

THEMESCENE

June 2019

In this issue we:

Review commemorative WWI issues

No Sense of Triumphalism

With Chris Yardley



Celebrate 500 years

Leonardo Da Vinci

With Barry Floyd



Revisit our latest meeting
Of Postcards and Birds

Go back to childhood

How I Started

With Margaret Morris



As well as information about our
AGM and all the usual features

BRITISH THEMATIC ASSOCIATION

Volume 36, No.2. Whole Number 135

£2.50

www.britishthematic.org.uk



Fig 5: New Zealand. Sets 4 - 5



Fig 6: Isle of Man

THEMESCENE

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JUNE 2019

THEMESCENE

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REGULAR COLUMNS

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EDITORIAL

Wendy Buckle

June always sees the BTA Annual General Meeting, held at Swinpex, details of which, including location and a full list of dealers, will be found [here](#).

43 dealers are listed, enough to entice anyone to come along for the day. The official business of the AGM (see pages 54 to 59) will be followed by what promises to be an entertaining and informative talk by our guest speaker Wayne Cox with *Victorian Letter Boxes*. Wayne won the BTA Cup at our annual competitions last year, and if you want a flavour of what he might talk about, take a look at his entry on the [BTA website](#).

If you are planning to come to the AGM please would you bring this issue of *Thamescene* with you, for a copy of the Agenda, Accounts and Constitution, plus a copy of *Thamescene* September 2018 for a copy of last year's Minutes. (Or print off the relevant pages). Thank you.

May next year will see London 2020, the major UK event held every ten years. Your Committee has taken the decision not to be a part of this, but instead to concentrate on Autumn Stampex that year. While London 2020 might seem an obvious event to focus on, it does have its limitations. Unlike London 2010 and Europhilex 2015 there are no facilities for society stands. The best that the organisers can offer is a society table on one day only (6th May) in a side room with all other clubs and societies. And we cannot go ahead and organise a meeting without knowing which classes will be displayed on which days. There is no point in having a thematic meeting on a day when that class is not on display. This date is unlikely to be announced until quite late in 2019.

Nevertheless, as an Association we have a lot to look forward to in the next two years. As well as our AGM meeting in 2019 we have:


- ♦ A members meeting at York where you are invited to bring along up to twelve sheets from your own collection (page 72).
- ♦ Our annual competitions at Ardingly, which this year includes a new feature, the Championship Class, open to all previous winners (pages 63, 68-71).

In 2020 we have Autumn Stampex, in which the BTA has been invited to be the lead body for displays. This is a chance for all members to see their material on display at Stampex, whether or not you want to compete. It will be discussed at our AGM where you can ask any questions you may have after reading the details on page 63.

Finally, 26 - 28 March 2021 sees the next BTA Weekend. A long way away, but planning has already started!

Obviously we hope that all of these events will be popular and successful, but that is down to yourselves, the membership. We need your input.

This year we have seen a few resignations due to age or changing collecting habits, but we are still attracting new members. We give a warm welcome to Liz Schweiger of Leeds.

I am writing this one week before leaving for Stockholm to attend the major International being held there. I wish all BTA members who are competing the best of luck. 

NO SENSE OF TRIUMPHALISM: THE GREAT WAR CENTENARY

Chris Yardley

I awaited the (2014) initial, and subsequent Royal Mail ‘part-publishing’ World War I commemorative issues with enthusiasm. I was convinced that they had set the relevant criteria to maintain my interest over the five years of publication. A set of six stamps with specific themes:

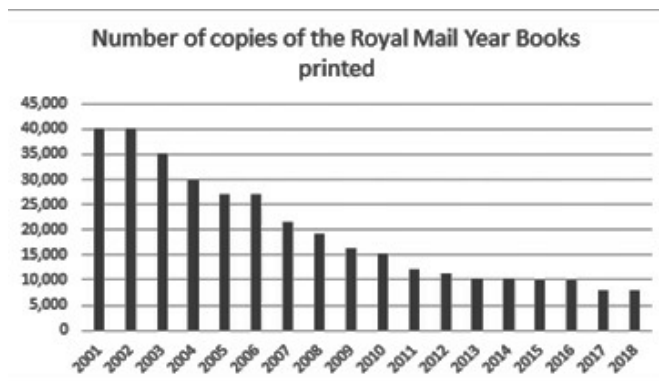
- A portrait, a photograph of a participant in the conflict
- remembrance
- a painting by a war artist
- lines composed by a war poet
- an artifact or object related to a participant
- plus, one additional story, and a ‘prestige stamp book’ containing the stamp images and a Royal Mail narrative of the events of that year.

I also collect modern Australian, New Zealand and Irish (used) stamps although my budget in retirement is limited. In the back of my mind five years ago I did wonder if I could maintain my hobby to the specialist level I had set myself? I was also thinking that the postal authorities were taking advantage of collectors with the proliferation of issues, formats, miniature sheets and prestige booklets. I enjoyed an in-depth discussion with the Head of Stamps of New Zealand Post, Ivor Masters, in 2012 and asked him how many stamps are printed for collectors. At the time he believed:

Stamps that go into collections	Approximate date
20%	Ten years ago
40%	Now
50%	Five years hence
80%	Ten years hence

If Ivor was correct we might now expect something like 75% of stamps go into collections. My guess is that the number is probably 85% plus. The only stamps I get on envelopes are from New Zealand stamp dealers – except for cards at birthdays and Christmas.

Royal Mail Year Books state the number of copies they are printing each year. The number is declining.



I ventured into the Great War centenary commemoratives not really knowing what to expect. What did I find? Well, what I did find was that the ‘Anglosphere’ post offices

have issued many commemoratives. Nearly all have been issued as ‘special stamps’ although Ireland and France have used war commemoratives as definitive issues. An Post, the Irish Post Office, have issued a sixteen stamp set on the centenary of the 1916 Easter Uprising as a media to describe the event in a spirit of reconciliation, providing a balanced, rather than prejudiced political position. The stories on these stamps were fully discussed in a 100-page plus book that included a sheet of the sixteen main images. The Post Office publication book also shows and discusses previous anniversary issues.

Whilst researching the Great War issues on a worldwide basis, as seemed appropriate, I have made a note of the number of World War II commemoratives during 2014-2018 and also other military historical themes. I believe that 39 countries have issued nearly 450 Great War commemoratives. My count, which I believe is accurate, suggests :

Sphere	No. Countries	Numbers of stamps		Other military events
		World War I	World War II	
Anglosphere	3	110	19	41
Other GB postal authorities	3	109	47	52
Commonwealth	7	42	33	48
Europe	25	181	49	85
Rest of World	1	1	2	20

The countries I have designated ‘Anglosphere’ and ‘other GB postal authorities’ have been consistent and issued stamps for each of the five years 2014-2018, determined to satisfy the needs of collectors and enhance their own revenues:

Great Britain	Five WWI sets of 6 stamps,
Australia	Two series of stamps (WWI and ‘A century of service’)
New Zealand	Five WWI sets of 10 stamps
Isle of Man	Four WWI sets of 6 stamps, miniature sheets
Guernsey	Five WWI sets of 6 stamps
Jersey	Five WWI sets of 6 stamps.

What prompts the Commonwealth countries to contribute (60%), such a high proportion of WWI centenary commemorative stamps?

I deduce that the postal authorities must have decided that these issues would be profitable and that they had enough images to tell their stories. From an Australian viewpoint, as a historian, I have seen a great number of WWI books published to coincide with the centenary. The tone of the new research includes commemorating the combat soldier in the field rather than glorify senior officers, to recognise the impact of women’s contributions to the war effort, to acknowledge the impact of total war upon the home country.

An option in making the issue profitable has been to issue the images in several formats, (just for the serious collector?) gummed and self-adhesive stamps, many miniature sheets with images in different configurations, and prestige stamp books.

Great Britain, Royal Mail have issued their commemorative images over five years and completed the collection with a sheet of stamps that show all these images formatted as the six story categories promised (fig 1).

If I was to criticise I believe the five images of the poppy do not reflect “One additional story” as was proposed. The images for “Lines composed by a war poet” does not work except perhaps the 2018 image with a minimum sketch to provide the context. The “paintings” and “selection of artifacts” work for me.



Fig 1: Royal Mail complete collection



Fig 2: Australia. WWI commemoratives



Fig 3: Australia. A century of service

The **Australia Post** commemorative stamps were split into two distinct sets. One “WWI commemoratives” (25 images) (fig 2) and the other “A century of service” (24 images) (fig 3). The images were not cohesive and thus recognisable as to their theme. I am of the opinion that Australia Post had not quite planned their total approach. The first set of the “A century of service” (2014) carelessly omitted women’s contributions although later images made up for this. The two sets were differentiated by the number of poppies, (one or three), shown within the images .

Australia recognised two of its soldier heroes Albert Jack VC and Lieutenant General John Monash, and surprisingly (to me) C.E.W. Bean, the official war historian. The battles illustrated include Rabaul, Lone Pine, the Western Front, the Somme, Ypres and Hamel. Viet Nam is commemorated as the 2016 set within the Century of Service images.

New Zealand Post set out with the plan to issue ten stamps, included in three miniature sheets, for each of the five years of commemoration. A year ‘diary’, a prestige stamp booklet, also included complete page souvenirs of each stamp with explanatory notes in addition to comprehensive text. Each year set is separately titled: “For King and Country”, “The Spirit of ANZAC”, “Courage and Commitment”, “The darkest hour” and “Back from the brink”. Each of the ‘year’ diaries features a service person. The example here shows the cover of the 1915 “The spirit of ANZAC” diary (fig 4):



Two senior officers are featured over the five years of the centenary: Lord Kitchener, who advised the New Zealand Government upon the organisation of its Army in 1910, and General Birdwood who commanded the NZ Forces during the war.

The Maori Battalion, and Maori contributions to the war are acknowledged.

The battles remembered with an image are the landing at ANZAC Cove and Chunuk Bair (Gallipoli), the Arras, Jutland, The Middle East and the Somme, Messines, Passchendale and Le Quesnoy.

Fig 4: New Zealand ‘Year’ diary

NZ Post did not consolidate its 50 stamp images into one sheet, The five principal sets are shown on the next two pages (fig 5 inside front cover).

Other Great Britain postal authorities

The authorities of Guernsey, Jersey and the Isle of Man have essentially issued six-stamp sets, each of the five years of the centenary featuring a particular theme. The Isle of Man set for 2015 is shown as an example (fig 6 inside front cover). The 100th anniversary of World War I: Battle Fronts. The pictures used in each depict and reflect six battle fronts:

- 42p The Home Front: women shown painting a tank
- 42p Palestine: Turkish guns at Hircira in 1917
- 75p The Western Front: the main street of Nesle, the Somme 1917
- £1.10 The Eastern Front: Austrians marching through Eastern Europe
- £1.44 Gallipoli: the British at work in 1916
- £1.64 Italy: Austrians pictured in a glacier, Tyrol 1916.

Most **Commonwealth** countries follow a similar pattern.



Fig 5: New Zealand. Sets 1 - 3

Canada, however, has not followed the trend. In 2015 they featured the 100th anniversary of the *In Flanders Fields* poem by John McCrae (fig 7), and in 2016 a stamp from their 'Black History' series commemorating the 'Number 2 Construction Battalion' (fig 8). The 2017 two stamps are a joint issue with France featuring the 100th anniversary of Vimy Ridge with two stamps within a miniature sheet (fig 9).

Europe – Ireland

Significantly, Ireland was a Dominion of Great Britain at the time of the Great War. The images reflect that situation. For example the 2016 issue illustrates the Battle of the Somme (fig 10). The second grouping of three images are from the 2016 Easter Rising 1916 definitive series as discussed above that tell the story of the Uprising and some of its effects upon Ireland and the future of the British Empire (fig 11).


Prestige stamp booklets

I have seen these postal artefacts described as the best value books, ever. Great Britain, Australia and New Zealand have issued prestige stamp booklets providing great detail about the stories on the annual commemorative issues of the Great War. The degree of detail is high and even with the stamp inclusive pages removed are a boon to the researcher. At greatly reduced scale I show examples of how the stamp images in the prestige booklets are used to provide a different format and be of huge interest to the collector (fig 12).

Final Observations



I knew I would enjoy analysing the Great War stories through postage stamps. I have not been disappointed. I have even enjoyed manipulating digital images of the stamps of the countries I do not collect, almost as much as handling the real things. The overall story is sad. So much waste. The stamps issued on the centenary of the Great War are not triumphal or recriminative. They tell an awful story. It is up to the world that such a tragedy cannot happen again.

Germany only issued one stamp over the centenary period of the Great War. The text reads "No more war". 

Additional References :

Brown, J. (2014). *Anzac's long shadow*. Collingwood, Victoria: Black Inc.

Kidea, Jeff (2007). *Anzacs and Ireland*. Sydney University of New South Wales, particularly Chapter 6 *Who fears to speak of '14-'18*, discussing remembrance and commemoration in Australia and Ireland.

Wellington, J. (2017). *Exhibiting war : the Great War, museums and memory in Britain, Canada and Australia*. Cambridge, UK: Cambridge University Press.

Collections of Australian Stamps (2014 to 2018), Melbourne, Australia Post.

New Zealand Stories in Stamps (2014 to 2018), Wellington, New Zealand Post.

Royal Mail Special Stamps (2014 to 2018), London, UK.

Stanley Gibbons (Country) catalogues, (2014-2018), Ringwood, UK

Google and Wikipedia for confirmation of names, places and events described within stamp images.



Fig 7: Canada. In Flanders Fields



Fig 8: Canada. No. 2 Construction Battalion



Fig 9: Canada-France. Vimy Ridge



Fig 10: Eire. Battle of the Somme



Fig 11: Eire. Easter Uprising



Fig 12: Prestige stamp booklets from GB, Australia, New Zealand.



LEONARDO DA VINCI: A RENAISSANCE POLYMATH

Barry Floyd

Twelve stamps featuring the life and accomplishments of Leonardo da Vinci were issued by the British Royal Mail on February 16th 2019, commemorating the 500th anniversary of the great scholar's death.

Born in 1452 in Florence, Italy, Leonardo received his early education at a studio for painters, moving later to Rome, Bologna and Venice. His final years were spent in France, dying there at the age of 67. As his career developed, Leonardo's interests included invention, drawing, painting, sculpture, architecture, science, music, mathematics, engineering, literature, anatomy, geology, astronomy, botany, writing, history, and cartography. Truly he was an outstanding polymath!

Considered by many to be the most influential figure of the Renaissance, Leonardo's sketches and scientific drawings are still being analysed and debated hundreds of years after his death. Among his most famous creations are the much parodied portrait of the *Mona Lisa* (1503), the *Last Supper* (1495-1498), the most reproduced religious painting of all time; the cultural icon of *Vitruvian Man* (circa 1487); and the *Virgin of the Rocks* (1506-8).

Sadly, only seventeen paintings have survived which are attributed to Leonardo, and many of these are unfinished. Despite this, his genius can clearly be seen in these works. For example, his painting of *The Battle of Saint Jerome* (1482) shows a realism and detail that were informed through his study of anatomy. The unfinished *Adoration of the Magi* (circa 1482) gives further insights into the methods used by Leonardo. His composition and treatment of the groups of people are still admired to this day.

Leonardo da Vinci created many notebooks filled with technical sketches, drawings and notes. There were also two bundles of documents, one of which has been in the possession of the Royal Family since the seventeenth century, and is now located in the Royal Library at Windsor Castle.

From the numerous works of art created by Leonardo da Vinci, twelve sketches were selected for the colourful Royal Mail set of stamps, shown here on the First Day Cover (Fig 1). They range from human heads and skeletons to models and animals. Alongside the stamps is a version of the artist's entrancing painting of *The Virgin of the Rocks*, housed today in London's National Gallery.

As to be anticipated, Italy has, over the years, also honoured Leonardo da Vinci with commemorative stamps. In 1932 a set commemorating the Dante Alighiera Society included a portrait and his drawing *Flying Man* (fig 2). A 1935 set marking an International Aeronautical Exhibition included two values showing an image based on a self-portrait. (Fig.3). In 1938 a single portrait of Leonardo was included in a lengthy set celebrating the Second Anniversary of the Proclamation of the Italian Empire (Fig. 4). In 1952 the 500th birthday anniversary of Leonardo Da Vinci was celebrated in Italy with two values showing a portrait of our Renaissance scholar plus a reproduction of *The Virgin of the Rocks* (Fig. 5).

An Exhibition of Florence and Tuscany in the 16th century, covering the life and times of Leonardo, was held in 1980. Two bounding stamps marked the occasion, showing decorative art on the walls and ceiling of the Palazzo Vecchio, Florence (Fig. 6).

In 2015 a splendid set of four stamps displayed some of the most famous of Da Vinci's drawings (fig 7). From left to right, the first two illustrations are his versions of possible flying machines. The next stamp shows a formidable military weapon: a crossbow. The last illustration is part of the so-called Vitruvian Man, Leonardo's drawing of the relationship between the ideal human body and geometry. It was named after an ancient Roman architect Vitruvian, and may be regarded as a cultural icon today, copied on items as widespread as Euro coins, text books and T-shirts.

The Renaissance offers many topics for thematic collectors to pursue. From the 14th to the 17th centuries it was a fervent period of European cultural, artistic, political and economic 'rebirth' following the Middle Ages. Figures such as Michelangelo, Leonardo Da Vinci and other scholars left their enduring marks upon this famous and rewarding phase of European history. 📖

Leonardo da Vinci: a life in drawing is at the Queen's Gallery, Buckingham Palace until 13 October; then moves to The Queen's Gallery, Palace of Holyroodhouse in November 2019.

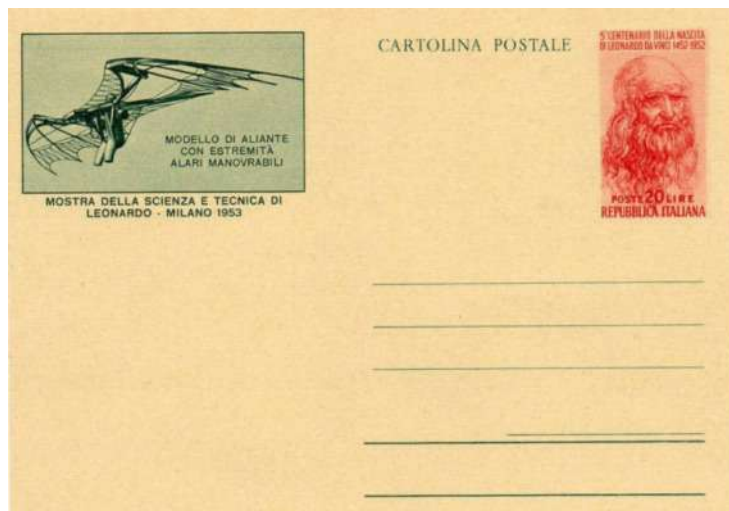


Fig 1



Fig 2



Fig 3



Fig 4



Fig 5



Fig 6



Fig 7



OF POSTCARDS AND BIRDS: BTA MEETING 13 APRIL 2019

Twenty-two members and guests gathered at the last meeting we will ever hold in the old 'Royal', to be entertained by two very fine displays.

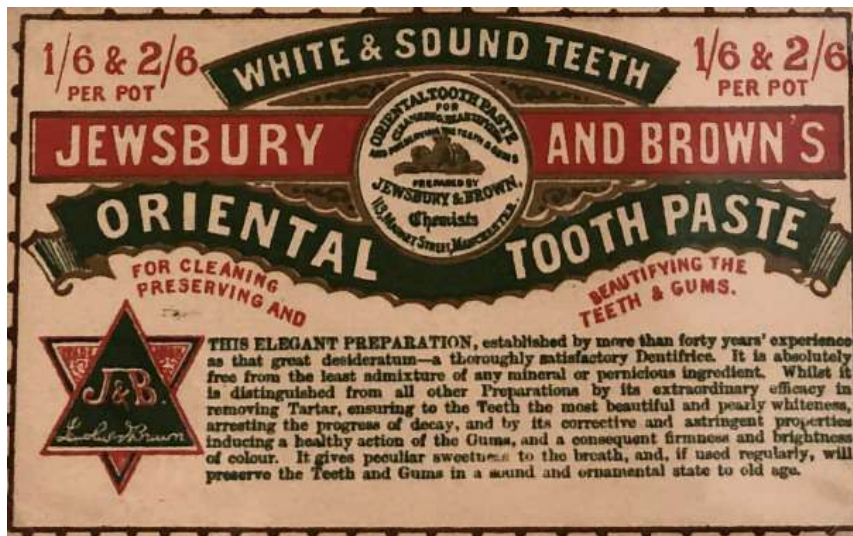
In the morning John Scott displayed *The Evolution of the Postcard*, stunning everyone with his breadth of knowledge and the material shown. The origins of postcards go back to the late eighteenth century. Although rarely used in Great Britain, on the Continent topographical visiting cards were used, consisting of a view with a space at the bottom for the bearer's signature. Manufacturers later used the printing plates to make notepaper headed with these vignettes. Sending letters on such notepaper is the forerunner of the postcard annotated with a 'this is where we are staying' note. Unfortunately much of this notepaper has been destroyed, being cut up for the Victorian vogue of scrapbook making.

On 1st October 1870, following the introduction of the first special reduced postal rate for postcards, the first real postcard was sent. Early postcards were intended for trade and commerce (who would want to write a personal message where it could be read by anybody?) and consisted mostly of advertisements, shipping schedules, confirmatory orders etc. In 1870 alone 75 million postcards were sent, causing the Post Office to investigate more efficient means of cancelling them, including Sloper perforations. From 1872 onwards it was possible for firms to take their privately-printed cards to Somerset House to get them imprinted with stamps.

Gradually postcards reached a popular market with cards issued celebrating Christmas, birthdays, Valentine's Day etc. Popular on the Continent were 'Gruss Aus' ("greetings from") cards, many being printed in Saxony. Early cards were 'court' size, much smaller than today. Tourism views were popular, including hotels, sights such as Vesuvius, and shipping lines where the card was at the top and the menu underneath. Photographic cards featured events, serious as well as light, such as the Messina earthquake and the Cologne flood.

One section of the display featured postcards which fell foul of Post Office regulations and so were surcharged letter rate. The card could be too thick. It might have extra things stuck on such as tinsel, ferns, feathers or seaweed, rendering no longer just a card. A vogue for novelty postcards resulted in ones made from peat, jute, wood, linen, leather, celluloid, aluminium and silk. Aluminium was a problem as the postmark ink would not adhere to the 'card' so they were to be sent as enclosures. Special envelopes were designed for silks. Other novelties included panoramic cards (decidedly oversize), hold-to-light, perfumed (with attached sachets), stereoscopic, audible – press the card and you get barking, hooting etc., and with attachments, in one example a frankfurter. Cards could be novelty shapes, but if so they went letter rate.

Reply paid cards were introduced in 1883, but could only be sent abroad to countries which had bi-lateral agreements (hints of Brexit!). Letter cards were introduced in 1892 thus allowing for messages to remain private. At first blank, these later had pictures; and these too relied on bi-lateral arrangements. Under Post Office rules until 1897 it was forbidden to write a message on the address side; later split backs were printed. Some countries banned stamps affixed to the picture side. There were strict rules covering redirection: they could only be redirected free if forwarded within one day of delivery,



Advertising card, unusually printed in three colours

Photographic postcard showing the Newcastle to Kirkwhelpington mail coach which was robbed near Kenton in April 1905



Patented "Fab" Patchwork Card published by W. N. Sharpe of Bradford. The recipient was intended to cut out the floral silk square for use in table centres, tea cosies etc. c.1907

later than that and they would be surcharged. If a card had been ‘tampered with’, perhaps by adding a further message, it would not be redirected.

The display of 132 sheets covered all these types of card and more, and, John explained, barely scratched the surface of his collection. It was a feast for postcard collectors, for postal historians, and for those interested in social history. In sum everyone loved it.

After lunch we were given a very different approach to collecting. Like so many of us Tony Statham, Chairman of the BTA - affiliated [Bird Stamp Society](#), was prompted to start his thematic collection because of an existing interest. He was both a keen ornithologist and a collector of bird books, and came to see birds on stamps as ‘miniature works of art’.

There are 10,000 bird species in the world, in every environment, and about half of these are represented on stamps, plus seventeen extinct species. There are different ways of collecting the subject, perhaps by family, such as the penguin, which has over 1,000 stamps dedicated to it. You can collect one specific bird, such as the robin, popular as much for its association with Christmas as for its ornithology. Or you could collect one species found in one country. A different approach is to collect by country of issue, but here you run into the problem of countries increasing their income by issuing stamps on popular topics which have no relationship with that country; you will find plenty of penguins on stamps of African countries. Then of course there is the decision on whether to spend money on ‘cinderella’ countries like Sharjah: philatelically unacceptable but still of interest since as Tony put it “someone somewhere has designed, drawn and printed it. It is still a work of art”. One way of making these decisions could be to look at some statistics (see following pages). which might quickly warn you off anything too large to tackle.

Having decided *how* to collect you then need to decide *what* to collect. Do you restrict yourself to real birds, or include symbolic, stylised or heraldic representations? Additionally, many catalogues of bird stamps exclude chickens, pigeons and ducks, particularly unhelpful to the collector of racing pigeons. (Incidentally, it is claimed that there are three chickens for every human on the planet). The last issue of Stanley Gibbons *Birds on Stamps* was issued in 2003; however there is an excellent website [Theme Birds on Stamps](#) which has a regularly-updated list by country with full details of issues plus images.

Another factor to take into account is the sheer number of bird issues annually: currently about 1,000 new stamps each year. ‘Large and showy birds’ are the most popular, the top one being the American Bald Eagle (which isn’t bald, it has white feathers). Many of these issues related to the Apollo 11 moon landing (“the Eagle has landed”). Cockerels feature a lot since the Chinese horoscope has the Year of the Rooster (these stamps are presumably ignored by bird stamp catalogues).

If you would like a small, contained collection you could limit yourself to illustrating the Christmas carol *The Twelve Days of Christmas*. Add all those up and there are 27 birds from six different species.

Tony’s own collection is certainly not limited; he brought along part of the section arranged by country of issue, with details of each stamp recorded, an A – Z arrangement (very few letters are impossible), including much sought-after stamps such as the Falkland Islands 1933 five shilling King Penguin. While it did not include perhaps the rarest of all bird stamps, the Switzerland 1845 Basle Dove, (understandably since it recently fetched £40,000 at auction!), it was still an eye-opener for the audience on the enormous range of stamps of all periods. Some hand-written albums with beautiful illustrations

were also displayed, and a selection of catalogues. This was a thoroughly comprehensive talk and display which opened our eyes to the breadth and depth of bird collecting. 📖

TOTAL NUMBER OF BIRD STAMPS ISSUED PER YEAR

2019 to date	271
2018	1806
2017	1309
2016	1449
2015	1486
2014	1469
2013	1030
2012	928
2011	1073
2010	682
2019	973
2008	793
2007	907

TOP TWENTY COUNTRIES' ISSUES OF BIRD STAMPS

Sierra Leone	936
Guinea	826
Mozambique	806
Guinea-Bissau	757
Togo	707
Sao Tome & Principe	683
Maldiv Islands	657
Gambia	581
Central African Republic	566
Liberia	547
Niger	541
Guyana	493
Australia	479
North Korea	454
Cuba	448
Tanzania	446
Solomon Islands	397
Grenada	387
USA	385
Surinam	375



TOP TWENTY DEPICTED SPECIES

Bald Eagle	385
Western Barn Owl	293
Peregrine Falcon	245
American Flamingo	234
Emperor Penguin	234
Golden Eagle	227
Scarlet Macaw	199
Western Osprey	195
Brown Pelican	191
White Stork	189
Barn Swallow	180
Great Egret	178
Common Kingfisher	173
Mute Swan	171
Eurasian Hoopoe	169
White Tern	168
King Penguin	167
Adelie Penguin	167
African Fish Eagle	166
Great White Pelican	165



Hand drawn illustration for a stamp album



White stork



Pelican



Kingfisher



White tern

AGENDA

For the 28th Annual General Meeting of the British Thematic Association to be held on Saturday June 8th 2019 at 2.30 p.m. at Swinpex at St Joseph's Catholic College, Octal Way, Swindon, SN3 3LR

1. Apologies for absence
2. Minutes of the 27th Annual General Meeting published in Themescene September 2018
3. Matters Arising
4. Chairman's report
5. Treasurer's Report and adoption of Accounts for the year ended 31st December 2018

- ## 6. Election of Officers

The following Officers have been nominated or are willing to stand for re-election:

Barry Stagg	Chairman
Jim Etherington	Vice Chairman
Anne Stammers	Secretary
Peter Wood	Treasurer

- ## 7. Election of Committee members

The following members have indicated that they are willing to stand for re-election:

Currently	Charles Oppenheim	Membership Secretary
Currently	Wendy Buckle	Editor Themescene
Currently	Michael Blackman	Advertising Manager
Currently	Lesley Marley	FIP Representative
Currently	Jon Matthias	Webmaster

And two co-opted members of the Committee are willing to stand for election:

Owen Green Displays Organiser
Andrew Millington Competition Organiser

8. Ratification by the membership of appointment of
Grahame Boutle Examiner

9. Ratification of the Amendments to the Constitution as shown in Themescene June 2019 as mentioned under October 2018 and March 2019.

10. Any Other Business
i) Stampex Autumn 2020

Nominations for Officers and Committee Members and any other motions for discussion should be received by the Secretary by June 4th 2019.

The meeting will be followed by a display by Wayne Cox: *Victorian Letter Boxes*.

Signed: *M. Anne Stammers* (Hon. Secretary)

Dated: 28th April 2019

THE BRITISH THEMATIC ASSOCIATION
Account for the year ended 31 December 2018

2017	INCOME	2018
3,166	Subscriptions	3,126
78	Sales and other income	94
270	Weekend 2018 (Total surplus £407)	137
<u>3,514</u>		<u>3,357</u>
	EXPENDITURE	
1,636	"Themescene" - Printing and distribution expenses	1,497
-590	less : Advertising Income and Donation	-460
15	Meetings (incl. AGM, net of room donations at Royal)	453
114	BTA Cup expenses	125
-167	less : entry fees	-60
316	Committee Meeting expenses	94
65	Publicity	68
124	Web Site	225
125	Insurance	126
205	Affiliations	194
174	Administration expenses	35
<u>2,017</u>		<u>2,297</u>
270	to Weekend events reserve	137
1,227	Surplus	923
<u>3,514</u>		<u>3,357</u>
	<u>BALANCE SHEET AS AT 31 DECEMBER 2018</u>	
	Accumulated fund	
8,387	Balance at 1.1.2018	9,614
1,227	add : Surplus for the year	923
	add:Weekend surplus	10,537
980	Weekend Events Reserve	1,117
612	Stampex 2020 Reserve	612
<u>11,206</u>		<u>12,266</u>
	Represented by:	
4,890	Cash at Bank: Deposit Account	4,890
7,554	Current Account	8,684
12,444		13,574
-1,058	less: Subscriptions Received in advance	-906
-180	less: Amounts due or Received in advance	-402
<u>11,206</u>		<u>12,266</u>

Hon Treasurer, P.J.Wood

Hon. Examiner, G.C. Boutle

PJ Wood

14 March, 2019

G.C. Boutle

CONSTITUTION AND RULES OF THE BRITISH THEMATIC ASSOCIATION

(Version 7)

1. Title

The Association shall be known as “The British Thematic Association” (BTA)

2. The membership of the BTA will consist of :

- a) ordinary members
- b) family members i.e. a second adult and all children under 18 years of age in the same household
- c) junior members i.e. under 18 years of age
- d) Societies, i.e. any National, Specialist, Federation or local philatelic organisation with an interest in theme based philately or postcard collecting. Members of such Societies are not themselves full BTA members and services which are provided must be requested through the Secretary of the Society.
- e) Honorary members, who may be elected by the committee from time to time for outstanding services to thematic philately.

3. Aims and Objects

- a) To promote, encourage and assist the study and development of all theme based philately and postcard collecting and to promote the wider understanding of them within both philatelic organisations and non-philatelic clubs, societies and other organisations.
- b) To provide the means to record the collecting interests of ordinary, family and junior members and to endeavour to put members in touch with other collectors with similar interests.
- c) To encourage the formation of new specialist theme based and postcard Societies or Groups.
- d) To publish and distribute the magazine "Themescene" a number of times per year and to issue any other publications whenever considered appropriate by the Committee.
- e) To provide a panel of speakers willing to visit Societies.
- f) To organise from time to time exhibitions, meetings, seminars, workshops and any other appropriate event.
- g) To affiliate to other philatelic organisations as decided by the Committee.
- h) To maintain a website containing information pertinent to the activities of the BTA.

4. Business Organisations

- a) The business of the BTA shall be conducted by an Honorary Committee consisting of its Officers and elected members.
- b) The Officers elected by the membership shall consist of:
 - i. a Chairman who shall act as chief executive of the BTA and take the chair at meetings of the Committee; in the absence of the Chairman or Vice-Chairman the Committee shall elect an acting Chairman for each particular meeting. The term of office of Chairman shall be limited to a maximum period of 4 years, after that the Chairman may stand for re-election by the committee.
 - ii. a Vice –Chairman: the term of office of Vice –Chairman shall be limited to a maximum of 4 years, after that the Chairman may stand for re-election by the committee.
 - iii. a Secretary who shall be the Chairman's principal assistant in dealing with day to day matters and shall have particular responsibility for the agenda and minutes of Committee meetings, Annual General Meetings and Extraordinary General Meetings.
 - iv. a Treasurer who shall be responsible to the Committee for the management of the financial affairs of the BTA, shall keep proper books of account and once a year as soon as possible after the close of the financial year submit all books and vouchers to the examiner. He shall prepare a set of audited accounts for the presentation to the Annual General Meeting.
 - v. Such additional officers as the committee may deem it necessary to appoint. Such appointments shall be submitted to the next Annual General Meeting for ratification by the membership.
- c) Members of the Committee shall hold office for 12 months, and shall be eligible for re-election at the Annual General Meeting.
- d) Casual vacancies within the Committee may be filled by the committee by co-option. Persons so appointed shall hold office until the next AGM but shall then be eligible for election.
- e) The Committee shall:
 - i. meet not less frequently than half-yearly, and Committee members shall be given not less than 14 days notice by the Secretary. Four members shall form a quorum.
 - ii. have the power at its absolute discretion to suspend or terminate the membership of any member whose conduct is considered prejudicial to the BTA.
 - iii. delegate any of its powers (other than those in e iii) as it may think fit. In carrying out its duties it may appoint such committees, sub-committees and working parties as it may deem appropriate.
 - iv. submit a report of its activities during the year to the AGM

- v. have the power to fix the subscription rates.
- f) An Examiner of the BTA's accounts shall be appointed at the AGM. No member of the Committee shall be Examiner
- g) The BTA's Financial Year shall end on 31 December
- h) All members of the Committee and co-opted Members of the Committee shall be entitled to re-imbursement of expenses incurred on BTA business subject to individual items in excess of £50 requiring authorisation by two of the Officers.
- i) In case of the BTA ceasing to exist, any residual funds will be vested in the Association of British Philatelic Societies or any such other philatelic ruling body having similar objectives which may be in existence at the time.

5. Annual General Meeting

- a) An Annual General Meeting (AGM) shall be held each year not later than ten months after the end of the financial year on 31 December.
- b) Resolutions proposed and seconded for inclusion on the AGM agenda must be received by the Secretary at least 8 weeks before the AGM.
- c) Nominations for election to the Committee must be received by the Hon Secretary at least 8 weeks before the AGM.
- d) The Secretary shall give notice of the AGM to all members at least 4 weeks in advance.
- e) All members are entitled to speak and command one vote at the AGM. A family membership will command one vote. Societies may nominate 2 delegates in advance, to attend and speak at the AGM but each Society will have only one vote. No voting by proxy will be allowed.

6 Extraordinary General Meeting

- a) An Extraordinary General Meeting (EGM) may be called at any time by the Committee by giving members four weeks notice of the date, time and place of the meeting and the general nature of the business to be conducted.
- b) A minimum of 20 members or 20% of the membership may by notice in writing instruct the Secretary to call an EGM. The Secretary shall send the notice required by rule 6a, within 28 days of receiving such instructions.

7. Subscriptions

- a) Subscriptions are due on the 1st February each year and are to be sent to the Hon. Membership Secretary. Members who have not paid their subscriptions by 30th April will be deemed to have resigned from the BTA and shall cease to be entitled to the benefits of membership.

- b) New members joining on or after 1st October will be entitled to membership for the following year.

8 Amendments to Rules

These rules may only be amended at the AGM of the BTA, or an EGM called for the purpose.

S.A.F.

1-7.95 (adding President and 4 year limitation of office)

M.A.S.

24-6-2000 (Clause 4h inserted, committee expenses)

26-6-2004 (Clause 4b and 4f (twice) change auditor to examiner)

M.A.S.

09-6-2012 (Clause 3d removed 'publish other booklets, newsletters' inserted 'issue any other publications' instead)

M.A.S.

June 2013 (Clause 2d removed Thematic collecting and replaced with 'theme based philately or postcard collecting').

(Clause 3a removed thematic collecting and replaced with 'all theme based philately and postcard collecting')

(Clause 3b removed 'thematic')

(Clause 3c changed 'thematic to theme' and added 'based and postcard'

(Clause 3f removed 'thematic' and 'and' added 'seminars, workshops and any other event deemed appropriate'.

Added Clause 3h

(Clause 4e spelling of quorum corrected)

(Clause 5e 'by' amended to 'but')

(Clause 7 1st April altered to 30th April)

M.A.S.

June 2014 (Clause 4e iv 'cii and' removed)

M.A.S.

October 2018

Clause 4b i) reference to re-election of Chairman added

Clause 4b ii) reference to re-election of Vice-Chairman added

Clause 3 e i) reference to library – removed as library no longer exists

Clause 3 e ii) reference BTA Auction – removed as no longer held

Clause 3 e iv) reference to training of Judges removed

Clause 4 e ii) reference to acceptability of membership removed

Clause 4 e v) reference to Election of President – removed

Clause 4 i) 'resources' added

M.A.S.

March 2019

Clause 6b) or 20% of the membership added

Clause 7b) Joining on or after 1st October added

A LUCKY FIND

Grace Davies



Many years ago at Stampex I think, I bought a letter from Baron von Lersner, part of the German delegation at the Versailles Peace Conference, to Kerr Bruce, British negotiator, dated December 1919. Fast forward the calendar and several years later I was pottering about at a very small local stamp fair when a dealer called me over. He had two envelopes to the German delegation at Versailles. One of them was addressed to Baron von Lersner and I learned from the address that he was actually head of the German delegation. Dated January 1920, could it have been part of the same correspondence? I like to think so. 📖

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HOW I STARTED

Margaret Morris

I think I was always a collector. When I was a child I lived with my mother in a little group of bungalows between the village of Monkton and the nearby seaside town of Prestwick. When my mother walked to Prestwick for groceries, I went along to spend my pocket money. There was a stationer who kept scraps, so I started with those and filled up a scrapbook. Then I noticed that he also kept packets of stamps, so a stamp album was added - the kind with a little space for each stamp and the name of a country at the top.

When I went to school I found that a lot of my new friends also collected scraps and stamps, and swapping went on. Shortly afterwards, when the War started, some of the other children had fathers who were in the armed forces serving abroad and I'm afraid that stamps were torn off envelopes from exotic places for exchange (any postal historians please ignore this paragraph!).

Things went on like this for a few years until I reached the age of twelve, at which time I became very suddenly and very seriously ill. It was peritonitis and penicillin had not yet become readily available. I was in hospital for almost seven months but somehow or other managed to survive all the operations and came home - very weak and unable to do much but read.

About this time some members of the Ayr & District Philatelic Society heard about this youngster who was interested in stamps but housebound and they contacted my mother to see if it would be OK to visit. One or two of these kind people would come for a cup of tea and look at what I had collected, show me some of their collections and generally talk stamps. I was absolutely hooked and as soon as I was well enough I joined the Society. One of the members who lived in the vicinity called and took me to the meetings and I learned so much at these events. Later on I was invited to become President which was a huge honour.

Just about that time the death of King George VI had taken place followed by the coronation of Queen Elizabeth. I was intrigued by the changes in Commonwealth designs - some territories kept the same designs but changed the monarch's head, while other territories took the opportunity to produce a totally new design. My presidential display consisted of a comparison of these "last and first" issues.

However, my other great passion had always been Astronomy. One time, visiting



my grandparents at Christmas, my grandfather took me into the garden and pointed out the constellations. I began to devour books on Astronomy. I also started looking through the stamp catalogue to find if there were any stamps with astronomical designs. There did not seem to be very many, but I was philatelically wet behind the ears and did not realise, for example, that the two modest stamps from Poland issued in 1923 to commemorate the 450th anniversary of the birth of Copernicus, were capable of specialised study. (The copy of the 1000 mark illustrated here is from Cylinder 1 and

shows lines on the face). Nor did I think of such things as the "Pyramid and Star" watermark of Egypt or the "Montevideo Sun".

After the war, civil aviation expanded greatly and Prestwick Airport, with a virtually fog-free atmosphere, became very important. One of the runways needed to be lengthened for larger aircraft and land surrounding that was 'acquired'. Our home was sufficiently close to be taken over by compulsory purchase and we moved to Glasgow - which actually suited quite well because by then I was in the middle of a degree course in Astronomy at Glasgow University.

Coming to Glasgow opened up other avenues of philately and I joined the Glasgow Thematic Society and the Caledonian Philatelic Society, as well as several others over the course of time. Then I was lucky to meet a lovely gentleman who was also a collector. It was just as well that we collected different things otherwise the marriage might not have been so happy!

Gradually the Modern Colonials were dropped as well as a passing interest in Gold Coast. There was a fairly long dalliance with Greenland following a holiday there but eventually all other interests went by the board and now my collecting activities are concentrated on Astronomy. But what a huge subject that is! My collection is loosely divided into three sections: Sky Wonders (the various bodies and phenomena which mankind has studied over millennia), Watchers of the Skies (lives of astronomers famous or unknown) and Tools of the Astronomer (instruments and techniques from a simple upright stick in the ground to modern space telescopes and robotic probes. The Armillary Sphere shown on the Chinese stamp is one of my favourites).



Along the way I have scooped up a lot of things relating to Astronomy, never being quite sure whether they would fit in to the collection or not. A number of these were letters to and from astronomers, and I have developed a related collection on "Astronomical Communication" which is set up in the Postal History Sub-Class 2C discipline. I also have a fairly large collection of astronomical postcards.

I am fortunate to have many good philatelic friends and also keep up to date with Astronomy through membership of the local astronomical society. These twin interests have worked beautifully together and I can only hope that everyone has the support, friendships and pleasure that I have had throughout my collecting career. 📖

DATE FOR YOUR DIARIES

BTA MEETING JULY 20th

YORK FAIR

Please bring along 12 sheets

BTA NEWS

NEW COMPETITION CLASS INTRODUCED

BTA Championship Class

The BTA is delighted to announce the introduction of a new competition. Open to previous winners at the BTA's Annual Competitions it will be called 'The BTA Championship Class' and will be organised for the first time at the South of England Stamp Fair at Ardingly on 12th October 2019. We hope to see many former winners exhibiting there. The rules will be found on pages 68-71.

BTA AT AUTUMN STAMPEx 2020

The BTA is pleased to announce that it will be the lead organisation for displays at Autumn Stampex 2020. We anticipate a wide range of theme-based exhibits, so please save 16-19 September 2020 in your diaries!

The Association would like to encourage as many members as possible to exhibit at Autumn Stampex 2020. Exhibits can be either competitive or for display (the latter will not be judged): both are equally welcome. Exhibits can be anything between one and five frames or eight frames (sixteen sheets per frame). Fees are £25 per frame. If you have not exhibited at Stampex before, the BTA will contribute £10 towards the fee of the first frame of your exhibit.


If you haven't competed before, guidance and tips on exhibiting can be found on the BTA's [website](#). In terms of display exhibits, some of the advice at the above link can be useful as well, but for display pages we do not expect you to rewrite your pages (unless you want to).

If you plan to exhibit, or are thinking about it as a possibility, please contact the Acting BTA Competitions Organiser, Andrew Millington, at acmillington@gmail.com and let him know how many frames you plan to exhibit. You can produce more than one exhibit. Please, also let him know if you will be a first time exhibitor at Stampex, as this will help BTA's planning. Actual exhibits will have to be submitted through the normal process for Stampex, i.e. through the [ABPS portal](#). There are specific instructions for exhibiting at Stampex, including an on-line registration and entry process. If you are not aware of these, the best place to find them at the present time is the entry process for Autumn Stampex 2019 (as the Stampex 2020 web pages are not yet available) which can be found at the [ABPS pages](#).

The title and a brief description of each exhibit will be published in the exhibition catalogue. This will be taken from your entry form.

The first thing you need to do is create an account with the ABPS, a link from the web page immediately above enables you to create an on-line account. This can be done well in advance of Stampex 2020, in fact you could do that now. If you have problems in registering you can email Deborah Gooch at exhibiting@abps.org.uk. Once the Stampex 2020 web pages are available you can enter your display in the exhibition.

The normal arrangements for Stampex are that you need to mount and dismount your own exhibit(s), so you will either need to be in London on 15th and 19th September, or pass your entry to a nominated member of the BTA Committee to manage this for you.

The event is over a year away, but it's never too soon to start planning. If you have any questions at all please contact Andrew Millington, at acmillington@gmail.com. 

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.)

INCREDIBLE INSECTS!

This is the time of year when you start to see lots of insects outside. Did you know that we share the planet with over one million different kinds of insects? That's a lot of bugs!

Insects are called **arthropods**. Some have wings, and some don't.



This stamp from Russia shows an insect called Carabus Lopatini!.



The Falkland Islands are a group of islands in the South Atlantic Ocean. The islands are a British Overseas Territory.

Insects don't have a backbone or bones like us. They are called **invertebrates**. That means they have a very hard exoskeleton, or shell, on the outsides of their bodies that protects them and keeps their bodies in the right shape. So they don't need bones!

All insects have three parts - the head, the thorax (which is the middle part) and the abdomen (or end part).



If you see the word 'Nippon' on a stamp, it means it comes from Japan. Can you spot the Japanese writing?



This GB stamp shows a spectacular Stag Beetle. These are named because the male's large jaws look just like the antlers of a stag. They spend most of their life underground as larvae, only coming out for a few weeks to find a mate. Stag beetles are quite harmless and a joy to watch.

Insects have two antennae, and they have six legs.

The American Assassin Bug uses its short, three-segmented beak to pierce its prey and then suck the body fluids from its victims - usually other insects. Yuk!



All insects hatch from eggs. The babies are called larva.

Now here's something not many people know - spiders are not insects! Spiders have eight legs, and they are related to scorpions and belong to the arachnid group of creatures.

Ladybirds, butterflies and bees are flying insects.



GB stamps: Seven Spotted Ladybird, a Red Admiral butterfly, and a Great Yellow Bumblebee.

Are insects helpful? Some insects, such as bees, help humans by pollinating crops. Others, like mosquitoes or fruit flies, can carry disease or damage crops.



This stamp from Timor shows a mosquito. Where is Timor?
(See below for answer)

Now you can make your own collection of insect stamps. *Write about your insect stamps 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

Timor is an island in Southeast Asia, north of the Timor Sea, above Australia

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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 Stamp Club

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

Email: brian.sole@btinternet.com

Bird Stamp Society

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

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.captaincookssociety.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 Stamp Club

Mr. B. 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/>

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

BTA CHAMPIONSHIP CLASS

16-sheet One Frame competition for **Pictorial Classes**; open to previous winners of the BTA's annual competitions. Subject to the Rules and Regulations for National Pictorial Class competitions.

See next page for Rules

Please complete the Entry Form and send it to –

Andrew Millington, Flat 4, 87 Shurdington Road, Cheltenham, GL53
0JQ. Tel: 0770 8356757. Email: andrew.millington@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

RULES

All classes

1. 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.
2. 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 four competitions will be open to all and not restricted to BTA members.
3. 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.

Thematic, Open and Postcard Class

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.

Championship Class

1. The Championship Class will cover all aspects of theme-based philately: i.e., Thematic Philately, Open Philately, and Picture Postcards.
2. The Championships Class is open to past winning exhibits of any of the BTA's competitions: The BTA Cup, The John Fosbery Trophy and The Brian Sole Trophy. Exhibits will be based on previous winning exhibits but can of course be modified. Past winners who are exhibiting new subjects should enter the other classes in the BTA's Annual Competitions.
4. Entries will be one frame (16 sheets), regardless of whether the qualifying winning exhibit was one or two frames.
5. A person may only enter one exhibit in The Championship Class.
6. All entries will be judged to national standards using the appropriate marking schedule (Thematic, Open, Picture Postcard) on the next page. There will be one winner and that will be the entry with the most points.

All previous winners of all competitions can be found listed on the BTA website at

www.britishthematic.org.uk/kcfinder/upload/files/Composite%20winners.pdf

AWARDS. The Minimum points required to achieve LARGE GOLD level is

90.

For Gold level is	85	For Silver level is	65
For Large Vermeil level is	80	For Silver Bronze level is	60
For Vermeil level is	75	For Bronze level is	55
For Large Silver level is	70	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) ☐

AND/OR

- D. 16-sheet CHAMPIONSHIP CLASS
Thematic, Open or Picture Postcard (please tick) ☐

Name

Tel No.....

Address.....

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

Title of Entry (A)

Title of Entry (B)

Title of Entry (C)

Title of Entry (D)

Please indicate ☐ Thematic ☐ Open ☐ Picture Postcards

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

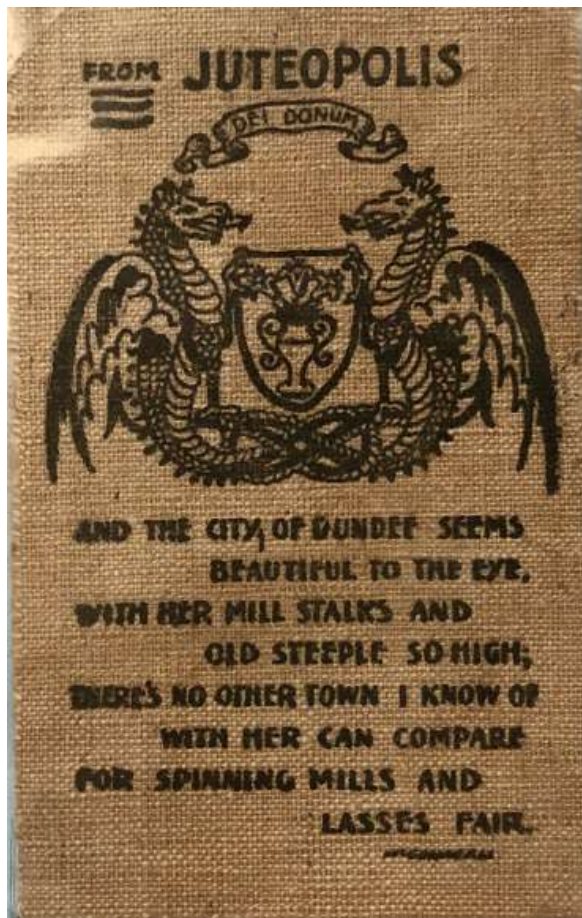
- June 8th **Annual General Meeting and guest speaker 14.30**
Guest speaker: Wayne Cox
Victorian Letter Boxes
At Swinpex, St. Joseph's Roman Catholic College
Ocotol Way, Swindon, SN3 3LR
<https://sites.google.com/site/swindonphilatelicsociety/swinpex>
Swinpex has over 40 dealers, free parking, and refreshments
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
Including a NEW competition, see previous pages
Over 40 dealers, free parking and cafe facilities.

In 2020:

AUTUMN STAMPEX, WITH
BTA LEAD SOCIETY
16 - 19 SEPTEMBER

In 2021

BTA WEEKEND
26 - 28 MARCH 2021
OXFORD SPIRES HOTEL



Design printed on jute stuck to a paper backing. Reverse has one penny tax mark as it did not qualify for postcard rate



Design made out of cut-out postage stamp by "E.D." posted in 1910

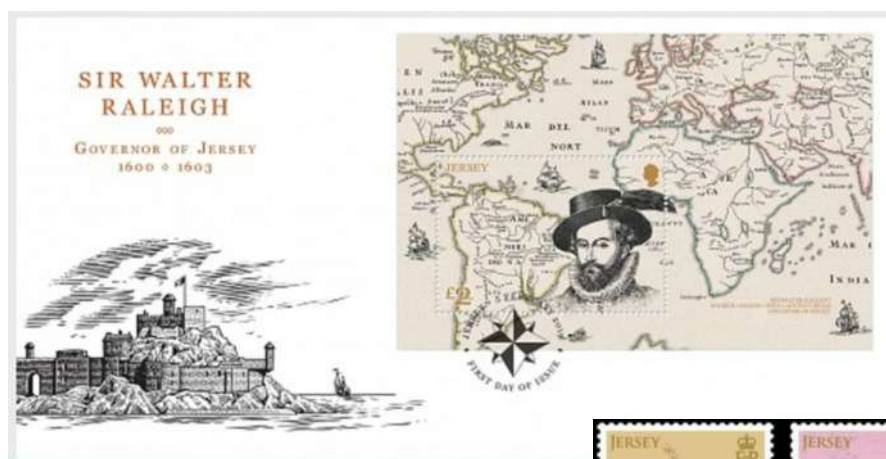


French postcard with original transparent envelope that protected the card in the post while still enabling the stamp to be cancelled

ASSOCIATIONS WITH JERSEY: NEW ISSUES 2019



Sir Walter Raleigh was Governor of Jersey from 1600-1603. The building of Elizabeth Castle in the bay of St Aubin commenced in 1594 and it was Raleigh who named it after Queen Elizabeth I, using the Latin words 'Fort Isabelle Bellissima' meaning 'Elizabeth the most beautiful'. Raleigh also saved the iconic Mont Orgueil on the east coast of Jersey from destruction.



Ballerina Dame Margot Fonteyn DBE was celebrated on 18 May, the centenary of her birth. Her parents lived in Jersey for some years and she performed at the Jersey Opera House. Some of her most famous performances are shown: Juliet in *Romeo and Juliet*, Princess Aurora in *The Sleeping Beauty* and a goddess in *The Amazon Forest*.



The Hamptonne Country Life Museum is a fifteenth century farm complex in St. Lawrence. It comprises three houses, plus outbuildings including a cider barn and stables.