

THEMESCENE

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THEMESCENE

Journal of the
British Thematic Association
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EDITORIAL

Wendy Buckle

I make no apology for filling quite a number of pages of this issue with London 2010. It only happens every 10 years, and it's not to be missed. The focal point of course will be the exhibition itself, held from 8th to 15th May. I'm sure you don't need reminding that displays of the competition entries have had to be split into two halves:

- 8th – 11th Traditional; Revenues; Postal stationary; Youth one-frame; One-frame George V
- 12th – 15th Postal History; Aerophilately; Thematic Philately

Let's hope this encourages people to attend for more than one day. The BTA has arranged a meeting on 12th May (see page 28); please try and get to it as you are promised a top speaker with outstanding material. Dotted throughout this issue are pleas for help staffing the BTA Stand at the Exhibition. We really need your help here: eight days is a lot to fill, and it's an ideal opportunity to recruit more members as well as meet existing ones. I will be spending parts of several days there, so if you want to make yourself known and pass on any ideas for what you would like to see in *Themescene* please come and find me.

In addition to the Exhibition, events will be going on throughout the year, all over the country, as part of the Festival of Stamps. This too is an innovation, and I have been pleasantly surprised at the range of events on offer, from local society level right through to national museums. Do check out the London 2010 and the ABPS websites to see what you can get to.

Elsewhere, the magazine covers a wide variety of topics. Any of you reading this having an interest in history please read Ian Hobbs' article on page 19. The article is slightly unusual in being a plea for help: how do you tell the story? Ian has certainly set himself a challenge with his choice of theme. Those of you like me lucky enough to get to the RPSL on 28th January will have been very impressed with the display by Jonas Hällström. We are fortunate in that while only a few choice items are illustrated in the article on page 22, Jonas had kindly donated to the BTA Library a CD-ROM containing the display. If ship-building or explorations are your themes then I do suggest you borrow it to see in full the wonderful exhibit.

Despite sterling efforts by our Advertising Manager, paid advertisements in *Themescene* continue to decrease. We would welcome ideas from any of you as to who else we could approach. However, it's an 'ill wind that blows nobody any good' and as a result of having free cover space I've been able to include a sheet which Brian Sole sent me some time ago. "Seven ages of man" was his entry for his local society's One-Sheet competition. This is not an easy challenge – how on earth do you say something meaningful on only one sheet? Brian, as you would expect, rose to the challenge magnificently.

As you will see when leafing through this magazine the BTA has a busy year coming up. Meetings and workshops are planned in both London and the Provinces and the Committee will be out and about promoting thematics and the BTA. A lot of work is involved, and they all deserve our thanks, especially as for most of the Committee the BTA is only one of the areas they support. Anything you can do to help, including manning the BTA table at events, will be very welcome.

It only remains for me to wish you happy collecting, and I hope London 2010 proves to be very memorable. ☐

PRESIDENT'S PAGE

John Hayward

The Italian Thematic Association (CIFT) is one of several philatelic societies to which I belong. I have been a member for a few years even though I cannot speak or read Italian. I joined initially because it runs a very good thematic auction 3 or 4 times a year with a beautifully illustrated catalogue and the prices are very reasonable. I have acquired quite a number of items for my collection from CIFTs auctions over the years. I have also subsequently sold material in its auction. In addition CIFT sends me its brochure regularly every 2 months. This is well illustrated in colour and even if I cannot understand the articles it contains much useful thematic information. One article in this January's brochure caught my eye in particular. It was a tribute by Michele Picardi to our late first President, Francesca Rapkin, with illustrations from her Olympic Games 1936 gold medal international thematic exhibit. Despite my poor Italian I read the article as best I could. It was not just about her Olympic exhibit, but about the important events in her life and the lasting legacy she brought to thematic philately. I found it fascinating and could not help thinking about how the surprises and new knowledge one comes across in philately add such a richness to the whole philatelic experience.

On to London 2010 which certainly promises to be a great philatelic experience. This will be the last *Themescene* before the big event, so let me remind you of the BTA's presence there with our table – volunteers still needed to man it – and our members' meeting on 12th May)details on page 28. Do enjoy your day there, not just at the dealers' stands but also looking at the exhibits and the thematic class in particular. A full list is available at http://london2010.org.uk/images/stories/london2010/partners/pdf_exhibits.pdf

Don't forget the thematic class is only on view from 12-15th May. Even if you just collect rather than exhibit, which I am sure a large majority of you do, you can always learn so much about what is collectible thematically from looking at the exhibits. And do spare an hour of your day to help at the BTA table. It is not much to ask, but we have eight whole days to man the table and that means around 60 members doing an hour each. Please let our Secretary know when you can assist. Our table is a superb way to publicise the BTA. I look forward to seeing and talking to as many of you as possible at London 2010.

I expect that many of you in the UK were, like myself, snowed in during the first two weeks of January. There is a temptation on such occasions to feel very smug because there is nothing else one can do but 'play with your stamps' as my wife puts it. As there is probably nothing you can do outside the house, and you cannot go anywhere, I find it a great opportunity to catch up with my collection or get on with my exhibit or a future presentation. It has been so satisfying to be able to spend several days on the hobby we all enjoy so much. It is literally made for such occasions. My few days have been spent amending and finalising my thematic exhibit for London 2010 and preparing the thematic workshop for the BTA to present later this year. The latter needs to be more professional with handouts attendees can take away from the workshop and use afterwards. It is coming together, but it takes a lot of time in the preparation.

Good thematic hunting in 2010. ☺

CHAIRMAN'S PAGE

Richard Wheeler

As the old saying goes "Christmas comes but once a year, and when it does brings forth good cheer". Well it didn't quite work out that way this year as I spent it in hospital. I had my knee replacement carried out in early December, but unfortunately the joint wouldn't budge. I was taken back into hospital having only been home a week. With the freeze-up beds were in great demand and after several sleepless nights of comings and goings I was allowed home again. It still isn't right and I have further treatment lined up with possible manipulation under anaesthetic. The sooner I am fully mobile the better as I have a busy year ahead. May I take this opportunity of thanking many of our members for their cards, telephone calls and good wishes. Peter Denly suggests that I have been in hospital for a "Cut and Paste Job"!

Looking back to November, I attended Eurothema which was held at Roskilde in Denmark, a city rich in historical and cultural attractions, and met up once again with Margaret Morris and Lesley Marley. There were a great variety of exhibits which were of a high standard. Although we didn't win, I congratulate our team for their sterling presentations. John Hayward, who was our Commissioner, has his own report on page 26. The organisation by Jorgan Jorgensen was much appreciated and on the Saturday morning we were taken to the Viking Museum and the Cathedral where the Danish Royalty are buried. This was followed by a typical Danish lunch at a restaurant in the centre of the town. I was particularly appreciative of Jorgan's offer of transport in his car as my walking was a bit of a strain. The Palmares was held in the hotel where we were staying and gave an opportunity to meet up with members of other nations.

With this dreadful weather we in the UK have been experiencing, slipping on ice-bound pavements and roads, I was not surprised to learn that one of our West Country members, Mary Claydon, had also suffered a fracture and ended up in hospital. We thought of forming a new society – The West of England Busted Club! We hope there won't be too many members. I now hear that we must include North of the Border as Margaret Morris who lives in Glasgow also sprained her wrist on New Year's Day. She insists that it wasn't through celebrating the night before!

I am a little uncertain as to how much I may be restricted in the coming weeks, but I don't start displaying again until March. I am exhibiting at Antwerp on 9th and 10th April, and on my return go to Perth (in Scotland – not Australia!) for the Scottish Congress 2010 on the 16th and 17th April. Friends of Thematica with the Children's Thematic Displays for The Barclays Cup are being held there, together with the John Fosbery Trophy and the Inter-Federation Competition for the Friends of Thematica Healy and Wise Trophy. Brian Sole organises this for the Friends of Thematica. I am showing my Display in a separate room for the children and anybody else who wishes to be present. It will give me an opportunity to meet up with some of our Scottish members and add to the BTA presence North of the Border.

I am back in print again in the February issue of *Stamp And Coin Mart*. This time I have written about the History of Carnival and included a few stamps and covers from the many items I have in my exhibit and display material.

I wish all our members good health and successful collecting for 2010 in what should be a great year for philately in the U.K. ☐

MEMBERSHIP SECRETARY'S PAGE

Peter Denly

Ordinary members	214
Family members	17
Junior members	3
Society members	16
Overseas members	23
Overseas Society members	1
Honorary members	4
Total number of members (at 1 st February 2010)	278

New Members joining since the December 2009 issue

Mr. J. White Cheltenham
Rev. J. Walden Norwich

Deaths advised since the December 2009 issue

None

First, a big thank you to all those members who have responded early to our call for the renewal of subscription, 65% are now paid up for the coming year. If you are reading this and have yet to pay please complete the reminder and remit to me as soon as possible. Out of our total membership of 278 I now have records showing that 175 people have an email address. No doubt subscribers keep an eye on costs and service, as I note that a large proportion have changed their email address since it was first recorded. If the Association is ever to be able to make use of emails, it will be necessary to keep us advised of any changes.

In addition, many thanks to all those members who have sent in a revised list of their collecting interests. As suspected, there have been numerous changes to members' interests and it is truly amazing just how broad our interests are; and just how many interests were not recorded on our computerised list. Another little amendment job on the horizon.

Well 2010 is finally upon us and judging by the regular up-dates through the ABPS it is not only going to be a full year for philatelists, but one of unremitting travel for dealers who have been booked for the events. Being in touch with a good many, it seems that hard choices have had to be made as to just how many fairs can be covered alongside regular commitments. It has come as no surprise that selling through the internet is proving a highly attractive option for dealers compared to packing up a tonne of material and setting up a stand in a location not necessarily of their choosing. However, for those of us that like to see and handle material before committing to purchase, fairs still remain an attractive day out, and as a bonus one gets to meet up with old friends.

From the point of view of recruiting new members to an association such as the BTA, although we receive a number of applications via the Web Site, fairs remain an excellent meeting place, which makes support of such events important to the continued well-being of our hobby. In this connection the Committee are looking forward to meeting members at the venues set out in our 2010 programme card. ☐

PUBLICITY OFFICER'S PAGE

Simon Moorcroft

I am sure I can say without contradiction that the 5 o'clock paper, presented by Jonas Hällström on the subject of Square Rigged Sailing Vessels at the Royal Philatelic Society London on 28th January, was truly memorable and magnificent. The quality and indeed the breadth of material on display was inspiring, as was the scope of the story. For me, two features in particular were striking. The first was the plan which was, without doubt, one that could be described as "living". This concept is a tricky one to achieve in thematic philately, but Jonas has managed it very well. His plan page automatically flows between the different sections and in itself represents a eloquent summary of the overall story. He uses a style that is increasingly being adopted of long sentences broken down into numbered sections, therefore allowing a person viewing it to read through continuously, rather than being presented with a series of wholly independent points that need separate and independent examination.

Secondly, I was struck by the close linkage between his story and material. This is something I am sure all of us as thematic philatelists desire. Often one finds material which roughly corresponds to the story one is trying to illustrate but sometimes the linkage can be at best modest and at worst utterly tenuous. With Jonas's exhibit, a very high percentage of items had a direct link to the story thus resulting in an immediate appreciation of what point was being referred to. To achieve this level of linkage demonstrates dedication, discernment and an element of good luck. I know that I speak for all those who were present when I say that it was a tremendously enjoyable display and very informative. [See page 22 for the full report]

This issue carries a notice about the forthcoming BTA Cup which will be staged in conjunction with our AGM at the Swinpex stamp exhibition, as opposed to previous years where it has followed the Friends of Thematica competitions. I urge all of you to consider entering this competition. It is a very useful stepping-stone between federation and national level and gives one experience of national judging standards. For more information contact the Chairman Richard Wheeler; or use the booking form on page 40; or see our website, which I urge you to visit anyway as it has recently been updated with a number of expanded sections and a more logical layout.

Also, as this will be the last issue before the London 2010 exhibition, I will once again highlight our meeting which will be held on Wednesday 12th May, beginning at 14:00. As well as short members' displays, Michel Abram will once again delight us with his superb collection of the Horse. Michel is an excellent and entertaining speaker and so do come along and support the event. Furthermore, if you feel you can assist the BTA by manning our table for a short period during the exhibition, please contact the Secretary Anne Stammers.

This is an important year for philately and I hope you will all be able to support the hobby in whatever ways you can. ☺

SUPPORT THE BTA
HELP OUT AT OUR STAND AT LONDON 2010 EXHIBITION.
WE JUST NEED AN HOUR OR SO OF YOUR TIME.
NOTIFY SECRETARY ANNE STAMMERS OF YOUR AVAILABILITY

LETTERS TO THE EDITOR

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

THE VICTORIA CROSS

I read with interest William Silvester's article on the Victoria Cross (*Themescene* September 2009).

However, there are a couple of points which need to be clarified.

1. The medal, as he rightly said, was originally from the guns captured at Sebastapol. However, this metal was used for the first 560 or so crosses made. The remainder are from the guns captured during the storming of the Taku Forts in China (See article from *The Daily Telegraph* below).
2. The award was open to all and I believe three doctors were awarded the V.C. for taking a burning ammunition train out of a station in Canada. It's a long time since I read Sir John Smyth's book on the subject, so I may be wrong.

On the inception of the George Cross, the V.C. was then only awarded to the military.

Regards,

Richard Hindle

Daily Telegraph, 20th March 2006. Reprinted from

<http://www.telegraph.co.uk/news/uknews/1513488/Chinese-answer-to-mystery-of-VC-metal.html>

Chinese answer to mystery of VC metal

By Catriona Davies



The mystery surrounding the origin of metal used to make the Victoria Cross has been solved, a historian claims.

John Glanfield, who wrote a book earlier this year disproving the legend that every VC had been made from the same pair of cannon kept at the Royal Arsenal in Woolwich, says he has pinpointed the battle in which those guns were captured.

The first VC was awarded in 1856 but Mr Glanfield has discovered that the Woolwich cannon - which began providing VC metal in 1914 and are still used today - were captured during the storming of the Taku Forts in China in 1860, not during the Crimean War as previously believed.

In *Bravest of the Brave*, Mr Glanfield's book to mark the 150th anniversary of the medal, he dismissed the belief that all 1,351 VCs had been made from the Woolwich cannon. Instead, an earlier metal - probably from the Crimea campaign - was used for the first 560 or so crosses.

JOHN THOMAS BAINES (1820-1875): TRAVELLER, EXPLORER, MAPMAKER, NATURALIST AND ARTIST: THE FIRST WAR ARTIST

Owen Green salutes a remarkable man



Portrait of Thomas Baines from the 1860's
(from an original 37 x 29.4cm in the National Library of Australia)

Introduction

Horatio Nelson is unquestionably the county of Norfolk's most famous son, and in recent years his birth (250th anniversary in 2008) and the 200th centenary of his death at the battle of Trafalgar (2005) have been commemorated on stamp issues from Great Britain and countries of the Commonwealth. Like Nelson, "*I am a Norfolk man and Glory in being so.*" However, a lesser known nineteenth century son-of-Norfolk, who during his life was an artist, explorer, traveller, writer and cartographer, has also been commemorated on postal stamps and covers from southern Africa, although sadly as yet none from either Great Britain or Australia, a country in which a river and mountain are named in his honour.

John Thomas Baines (known as Thomas Baines) was born in the then busy whaling port of King's Lynn, Norfolk on the 27th November 1820. He was the second son, and one of three surviving children, of John Thomas Baines and Mary Ann Watson. His father was a master mariner who had seen service in the Cape station, while his maternal uncle had immigrated to Durban. Both his father and maternal grandfather were amateur artists, and his brother Henry a professional. Stories of the journeys of both relatives, Nelson, and another native of King's Lynn George Vancouver (1757-1798) the navigator and explorer of the Pacific west coast of North America who had served with James Cook on his second voyage, must have fired his youthful imagination to follow the Norfolk county motto: *Do different*, or as colloquially pronounced "*Dew Diffrunt*". Encouraged by his mother, his early sketch books are illustrated with scenes of sea battles and African wild life, confirming his artistic talents, and fuelling his desire to see foreign countries [1].

South To The Cape

On completion of his education at Horatio Nelson's Classical and Commercial Academy in King's Lynn, at the age of eighteen he became apprentice to the coachbuilder and heraldic painter William Carr. He remained in this employment for four years, and then as a steerage passenger joined the three-mastered schooner *Olivia* captained by William Roome, a family

friend, bound for Cape Town, arriving four days before his 22nd birthday on the 23rd November 1842. Once in the Cape Colony he initially worked as a cabinet-maker and joiner on the building of wheeled vehicles, and then spent time teaching drawing and painting, specialising in African landscapes, game and native figures. Eventually he was able to establish himself as a 'Marine and Portrait painter'. However, the repetitive commissions of views of Table Bay, Table Mountain and Cape Town did not satisfy his desire to travel into the interior of the unexplored continent.

In 1846 he began his career as a traveller, leaving Cape Town on a sea-voyage to Algoa Bay to explore the regions to the East of the Colony for the purpose of sketching the scenes and incidents of the War of the Axe, then being fought against the advancing Bantu tribes. He travelled with an ox-wagon party to Grahamstown, the capital of the eastern province, and between the years 1848-1850 made it his base for undertaking three extensive journeys into the interior. The first in 1848 saw him travel for three months by ox-wagon between Grahamstown and the Orange River. A year later he travelled alone on horseback and on foot eastwards from Grahamstown to the Great Kei River and over the Winterberg into the Queenstown district. In 1850, having received instruction in astronomy and the use of surveying instruments from the Astronomer Royal at the Cape Observatory Sir Thomas MacLear (1794-1879), he attempted to reach the Okavango swamps of northern Botswana. When the expedition returned to Grahamstown in February 1851 the town was under a state of siege at the start of the Kaffir Wars (also known as the Xhosa or Cape Frontier Wars, a series of nine wars from 1779-1879 between the amaXhosa people and European settlers in what is now the Eastern Cape in South Africa).

Between 1851-1853 Baines was attached to the Staff of General Henry Somerset (1794-1862) engaged in the post of artist-draughtsman, and became the first official British war artist during the Eighth Frontier Wars. Baines was frequently at great personal risk positioning himself at the head of the army when making journalistic sketches of the battlefield action, and was present at the action involving the rebel Hottentots at Water Kloof on the 6th November 1851, when Colonel John Fordyce of the 74th Highlanders Regiment was killed. Many of these sketches were published in the *Illustrated London News*, as there was considerable popular interest in the wars back in England.

First Return To England

With no further opportunity to continue exploration into the interior Baines returned to England, arriving in London in September 1853. Initially, he worked with the cartographer John Arrowsmith (1780-1873) at the headquarters of the Royal Geographical Society. Following the publication of his book *Scenery and Events in South Africa* he spent two years lecturing, painting and writing. His address to the RGS in January 1854, although particularly well received, did not result in his being hired for any future exploration trip. Consequently he spent the summer in King's Lynn with his mother, who had been acting as his publicity agent by holding exhibitions of his pictures and sketches. Some of his paintings were sent to Windsor and inspected by Queen Victoria, who commented that Mrs Baines' "son's work has been viewed with much gratification". Baines gave three invited lectures, and himself had arranged the African section of his exhibition in King's Lynn that included a diorama of the African Bush. The positive publicity from this self-promotion resulted in an invitation in March 1855 to join Augustus Gregory's expedition to northern Australia.

Success With Gregory In North Australia

He travelled to Australia on the RMS *Bluejacket*, arriving on 21st May 1855, commissioned as the official artist and storekeeper for the Royal Geographical Society sponsored North Australian Expedition of Commander (later Sir) Augustus Charles Gregory (1819-1905) and his brother Henry Gregory (1823-1869) [2]. The purpose of the expedition was to explore and investigate the unknown tract of the Victoria River in the north-west, and to evaluate the entire northern area of Australia (the Northern Territory - Queensland coast). However, two vessels used in the transportation of livestock and provisions, the barque *Monarch* and the schooner *Tom Tough*, became grounded at the mouth of the Victoria River and the expedition was in danger of losing its livestock through lack of water. Thomas Baines volunteered to row upstream beyond the tidal range to bring back fresh water. He took a week to complete the 130km journey, rowing day and night, returning with 3000 litres of fresh water [1]. Baines spent until June 1856 with Gregory, travelling during the dry season around the lower Victoria and Wickham river areas, but when Gregory decided to lead a small party across the top of the continent to the Gulf of Carpentaria, he was put in charge of the re-provision expedition to Kupang in Timor. He set off in the *Tom Tough* taking the expedition's resigned geologist J. S. Wilson. However, Wilson persuaded the crew that the schooner was unsafe, and Baines was confronted with a petition from the crew and also presented to the port authorities, compelling him to have the boat overhauled. The only place to have repairs undertaken was in the port of Surabaya, 1290 km away. On his arrival, and to save time, Baines decided to hire another vessel: the brigantine *Messenger*.

The return journey took longer than Baines anticipated, and he decided to take the ship's longboat, and with two men attempted to rendezvous with Gregory at the mouth of the Albert River, a journey of over 1100 km away. The journey, completed under considerable hardship, with the boat almost wrecked and attacked by aborigines, took 20 days. However, they arrived two months late to meet up with Gregory's party, but were greeted by the *Messenger* that had passed them while further out to sea. Baines had an uneventful journey back to Sydney, arriving in Port Jackson on 31st March 1857. In his assessment of Baines' contribution to the expedition's success, the official report to the Governor-General Sir William Denison (1804-1871) by Gregory says "*I consider it my duty in this place to recommend his conduct throughout the Expedition for the approval of his Excellency, as he has shown considerable energy and judgement in carrying out his instructions, and a constant desire to carry out the object of the Expedition*".

Second Return To England And Disappointment With Livingstone

On his return to England in 1857 his reputation as both a scientific geographer and artist was instantly recognised. He was elected a fellow of the Royal Geographical Society (FRGS), and presented with the freedom of the Borough of Kings Lynn. When the Zambezi Expedition under David Livingstone (1813-1873) was organised early in 1858, Baines was selected to accompany it as artist and storekeeper. However, an unhappy disagreement with Charles Livingstone, the great traveller's brother, led to Baines' dismissal, accused of neglect of duty and dishonesty through stealing some of the sugar stock and the petty pilfering of spare pieces of canvas used for painting pictures as presents to Portuguese officials who had cared for Baines after he had brought the Livingstone's launch the *Ma Roberts* through the fever ridden marshes of the Zambezi delta. The case for embezzlement was never proved, and although Baines appealed against the charge to the Secretary of State and the Council for the Royal Geographical Society his name was never formally cleared [3]. However, Baines was not the only member of the expedition to have differences with the Livingstone brothers. The

expedition's geologist Richard Thornton and the navigator of the launch Commander Bedingfeld were also dismissed. When Livingstone wrote the official account of the expedition he never once mentioned Baines by name, and refused to acknowledge that Baines had provided most of the illustrations. Fortunately, extracts from Baines' journal of June to September 1858, communicated by Livingstone in the Proceedings of the RGS [4], convey a different picture.

The Zambezi Expedition

On his dismissal, and forced to leave most of his possessions, including his paintings, in Tete, Baines set sail for Cape Town on 7th December 1859. Fortunately, Prince Alfred's visit to South Africa in 1860 provided Baines with employment. By 1861 money from this enabled Baines to accept an invitation from his friend James Chapman, an ivory trader establishing a line of trading stations across southern Africa, to accompany him on a journey from the South-West African coast to the Victoria Falls of the Zambezi. Chapman took some of the first photographs in Africa during the early 1850's (although none are thought to have survived), and narrowly missed out on discovering the Victoria Falls. Besides making a complete route survey and taking numerous photographs and sketches (technical problems prevented Chapman taking pictures of the falls during this trip, and they were not photographed until 1891), Chapman and Baines also collected natural history objects during the journey. They spent several weeks at the Victoria Falls, making drawings and measurements, and subsequently published complementary accounts of different perspectives on the same trip: Baines published a folio volume of coloured lithographs of the Victoria Falls [5] and Chapman an account of the expedition [6]. For many years his paintings from this period of his life were exhibited at the Crystal Palace, the Dublin Exhibition, and the Paris Exhibition of 1867, and further exhibited at Alexandra Palace after his death.

Third Return To England

Thomas Baines sailed for England in 1864, and obtained work in the rooms of the Royal Geographical Society in Whitehall Place. He also lectured on his travels in Africa, illustrating his talks with magic lantern slides and hand painted miniature versions of his paintings. A year after his return in 1865, his album of prints [8] was published, although not to such critical acclaim as his earlier work. His opportunity to return to South Africa came in 1868, when he was appointed leader of an expedition to the Tati goldfields of northern South-East Africa.

The Goldfields Exploration

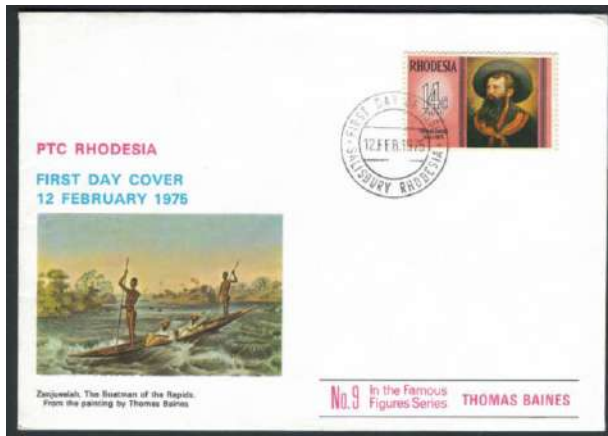
The expedition left England on the 19th December 1868, arriving in Natal in February 1869, and took until September 1869 to travel through the Orange River Sovereignty and the Transvaal Republic. In 1870 Baines succeeded in obtaining the friendship of the influential chief Lobengula (No-Bengule) and from him obtained valuable mining concessions between the Gweru and Hunyani rivers for the London and Limpopo Company he represented. Unfortunately, the company had insufficient funds to develop the field, and Baines was never reimbursed for his expenditure. On his return to Natal he had to toil again as an artist to earn a livelihood. Nevertheless, the results of his explorations in the gold fields were of considerable importance; as was his practise he mapped the country and the route to it, and wrote a description of the region.

In 1873 Baines visited the Injembe district of Natal to attend the Zulu King Cetshwayo's coronation, and was also awarded Honorary Membership of the Royal Geographical Society of London and presented with a testimonial gold watch. While preparing to write an account of his exploits in South Africa, and in the process of transporting a small quartz-crushing

machine to the northern gold fields, he was struck down by the old enemy of so many African travellers, dysentery, and died in Durban on 8th May 1875.

Baines Commemorated On Stamps

Between 1967 and 1975 the Rhodesian Posts and Telecommunications Corporation issued a series of nine stamps commemorating 'famous Rhodesians'. The final ninth issue (Fig. 1) of the series depicts Thomas Baines on a 14c value, with an image taken from a self-portrait (Fig. 1b). A series of 6 landscape paintings issued by Rhodesia in 1977 (Fig. 2a) features a single stamp with a scene of the Zambezi River by Baines (Fig. 2b). Issues from South West Africa (now Namibia) in 1987 (Fig. 3) and the Republic of South Africa (1975, Fig. 4) also depict scenes painted by Baines while travelling and living in Africa.



(1a)



(1b)

Figure 1: (a) First Day Cover with SG 513. With a print run of 400,000 the ninth and final stamp in the 'famous Rhodesians' series was issued on the 12th February 1975.

(b) Enlargement of the 28 x 42mm horizontal, multi-coloured stamp with the self portrait of Thomas Baines at age 38 (from an original in the William Fehr Collection). The stamp has 14½ perforations, and was printed by Mardon Printers (Private) Ltd, Salisbury, Rhodesia using the offset lithography process.



(2a)



(2b)

Figure 2: (a) Rhodesia 1977 Landscape Paintings set of 6 on illustrated un-addressed cover with first day cancel (SG 543-48). (b) Enlargement of the 24c (SG 548) multicoloured view of the Victoria Falls and Zambezi River painted by Baines (from an original in the Royal Geographical Society, London).



Figure 3. Set of four scenes painted by Thomas Baines (SG 471-474) from South West Africa (Namibia). 14c: Gobabis Mission Station, 1863; 20c: Outspan at Koobie, 1861; 25c: Outspan under Oomahaama Tree, 1862; 30c: Swakop River, 1862.

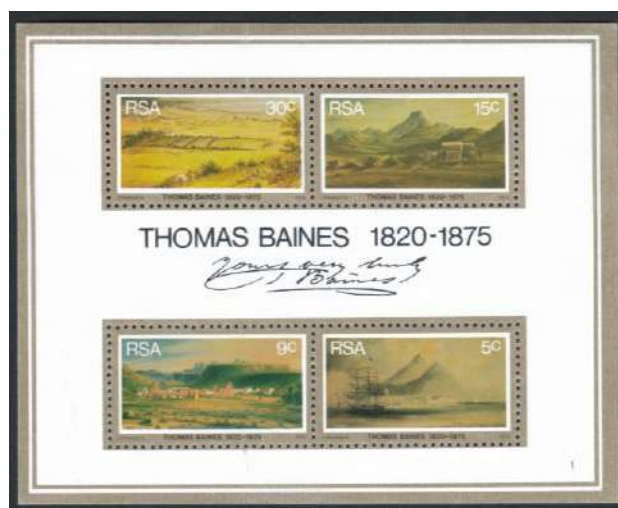


Figure 4. Mini sheet set of 4 issued by South Africa in 1975 commemorating the Death Centenary of Thomas Baines (SG 379-382, illustrated as MS 383). 5c: Dutch East Indiaman, Table Bay; 9c: Cradock, 1848; 15c: Thirsty Flat, 1848; 30c, Pretoria, 1874.

Thomas Baines Legacy

During explorations Thomas Baines proved to be a most exceptional and resourceful man, with considerable talents. He could shoe a horse, mend a wagon wheel and repair a rifle. He was an accomplished navigator, cartographer and astronomer. His observant and enquiring mind ensured he was a competent field geologist, ethnographer, botanist and entomologist (several plants and the beetle *Bolbotritus bainesi* found along the banks of the Mungone River were named after him). Augustus Gregory thought extremely highly of him and named both Mount Baines and Baines River in Northern Australia in his honour. The Thomas Baines Nature Reserve, near Grahamstown South Africa, is also named in his honour [9, 10], as is Baines' River Camp located on the banks of the Zambezi River, adjacent to the Lower Zambezi National Park in Zambia and opposite Mana Pools, a World Heritage Site on the Zimbabwe river bank.

He was an accomplished writer (his early diaries, and a collection of the stamps are in King's Lynn museum) and speaker, whose legacy is preserved in his diaries, over 400 oil and watercolour paintings and pencil sketches illustrating the scenery, plants, animals and people, often in a lively and humorous style. Many survive in private collections and the collections of

the National Maritime Museum at Greenwich, the Royal Geographical Society in London, and the Royal Commonwealth Society in Cambridge; the Africana Museum, Albany Museum, Brenthurst Library, King George VI Art Gallery, all in South Africa; the National Archives of Zimbabwe and the National Library of Australia: an artistic approach in contrast to trends seen in Western Europe. The county motto: “*dew diffunt*” is clearly a fitting mantra.

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Victoria Falls by Thomas Baines

AMERICAN INDIAN ART

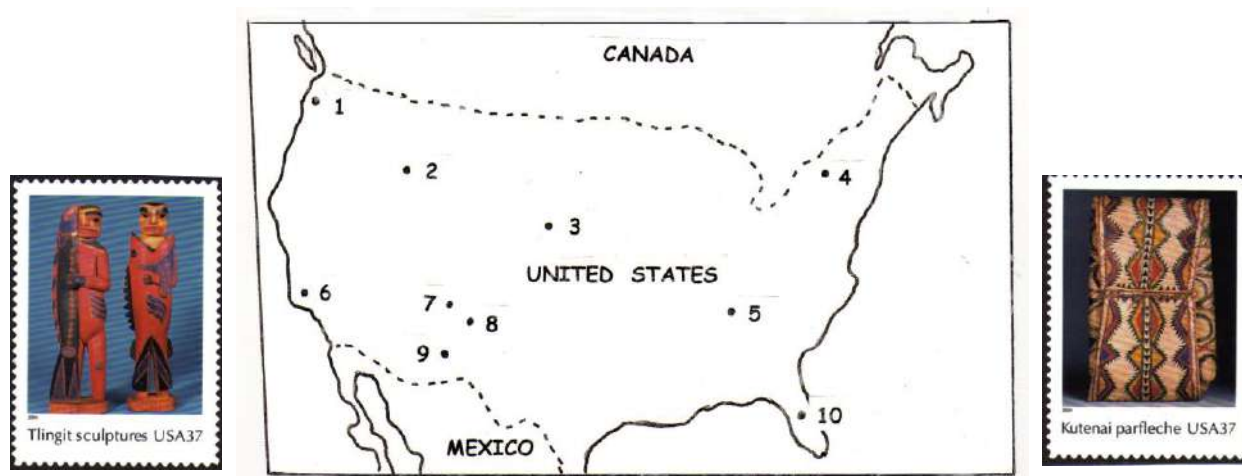
Neil Pearce admires some historical artefacts

In 2003 the United States Postal Service issued a set of ten 37c self-adhesive stamps featuring samples of the work of Native American artists. Executed in a variety of media, their creations, dating from around the eleventh century to circa 1965, illustrate the artistic skills, ingenuity and talent of America's first inhabitants. The resultant artifacts had commercial, social, spiritual and utilitarian value in the everyday lives of the numerous cultural groupings, spread across the vast North American continent.

According to text accompanying the issue "Creative expression continues to flourish among American Indian artists today. Some still create traditional forms, others are expanding their artistic endeavors in new directions in the fields of painting, sculpture, photography, printmaking, video and performance art."

The philatelic samples are drawn from ten different tribes in widely spaced locations around the present-day United States of America.

TRIBAL LOCATIONS



1

1 Residing among the splendid redwood and sequoia forests of the Pacific Northwest, men among the Tlingit and other coastal tribes quite naturally undertook sculpturing in wood. The two images shown here (circa 1890) are thought to illustrate the story of a youth: 'Salmon Boy' who lived among the Salmon People in a supernatural marine world. Carved and painted woodwork is still produced in the region, keenly sought after by collectors and tourists.

2

2 The raw hide of bison and other wild animals, folded and sewn, was used by Plains and Plateau Indians to create containers suitable for storing and transporting food or material possessions. Known as *parfleches*, "these utilitarian objects were painted with colorful and distinctive geometric patterns that had both aesthetic and spiritual significance." The *parfleche* featured in the stamp was produced by Kutenai craftsmen; it was collected in 1900, and believed to have been found in the state of Idaho.

3 The Ho-Chunk women of the Great Lakes and Central Plains tribes were skillful weavers. Using clever twining techniques, they wove "beautiful storage bags of bison hair, plant fibers, and wool yarn, often incorporating stylized depictions of mythological beings into their

designs.” A favoured motif was the sky realm creature of a thunderbird, as shown on this stamp. The bag featuring this bird dates from 1840-1860 and was located in Nebraska.



3



4



5



6

4 As with the Northwest coast tribes, wood carving was the traditional work of men among the Iroquois in New York State. “They were adept at transforming wooden utensils into works of art - a skill particularly evident in the diverse human and animal effigies that adorn the handles of ladles.” The stamp portrays the cleverly created handle of just such a ladle; it reveals the endearing image of a dog observing his master eating his dinner! The Seneca spoon dates from the mid 19th century and comes from the Tonawanda Reservation in New York State.

5 Another medium utilized by Native Americans was sandstone. The stamp illustrates a fine example of the late Mississippian culture (1300-1500) in Tennessee. “A strikingly naturalist portrait, the statue provides a valuable glimpse into a complex prehistoric society.” The effigy was accompanied by a female figurine, carved in less detail. Together they could represent the ancestors of a founding lineage.

6 Californian Indians were noted for the technical excellence and beauty of their basket-work. Their basketry items were used “for every conceivable utilitarian, social, and ritual purpose [elevating] a practical craft into fine art.” The stamp illustrates a lovely Luiseno basket, comprising coils of split sumac and juncos rush on a grass foundation. It dates from around the 1890’s.

7 Examples of Native American art are drawn from three locations in the State of New Mexico. The Navajo are famed for their finely woven textiles “characterized by geometric designs executed in natural shades of hand-spun wool yarns with wide or multiple borders.” A Navajo woman, Daisy Taugelchee (1911-1990), living in the Two Grey Hills region of New Mexico, set very high standards of spinning and weaving. The adjacent stamp features a sample of her fine tapestry, produced in the late 1940’s.

8 Acoma Pueblo in New Mexico is renowned for thin-walled pottery, decorated with complex geometric designs. The illustrated pot was created around 1969, with a lightning pattern derived from ancestral traditions. The Master potter was Lucy Martin Lewis (1895-1992) who “helped revive the black-on-white style by adopting 800-year old Pueblo art pottery designs to modern Acoma ceramics.”

9 The third example of New Mexican native art is drawn from the Mimbras people, to the southwest of the state. They were also known for decorative black-on-white pottery featuring representations of humans, mythical beings or wildlife. Their bowls, dating back to the Classic Mimbras period (1000-1150 AD), probably served as eating vessels. The stamp depicts stylized bighorn sheep, once common in the Mimbras region.



7



8



9



10

10 The final stamp to illustrate the creations of American Indian artists comes from Florida. “During the early decades of the 20th century, Miccosukee-Seminole women ... developed a unique style of patchwork clothing ... they outfitted dolls made for the tourist trade in miniature versions of ... traditional garments.” The male doll illustrated, wearing a brightly coloured cotton shirt (*foksikco.bi*) and dress, dates from around 1935.

Thematic collectors of stamps featuring traditional art forms may well wish to acquire this colourful set of Native American creations. They will complement three earlier sets of stamps illustrating North American Classical art, issued by Post Canada. See Barry Floyd, ‘Inuit Art: Ancient Customs and Modern Tradition,’ *Topical Time* Vol. 58, No. 6 (November-December 2007), pp. 38-9. ☐

GROUP NEWS

MASONIC STAMP CLUB

At the A.G.M. held at the Masonic Home, Oadby on 31st October 2009, the members heard of another good year with membership above 300 and the Club financially secure. Mike Williams was elected Chairman and Tony Lovell is taking over as Stock Controller.

The next meeting will be held at Colchester, Sunday 18th April 2010 and the A.G.M. at Oadby on Saturday, 30th October 2010.

Prospective members (who must be Freemasons of a Constitution recognised by the UGL of England) should visit the website www.masonicphilatelicclub.org.uk or contact Maurice Beazley, 216 West Dyke Road, Redcar, N. Yorks, TS10 4JS

NEW THEME - GREAT THINKERS OF THE 16TH CENTURY – HELP AND ADVICE NEEDED

Ian Hobbs has set himself a challenge – can you help?

The 16th century was an age when the old order was transformed by a succession of theologians, philosophers, artists, explorers, scientists and world leaders.

been
for
along
longer
world.
retain
new world through the Treaty of Tordesillas. Elizabethan England did not, of course, accept that world view.

Martin Frobisher, a contemporary English explorer remarked that “*half the world hath discovered by men who are yet alive*”. Their voyages of discovery were remarkable, both their skill and daring and in the way they and contemporary map-makers re-shaped the world both religious and geo-political lines. No was Paradise at the physical centre of the Empires grew, as nations contested the newly discovered lands. Pope Alexander sought to influence by defining territorial control of the new world through the Treaty of Tordesillas. Elizabethan England did not, of course, accept that world view.



The influence of the papacy, of Catholic monarchs and of the Holy Roman Emperor was challenged by the rise of the Protestant Reformation. Most leading thinkers, like Martin Luther (left) were clerics, dissatisfied with both theological teaching and the abuse of power associated with the Catholic Church. They had little idea of the consequences that would follow from their challenge to the orthodoxy of the established church, but these were to be long-lasting.

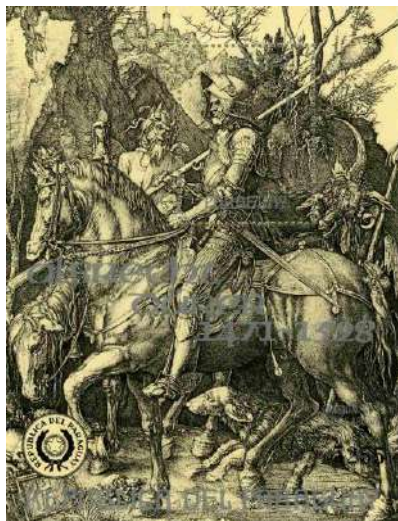


Theological debate became increasingly embittered and aligned with power and politics. The German Princes, eager to confront the dominance of the Holy Roman Emperor (Charles V, left), together with other monarchs (including the Tudors) supported the architects of the Reformation. They established protestant churches and rejected the authority of the Pope, thus furthering both their domestic purposes and international ambition.



The established church had long taught that Man, created in the image of God, sat at the centre of the universe; until the Copernican revolution demonstrated that the Earth and other planets orbited the Sun. So radical was this notion, challenging established religious dogma, that Copernicus and his followers were persecuted and reviled by those who were determined to protect their doctrine and their power base. Indeed, Copernicus’s major work “De

revolutionibus orbium coelestium” (*On the Revolutions of the Celestial Spheres*), regarded by many as the starting point of modern astronomy and science, was only published as he was dying - although it had been completed many years earlier.



What makes the century so fascinating to me is the interplay between these and other ideas - played out not only in the newly expanding written word (made possible by the invention of the printing press) but in the works of artists such as Albrecht Durer who combined religious symbolism with sharp political observation.


The Knight, Death and the Devil (left) embodies the state of moral virtue and may have been based on a speech by Erasmus... *"In order that you may not be deterred from the path of virtue because it seems rough and dreary ... and because you must constantly fight three unfair enemies - the flesh, the devil, and the world - ...Look not behind thee."*

A little over a year ago I decided to explore my historical interest through philately. I joined my local stamp club (where I was fortunate to find that Richard Wheeler was the Chair) and then the BTA. A complete novice, having only previously collected stamps as a child, I thought that it couldn't be that difficult to build a collection on my theme. In one sense it isn't, and I have enjoyed trawling stamp catalogues and the internet for material. I realised very quickly that I could spend a great deal of money (not always wisely) so I largely suspended purchases whilst I thought further about the focus of my theme, enlivened by several fascinating discussions with Richard, who is patiently helping me to find my way.

I still don't quite know how my thematic collection will develop but I hope it will capture the interdependence of ideas from that fascinating century.

Looking at lists of thematic collections and topics, I have not yet found others that explore a point in history in the way that I propose. I may just not have found them, or others may have started on this path and then decided to define their collection more narrowly to keep it manageable – but for me that would miss the point.

I do not know whether I will ever develop a collection that is worthy of exhibition, although I would like to think that this might be attainable at some point in the future, and I am not sure whether the rules of the thematic world will defeat me (many do seem somewhat arcane and elitist) but I am enjoying the journey so far.

At this stage I would welcome all the help and advice that readers of *Themescene* can offer – especially if anyone is interested in the same period or has access to material that might be of value to me. ian@dudes.eclipse.co.uk Tel 01271 371027 

Small advertisement for Thematic-Club International

NEW ISSUES

The stamps below are reproduced with the kind assistance of the CASCO Philatelic Services

A SQUARE-RIGGED WONDER

Wendy Buckle admires the best in thematic exhibiting

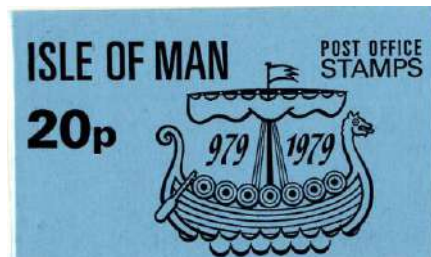
“Superb” “Amazing” “Exhilarating” were some of the adjectives echoing around the Royal on 28th January when Jonas Hällström presented his international award-winning exhibit “The history of the square-rigged sailing vessels”.

It’s difficult to know where to begin when reporting on this. The ingenious and effective use of A3 sheets for the layout? The clever use of philatelic items in a thematic setting? The breadth and rarity of the material? I could devote a whole issue of *Themescene* to this display, but of course I have to discipline myself to a few pages.

The story begins in mythical times, with Jason and the Argonauts and their quest for the golden fleece. The ‘Argo’ was the first ship in history known by name, one which has been reused over the centuries. Historically the first boats were wooden logs propelled with paddles or poles. Later a single sail was used, made of skin, leaves, matting or thick cloth. As the use of sails developed, so did the hull, with a round shape to facilitate the carrying of cargo.



Major changes took place in ship-building in the 13th century, with fighting platforms called castles added to the prow and the stern on warships to aid boarding enemy ships. Steering was originally done by use of a steering-oar on the starboard side of the ship, as used by the Vikings. This was later moved to the stern.



The 15th century saw important improvements. The stern rudder became standard, enabling ships to sail to windward and thus opening up the age of exploration. Three-masted ships were built, giving better balance and speed: the big main sail on each mast being supplemented by two or three smaller square sails on each mast. And galleons were built for battle, initially by the Dutch.

Explorers of the time realized that it was possible to sail to the southern hemisphere. Christopher Columbus got his idea about the route to India by sailing west in 1476, but it took

16 years to convince an employer to finance his voyage, and not until 1492 the three ships "Nina", "Pinta" and Columbus's own flagship "Santa Maria" left Europe for the voyage. When Columbus saw land on the 12th October 1492 he thought he had reached India, but 21 years later Balboa was the first European to lead an expedition which reached the Pacific Ocean from the new world, by crossing the Panama isthmus.



As exploration expanded ship constructors all over Europe looked for improvements, searching for the ideal combination of beam, keel, length, and depth.

However it was still the demands of war which drove improvements. 'Ships of the line' carrying 50 or more cannon, were deployed in line to get very near enemy ships and fire at close range. Shots were aimed at the rigging, because once that collapsed the ship became unmaneuverable and so easy to capture or destroy.

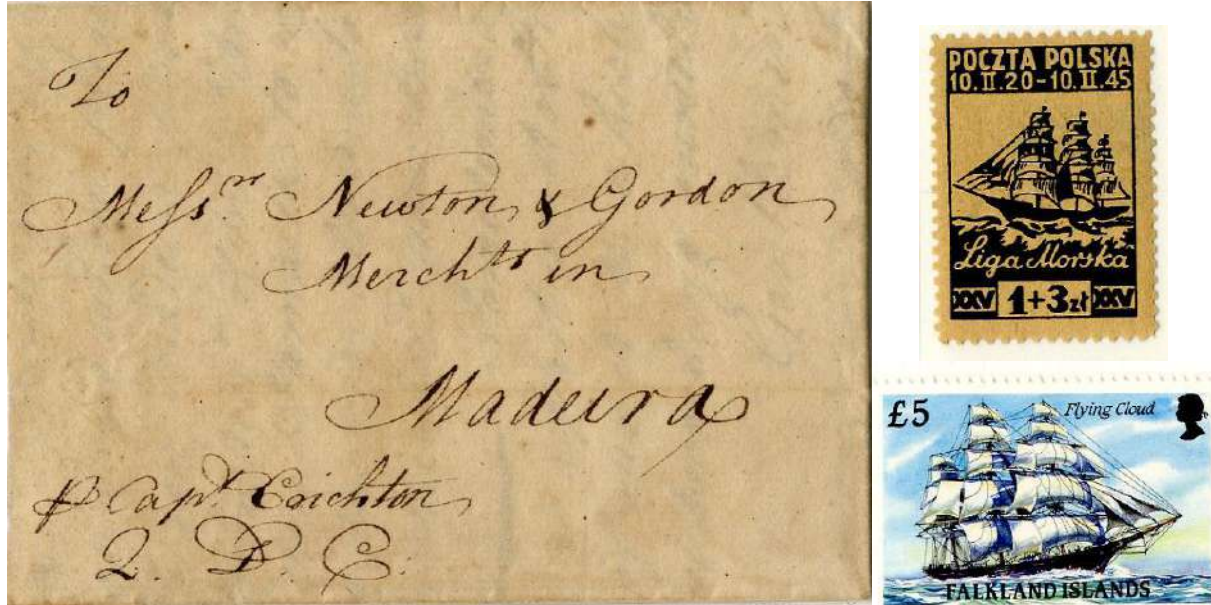


From the 18th century sailing vessels became fully square-rigged. Vessels

with royal masts, meaning three masts with their full complement of sails, were called frigates. They were not very big, ranging from 300 to 500 tons register, which added to their speed. Packet ships, developed from frigates, carried mail on regular routes. They only required a small crew, and carried studding square-sails on all yardarms up to the top-gallants, and also had flush decks.

A ship was valuable. In the folded captain's letter from London to Madeira (next page) the captain's name was Caichton, his ship named "Britania" and the sender has noted on the cover

front: Per Captain Caichton Q.D.C. (Quem Deus Conservet) - "Whom God preserve", in case of hazards at sea during the voyage.



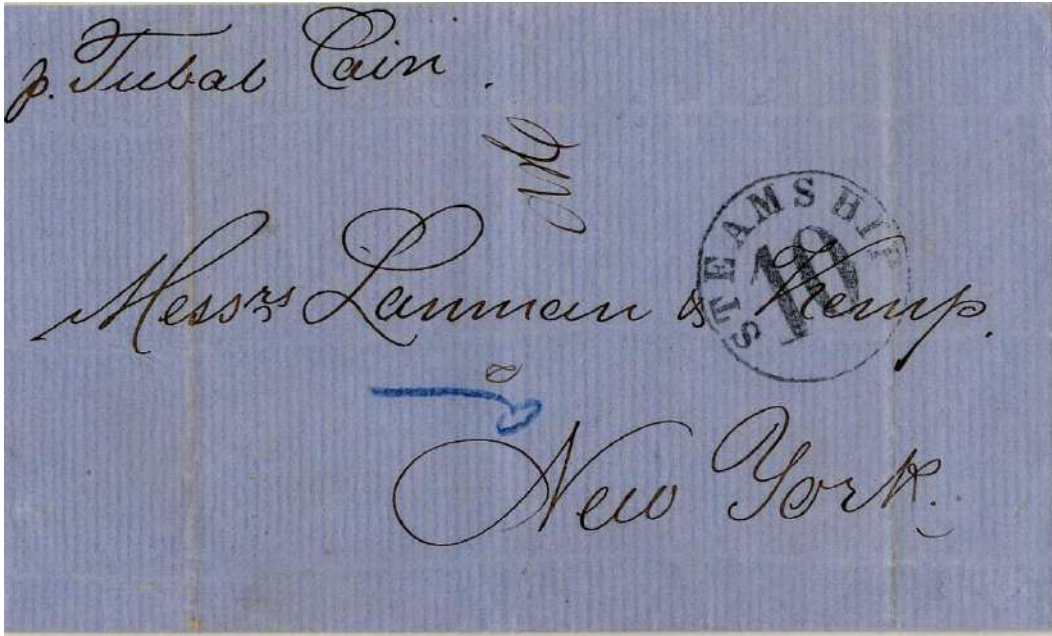
During the 19th century voyages between Europe and the Far East using East-Indiamen saw further developments in rigging. From these came the very fast Clipper ships with a slender hull and sharper bow.



The correct name for a two-masted full-rigger is Brig, a small ship common on the coasting and fishing trades. By the first half of the 18th century the word Brigantine evolved to refer to a particular type of rig. In the 19th century a Brigantine was a vessel with two masts, like a Brig. A Schooner was a type of sailing vessel which combined square-sails with fore-and-aft sails, and required a smaller crew. Contemporary with full-riggers were the barques (or barks), with revolutionary steel and iron rigging and wiring.

The final major development in square-rigged vessels was the iron hull. There were three great advantages of an iron ship. Firstly her hull would withstand unlimited driving into a heavy sea; secondly she had more room for cargo and thirdly she was safer from the dreaded scourge at sea – fire.

The era of the square-rigger ended with the invention of steam propulsion, at first in combination with sail.



For those who missed the meeting Jonas has kindly donated to the BTA Library a CD containing the display, handout and reading notes (pdf), and the presentation (PowerPoint), plus a hard copy of the handout. *Themescene* acknowledges the copyright of this CD in reproducing the illustrations. ☰

And a full page from the display:



EUROTHEMA 2009

John Hayward

In early November 2009 I travelled to Denmark as the BTA's Commissioner and Judge for the bi-annual international thematic class team competition. This year it was held over three days at Roskilde just west of Copenhagen. This competition is between teams from Belgium, Netherlands, France, Germany, Denmark, United Kingdom and Sweden, with up to six members in a team each exhibiting from one to six frames (16 pages per frame) in the thematic class; the entrants having obtained at least vermeil medal level nationally and not greater than vermeil level in a full international exhibition. The country with the highest aggregate points for four of its members wins the coveted Eurothema Trophy. The competition provides a very good opportunity for thematic exhibitors wishing to step up to international level to test the water beforehand. The United Kingdom's team consisted of such newcomers plus some more experienced international exhibitors – Gary Green, Simon Moorcroft, Bill McKinlay, David Roseveare, Roger Swindells, and Peter Weir. Our Chairman, Richard Wheeler, Past President Margaret Morris and Past Chairman Lesley Marley came along to support the team, the ladies bringing some of the UK exhibits with them.

The event was held in the Roskilde Conference and Sports Centre together with the Danish Forum, which is Denmark's national thematic exhibition and annual stamp fair, usually attended by 5,000 people including many children. This popularity was borne out over the next three days. The exhibition was a short walk from the hotel and I duly arrived on Thursday afternoon with the UK exhibits. These took some time to mount however, due to mounting pegs being used, but it was the only hiccup in a superbly organised event. Those of you who



know Margaret Morris will recognise her cri de coeur during the mounting as she could not reach the top row, but a handsome six foot plus Dane was soon on the scene to help her. The judging started that evening and we worked in two teams of three until 9.30pm. It was the first time I had judged exhibits in a foreign language - try reading a thematic plan page in German, Swedish or Flemish - but the other two judges in my team were able to

translate for me. Fortunately the material spoke for itself.

Judging continued throughout the next day, Friday, but we had reached our conclusions by the afternoon and hammered out any differences in marking between the two teams. We were able to arrive at the results and allocate the special prizes. The medal levels achieved were posted on the frames, but we had to keep quiet on the points gained and the team result

for 24 hours. I must say that overall the standard was very high with some quite outstanding thematic exhibits especially of one frame only. I even had time to wander round the stamp fair and visit the dealers for an hour. We adjourned to our hotel where in the evening our Danish hosts, the Danish Thematic Association, had laid on a friendly get together for the Judges, helpers and foreign visitors.

Our President enjoying Danish hospitality




Saturday was a rest day from the exhibition and our hosts had laid on two guided tours of Roskilde's most famous attractions. In the morning we were transported to the Viking Museum where the remains of five ships from 1,000 years ago plus modern replicas are displayed. A comprehensive guided tour lasted over an hour and was a wonderful experience. Margaret Morris mentioned to me that she had visited the museum in the 1960s and how much it had changed. Lesley Marley could not resist asking our guide

if the Vikings caught whales on their voyages – no doubt thinking to introduce this into her international exhibit. We strolled up into the town for an excellent open sandwich lunch in a typical Danish café cellar washed down by many of us with Xmas beer and aquavit, all paid for by our hosts. Then came the afternoon guided tour of Roskilde cathedral where many Danish Kings and Queens are buried from Viking times to the present day. This is a Lutheran cathedral as one would expect for Scandinavia, and therefore it should have been devoid of ostentation and very plain. Far from it - there was an ornate altar screen in gold, a carved wooden choir and several side chapels with painted walls and ceilings. Our guide explained the reasons for all of them. The royal tombs were also impressive. The remainder of the afternoon was available to visit the exhibition or stroll around Roskilde as my wife and I chose to do

On Saturday evening the main event was held: the Palmares dinner. All the judges were presented with medals, before the results we had been keeping secret were announced. The team winners were Netherlands with 342 points, so they repeated their success in London two years before. Then came Germany with 335 points, Belgium 331, Sweden 316, Denmark 305, United Kingdom 297 and France 243. Perhaps this was a little disappointing for the UK, but compared with Eurothema 2007 held in London the standard was so much higher and the UK team did average 2 points more per exhibitor than two years ago. For those who want to know the individual results:-

		Points	Medal
Bill McKinlay	<i>Gears – the Wheels of Industry</i>	69	Silver
Gary Green	<i>Bee Keeping & the Life of the Honey Bee</i>	65	Silver
David Roseveare	<i>From Grandeur to Gravure</i>	70	Large Silver
Roger Swindells	<i>A Glimpse into the World of Beer</i>	77	Vermeil
Simon Moorcroft	<i>Walking with Destiny</i>	71	Large Silver
Peter Weir	<i>Liquid of Life</i>	79	Vermeil*

* Peter Weir also won a special prize donated by the French Thematic Association.

The individual best exhibit was from the Netherlands, *A City Wall of Water*, which was about Amsterdam, and won a gold medal with 89 points. For a one country thematic exhibit it showed a depth of material from countries other than the Netherlands. I must say however that I liked the one frame exhibit on the Typewriter best of all. This was from Belgium and entitled *Rikke Tikke Tik* and obtained 88 points and a gold medal. The range of material displayed was extraordinary and some of it exceedingly rare. It just went to show what can be achieved in 16 pages. (This exhibit is now available for viewing on the BTA website at <http://www.brit-thematic-assoc.com/displays.htm>). 



LONDON 2010 FESTIVAL OF STAMPS

MEMBERS MEETING AT LONDON 2010 12 MAY at 1400

Meeting Room, Exhibition Hall, Business Design Centre, Islington, London N1.

Members are reminded that on the afternoon of Wednesday 12th May 2010 the BTA will be holding a members' meeting at the above venue from 2pm to 5.45pm during the international philatelic exhibition, London 2010. The meeting will commence with displays by members, so please bring along up to 12 sheets on any thematic subject you like to display and talk about for no more than 2 minutes. After the members' displays we will have a display on the horse by our guest speaker, Michel Abram. Michel is very well known to us as a former President of the French Thematic Association whose thematic collection on the horse is outstanding. He speaks very good English and his display is one of the best, as anyone who saw it at Basildon in 2004 will attest.

So make a note in your diaries and come to the meeting. You do not have to display if you do not wish to. The meeting is free and on a day when the Thematic Class exhibits will be available in the frames for viewing.

The BTA will also be running a table at London 2010 along with the Alba Stamp Group and the Bicycle Stamps Club for the whole duration of the exhibition from Saturday 8th May to Saturday 15th May 2010. Volunteers are needed to help man the table during this period. So if you can spare one or two hours on any day please let the BTA Secretary, Anne Stammers, know. We have a lot of slots to fill, so please let us have as many of you as possible helping us on this important occasion.

EXHIBITORS LONDON 2010

A complete list of exhibitors to the international exhibition is on the official web pages at <http://www.london2010.org.uk/> . Check out your own interests before you go, to save you time.

BTA exhibitors in the Thematic Class are:

Sheila Foster	The Rose	Part one of this exhibit shows how the simple wild roses were discovered and developed into the complex hybrids of today. Part two illustrates the role the rose has played in man's history, its symbolism and legendary associations.
John Hayward	The Iron Steed	The evolution of the motor-cycle. The development, creation of an industry, commercial use, postal services, military, police, social and sporting application, safety and environment.
Jorgen Jorgensen	Fisheries - from food gathering to feeding the world	An illustration of the development of Fisheries from around 10.000 years ago, where women and children gathered mussels and crabs on the beach at low tide - till today with the huge industry trawlers, where the catch are hauled onboard, manufactured and packed. ready to be distributed to the consumers.
Glenn Morgan	Through the Letter Box	Letter boxes promote postal efficiency and play a key role in spreading the written word. They guard mails in all weathers but are rarely noticed. Email boxes are now replacing many conventional postal services, so this exhibit shows the evolution, history and continuing importance of traditional letter boxes.
Peter Suhadolc	The Conquest of the Unprofitable World	A description of the history of mountaineering.
Roger Swindells	A Glimpse into the World of Beer	Traces the evolution of brewing and follows the production of beer "from barley to bottle and hops to handpump". The ingredients, the process, breweries, marketing and delivery are all illustrated through to the arrival of the end product in the glass.

And in the Youth Class:

Simon Moorcroft	Blood, toil, tears and sweat	The story of Great Britain between June 1940 and December 1941, when the country stood alone against the Nazis. It illustrates the challenges and threats which Britain faced and how these were overcome. Particular focus is placed on the inspirational leadership of the Prime Minister, Winston Churchill.
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***LONDON 2010 advertisement
(pdf supplied)***

BTA NEWS

THEMATIC WORKSHOP 24TH APRIL 2010

Arden School, Station Road, Knowle, Solihull B03 0PT.

The BTA is running a Thematic Workshop at the Midland Philatelic Federation's Spring Convention at the above venue from 1030-1230 hrs on Saturday 24th April 2010. The workshop will include advice on starting and building a thematic collection and examples of the full range of thematic material available. The Workshop is free and open to the public as well as BTA members.

Members are encouraged to attend this event which will concentrate on the fun side of thematic collecting, especially emphasising the "please yourself" approach, and will not cover the more formal side of thematic exhibiting.

Knowle is situated on the A4141 about 1.5 miles south of junction 5 of the M42. After proceeding down Knowle High Street turn right along Station Road (B4101) towards Dorridge and Redditch. The entrance to Arden School is on your right about 400 yards along Station Road. There is ample parking to the rear of the School. If you are approaching from Warwick, as you enter Knowle turn left along Station Road (B4101) towards Dorridge and Redditch. Dorridge railway station (Chiltern Line) is about 1 mile from Arden School. A bus service links Dorridge station with Knowle.

BTA AGM and BTA CUP COMPETITION

Full details of the AGM will appear in June *Themescene*, but put a note in your diaries now that it will be held at SWINPEX, Swindon on 12th June. Following the formal meeting there will be a display by 2009 BTA Cup winner Anne Stammers "From rocks to riches".

The BTA will have a table at SWINPEX; if anyone can help out on it for an hour please contact Anne Stammers. The fair itself will have around 45 dealers plus a variety of specialist society meetings.

To enter the BTA Cup (32 sheets judged to national standards) either use the form on page 40 of this magazine, or download a copy from the BTA website.

BTA WEBSITE

Jim Wigmore has put a lot of work into this recently. At <http://www.brit-thematic-assoc.com/> you will find a much expanded 'Exhibiting' page. Those of you interested in exhibiting both nationally and internationally will find there a full list of forthcoming events, with links to individual websites. There is also a link to the ABPS pages which give deadline dates for submission of forms and entries for one-frame and full national exhibitions at Stampex, both of which are open to thematic entries. (Incidentally, for the first time there is a Postcard competition).

The 'Library' page should now be a Must for members. There are lists of all the books and journal articles in the Library, and a complete index to *Themescene*. A search facility is provided which searches across all three lists. Having found what you want, print off the form on that page to and send your request to the Librarian with an s.a.e. (A4 or A5).

HERE AND THERE

FRIENDS OF THEMATICA, 16th – 17th APRIL 2010

This year's competitions organised by The Friends of Thematica will be staged as part of the Scottish Congress for 2010, held on Friday and Saturday, April 16 and 17 at the Dewar's Centre in Perth. The Congress, organised by the Association of Scottish Philatelic Societies, will be part of the Festival of Stamps, involving events being held during 2010 throughout the United Kingdom.

For 2010 The Inter-Federation Thematic Competition has been expanded to provide Federations with a better opportunity to display the best thematic entries from their area. Every Federation can now submit three entries, each of 16 pages. The judges will be particularly pleased to see themes that are difficult to expand beyond 16 pages, or from newcomers to competitive exhibiting. The winning Federation receives the Friends of Thematica Healey and Wise Salver.

The ever-popular John Fosbery Thematic Trophy Competition will once more be staged, for those who have not previously won a 'national' medal for thematic philately. This competition requires 16 sheets, and will be judged by the visitors to Scottish Congress.

More details and entry forms for all these competitions are available on the BTA website.

The entries will be required by Thursday, April 1, 2010.

WE ALWAYS KNEW WE HAD A TOP HOBBY

"We should not forget that the stamp is an open window towards the world, especially in thematic philately. A new world opens to the philatelist, here he can develop his personality. All philatelic elements that are at his disposal are arranged following a plan, to illustrate a chosen subject. Thematic philately focuses on the illustration of the stamp. This asks for an increased and very detailed study of the subject, with logical subdivisions, that often show a personal view. Further, the development of the chosen subject leads back to philately, as the collector finds out that he needs all philatelic elements to emphasise the leading idea. The world of philately is now widely open for him, and old or classic stamp and /or item finds its place next to new issues. All fields of human activity, of science, history and the arts can be developed in thematic exhibits, enriching thus the human culture. Like fireworks showing wonderful colours in the sky, the thematic philately surpasses the usual cultural standards".

By Jos Wolff, RDP, President FIP

From: Flash, no.109, 2009. President's Page.

Thematix 2010

Confirmed dates are:

2nd – 3rd July 2010

(update to BTA Programme)

Harlequins Rugby Ground

Langhorne Drive

Twickenham

Middx. TW2 7SX

NORTH EAST PHILATELIC WEEKEND

The 34th North East Philatelic Weekend will be held at the Holiday Inn, Emerson, Washington, Tyne and Wear, NE37 1LB; from 21st to 23rd May. Total cost of the Weekend is £190, with a deposit of £25 per person. This includes Sunday lunch. There is no additional cost for single rooms. A set dinner menu will be organised for Friday and Saturday, but special dietary needs will be catered for. A finger buffet will be held on the Saturday lunchtime.

Non-collectors may wish to visit The Washington Old Hall and the Wetlands Trust, or indulge in some retail therapy at the Metro Centre.

Programme

Friday 21st May

1845	Dinner	
2015	Gerald Marriner	Pembroke Postal History

Saturday 23rd May

0915	Ian Nutley	Flying Down to Rio (Lufthansa to South America)
1115	Daphne McMillan	Life and Times of King George VI
pm		Quick Fire Auction and Free Period
1630	Weekenders	Shotgun Philately – these interest me*
1845	Pre-banquet drinks followed by Banquet with the Mayor of Gateshead	

Sunday 23rd May

0915	Ian Shaw	Queen Victoria 1840 - 1901
1115	Colin Searle	Malta

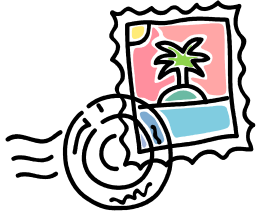
* Guests are invited to bring up to 10 pages from their own collection.

Booking forms and further details about the weekend can be obtained from: Miss Val Beeken, 162 Canterbury Road, Newton Hall Estate, Durham, DH1 5XT. Telephone 0191-3861931

*Half page advertisement for
Stamp Insurance Services Ltd.*

HANDSTAMP SPECIAL

*The Handstamps reprinted on these pages first appeared in the "British Postmark Bulletin".
For a free sample copy, write to: The Editor, Postmark Bulletin, Royal Mail, 35 – 50
Rathbone Place, London, W1T 1HQ*



Just4Kids

by Lise Whittle

*(Adults, please photocopy these pages
and pass them on to a youngster you know)*



FREE CD FOR YOUNG COLLECTORS !!!!!

2010 is a special year for all stamp collectors,
because it is the Festival of Stamps Year.

To celebrate this special year, the Stamp Active Network has issued a brand new CD called 'The Young Collector's CD Guide to Stamp Collecting'.



At lots of major Stamp Fairs during 2010, the Stamp Active Network will be giving out FREE – yes, that's FREE! - copies of the CD to young collectors, so try and get to any stamp event linked to the 2010 Festival of Stamps which has a youth event organized.

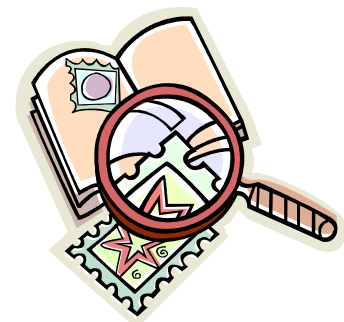
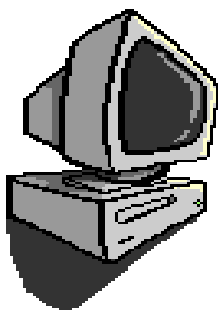


If you can't get to any Stamp Fairs, you can write in for your free copy to the Just4Kids address at the end.

It's an exciting and easy-to-use CD. So what's on it? Its contents include lots of different areas where you can find out about stamps:

- what to find on the Planetstamp website www.planetstamp.co.uk
- A Fun Guide to Stamp Collecting (by permission of Royal Mail)
- A Young Person's Guide to Thematic Collecting
- An Introduction to Kidstamps - the postal club for young collectors
- Puzzle pages (by permission of the Australian Philatelic Federation)
- China and its Stamps (by permission of Edinburgh Zoo)

(continued on next page)



- Charles Darwin: A Celebration in Stamps - (by permission of Edinburgh and Newquay Zoos)
- Just4Kids—junior pages from the B.T.A. Themescene magazine.
- an introduction to the Stamp Active Network.

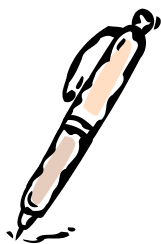


Lots of people have donated money so that this CD can be made. That's how we can give it free to you.

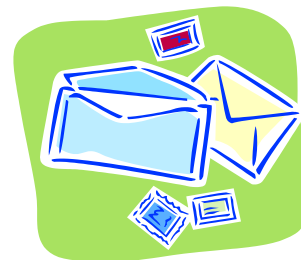
So a BIG THANK YOU to

Association of Scottish Philatelic Societies / Scottish Philatelic Traders Association / Aberdeen Philatelic Society / Alba Stamp Group / Ayrshire Philatelic Society / Caledonian Philatelic Society / Dundee and District Philatelic Society / Falkirk & District Philatelic Society / Kirkcudbright Philatelic Society / Lanarkshire Philatelic Society / Largs and District Stamp Club / Moray Philatelic Society / Old Eastwood Stamp Club / Scottish Philatelic Society / Scottish Postal History Society / Bill Bamford / Albert Barron / Jimmy and Rachel Brown / Bob and Irene Catto / Sheila Den / Brian Dow / Stewart Gardiner / Ian and Anne Hamilton / Ron Harkess / Margaret Morris / Ken Norris / Jean Osborne / David Rossall / Robin Sherman / Mike Turnbull / Russell and Helen Walker / Alan Watson / Lise Whittle

. (This CD is FREE to young collectors. If any adults would like a copy for a child, please send postage, plus a small donation would be appreciated.)



*For your free CD, send your name and address to;
Just4Kids, c/o The Editor, Themescene,
87 Victoria Road, Bournemouth, BH1 4RS.*



BOOK REVIEWS

Walden, Rev. John *The nuclear option: a philatelic documentary*

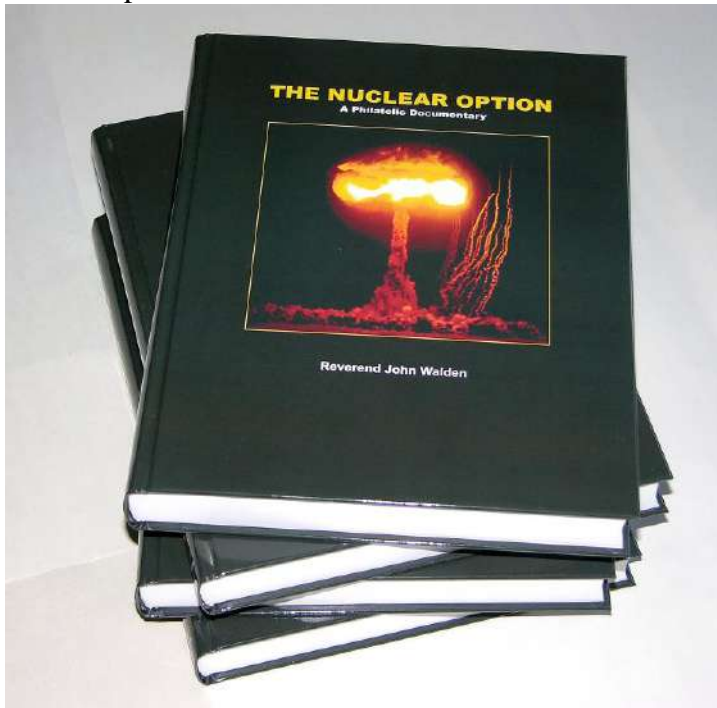
560 pages, 1800 listed items in colour throughout

Published by Atomic Stamps of Norwich

£40.00 + p&p from www.atomicstamps.eu (also available on disc at £20.00)

As thematic collectors (and exhibitors) we are constantly being encouraged to ‘think outside the box’ and to pursue and develop new themes. John Walden’s weighty tome brings to life not only the discovery, development, testing, deployment and effects of atomic warfare, any one of which could stand alone as a new topic, but also encompasses a mass of detail on Churchill, President Kennedy, US and RN warships, CND and Einstein to mention but a few items from the vast easy to follow index and ‘plan-like’ contents page. The information on aircraft alone will excite the aviation collector and may perhaps point him in a new, previously unexplored direction for his theme.

It is not just the variety of topics meticulously linked to the main theme, nor is it the vast and (at the time of publication) complete catalogue listing of all stamps by country, remotely connected to the atomic warfare topic that makes this book the most outstanding and complete thematic publication I have ever seen.



A nuclear veteran himself, John has compiled a complete history of his subject illustrating, in addition to the stamps, a wealth of covers, servicemen’s correspondence, cancels, postcards, photographs, maps, slogans and metermarks. But it is in the area of ‘thematic knowledge’ that John and his book stands out. It is all here, from the biographies of the principal personalities to the technical specifications of the aircraft and ships, the details of the various ‘operations’, and health and social issues. The list is endless and the research it represents is outstanding. Without doubt he has certainly ‘developed the theme’ and

‘innovation’ is constantly displayed.

With forewords by Lord Jack Ashley and R J Ritter Commander NAAV, ‘The Nuclear Option’ is an invaluable catalogue and reference book which, given the completeness of its main theme and the bonus of its coverage of a host of other topics, makes it a must for a wide range of thematic collectors and exhibitors alike.

Roger Swindells

NB: The CD version of the book is now in the BTA Library.

LIBRARY LISTING

Please send the librarian a stamped and self addressed envelope when requesting a list of articles on the topic(s) of your choice. N.B. Copies cost 10p each plus adequate return postage. The Librarian recommends you phone him asking how best to proceed and say if you prefer to make your own copies. Members asking to borrow books and catalogues are not required to pay the cost of outward posting, only the return cost.

PLEASE NOTE: a full list of all the material in the BTA library is now available on the BTA website at <http://www.brit-thematic-assoc.com/library.htm> There is also a full index to *Themescene*. A list of the most recent acquisitions only follows:

Books

Jackson, H.	The Post Office telegraph stamps of GB 1869-1881.	200 grams
Walden, J.	The nuclear option: a philatelic documentary	20 grams
Wilson, T.	Health & medicine of stamps: a who's who [to 1997]	heavy
Wowern, E.	Forayar 1976: postmarks and stamps [Faroe Islands].	110 grams

Journal articles

	Archaeology	
3	Soper, B. Underwater Archaeology	Topical Time 08/08
	Architecture	
6	Yandell, L. Romanesque Architecture	Gabriel 1/08
	Astronomy	
2	Tunncliffe, A. Stars in your Eyes	Orbit 10/09
	Canals	
4	Borges, A. How to Lift a Boat	Topical Time 4/08
	Castles	
3	Smith, D. Star Forts	Topical Time 6/08
2	Ericson, C. More Star Forts	Topical Time 10/08
	Communication	
2	Vegter, W. Cyber Heroes of the Past: Karel Capek	ThemNews 11/08
	Cricket	
5	Melville-Brown, A. Cricketing collections	Stamp & Coin Mart 2009
	Deer	
1	Whittle, C. The Sable Antelope	ThemNews 11/08
	Fashion	
3	Singh, L. Models and Fashion Designers	Topical Time 11/08
	History	
2	De Luca, V. The Column of Trajan: Dacian Wars	Topical Time 11/08
2	Ericson, C. The Road to the [American] Civil War	Topical Time 11/08
	Lighthouses	
2	Thomas, D. Lighthouses of South America	Topical Time 10/08

		Literature	
2	Delvaux, C.	Edgar Allan Poe	Topical Time 8/08
2	Delvaux, C.	John Milton 1608-1674	Topical Time 09/09
2	Vegter, W.	Cyber Heroes of the Past: Karel Capek	ThemNews 11/08
		Medicine	
3	Menzies, S.	Elizabeth Garrett Anderson	Meditheme 11/08
2	Wilson, T.	Electricity in the Service of Medicine	Meditheme 11/08
3	Barnes, P.	Be a Blood Donor - Save a Life	Meditheme 11/08
		Military	
1	Ven Greunen, E.	Military Uniforms	ThemNews 11/08
		Opera	
2	Dugdale, J.	Carmen and Papageno	Topical Time 06/08
		Romance of Three Kingdoms	
2	Wen Hsiao	[Chinese opera]	Topical Time 10/08
		Sculpture	
3	Piazza, D.	Antonio Canova	Topical Time 10/08
		Weights and measures	
4	Kessler, F.	Measuring and Surveying	Orbit 10/09
		Wine	
3	Johnson, B.	Corks and Corkscrews	Topical Time 06/08

SUPPORT THE BTA

HELP OUT AT OUR STAND AT LONDON 2010
EXHIBITION.

WE JUST NEED AN HOUR OR SO OF YOUR TIME.

PLEASE NOTIFY SECRETARY ANNE STAMMERS
OF YOUR AVAILABILITY

AND DON'T FORGET THE BTA MEETING ON 12TH
MAY AT 1400

**BRITISH THEMATIC ASSOCIATION TROPHY
COMPETITION ENTRY FORM**

To be held in conjunction with the BTA Annual General Meeting
12th June 2010 which will be held at
SWINPEX, St. Joseph's Roman Catholic College, Ocotal Way, Swindon, SN3 3LR

The British Thematic Association (BTA) Trophy is open to all, for the best entry of 32 sheets.
The Rules of the National Competition Thematic Class will apply and medals will be awarded.
Entry fee £15.00

Please complete the entry form below (or photocopy it, or download it from the BTA web page) and send it, with remittance payable to the British Thematic Association, to: Richard Wheeler, "Kincora", Boode Road, Braunton, EX33 2NW.

Or email it to richard.wheeler@telepuppets.com

**CLOSING DATE FOR RECEIPT OF ENTRIES IS 29th APRIL 2010
THE SHEETS WILL BE REQUIRED BY 29TH MAY 2010**

✂.....

ENTRY FORM BTA CUP

Name.....

Telephone.....

Email.....

Address.....

.....Postcode.....

Title of entry.....

Brief description (max 50 words).....

I have / have not* won a medal in the Thematic Class of a National or International Exhibition.
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.

I am / am not* a member of the BTA

I confirm that all information on this form is correct and enclose a remittance of £15.00

* Please delete as appropriate

Signed..... Date.....