

# THEMESCENE

March 2021

*In this issue we:*

*Look at artistic events and exhibitions*

**Venice, part 3**

*With John Davis*



*Travel with a Missionary*

**The messenger of peace**

*With Barry Stagg*



*Look closer at a famous artefact*

**The Bayeux Tapestry**

*With Flavia Del Giudice*



*Analyse a subject*

**Battle of Britain commemorative stamps**

*With Chris Yardley*



*And look at more favourite items. Plus updates on our COVID-affected events*

**BRITISH THEMATIC ASSOCIATION**

**Volume 38, No.1. Whole Number 142**

**[www.britishthematic.org.uk](http://www.britishthematic.org.uk)**

Messenger of Peace, page 11



Fig 7: Erromango is an Island in the New Hebrides, now called Vanuatu



Fig 8: Memorial. Signed printer's proof



Fig 9: The 'John Williams III' sailed from 1868 to 1894, the longest serving ship



Fig 10: The 'John Williams VI' worked in the Gilbert and Ellis Islands (now known as Kiribati)

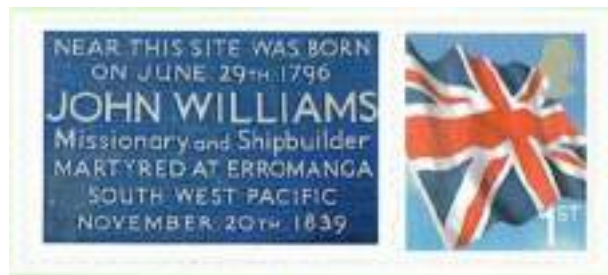


Fig 11: John's blue plaque from the Tottenham Court Road

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## THEMESCENE

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# EDITORIAL

Wendy Buckle

It's mid-February as I write this, just over a year since we first heard about a strange and deadly disease starting in China and sweeping through Italy and Spain. I wonder if any of us then had any inkling about what was going to hit us? And once it had taken hold, and we all learnt what 'furlough', 'social distancing' and 'lockdown' meant, did any of us foresee just how much it would affect our hobby? It may seem trivial to talk about hobbies in the face of death and threatened economic collapse, but it does matter. For a lot of people hobbies have been a lifeline during endless days and weeks spent indoors, and for some it has actually improved their ability to enjoy their hobby. Stampex was cancelled, but in its place we had Virtual Stampex, so there was no longer the requirement to get to London to take part. It was generally judged to have been very successful, not least by attracting a younger audience who have become active on social media, which has to be good publicity. Competitions were cancelled, but replaced with virtual competitions, again helping those who cannot travel. A report on the BTA's first venture into this area is on page 24. It was particularly pleasing to see entries from members who until now have not taken part in our competitions; in addition it gave the BTA a chance to welcome overseas entries. And of course there is Zoom, the ubiquitous answer to the problem of being unable to meet. With no geographical limits I now find myself 'attending' more stamp meetings than ever before. The BTA was not a trail blazer in this area, but when it did start it proved an instant hit with members (report on page 23). Each meeting has seen an increased attendance, and with offers of talks coming in there is no reason why this should not be a permanent part of the BTA's programme, reaching out to those who cannot attend in person.

We are continuing to attract new members, and extend a warm welcome to Paula Cleary of Glasgow, Tom Connell of Lancashire and Martin Stepek of South Lanarkshire.

## SUBSCRIPTION RENEWALS

Thank you to all those members who have already renewed their subscriptions. If you have not yet done so you will find a renewal slip with this issue of *Themescene*. If you have very recently renewed please ignore this reminder.

You have the option of paying the full renewal fee, which entitles you to a print copy of *Themescene*, or paying a reduced fee of £15.00 if you wish to receive the electronic-only version of *Themescene*. The choice of course is entirely yours, but this is a cheaper option, and for overseas members a much cheaper option. Just indicate your choice on the renewal form.

Whichever option you choose, all members have access to the e-version of *Themescene* via the '[Resources](#)' tab on the BTA website where is a complete run of the magazine from 2005 to date. You will need to set up a username and password. Go to the [Members](#) tab of the BTA website and click "Request a Password". If you have any problems or queries please email [info@britishthematic.org.uk](mailto:info@britishthematic.org.uk).


# CHAIRMAN

**Barry Stagg**

**W**e certainly live in strange, and for many people, difficult times. What with COVID, freezing weather and snow I am impressed by the sure determination of some people to keep at work. Our postman soldiers on despite the freezing weather, clearly determined to win the Post Office competition for 'who can wear shorts in the coldest weather', as do our refuse and recycling collectors, who spend their days dressed in their heavy-duty dayglow vests and gloves, sorting our rubbish out and trying to keep their hands safe from COVID. I admire them all. I was having such thoughts the other day whilst I watched them from the safety and warmth of my front room when it struck me that there was an intrinsic link between the two professions. I can't speak for the rest of my street but a lot of what comes through my letter box goes straight into the recycling box! Especially the stamp catalogues!

I do get a lot of catalogues and 'retail lists' from a lot of auction houses (and when did a list of stamps for sale become a retail list?). Some of the catalogues are very very grand! Sometimes with shiny hard covers with beautiful glossy pictures, 3cm or more thick and with pages so heavy you could mount stamps on them for an exhibit! As a thematic collector like yourselves I know the vast majority of these catalogues will be in country order which means I need to check every page out. So when one comes through the door I settle down with my cup of tea and work my way through page after page of wonderful images of stamps and stamp related material. Very occasionally I see something I like and think 'Wow! That would look good in my collection' and my eyes drift down to see the reserve figure .... And I sigh and turn the page. I'm sure we have all been there! Having spent time going through the catalogue with a mixture of pleasure and amazement I walk to the recycling bin and drop it in. And this happens once or twice a week these days. I'm not complaining. What else is there to do in a middle of a Pandemic when I can't get into the garden because it is too cold and wet? At least it helps the postman win his competition.

Some of you have been busy the last few months entering our one page competition. I thank you for that. We had a good number of entries, many from outside the UK. More will be said on that on page 24 of this magazine. And thank you also for all those who have joined us for our online ZOOM presentations. With no ability to meet you in the flesh we thought these ZOOM meetings might attract some BTA members, and the evidence suggests that many of you have enjoyed them. Again there will be a report on our ZOOM meetings on page 23 of the magazine.

According to the scientists and politicians there is light at the end of the tunnel. COVID figures are going down, more and more people are getting vaccinated and hospitals are slowly increasing the number of non-COVID patients in hospitals. Perhaps it will be a great summer. I do hope so. So keep safe for a little longer and I will now put the kettle on and wait for the postman to deliver perhaps another catalogue. 

<p>DATE FOR YOUR DIARIES 29 SEPTEMBER - 02 OCTOBER 2022 BTA WEEKEND</p>
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# LETTER TO THE EDITOR

*From: Barry Stagg via email*

Thank you Estelle for a most interesting query in the last edition of *Themescene* (page 112). Perhaps I can offer my interpretation, as a Federation and National judge, of the [Thematic FIP \(Fédération Internationale de Philatélie\) guidelines](#) and how it would impact the scoring of American Advertising covers.

If I understand the scenario correctly, American companies were printing or stamping a return address on envelopes destined for customers so that if they were not delivered the envelope would be returned to the company. This practise was supported by the USA Congressional Post Office Act of 1868. Further, companies were not just printing or stamping a name and address on the envelope but using the opportunity to show an illustration of their product. It is this illustration that you believe can be used in a Thematic exhibit.

Like most things these days the answer is not straightforward. The FIP guidelines makes it clear that *'stamps, cancellations, marks and/or cards indicating a postage privilege ...'* are appropriate. Clearly the company's return address is a *'mark'* and it does give a *'postage privilege'* e.g. free return postage, as stated in the 1868 Act. However, in the *'Inappropriate Material'* section of the FIP guidelines it states that *'private decorations on envelopes and cards'* are inappropriate. Is the illustration covered by the 1868 Act? I can see arguments for saying yes or no to that question, but on balance I would say no, the illustration is there not to support the return address but as an advertising opportunity. In my mind this makes it a *'private decoration'* and therefore not valid in a Thematic exhibit. However, under FIP rules, there is a case for American Advertising covers to be *'border-line'* material (1) and as such it may be used when no other material is available to show a particular point. In such circumstances the exhibit should always be supported by a thorough philatelic justification (my underlining).

In summary I think you can use an American Advertising cover in a Thematic exhibit if you can show why the particular point can only be made by such a cover and that you explain that you understand it is a borderline item. Further, are these covers hard to find? If so there may be some *'Rarity'* points available but only if you tell the judges it is hard to find! Finally, please use them sparingly. I would suggest no more than one or two per 5-frame exhibit.

(1) Quote from the FIP guidance: *'Some items only follow to a certain extent the above definitions of appropriate or inappropriate material'*



*The covers under discussion*

# VENICE. PART 3: POST UNIFICATION WITH ITALY IN 1866 UP TO THE PRESENT DAY

*John Davis*

**F**or reasons which I hope will be obvious this article does not follow the normal pattern of being in strict chronological order. The unified country of Italy issued its first postage stamps in 1862, so there was no reason for Venice to issue its own. Venice did, however issue a number of poster stamps for various cultural, national and international exhibitions and events that were regularly or occasionally held in Venice. It also issued a number of Municipal/Revenue stamps between 1871 and 1990. I will therefore start this article by focusing on examples of Venetian Poster, Municipal and Revenue stamps, and of postage stamps issued by countries to commemorate Venetian exhibitions.

## **Biennales**

In Part 1 of this series of articles, I mentioned the Biennale International Art Exhibitions that are held every two years. Following the success of the 1887 National Exhibition in Rome, it was poet and Mayor of Venice Riccardo Selvatico who had the idea of Biennale Exhibitions to be held every two years in the pavilions at Giardini. On 19th April 1893, the Venetian City Council passed a resolution to set up a Biennial Art Exhibition to encourage modern and contemporary art, drawings and sculpture.

The first exhibition, to celebrate the silver wedding anniversary of King Umberto I and Queen Margherita of Savoy who were married on 21st April 1868, was due to open on 22nd April 1894. The opening and inauguration was, however delayed until 30th April 1895, and attended by the King and Queen. The first exhibitions were called Esposizione Internazionale d'Arte della Città di Venezia. I know that Venice issued Biennale Poster Stamps from 1895 up to 1936 (fig 1), but am not aware of any issued since. After the end of the Second World War and up to the present day, other countries have issued postage stamps to commemorate the Biennales (figs 2 and 3).

## **Later events to complement the Biennales**

In 1930, Count Giuseppe Volpi was elected President of the Biennale and unleashed a whirlwind of initiatives and new sectors of interest: 1930 Music; 1932 Cinema; 1934 Theatre. Architecture and Dance were later added in 1975 and 1999 respectively. With a few exceptions, (Italy for the 30th anniversary (fig 4), and The Republic of Guinea for the 63rd anniversary of the Cinematography Art Festival) I am not aware of any poster stamps issued by Venice, or postage stamps issued by other countries to commemorate the other cultural exhibitions in this sector..

## **Philatelic Exhibitions**

Both poster and postage stamps, postcards and covers have been produced by Venice to publicise a number of philatelic exhibitions. Poster stamps were issued in 1932 for the



Fig 1: 1928 Poster stamp 16th Biennale



Fig 2: 1952 Italy postage stamp 26th Biennale



Fig 3: 2011 Switzerland miniature sheet 54th Biennale



Fig 4: 1962 Italy 30th anniversary of Cinematography Art Festival



Fig 5: 1932 poster stamp 19th National Philatelic Congress



Fig 6: 1945 overprinted Attilio and Emilo Bandiera Ventian Revolutionaries stamps



Fig 7: Postcard for the 1929 exhibition of 18th century Italy



Fig 8: Venice Municipal Revenue stamps





*Figs 9 - 10: Mail to and from Russia*



*Fig 11: John Lavery and the Grand Hotel Britannia 1901*



*Fig 12: 1971 San Marino Save Venice cover*



*Fig 14: 20th Venice Marathon*



*Fig 13: Postcard of the Ricordo Lace-Making School*

19th National Philatelic Congress, Venice 4th to 7th May (fig 5). For the National Philatelic Convention held in Venice 21st - 23rd September 1945, the three Attilio and Emilio Bandiera Venetian Revolutionaries stamps issued in 1944 were overprinted in 1945 “Nazionale Filatelico Convegno Venezia 21–23 Sett 1945”, and the words “Repubblica Italiana” obliterated in red with an image of St Mark’s Lion (fig 6). Illustrated postcards were also produced. The European Numismatic Philatelic Trade Convention was held on 1st May 1971, and illustrated First Day Covers were produced.

### **Other exhibitions**

Between 18th July and 10th October 1929, an exhibition was held in Venice of Italian 18th century furniture, paintings and fine decorative art from that century (fig 7).

### **Municipal/Revenue stamps**

From 1871 up to as late as possibly 1990, Municipal Revenue stamps were issued at various times in Venice for the imposition of taxes collected by local authorities for a number of special purposes. Figure 8 shows 1871 Percetto; 1932-1938 Soggiorno e Turismo; 1968 Urgenza and 1950-1960 Stampati.

### **Change from the Julian to the Gregorian calendar**

I continue with the change from the Julian to the Gregorian calendar as evidenced by two late 18th / early 19th century Venetian covers, followed by famous visitors to Venice, UNESCO Save Venice promotion, Lagoon Islands, and other more recent events.

In October 1582, Pope Gregory XIII made a correction to the Julian calendar, shortening the year by 0.0075 days. This correction meant advancing the calendar by ten days on its introduction. Italy immediately adopted the new calendar, but Russia delayed its adoption until 1918 when the time difference had increased to 13 days. This meant that letters written to Russia from Italy, and vice-versa could appear to have been received before they were sent, or delivery appearing to have taken at least a fortnight. The cover in figure 9 was posted from Russia to Venice on 6th/7th December 1903. The Venice receiving mark on the reverse is dated 23rd December, although actual delivery would only have been 2/3 days. Conversely, the cover in figure 10 was posted in Venice on 7th June 1896, but the Russian receiving marks on the reverse are dated 29th May 1896 – apparently arriving nine days before the letter was sent!

### **Visitors to Venice**

Venice is renowned for the number of painters that lived in, or visited it. The English romantic painter, J. M. W. Turner (1775-1851) visited Venice many times. The Irish painter, John Lavery (1855-1941) is known to have visited Venice in 1901. A letter written from the Grand Hotel Britannia on 2nd May 1901 (fig 11) by Rob Fitzroy-Bell mentions that “his friend Lavery was making sketches in Venice like a Quartier Latin student”. The French painter, Oscar-Claude Monet (1840-1926), visited Venice in 1908 where he completed 37 ‘trial’ canvasses which were finished on his return to Giverny. He also stayed at the Grand Hotel Britannia. In 1948, the American journalist and novelist Ernest Hemingway (1899-1961) first visited Venice.

Up to and until 1960, the only way of travelling to Venice was by sea, road or rail. An airport was constructed and inaugurated in 1960, and was named after Marco Polo (1254-1324) the most famous Venetian merchant and explorer. It was built for national

and international flights, connecting Venice to the rest of the world, and really opened up the opportunities for tourism and visitors. It now handles nearly 12 million passengers each year.

On 25th October 1984, Her Majesty Queen Elizabeth the Queen Mother visited Venice for a four-day tour, and was naturally taken by a motor launch and gondola for trips along the canals.

### **UNESCO Save Venice**

Venice has always been subjected to flooding, and constant efforts are made to hold back the flood waters, and to cope with the number of huge cruise ships and tourists that exacerbate the problems of flooding. To promote Saving Venice, Yemen issued a set of stamps and a miniature sheet in 1968. In 1971 and 1972, UNESCO promoted the plight of Venice and its danger to flooding, and many countries issued special stamps depicting various scenes of Venice inscribed UNESCO/Save or For Venice (fig 12). Some countries issued stamps later in 1973 and 1974 and as late as 2003, Guinea-Bissau actually issued a sheetlet of six stamps promoting – SALVEM VENESA.

### **Venetian Islands**

The Venetian Lagoon is protected from the Adriatic Sea by two long barrier islands, Lido and Pellestrina, with beautiful beaches that are very popular with tourists. The sea has access to the lagoon through three inlets between the islands. The Lagoon has an area of about 210 square miles, but only 8% of it is land. There are over 60 islands in the Lagoon most of which are uninhabited mud flats or the equivalent. Of the larger islands, Torcello was covered in Part 2 of this series.

Of the other islands, Murano and Burano are the two that are most popular with tourists and a visit to Venice would not be complete without a visit to them. The pretty island of Burano with its colourful houses is well-known for its lace making and lace-making schools (fig 13). On my first visit in 1964, outside most of the houses were ladies sewing lace to sell to the tourists. Unfortunately, over the years, with cheap imports from abroad, on my last visit in 2014, the ladies had disappeared. Sadly, a lost tradition.

In 1291, all the glass makers in Venice were required to move to Murano where they set up their factories, which are today famous the world over, making everything from contemporary glass art, jewellery, chandeliers and other exquisite creations that are exported all over the world.

### **Other Venetian events**

The Vogalonga is a fun event inaugurated on 11th November 1974, and now takes place once a year (on a Sunday in May or June) in Venice and its lagoon. It is non-competitive, and the rowers take over the canals and the lagoon. They oust the destructive motorboats which damage the lagoon's ecosystem and buildings, and for one day the peace is only disturbed by the slapping of oars, the shouts and songs of the rowing teams and the applause of the enthusiastic spectators. Any rowing craft, from canoes, gondolas and kayaks, to dragon boats, can participate, with over 1,500 boats and more than 5,000 participants involved. With public transport suspended, the 30km course starts at 9am in St Mark's Basin and extends over the northern lagoon, past the islands of Sant'Erasmo, Burano, Mazzorbo and Murano, then returning to Venice down the Grand Canal.

## Carnival

The Carnevale di Venezia is one of the most famous carnivals in the world. Its origins can be traced back to 1094 with festivities, music, dancing and parties, and everyone wearing masks to hide any differences of class or status. The Carnival was most prestigious in the 18th century, but after the conquest of Venice by Napoleon, the tradition of wearing masks was forbidden. In 1979, the tradition was restored, and has continued ever since. The Carnival takes place during the two weeks before Ash Wednesday, and the streets are full of fun and laughter. All the shops now carry on a flourishing tourist trade, selling a multitude of different masks to tempt the tourists to part with their money by taking home even more souvenirs.



Fig 15: Goddess of Oxygen at the 58th Biennale

## Venice Marathon

A marathon in Venice was first held in 1986 and has been run every year since. The 20th marathon was commemorated by First Day Philatelic covers dated 23rd October 2005 (fig 14).

## Conclusion

So with the more cheerful news about the restoration of the Carnival and new initiatives such as the Vogalonga and Marathon, I think I will conclude this article, and hope that Spanish Andorra's Goddess of Oxygen (fig 15) will weave her magic spells and restore the world to a more healthier planet by the end of the year.

The concluding article in this four-part series about Venice will cover the Three (or should that be Four?) Venices. 📖

An advertisement for a philatelic website. At the top, it says 'GB & EMPIRE STAMPS' and 'WORLD SPECIALIST STAMPS' by Ian Lasok-Smith. Below this, it mentions 'now incorporating ThematicPostageStamps.co.uk'. The text describes the website's history since 1999 and its growing collection of thematic stamps. It includes several examples of stamps: two from Lesotho, two from Australia, and two from the Netherlands. At the bottom, it provides contact information for Ian Lasok-Smith, a philatelist, and a 5% fee for listing and selling items on the site.

GB & EMPIRE STAMPS  
WORLD SPECIALIST STAMPS  
— IAN LASOK-SMITH —  
P.T.S.

GBandEmpireStamps.co.uk now incorporating **ThematicPostageStamps.co.uk**

Since publishing my first website in 1999 I have developed a portfolio of websites covering all aspects of philately and have recently provided a dedicated Thematics section which now contains over 2000 items and is expanding weekly.

Dealers & Collectors who may be interested in listing and selling items on this site are welcome to email me for further details. The fee for this service is 5% of any sales. No other charges. Listing Free

**Ian Lasok-Smith (Philatelist)**  
enquiries@gbphilately.co.uk

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# THE MESSENGER OF PEACE: THE STORY OF JOHN WILLIAMS, PREACHER AND MARTYR MISSIONARY

*Barry Stagg*

The 19th century was a time of exploration and conquest by many European countries. The British concentrated on Africa and Asia but the Pacific also got their attention. The latter resulted in the religious conversion of much of the South Pacific. At the forefront of this conversion was a non-conformist Minister, John Williams. Little known today, he was a giant of his age. He left a huge legacy of Christian conversion with 98% of Samoans and 78% of Rarotongans considering themselves to be Christian today. This is his story.

Born in London in 1796 and apprenticed to an ironmonger in his early teens he became skilled in a wide variety of tools and materials (figs 1a, 1b). But like many young men he had a taste for beer (fig 2). One day, whilst waiting for his friends to go to the pub, he was encouraged by a relative to go with them to the Tabernacle to hear a speaker talk about their travels to the South Pacific (fig 3). Inspired by the visiting speaker to the Tabernacle he applied in 1815 (aged 19) to the Missionary Society for work in the South Seas. With a new found Christian zeal John trained and became a missionary, and he and his new wife Mary sailed for the South Seas on the schooner *Active*, arriving in 1817 in Tahiti to spread the Christian message to the Pacific Islands.

Within a few days John had moved to the nearby island of Eimeo (now called Moorea) and started work on building a church, a house and, using the tools he had brought with him or he made on the island, a small boat. He quickly learnt the local language and preached to the natives, telling them of the many Bible stories. John travelled to many of the nearby islands to convert them to Christianity, but with over 30,000 islands in the South Pacific John realised that he needed a bigger boat to travel across the seas to bring Christianity to the many far-off Islands. A few years later when he was working in Rarotonga he built such a boat, *The Messenger of Peace* (fig 4).

When the various island tribes converted to Christianity John insisted that they burned their old wooden 'Gods'. Tribe by tribe, island after island, John converted each one in turn to Christianity. At one stage John went back to Sydney with his wife who needed medical treatment. He also took fresh fruit and coconut milk with him to sell and raise funds to support his missionary work. Whilst in Sydney he told of his exploits with the natives. The Governor of Sydney was so impressed he gave him cats to kill off the rats on the islands left by passing ships (usually whaling ships looking for fresh water and supplies), sheep to provide a source of meat and goats to provide milk for the young children.

After years of service *The Messenger of Peace* (fig 5) was no longer seaworthy or big enough, so in 1832 John and his wife travelled back to England to buy a bigger ship and to spread the news of his work. They brought back a native of Samoa named Leota, who



*Fig 1a 1b:*

*John knew how to make and use any hand tool*

*Fig 2: John was often seen in the pub with a beer ... or two!  
Imperforate final colour proof*



*Fig 3: The first missionaries to the South Pacific went on the 'Duff'*



*Fig 6: John built a church and a house in Samoa*

*Fig 4: 'Messenger of Peace' launched in Rarotonga in 1828*



*Fig 5: Printer's plate proofs showing the The Messenger of Peace.*

came to live as a Christian in London. Much to his surprise when John returned to the UK he was treated as a hero. Thousands of people flocked to hear him talk. John travelled the length and breadth of the country telling of his exploits and raising money so that he could continue his work. After some years in England he had raised £4000 to buy the brig *Camden*. On April 11, 1838, John and Mary Williams set sail from London, bound for Rarotonga, along with more missionaries and 5000 Rarotongan Bibles. The wharves, docks, and bridges were lined with thousands of people who came to see them off.


John was always keen to preach to new natives on islands he had not visited before, and for that reason he and his family moved to Samoa (fig 6). From there he travelled on the *Camden* to the New Hebrides and landed on Erromango (fig 7, inside front cover) on 20th November. John's traditional approach was to send ashore local men from nearby islands that he had trained as ministers. They would then judge the mood of the tribe in question and either return to the ship or signal for John to come ashore. For reasons unknown, on this occasion he went ashore first, not knowing that the islanders had been visited before and they had not been treated well previously. On that day, the 20th of November 1839, John was murdered by the Erromango cannibals. A memorial to John and his work was built on the Island of Savai'I, Samoa, located close to where he first preached on the island (fig 8).

After John was killed, and for over 100 years, the London Missionary Society (LMS) bought and sailed ships bearing John's name around the South Pacific to support their missionaries (fig 9). These ships were paid for by repeated fundraising requests by the LMS, and children in particular were encouraged to save pennies to support the missionary work. Princess Margaret named the John Williams VI in 1948 (fig 10); and the last ship to bear his name, John Williams VII, was launched in 1962 and spent six years in the South Pacific before being sold, its task now being done by aircraft. Not many of us will be able to claim a legacy of over 100 years, but surely John Williams can! A blue plaque exists today in Tottenham Court Road close to where John lived (fig 11).

### Postscript

Fellow missionary James Harris was also killed on the island of Erromango at the same time as John Williams. 170 years after John's murder the descendants of those responsible invited his family to Erromango, part of the island nation of Vanuatu, and in 2009 the descendants of Mr Williams went to the islands where locals apologised on behalf of their ancestors. Dillons Bay, where the missionaries were killed, has now been renamed Williams Bay as a mark of respect and reconciliation

At the end of his days, Leota was buried in Abney Park Cemetery with a dignified headstone paid for by the London Missionary Society, recording his adventure from the South Seas island of his birth.

Mary returned home soon after John's death. She died in England in June 1851. John and Mary had 10 children but only three survived childhood. Their eldest son, John Chauner Williams (1818-1874), was for a time a produce merchant in Sydney before returning to Samoa where he was appointed British consul in 1858. 

### References

1. Jenkins, Rev. Glyn *John Williams* Cheltenham United Reform Church  
<http://www.urch.org.uk/reflections.pdf>
2. Mathews, Basil *John Williams: the shipbuilder* Oxford University Press. 1915.

# THE BAYEUX TAPESTRY

*Flavia Del Giudice*

**T**he Bayeux Tapestry is an embroidered cloth nearly 70 metres (230 ft) long and 50 centimetres (20 in) tall, which depicts the events leading up to the Norman conquest of England concerning William, Duke of Normandy, and Harold, Earl of Wessex, later King of England, and culminating in the Battle of Hastings. It is thought to date to the eleventh century, within few years after the battle, and is an embroidery rather than a tapestry. It tells the story from the point of view of the conquering Normans, but it is agreed to have made in England. The story behind the invasion depicted is that Harold Godwinson, brother-in-law of Edward the Confessor, seized the throne on Edward's death, despite having previously acknowledged William of Normandy as heir.

The Bayeux tapestry is one of the supreme achievements of the Norman Romanesque. Its survival almost intact over nine centuries is little short of miraculous. Its exceptional length, the harmony and freshness of its colours, its exquisite workmanship, and the genius of its guiding spirit combine to make it endlessly fascinating.

The designs on the Bayeux Tapestry are embroidered rather than woven. Only the figures and decorations are embroidered, on a background left plain, which shows the subject very clearly and was necessary to cover large areas. The Tapestry is embroidered in crewel (wool yarn) on a tabby-woven (plain wove) linen ground using two methods of stitching; outline or stem stitch for lettering and the outlines of figures, and couching or laid work for filling in figures. Nine linen panels, between fourteen and three metres in length, were sewn together after each was embroidered and the joins were disguised.

The main yarn colours are terracotta or russet, blue-green, dull gold, olive green, and blue, with small amounts of dark blue or black and sage green, divided into 72 scenes ranging over the whole story of the Conquest. The accepted view is that the tapestry was commissioned for Bayeux Cathedral, but a new interpretation is that it is an Anglo-Norman secular work of art, much influenced by the contemporary *chanson de geste* (songs of deeds), executed by English embroiders for a Norman patron. Tradition attributes the making of the Tapestry to William's wife Matilda, but it is now believed by some to have been commissioned by Bishop Odo, half-brother of William, and made in England by Anglo-Saxon artists around 1077. For 700 years it hung in the nave of the Bayeux Cathedral on feast days. It escaped being destroyed during the French Revolution and was later exhibited in Paris by Napoleon. In 1945 it was returned to the Palace of the Bishops of Bayeux, restored and displayed in a protective frame. A representation can be seen in the Victoria and Albert Museum in London and also at Reading Museum. Now the Bayeux Tapestry is exhibited at the Musée de la Tapisserie de Bayeux. 📖



France 1958: showing “European cold blood horses” bred for size and strength to carry a man in a suit of armour, while still remaining agile.





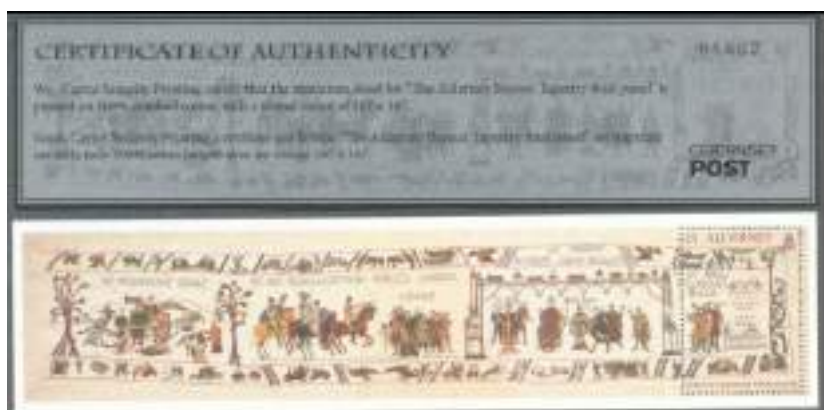
GB 1966. Scenes from the tapestry including one of the invading warships, Harold killed by an arrow through his eye, Norman horsemen attacking Harold's troops, and William's victory.



Alderney 2014: scenes from the final panel. Based on the tapestry stitched by Alderney residents and visitors

Replica of Alderney's complete Final Panel is depicted on the Miniature Sheet.

Printed onto cotton, which I believe has never been done by any other postal administration in Europe.

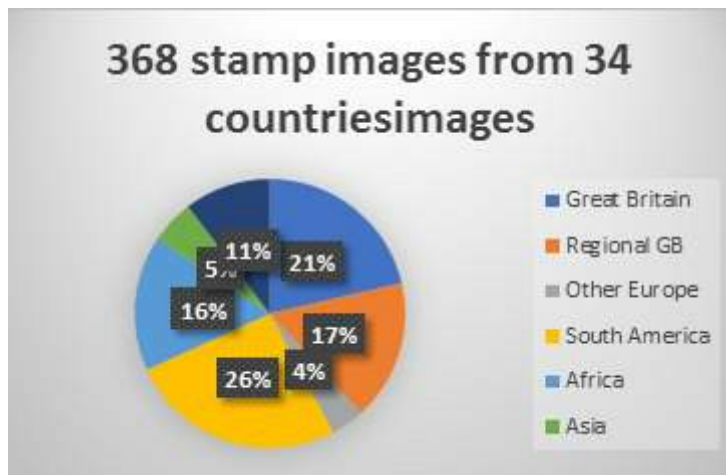


# THE THINGS YOU DO IN HIBERNATION: BATTLE OF BRITAIN COMMEMORATIVE POSTAGE STAMPS

*Chris Yardley*

Research through the Library, War Memorial, ADFA and the National Archives have been put on hold, and there are only so many sorts of my own stamps before I need a change. Mind you, I have the world of the Internet to explore. What I have been looking at is how specific battles have been portrayed over the years on stamp issues. I started off with the Battle of Kursk and have learned a bit more about tanks. The Russian Front battles will prove a great source of both the history and how the design and context of the images have changed over time. Two postal authorities have also issued a set of images to tell ‘The history of World War II’ – here is a source of some fun. This paper, though, looks at the Battle of Britain, and I have in mind Tim Lyon’s masterful analysis of the Hurricane versus the Spitfire as somewhere to start.

I have diligently searched cyberspace to find 368 stamp images, published by 34 postal authorities around the world. I dare not say that I have found everything but I am close. It has not been a surprise to me that four out of ten images have been issues through Royal Mail and the British Regional Postal Authorities.



The images of aircraft are, as we might expect, a predominant theme of most issues, all action and vapour trails (fig 1 inside back cover). The bigger picture is not forgotten, especially in later issues. As an example, figure 2 tells the story experienced on the Isle of Man. Shown are the activities of home defence, air/sea rescue, fighter alarm, the height of the battle, civil defence and anti-aircraft defence:

People are not forgotten. Winston Churchill and his acknowledgement of ‘The Few’ are the subjects of several issues, and Lord Dowding is also shown. Fifteen pilots are featured but there is no doubt that the *Face of the Battle* is Douglas Bader, especially

shown within a series of Commonwealth stamps issued for the 60th anniversary. This series also introduces the Douglas Bader Foundation and its work in support of double-amputees.

The postal authorities have always looked towards anniversaries as they plan what themes they will follow on postage stamps. The Battle of Britain releases follow the pattern.



The pilots are mainly names I have known since childhood; Brendan (Paddy) Finucane, James (Ginger) Lacey, Roderick Leoroyd and John (Cat's Eyes) Cunningham. In 2005, Royal Mail issued a sheet (fig 3) honouring senior officers on labels attached to 1st class postal stamps, pilots from the Battle of Britain.

I have mentioned above the year 2000 issues that include tributes to Douglas Bader. Three of these 70th anniversary images are shown below. Essentially each country has a set of six Battle of Britain images and the miniature sheet adding context to the portrait of Douglas Bader. The third set features the memorial stained-glass windows of the Biggin Hill church and are unique in that respect, as well as being very colourful. Bader's aircraft flying over the White Cliffs of Dover is the Supermarine Spitfire.



*Figs 4 - 6: Alderney, Gibraltar and Kiribati.*

As you will deduce, it has been Commonwealth countries that have had the history to commemorate The Battle of Britain. What has been significant has been those countries who have out-sourced their philatelic business to a third-party provider. You can imagine the team of designers/artists in the drawing office, each putting forward their suggestions then presenting them to the relevant postal authority. These stamps, again issued as miniature sheets, some incorporating ten separate stamp images, include figures 7 - 9. Winston Churchill appears on three of these sheets and Lord Dowding on one. I particularly like the third stamp that shows a London family with their Anderson Shelter. I survived the war sleeping most nights in such a shelter.

The orientation of the issues so far discussed have been from the British Commonwealth. In 2018 The Togo Republic commemorated the event; the first issue from a French speaking authority. Interesting. 📖



*Fig 7: Sierra Leone, Churchill*



*Fig 8: Gambia*



*Fig 9: Grenada, Anderson Shelter*

*Note:*

Chris Yardley has kindly provided images of every philatelic issue examined in his study of the Battle of Britain. They can be found on the '[Resources](#)' page of the BTA website.

# A FAVOURITE ITEM

*Lawrence Fisher*

**A**s exhibitors and collectors we are always after that WOW item, the item that you have been looking for, or the item that you found and think wow, why didn't I think of that before? As collectors, it is nice if others look at the item and also say 'wow'. It is not even a case of money since not every wow item is expensive. For me, I had not really found an item like that in some time.

While in Verona in November 2019 and in discussion with a good friend, we saw an exhibit on Columbus and discussed seeing how he approached the issue of Queen Isabella of Spain, in order to improve my page about Jews not being wanted. We thought that there may be covers of some kind, sent by Queen Isabella, and then we saw it: the wow item. It was a cover sent to Diego Pineda of Toledo on 29th November 1582, an official consultant to the Santo Oficio a San Cristóbal or the Holy Office of the Inquisition. We had never even considered this direction.

We will not go into the detailed history of the Inquisition as many of us already know it; the history is not new to us. Just to make it short, the Spanish Inquisition was established in 1478 by Catholic Monarchs Ferdinand II of Aragon and Isabella I of Castile. It was intended to maintain Catholic orthodoxy in their kingdoms and to replace the Medieval Inquisition, which was under Papal control. According to modern estimates, around 150,000 were prosecuted for various offences during the three-century duration of the Spanish Inquisition, out of which between 3,000 and 5,000 were executed.

Up until 1580, the mail service within Spain was for the service of kings and nobility. Sending a letter or official documents at this time was very expensive because you had to pay the service of the postman, the benefit of the postmaster, the accommodation and the maintenance of the mail during the route, the food for the horse and others. If the king sent a letter from Madrid to Cáceres, 300 km west of Spain, near Portugal, the postage rate was 100 Reals. Some private individuals also gave the postman their private correspondence and only paid a token amount of ½ Real.

Between 1505 and 1706 the Spanish mail organization was ceded by the kings of the Habsburg Dynasty to a family of Italian origin, The Tassis, who became Spanish nationals in 1518. Therefore the Crown did not have control over the postal rate, but neither did the Tassis family, since they had to assume the rates established by customary law for centuries in the kingdoms of Castile and Aragon. The custom was that mail from private individuals were also carried in exchange for a small tip called "freight" noted on the front of the letter, such as ½ Real. There were private postmen, outside the official mail system, that the sender hired in those places where official mail was not available or when it was urgent to send the letter. The shipping price was then agreed between the sender and the courier.

In 1580, the postmaster of the main post office took the postage from the mailmen and they kept it; extending the system to the whole town at very affordable prices and changed the postal organization.

Members of the Inquisition also enjoyed postal privileges. The full name of the Inquisition was Santo Oficio de la Romana y Universal Inquisicion or "Holy Work of the Roman and Universal Inquisition". Santo Oficio means "Holy Job or Work". Since the name was actually Holy Work of the Roman and Universal Inquisition, it was shortened

to el Santo Oficio which was a far more used name for the institution than Inquisition, which was the preferred term of Anglophile countries, most likely because for Protestants, Holy Work sounds too good for the abhorrent Catholic tribunal.

The Inquisitors had agreements with the major couriers (with threats) following the desire of the kings of Spain not to have to pay postage, by writing on the front of the letter the word "Inquisition" or "Inquisition of Toledo", "Inquisition of Llerena", "Council of Inquisition", etc., but only for official correspondence (ie between courts, or between the Grand Inquisitor and the inquisitor of a district court). This privilege did not serve personal correspondence or that of subordinate personnel. The correspondence of the Holy Office consultant did have to pay the usual fee.

The tribunal in Toledo was established in 1485 and the Inquisitor General there presided over the court in the Church of San Cristobal. As yet I have not been able to find information about the consultant, just that his full name was Friar Diego Pineda which makes sense that he was a consultant.

The story of the Inquisition fits my story perfectly. Now I really needed a cover of my own. I approached the exhibitor who put me in touch with a site [Historiapostal.net](http://Historiapostal.net). I did a search there and found the cover he purchased, and amazingly a second item which I immediately purchased. Who cares that I had no budget for purchases having just returned from Verona.

The illustration shows my cover sent from Madrid to Toledo, March 8th, 1575 to Friar Diego Pineda. The letter was probably transported by special mail from Madrid to Toledo that carried official documents. This letter travelled without the franchise enjoyed by the inquisitors, being a consultant (minor charge), therefore the recipient had to pay the ½ Real postage.

Now according to exhibiting rules, the name of the recipient does not enable us to use an item, unless the recipient had special postal privileges, in this case the full postage was paid. Does this make it illegitimate? According to the new SREV for thematic, this is considered borderline. It is legitimate because it is the best item to use to display the thematic point, the Inquisition.

I now have a new WOW item in my exhibit. 📖

#### *Acknowledgment*

Originally published in the Israeli thematic journal *Noson*.



**KOORINGA AND ABERDEEN: TWO COPPER MINING TOWNS IN SOUTH AUSTRALIA**

The Colony of South Australia, founded in 1836, was almost bankrupt a decade later. Then a shepherd, Thomas Pickett, discovered copper near Kooronga. Copper saved the colony and by 1850 was home to the world's largest copper mine, Burra Burra, c. 1850.



The Township of Kooronga and Burra Burra Mine, *Australian London News*, 2nd Dec 1848.

The letter to the owners of Bon Accord mine in Aberdeen informed them their prospect was not economically viable. Aberdeen became a township serving other mines. The VR fluted pillar box is still in use but the old post office was a picture framing business in 2019.



Envelope from Aberdeen to Adelaide 9th Sep 1851, posted at Kooronga (10th Sept 1851), as Aberdeen did not have a post office in 1851. It is probable that no stamps were available at Kooronga as a weak-worn Crown Post/184-canceller was applied in red and the manuscript 4. The only known use of the canceller with year only.



Aberdeen Township, 2019

# A FAVOURITE PAGE

*Andrew Millington*

I was lucky to work in Adelaide for a decade and got to know my adopted state of South Australia very well. I visited Burra (formerly Kooringa) many times; sometimes with students, though friends and visitors were rounded up to visit this piece of history as well. So, I have many fond memories of this bucolic little town that now serves local sheep stations. The contrast to the fact it was the most important centre of copper production anywhere in the world always fascinated me. So, when I returned to South Australia in 2019, a visit to Burra to research its copper heritage for my thematic collection was a must. By that time, I had purchased this cover from my friends at Abacus Auctions in Melbourne. After a day wandering over the sites, I parked up to have a coffee and a pasty (both South Australian staples, the latter introduced by Cornish miners) and found myself looking at a Victorian pillar box in front of the former Aberdeen old post office. The very post office which would have saved the Padham & Co.'s agent a horse ride to Kooringa to post this letter 170 years ago. Clearly he was "*too early for the post!*"



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## THE BTA IS ZOOMING ALONG

**A**fter much thought and planning Wednesday 09 December witnessed the first virtual BTA meeting via ZOOM. And what a success it was. A total of 27 members had great pleasure in watching Andrew Millington give a talk entitled *Aspects of my Copper Collection*. He started by talking about the number of copper and copper mineral stamps available, the number of countries that had issued copper stamps (some having no connection to copper whatsoever) and then looked at some interesting people who had a strong connection with copper and had been commemorated on stamps. Andrew talked about the use of copper in lightning conductors (I found the statistic that 131 Strasbourg cathedral bell ringers had been killed by lightning between 1850 and 1883 quite amazing!) and finished with an entire from the Insolvency Court in Port Augusta, Australia to John Pascoe working in a copper mine. The work that Andrew had done to tell us the ‘back-story’ of John Pascoe and this envelope was inspirational. A fascinating talk that I recommend you all watch.

Wednesday 13 January saw the second BTA ZOOM meeting. It was a fascinating and informative talk on Watermarks by Wendy Buckle entitled *Watermarks: from medieval trademark to modern security feature*, watched by over 30 BTA members. Wendy started her talk by going through the process used in the early days of making paper (and do you know how the Foolscap paper size got its name?) and how the watermark was ‘applied’ to the process. She then showed a number of watermarks that could be used in thematic collections and there were lots of them! Wendy went on to show a range of philatelic material that had watermarks - stamps, envelopes etc and finished by showing the 3D watermarks used on bank notes. A lovely presentation: interesting, informative and useful! I recommend you all to watch it, particularly if you want the answer to the Foolscap question above!

February 16 attracted even more members when Charles Oppenheim assured us that *It’s patently obvious*. Of course for most of us it only became obvious after Charles had explained it to us; like the derivation of the term, for instance, which comes from Letters Patent: official documents from a monarch, a system still in use, of which perhaps the most famous example in the UK is the Magna Carta. Many famous people known to us for other reasons have been involved in patent work: Mrs Thatcher, Albert Einstein and Thomas Jefferson for instance. Whilst we can understand the need for patents, so that a person’s intellectual property is legally protected, the system has not been without controversy. Charles Dickens satirised the system for awarding patents in *Little Dorrit*, and Isambard Kingdom Brunel lobbied for the whole system to be abolished. A fascinating talk was enlivened by a wide variety of material starting with a real cracker – a 1355 letter; and ending with a Mulready advertising envelope featuring an advertisement for Chubb’s Patent Night Commode, whose admirable features will not be divulged here. Watch the recording! 

### Note

The programme for the next few Zoom meetings is on page 36. Further dates have been planned and will be found on the ‘Events’ page of our website. And if you have missed any presentations they are all available on the ‘[Events](#)’ page to members only. You will need to log in to the site first. If you need help setting up an account please email [info@britishthematic.org.uk](mailto:info@britishthematic.org.uk).

# BTA AT AUTUMN STAMPEX 2021

Barring any further Covid-induced delays the BTA will now be the lead organisation for displays at Autumn Stampex 29 September to 02 October 2021. Thank you to everyone who has already offered material to exhibit or display. Of course we would like more!

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 (sixteen sheets per frame), or eight frames for those who have qualified for this.

If you would like to compete:

- There are no qualification requirements.
- If you are new to competitions (at least at this level) you may find it helpful to read the guidance and tips on exhibiting on the BTA's website.
- Unlike international competitions it does not have to be five frames: you choose how many frames you want to submit

If you would like to display only (non-competitive exhibit):


- Don't feel obliged to rewrite your pages.
- You will not be required to submit original material unless you want to. Good quality scans are perfectly acceptable. Send them to BTA Chairman Barry Stagg either as printed pages (1 Naunton Way, Cheltenham, Glos., GL53 7BQ) or [email him](#) the file and he will print the pages out, mount them at the exhibition and take them down afterwards. Please email him if you have any queries about this.

Competitive or non-competitive:

- If you plan to exhibit, or are thinking about it as a possibility, please email the BTA Competitions Organiser, [Andrew Millington](#), and let him know how many frames you plan to exhibit.
- Let Andrew know if you will be a first time exhibitor at Stampex, as this will help the BTA's planning.
- You can produce more than one exhibit.
- The rules and regulations for Stampex exhibits and displays (the latter are called non-competitive exhibits) can be found by navigating through the ABPS website under '[Exhibiting](#)'.

The online entry forms for Autumn Stampex 2021 will be on the ABPS website in due course.

- The title and a brief description of each exhibit will be published in the Stampex programme. This will be taken from your entry form.
- 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 28th September, and 2nd October OR pass your entry to a nominated member of the BTA Committee who will be happy to manage this for you.
- Fees are £25 per frame. The BTA is committed to producing a very wide range of material that will showcase pictorial collecting, not to mention advertise the Association, and to encourage those new to exhibiting (whether to compete or to display only) the BTA will contribute £10 towards the fee of the first (or only) frame of your exhibit.

As we all know, things can change quickly. The BTA's advice is that if you want to display or exhibit at Autumn Stampex 2021 you should continue to plan on doing that unless or until you hear otherwise. Please keep an eye on the BTA or ABPS websites. If you have any questions at all please contact [Andrew Millington](#). 

# BTA ONE-PAGE VIRTUAL COMPETITION

The society's inaugural one-page competition closed on 31st January, and we were delighted that it attracted 25 entries from seven countries. Fourteen were from BTA members in the UK; and, through thematic associations in other countries we attracted three entries each from Italy and Bahrain, two from Australia, and one each from Belgium, France and Morocco. Twenty-four entries were competitive and one was a display exhibit.

Judging was recently completed and the results are listed below. As you can see we attracted a diverse range of topics – geographical and historical; the natural world, in its broadest sense; people-focused; current affairs and many others. The exhibits will be displayed on the BTA website under the 'Displaying Thematic Collections' page. The society also plans to highlight some of the winning entries in June *Themescene*; to produce an exhibit of these at Autumn Stampex, and has been approached by one of the commercial stamp magazines about publishing an article on this competition.

To conclude this report, the society would like to thank the collectors who exhibited and the judging team.

THEMATIC PHILATELY RESULTS		
Exhibitor	Entry title	Points
Graeme Chequer, Australia	Cattleya Orchids – What's in a Name?	82
<i>James Dickinson, UK</i>	<i>This is your life – Miss Penny Black</i>	79**
Anne Stammers, UK	A Gift fit for a Queen	78
Erene Grieve, UK	A touching story – The story of Braille	74
Antonio Trioli, Italy	The 1906 Messina Earthquake	73
Jean-Claude Guyaux, Belgium	Guignol	72
Nicola Cadilli, Italy	Francoise Melanie Calvat	70
Heather Lawn, UK	Palm Cockatoo	69
Jeff Dugdale, UK	The Royal Mile	64
David Walker, UK	Snow Crystals	63
Adrian Thomas, UK	I am really surprised to find there are stamps with Pietist themes	56
Haytham al Saleh, Bahrain	Sultan of Zanzibar	52
Andre Lateny, France	Eagle	48
Wendy Buckle, UK	A redundant tool? The Pen through History	Display entry

\*\* *Judged as the 'most fun' exhibit*

OPEN PHILATELY RESULTS		
Exhibitor	Entry title	Points
Wayne Cox, UK	Pillar Box Persecution	83
Edith Knight, UK	Rio Tinto Mines	76
Malcolm Gascoyne, UK	Vanilla	70
Brian Sole, UK	In the news – Black History Month	65
John Crowsley, Australia	Cats and Kids	60
John Davies, UK	Saint Florian	59
Salvator Picconi, Italy	Sardinia is ...	55

We also received four entries that were judged to be Traditional Philately class entries. These were Paul Leonard's *Bleeding collectors should be discouraged*; Faoud Shirazi's *Bahrain local mail with usage of ½ anna overprint omitted*; Abdelkadar Lemrahi's *Etude du timbre-poste 2,5 DH de l'émission 1987 de la série courante de feu SM Hassan II*; and Ahmad Awad's *The 1 rupee stamp of India overprinted "BAHRAIN"*. We are not listing them with the points awarded, as with the Thematic and Open classes, they were judged using thematic criteria and are not comparable to the exhibits listed above. But we have provided the exhibitors with scores for their exhibits, feedback and certificates, as we have for all other exhibitors. 📖

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# HERE AND THERE

## **SAVPEX 2021**

Entries are invited for this year's South African Virtual Philatelic Exhibition: SAVPEX 2021, held under the Auspices of the Philatelic Federation of South Africa.

Entry forms should be received by 16th May 2021 and scans of exhibits must be sent for evaluation by the 20th June 2021. Rules and Application Form can be downloaded from the '[Forthcoming Exhibitions](#)' of the BTA website.

Judging will take place and be completed during July. All exhibits will be on digital display at the National Exhibition to be held in Bloemfontein, South Africa on the 22nd July. With the approval of the Exhibitor, exhibits will be on display after the 25th July on the website [www.stampssapa.africa](http://www.stampssapa.africa).

## **FÉDÉRATION INTERNATIONALE DE PHILATÉLIE**

Exhibitors may be interested in two recent announcements by the Fédération Internationale de Philatélie:

### **Open Philately**

The formation of an FIP Open Philately Commission has now been approved and FIP Members have been invited to appoint delegates to the new Commission. The delegate for the UK will be Birthe King.

### **Virtual Competitions**

The F.I.P. has agreed that a Vermeil medal at national virtual exhibitions held in 2020-2022 shall be accepted for FIP World exhibitions only in 2021 and 2022, on an experimental basis.

## **POSTAL MUSEUM**

### **WISH YOU WERE HERE 1 APRIL 2021 – 2 JANUARY 2022**

A new exhibition at the Postal Museum *Wish You Were Here* will celebrate and explore the iconic role the postcard has played in connecting people for more than a century and a half. The British postcard's history began in 1870 and 2020 marked its 150th anniversary. An innovation of its time, the postcard meant new and faster correspondence through the post. They were used to send secret messages of love, to boost morale for soldiers at war and to boast from holidays near and afar.

Visitors will be able to explore the postcard through history and reflect on its future with themes including romance, First World War correspondence, the Great British seaside, contemporary art and the postcard in a digital age.

### **'BEST STAMP IN THE WORLD'**

The Spanish organisation NEXOFIL has announced the winners of its 2020 'Best Stamp in the World' competition. There were ten categories: Best Stamp, Best Design, Original Format, Most Innovative, Best Hand Engraved, Best Offset, Best Mixed Printing, Best Definitive Basic Series, Best Souvenir Sheet and Best Luxury Proof. The International Jury was formed from Presidents of Philatelic Federations and Academies from 33 different countries. Royal Mail came second in the Best Definitive Basic Series for its Machin series.

The award-winning stamps of three of the categories are shown on the back page.

# OBITUARY: CHRISTINE A. EARLE FRPSL

It is with great sadness that we learnt that on the 28th January Christine A. Earle FRPSL passed away peacefully. A great loss for Thematic Philately. She was a pioneer for the thematic cause which she promoted with vigour for Great Britain.

Christine started collecting stamps when she found she had more time and needed something to while away the dark evenings. Her elderly uncle gave her his old stamp album and a packet of stamps, which was enough to whet her appetite. With visits to the 'mecca in the Strand' her inquiring mind thought there must be more to it than just sticking stamps under their country names. A chance discovery and free ticket to Stampex, held in the Royal Horticultural Halls every autumn, led her to seeing some Thematic entries. Telling stories caught her imagination and was something she thought she could do, which led her to joining the Camberley and District Stamp Club in 1990, which gave her more insight into how thematic collections were formed. After dabbling with Birds of Prey, she settled on archery and so 'Archery through the Ages' was born, later changed to 'The Grey Goose Wing'.

Christine joined the British Thematic Association and sent for all the back issues of *Themescene*. She attended a few seminars on how to do 'Thematic Collecting' and how to prepare an exhibit etc. In the next few years she learnt all she could and entered her local society competitions hoping for feedback to help her.

After seeing entries to the Link House Trophy at Autumn Stampex at her visit in 1989, one of Christine's goals was to win the Trophy, which she achieved by her hard work and diligence in 1995; always remembering what John F. Kennedy once said: "The greater our knowledge increases the more our ignorance unfolds".

In the late 1990s computing and collecting were making headway, replacing the lovely hand written pages; by doing her research Christine was able to write articles for a stamp magazine. The computer can offer more than just quality album pages, you can organise your collection, make wants lists, translate letters and documents, help to organise your local club or society, write emails and search the World Wide Web. Writing every month in *Stamp Magazine* in 'Chris's Computer Corner' she gave us all the tips we needed to use our computers and further our chosen subjects.

Christine worked hard for the BTA. She was the Displays Organiser 1994 - 1996, the Vice Chair 1999 - 2003 and Chairman 2003 - 2007. She had joined the Royal Philatelic Society London and was made a Fellow in 2004. This led her to judging thematic entries in the U.K. and being made the National Delegate to the F.I.P. Thematic Commission for the U.K. from 2002 to 2014. Encouraged to become an international judge by Francis Kiddle FRPSL RDP she passed the stringent exams for world judging. She received a Gold Medal in Hafnia 2001 for 'The Grey Goose Wing' so had the extra qualification needed, following which she was invited to judge in many countries on the Continent and around the world. Her knowledge and understanding of thematic philately was further endorsed by being awarded a Gold medal at London 2010 for "Extracts From a Wartime Diary, 1939-1945". Further work on this exhibit resulted in another Gold medal award, this time at Melbourne 2013.

Christine organised the top UK thematic exhibitors to compete in the international Eurothema competitions, acting as judge and UK Commissioner. She worked in this capacity at Wetteren in Belgium (the first UK participation) in 2001, Dieren, Netherlands in 2002 and La Chapelle, D'Armentieres, France in 2005. She was one of the team that organised the hosting of the highly successful Eurothema in London in 2007.

From 2008 to 2013 she served as the Hon. Secretary of the Royal, a huge job, so she spent a little less time with the BTA. Her service to the Society over the years was outstanding. Along with others she encouraged the membership to show what they could do in their local club and county competitions, and was always happy to act as a judge or give talks to societies. By her encouragement and advice to further their exhibits Great Britain now has an up-and-coming core of new thematic participants. Many members will have enjoyed seeing her various displays, including "The Post Office Went to War", "Sydney Harbour Bridge", "They Also Served" and "The Sydney Chronicle".

Christine's friendliness and good humour will be missed by all who knew her, and we send our sincere condolences at this very sad time to her daughter Samantha and her son-in-law, and her partner Patrick Reid FRPSL.

Lesley Marley FRPSL





# BOOK REVIEW

## EDITION D'OR, VOLUME 57: PIGEON POST: The Lutz König Collection

Published by the Global Philatelic Network, 2020. 128pp. ISSN 2367-2315

Reviewed by Charles Oppenheim FRPSL

The Edition D'Or series of hardback books will be well known to some readers. Each one reproduces a major collection that has received a Gold medal or higher awards at international philatelic exhibitions. The objective of the series is, according to the publisher, "to make the most significant stamp collections of our time accessible to future generations of collectors." The books appear at irregular intervals, the majority covering a major traditional (country-based) collection. To the best of my knowledge, only two of the Editions have covered a thematic collection – No. 45 (*Sailing vessels* by Jonas Hallstrom), and this recently published volume.



An inspection of the volume shows just how justified the award of multiple Golds is for it. The book comprises a brief bilingual (English/German) introduction, a list of the awards the collection has gained, followed by pages in full colour of reproductions of sheets from the collection. And what a collection it is! The sheets include a mixture of stamps, covers, postmarks, registration labels, artists proofs, meter marks, presentation packs, freepost and other postal stationery, cachets, errors, postcards and postal cards, die proofs, maps, aerogrammes, private labels, tete-beche stamps, booklets and miniature sheets, all illustrating some aspect of the story being told.

The primary focus of the collection is, not surprisingly, pigeon post. To my knowledge, that theme has never been covered previously. Other broad themes covered are: pigeons in the wild, domestic pigeons, pigeons as religious symbols, pedigree pigeons, enemies of pigeons, and doves. The collection also includes, amongst other aspects, post during the Franco-Prussian War, the Pied Piper of Hamelin (who got rid of the rats that attack pigeons) and the Basel dove stamps. Each sheet has a bilingual headline; the write-ups under each item shown are in German. The items reproduced range from the 18th century to the present day.

The book, therefore, shows the range of philatelic items needed for a top class exhibit in thematic philately; the items are highly relevant to the theme and the collection is clearly the product of hard work over many years. The book can be recommended, not just to those with a specific interest in the subject of pigeons, but to all philatelists to show just how impressive a thematic collection can be. The collection is about to be auctioned at the 77th Hanseatic Stamp auction in Hamburg ([www.hba.de](http://www.hba.de)) from 5 – 8 May 2021. One wonders what Mr. König will turn to next in his philatelic collecting. 📖

## PUPPY TRAINING CLASS!

*You should always have an adult with you when training a real puppy.*

*If you don't have a real puppy, you can use a toy.*

*It's best to do your puppy training indoors with not too many distractions. Remember to keep your puppy training sessions short - about 10 minutes - so they don't get too tired or lose interest. Don't worry if they don't get it right first time, try again another day. Be calm and patient.*

**Welcome to Puppy Class -  
now let's meet some of the puppies!**



Try and get your puppy's attention by calling them or counting - give them a little favourite treat as soon as they look at you. This way they will keep listening and looking at you. Take a few paces away from them, and then call them - as soon as they come and look at you, immediately give them a treat (you can break the treats into tiny pieces to make them last longer).



*Good eye contact – give your puppy a treat when they look at your eyes.*

Try and get your puppy used to lying down - hold a treat in your hand and hold it down on the floor, saying 'down'. Don't let go of the treat until your puppy is lying flat and then immediately give them the treat. Later on, you can train them to 'sit'.



Now try 'Paws Up' - put treats on a safe low platform (such as an upside down tray) and say 'Paws Up'. As soon as your puppy has their front paws or all four paws on the platform, give them a treat to encourage them. This will get them feeling confident about standing higher for you when you want to groom them, check them over, or at the vet's.



Next we'll try loose lead walking - your puppy should not be pulling and straining on their lead or jumping up, the lead should be hanging down in the shape of a 'J' near your side. As soon as your puppy looks up at you, give them a treat, then they will always want to walk beside you.



*The stamp from Malaysia shows perfect loose lead dog walking.*



*But oh dear, in the stamps from Fujeira (which is in the United Arab Emirates) and Swaziland, the dogs are pulling ahead and not walking close to their owners! Look up where these three countries are.*

Try and get your puppy to 'settle' lying down calmly on a mat. Give them a treat when they are doing it right. This will be good in the future if you are taking them for a visit somewhere. Don't worry if they don't get it right first time, try again another day.



**Whoops!** Accidents happen, and they are only little puppies after all! Don't shout or get cross with your puppy if they have an accident - just take them to where they are supposed to go. Whenever they do go to the toilet in the right place, always give them a treat straight away - and lots of praise!



Well done puppies! Now it's time for a short play before a nap - remember, young puppies need 18 - 20 hours sleep every day!



*Write to us and tell us about how you got on with this Puppy Class 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](http://www.stampactive.co.uk)**

# BTA PROGRAMME 2021

- 18 March  
19.00 for 19.30
- ZOOM MEETING  
**Jon Matthias** *Statue of Liberty on Stamps*  
The Statue of Liberty in New York has appeared on stamps from all over the world, to represent New York, the United States of America, and as a sometimes subversive symbol of freedom, justice and equality.
- 15 April  
19.00 for 19.30
- ZOOM MEETING  
**Barry Stagg** *Ladies from heaven*  
An often humorous and sometimes sad postcard presentation showing various parachuting ladies and how the styles of female parachutist's clothing and luggage has changed over the years.
- 20 May  
19.00 for 19.30
- ZOOM MEETING  
**Adrian Thomas** *Pietism and Philately*  
Two favourite books on Pietism, telling the story of Pietist figures with a short biography and a selection of writings, were a guide to starting a surprisingly varied thematic collection. There is not necessarily a direct relationship between someone's importance and any philatelic commemoration.
- Check the 'Events' page of the BTA website for future dates in our programme of ZOOM meetings*
- 29 September -  
02 October
- Autumn Stampex**  
*At* Business Design Centre, Islington  
**Lead society BTA. BTA Table at the event.**  
Seminar led by José Ramón Moreno, former President of FEPA and an FIP judge, on 'How I could improve the evaluation of my thematic exhibit'.  
  
Please note that this meeting is **provisional** subject to COVID restrictions
- 09 October
- South of England Stamp Fair**  
*At* Ardingly Showground, RH17 6TL  
Over 40 dealers, free parking and cafe facilities.  
**BTA Table**  
  
Please note that this meeting is **provisional** subject to COVID restrictions

Battle of Britain stamps, page 16



Fig 1: My favourite stamps of the genre: all action and vapour trails. Marshall Islands 2000, the 60th anniversary of the Battle of Britain.



Fig 2: The Isle of Man 2010, the 70th anniversary of the Battle of Britain.



Fig 3: Honouring 'The Few'. Battle of Britain pilots. GB 2005

## ‘BEST STAMP IN THE WORLD’

Some winners from the NEXOFIL 2020 “Best Stamp in the World” competition:

*Best stamp in the world:*



First: Norway  
Harald Sohlberg 150 Years.  
Street in Røros in Winter.



Second: Peru  
Inca Culture  
Citadel of Machu Picchu.



Third: Austria  
Crypto stamp

*Best stamp design:*



First: Czech Republic  
30th anniversary  
Velvet Revolution



Second: France  
Reopening La Poste Museum



Third: Peru  
Latin American  
Integration Day

*Best hand-engraved stamp:*



First: Italy  
Sant'Andrea Abbey,  
Vercelli



Second: Liechtenstein  
Old Residential Buildings:  
Red House, Vaduz



Third: Czech Republic  
Václav Radimský.