or an attractive appearance is all that is needed. This is your chance to tell your thematic story.

Have you tried competing at club level and want to take it further, perhaps to Federation or National level? Then try out the:

BTA Cup Competition

Judged to National Thematic competition rules it requires 32 sheets (2 frames), any theme, inside protectors. It is an excellent stepping-stone towards entering a Federation or National thematic competition as it is sympathetically judged, with instructive and positive feedback which will help you understand the sometimes tricky rules which apply nationally. The entry fee is £15.

Please complete the form on the next page and send it to -

Brian Sole,
49 Westcar Lane,
Hersham,
Walton-on-Thames, KT12 5ER

Telephone: 01932 220677; e-mail: brian.sole@btinternet.com

CLOSING DATE FOR RECEIPT OF ENTRY FORMS:

Friday 25th September 2015

Receipt of the sheets by Tuesday 6th October 2015

Details will be sent to entrants.

British Thematic Association Competitions 2015

Entry Form

I wish to enter

A. The 16 sheet JOHN FOSBERY TROPHY Competition (please tick)

OR

B. The 32 sheet BTA CUP competition..... (please tick)

Name Tel No.....

Address.....

Postcode.....

E-mail address.....

Title of Entry (A or B).....

Re: entry to the JOHN FOSBERY competition -

I have not won a medal in the Thematic Class of a National or International Exhibition.

Re: entry to the JOHN FOSBERY or the BTA CUP competitions -

I/We accept that the material is submitted entirely at my/our own risk and I/we undertake to make my/our own arrangements with regard to the insurance of the entry whilst it is out of my/our possession; this includes all transit risks, temporary housing of the entry and its display at Ardingly Showground. I/we confirm that all information on this form is correct and, if entering the BTA CUP competition, enclose a remittance of £15, payable to the British Thematic Association.

Signed.....Date.....

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Australia 1932

SG 141 printed by Recess



SG 144 printed by Typography



MY FAVOURITE ITEM page 23



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