

# THEMESCENE

September 2015

*In this issue we:*

*Analyse postcard publications*

**Amundsen's North-East Passage pt. 2**

*With Richard Hindle*



*Consider the environment*

**The changing climate**

*With Chris Yardley*



*Give thanks for the survivors*

**Thankful villages**

*With Grace Davies*



*As well as all the Usual Features*



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Amundsen's Northeast Passage, p. 77



Fig. 5: *Ship, Man & Dog:*  
“Pressure – ridge on the port quarter of the Fram” (01 July 1894, Vol. 1 Page 331).  
The skier and husky have been added.

Fig. 6: *Ship in Ice :*  
“The Fram after an ice pressure, 10 January 1895.”  
(Vol. 1, page 409).



Fig. 7: *Walrus:*  
“It gazed wickedly at us.”  
(Vol. 2, Page 201).  
The Fram has been added.



Fig 8: *Aurora Borealis:*  
“The Fram in the Polar Sea.”  
No reference, however it was used in  
*Nansen the Explorer* by Edward Shackleton,  
pub. H. F. & G. Witherby, 1959.



Fig. 9:  
*Two Polar Bears:* No reference  
photograph found,.



# THEMESCENE

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## THEMESCENE

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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, BR23 6QY

### Printer and Distributor:

Printing for Pleasure  
Elder House, The Street,  
Chattisham, Ipswich  
Suffolk IP8 3QE

### Website:

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# EDITORIAL

Wendy Buckle

The most recent BTA promotion was our attendance at Midpex. This was again a very successful event, with no less than 42 specialist societies having stands, with eight of them also having meetings there. The BTA Committee have discussed having a meeting at Midpex on a number of occasions, but our feeling is that with over 70 dealers attending the temptation for visitors is to spend all their time perusing the dealers for nice purchases. Having a table though does give us the chance to 'sell' thematics, and hopefully pick up new members.

Our next table will be at the South of England Stamp Fair and Sussex Convention at Ardingly on 15th October. This is also the host venue for our annual competitions (entry form page 105). You have the choice of the challenge of strictly thematic exhibiting, or, if you don't like rules, there is the popular vote competition. And with both categories you get the pleasure of seeing your material on display, and see it reported afterwards.

I really do agree with the sentiments expressed in the Chairman's Page (75). Displaying your material is fun, and frankly, a massage to one's ego. The pictorial and story-telling aspects can have attractions to non-philatelists. I recently gave a talk to a local amateur archaeology group, an arrangement that really did fill me with nerves, since I assumed I would be thought of as 'odd' before I even started (we've all been there). But no, the talk was well received, the audience spent considerable time looking at and commenting on the display, and I came away well pleased. I'm sure there must be many local groups who would enjoy a story on your Theme, I would be interested to hear of any talks you may have given.


We are very pleased to welcome two new members to the BTA:

Barbara Borlase-Hendry	Swindon
David Cox	Leckhampton

We hope you will get plenty of interest and enjoyment from your membership. Belatedly we have to announce the death of long-standing member Sheila Terry of Chippenham.

Let no-one say the BTA doesn't keep up with the times. As agreed at the AGM we have now joined Twitter. If you already have a Twitter account, please follow @BritishThematic. We have twelve followers so far, and if this means nothing to you then perhaps this is a good opportunity explore what it's all about. So many of us lament the lack of younger people taking up the hobby, but unless we reach out we should not be surprised at lack of interest.

Lack of space in this issue has meant the 'Library Listing' has been omitted. This is not for lack of items, I've got plenty ready to publish. So if you want to investigate your theme further why not drop Librarian Ron Backhouse an email: Ron@10nis.fsnet.co.uk and ask for details of publications in your area?

This edition of *Themescene* has some emphasis on postcards, an interesting collecting field in its own right as well as a great source of illustrations for a Theme (Amundsen article page 77). It also looks at the serious subject of climate change (page 85) and philately as serious social history. And with World War 1 still in our minds we take a rather different perspective (page 90). I hope you find plenty to interest you. 


# CHAIRMAN'S PAGE

Barry Stagg

## IS BRAVERY A REQUIREMENT FOR PHILATELIC COLLECTING?

Inspiration for this article came from watching a cyclist weave their way through the traffic at Marble Arch during the lunch time traffic. Was he mad, keen to get somewhere, or a skilled cyclist judging when to cut in front of buses, cars and taxis just to make some progress? Speaking as a cyclist I thought he was certainly brave to cycle across one of the busiest road junctions in London, and as I walked along I thought there was perhaps an interesting analogy with Thematic collecting. How many times have you bought an item, for pence or many pounds, and you know as soon as you buy it the financial value of it is less than what you just paid for it! Hopefully its thematic value is far greater; hence the item purchase is worth it, but it does take some courage to spend many pounds on something, to know the instant you own it that it is worth a lot less! Buying an item on an auction site is equally brave. I doubt if any of us have 100% confidence in any purchase. I know I have bought items that are not quite as I expected or the quality is not as good as I thought it should be. But the desire to collect a Theme overrides the caution in me. When the item is a few pounds then any loss is perhaps just annoying, but when it costs dozens of pounds then I wait for the postman with a degree of nervousness!

We all have Thematic collections and most of us attend stamp fairs to see if we can add to our collection. My Theme is parachuting: asking a dealer if they have anything on that topic risks laughter, scorn or amazement at collecting such an odd topic. I expect many of you have had similar responses to your Theme. It is often safer just to look through the dealers stock than risk derision. One day you may decide that your collection is complete. You have it all, you have nothing to add to it. What do you do now? Do you store it away for somebody who knows nothing about it to inherit? Do you keep it and get it out of the cupboard now and again to remember past glories, or do you sell it (perhaps so that you can start a new Theme)? Selling a life's work is no easy decision but in my limited experience is perhaps the only way ahead that preserves the material for future generations.

But there is one other type of bravery that I would urge all of you to consider: the bravery to show your collection to others. Show it at your local stamp club, show it to any other club or society – you may be amazed at the positive response you get from the non-philatelic public. Or show it at a National event such as STAMPEX so that other philatelists can appreciate your efforts. In my view bravery and Thematic collecting goes hand in hand. It would be great if, like the brave cyclist weaving their way through Marble Arch, you could be brave and show your collection for others to see. 



*Barry following his own advice*

# LETTERS TO THE EDITOR

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

*From Geoff Hood, by email*

I've enjoyed John Hayward's series on 'Back to Basics' and he has certainly come up with some useful ideas.

In response to his challenge on page 47 of the June *Themescene*, the Gibraltar overprint on Bermuda might figure in themes on Sailing (Bermuda rig and, stretching a point perhaps, gib as an alternative spelling for gybe). Even more tricky perhaps would be to work in the earliest Gibraltar stationery with overprints on surplus Natal and St Vincent postcards and wrappers.

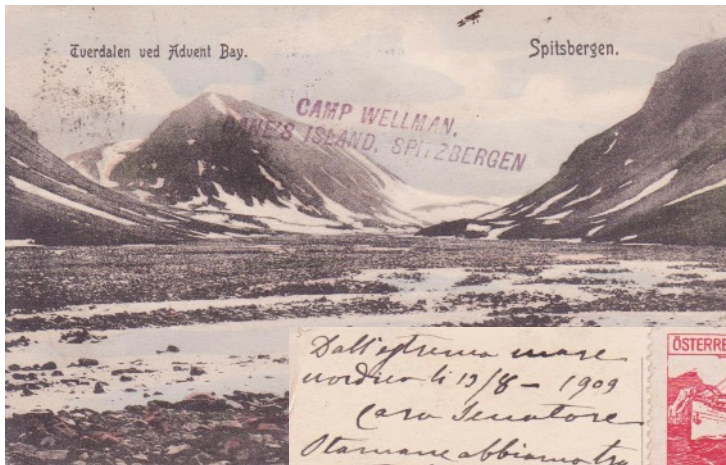
Just one small quibble though. The Oil Rivers Protectorate (mentioned on the same page) got its name from its principal product, Palm Oil, not Petroleum Oil, so food and cooking rather than energy would be more appropriate themes.

*From Richard Hindle, by email*

I am hoping you can help me. I bought this card from an auction house in Germany and received it a few days ago.

It is written in Italian, from what appears to be a journalist to his editor. I could be completely wrong, but deciphering the scrawl is difficult. The picture side has the Wellman Expedition handstamp [explorer Walter Wellman]p .

Do you know of a member of the BTA or your local society who can translate it for me? You can forward this message if you wish. I scanned it at 300dpi, so it enlarges quite well.



*Editor's note: I can supply a larger scan if wanted. If you can help, please contact Richard at richard.hindle@hotmail.co.uk. Tel: 01142 585988 or 07505 818316.*



# AMUNDSEN'S NORTHEAST PASSAGE EXPEDITION 1918-23.

## PART 2: THE POSTCARDS

*Richard A. Hindle continues the voyage started in June Themescene*

### The Postcard designs

Five different cards were printed (see front inside cover). The pictures, designed by Thorolf Holmboe, appear to be based on photographs from "Farthest North" by Fridtjof Nansen. The page references are taken from the 1898 edition published by George Newnes.

Initially the cards had a pre-printed message in four languages – Norwegian, German, English and French - stating "This card will be carried by the Fram across the Polar Sea and afterwards be conveyed by post to the addressee" with the facsimile signature of Roald Amundsen (Fig 10). The cards were priced either individually at 1kr. or in booklets of 5 for 4kr. The newspaper received 20 øre to offset their printing and distribution costs.



*Fig 10  
Printed message in four languages. The card has a receiving mark for Bergen dated 22 11 26; three years after the end of the expedition.*

Towards the end of the war, Amundsen revived the expedition, and re-issued the cards initially in four languages and another version, only printed in Norwegian, stating that the ship would be the *Maud* (Fig 11).



*Fig 11  
Norwegian-only version*

All versions were available in a booklet of five cards stapled together with perforations to one edge to allow the card to be detached. Cards exist with perforated edges on either edge. However, some are scarcer than others. William Benfield recorded some as being "not found", but have since come to

light and vice versa. Fig 11 is imperforate but is recorded as only ex booklet.

Another card (Fig. 12), possibly unique, has been discovered sent by the meteorologist, Finn Malmgren, who was a replacement for the return journey. Both cancels are the 1924 date. We do not know who printed this (so far) unique card.

*Fig 12 Malmgren postcard.  
Four languages but stating it has  
been carried by the 'Maud' (HV)*



### Printings

There are three printings of the cards. The pictures do not appear to differ, however the wording on the reverse does. Also the paper used for the 1st printing is different to the others.

The 1st printing in four languages was probably done in September 1913. The earliest known card is dated 9th October 1913. A card purporting to be dated January 1913 exists, but this is attributed to the writer forgetting the year change since no intermediate dates have been recorded until October.

The 2nd printing, again in four languages, was probably in early 1917 prior to the launch of the *Maud* on June 7, 1917. There are slight differences in the layout of the words, which help identify the printings.

The 3rd printing, in one language, appears to be early 1918. It seems the cards were predominantly produced in booklet form. William Benfield did not record any imperforate cards in his survey but Fig. 11 proves they do exist.

If any reader wishes to know how to identify the various printings, please contact the author either by e-mail [richard.hindle@hotmail.co.uk](mailto:richard.hindle@hotmail.co.uk) or via the Editor.

### Copyright Imprints.

#### (i) Norwegian Copyright

Mittet & Co. Kristiania (=Oslo), Norge, the copyright of the printer/publisher is in the bottom left-hand corner of all the cards, (Fig. 10 previous page).

#### (ii) Danish Sales Agent Imprint (DSAI)

Several Danish newspapers offered the cards for sale and overprinted the copyright notice. Amundsen sold the “rights” to several Danish newspapers allowing them to sell these cards. As the Norwegian copyright was invalid in Denmark without the new copyright imprint copies could be made by others and monies raised not go to the expedition. William Benfield’s inventory of nearly 600 cards contains 77 examples of souvenir postcards with the Danish Sales Agent Imprints. Nearly half of those recorded are the Type 1a (next page). The remainder of overprints comprise between 6 and 11 copies except the Randers (Type 5) where 3 are known and Type 2c where 1 has been recorded. (Table 1)

It should be noted that a significant number of souvenir postcards are addressed to Denmark without the Danish Sales Agent Imprint. The Danish Sales Agent Imprints are only associated with cards from the first printing, probably produced in September of 1913. Cards from the second and third printings are NOT known to exist with the Danish Sales Agent Imprints.



Type	Imprint	Imprint Type	Colour	Fig	Rarity
Type 1a	Ferslewske Blade	Printed	Black	13	R
Type 1b	Ferslewske Blade	Handstamp (booklet)	Purple	14	RR
Type 2a	Aalborg Stiftstidende	Printed	Black	15	R R
Type 2b	Aalborg Stiftstidende	Handstamp	Red	16	R R
Type 2c	Aalborg Stiftstidende	Handstamp	Purple	17	RRR
Type 3	Fyens Stiftstidende	Printed	Black	18	RR
Type 4	Aarhus Stiftstidende	Handstamp	Purple	19	RR
Type 5	Randers Amtsavis	Printed	Black	20	RRR

Table 1. DSAI Overprints

### (iii) Custom Printed Company Imprints (CPCI)

The Custom Printed Company Imprints appear to be advertising overprints, although how effective is uncertain. The copyright imprint remains intact. There are two recorded CPC imprints, M. Glotts Tobaksfabrik (M. Glotts Tobacco Manufacturers) in Kristiania (Fig. 21) and Wikborgs Assuranceselskab, A/S (The Wikborgs Insurance Company, Incorporated) located in Drammen (Fig. 22), a few miles southwest of Kristiania.

The format and the unusual font type are the same in both cases, leading to the conclusion that the same printer did both imprints. It is logical to assume that Mittet and Company did the extra printing for any client wanting to buy imprinted cards. It would be a simple matter for them to pass the cards through the press again to add the company names. Any company having the imprint added would probably be buying a significant quantity of cards. It would hardly be worth the time and trouble to have a small number printed with the company's name, when this information could be hand written in a few minutes. However, if a merchant wanted to send a card to everyone in his entire customer base, it may require several hundred cards. Having the company's name printed would save a lot of time and energy for the merchant and the cards would look more professional.

Both CPCI overprints of cards are from the second printing and very scarce.

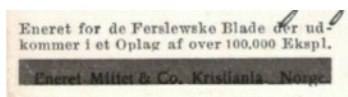


Fig. 13 Type 1a

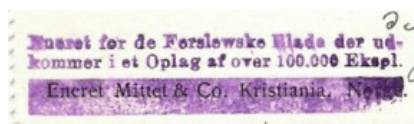


Fig. 14 Type 1b

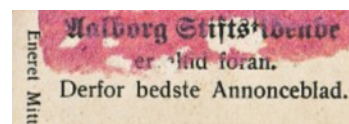


Fig 15 Type 2a (RS)



Fig 16 Type 2b (RS)



Fig. 17 Type 2c (SA)

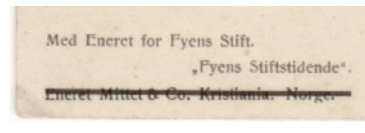


Fig 18 Type 3 (RS)



Fig 20 Type 5

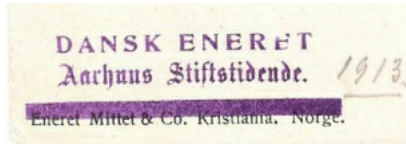


Fig 19 Type 4

Initials after fig. number refer to references at end of text

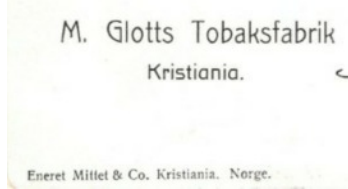


Fig 21 Glotts o/print (SA)

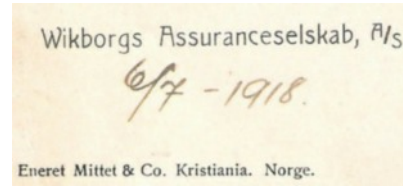


Fig 22 Wikborgs o/print

### Varieties

POLARMEER is occasionally misspelt as PALARMEER (Fig. 23). This feature appears once in each printing. If the card has View Type E (Two Bears) it is from the First Printing. The card with View Type C (Walrus) is from the Second Printing.

The French words CETTE CARTE is generally followed by a comma. Once in each printing the comma is missing. The cards with View Type C (Walrus) (Fig. 24) are from the First Printing. The cards with the View Type A (Ship, Man & Dog) are from the Second Printing. In the second printing both varieties appear in the same booklet.

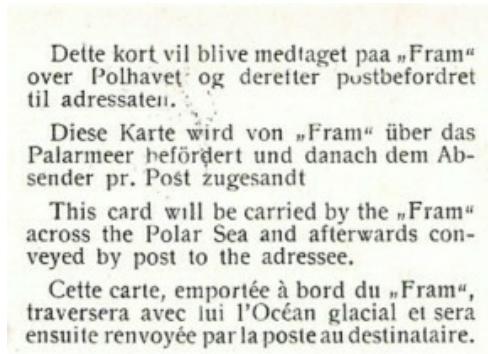


Fig 23 Palameer variety



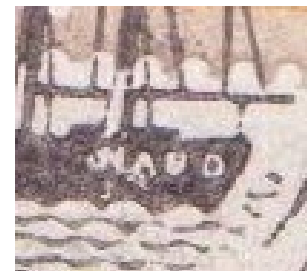
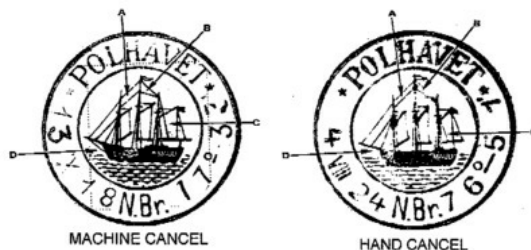
Fig 24 Comma after missing 'Carte'

### The Cancellations

All mail carried on the Maud Expedition has a special cancellation, which is generally referred to as a "Polhavet" (=Arctic Ocean) double-ring cancel. On the left side is the date in day-month-year format. For example, "13 IX 18" is September 13h 1918. At the bottom is "N.Br.", the Norwegian abbreviation for North Latitude. On the right side is the latitude expressed in degrees and minutes. In the centre is the silhouette of the *Maud*.

On the stern of the ship, it is sometimes possible to see the ship's name (Fig. 25). Unfortunately, the name gradually fills up with ink and disappears. The majority of the cancels show the ship without its name.

Fig. 25: The machine cancel (left) and the hand cancel (centre) (WB) and "Maud" (right)



It was used firstly on 13th September 1918 with the N.Br. of 77°33' North when the ship became trapped by ice and finally on 4th August 1924, 76°51' North, when the ship was finally released from the ice on the return journey. On the stern of the ship, it is occasionally possible to see the ship's name.

Both the machine cancel and the hand cancel were used at various times on the *Maud* Expedition between 1918 and 1925. There are numerous differences between the two types of cancels and they are readily differentiated. Each type of cancel has at least four different characteristics:

Ref	Machine Cancel	Hand Cancel
A	The two lines in the rigging are far apart.	The space between them is narrower.
B	The two lines in the rigging just behind the tallest mast nearly form a right-angled triangle.	There is no 90° angle and the space between the two lines is fairly narrow.
C	A rope extends down diagonally from the top of the right mast. Also, the entire rigging for the whole ship is more complex on the machine cancel.	The rope is missing.
D	The bowsprit is quite prominent with a rope hanging from its tip to the boat.	The bowsprit is less well defined and the rope is missing.

It appears the design for the cancellation was determined at a very early date, as it was used to illustrate an advertisement in a Danish newspaper as early as November 10, 1913. In addition, there are two unofficial postcards which appear to have been used to try the new cancellation devices. One of the cards has a Kristiania cancel dated "22-9-13", while the other card is cancelled in Stavanger with the date "1-X-13". It is interesting to note these trial cancels are not on the official expedition postcards. This helps to confirm that the souvenir postcards were printed sometime in the last quarter of 1913.

#### (i) Machine Cancels

The expedition had two machine cancels although one broke, probably before departure, so examples of this are very rare. The usages are as follows:

Canceller	Date	Latitude	Location
M - 1	13 ix 18	77° 3'	Cape Chelyuskin, Russia (Freeze-in)
M - 2	15 VIII 19	77° 3'	Cape Chelyuskin, Russia (Tessem and Knudsen)
P - 1	16 11 17	92° 57' *	Proof impression
P - 2	None	None	Proof impression from broken device

\* Obviously this is nonsense as no such latitude exists.

#### (ii) Hand Cancels

The hand cancel was used on three occasions. It was first used during the second winter off Ayon Island on October 20, 1919. The second use of the hand cancel was when the *Maud* was in Nome, Alaska on August 4, 1920. The final recorded use of the hand cancel was when the ship broke out of the ice near the New Siberian Islands on August 4, 1924.

Canceller	Date	Latitude	Location
H-1	20 X 19	69° 50'	Ayon Island, Russia
H-2	4 VIII 20	64° 30' *	Nome, Alaska
H-3	4 VIII 24	76° 51'	Near the New Siberian Islands, Russia (Freeze-out)
P-1	4 VIII 24	76° 51'	Proof Impression

\* William Benfield states that it was also used on the Tessem / Knudsen mail, but only machine cancels have been seen by the author.

### (iii) Proof cancels

Proof impressions (Figs. 26a, b, & c) were taken from the three cancellation devices at an unknown date, which includes the broken machine cancel. It is believed that only two sets of these proof impressions were made. Two copies of each proof impression were placed on a strip of paper. A description of each item was typed at the bottom of the strip and a number was placed in the upper left corner. Ultimately, the strips were cut in half to form two sets.



Fig 26a Proof hand cancel (SA)

Fig 26b Proof machine cancel (SA)

Fig 26c Broken proof machine cancel (SA)

The proof impression of the hand cancel has the same information as that in the freeze-out cancel.

### Registered Mail

The *Maud* had its own Post Office on board although they did not have registration facilities. Registered cards (Fig. 27) appear to have been cancelled on board but kept separate. On their return to Oslo, registration labels were applied. The numbers appear to be sequential. The lowest recorded number is 12781 and the last 13246. The postage rate for registered mail appears to be 25ø. The illustration has stamps to a value of 92ø!



Fig 27 Registered postcard

### Number of Cards Serviced

It is not known how many cards were carried, however from William Benfield's Survey; it is possible to make reasonable assessment using the following assumptions:

The registered labels indicate the first and last in the series; there is a total of 466 registered cards. The number of registered cards recorded by William Benfield, 24 cards, in a total of 538 cards recorded is proportionate, then  $538 \div 24 \times 466$  (13246 less 12801, the lowest number recorded in the survey) = 10,466. Therefore it is reasonably safe to assume that between 9,000 and 12,000 cards were serviced. Fig. 27 has a manuscript 6225. It may be some form of accountancy mark.

### Return of the Cards

The expedition was finally abandoned in 1923 and the cards delivered in February 1926, over two and a half years later. Because most of the cards only have the Polhavet cancellations, they must have been returned to Norway by some means. The *Maud* had been sold, so it could not have taken them to Norway. There are three possibilities:

1. The cards were returned to Norway in parcels.
2. Personally brought back by a member of the crew.
3. The cards were put into the US postal system. As they only have Norwegian stamps they would be invalid. Also, Amundsen was now on the verge of bankruptcy, and probably couldn't afford it. However, there are at least seven expedition flown covers, referred to later, signed by both the US President and the US Postmaster General (Fig. 28). It could indicate that Amundsen, or one of his associates, was in contact with them and may have been able to negotiate "free" transit of the cards from America. However this is pure speculation. Also any mail processed by the US Post Office ought to bear a transit mark to indicate they had handled it.

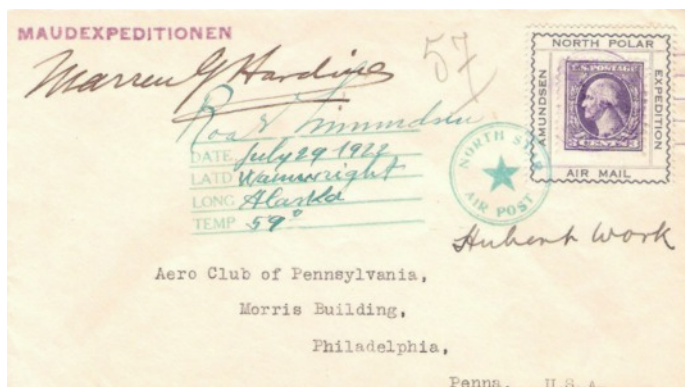


Fig 28  
Cover with 2c stamp and purple 'Assistance Seal' or 'Collar' from Wainwright, Alaska, dated July 29 1922. The air temperature was recorded at 59 degrees F. Signed by Amundsen, President Warren G. Harding and the Postmaster General Hubert Work (SA)

### Postage Rates

To get a card serviced it had to be sent to the expedition in an envelope. The adverts in the press (1913-14) stated that the cards need a 5ø stamp for delivery in Norway or 10ø for the rest of the world.

In the intervening period between 1913 and 1918, postage rates had increased. The postage rates for cards posted after the war have a variety of values. An example of this is three cards going to the same address having 1 kr, 1.50 kr and 2 kr stamps for postage. However *Maud* cards exist with the 5ø stamps (Fig. 11) paying the postage!

The Norwegian Post Office appears to have accepted that the cards were posted five years late and waived any deficient postage. Only unstamped covers received Postage Due. 📖

### Acknowledgements

An earlier version of this article was first published in *Scandinavian Contact*, the Journal of the Scandinavian Philatelic Society. My thanks to Steve Allen (SA), Rolf Scharning (RS), Hal Vogel (HV) and Peter Hellberg for both their help and the generous sharing of information new to me, also allowing me to use their material for illustrative purposes, translations of Norwegian and also providing the information from the *Scandinavian Contact*, March 2008, pp. 166-69. The illustrations are from my collection unless otherwise indicated by the above initials.

Since then Dr. William Benfield's (WB) research papers have come to my attention and this much revised article must give him due credit for all his hard work. He studied some 600 cards and his records, now updated, forms the basis of the article.

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*To be concluded in September Themescene with the North Star Air Post Mail*



# THE CHANGING CLIMATE AS RECOGNISED BY ROYAL MAIL AND AUSTRALIA POST

*Chris Yardley enters the climate change debate*

**S**haring knowledge powers innovation. To fully realise the social, economic and environmental benefits of our considerable investment in science and research, we must communicate and engage the wider community in science (Inspiring Australia, 2010).

## **Introduction**

For a topic that is one of the issues of the day stamp messages about the changing climate are few and far between. The issues of the changing climate are current today and, in reality, have been so for 30 years or more. One might expect that the message of the changing climate, sustainability and environmental conservation would be a constant theme on postage stamps. It is not.

A university colleague and friend Maria Taylor has studied this phenomena. Her 2014 ANU Press book is entitled “Global Warming and climate change : what Australia knew and buried ...then framed a new reality for the public”. I contend that ‘everything’ that happens is reflected through the message on postage stamps. I will look at stamps for the changing climate story to similarly trace how the postal authority has represented the changing climate and environmental protection through its stamp issues and show that changing climate messages on stamps tend to be universal and not specific to a particular country. Why is this? Is it political?

A postage stamp is a ‘time capsule’, a representation of an ideal or a situation at a certain point in time – which is more likely the date of decision as to what event or celebration, or message is to be circulated than the date of issue because of the lead time for the development of the stamp issue. Nonetheless and regardless of how the representation ages or deteriorates, it is a visual memory and a marker of an idea to be celebrated at a particular time and space. In this article I examine the stamps issued to represent some of the arguments of the changing climate. This will be tested by looking at the stamps of GB and Australia. It has to be said that the UK, through its Climate Change Act of 2008, committing to an 80% less emissions than the 1990 base line is far ahead of Australia in making a firm commitment to solve the ‘problem’. Climate change sceptics exist in both countries.

Reviewing my data I am struck by the various titles given to the messages through stamps that draw attention to the situation, such as ‘conservation’, ‘pollution’ and ‘protection’ (generally of animal and plant species). I shall concentrate upon the messages that express concern describing, the ‘changing climate’ and ‘environmental protection’. The challenges on the stamps shown within this section will be lenses. The postal authority has issued these stamps to change public perception and behaviour through highlighting the situation.

## **Great Britain**

The United Kingdom is a signatory to the Kyoto Convention signed in 1997 which became effective in 2005.

Royal Mail issued a set of four stamps, five years earlier than Kyoto, in 1992. These are shown in Figure 1. Children’s competition paintings, sponsored through a well-known BBC Children’s Television programme have been used as images and the subject representation is explained in text. The only text on the stamp apart from the year of issue is in ‘micro-print’. The four issues raised are those of *acid rain*, *ozone layer*, *greenhouse effect* and the final image is called *bird of hope*. An international dimension (space) is apparent. A review of the issue includes the observations that :

“Green issues ignored geographical and national boundaries ... Children were as aware of – and concerned about – environmental problems affecting far-away countries as they were about issues close to home. The message to their elders was unmistakable – do something about it now, because by the time we are old enough it may be too late” (Shackleton, 1992, p. 30).



Fig 1  
Children’s  
paintings

In 2000 Royal Mail issued 48 stamps, of which one billion were printed, with the theme of ‘Projects’ which covered the UK at the time of the Millennium. Projects were ordered into four broad categories according to whether they primarily: educate; connect communities or ideas; renew (landscape or spirit); or sustain (environment and culture) (Davies, 2000a, p. 4).

The Great Britain *Millennium* issues, two years each of 48 stamps embracing a wide spectrum of issues, is examined separately in my study. Not since 1992 had Great Britain



sent so many themed messages that embraced such a wide spectrum of issues some of which directly and indirectly send a message about *protection of the environment*. This shows the complete set of 48 stamps for 2000, four stamps in each theme were issued every month of the year.

With relatively few examples from Royal Mail it seems pertinent to look at how other researchers see the situation. Berglez at Örebro University, Sweden is

investigating “climate change in the media and among citizens”, and the changing climate politics and society. He asks “In what ways are politics and political action represented in media and citizen discourses”. One media characteristic he reviews is the *multi-level appearances of spaces, political actors, powers and identities in one and the same news text*. By *space* he is investigating to what extent there is a multi-faceted geography in which changing climate stories tend to look at concerns on a world-wide basis and simultaneously occurring in separate places worldwide (Berglez, 2012).



Prevalent thought is that every country will be obliged to make infrastructure changes if carbon emission targets are to be met:

”Over the past five decades, multilateral institutions and global governance mechanisms have emerged to address these environmental challenges but with mixed success. To avert irreversible global change, fundamental and radical transformations of existing governance practices are now needed. Indeed, state function has shifted from “a role based in constitutional powers toward a role of coordination and fusion of public and private resources” where states have become “increasingly dependent on other social actors” (Schroeder Boykoff and Spiers, 2012).

### Australia

Scientists have warned about the “greenhouse effect” for years. Now it is no longer a scientific nightmare. It has arrived. (Sydney Morning Herald, mid-1988). Australia’s main national environment law is the *Environment Protection and Biodiversity Conservation Act 1999*. The targets for emission reduction are a very low 5% by 2020. The current thinking, however, is that if Australia meets its 5 per cent emissions reduction target by 2020 it will be by luck not design as the government has published new figures showing the task ahead of Australia has almost halved due to current less demand for energy (Sydney Morning Herald, 23 March 2015).

Maria Taylor has used the *Sydney Morning Herald* quotation as an introduction to her book. Her interest was in the public knowledge, the ensuing public dialogue and government action with regard to climate change. Her window of research was the late 1980s to 2001. She has shown that the actual science available and published by the Intergovernmental Panel on Climate Change (IPCC) since 1988 has been consistent, but that the public rhetoric of the Australian Government has varied with the politics of the day (ibid). It has been political necessity that has driven, or not driven, government action with regard to the changing climate.

In the late 1980s the Australian Prime Minister, Bob Hawke, was calling for action on global warming, as reflected in the AusPost stamp issue shown in Figure 3. The four images and text cover the spectrum of the ongoing concern : ‘*conserve our soil*’, ‘*precious pure air*’, ‘*water is precious*’ and ‘*conserve energy*’. The stamp design and format are consistent and form a cohesive whole although the pre-payment of mail service is from local to international mail. They are strong lenses to promote public changes of behaviour prompted by sophisticated images evoking curiosity in understanding the messages. The 33c image is particularly strong. The sands of time are running out for the natural world unless something is done.



Figure 3 : Australia. 1985, Conservation of soil, air, water and energy. Renniks catalogue 887-900.

In keeping with Taylor’s conclusions about a long gap between the 1980s and 2000s in public concern, it would be 19 years before Auspost again reviewed the changing climate

situation highlighting the importance of renewable energy. The communication from two other Prime Ministers, Paul Keating and John Howard changed dramatically “from expressing good understanding and a will to take action, to a confused and conflicted debate with clear correlations to the national response” (Taylor, 2013). The four stamps shown in Figure 4 illustrate four possible sources of renewable energy but with less of a ‘call for action’ than the earlier set. The *renewable energies: solar, wind, hydro* and *biomass* are named in the foreground but the theme is shown in a very small font. The images are mirrors of the technologies, with an element of lens, but the environmental message is diluted. The emphasis for the action for change has been lost because of the change in political motivation.



Figure 4 Australia. 2004, *Renewable energy : solar, wind, hydro and biomass*. Renniks catalogue 2333-2337.

After Howard’s 11 year term in office, in 2007, Kevin Rudd and Labor were elected to power. Rudd declared that the resolution of climate change was the ‘world’s greatest moral challenge’ and one of his first actions was to ratify, on behalf of Australia, the Kyoto Protocol of ten years previously. Australia Post responded to that challenge with the stamp set entitled ‘Living Green’ that was also issued as a prestige stamp booklet with background information text. During 2007/2008 Australia was in drought control and the first stamp ‘*save water*’ shown in Figure 5 was particularly pertinent. All the stamps in the issue were for local service with the three other prompts being ‘*reduce waste*’, ‘*travel smart*’ and (again) ‘*save energy*’. “Climate change and its alleviation is the underlying subject of this issue” (Ericksen, Hillary, Fox, Hoban, Maddocks, and Michael, 2008, p. 32). 2008 was also important in Australian terms as the Garnaut Climate Change Review was published, stressing the urgency and expense of the primary challenge “to end the linkage between economic growth and emissions of greenhouse gases” (ibid, p. 32). The images are strong and simple lenses sending a very clear message.




Figure 5 : Australia. 2008, ‘*Living green*’ : *save water, reduce waste, travel smart and save energy*. WNS catalogue AU055-058.08.

The fourth set in the series, (Figure 6), celebrates ‘*Earth Hour*’, an Australian initiative in 2007 and now a worldwide event organised by the World Wildlife Fund, (WWF). It is held on the last Saturday of March annually encouraging households and businesses to turn off their non-essential lights for one hour to raise awareness about the need to take action on the changing climate, (Ericksen, Hilary, Fox, Paul, Hoban, Maddocks and Michael, 2009, p. 13). Australia Post has chosen three animals to represent the fact that all life on earth is threatened by a change in the climate. Design has been driven by the concept of ‘*protection*’. The leadbeaters possum, shown on the green 55 cent image is an endangered species in its natural habitat in Victoria. The orangutan whose image is on the international stamp is in danger due to the deforestation of Indonesia and Borneo. The middle image carries the main

semiotic message in that in the context of the three stamps the “owl represents the wisdom of taking timely action against global warming” (ibid). This fourth set is the first from AusPost that embraces Berglez’s *space* concept in taking a world view to tell its Australian message, (Berglez, 2012). These Australian stamps confirm Taylor’s basic thesis that changes in political motivation determine priorities in the narrative supporting, or denying, the need for public policy.



Figure 6 : Australia. 2009, 'Earth Hour'. WNS Catalogue AU019-021.09.

So many other stories are told on postage stamps. They provide an un-researched social history of the world. 

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# THANKFUL VILLAGES, OR, A NEW DISCOVERY

*Grace Davies tracks down a different type of war memorial*

It's funny how things happen. In September 2014, I was enjoying a picnic on the Mendip Hills with the Lewes Footpaths Group when someone said, out of the blue, "There's a thankful village near here". He had noticed the sign driving down the day before and it had registered because of an episode of 'Coast' he'd seen some time ago. Puzzled looks. Thankful villages, he thought, were those whose soldiers had returned home after the First World War. The group returned to their sandwiches but my collector's mind thought "This could be an interesting new project" and so that afternoon found myself in Rodney Stoke. I took lots of photos, but then it was some months before I settled at my computer, to Google for information and to Ebay for some illustrative material. I found plenty of information including lists of the villages, and started collecting postcards. The only item I found mentioning the phrase 'Thankful Villages' was a 2014 pamphlet; nothing on the postcards. I would be very interested to hear from anyone who might have taken an interest in this subject.



*Arthur Mee*

My first surprise was that the term 'Thankful Village' was popularised by the writer and journalist Arthur Mee, best known for his 1908 Children's Encyclopaedia. While researching for *The King's England*, his series of guides to each of England's counties, Mee was struck by the tiny proportion of villages that did not have a war memorial. In his 1936 introductory volume, 'The Enchanted Land', Mee coined the phrase Thankful Village to describe those whose residents left to serve in World War 1 and all came home again, maybe injured but alive.

Mee's initial list included 32 villages. In an October 2013 update researchers identified 53 civil parishes in England and Wales (out of over 16,000) which did not lose a member of their community in World War 1. There are no such settlements in Scotland or Ireland. In Wales, out of 1,000 villages only three have Thankful status.

All of a sudden the subject started to expand. It turned out that of those 53 villages, 13 (one in Wales) are Doubly Thankful in that they lost no service personnel during both World Wars. Remarkably, one of them also survived another miracle. In 1944, 2,000 incendiary bombs were dropped over Upper Slaughter in the Cotswolds, causing devastation, yet no-one was killed or injured. Trebly Thankful?

And then there is Thierville. France suffered far greater losses in both wars than Great Britain and between 1919 and 1925 a war memorial was erected in every village in France *with one single exception, which had no dead to mourn*. Thierville is a commune in the Eure

department in Haute-Normandie in Northern France. In 2008 its population was 287. This tiny community sent soldiers to World Wars One and Two, and also to the Franco-Prussian War, the first Indo-China War and the Algerian War, and all came home from all five wars. I feel a trip to Normandy coming up . . .

Back to the UK: some of the villages have had plaques, church windows, commemorative stones and the like for some time to celebrate their status and give thanks, but much of this is recent. Then in August 2013 Medwyn Parry and Dougie Bancroft rode Triumph Trophy motorbikes to every one of the 51 Thankful Villages in England, taking commemorative plaques with them, to raise money for the Royal British Legion. This prompted a general surge of interest which coincided with the centenary of the beginning of World War 1. Bradbourne, the only Thankful Village in Derbyshire, set out to find the identity of the 18 soldiers of their community mentioned by Arthur Mee. At the start of their research they knew of four, by the time the pamphlet was produced they had the names and places of birth, regiments etc of all 18. This was using local knowledge; the censuses of 1901 and 1911; birth records; Forces war records; absent voters lists and other websites. The team are still looking for more information. This research has been going on across the country.

The postcards I have are unused and therefore without postmarks. I suppose it is possible that some of the villages have a named handstamp. So if, dear reader, you ever find yourself in a Thankful Village with postcards for sale *and* a Post Office, please bear me in mind. I could tell you which villages they are in any given county.

During his Thankful Villages Run Medwyn Parry is quoted as saying “The fact that this handful of parishes lost no-one focuses your mind on the sheer scale of the carnage elsewhere”. As so often in philately, food for thought . . .

Grace Davies, 1A Wallands Crescent, Lewes, East Sussex, BN7 2QT. ☎01273471372

*Editor's note: Wikipedia has a complete list of villages.*

## **BRITISH THEMATIC ASSOCIATION 2015 COMPETITIONS**

Last chance this year for you to dip your toes into competing, even if you have never tried it before.

### 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.

Step up a level with your competing. Try 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.

*Booking form on page 106*

# ANNUAL GENERAL MEETING

Before the formal business the Chairman Barry Stagg had the pleasant duty of making two presentations. First up was Steven Cross, winner of the Francesca Rapkin Bowl, awarded each year to the person who in the view of the Committee had written the best article in *Themescene* the previous year. His article was *A History of the Fictional Detective*. And fired with this success Steve has already submitted another article to *Themescene*. Watch this space. This was followed by the presentation of a certificate of Life Membership to John Hayward, awarded as Barry said for John's



countless years of service to the BTA as committee member, exhibitor, judge and author. In accepting the certificate John noted that he was joining an illustrious band of Life Members, of whom only three are currently living. He claimed to have been “purloined” to serve on the Committee in 1999 by Brian Sole via a meeting in a dark and gloomy pub. Highlights of John's time with the BTA included participating in Eurothema for the first time; winning the Rowland Hill Award for Innovation; the BTA's display at the Village Green at Stampex in 2006; and the BTA display at the Royal PSL. His message to all members was “what you've got up here [i.e. your knowledge] you must pass on. Don't take it with you”.

After the formal business there were 12 sheet displays from six members:

- o Brian Sole. Various modern postmarks including pub signs, Sherlock Holmes, St. George's Day, Magna Carta and Alice in Wonderland. Anyone looking for modern commemorative cancels should get a copy of the fortnightly *British Postmark Bulletin* (see page 101) which advertises them well in advance of the issue date.
- o Jim Etherington. Material from his recent entry at Essen *1940: a Desperate Year for Britain* on the Battle of Britain. It was, he said “all written up” and needed no commentary.
- o Peter Wood. 100 years of scouting in Ireland featuring stamps, postal history, cinderellas and ephemera. He noted rather wryly that Ireland being Ireland there were no less than three different scouting organisations involved.
- o Ernie Clayton. The Empire Games (now called the Commonwealth Games). The first one was held in Hamilton, Canada in 1930 followed by London (White City) in 1934. Ernie was lucky recently to find in a dealer's stock of ephemera the 1934 Games Programme. He attended every day of the 1958 Games in Cardiff.
- o John Hayward. Some latest acquisitions for *The Iron Steed*, including Andorra, Jersey, Mexico, Thailand, Portugal, Algeria, Gibraltar and Romania.
- o Wendy Buckle. 17th to 19th century paper tax stamps on documents from the UK, France, Germany, Finland and Russia. Paper being both expensive and necessary it was a good source of revenue for governments. Also state/government printers, responsible for printing and publishing government documents including bills and acts.

**Minutes of the 22<sup>nd</sup> Annual General Meeting held on Saturday 13<sup>th</sup> June 2015 at Swinpex, at St Joseph's Roman Catholic College, Ocotal Way, Swindon SN3 3LR**

**Presentation of Franceska Rapkin Memorial Bowl**

The Chairman, Barry Stagg, presented the Franceska Rapkin Memorial Bowl to Steven Cross for his article in June 2014 *Themescene* on The History of the Fictional Detective.

**Presentation of Certificate for Life Membership** was presented, by the Chairman, to John Hayward for all the work he had done, on behalf of the BTA, over the last twenty plus years.

**Present:** There were 17 members and 2 non-members present.

The Chairman, Barry Stagg, welcomed everyone to the 23rd Annual General Meeting particularly anyone who had not attended our AGM before.

**1) Apologies:** Jean Alexander and Donald Little

**2) Minutes of the 21st Annual General Meeting held on 14th June 2014**

These had been published in *Themescene* September 2014 and were circulated at this meeting. John Hayward proposed and Ernie Clayton seconded that the Minutes be accepted as a true record *Agreed unanimously*.

**3) Matters arising**

There were no matters arising.

**4) Chairman's report**

The Chairman started by thanking all the members of the committee. They all do a great job and give up a lot of their time to ensure that the BTA stays afloat. He did not want to name anybody as it risks missing somebody out, so he just gave a personal thank you to all the Committee members for all their hard work and dedication to the BTA and for making his job so easy.

The BTA seems to be in a good state. It may not be rich but it is not without funds. It may have a declining membership (from 209 to 194) but it can still attract new members (12 this year). And 10% of the membership is outside the UK. It can still get our voices heard in the UK – although sometimes people are not listening.

The life blood of the BTA is *Themescene*. Without it the membership would have no idea what is going on. It is difficult to fill such a magazine and continue to make it interesting and informative. So, on behalf of everyone, the Chairman gave a huge thank you to Wendy for all her editorial efforts – it is a super magazine and one of the few that he gets that he reads cover to cover.

One of the big issues for the BTA this year has been the need to update the website. Everyone appreciates that the web has become essential for so many clubs and societies and the BTA is no exception. There is so much more that could be done with a good BTA web site, including recruitment of new members; consequently, the Committee has been working hard to update it. Progress has been made but sometimes it feels like three paces forward and two back! Charles is leading on this work and he was thanked for his perseverance.

Barry congratulated all the BTA members who have entered competitions over the past 12 months and won medals. There are too many to name individually but thank you all for showing the world that Thematic collecting in the UK is alive and kicking. Having

said that, he must mention one member, Lesley; she won the Champions Class at Essen a few weeks ago, a Champion of Champions. Many congratulations Lesley. And finally, Barry thanked all of the membership for their continued support of the BTA. Without them there would be no BTA. So please let any member of the Committee know if you have any suggestions on how to improve the BTA or contact our Editor if you have an article that you feel others will enjoy. It was proposed by Charles Oppenheim and seconded by Peter Denly that the Chairman's report be accepted. *Agreed unanimously.*

## **5) Treasurer's report**

### **Result for 2014**

The 2014 outturn was a SURPLUS of some £539 as compared to a deficit of £396 last year. It should be noted that this includes the non-recurring donation of £250 given on the winding up of *Friends of Thematica* and so the surplus on "normal" activities was £289. The Oxford Weekend showed a surplus of £759 and this has been transferred to a Reserve intended to be utilized for future similar events.

### **Year on Year Analysis by item.**

#### **INCOME**

Excluding the Weekend surplus Income was almost unchanged with an increase in subscriptions of £129 offset by lower sales of all kinds.

Shown under Expenditure, where it is set off against *Themescene* costs, advertising was lower by £109.

EXPENDITURE was lower by £1057.

*Themescene* costs were reduced by £442.

Not having a meeting at the Royal meant that meeting costs reduced by £490.

Holding a committee meeting at the residential Weekend and avoiding the Royal's room charges falling on the BTA saved £225. Admin costs/Officers expenses were down by £92.

The BTA Cup cost rose by £188 to £338 as we now cover costs that were borne by *Friends of Thematica* – this replaces the affiliation amount we used to donate to them.

### **Looking Ahead to 2015**

Subscriptions at the higher rate has given us income about £400 higher than last year at this stage and we should show a surplus of some five to six hundred pounds.

Thanks are due to our Examiner.

## **6) Election of Officers**

Chairman Barry Stagg, Vice Chairman Jim Etherington, Secretary Anne Stammers, Treasurer Peter Wood. Wendy Buckle proposed and Peter Denly seconded that they be elected 'en bloc'. *Agreed unanimously.*

## **7) Election of Committee Members**

There were no nominations for Committee and Gwyn Hughes proposed and Jim Etherington seconded that the Committee, as shown on the Agenda, be re-elected 'en bloc'. *Agreed unanimously*

## **8) Ratification of the Librarian & Examiner**

John Hayward proposed the positions of Ron Backhouse (Librarian) and Grahame Boutle (Examiner) should be ratified, seconded by Charles Oppenheim. *Agreed unanimously.*



## 9) Any Other Business

- a) Website – There was a lot of discussion about the need for the website to be updated and also that Twitter and Facebook should be used, as this could help with recruitment of new members. John Mathias kindly offered to assist with this.

Gerald Lovell suggested that there should be some fund raising to assist with the cost of the design and building of the new website, possible by ‘finding’ 10 people who would each donate £100. GL would be happy to do this once the final quote was in and accepted.

- b) Themescene Binders - Barry Stagg said that there were some still available.
- c) Thanks to the Committee – John Hayward, on behalf of the membership, gave a vote of thanks to all the Committee for their hard work during the year, in the running of the BTA.

There being no other business the meeting closed at 3.00p.m.

As Jeff Dugdale, winner of last year’s BTA Cup, was unable to be present, the meeting was followed by ‘Member’s Displays’.

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# HOW I STARTED

*For Michael Blackman from the late 1960s it has been thematics*

Like almost every youngster in the 1950s, I started filling an album, having a page for each letter with stamps from our post and from worldwide cheap packets from Woolworths. Conventionally enough, I progressed to a couple of country specific collections – Switzerland and the Malayan states – with the help of the local stamp shop. Stamps then took a back seat until I was about 25 and working in central London. One lunchtime, I decided to browse a local stamp shop, just to fill a few minutes out of the rain – or so I thought! It was the time that Spain was in the middle of issuing a series of stamps at a rate of one each month for four years, and featuring the coat of arms of the provinces - their capital cities. A handful of these for a few pence took my fancy.

This continuing and attractive set of stamps quickly revived my dormant interest in




philately, and a collection on the theme of heraldry started to take shape. As heraldry was new to me, I needed to research and organise not only the stamps and postcards, but also the subject itself. So I attended courses etc. and soon heraldry became a new interest in its own right.

After about 20 years my interest in that theme had waned.



But – hey presto – another one presented itself, as an additional responsibility at work in the UK Patent Office meant that I needed to get up to speed quickly on the technology surrounding the manufacture of umbrellas and parasols.

Rummaging through the very few books on this topic, I did not get many insights about this technology, but did get inspired by the extensive history, culture and symbolism of umbrellas set out in a book recording one man's lifetime of

research into almost everything and anything on this subject. And this soon translated into a new philatelic, postcard, trade card etc collection, which is still going strong after 25 years! 

## FUN WITH PHILATELY

BTA Residential Weekend 30 Sept to 2 Oct 2016

Invited speakers:

- Paul Leonard *An Introduction to Alice in Wonderland & Beyond as suggested by Gerald King: linking fantasy with philately*. Delightful 'stamps' and covers inspired by Lewis Carroll
- Lesley Marley *A Whale's Tale*. International award-winning exhibit on all things cetacean
- Peter Wood *Ireland's Invasion of the World*. Ireland, the Irish and their Diaspora

Plus plenty of members' displays

\* Prices for residential delegates have been kept at 2014 prices \*

Full details and booking form on pages 106-108

# HERE AND THERE

## FEDERATION ROADSHOW

Can you help the Somerset & Dorset Federation with an initiative to help small clubs? With a falling membership it can be difficult to attract good speakers; and speakers are, as a generality, getting older and less willing to travel long distances. To this end, for some time the Federation have offered a Road Show: copies of material which can be taken or posted out to Federation members. Now they would like to increase the range of thematic material offered. They are looking for scans/photocopies of either 8 or 16 sheets of A4 on any interesting topic, together with a short introduction of around 400 - 600 words which the presenter can read out, setting the scene and explaining the display. Ideally they would like the sort of collection that any local club member can aspire to rather than the 'high end' exhibiting level.

It is hoped this initiative will promote the Federation, help small clubs, promote inter-club and Federation co-operation, and show all the ways in which we can collect thematically (in its widest sense).

If you are able to help please contact Federation Secretary Carol Turner in the first instance: [4carol@tiscali.co.uk](mailto:4carol@tiscali.co.uk)

## BRITISH POSTAL MUSEUM AND ARCHIVE

For those who can't get to London, the BPMA exhibition "Pop it in the Post: your world at the end of the street" will be on display at the Mansfield Museum, Mansfield, from 03 October to 21 November, and at other locations after that. It tells the story of the letter writing revolution, enabled by the world's first ever stamp, and the UK's first pillar boxes (so-called because of their resemblance to a pillar or to a column). The exhibition marks the 200th anniversary of the birth of Anthony Trollope.

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FAX: 01805 601111  
E-MAIL: [ian@newstamps.fsnet.co.uk](mailto:ian@newstamps.fsnet.co.uk)**

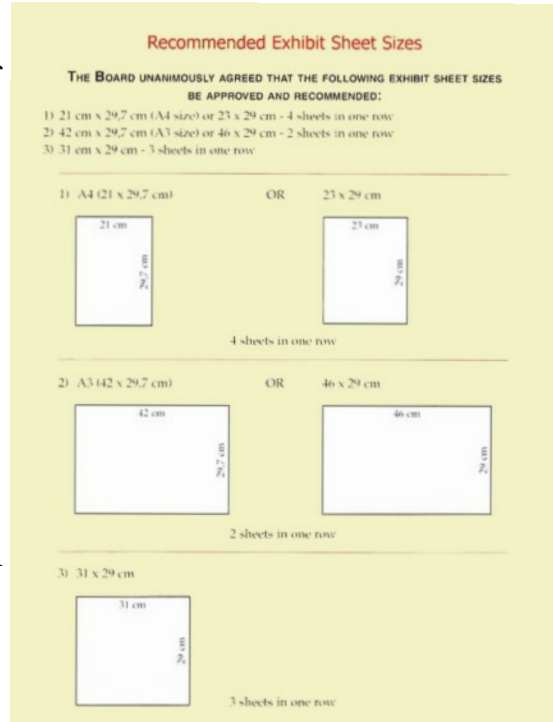
# EXHIBITING PAGES

## PAGE SIZES FOR INTERNATIONAL EXHIBITIONS

June *Themescene* featured a report on a thematic seminar from Europhilex. Among other things it illustrated a number of different and creative ways in which different page sizes could be used. No sooner had it been published than the Fédération Internationale de Philatélie published their latest journal *Flash*, in which they outlined the FIP Board recommended exhibit sheet sizes. As you can see, this is a little more limited.

## SINGAPORE WORLD STAMP EXHIBITION

This is taking place while *Themescene* is being put together. Good luck to BTA members Tono Putranto ‘Journey of an old king from Serengeti’ and Barry Stagg ‘Parachuting through the ages’ in the Thematic classes. (There is no Open or Postcard class).



## SPRING STAMPEX 2016

This will be held at the Business Design Centre from 17th to 20th February 2016. The competition theme will be ‘The Pictorial Classes’ i.e. Thematic, Open and Postcard. Application forms will be on the ABPS website in due course.

## ELIGIBILITY OF POSTCARDS IN A THEMATIC EXHIBITION

A year ago (sorry, it’s taken this long to resolve this one) *Themescene* received a letter from Richard Hindle (cf ‘Amundsen’ article page 77) about the inadmissibility of using postcards in a thematic exhibit:

“Admittedly it is the exception, but there is a set of four postcards Wrench’s “Links of Empire” Set No. 3 for Captain Scott’s *Discovery* Expedition in 1901. Three were carried on the expedition, the first being cancelled in London 21st July 1901 when the *Discovery* sailed.

Card 2 of the set has a map showing the intended route of the *Discovery* and cancelled at Simonstown (near Cape Town), South Africa. Therefore I would seriously consider using it to illustrate the route south with a copy of the postmark to confirm that it was posted on the voyage.

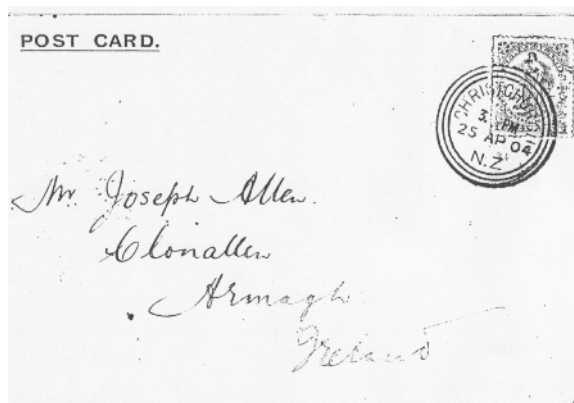
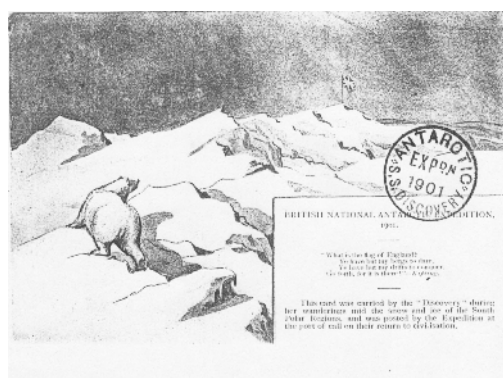
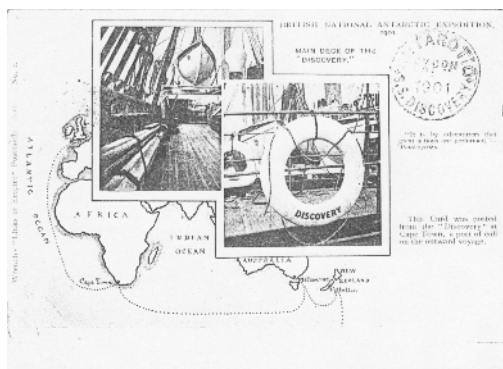
Card 3 of the set was posted in Lyttleton, New Zealand, being the last port of call on the way to Antarctica.

The fourth card shows a picture of a polar bear and was posted in Lyttleton, the first port of call on the return journey. I would use the picture to indicate how little we knew of life

on the continent and we assumed that because polar bears lived in the arctic, they would also exist in the Antarctic. It was not until 1904 that this perception was disproved! All four cards have a printed “cancel” DISCOVERY ANTARCTIC EXPDN. 1901 on the picture side.

It would be interesting to know what the judges think about the use of these pictures to illustrate the theme.

(Apologies for the poor reproduction quality, but I have had to take scans of photocopies as I sold the originals in 1997).”



After considerable correspondence, international judge Jørgen Jørgensen sent us his view:

“They are certainly very nice postcards showing a lot of thematic details that could be useful in the development of an Antarctic theme.

The problem is that these postcards are privately printed and the cancellations put on the picture side of the cards are privately produced as well. This means that according to the thematic guidelines you not are allowed to include these cards in an exhibit that you want to display on a stamp exhibition - local or international. These exhibitions are all governed by the same rules.

The rules are really quite simple - you can only use material that is issued by the post or accepted to be issued by the post.”

The answer then seems to be: enter them in Postcard or Open exhibits, in which they would presumably score highly for rarity and interest.

# 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.astropacestampsociety.com](http://www.astropacestampsociety.com)

## Bicycle Stamp Club

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

Web: <http://bicyclestamps.tripod.com/>

## Bird Stamp Society

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

Email: [tony.statham@sky.com](mailto: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](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. Derek West, 35 Wallasey Crescent, Ickenham, Middlesex, UB10 8SA.

## Masonic Philatelic Club

Mr. P. Nason, 3 Van Dyck Road, Colchester, Essex CO3 4QD Email: [pnason@aol.com](mailto: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/>

# 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



# JUST4KIDS

By Lise Whittle

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



## BRILLIANT BIRDS!

Bird stamps are very popular, and are easily available to collect - you probably already have some in your collection.



Collect as many general bird stamps as you can into a stamp stock book, or keep them in an envelope until you have several.



When you have a number of bird stamps, sort them into groups of birds, such as Garden Birds, Sea Birds, Woodland Birds, Owls, Parrots, Hawks, Ducks and Water Birds etc.



Most bird stamps have the name of the type of bird written on the stamp, sometimes in Latin too. You will find it helpful to have a book about identifying birds to help you with this - have a look in your local or school library - or you can check the names of the birds on the internet. When you have mounted your stamp, neatly write some information about the bird underneath the stamp, such as its size,



where it lives, what it eats, if the male is a different colour to the female, or any other interesting facts you like about it.

You might decide that you want to collect just one type of bird. Robins are a good choice as there are many Christmas stamps showing robins.



Or you might like to collect bird stamps from your favourite Country, maybe somewhere you have been on holiday to, such as France.



If you want to collect Great Britain bird stamps, have a look at this website; [www.bird-stamps.org/country/gb](http://www.bird-stamps.org/country/gb) Click on any stamp on the website and you will see more stamps of the same bird.



**Write and tell us what BIRD stamps you have collected, and junior collectors will win a FEE PRIZE!**

**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](http://www.stampactive.co.uk)

Here is a beautiful set of bird stamps from the USA



Below is a lovely collection of stamps from Botswana in Southern Africa



**Adults, please write in and share your stories about your collection from when you were a young stamp collector. Maybe you could scan in a page from your first album!**

**BRITISH THEMATIC ASSOCIATION  
2015 COMPETITIONS**

**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  
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.....

Please send to:

Brian Sole,

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

Telephone: 01932 220677; e-mail: [brian.sole@btinternet.com](mailto:brian.sole@btinternet.com)



**CLOSING DATE FOR RECEIPT OF ENTRY FORMS: Friday 25<sup>th</sup> September 2015**

# BTA FUN WITH PHILATELY WEEKEND

Friday 30<sup>th</sup> September to Sunday 2nd October 2016

**Oxford Spires Four Pillars Hotel**

**Abingdon Road, Oxford, OX1 4PS**

**<http://oxford-spires-hotel.four-pillars.co.uk>**



## **COST**

### **Full Delegate**

*Will include:*

2 nights dinner, bed and breakfast; pre-dinner drink both evenings; some wine with dinner; teas and coffees during the sessions

Two people sharing: £220 per person

Single room supplement £50

### **Day Delegate**

Saturday £12.00

Evening meal Saturday (optional) £33.40

Sunday £6.00

### **All delegates**

Sunday lunch Optional extra, payable on the day

## **TRAVEL**

By car: the hotel is easily reached from the A40/A34 to the north, or the M4/A34 to the south. The hotel has free parking.

By train: only a short taxi ride from Oxford Station, but please contact the organisers if you would like to be picked up at the Station.

## **LOCAL ATTRACTIONS**

The City of Oxford is easily reached either by bus from the end of the hotel drive, or in good weather by walking along the tow-path.

Oxford - 'City of Dreaming Spires' - needs no introduction. But if you want some ideas see the web site [www.visitoxfordandoxfordshire.com](http://www.visitoxfordandoxfordshire.com), which also lists places which are a short drive away if you are coming by car.

# BTA FUN WITH PHILATELY WEEKEND

Friday 30<sup>th</sup> September to Sunday 2nd October 2016

Oxford Spires Four Pillars Hotel

Abingdon Road, Oxford, OX1 4PS

<http://oxford-spires-hotel.four-pillars.co.uk>

## PROGRAMME

### Friday

p.m.

18.30

Arrival

Welcome, with Pimms and soft drinks

Members' displays (6 sheets, one minute)

19.30

Dinner; followed by invited display by Paul Leonard *An Introduction to Alice in Wonderland and beyond*

### Saturday

09.30

Invited display by Lesley Marley *A Whale's Tale*

Coffee

11.00

Members displays of latest acquisitions (12 sheets)

(Lunch not provided. Hotel has restaurant, lounge and bar, or spend some time in Oxford).

Saturday afternoon *Your choice:*

Thematic dealer David Griffiths "Thames Themes" will be in attendance.

The BTA will have a table sale offering a wide variety of stamps, covers, meter marks, commemorative cancels etc.

*or*

Free time to visit Oxford. Thames towpath runs past the hotel.

16.00

Members display on a theme, letter A or B (12 sheets)

19.30

Pre-dinner drink

Dinner followed by a light-hearted quiz and raffle

### Sunday

09.30

Invited display by Peter Wood *Ireland's Invasion of the World*

Coffee

10.30

Members displays of any theme (12 sheets)

12.45

Lunch (optional, payable on the day)

*Themes for members displays are suggestions only, feel free to bring something else*

# **BTA FUN WITH PHILATELY WEEKEND**

**Friday 30<sup>th</sup> September to Sunday 2nd October 2016**

**Oxford Spires Four Pillars Hotel**

## **BOOKING FORM**

I wish to book

- |   |   |
|---|---|
| <input type="checkbox"/> Rooms based on two people sharing                      | £220 per head   |
| <input type="checkbox"/> Single room supplement                                 | £50 per head  |
| <input type="checkbox"/> Extra bed/breakfast Thursday<br>(cost to be confirmed) | <input type="checkbox"/> Extra bed/breakfast Sunday<br>(cost to be confirmed) |
- Or:
- |  |   |
|--|---|
| <input type="checkbox"/> Day delegate Saturday £12.00 per head | <input type="checkbox"/> Day + evening meal (Sat)<br>£45.50 inc. drinks |
| <input type="checkbox"/> Day delegate Sunday £6.00             |   |

### Deposit

£25.00 per person (non-refundable)

Or:

Day delegate rate per person

I enclose a cheque for ..... made out to BRITISH THEMATIC ASSOCIATION

### Your details

Name.....

Name of partner .....

Address.....

..... Post code .....

Telephone number (home) .....

Telephone number (mobile) .....

Email.....

*Acknowledgement of booking will be sent by email where possible*

*Rooms are limited so please send this form (or a photocopy) plus deposit, as soon as possible, to:*

Mrs. A. Stammers, 40 St. Helen's Way, Benson, Wallingford, Oxon, OX10 6SW

*Please do NOT book directly with the hotel*

Thankful Villages p. 90

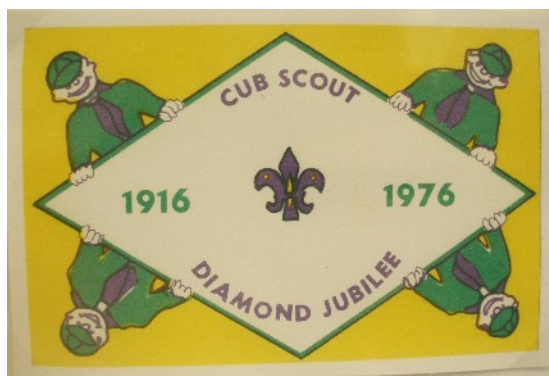


AGM and Members' displays, p. 92

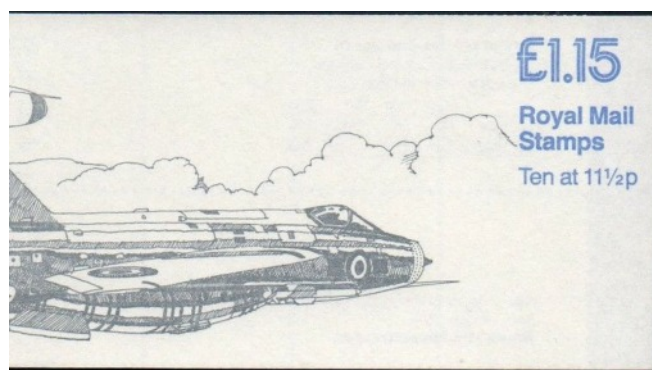
*Iron Steed*



*Empire Games*



*Scouting in Ireland*



*Battle of Britain*

# NEW ISSUES

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

