

THEMESCENE

March 2019

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Channel Islands Pillar Box Experiment
With Wayne Cross



Take a train ride

Postcards of London & NW Railway
With Brian Coates



Adore an actress

Lillie Langtry
With Jeff Dugdale



Admire a navigator

First Voyage of Captain Cook
With Barry Floyd



Visit Vienna's art scene

Life of Gustav Klimt
With Chris Wheeler

BRITISH THEMATIC ASSOCIATION

Volume 36, No.1. Whole Number 134

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CHANNEL ISLAND PILLAR BOX EXPERIMENT, page 4



Fig 1: Anthony Trollope



Fig 2: Paris pillar box 1850



Fig 3: Jersey Parliament



Fig 4: map of Guernsey



Fig 5: Gutter margin shows drawing of pillar box



Fig 6: VR cipher and coat-of-arms on Christmas card based on Guernsey stamp design Christmas 1990



Fig 7: Presentation Pack showing public notice

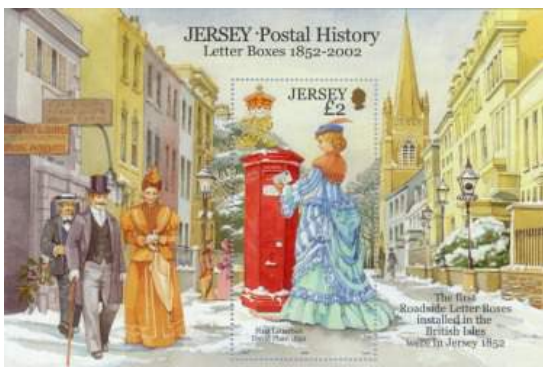


Fig 8: David Place pillar box

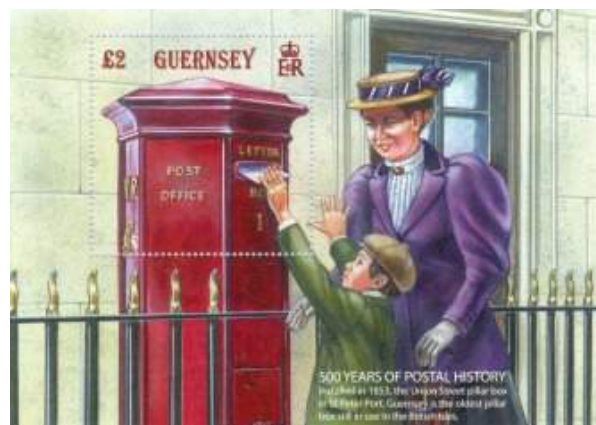


Fig 9: Union Street pillar box

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EDITORIAL

Wendy Buckle

New year, new programme. Full details are on page 36, but please turn to page 24 for details of our upcoming meeting on 13th April. We have two guest speakers, including the recently appointed Keeper of the Royal Philatelic Collection, John Scott. His subject however will be far from his new duties; he will be telling us about the history of the postcard. Many of you will know his interest from his stand at fairs: "Historystore Ltd". It should be a fascinating talk; as should the afternoon talk by our guests the Bird Stamp Club. Do please try and come along.

DATE FOR YOUR DIARIES
SATURDAY 13 APRIL 2019
BTA MEETING AT RPSL, LONDON

New members

We offer a warm welcome to

Anthony Brown Guildford
Gary Green Kingsteignton


With regret we announce the death of Chris Seekings, of Cromer.

Renewals

Those of you who have not yet renewed your subscription for 2019 will find a reminder slip in this issue. We would hate to lose you, so please do renew, by cheque, PayPal or bank transfer. Thank you. (If you have very recently renewed please ignore the reminder). An increasing number of people have chosen the electronic-only option, a facility which overseas members in particular may find economic. If you have any queries about membership please contact Membership Secretary Charles Oppenheim, 2 Kirkbrae View, Cults, Aberdeen, AB15 9RU; email c.oppenheim@btinternet.com

2019 Competitions

No sooner is 2018 out of the way than it's time to start thinking about this year's competitions. Full details and application form is on page 33: start planning now!

With the March issue it seems a good point at which to issue my regular plea for more articles. I am immensely grateful to those who regularly provide material: without them you would not have a magazine. But what about the rest of you? You all have interesting collections, you all spend time investigating your own subject, how about sending me an article and a few illustrations? It doesn't have to be a high-powered collection, it doesn't have to be strict thematics (a postcard theme would be particularly welcome), just share your interest with others. If you have an idea for an article just email me on wendybuckle@btinternet.com. 

CHAIRMAN

Barry Stagg

As I write this Stampex is only 48 hours away. I do enjoy visiting stamp shows (or are they stamp fairs? Is there a difference?) and looking for new material, talking with fellow collectors and dealers. The joy of collecting on a theme means that you




can find something of interest from many dealers, not just those who sell thematic material. On the one hand that means there are lots more dealers to visit but on the down side I see lots more material I can't afford! So it was with mixed feelings I read about the possible demise of Spring Stampex in *STAMP Magazine* this month. Less opportunity to find things but less opportunity to be disappointed when I find something but can't afford it! After thinking about the possible closure of Spring Stampex (organised by the Philatelic Traders' Society) I began to think of all the other shows (let's stick to that

word) around the country and in particular the BTA's presence at them. Although we don't have a presence at MidPex this year I can guarantee lots of BTA members will be there. The show at Ardingly has many dealers over two floors and well worth a visit. And the BTA has its annual competition there. Further afield there is the York show and this year the BTA has a meeting on the Saturday afternoon. A bring and show event. I hope many of you can make it to York. And you can search through the many dealers' boxes in the morning in the pleasant surroundings of York racecourse grandstand. Last year we were in Perth and had a meeting in conjunction with the Perth show. And if the dealers' boxes were too exciting for you then you could pop up to the bar and watch the curling going on next door! The BTA does get around!

If the Spring Stampex does go the way of the Dodo then I think I'm not too worried. Particularly as I'm a postcard collector as well and there are a large number of postcard shows around the country including one at the motorcycle museum in Birmingham and a very large show at the showground at Shepton Mallet. More than enough to keep me (and my wallet) busy! Although, living in Cheltenham, I have to say that we have a large racecourse complex that is often empty and totally philatelic free at the moment. So, if you are a PTS trader or know somebody in the philatelic business and would like to organise a show in the West then you can guarantee my support!

If you have a strong view about the potential demise of Spring Stampex then please contact the PTS or perhaps write to Guy Thomas, editor of *STAMP Magazine* to express your view.

Autumn Stampex is not affected or under threat of closure as far as I'm aware. That means our event at the Autumn Stampex in 2020 is very much alive and you will start to see some advertising for it soon. 

THE CHANNEL ISLANDS PILLAR BOX EXPERIMENT

Wayne Cox

The first British pillar boxes were erected as a trial in the Channel Islands in November 1852. Before I go any further, it is worth mentioning that politically the Channel Islands are not British at all; they are a 'Peculiar of the Crown', meaning their allegiance is not to Parliament but to the reigning monarch in their capacity as the Duke of Normandy. Postally however, the Channel Islands were an integral part of the British Post Office, coming under the Western District of England and its successors, until Jersey and Guernsey became postally independent in 1969. More about that later.

In November 1851 a Surveyor's Clerk, seconded to the Western District, was sent to Jersey for twenty days to improve postal services there. The clerk was Anthony Trollope, who is now better remembered as a famous author, but who also had a long and distinguished career with the Post Office from 1834 to 1866 (fig 1, inside front cover). On his short trip to Jersey, Trollope found that residents in parts of St Helier had to walk up to a mile to the post office just to post a letter. Trollope knew that pillar boxes were in use in France, and asked permission from the Jersey authorities to erect similar receptacles in the town. He also asked if boxes could be erected on the neighbouring island of Guernsey. (figs 2 - 4).

By July 1852 a sketch of the required design had been produced and sent to Post Office headquarters in St Martins le Grand for approval. John Vaudin, an iron founder and blacksmith based in St Helier, was commissioned to cast the new boxes. The design of the pillar boxes was hexagonal, with a horizontal aperture and a small door at the front. The three rear panels each carried a 'VR' cipher and the royal arms. The arms were not those of Queen Victoria however, but those belonging to King George III. One assumes that Mr Vaudin did not have a mould for the correct arms in his workshop! (figs 5 - 6).

In October 1852 the four sites chosen in St Helier had granite blocks installed in the ground to support the pillar boxes. A notice was issued to the public giving the locations of the new boxes (fig 7). In accordance with the installation schedule, the first pillar box was opened to the public on 23rd November at David Place, St Helier. The other boxes were installed soon after (fig 8).

Meanwhile, in Guernsey, in addition to the three pillar boxes allocated to St Peter Port, the town council offered to fund a further two boxes if the postal authorities would provide one further box. This offer was accepted, and Guernsey therefore had a total of six pillar boxes planned for installation. On 8th February 1853 the first one was opened to the public at Union Street, St Peter Port (fig 9). Other sites in St Peter Port included Hauteville and Elm Grove, where a section of stone wall was demolished to accommodate the new pillar box (figs 10 - 11).

The pillar boxes were an immediate success. Their adoption on the mainland was recommended by the Secretary to the Post Office with immediate effect. The first mainland pillar box was erected at Botchergate, Carlisle in September 1853, and their use soon became widespread throughout the country.

So what became of the original experimental pillar boxes? Well, although Jersey can claim bragging rights over its neighbour by being the first to install the pillar boxes,

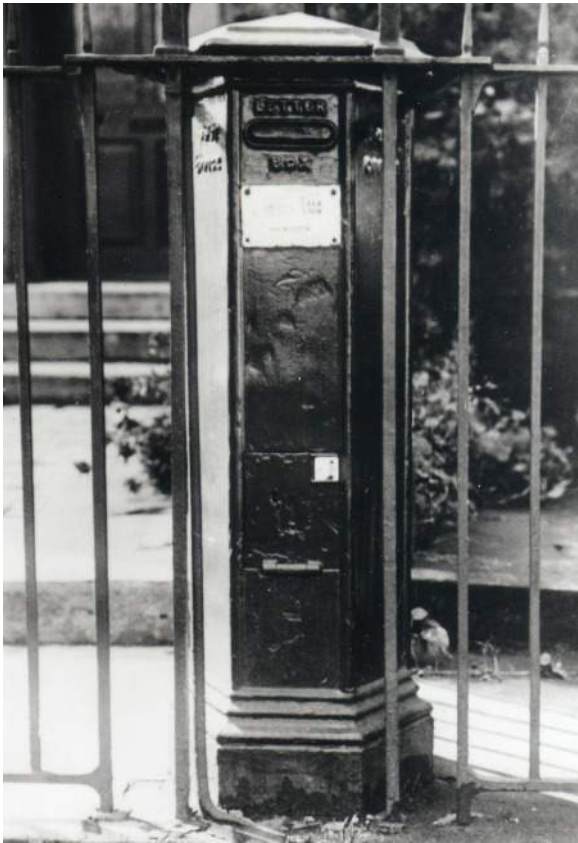


Fig 10: Hauteville pillar box. Official Post Office archive photograph



Fig 11: Elm Grove pillar box



Fig 12: EIR pillar box with commemorative plaque

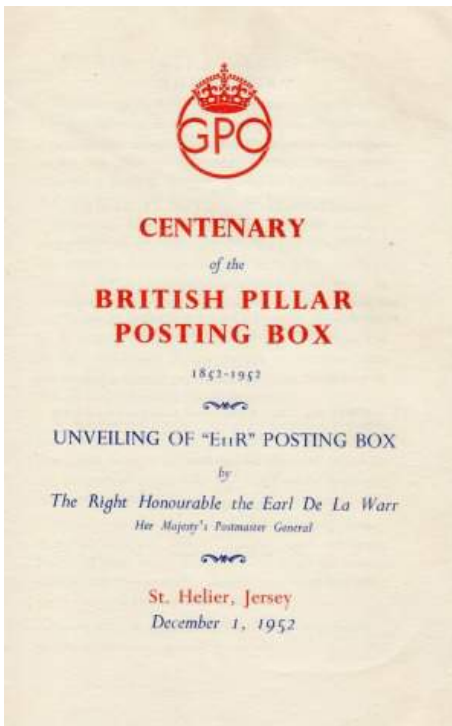


Fig 13: Centenary programme



Fig 14: Postmark for Guernsey's oldest pillar box



Fig 15: Guernsey Teddy postcard T50 'Union Street Post Box'

unfortunately none of the Jersey boxes are still in existence. To mark the centenary of the first installation however, the first pillar box in Jersey to carry the cipher of Queen Elizabeth II was installed at Royal Parade, St Helier on 1st December 1952, complete with a commemorative plaque attached to the top. The official unveiling was carried out by the Postmaster General. According to the programme the ceremony lasted nearly two hours! (figs 12 - 13).

Two of the Guernsey pillar boxes do still exist however. The Union Street box is still at its original location, doing its intended job: over 150 years of continuous service to the public, the oldest working pillar box in the British Isles. It has become something of a tourist attraction on the island (figs 14 - 15).

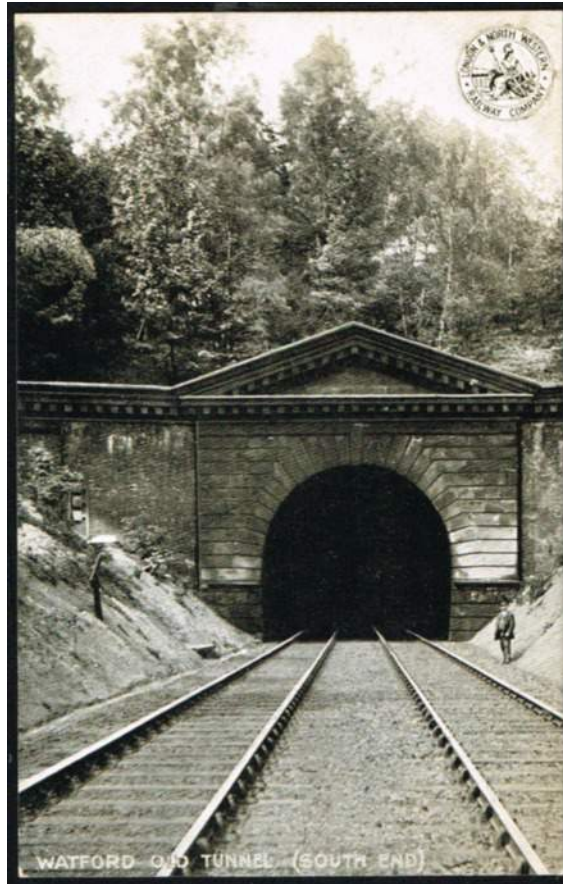
The pillar box originally installed at Hauteville is also still extant, but this one has a more complicated history. The box remained in use at its original location until 1953, when it was removed and placed in the care of a local museum. In 1969, when Guernsey achieved postal independence from the British Post Office, the pillar box was presented as a gift to the South Western Postal Region (the region which was formerly responsible for Guernsey). It was installed outside the SWPR headquarters in Bond Street, Bristol (fig 16). After years of neglect while at Bristol, the box was transferred to the National Postal Museum and put on display at King Edward Street, London. When the museum closed, the box was moved to the store at Debden. It is now displayed in a glass case as part of the permanent exhibition of The Postal Museum at Phoenix Place, opposite Mount Pleasant. If you go to the museum don't forget to pay it a visit! 📖

Wayne will be giving a presentation on Victorian Letter Boxes at the AGM of the BTA on 08 June.



Fig 16: Letter Box study Group postcard showing Hauteville box in situ at SWPR HG in Bristol 1972

POSTCARDS OF THE LONDON & NW RAILWAY, next page



Watford Old Tunnel (South End)



L. & N. R. local train passing over Bushey water troughs

POSTCARDS OF THE LONDON & NORTH WESTERN RAILWAY

Brian Coates


The picture postcards issued by the London & North Western Railway between 1904 and 1913 present a unique pictorial example of the workings of the largest railway in the British Isles during the decade before the First World War. Millions of cards were sold, both in this country and overseas.

On these postcards were not only represented the important events in the country's history, but its locomotives, rolling stock, hotels, delivery services, shops and motor vehicles. Also illustrated were the numerous holiday resorts of Wales, Scotland, Ireland and England, served by the system and its through train services. Of the many sets produced, some postcards show scenes of Watford and its environs, and as this is my own locale it is these scenes which I will concentrate on in this article.

Set 16 comprise six cards featuring tunnels. One of these was a photographic image of Watford Old Tunnel (South End). Set 18 was entitled *The London and Birmingham Railway in 1837-1838* reproducing what are known as the 'Bourne Lithographs': illustrations done by John Cooke Bourne (1814 - 1896) who recorded the construction and operation of the London & Birmingham Railway and the Great Western Railway. Originally issued in black and white, the set was reprinted in colour in 1906.

This tunnel has a somewhat dark history. During the construction of the tunnel, on 16th July 1835 a fatal accident took place below Russell's Wood. Workmen were engaged in the brick lining of the second of the ventilation shafts along the tunnel. Suddenly, the shaft caved inwards, carrying the five bricklayers and five labourers, timber props and bricks tumbling down the 80 foot shaft to the tunnel below. None survived to tell exactly what had happened. Excavation was started immediately from above. It was expected the recovery of the bodies would take five or six days, but this turned out to be severely underestimated. Every day, hundreds of sightseers crowded the wood, which soon resembled a fairground, with booths erected for the sale of beer and refreshments, and with musicians and entertainers performing for the crowd. Difficulties in gaining access to the accident site meant it was a month later on the 15th August that the first body was recovered. The tenth and final body was recovered on 19th August.

Two more cards from set 18 also featured Watford scenes from 1837: the *Nash Mill Bridge near King's Langley* and *Colne Viaduct near Watford*. These were also reprinted in colour once the print run of monochrome cards had reached 5.5 million. (See outside back cover).

Finally, the reissue of Set 23 featured two photo cards, taken from different angles, showing trains at the water troughs located at Bushey (neither of these views were included in the original Set 23). One is shown here; the other has the title *L & N W Express Overtaking a Slow train at Bushey*. 

This article was first published in *The Annual*, 2017, published by Watford & District Philatelic Society.

LILLIE LANGTRY

Jeff Dugdale

If the Victorian British-American actress and “courtesan” (according to Wikipedia), had lived a century later her name would hardly be out of the gutter press on account of her reputed relationships with “the great and the bad”. 2017 stamps from the territory in which she was born, the British Channel Island and crown dependency of Jersey permit us a glimpse of some rarely heard of dramas in which she starred.

The Actress

Lillie (sometimes “Lily”) was born in October 1853, the daughter of a clergyman, with an identity which would never do as a stage name for a budding actress: Emilie Charlotte Le Breton. Her quiet tomboy existence and upbringing evaporated as she matured into the most beautiful girl on the island, which had no hope of retaining and satisfying her. She became an overnight success story when in the Spring of her twenty-fourth year this vivacious and witty young lady (fig 1) attended a glamorous party held by society glitterati Sir John and Lady Sebright in Belgravia, London. At this function were a large number of famous and flamboyant people who Lillie was able to enchant, and accept resulting invitations to other functions where she networked quickly so making herself a celebrity.

Early the following decade Lillie had become an actress touring in plays like *She Stoops to Conquer* and *As You Like It* in Britain and the USA. In 1874, aged 20, she had married a wealthy Irish land-owning widower Edward Langtry, ten years her senior, but given her chosen profession and outgoing personality it is no surprise she was involved in a series of none-too-private relationships with high profile men, not unlike her heroine Sarah Bernhardt. Her conquests were said to have included the dapper Earl of Shrewsbury, Charles Henry John Chetwynd-Talbot, Prince Louis of Battenberg, possibly William Gladstone (though this was denied by an elderly Langtry) and The Prince of Wales, later Edward VII, well known for his wandering eye and loose morals. This affair, which apparently lasted for at least two years, led to much speculation about the father of Langtry’s child, Jeanne Marie.

Langtry’s acting career, suggested by her friend Oscar Wilde, began in a modest way on the amateur stage in November 1881, but within a month she was treading the boards professionally at the Haymarket Theatre in London’s West End, playing Kate Hardcastle in the century-old comedy *She Stoops to Conquer* by Oliver Goldsmith (fig 2). Though their affair had ended, The Prince of Wales still supported Lillie, attending her performances and thus boosting audiences keen to be seen near Royalty.

Lillie joined the Bancroft Repertory Company for a short period before founding her own, which toured Britain presenting amongst other plays *She Stoops to Conquer*, *Ours* and *As You Like It* (fig 3).

By the end of 1882 Langtry’s fame had spread to the United States and like her contemporaries Oscar Wilde, Charles Dickens and Gilbert and Sullivan it was necessary to go there to exploit their reputation. Promoted by impresario Henry Abbey she opened in New York and had a very successful tour, at least in terms of audience reaction, whose adulation was not uniformly reflected by theatre critics. During this extended tour she reprised her roles in *As You Like It* and *The Lady of Lyons* (fig 4).



Fig 1: Lillie Langtry and her namesake flower. Portrait by Sir John Millais



Fig 2: She Stoops to Conquer



Fig 3: As You Like It



Fig 4: The Lady of Lyons



Fig 5: Macbeth



Fig 6: Ours



Fig 7: An Unequal Match

Realising she needed to improve her acting technique, Langtry did an intensive course at the Paris Conservatoire and by the end of the decade was playing Lady Macbeth (fig 5).

Langtry became an American citizen in 1897, and toured her adopted country in 1903, 1906 and 1912, latterly appearing in vaudeville shows; her swansong in the States coming in 1917. During this period she invested funds in theatre management in London. She made one (silent) film in 1913.

With the exception of playing the Egyptian Queen in Shakespeare's *Anthony and Cleopatra* (fig 6) the other roles shown in the remaining Jersey stamps would be of interest to students of theatrical history only:

- Cover of the Presentation Pack (fig 7). Reclining as Lady Ormonde in *Peril*.
- 49p stamp (fig 8). Blanche Hayes in *Ours* by T.W. Robertson, first staged in 1866.
- 63p stamp (fig 9). Hester Grazebrook in *An Unequal Match*.
- 73p stamp (fig 10). Title role in *Mademoiselle Mars* a play possibly based on the life of Mademoiselle Mars, Anne Françoise Hyppolyte Boutet Salvetat) (1779 –1847), a French actress, born in Paris, the natural daughter of the actor-author named Monvel (Jacques Marie Boutet) (1745–1812)
- 79p (fig 11) stamp. Lena Despard in *As in a Looking Glass*, which was made into a now lost 1916 silent film drama directed by Frank Hall Crane and starring famous stage star Kitty Gordon as Lena in her motion picture debut.

Quite a bit of detective work is still required here and what seems fascinating to me is the lack of costume variety, with a couple of Shakespearean exceptions. Lillie Langtry died in Monaco in February 1929 and was eventually laid to rest beside her parents on the island of Jersey. Flowers placed on her grave are typically ... Can you guess ?

The Plays

Oliver Goldsmith *She Stoops to Conquer*

In this timeless comedy of manners, first staged in 1773, wealthy countryman Mr. Hardcastle arranges for his daughter Kate to meet Charles Marlow, the son of a rich Londoner, hoping the pair will marry. Unfortunately, Marlow prefers lower-class women, finding them less intimidating than women of high society. On his first acquaintance with Kate, the latter realises she will have to pretend to be 'common' to get Marlow to woo her. Thus Kate 'stoops to conquer', by posing as a maid, hoping to put Marlow at his ease so he falls for her . . .

William Shakespeare *As You Like It*

In this pastoral comedy of c.1599 Langtry played the heroine Rosalind who flees persecution in her uncle's court, accompanied by her cousin Celia to find safety and, eventually, love, in the Forest of Arden. In the forest, they encounter a variety of memorable characters, notably the melancholy traveller Jaques who speaks many of Shakespeare's most famous speeches (such as "All the world's a stage", "too much of a good thing" and "A fool! A fool! I met a fool in the forest").

Edward Bulwer-Lytton *The Lady of Lyons*

A five act romantic melodrama written in 1838 by Edward Bulwer-Lytton, in which Pauline Deschappelles (Langtry's role) has jilted the Marquis Beauséant. Claude Melnotte, the son of Pauline's gardener, is in love with her. Beauséant persuades Melnotte to disguise himself as a foreign prince to trick Pauline into marrying him. When Melnotte takes Pauline to his widowed mother's home after the marriage, she discovers the ruse and gets the marriage

annulled. Melnotte enlists in the army to assuage his remorse. Pauline's father is then threatened with bankruptcy, and Beauséant is willing to pay the debt if Pauline will marry him. Melnotte becomes a war hero, and Pauline realises that she is truly in love with Melnotte after all. 📖



Fig 6: Mini-sheet showing Anthony & Cleopatra

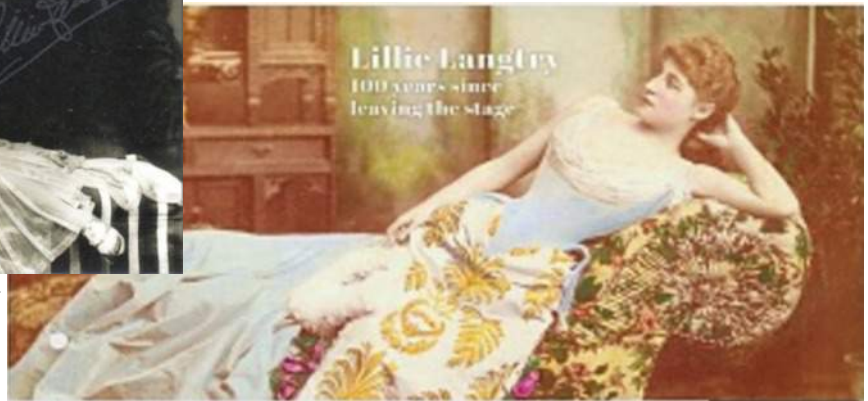


Fig 7 Cover of Presentation Pack showing Peril



Fig 8: Ours



Fig 9: An Unequal Match



Fig 10: Mademoiselle Mars



Fig 11: As in a Looking Glass

250th ANNIVERSARY OF THE FIRST VOYAGE OF CAPTAIN JAMES COOK

Barry Floyd

In 2018 Royal Mail issued a set of stamps to commemorate the first voyage of Captain Cook to the Pacific Ocean (fig 1). Cook was an experienced navigator and cartographer who had earlier made detailed maps of Newfoundland across the North Atlantic.

As Lieutenant Cook he sailed from Plymouth in Devon on the bark *Endeavour* on 26 August 1768. The significance of this first and subsequent two voyages to the history of Pacific exploration lies in Cook's determined efforts to acquire fresh knowledge of this vast region: the greatest stretch of water on earth. Earlier travellers may have visited several of its islands but these were either misplaced or incorrectly mapped. Ultimately Cook and fellow scientists were able to produce Pacific maps based upon accurate information rather than conjecture.

The *Endeavour* was packed to the gunwale with tons of ballast, timber, sails, kegs of spirit, supplies and scientific equipment. The crew numbered 85 sailors, while among the passengers was a young Joseph Banks, a rich amateur scientist, later to be knighted and to become a distinguished President of the Royal Society for some 42 years (Fig. 2).

Banks was joined by other scientists, among them a Swedish naturalist, Daniel Solander. Together they made a huge collection of botanical, zoological and ethnological specimens and other items to form an important record of the places they visited and the people they met. Also with Banks was the young natural history artist Sydney Parkinson, whose numerous drawings and paintings were to provide an invaluable visual record of the Pacific islands in the eighteenth century (Fig. 3).

Cook's primary assignment was to observe the imminent transit of Venus from a point in the Pacific. This was a rare astronomical event, occurring every hundred years or so, which would, together with observations elsewhere around the world, enable scientists to calculate the size of the solar system.

The *Endeavour* reached the Pacific via Tierra del Fuego, whose inhabitants did not impress Cook, and then navigated across the vastness of the ocean to make a perfect landfall on Tahiti, using the newly developed lunar-distance method of fixing positions at sea. It was here that the transit of Venus was duly observed (Fig. 4). During their three-month stay on Tahiti Joseph Banks and colleagues collected numerous samples of the islands' flora and fauna new to European science. An artist's impression of a Tahitian chief is shown in Fig. 5.

Through a running survey from small boats Cook produced a remarkably accurate map of Tahiti, viewed as a 'paradise on earth' by the *Endeavour's* crew for the romantic and erotic nature of its inhabitants (Fig. 6).

The second aim of the expedition was to sail southwards in search of Terra Australia Incognita. But facing high seas, gales and damage to the *Endeavour*, Cook was obliged to retreat westwards to seek terra firma: the firmer the less terror.

After two months of battling the elements the east coast of the North Coast of New Zealand was sighted: Aotearai, or 'the Land of the Long White Clouds' as it was known to the native Maori population. Cook and his company were to spend almost six months

circumnavigating both North and South Islands, accurately charting the coastline while home-based provisions, by now dangerously low, were successfully replenished.

Unfortunately the Maori were less welcoming than their Polynesian forebears back in Tahiti (Fig.7). Clashes between the newcomers and natives were frequent with the British subjected to the awesome warrior chanting of the haka: a fierce rhythmic dance with threatening facial expressions.

The *Endeavour* then sailed to the east coast of Australia. Due to high seas and heavy surf Cook was obliged to keep his ship at a safe distance offshore and was thus unable to map as much of the coastline as he might have wished. He missed several good harbours, including the significant one of Sydney. But many hundreds of miles of shoreline were successfully charted, another example of Cook's cartographic skills.

A brief landing was achieved at Botany Bay, so named because Banks, Solander and their fellow naturalists were able to engage in some botanising, despite rising tensions between the scientists and native Aborigines.

Proceeding northwards tragedy struck when the *Endeavour* ran aground on the Great Barrier Reef, creating a deep gash in the vessel's side. Desperate efforts were made to refloat the ship, jettisoning cannons, ballast and stores. Finally, free from the Reef, the crew managed to struggle ashore where, for seven weeks, the shipwrights laboured to bring the *Endeavour* back into a seaworthy condition. Fresh supplies were obtained and a cautious route finally pursued to continue the expedition around Cape York Peninsula and into the Arafura Sea.

Proceeding westwards along the coastline of the Dutch East Indies, Cook reached the city of Batavia [present-day Jakarta] in 1770. The crew had been away from home for just over two years and were restless to see England again. Sadly a number of them were to perish without having their hopes realized.

Their commander had made nutrition an important feature of the expedition. He insisted on a diet of, where possible, fresh fruits and vegetables, including onions for making sauerkraut, together with herbs and wild grasses, in efforts to combat scurvy. Cook was thus able to maintain quite a healthy crew for much of their travelling with only a few fatalities, compared to higher losses of seamen during other global voyages.

Batavia was a thriving Far Eastern port but a dangerous place for Europeans. Diseases such as cholera, dysentery, malaria and typhoid were to take their toll on the weary English seamen. Scientists and officers were also taken ill, including Cook himself. Six crew members died in Batavia while others succumbed after leaving the port. Twenty-four men died in all, among them the artist Sydney Parkinson and astronomer Charles Green.

The next port of call was Singapore where Cook could anticipate a warmer welcome than that received in the Dutch East Indies. The historic town had long been visited by British vessels trading with China, via India, and was recognized as an important harbour for repairing, re-victualling and protecting British merchant ships.

Upon leaving Singapore the *Endeavour* pursued a course up the Strait of Malacca, passing another historic port - Melaka - long visited by Arab, Chinese, Dutch, Indian and Portuguese ships. After entering the Andaman Sea Cook and his ailing crew finally reached the Indian Ocean and set sail for Cape Town, South Africa (fig. 8).

While at anchor at this fine harbour, overlooked by the majestic Table Mountain, essential repairs were carried out, fresh food and supplies were obtained and care of the sick seamen undertaken.



Fig 1: Captain Cook and the Endeavour



Fig 2: Joseph Banks and red passion flower



Fig 3: Sydney Parkinson and blue-black grassquit

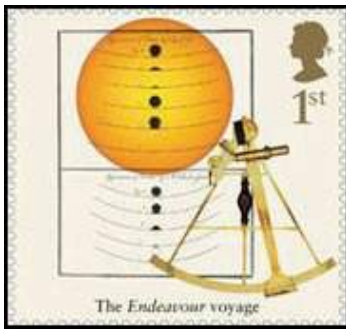


Fig 4: Transit of Venus



Fig 5: Artist impression of Tahitian chief



Fig 7: Maori Chief

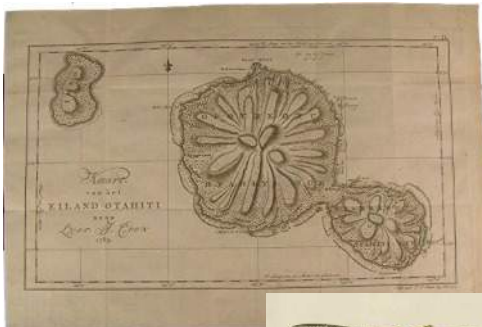


Fig 6: Cook's map of Tahiti



Fig 8: Endeavour at Cape Town




Fig 9: Miniature sheet

In its final stages the expedition re-entered the Atlantic Ocean and, after a brief halt at the island of St. Helena, where the Emperor Napoleon was exiled some years later, and by-passing Ascension Island and the Azores, the *Endeavour* sailed up the English Channel to anchor in the Downs off Kent on 13 July 1771. The epic voyage was over.

The circumnavigation of the world was hailed as a great success and the reception given the crew was outstanding. However it was Joseph Banks who received most of the press acclaim and he and the Swedish naturalist Daniel Solander were shortly presented to King George III.

Lieutenant Cook was still essentially unknown to most people. It was only after he had written up his Journal and submitted logs and charts to the Admiralty that a sense of his vital role in the success of the enterprise grew among a wider population.

Commemorating the 250th anniversary of Cook's first voyage to the Pacific, a further four stamps were issued in the form of a miniature sheet (fig 9). The first first-class stamp shows the route followed by the *Endeavour* after leaving New Zealand and sailing around the east coast of New Holland (Australia). The second first-class stamp provides an artist's impression of a traditional boathouse and canoes on the Pacific island of Ra'iatea, located in the Leeward Islands and visited by Cook after leaving Tahiti. The first £1.45 stamp shows the defensive position of a Maori cliff-top fort while the second £1.45 stamp illustrates the *Endeavour*, beached on the mainland for repairs following the near disaster on the Great Barrier Reef. 

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THE LIFE, WORK AND INFLUENCE OF THE ARTIST GUSTAV KLIMT (1862-1918)

Chris Wheeler

Gustav Klimt, the Austrian symbolist painter and primary founder of the Secessionist Movement, left his legacy as a unique and provocative artist. He was born in Baumgarten, a suburb of Vienna, at a time when it was the Austro-Hungarian capital, and going through enormous social and political change. His native country has not been shy in the production of many stamps featuring his life's work, which makes it easier to tell his story and how his life altered and influenced those around him, particularly during his "Golden Age" when he greatly influenced his younger contemporary Egon Schiele.

Unlike many artists who are very happy to keep producing a range of work that they are comfortable with, Klimt pushed the barriers, started movements and led the field in his approach to painting and the materials he used. His life can be almost be segmented into five phases, each of which is well represented philatelically.

Starting with his early life, at the age of fourteen Klimt won a scholarship to study architectural painting at the newly opened Applied Art School, part of the Austrian Museum in Vienna (fig 1). Whilst there, his study of architectural decoration and his developing interest in Byzantine mosaics and Japanese lacquer work influenced him to be an innovator in the art nouveau movement (figs 2 - 3). He was also very interested in Japanese laqueur work.

Klimt's second stage was his big breakthrough when he won the Community Commission to decorate the walls and ceiling of the new National Theatre, the Burgtheater (figs 4 - 5) at the age of 24.

Gustav's brother Ernst married in 1888 and Gustav struck up a very close friendship with his wife's sister Emile Flöge, which lasted for the rest of his life. He helped her with her fashion business, also doing designs for her, and she became a model for many of his paintings. This led to the third phase of his life.

Gustav at that time became disillusioned with the established Austrian Artists' Society, based in an art exhibition building, the Künstlerhaus. In 1861 it had merged with another artists' society, the Eintracht, to form a new association representing Viennese painters, sculptors and architects known as the Vienna Artists' Society. However, in 1897 following Gustav's lead, some 40 members left and with him as the leader, founded what he called the Vienna Secession. It was so successful that they were able to acquire a permanent building, the Künstlerhaus, to hold their talks and put on their frequent exhibitions (figs 6 - 7).

In 1889, Klimt's commission to carry out the redecoration of this Great Hall was the turning point in his career. He was required to portray the themes of Philosophy, Medicine and Jurisprudence. His artwork was utterly inspired, with the figures represented naked, in a trance-like state, and highly decorated in his unique style. However, his work was derided, described as pornographic and he was neither paid, nor allowed any further



Fig 1:
University of
the Applied
Arts, Vienna



Figs 2 - 3: Mosaics studied by Klimt, influential in his later work



Figs 4 - 5 Vienna Burgtheater



Figs 6 - 7: The Künstlerhaus



Fig 8: rejected work
"Hygeneia"



Figs 9 - 11: "The Kiss"

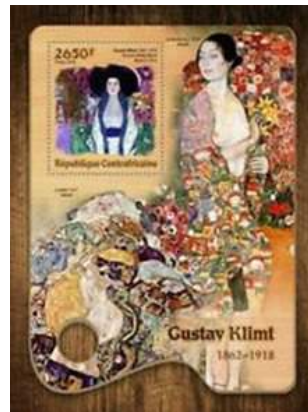
municipal work. This also led to the rejection of some of his other educational works such as that of Hygieia the Greek goddess of health (fig 8).

His fourth and intermediate phase was, strangely, the period following his debacle at the University which is referred to as his “Golden Years”, both because of his high use of gold leaf, and also because they were so successful. He received many lucrative private commissions producing iconic images with gold and decorative panels. Many of these have been reproduced on the stamps of many countries, perhaps the most famous being his “The Kiss” (figs 9 -11).

During the last phase of his life, several society women had their portraits done by Klimt, all very ornate and rich in colour with many over and undertones. One of his early portraits was that of Fritza Ridler. Portraits hang in galleries around the world, as well as in private collections. Perhaps his most famous portrait is the 1907 painting of Adele Bloch-Baur I, being well-known for its intricacy and history. It was seized by the Nazis during World War II, and only after a long legal process was it returned to Adele’s niece. She then sold it for \$135m. It was the subject of the film starring Dame Helen Mirren *Woman in Gold*. His second portrait of Adele in 1912 was bought by Oprah Winfrey for \$90m in 2006 and sold on to a Chinese buyer in 2016 for \$150m.



Fritza Reidler



Adele Bloch-Baur

Klimt had a stroke in 1918, and died in the worldwide influenza epidemic later that year. He is buried in the Hertzinger Cemetery in Vienna. His paintings are now sought after and can be seen in many museums in Europe and North America. Three people particularly influenced by Klimt were the writer Hermann Bahr, the artist Egon Schiele and the poet and playwright Friederich von Schiller.

Whilst beauty is in the eye of the beholder, so too to some extent is art. Here we have an artist, more or less self-taught, with a powerful personality, able to portray a unique view, especially with portraiture. Much of his work was influenced by, and in its turn influenced others, but is still distinctly his and in many cases not that easy to interpret. His innovative and erotic style both shocked and enthralled Viennese society in the late nineteenth century, and also inspired some of the world’s most risqué stamps. 📖

References

Wikipedia - Gustav Klimt

The Art Story: Gustav Klimt www.theartstory.org/artist-klimt-gustav.htm

Klimt Museum. www.klimt.com

Stamp Magazine February 2018

FOOD MATTERS

Neil Pearce

Thematic collectors of stamps featuring agriculture and food production will have enjoyed a set of six stamps issued in 2017 by the Isle of Man, which is of course located between Ireland and England in the Irish Sea. The title ‘Food Matters’ is given to a development strategy devised by the Island’s Department of Environment, Food and Agriculture intended to boost food production over the period 2016 to 2020.

The Isle of Man may be small but for centuries farmers, horticulturists and fishermen have helped to shape its diverse landscapes and coastal scenery. Today it produces a wide range of great tasting food. The Island’s farms are mostly family run, with traceability of crops and livestock: from farm to fork. Manx pork, lamb and beef are widely available as are milk, cheeses and a variety of flours. Fishermen land a broad range of marine creatures. In 2016 28 U.K. Great Taste Awards were won by Manx businesses with products ranging from fresh meat and cheese to bread, flour and spices. Excluding retail and restaurant trade, the food and drink sector is currently worth around £75 million and employs over 1,300 people in primary production, manufacturing and processing.

The Development Plan aims to respond to marketing trends as more consumers seek to buy good food from known and trusted sources. Farmers will become more entrepreneurial and food producers increasingly imaginative. New businesses will be helped to start up and existing activities expanded. The multiplier effect of the plan is expected to raise the sector value from £75 million to £125 million.

As well as contributing to the quality of life on the Island itself, distinctive quality food can play an important part of the visitor experience, in turn promoting more visitors to Manx destinations. Prospective residents and businesses may also be encouraged to relocate there.

The six commemorative stamps were designed by a local artist, Nicola Dixon, who lives in Peel. Her website (<http://nicoladixon.com>) says she paints “the sea, the coast, boats and creatures that live above and below it in a bright distinctive style. Celtic interlace and symbols feature occasionally too”. The stamps have each been given a short, quirky alliterative title.

The first of two First Class stamps (fig 1) features sheep. Illustrated is a native Loaghtan ram, with fine long horns. Capable of siring tender lamb, its wool converts to a wide range of clothing, carpets and rugs; high quality sheepskin items are also fashioned.

The second First Class stamp (fig 2) depicts a coastal scene, with a fishing village in the background and a red trawler offshore. Underwater images of marine life appear in the foreground. The clear clean waters are mainly fished for king and queen scallops, crabs and lobsters. The Manx kipper industry dates back to the mid-nineteenth century. The Isle of Man exports millions of crabs to Europe and the Far East where the delicacy is fast growing in popularity. Just over 24 hours separate a crab being plucked from the Irish Sea and touching down in Beijing or Shanghai where wholesalers snap them up.

Livestock farming on Manx pastures, with dairy cattle such as the Holstein and Guernsey, provides milk, buttermilk and cream for the islanders. A cream tea layout is featured in the stamp (fig 3). Award winning cheeses are exported all round the world, including Canada, the USA, Denmark, Malta and the United Arab Republic.



Fig 1: Farm to yarn



Fig 2: Fish to dish



Fig 3: Cow to cup



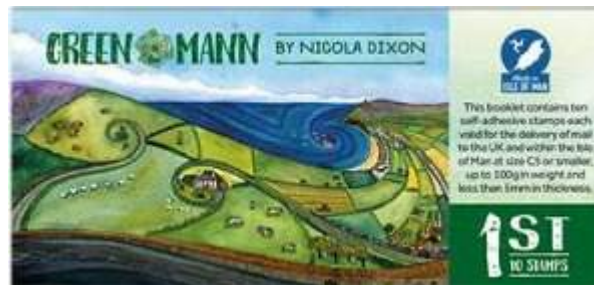
Fig 4: Welly to belly



Fig 5: Tree to table



Fig 6: Field to fork



Booklet



Horticultural activities, tending a wide range of vegetables and fruits, are featured in the European Union stamp (fig 4). Regimented rows of leafy plants are visible while root crops such as carrots and potatoes are also depicted. A single tall sunflower completes the scene.

In the Rest of the World issue (fig 5), an apple tree is featured in the Manx rural landscape, serving as a symbol for apples and other arboreal fruit to be found around the island. They contribute to flavouring colourful dessert dishes such as jellies and cakes, as well as providing fresh fruits for the table.

The high value £2.52 stamp (fig 6) depicts a fine field of cereals - probably wheat - which is being gathered by a combine harvester. Enclosed in the foreground is a container displaying samples of other products derived from the Manx countryside.

The six artistic food and produce stamps should help to promote and educate the Island's population about its own locally-sourced produce and the benefits that provides. In addition, the stamps will help to publicize and receive the approval of the Government 'Food Matters' strategy, with its enhancement of job opportunities and overall standard of living. Philatelically, the six farming and fishing stamps are a welcome addition to the collections of those whose focus is upon agricultural activities, whether locally or worldwide, both crop production and animal husbandry. 📖



First Day Cover signed by the artist

BTA NEWS

STOCKHOLMIA 2019

From Charles Oppenheim

I am aware that a number of BTA members will be going to the Stockholmia international meeting. I wonder if any of you would be interested in a dinner together on one of the evenings, say either 29 or 30 May, perhaps starting at 6.30pm local time? I have been advised by a BTA member that the Polpette Restaurant, which specialises in Italian and Swedish dishes, and is at 6 Drottninggatan, is good and it looks to be reasonably priced. It is close to the centre of Stockholm and has good reviews on Trip Advisor. Details about it, including menus, can be found at www.polpette.se

If anyone is interested in joining me there, could you let me know the following: your contact details, your preferred evening (if any) of the two I have suggested, and preferred time (again, if you have strong views).

Please contact me by email at c.oppenheim@btinternet.com, or by post at 2, Kirkbrae View, Cults, Aberdeen AB15 9RU by 01 April if you would like to join in.

MEMBERS' MEETING AT YORK JULY 20th

Please note that due to circumstances beyond our control the time of this meeting has been changed. It will now be held between 14.00 and 16.00. There is no room number but the event will be signposted. This will be a 'show and tell' meeting: just bring along 12 sheets from your collection and talk for a few minutes. This is a great opportunity for our members further from London to come to one of our meetings and enjoy some like-minded company. Some of the BTA Committee will be travelling up to York especially for the meeting and we look forward to meeting you there.

GROUP NEWS

GUILD OF ST GABRIEL

The Guild has been forced to change its meeting place of 30 years. Fortunately it has found new accommodation in London: St. George's Church, Bloomsbury, WC1A 2SA.

The next meeting will be on 16 March at 13.00 with the Guild AGM, the Kathleen Morgan Trophy Competition 'They made a difference' and the Malin Cup Competition 'Any religious subject'. Both competitions are open to all Guild Members.

WEST OF ENGLAND THEMATIC SOCIETY

Congratulations to WETS who were awarded a Large Vermeil in the Philatelic Literature class at Stampex for their Newsletter; the complete run now being available on a memory stick.

BTA MEETING 13 APRIL 2019
ROYAL PHILATELIC SOCIETY, LONDON.
41 Devonshire Place, London, W1G 6JY

PROGRAMME

- 10.00 Arrival, welcome, coffee
10.30 John Scott
Keeper of the Royal Philatelic Collection
The Evolution of the Postcard
12.30 Lunch
14.00 Tony Statham
Chairman: Bird Stamp Society
(see: www.birdstampsociety.org/)
Ornithological Philately
15.30 Finish

Members of the Bird Stamp Society, whether or not they are members of the BTA, are invited to join the meeting.

(Lunch is not provided. Please either bring your own or use one of the cafes, pubs and restaurants in the area).

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HERE AND THERE

WADP Numbering System (WNS)

Popular Internet sites such as Ebay and Delcampe are a great source of material, but it is always a case of 'buyer beware' as they sometimes feature stamps that have been issued illegally or labels that are claimed to be stamps.

The Universal Postal Union (UPU) and the World Association for the Development of Philately (WADP) have developed the WADP Numbering System (WNS) which came into operation in 2002. It lists all authentic postage stamps issued by UPU member countries and territories on or after that date. The goal is for the WNS to become the central point of reference against which stamp issues can be verified, supporting the legal philatelic market by endorsing those stamps that are genuine. Only those postage stamps that have undergone the process of verification of authenticity and registration will be attributed a WNS number and added to the WNS website. The website is therefore a reference tool and a control, by omission, of stamps that have been issued illegally and labels that are claimed to be stamps.

Not only that but its search facility makes it a very useful thematic tool. If you use the search button you can search for just those stamps relating to a particular theme. Charles Oppenheim notes for example that he used it for his 'chess' theme, starting with "sports and games" and drilled down to the sub-theme "chess". It gives a list, with images, of official stamps relating to the theme. Alternatively you can use the 'Subject / Keyword' search box.

This could be a useful addition to the armoury of thematic collectors. Two down-sides; it does not go back in time to early stamp issues, and some countries are not yet signed up to it. But it should help collectors avoid some of the dodgy material on offer via Delcampe, eBay, etc.

Go to the website <http://www.wnsstamps.post/en/> for the Reach page. There is also a link to each country's issuing stamp authority from the 'Participating Countries or Territories' tab.

ABPS LAUNCHES NEW MULTI-CLASS AWARD

The ABPS has decided to introduce a special award for exhibitors who achieve awards in five different classes at national or international exhibitions, only one of which can be for a singleframe entry. It takes the form of a certificate at a level equivalent to the lowest of the five exhibition awards. So, for example, if an applicant has an international large gold for Postal History, national golds for Traditional, Literature and Cinderella, and a national vermeil for Postcards, the certificate will be awarded as a national vermeil. There is no limit to how many times an applicant can apply so, if medal awards improve, a new certificate at a higher level can be issued. All British and international classes including equivalent overseas national classes are eligible. ABPS hopes this initiative will encourage exhibitors to try their hand in a variety of classes and to improve their exhibits over time. Since many BTA members have Thematic, Open and Postcards we must be well on our way already!

EXHIBITING PAGE

SPRING STAMPEX 2019

The display area on the ground floor was dominated by 61 exhibits in 218 frames by members of the Royal Philatelic Society, London, displaying aspects of King George V, the first patron of the 'Royal' which this year celebrates its 150th anniversary. BTA member Colin Mount featured in this area.

The Court of Honour showed two displays, both of interest to 'pictorial' collectors. Birthe King showed a collection of twenty letters from a newly-married couple, separated during the 1864 war between Denmark and Prussia. Hans Petersen was called up for military service as an army groom, leaving behind his wife Ane who had to take over the family business in Odense: a shop selling flour, food and household items. Some of the covers have their stamps torn off, but their content tells a poignant story of their separation during her (unmentioned but evidenced in other wording) pregnancy.

Judith Holder displayed her award-winning Valentine's card collection, starting with examples dating back to the eighteenth century. The exquisite silk and needlework of the early cards made for a really lovely display. Judith Holder is author of *Sweethearts & Valentines* published in 1980.

As well as all this of course there were the ABPS National competitions: three Thematic entries and two Open. There were no Postcard entries.

Results of BTA members were both in the Thematic class:

THEMATIC

Grace Davies Alfred Nobel and his Legacy 16 sheets Vermeil

A study of the nineteenth century scientist, businessman and inventor who left a large fortune for the establishment of five prizes 'for the benefit of mankind'. His life and legacy is outlined, ending with the first Nobel awards in 1901.

Simon Moorcroft A Brilliant but Flawed Politician 16 sheets Vermeil

A study of Winston Churchill, written from the perspective of one of his contemporaries reviewing his political career in 1936 during what became known as his 'wilderness years'. It illustrates the beginning of his career and the many triumphs up to that date, but also how hubris and misjudgement led to a deep distrust and many claiming that his career was over.

Congratulations to our affiliated society WETS (West of England Thematic Society) who were awarded a Large Vermeil for their Newsletter; the complete run now being available on a memory stick.

The Ephemera Class again attracted entries, this time on Tarot Cards, Jersey Buses and Coaches and Channel Islands Road Transport. All of these were interesting, but I couldn't help feeling that they all had the potential for the addition of philatelic material, making them Open Class. If you display in a stamp exhibition presumably you have some interest in stamps?



Birthe King

Retreat from Dannevirke



Judith Holder

STAMP ACTIVE AT SPRING STAMPEX

The entries in the Stamp Active Competition for Spring 2019 were judged by Christine Earle, John Davies and Richard West, with the judging kindly hosted by The Royal Philatelic Society London. The judges were pleased to see that entrants are developing their exhibits by increasing the number of sheets they enter. The entries were shown at Spring Stampex thanks to The Philatelic Traders' Society.

The overall best entry was *Philatelic Fun* by Toby Middlemist, which was also the best entry in Class C. He was presented with his trophy at Stampex by Richard West. The best entry in Class B was *All at Sea* from Filip Middlemist. The Schools Trophy was awarded to Neyland Community Primary School.

The Kids Zone, run by the Stamp Active Network, sponsored by The Philatelic Traders' Society, was the area of real interest for children at Stampex. There were very few children attending on weekdays as this was, once again, in term time, but we did get a reasonable number of children taking part in the activities and the auction that followed which brought very positive feedback from both the youngsters and their parents. It was interesting to note that about half the visitors were there for the first time. A feature in the youth area was the opportunity to create some "Stamp Art" by decorating a post box.

The theme of the activities this time was "Around the World" with a range of activities, a Word Search and Quiz based on a display on the theme.

Susan Henderson, Chairman of Stamp Active, commented "Stamp Active also takes the opportunity to raise funds for its activities through the sale of surplus stamps and other items on our stand at Stampex during the week. We are extremely grateful to everyone who helps us in this way by donating material. We could not continue to run all of our projects, such as Kidstamps, our free postal club for youngsters, without such support. We are also well supported by a range of volunteers and my sincere appreciation to all."

Donations for Stamp Active can be sent to:

Peter Barham, Donations & Auction Manager, Stamp Active Network, 2E Broomwood Road, Orpington, Kent, BR5 2JH

Penny Black Draw

At each Stampex, there is a free points auction on the Saturday afternoon in the Kids Zone for all the youngsters who have completed the Stamp Active activities. After the auction, there was a free prize draw for a Penny Black, again sponsored by Robin Cassell of Mulready Philatelics. The winner at Spring Stampex 2019 was Jack Charlton from Gateshead.

Bring a child to Stampex

Stamp Active's aim is to encourage more parents and grandparents to bring them along to Stampex to enjoy the fun activities and see some of the attractions at the show. They receive a prize draw ticket for each child under 18 who visits the Stamp Active Kids Zone in Gallery Bay 14. The Winner was David Perch from St. Albans, who received a framed Penny Black. David has been a previous winner at the show, so he obviously has a lucky streak.

GROUP MEMBERS

Alba Stamp Group

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

Astro Space Stamp Society

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

Web: www.astropacestampssociety.com

Bicycle Stamps Club

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

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Bird Stamp Society

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Email: tony.statham@sky.com

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

Captain Cook Society

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

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

Concorde Study Circle

Mr B. L. Asquith, Alandale, Radcliffe Gardens, Carshalton Beeches, Surrey, SM5 4PQ.

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 Stamps Club

Mr Bernard Tewksbury, 11 Claypits Road, Boreham, Chelmsford, Essex. CM3 3BZ

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

Ship Stamp Society

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

Web: <http://shipstampssociety.com>

West of England Thematic Society

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

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

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.)

FEED THE BIRDS

In the original Mary Poppins film, there is a song called 'Feed the Birds'. The wild birds are very hungry at this time of year. You can make this quick and easy bird seed feeder out of natural ingredients to feed your wild birds. Ask an adult who looks after you to help you make it.

Here is what you will need;

- A jar of peanut butter



- A small bag of mixed bird seed (from a pet shop or supermarket)



The Parable of the Seed Sower, painting by Pieter Bruegel the Elder)

- A pine cone (or short thick branch, or piece of wood)



- Some string



- A pair of scissors



- A mixing bowl, and a teaspoon (to scoop out and spread the peanut butter)



Important note – this recipe is not suitable for anyone who has nut allergies. Bird seed is not suitable for human consumption.

What to do; Pour the mixed bird seed into the mixing bowl. Cut a piece of string about as long as your arm. Tie the string onto your pine cone / branch. Using the teaspoon or your hands, spread some peanut butter on the pine cone or branch, making sure it is well covered. Roll the pinecone or branch in the bird seed, the seeds will stick to the peanut butter. Put the feeder into a container and take it into the garden or park and tie it to a tree branch high up. Watch the birds come to feed from it - it might take them a while to know it is there. Perhaps you could collect some bird stamps showing the birds that come and feed on your feeder?



Write about your birds to win a stamp prize (children only) 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

BRITISH THEMATIC ASSOCIATION 2019 COMPETITIONS

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

SATURDAY 12 OCTOBER 2019 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 –

Andrew Millington, Flat 4, 87 Shurdington Road, Cheltenham, GL53 0JQ. Tel: 0770 8356757. Email: btw_andrewmillington@gmail.com

Closing date for receipt of entry forms: Monday 30th September 2019.

Please send sheets to the same address between

Wednesday 2nd to Wednesday 9th October 2019, but no later.

Or deliver them to the Fair (first floor) by 10.00 on 12th October

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

MARKING Thematic Philately – BTA Cup

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

MARKING Open Philately – John Fosbery Thematic Trophy

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

MARKING Picture Postcard Class - Brian Sole Trophy

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

British Thematic Association Competitions 2019

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 £

Please tick to indicate how your entry will be delivered:

- By post beforehand* *Hand in on the day*

Signed.....

Date.....

BTA PROGRAMME 2019

- April 13th **Meeting with guest speakers 10.00 - 15.30**
10.00 John Scott, Keeper of the Royal Philatelic Collection
The Evolution of the Postcard
14.00 Tony Statham, Chairman of the Bird Stamp Society
Ornithological Philately
At: Royal Philatelic Society London, 41 Devonshire Place,
London, W1G 6JY
- June 8th **Annual General Meeting and guest speaker 14.30**
Guest speaker: Wayne Cox
Victorian Letter Boxes
At Swinpex, St. Joseph's Roman Catholic College
Ocotal Way, Swindon, SN3 3LR
<https://sites.google.com/site/swindonphilatelicsociety/swinpex>
Swinpex has over 40 dealers, free parking, and refreshments
on sale all day.
- July 20th **Members' meeting 14.00 - 16.00**
Members' displays of 12 sheets
At: York Stamp Fair
York Racecourse
YO23 1EX
<http://www.stampshows.net/>
A chance for our Northern members to meet up. The Fair has
95 stamp dealers and 60 coin, banknote and medal dealers.
Entry is free and there are restaurant facilities.
- October 12th **BTA Competitions**
At: South of England Stamp Fair
Ardingly Showground, RH17 6TL
www.sussexphilately.org.uk/South_of_England_Stamp_Fair.php
Over 40 dealers, free parking and cafe facilities.

Grace Davies *Alfred Nobel and his legacy*



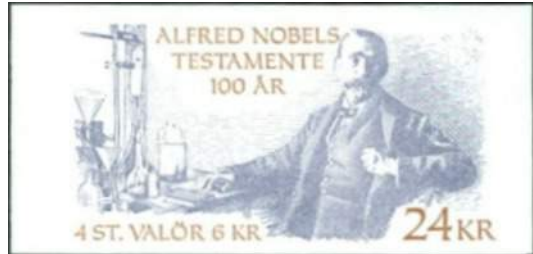
Nobel's laboratory in Sevran



German Imperial Patent Office, which issued several patents to Nobel



Centenary of the founding of Dynamit Nobel



Centenary of the writing of his will

Simon Moorcroft *A brilliant but flawed politician*



Herbert Asquith's problems in WWI helped Churchill



Churchill probably regretted introducing the Gold Standard and petrol tax



Churchill was present at the Versailles Conference

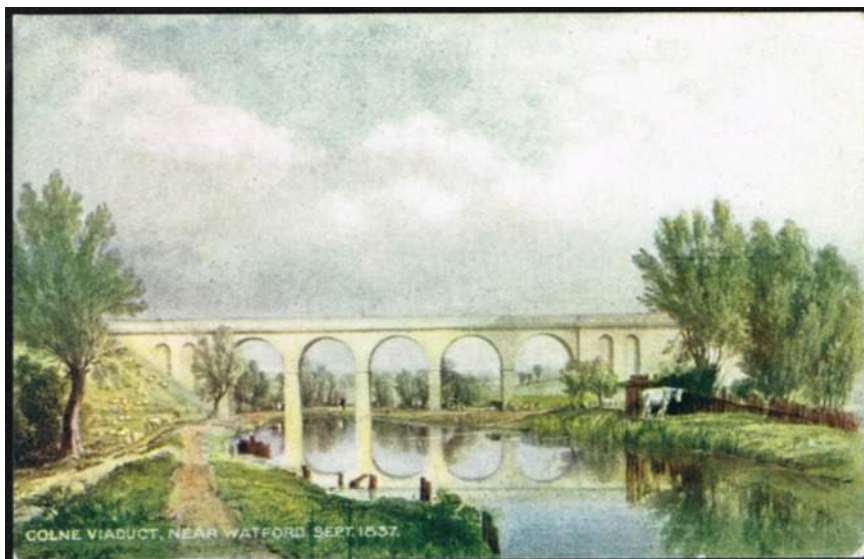




Nash Mill Bridge near King's Langley



*Watford Tunnel Face,
June 6th 1837*



*Colne Viaduct
near Watford*