

THEMESCENE

March 2018

In this issue we:

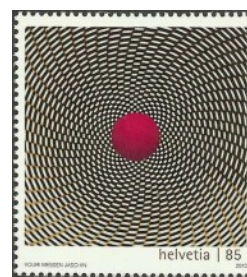
Take an alternative view
Mythology “explains” everything
With Jeff Dugdale



Try and encourage new collectors
Artistic stamps
With Barry Floyd



Look deeper into postcard collecting
Leaping dolphins
With Alastair Watson



Keep our eyes open
Pay attention!
With John Hayward



As well as updates on our meetings and all the usual features

BRITISH THEMATIC ASSOCIATION

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The Creation



The Sun



Aurora Borealis



Thunder and Lightning

The Seasons



THEMESCENE

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EDITORIAL

Wendy Buckle

As usual we have a wide mix of subjects in this issue. However where most follow the normal path of articles about much-loved collections “Artistic Stamps” on page 11 takes a different approach: how to attract new collectors with a themed approach to stamps. You may or may not like the choice of accompanying illustrations, but the idea is an interesting one. I would welcome your views, to be published in the next issue.

For many years there has been a “Handstamp Special” feature in this magazine, highlighting some of the unusual and interesting commemorative postmarks issued for special occasions. However from 2018 we will no longer feature this. Details are taken from the *British Postmark Bulletin* which over the last few years has shown fewer and fewer cancels. More importantly, it is now freely available online, and I encourage you to keep an eye on its monthly issues to check if anything is worth ordering for your own collection, at

www.royalmail.com/personal/stamps-collectibles-gifts/postmark-bulletins

Similar services are available in other countries, and I’m indebted to Sven-Anders Smeds, President of the Swedish Association of Thematic Stamp Collectors, for details about the Swedish site

www.postnord.se/information/om-postnord/om-frimarken/minnespoststamplar/2018

One would expect the Swedes be ultra-efficient, but Sven-Anders tells me “Interestingly any contact addresses are no longer given, one has to find out for oneself where to order it from, and the earlier service of cancelling one year after the event is not available any more. The information is not always up to date as cancels can be announced months after the event, if at all”. Still, you might spot something worth looking out for! If you know other web sites with this sort of information please let me know.

Thank you to those members who have already renewed their subscriptions. If you have a renewal form enclosed with this magazine please do renew to continue to enjoy the benefits of membership. (If you have very recently renewed please ignore a reminder). A number of people have chosen the electronic-only option, and this is a facility which overseas members in particular may find economic.

One benefit of membership of course is meetings, and two are coming up in April. On Saturday 14 April there will be a meeting in London on “Open” philately, an area that is growing in popularity. Our guest speaker will be Birthe King, one of the country’s leading experts on the subject (details on page 36). But we are not a London-centric organisation. On 21 April we are delighted to be holding a joint meeting with the Glasgow Thematic Society at Perth (see page 19). This will be our first Scottish meeting since 2012 and we look forward to meeting as many Scottish (and northern English) members as possible. The Glasgow Thematic Society is one of our twelve Affiliated Groups, and I’m delighted to welcome a new Group: the Exhibition Study Group, see page 20.

Continued on next page


CHAIRMAN

Barry Stagg

Ephemera, or not Ephemera: that is the question


By the time you read this Spring Stampex will be just a memory. For those of you who did make the journey to London you, hopefully, will have seen and enjoyed the frames of Ephemera material. This is a first for Stampex. I know there are conflicting views on whether Ephemera on its own has a place in a philatelic show but perhaps the exhibits will show us all what can be done to enhance a philatelic collection or exhibit by using more Ephemera. I'm particularly interested to see how the exhibitors have defined Ephemera. The dictionary says it is 'something lasting for a short time' and examples given are letters, tickets or invoices, but how far can you stretch that? Are clothes examples of Ephemera, or items of food?

I suspect we all have Ephemera in our collections. Apart from stamps themselves which are Ephemera I suspect we have invoices and bills, advertising material, postcards, newspaper cuttings etc etc. This type of material brings a sense of history and social comment to a collection. It helps to tell a story. Added to a philatelic collection it perhaps can tell parts of a story that philately cannot. I think I'm describing an Open collection!

I'm interested in seeing what our Ephemera 'collecting' colleagues have produced. What ideas have they brought to Stampex that we Pictorial collectors can use for our own collections? I'm all in favour of learning from others, even if some people feel an Ephemera-only collection has no place in Stampex. What do you think about Ephemera? And if you visited Stampex what did you think of the Ephemera exhibits? Did you get any ideas for your own collection? Let me know. I'm sure the Editor will be pleased to hear from you. 

Editorial. Continued from previous page

Looking forward to later in the year, on page 33 are the details and booking form for the BTA Weekend 2018. Places are still available, so if you haven't yet booked I urge you to do it now. If you have not been before and are not sure what to expect, then I can assure you that you will encounter friendliness, good humour, entertaining displays and a comfortable venue. You will be equally welcome with a partner or as a single, and you will not feel on your own. Three days of "pictorial collecting" is a real chance to indulge in your hobby!

And finally, can I remind you about our annual competitions. After last year's revamp we were delighted to have twelve entries across the three categories. This year we are making it even easier to get your entries to the venue; as well as posting them or handing them to Competition Organiser Steve Cross you can hand them in to our Chairman at Cheltenham (email Barry - bastagg@btinternet.com) or hand them in at the BTA Weekend in Oxford. We will only ask for the cost of return postage if you are unable to collect. See page 30 for full details. 

MYTHOLOGY “EXPLAINS” EVERYTHING

Jeff Dugdale

Introduction

Science (“knowledge”) has been a feature of life for most people only for the past five centuries or so, whilst humans have existed for something like 70,000 years. Great scientists like Leonardo da Vinci, Nicolaus Copernicus, Galileo and Isaac Newton emerged only in the Middle Ages to make their astonishing and often controversial deductions public. Before that people had little idea about the workings of the physical world and resorted to fantastical story telling to explain phenomena like the weather and natural events, everything in fact from the Creation to the little white marks on your fingernails!

Creation

Received thinking today is that everything began around 13.8 billion years ago with “The Big Bang” - an idea associated with Belgian astronomer Georges Lemaître. However the mythology of many societies and cultures has been used to “explain” how everything began ...

To the Ancient Greeks, Gaia was the great “earth” mother: the gods reigning over their classical pantheon were born from her union with Uranus (the sky), while the sea-gods were born from her union with Pontus (the sea). Gaia is depicted in Rubens’ 1618 painting *The Union of Earth and Water* (Paraguay 1978, inside front page).

The great creator god within Inca mythology is Apu Qun Tiqsi Wiraqutra, whose name is known in various forms. In one version of the myth Wiracocha rose from Lake Titicaca and created mankind by breathing into stones, (Peru 2006) but was unhappy with his first creation - of brainless giants - so he destroyed them with a flood and made a better one before wandering the Earth. The face of the creator god Kon Tiki is shown adorning the sail of Thor Heyerdahl’s eponymous balsa wood raft in his famous 4300 mile voyage from South America to French Polynesia in 1947. (France 1972).

In Maori mythology the primal couple Rangi and Papa appear respectively as the sky father and earth mother locked together in a tight embrace. They have many male children all forced to live in cramped darkness between them, who desire to live in the light. One (the violent Tūmataunga, god of war) wishes to kill them but his brother Tāne-mahuta, god of forests and birds, disagrees, and eventually manages to force them apart, pushing with his strong legs, so creating space and light between earth and sky, as illustrated on New Zealand 1994.

A creation story with some similarity concerns Pan Gu, the creator of all things in Chinese mythology, in which chaos eventually produces a cosmic egg wherein Yin and Yang are balanced perfectly. From the egg is born Pan Gu a hairy horned giant who begins to make the world, creating the Earth (Yin) and the Sky (Yang) between which he stands, elevating the Sky. (Taiwan 1993)

The Genesis myth is explained in a number of Norse sources, one of the most beautiful of which is *The Völuspá*, a long poem to which The Faroe Islands devoted 10 stamps in 2003. In the beginning nothing at all existed in a great empty void called Ginnungagap. In due course two creatures came into being, an enormous giant called Ymir and a cow

(Audhumla) from whom the giant took his sustenance, producing a man and a woman from his armpit. Ymir's body was eventually plundered by his offspring The Gods to produce the world we know, with his flesh becoming the soil, his bones our mountains and his teeth rocks and boulders. The top of his skull became the heavens above us and parts of his brain our clouds.

The Sun

The Sun formed about 4.6 billion years ago from the gravitational collapse of a region within a large molecular cloud. To the Greeks, Apollo son of Zeus was God of Light and sometimes identified with Helios the Sun God. Greece 1991 shows him in a role often associated with Helios, daily steering the sun chariot across the skies bringing daylight.

Norse legends often mimic Classical Greek ones, as here in the case of Freya, the most beautiful and propitious of the goddesses. In a further story within the Norse *Völuspá epic*, a woman called Gullveig is burnt at the stake but rises every time, being impossible to kill. Gullveig (also known as Freja) represents our Sun. On Sweden 1981 we see Freya on her chariot pulled by cats.

Surya "the supreme light" is the Indian Sun god who is often depicted riding a chariot harnessed by seven spirited horses across the sky in the course of a day. The haloed God is depicted on a 1984 souvenir sheet for the joint Soviet-Indian spaceflight which saw India's first cosmonaut orbit the Earth. The image of Surya appears on a number of other Indian stamps, the earliest catalogued from Jaipur in 1904, and then in 1911. Even in the earliest designs the halo around Surya and the horses can be made out.

Thunder and Lightning

Thor, the son of Odin, is portrayed as a very powerful being with red beard and eyes that flash lightning (Bostwana 1973). During what we now know is an event caused by violent electrical activity in clouds, the old Norse peoples believed that in a thunderstorm Thor rode through the clouds on his chariot pulled by two goats whose names translate as Gap-tooth and Tooth-grinder and lightning flashed whenever he threw his hammer Mjollnir.

The Seasons

We have seasons, because of the tilt of the Earth's axis in our gradual orbit of the sun. But the classical Greek explanation was much more romantic, relaying the story of the goddess of the harvest Demeter (Greece 1963) and her daughter Proserpina, condemned by Zeus to spend a third of the year captive with bleak Hades in the Underworld. When Demeter had her daughter near the crops flourished but when she absented herself they withered in an annual cycle. (The Romans named the heroines as Ceres and Persephone. Ceres appears on a whole series of French stamps from 1849 onwards).

Aurora Borealis

Two separate myths are offered here to explain the origins of these amazing phenomena seen in Northern latitudes and today known to be associated with sun-spot activity. A 2004 Swedish stamp within the three year Top of the World Mythology omnibus series depicts The Valkyri "The Choosers of the Slain". These are "beautiful" young women riding Pegasus-like steeds armed with sparkling helmets and spears. As the Valkyrie ride forth seeking warriors' bodies to take to Valhalla their armour causes the strange flickering light which we know as The Northern Lights.

However, in quite a different explanation of the Aurora within Inuit mythology, as seen in the 2004 issue from Greenland, the Northern Lights are figures of The Dead merely playing ball in the Heavens using a walrus head as their target.

Icebergs

In Inuit mythology, the iceberg is the Bear of the Sea, which resembles a polar bear but is so gigantic it is able to walk with all of its torso above the water and its feet on the sea bed. Its destructive power is well known, for when this enormous bear licks a glacier the water is stirred up and it can ingest boats and their crews just by breathing in, as shown in the Greenland 1997 issue (see page 9).

Strange Natural Noises

To old Norse folk these were clearly the work of Sirens and other mystical forest folk. On Sweden 1981 we meet Skogsrået (The Siren of the Woods) who lures men to her (as does her sister Sjørået, The Siren of the Lake) through her beguiling beauty and by creating erotic hallucinations in men's minds.

Sirens are often thought of as river or sea creatures and appear in many European cultures, as we see in Poland 1955 which references the tale of Wars and Sawa, the "mermaid-siren". However, according to a different German legend there was once a beautiful young maiden named Lorelei who threw herself into the Rhine because her lover had betrayed her. Turned into a siren or "a neck" - a watersprite - ever since then she sings from a rock near St Goar. This legend is based on an echoing rock near Saint Goarshausen in Germany, shown on Germany 2006. "Lorelei" in fact comes from two German words meaning "murmuring rock", the sound in reality being created by the combination of a waterfall and strong currents.

Earthquakes

In Norse mythology earthquakes are the screams of the wicked god Loki, who is finally punished for betraying the wonderful Balder, god of light, purity and innocence. When Loki discovered Balder's "Achilles Heel" - that he could be killed with mistletoe - he tricked Balder's blind brother Hod into throwing a dart made of that wood at him so killing him. When captured, Loki was taken to a rock, chained by his own son's intestines and over his head a serpent dripped searing poison which he could not avoid falling on his face, and he screamed and wrenched so much that earthquakes were the result. Faroes 2004 illustrates a poem about Loki by Janus Djurhuus [1881-1948].

The Morning Dew

Because Balder (who symbolised daylight) was loved by everyone, when he died everything in Nature grieved for him and these tears are why we have the dew each morning, as Nature mourns the death of the previous day.

Why the Sea is Salty

The sea is salty essentially because relatively weak mineral salts from the Earth's various strata are washed by rivers into our seas, but evaporation caused by the Sun makes that water very much more brackish. However a much more romantic explanation is given in the Scandinavian legend *Grottasöngur* in which the seal-king Mysing demanded that two strong slaves called Fenja and Menja (Åland 2004) grind salt for him for a long time so salinating the sea. They worked so industriously that a whirlpool formed above the hole in their millstone pulling ships down into it.

Storm Vibrations

A storm can be predicted by dramatic changes in barometric pressure and a gradual build up of wind. However, to the people of Åland in The Baltic Sea those associated vibrations were the work of mythical little men called Letesgubbar, who went around banging walls, jangling and throwing objects about in order to attract people's attention. In this 2006 stamp such a creature is shown banging his "leten" or floats attached to herring nets to warn people of the oncoming storm.

The Rainbow

What we know to be a meteorological phenomenon caused by reflection and refraction of light in water droplets producing a multi-coloured spectrum, was understood by the Greeks 2,500 years ago to be the manifestation of the goddess Iris, who carried messages from the gods to humans. On many international stamps Iris is portrayed as a beautiful young winged woman carrying a herald's staff. She appeared on the definitives of Greece as early as 1911.

Marsh Gas

Ignis Fatuus is the scientific term for the very rare phenomenon of the presentation of spontaneous phosphorescent light above marshland (in fact marsh gas, CH₄) which has attracted some people towards it, who have lost their way, thinking it the light of a house, and the marsh has sucked them down as a result of their mistake. In the Danish 2006 issue we meet a pantheon of mythical forest beings including elves, incubi, ghost horses, goblins, trolls, sprites and marsh woman; and right at the centre of the sheet we see the true "cause" of *ignis fatuus*: Will-o-the-wisp, a malicious sprite who deceives people with his fleeting appearances and leads them to a watery grave.

Landscape Features Across the World

The origin of New Zealand's two main islands is explained by the ancient Maori myth concerning their cultural hero Māui who first created the North Island by using the jaw-bone of his ancestor Muri-ranga-whenua to hook and haul the great fish Te Ika from the depths (New Zealand 1994). When he left to seek a priest to bless the new ground Māui's hungry brothers cut up the fish which writhed and lashed out in such pain that it broke itself into vast mountains and valleys; otherwise the North Island, known as Te Ika-a-Māui (Māui's fish) would have been a flat plain which many pictorial stamps from that country clearly show it not to be!

The irregular shape of some mountain ranges in Indonesia can be explained away by myths. Bulupoloe Mountain in Sulawesi, shown in the last stamp of five in a se-tenant strip in 2000 illustrating the story of Sawerigading is one such range. Sawerigading, a womaniser, fell in love with his sister We Tanriabeng, who to avoid incest offered to make him a boat from the Walenreng tree which grew in heaven; but she lost control of it and it fell to earth breaking the mountain in half, as you can see.

The most well known examples of this phenomenon in European cultures concern The Pillars of Hercules at the entrance to the Western Mediterranean and The Giant's Causeway in Northern Ireland. The first legend, some 3,000 years old, refers to Hercules' Tenth Labour: The Herding of Geryon's Cattle. As the great classical hero approached the Hesperides where the cattle grazed he stopped off to set up two great rocks to mark his way back. To the north, what we now call The Rock of Gibraltar, and on the African mainland Jebel Musa, or Monte Hacho on the Peninsula de Almira near the Spanish City of Ceuta on the Moroccan coast. These are alluded to in the 1981 Europa issue from Gibraltar.

Another famous European giant, the Irish warrior Finn McCool (IoM 1997) was said to have constructed the Giant's Causeway in Antrim in order to permit access for a rival Scottish giant who was insulting him. In reality these 40,000 interlocking basalt pillars of variable height were the product of vulcanism, and they have relatives in the Scottish Hebrides in Fingal's Cave which also feature in Finn McCool mythology.

A third giant story from Europe concerns two mighty stone pillars off the North Western tip of the island of Eysturoy. These are known locally as the Giant and the Giantess and feature in the mythical tale of what happened when Iceland wanted to pull the Faroes

closer to it. Iceland called up the giant Risin and his wife Kellingin to perform this task, but they took so long to organise the tow that the sun rose and turned them both to stone. They stand there today facing Iceland and longing for their home.

Giant pillars also appear in the 2013 Andorran (Spanish Administration) issue which alludes to the Legend of Moixella. Legend has it that after Charlemagne drove the Arabs out of Andorra he left a troop of soldiers there for protection, but there was no attack and with so little to do they gradually petrified. In fact these are geological formations near the ruins of Castellot de Moixella, Saint Julia de Loria, but they can be found all over the world formed by land erosion and are variously referred to as “Hoodooos” or “Fairy chimneys”.

The face of a sleeping old giant may be seen preserved in the side of a mountain as shown on Finland 2008. This petroglyph at Astuvansalmi may well have been a site of Neolithic worship after the natural contours of the cliff side were enhanced by hand to emphasise the humanoid features.

Even landscape features smaller than a room in a modern house can have myths attached to them, for example dwarf boulders as illustrated on Faroes 2008. Many Faroese villages have a landmark nearby said to be inhabited by supernatural beings such as elves and trolls, but when one is split that dwelling place is believed to have been abandoned.

The creation of Engolasters Lake in the Encampe parish of Andorra came about via a gradual process of glaciation; but one version of a local legend has it that it was formed by a sudden and enormous gush of water unleashed by God in order to chastise a beautiful woman for her selfish behaviour. The woman who lived in a village close to what is now the shoreline refused a starving pilgrim a piece of newly baked bread (Andorra 2002). The beggar was revealed to be Jesus Christ and the result was a clap of thunder after which the valley was deluged and the lake formed.

The tale behind the formation of the 3,000 square kilometres Lake Toba in Northern Sumatra, the site of a massive climate-changing super-volcanic eruption around 75,000 years ago concerns a local fisherman who caught a large golden fish who turned into a beautiful woman who secretly did all his housework as repayment for not killing her. When he confronted her she agreed to continue as long as he told no one, but when they had a daughter called Samosir the father insulted her by calling her the daughter of a fish. The mother ensured her daughter was safe on a hill, turned back into a fish, and caused the whole area to flood, eventually producing a vast lake in which there is an island named after her daughter. (Indonesia 1999)

Sometimes a fluke of erosion can lead to be a myth being built around it, as with this curiously shaped group of rocks resembling a man on his knees with a small wall around him on a beach near Padang in West Sumatra. This is associated with the tale of Malin Kundang (Indonesia 1998). Malin was an ungrateful son, who, doing well once he had left his poor mother, refused to recognise her when he returned a wealthy man. As a result she cursed him and his boat and when he set sail they were beached and turned into stone.

A very similar tale concerns the bizarrely formed Batu Balai saucer-shaped rock in Bangka Belitung Province, which measures 8 x 6 x 5m: now a tourist attraction but in the past used as a meeting of local officials. The legend of Batu (Indonesia 2005) tells the story of an old widow and her only son named Dempu Awang. Dempu left his mother to seek his fortune, and after ten years in which he did not contact her he returned a wealthy man with a beautiful wife. However finding his mother a decrepit old hag he refused to acknowledge her so she prayed to God for intervention. The young man's ship was then driven ashore in a severe thunderstorm and changed into a boat shaped rock. Dempu's



Icebergs



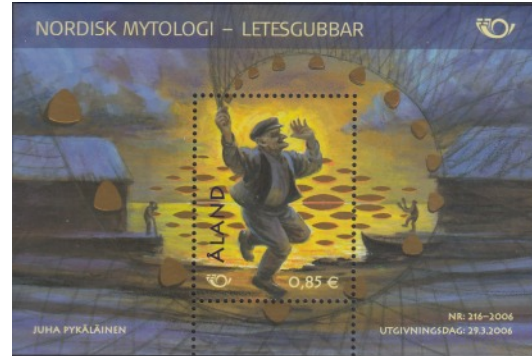
Strange Natural Noises



Earthquakes



The salty sea



Storm vibrations



The Rainbow



Marsh gas



Landscape features



wife was spared but transformed into a white monkey.

Leukonychia

“What?” I hear you ask! Leukonychia is the technical term for those little white marks and blemishes found on human finger nails. In fact, these can be caused by injury to the nail, or at other times being a fungal, yeast, or bacterial infection that attacks its substance. However in mythology these were believed to be manifestations of tiny creatures called The Norns, the deities of fate in Faroese mythology and close colleagues of The Valkyrie. In the 2006 issue we see little white spots everywhere - the “Nornaspor” - the footprints of the Faroese Norns, which were sometimes seen as an indication of sickness.

However fanciful such mythical explanations may seem in the 21st century, it is surely much more fun to read about in many cases than the prosaic truths behind the related natural phenomena. 📖



Landscape features



Leukonychia



ARTISTIC STAMPS: A PROMISING THEME

Barry Floyd

Over the course of some 175 years the design of postage stamps has evolved from rather plain and unappealing bits of coloured paper to other, more attractive and artfully planned patterns, some of which may indeed warrant the word ‘pretty’.

Those of us who collect well-established themes: birds, flowers, marine life or royalty for example, will have already identified some pretty stamps among our chosen topics. Broadening the search, we may now wish to look out for similar attractively designed stamps across the entire philatelic spectrum, not just confining ourselves to a single theme. A selection of such artistic stamps is shown...

A new collection of Art Stamps can contain stamps depicting themes from any country around the world, providing they have an aesthetic appeal to the collector. Ideally mint stamps would be selected, but lightly cancelled versions could be featured when cost is a consideration. Countries of origin do not matter, or whether the chosen stamps are part of a set. Even the order in which they are arranged or displayed is not cast in stone. They can appeal in any form, as long as they are visually enjoyed for their beauty by the collector. However, as Art Stamps accumulate, it might be reasonable to group them, e.g. by shape, size, dominant colour or other characteristic, in order to enhance their display (see examples next page).

The freedom from various rules and regulations associated with other forms of philately may well appeal to new collectors of Art Stamps. It also reduces the necessity of having to search for stamps to fill gaps in conventional thematic collecting; although admittedly this search is a large part of the challenge of expanding one’s display. But the chance to search for free-range stamp issues worldwide, with a view to locating an especially attractive new item, may be equally appealing.

To encourage others to participate in the artistic approach, collectors may seek to give talks and feature displays at club meetings. Going further, they may venture into print form by contributing articles to philatelic journals.

An important spin-off from collecting pieces of miniaturised art is the chance to persuade others to join our hobby. We are aware today of the declining number of philatelists, thanks to the toll of time, and to the impact of electronic technology on the activities of younger members of society via applications such as Facebook, LinkedIn, Instagram and Twitter.

Yet, across the country, there are large numbers of people (of all ages) who engage in drawing and painting as a popular pastime. Some may be complete amateurs while others show considerable artistic promise. It should be no great task to promote an interest among these folk in the appeal of pretty coloured stamps, focusing particularly upon creative design and artistic flair. Talks, displays and competitions may be offered to schools and to adult groups in painting classes and via the U3A. Contributions to art magazines and journals can be made, while those interested in acquiring pretty stamps to start a collection may be advised as to how to acquire their own material at competitive prices.

A further inducement might be to encourage striving artists to design commemorative stamps, bearing in mind the challenge of creating miniaturized versions of particular scenes or events. Here in Britain national contests are regularly held to encourage professional artists to submit entries for possible acceptance by Royal Mail.

Conclusion

We trust sufficient focus has been given to illustrate a new way of approaching thematic stamp collecting: Art Stamps. We have also proposed positive steps towards encouraging more people to participate in collecting eye-catching artistic stamps. Interesting artists of all abilities in the pleasures of viewing and owning the ‘bits and pieces’ of our beloved hobby is surely a worthy goal of *Themescene* readers? 📖



BTA MEETING AT SPRING STAMPEX

Early British history, the subject of *Dinosaurs, Dynasties and Dark Ages* by guest speaker Sue Thatcher, was clearly a popular one as the meeting attracted the best attendance we have seen for some time. Sue started with an apology I think all of us can relate to “Put your history hat away, this display is a selective story based on what material is available”. Who of us has not grappled with that one? But if it was selective, I for one did not spot the gaps. We started many million years ago as dinosaurs roamed the British Isles, and looked at the controversial figure of Sir Richard Owen, the man who coined the term dinosaur (ancient Greek meaning ‘terrible lizard’) and campaigned for a Natural History Museum separate from the British Museum. A far sighted man who unfortunately also picked quarrels with people and wasn’t above taking credit for others’ work.

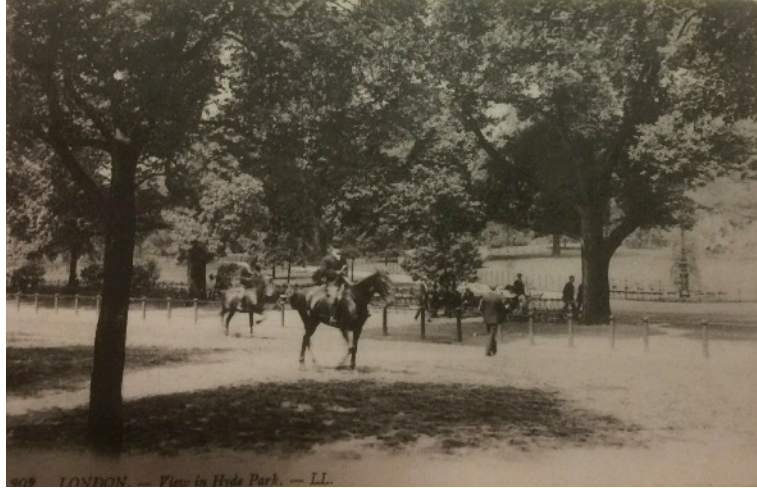
Man arrived on these Isles via the land bridge that connected Britain with Europe until after the last ice age. Human development during the Stone, Bronze and Iron ages was traced, and then the display went on to the many invasions after the land bridge flooded and we became an island. What did the Romans ever do for us? Rather a lot of course; they brought their culture and their technologies, and in due course Christianity. As the Roman Empire collapsed it left the country unguarded and open to waves of Angles, Saxons and Jutes. Christianity spread and monasteries and early cathedrals were built, but then the Viking invasions began, resisted by the now Anglo Saxons. Vikings settled in the North, but in the south were bought off by Danegeld, paid as a tribute to keep them away. It’s said so much money was paid to the Vikings that Anglo Saxon pennies are more commonly found today in Denmark than in England.

Next of course it was 1066 and all that, and William I, claiming the throne of England, invaded and defeated Harold (cue Bayeux Tapestry). William was forceful and brutal, building castles to subjugate the Anglo Saxons and instigating the Domesday Book (a Saxon term), a survey of the whole country to determine what taxes William could impose. There are very few Saxon landowners recorded, and the only female was Lady Godiva.

From there we raced through the various reigns from Henry I, the Anarchy of Stephen and Matilda, to Henry II and his clash with Thomas Becket, and the Plantaganet kings succeeding Henry. A very important figure was William Marshall, England’s “Greatest Knight” who served under Henry II, was Marshall to Richard I and King John, Regent to Henry III, was present at Runnymede and later reissued the Magna Carta, and who led his troops into battle. Why, Sue asked, has there never been a GB stamp commemorating this great man?



Next up was Simon de Montfort, who led a rebellion against Henry III and was killed at the Battle of Evesham. The Hundred Years War, intermediate conflicts between Britain and France, started under Edward III. The last of the Plantaganets was Richard II, succeeded by Henry IV of the House of Lancaster. Dynastic disputes with the House of York led to the Wars of the Roses, finally resolved with the death of Richard III at the Battle of Bosworth Field, and the accession of the first Tudor king Henry VII. Phew! It’s a tempestuous story which Sue told with clarity, objectivity and humour, backed up with a beautifully presented display.



Hyde Park



Male patients outside a ward block at Benenden Sanatorium, 1925



Start of the British Grand Prix at Silverstone, 1953



Roman Britain



People and places involved in the Treaty of Bretigny, part of the Hundred Years War

Following this display, six members gave twelve sheet / five minute displays on aspects of British history.

Anne Stammers showed “The Green Lungs of London”: picture postcards of London’s parks, including Kew Gardens, Walpole Park, Ealing Common, Holland Park, Hyde Park and Tooting Common.

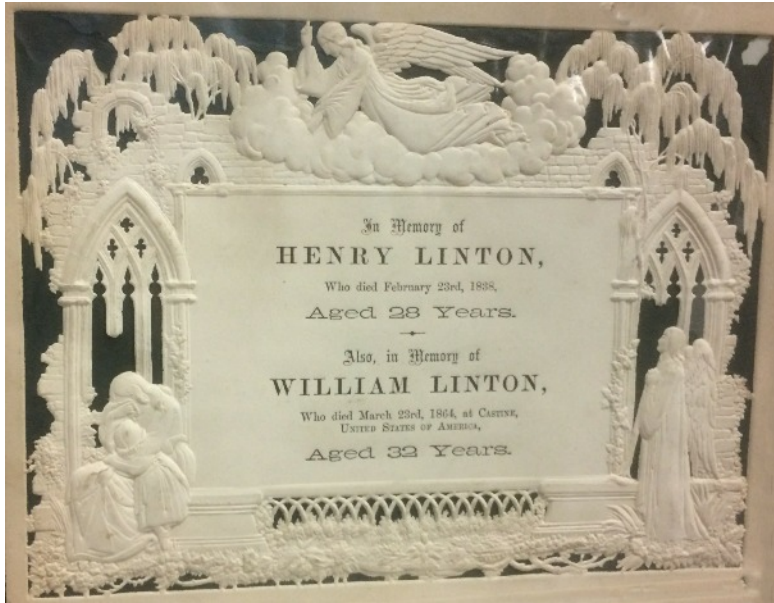
Gary Cook collects tuberculosis and sanatoria, and showed the Benenden Sanatorium, founded in 1905 to help working class Post Office employees. A Post Office clerk, Charles Garland, set up an insurance scheme for those needing treatment for TB at a time when conventional medical insurance was not widely affordable. A whole range of philatelic and non-philatelic material was shown, including a picture of the Benenden Band, made up of patients, which played out people as they were discharged.

As an inhabitant of Silverstone Gerald Lovell has always had an interest in the British Grand Prix, and over the years has produced signed covers which have raised thousands of pounds for the local community. The most successful was a cover signed by Nick Mason, (Pink Floyd), Mark Knopfler (Dire Straits), and Chris Rea (solo artist), sales of which raised £130,000. Gerald showed signed covers plus pages on the history of the British Grand Prix, held first at Brooklands, then Donnington, then Silverstone.

The title of Graham Boutle’s exhibit summed up his display: “Bewitched, Bothered and Bewildered by Bereavement Black Borders”. A whole range of material was shown, including postcards and In Memoriam cards, many of them very ornate.

Grace Davies looked at aspects of Peace at the end of World War I, including postcards, covers, stamp issues and an item of pigeon mail

Finally Peter Wood showed part of his “Irish” collection, from the prehistory of Ireland onwards. He pointed out that despite it being part of Great Britain until 1922 it had not yet received a mention in today’s displays on British history! 📖



“In Memory of ...” embossed cut-out card 1864



Bermuda ‘Peace’ issue



Defeat of Brian Boru at the Battle of Clontarf during the Viking wars



LEAPING DOLPHINS: POSTCARD PICTURE PERFECT

Alastair Watson

Collecting postcards has been, and still is, a popular hobby for many people. When one adds the prerequisite for a thematically related element on the address-side of the card your collecting is enriched, becomes more exciting and challenging, especially when one endeavours for a philatelic-related element as well.

Recently I started collecting postcards documenting dolphins held in captivity in the two marineland in New Zealand: Marineland at Mount Maunganui (1966-1975) and Marineland of New Zealand at Napier (1965-2008). Over the years these locally captured dolphins have been photographed in their tanks in different settings: keepers hand-feeding dolphins, visitors petting/feeding dolphins, dolphins performing so-called tricks, dolphins leaping completely out of the water to curve through a hoop or over a hurdle, or higher still to touch a high-held ball – the amazing sights visitors thrill to come and see. Philatelic and auction markets offer predominantly unused postcards and there are likely more than 50 real-photograph postcards of the dolphins at Marineland of New Zealand.

My hunting efforts were rewarded when lately, I acquired a used real photo postcard in very good condition that contained dolphin thematic- and philatelic-related elements. The card featured a full-colour photograph of two common dolphins each leaping high out of the water towards a ball (approximately 7 m above) (*fig 1, inside back cover*). The photograph itself is unremarkable – a modest memento of the show. These are *Delphinus* sp., a medium-sized oceanic dolphin (2.0 - 2.5 m total body length), delicate, with a long, narrow pointed beak and characteristic ‘hourglass’ coloration along each side (*see stamp fig 2*); in contrast to the grey-coloured more robust and larger bottlenose dolphin (*Tursiops truncatus*), more commonly seen in marine parks around the world and in television shows, aka “Flipper”. It is believed that the *Delphinus* species of dolphin has only been successfully maintained and trained in these two New Zealand marineland (1).

The scene on this postcard is at the Marineland of New Zealand in Napier, a small seaside city on the eastern coast of the North Island, and was reproduced as a full-colour photograph on a “Tiki” brand postcard (P1579) produced by Pictorial Publications Ltd., of Hastings, located inland about 15 km southwest from Napier.

The postcard is franked with a 23c stamp, which was the correct postage for airmail postcard rate to Europe at this time (2) and an example of appropriate postal usage within 11½ weeks of issue. A 23c denominated definitive stamp was not currently on issue, although a 23c stamp had been issued sixteen years previously with the 1970-71 pictorial definitives (*fig 3*). A customary blue airmail label with kiwi outline (New Zealand minted) was affixed to the left of the postage stamp (*fig 4*).

The stamp was cancelled by a circular town date-stamp “23 AU 78” (same day as postcard was written) at the “AHURIRI” post office, at the shipping port of Ahuriri located on the northern edge of Napier City, approximately 5 km from the beach-front Marineland.

This 23c stamp bore the label “Conservation of Marine Mammals” (Scott 669), depicting three common bottlenose dolphins (*Tursiops truncatus*) and a humpback whale (*Megaptera novaeangliae*), and was issued two months earlier on 7 June 1978 as one of a set of five stamps for the Resources of the Sea issue (*fig 5*). A fitting dolphin thematic

stamp to affix on a dolphin postcard. On the other hand, capturing and keeping wild dolphins in concrete tanks for commercial performances does nothing substantial towards conservation of the native populations, unfortunately; it only breaks up their existing families and inescapably all too soon foreshortens their life. A pair of common dolphins swimming in the wild is well depicted on a 45c stamp labelled Protect Marine Mammals (from a 1995 Environment Booklet, Scott 1261c) – this is the only New Zealand stamp of the common dolphin (fig 6).

On the address-side of the card is a neatly written note penned in ink to “Dear Mum & Dad” in England, dated “Napier 23 August 1978,” and which describes the sender’s visit to Napier, including Marineland stating “*The dolphins were spectacular*” (Fig 7).

All-in-all this correctly franked real-photo postcard from Marineland of New Zealand, Napier, brings together an agreeable thematic concordance of dolphins: the photographic image of leaping dolphins, the dolphin subject on the postage stamp, the stamp cancelled in the town of the marineland, along with the mention of the performing dolphins in the sender’s hand-written message on the card – spectacular!

Collecting thematically related stamps and messages on postcards is fun - readers are encouraged to dive in to those bargain boxes looking for connections and that themed-perfect-postcard. 📖

References

- (1) Peart, Raewyn. (2013) *Dolphins of Aotearoa: living with New Zealand dolphins*. Craig Potton, Nelson, New Zealand.
- (2) Startup, Robin M. (2007) “New Zealand overseas airmail postage rates 1930-2006”. *Airmails of New Zealand* 5: 131. Airmail Society of New Zealand, Christchurch.



Fig 5. Mint example of 23c stamp as on postcard: New Zealand, Conservation of Marine Mammals showing three bottlenose dolphins and a humpback whale. Scott 669.



Fig 6: Protect Marine Mammals from 1995 Environment Booklet, Scott 1261c

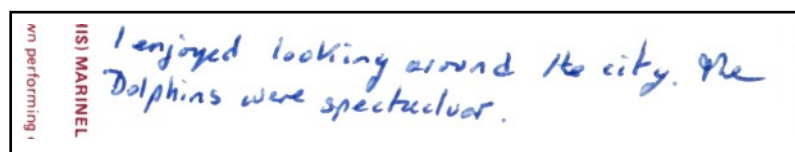


Fig 7. Detail of hand-written message “The Dolphins were spectacular.”

GROUP NEWS: GLASGOW THEMATIC SOCIETY

Maureen Mathieson



The Glasgow Thematic Society was founded on Penny Black Day (6 May 1948) to cater for stamp collectors who prefer to collect by theme rather than by country or date of issue. An extract from the first Minutes Book reads: "On 06 May 1948 a meeting was held at the Gaumont Picture House Café at 7pm. Seven members present." Originally the "Thematic Stamp Club" it later became the Glasgow Thematic Society.

The founder and first President was Captain Philippe Durand, FSA (Scot), a well known figure at the Philatelic Congresses who consistently promoted thematic collecting. We are honoured to have his Alex McConnell Memorial Medal as part of our Presidential Chain of Office.

It may be that we are one of the earliest Thematic Societies, as the American Topical Association did not start until 1950 as did the FIPCO (International Federation of Constructive Philately). You have only to look at the designs of stamps to realise that thousands of different themes or subjects can be collected. Some people collect a particular subject because it relates to their work or to a favourite pastime; other people choose a theme totally unrelated to their other interests and this can be very stimulating. Although there are numerous specialist societies for collectors of, for example. Birds, Ships, Music, Scouts, Space etc, the Glasgow Thematic Society is unique in Great Britain. Glasgow Thematic is the only society based on a city and catering for members collecting a variety of themes.

If you think this is for you, we would be glad to see you at our meetings. Visitors are always welcome – new members are even more welcome. The Annual Subscription is £7.00. Meetings are held in Glasgow on the first Monday of the month from October to April. For further information please contact the Secretary

Mrs Maureen Mathieson

17 Hairmyres Park

East Kilbride

G75 8SS

01355 235121

maureen.mathieson@gmail.com

Please join us at the joint meeting of the BTA
and Glasgow Thematic Society
on 21 April 2018.

Bring along 8-10 sheets from your collection.

Full details at
www.scottishphilately.co.uk/

GROUP NEWS: EXHIBITION STUDY GROUP

“Devoted to the conservation and study of all matters relating to Exhibitions”

We owe our beginning to a small group of collectors who met at the ‘Bipex’ Postcard Fair in 1978, and decided to form an Exhibition Study Group.

Our purpose is to encourage and assist those who are interested in, or doing research on, subjects related to exhibitions, to publish details of their work either via our Journal or in book form, so that it can be seen by other members and the general public. To date (Jan 2018) eleven books have been published.

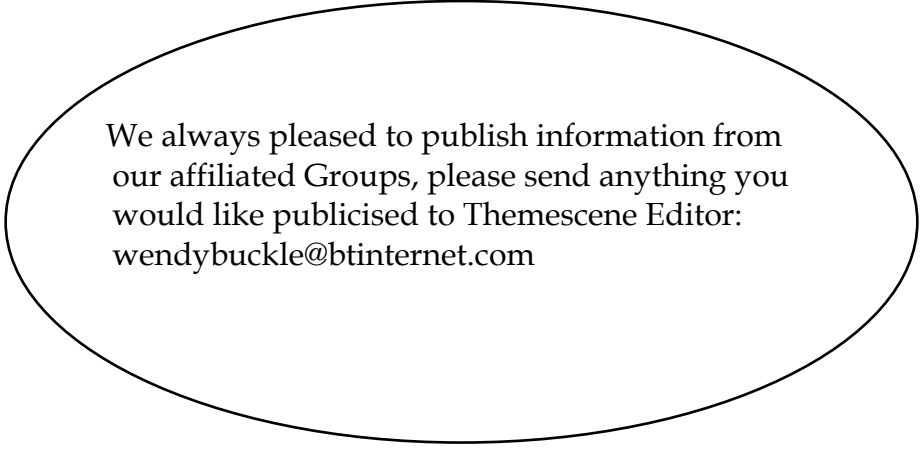
Group members’ interests, both in the U.K. and overseas, range from the 1851 Crystal Palace onwards, from stamps, postcards and special postmarks used throughout the period, advertising labels, china, medals, printed ephemera, Congress and philatelic exhibitions, plus a whole range of commemorative souvenirs, both British and foreign.

We publish a Journal four times a year, and hold an annual weekend convention. These start with our AGM on Saturday morning, followed by displays and talks given by attending members. Sunday sees more displays and talks. The conventions have been held at different locations around the U.K., but in recent years at the Crystal Palace National Sports Centre, usually in October. This year it will be held on the weekend of 13th to 14th October.

Annual U.K. Membership is £10.00 for individuals, £15.00 for couples and overseas members.

Our website: www.exhibitionstudygroup.org

For more details contact our Hon. Secretary: Don Knight, 2 Crescent Road, New Barnet, Herts. EN4 9RF. Email: donaldrk@btinternet.com



We always pleased to publish information from our affiliated Groups, please send anything you would like publicised to Themescene Editor:
wendybuckle@btinternet.com

PAY ATTENTION!

John Hayward keeps his eyes open

In late October 2017 I paid a visit to Tyneham, the deserted village on the Isle of Purbeck. For those who don't know it, Tyneham was commandeered by the War Office in late 1943 for use as firing ranges for training troops, and all inhabitants instructed to leave. I must have been there five or six times over the years, but this last time I discovered something which had escaped my attention on all the previous occasions, and which as a thematic collector I ought to have noticed before. I always get a feeling of sadness in Tyneham, which may have distracted me on previous visits, as all the buildings, including the Post Office, are in ruins, except for the school and church, where displays of the former village life may be found. The village has shamefully never been returned to the villagers in the last 75 years. Anyway, the church has numerous photographs and written explanations of events and life in the village, including pictures of the Post Office and deliveries of mail to and from the village. This time round I noticed (as I should have done before) a picture of an ancient sidecar with a postman aboard with an explanation that the mail was delivered to and from Tyneham to Wareham from 1925 to 1935 by sidecar. Ever since returning home I have been trying to find an envelope or postcard, so far without success, showing a Tyneham or Wareham handstamp during these years for my thematic motor-cycle collection. (Can any BTA member provide me with a photocopy?). It just goes to show that wherever you go, wherever you are, aspects of your thematic collection can manifest themselves provided you pay attention! 📖



In happier days



Tyneham today

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HOW I STARTED: HOW A STAMP SOCIETY GUEST SPEAKER CHANGED MY IDEAS ABOUT PHILATELY

Morva White


My father and Edward Stanley Gibbons had something in common - no, not the 'serial wife killer' side of the godfather of stamp collecting! but the way they both actually started collecting stamps. At the age of sixteen Stanley joined his father's business in Plymouth. If you remember, it was a chemist shop where Stanley learnt to mix and dispense medicines and potions. But many of the customers were sailors and, instead of paying cash for their medicines they would pay in stamps, stamps they had collected from their travels all over the world, and Stanley started trading these stamps from a little desk in the corner of his father's shop.... and as we say, the rest is history.

My grandfather owned a greengrocer's shop in Dorset, and his customers often paid for their veg in stamps when they didn't have any cash. My grandfather wasn't interested in the stamps so gave them to his son - my father - and that was the start of his collecting. In those days the collection was GB and the rest of the world (low values). When he got married in 1947 he sold his collection to put a deposit down on his first house, and started all over again, but the second time the collection was more specialist, including the high values by then, plus some postal history.

As a child, he had tried to encourage me in the hobby and I did have a 'school girl's collection' but other activities were far more important in my early life. Then family took over, so when he died in 1995 and left the collection to me, all I could think of was how to dispose of it in the most profitable way possible and move on with my life. On 5th October 1995 I made my first visit to the Swindon Philatelic Society, hoping members would be able to advise me - a great bunch of people and I was impressed by their enthusiasm. I went again a few weeks later - 16th November to be exact, and a gentleman (Ronnie Spafford) gave a fascinating talk and display on the history of the Falkland Islands.



Back home I dug out my father's collection and lo and behold it included several albums of Falkland Islands stamps (including the 1933 Centenary issue)... I was hooked. Twenty years later, having sold most of my father's collection, I now specialise in all things Falklands. Nearly all the Falklands' issues depict very clearly the story of the Islands - flora & fauna, birds, sea life, the landscape, the people, events and their history. Two years ago I was very fortunate to be able to visit the Islands and I recognised everywhere I went and everything I saw because I had already seen it on their stamps. The stamps came alive.

I now have all the stamps, although admittedly not all the varieties and shades - I am not that geeky! So I am starting to develop stories about the Islands using the stamps and any other ephemera that comes my way ... hence the reason for joining BTA! Let's see where it leads me! 

BTA NEWS

ROYAL CHALLENGE



Royalpex 2017, organised by the Royal Philatelic Society of New Zealand, invited four august bodies to take part in a “Royal Challenge”: the Royal Philatelic Societies of New Zealand, Victoria, London (RPSL) and the Royal Sydney Philatelic Club. Each club put in four entries on categories and subjects of their choice. Of the sixteen entries only one was thematic: Lesley Marley with her *Whales Tale*. While the RPSL came joint second Lesley won a Large Gold and Special Prize, presented by Patrick Maselis. Congratulations to her.

With regret to announce the deaths of two of our members. Erica Banks was one of our few remaining founder members. Her thematic collections on shells and sea life had won many awards, and it was lovely to see her at the BTA Weekend in 2016 when we celebrated our 30th anniversary. Many of you will have known the thematic dealer Frank Spencer, who specialised in new issues. He provided the thematic listing of new issues in *Stamp Magazine*, and carefully researched everything he sold, much to the advantage of his buyers who got not just the set of stamps but all the information about them. We send our condolences to their families.

ASPECTS OF PICTORIAL COLLECTING

If you are interested in ‘Open’ collecting and / or exhibiting, and would like to know more, then please come to the BTA meeting on 14th April. The morning session will be run by one of the country’s leading judges, Birthe King, and in the afternoon you are invited to bring along twelve sheets of your own to display.

Time and place:

14 April 2018

10.00 - 15.00

Royal Philatelic Society London

41 Devonshire Place, London, W1G 6JY

A small donation towards expenses will be requested on the day. Please make your own arrangements for lunch. Bring sandwiches or choose from local pubs and restaurants.

EXHIBITING PAGE: SPRING STAMPEX COMPETITIONS

There were disappointingly few Pictorial Class entries, and it was not easy to get an overview of them as the frame layout seemed somewhat haphazard, with classes not kept together. For the first time there was an Ephemera Class, an interesting idea but which on looking at the entries seemed to me to be so closely related to Open that it was difficult to see them as distinct. Congratulations to BTA members who took part:

OPEN PHILATELY

The Messenger of Peace: the life and legacy of the missionary John Williams

Barry Stagg

In 1815 Williams applied to the Missionary Society for work in the South Seas. He spread Christianity to much of the South Pacific until his death in 1839. After his death God's message was spread by ships named after him.

16 sheets Large Vermeil

THEMATIC PHILATELY

Alfred Nobel and his Legacy

Grace Davies

Nobel was a nineteenth century Swedish scientist, businessman and inventor who left a large fortune for the establishment of five prizes to be distributed annually for the benefit of mankind. This exhibit outlines his life, achievements and legacy, ending with the first Nobel Laureates of 1901.

16 sheets Large Vermeil

EPHEMERA

Follow the Whale

Lesley Marley

The story of how man has engaged with whales, whether in pursuit and capture or the sale of the whale as a commodity, with its historical, cultural and economic consequences, and how man sees whales in modern day living.

16 sheets Vermeil

There were no postcard entries by BTA members



John Williams, and Upolu in Samoa, one of his homes



HERE AND THERE

MONACOPHIL HOSTS YOUNG COLLECTORS

A group of young high potential collectors was recently invited to attend MonacoPhil by members of the Club de Monte-Carlo. There were two from the UK, two from Belgium, one from Russia, one from Italy and ten from the USA. They were invited to all the activities of the Show for free including the exhibition itself, the cocktail party, gala dinner and closing dinner. Individual members of the Club de Monte-Carlo sponsored them on a voluntary basis.

RPSL President Patrick Maselis would like to undertake a similar initiative at Autumn Stampex in London and anyone knowing young high potential philatelists is invited to contact Patrick Maselis by email. Please contact: patrick@maselis.be



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Just4Kids by Lise Whittle

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

Our Truly Super Moon!



Did you see the extra large moon in the sky in January? It was called a 'blue moon', which was a very curious name to give it because it wasn't blue at all! A blue moon is just the name given to the second full moon in a single calendar month, and there were two full moons in January. This was the first 'blue moon' seen in the sky since 2015.

In fact, the 'blue moon' had a slightly reddish tinge! That's because as well as being a blue moon, it was also a lunar eclipse! When that happens, the reflection of sunlight on the Earth's atmosphere hits the moon's surface and makes it look a bit orangy-red. Some people call it a 'red moon' or 'blood moon'.



Above: A lunar eclipse showing a red 'blood moon' is featured on this souvenir sheet in Hong Kong's 'Astronomical Phenomena' issue

Not only that, it was also a 'supermoon', as the moon's orbit took it closer to the Earth than normal, which made it larger than usual.

So you could say we had a Truly Super Blue and Red Moon!



Above: This fabulous set of stamps from the USA shows a lunar eclipse



Above: This set of stamps from the Ascension Islands features the different stages of a lunar eclipse

There are hundreds of stamps showing pictures of the moon, including astronauts, spaceships and satellites; have a go at collecting as many moon stamps as you can.



Write and tell us about YOUR World Collection! Write to:
Just4Kids c/o The Editor, Themescene, 87 Victoria Road, Bournemouth BH1 4RS
 Find out more about stamp collecting on the Stamp Active website www.stampactive.co.uk

GROUP MEMBERS

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

Web: www.astrospacestampsociety.com

Bicycle Stamp Club

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Email: brian.sole@btinternet.com

Bird Stamp Society

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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

Exhibition Study Group

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

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

Glasgow Thematic Society

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

Guild of St. Gabriel

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

Masonic Philatelic Club

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

Email: masonicphilatelicclub@yahoo.co.uk

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

Scout and Guide Stamp Club

Mr. 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/>

BRITISH THEMATIC ASSOCIATION

2018 COMPETITIONS

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

SATURDAY 13 OCTOBER 2018 10.00am – 4.30pm

Competition categories are:

BTA CUP

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

JOHN FOSBERY TROPHY

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

BRIAN SOLE TROPHY

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

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

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

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

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

Please complete the Entry Form and send it to –

Steve Cross, 3 Huish Barns, Huish Lane, Washford, Somerset TA23 0NY.

Telephone: 01323 840323; e-mail: steve_cross58@hotmail.com

Closing date for Receipt of entry Forms: Friday 28th September 2018.

Please send sheets to the same address between

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

Or hand in at the BTA Weekend (see page ...)

Or hand in to the Chairman by arrangement.

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

MARKING Thematic Philately – BTA Cup

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

MARKING Open Philately – John Fosbery Thematic Trophy

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

MARKING Picture Postcard Class - Brian Sole Trophy

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

Feedback will be given on the day. For those unable to attend feedback will be sent by post. Certificates will also be sent by post after the event.

British Thematic Association Competitions 2018

Entry Form

I wish to enter

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

AND/OR

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

AND/OR

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

Name

Tel No.....

Address.....

.....

.....

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

Title of Entry (A).....

Title of Entry (B).....

Title of Entry (C)

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

TOTAL REMITTANCE enclosed £

Signed.....

Date.....

BTA FUN WITH PHILATELY WEEKEND

Friday 5th to Sunday 7th October 2018

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, coffees and biscuits or pastries between the sessions.

Two people sharing: £230 per person

Single room supplement £50

There are also a number of other options, including an extra night on the Thursday or Sunday, a day (or half day) delegate rate, and options for meals. Please see the booking page for full choices.

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 only a short stroll along the Thames tow-path.

Oxford - 'City of Dreaming Spires' - needs no introduction. But if you want some ideas see the web site www.oxfordcityguide.com. If you are coming by car there are many places which are a short drive away, see www.experienceoxfordshire.org/.

BTA FUN WITH PHILATELY WEEKEND

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PROGRAMME

Friday

p.m. Arrival
18.30 Welcome, with Pimms and soft drinks
Members' displays (6 sheets, one minute)
19.30 Dinner; followed by invited display by Jean Alexander
Stamp Advisory Committee Christmas Lunch Menus

Saturday

09.30 Invited display by John Davies *A Jubilee Reminiscence: the 1890 Penny Postage Jubilee*
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.

During the lunch period there will be a standing display (not a talk) of Jim Etherington's award-winning *1940: a dangerous year for Britain*

Saturday afternoon *Your choice:*

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

or

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

16.00 Members display on a theme, letter C or D (12 sheets)
19.30 Pre-dinner drink
Dinner followed by a light-hearted quiz and raffle
(donations not required)

Sunday

09.30 Invited display by Barry Stagg *Aspects of postcard collecting*
Coffee
11.00 Members displays of any theme (12 sheets)
12.45 Lunch (optional)

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

BTA FUN WITH PHILATELY WEEKEND

BOOKING FORM

I wish to book:

- | | |
|--|---|
| <input type="checkbox"/> Rooms based on two people sharing | £230.00 per head |
| <input type="checkbox"/> Single room supplement | £50.00 per head |
| <input type="checkbox"/> Extra dinner/bed/breakfast Thursday | £99.00 per head;
[plus single room supplement £25] |
| <input type="checkbox"/> Extra dinner/bed/breakfast Sunday | £88.00 per head;
[plus single room supplement £25] |

Or:

- | | |
|--|---|
| <input type="checkbox"/> Day delegate Saturday | £15.00 per head |
| <input type="checkbox"/> Evening meal Saturday | £37.00 per head (inc. drinks) |
| <input type="checkbox"/> Day delegate Sunday | £7.50 per head |
| <input type="checkbox"/> Sunday lunch | £14.95 [preorder but pay
on the day] |

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.....

Collecting interests (a list of attendees' interests will be available at the Weekend)

.....

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

BTA PROGRAMME 2018

- April 14th **Aspects of Pictorial Collecting 10.00 to 15.00**
Morning Guest speaker Birthe King
Afternoon Members 12 sheet displays of 'Open' collections
At Royal Philatelic Society London
41 Devonshire Place, London, W1G 6JY
A small donation towards expenses will be requested on the day.
Please make your own arrangements for lunch. Bring sandwiches or choose from local pubs and restaurants.
- April 21st **BTA Joint Meeting with Glasgow Thematic Society**
10.00 to 12.00
At Association of Scottish Philatelic Societies Congress, Hay Room, Dewars Centre, Glover St, Perth PH2 0TH
<http://www.scottishphilately.co.uk/>
- June 9th **Annual General Meeting and guest speaker 14.30**
Guest speaker: Grace Davies *Alfred Nobel and his legacy*
At Swinpex, St. Joseph's Roman Catholic College
Ocotal Way, Swindon, SN3 3LR
<https://sites.google.com/site/swindonphilatelicsociety/swinpex>
- October 5th **BTA Weekend**
to 7th *At* Oxford Spires Hotel
See booking form on pages 36 - 38 for full details
- October 13th **BTA Competitions**
At South of England Stamp Fair
Ardingly Showground, RH17 6TL
www.sussexphilately.org.uk/South_of_England_Stamp_Fair.php
Details on pages 33 - 35, and see the Editorial on page 3 for different ways to get your entry to us.



Fig 1. Picture-side of a New Zealand postcard showing a full-frame colour photograph of two common dolphins, *Delphinus sp.*, leaping high out of the water at Marineland of New Zealand, Napier.

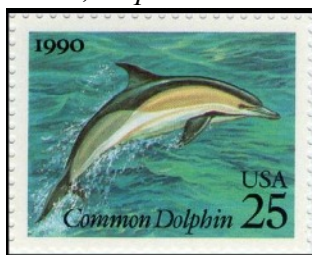


Fig 2: Common dolphin. *Creatures of the Sea*, Scott 2511



Fig 3: Egmont National Park, Scott 453

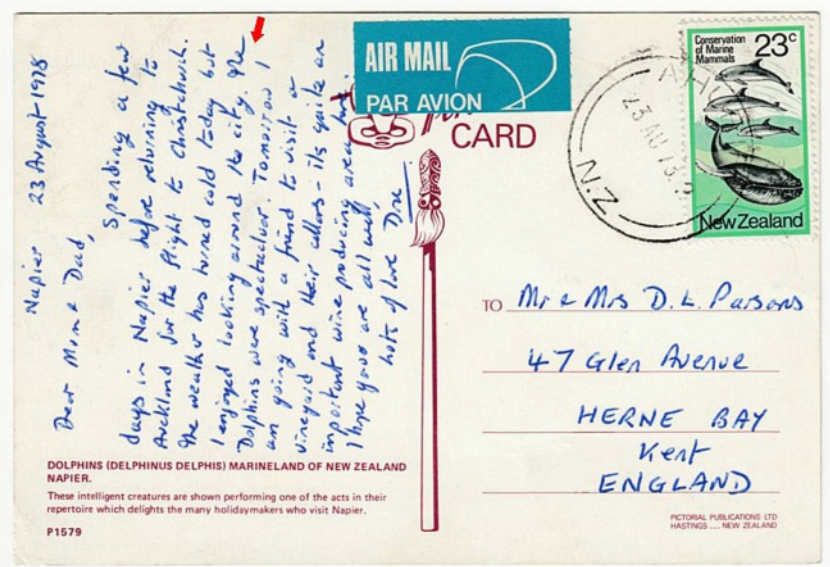


Fig 4. Address-side of postally used New Zealand Tiki-brand postcard

cancelled “23 AU 78” “AHURIRI” (within Napier city) with kiwi etiquette affixed. Note sender’s dating the postcard at left “Napier 23 August 1978” Red arrow indicates comment about dolphins – see Fig 5.

The Royal Philatelic Society London (RPSL) will celebrate its 150th anniversary in 2019.
For this occasion an international exhibition will be held in Stockholm.
H.M. King Carl XVI Gustaf of Sweden has graciously agreed to be the Patron.



STOCKHOLMIA 2019

29 MAY - 2 JUNE

THE INTERNATIONAL CELEBRATION OF THE 150TH ANNIVERSARY OF THE ROYAL PHILATELIC SOCIETY LONDON

The exhibition will comprise philatelic dealers and auction houses from all over the world.
The exhibition will have an extensive philatelic and social program.
Only Fellows and Members of the RPSL will be allowed to exhibit.
The competitive classes will be judged by an international jury appointed by the Council of The RPSL.



STOCKHOLMIA 2019
will be organised at
"Waterfront Congress Centre",
Nils Ericsons Plan 4.
It is Sweden's newest and most
versatile venue for large-scale
meetings and events.



For more information: visit the website stockholmia2019.se or contact Jonas Hällström: jonas@stockholmia2019.se