THEMATICS

Nr 211: NOVEMBER 2026

Newsletter of *Thematics Southern Africa/* Nuusbrief van *Tematika Suider-Afrika*

73 Dombeya Avenue, Kleinbron Park, Brackenfell 7560

Editor: Robbie Harm robertharm9@gmail.com

ARTICLES FOR *THEMNEWS*

Most of the articles which appear in ***Thematics*** are sourced from a variety of available philatelic magazines; however, it would be wonderful to use more local articles. I have adjusted the newsletter to allow for local and longer articles. The request for articles remains as strong as ever.

FROM THE EDITOR OF *THEMATICS*

Dear Thematicists,

Once more it is me and the newsletter. I tend to think quite a bit on what to include. This is especially so when I receive the various newsletters in my e-mail post box. Many of the articles are such that I do not think it will be of interest to the readers. Other articles are so rich in illustrations, that I cannot use them in the newsletter in order to keep the footprint to the readers within the limits of my service providers. You will see that the article on European is bordering on this limitation. I also try to look at a variety of themes to create maximum interest for the readers. This is from time to time difficult, as some themes are oversubscribed as the themes are very popular for collectors. But I try my best, and from the comments I have received it seems as if I am succeeding. So once more I provide you with a newsletter with (I hope) interesting articles. Happy reading. **Editor**

THEMATIC MEETINGS

***First Saturday of the month** – *The Pretoria Chapter* meets at **10:00** in Greek Orthodox Church Hall, corner of Lynwood Road and Roper Street, (opposite UP main gate).
Contact: Helena Snyman 012-803-8922, 083-990-8953 or helenasnyman7@gmail.com.

***First Saturday of the month** – *The Western Cape Chapter* meets at **09:30** in the Church Hall of the DR Church Bellville-Vallei, c/o Postma and St Andrews Street, Oakdale, Bellville.
Contact: Diederik Viljoen at 082-456-6653 or diederikgviljoen@gmail.com.

STAMP FAIRS

First Saturday of the month** – *The **Cape Stamp Fair @ DR Church Bellville-Vallei, c/o Postma and Andrews Streets, Oakdale, Bellville, Cape Town. **Contacts:** Ken Joseph 072-597-1287 ken@philatelicfriends@co.za Robbie Harm 082 925 7103, robertharm9@gmail.com, from 08:30 until 12:30. Please confirm the date of the next Stamp Fair, although reminders are sent via SMS/E-mail.

First Saturday of the month** – ***Pretoria Stamp Fair @ Pretoria, Greek Orthodox Church, corner Lynwood Road and Roper Street, (opposite UP main gate) **Contact:** Kenny Napier Kenny.napier@mweb.co.za and Clinton Goslin 083 272 9367, atlasauctioneers@lantic.net. Open at 08:00 with auction at 11:00.

*** Second Saturday, every month - *Johannesburg Stamp Fair***: German Country Club, 131 Holkam Road, Paulshof, Sandton. Open 08:00 with an auction at 10:00. Contact: Kenny Napier, kenny.napier@mweb.co.za and Clinton Goslin 083 272 9367, atlasauctioneers@lantic.net.

Last Saturday of the month** – ***East Rand Stamp Fair @ Edenvale Bowling Club, 6th Avenue, Edenvale. **Contact**: Kenny Napier Kenny.napier@mweb.co.za and Clinton Goslin 083 272 9367, atlasauctioneers@lantic.net. From 08:00, auction at 10:00.

First Saturday of the month** – ***Sunbird Stamp Auction @ St Elizabeth's Anglican Church Hall, 5 Salisbury Avenue, Westville, Durban. From 09:00 until 13:00. **Contacts:** Kim Breytenbach sunbird.stampauctions@gmail.com.

First Saturday of each month - *Natal Stamp Fair: from 09:00 to 12:30.
Even numbered months @ Hilton's Lions Hall, Azalia Drive, Hilton. Host: Maritzburg Philatelic Society. **Contact** Ken Joseph, ken@philatelicfriends.com.
Odd numbered months - at St Elizabeth's Church Main Hall, Salisbury Avenue, Westville, Durban. Host: Highway Philatelic Society. **Contact** Ken Joseph, ken@philatelicfriends.com.

Second and last Saturday of month – *Natal Fair @ Classic Motorcycle Club, 137 Tara Road, Bluff, Durban. Open: From 09:00. Contact: Zbigniew Kawecki, z.kawecki57@gmail.com.

***George** (online philatelic auctions): Ray's Stamps, Contact: Ray Upson (044 871 2286). scpa@xsinet.co.za (Fax2email: 086 733 8444)

THEMATICS AROUND THE COUNTRY

Pretoria Chapter – 3 October 2026

We met at the Greek Orthodox Church on the 3rd of October and we shared a variety of items in our meeting, attended by 7 people. Nico showed some 2nd World War RAF envelopes with nice censor marks and cancellations. He also showed a UNESCO 1946 envelope, a tax stamp on a 1971 cheque, and a 1955 O.H.M.S. post card for an address change - Electoral Division - Cape Flats. Quite a few people drooled over that one! Petra showed a very neat, well organised album from a young man who signed his name as Philatelist. There was much discussion on what to do with the album - sell it intact or circulate first to sell off the stamps. It will probably go on auction. She also showed some Russian stamps on the Antarctic Treaty. Emily Hobhouse's life is being celebrated in 2026 and Petra showed some postcards, an envelope and some information leaflets. Heinz Meier showed some printed AI generated notebooks where he added an appropriate stamp on each page. Really something! Hans showed a BOAC letter, dated 30/4/1954, informing the recipients that the cancelled flight of the Comet 1 Jetliner's first day covers will be refunded. What a variety of topics and items on the floor! **Helena Snyman**

WC Chapter – 5 September 2026

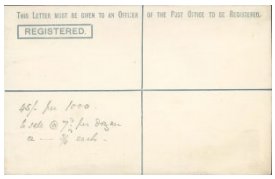
We welcomed a small group i.e. Maureen, John, Hugh, Diederik and Victor who unfortunately arrived rather late. I started by showing my 3d Groote Schuur 3 frame exhibit that came back from the National in Johannesburg. We discussed the feedback with and comments from the Jury. Unfortunately, Victor was delayed and arrived just as we were packing up for the day. He planned to show his 5 frame exhibit that was also judged at the

National. He could only show us one frame as some members had to leave. His exhibit called: "***Different***" - Deviation from the norm in Philately and Society. Well, what a clever exhibit! He only showed us the first frame but you do need the exhibitor to show and explain the finer details of the contents and how they form a unit in explaining the theme. There is so much that to see and the interactive use of philatelic elements and writing. Victor you must come and show this again… Next meeting on the 7th November. **Diederik Viljoen**

FACTS AND FEATS: THE POSTAL SERVICES

The following Facts and Feats touch on Postal Stationary and Ancillary Labels.

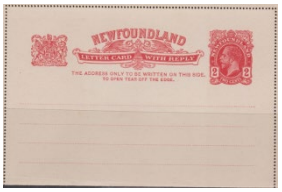
The first reply cards were issued by Bavaria and the German Empire in 1872. These comprised two cards joined together, one for the message sent originally and the other for a reply from the recipient. Britain adopted reply cards in October 1882 and discontinued them in 1970.



Registered envelopes were pioneered by Britain, the first being issued on 1 January 1878. Adhesive stamps covering the postage had to be affixed to the front of the envelope but a special two-penny registration stamp was embossed on the flap.

Stamped receipts for registered mail were first used by Finland in 1871 and bore impressed 10 pennia stamps. **Stamped receipts as certificates of posting** were issued by Britain experimentally on 1877-88 (London and Liverpool) and 1881 (Glasgow), but subsequent receipts required adhesive stamps.

The first letter cards were issued by Belgium in 1882. Britain did not issue any for sale to the general public till 11 February 1892. Letter cards stamped to order of private individuals, however, were printed at Somerset House in 1887 – five years before the Post Office issue.



Reply letter cards were pioneered by Newfoundland (1912) and consisted of a letter card with a smaller one inside, for use by the recipient.

Facts and feats from Mackay, James, The Guinness Book of Stamps, Guinness Publishing Ltd, Enfield, 1988

Please note that the information used for this article has in many cases been overtaken by events – Ed.

TIMELINE – THE MOUSETRAP OPENS AT AMBASSADOR THEATRE

On **25 November 1952, *The Mousetrap,*** a murder mystery play by Agatha Christie opened in the Ambassador's Theatre, West End, London. It is the longest-running West End show, with over 30,000 performances making it the longest run of any play in the world. While pandemic closures suspended performances between March

2020 and May 2021, the play has been seen by over 10 million people in London. A whodunit, the play has a twist ending which the audience are traditionally asked not to reveal after leaving the theatre. There are eight members of the cast, and by 2012 more than 400 actors had played the roles. Richard Attenborough was the original Detective Sergeant Trotter, and his wife, Sheila Sim, the first Mollie Ralston – owner of Monkswell Manor guesthouse. Since then few of the cast have been headliners, with Stephen Moss in *The Guardian* writing that "*the play and its author are the stars*". The play began life as a short radio play written by Agatha Christie as a birthday present for Queen Mary, the consort of King George V. It was broadcast on 30 May 1947 under the name *Three Blind Mice*. The story drew from the real-life case of Dennis O'Neill, who died after he and his brother Terence suffered extreme abuse while in the foster care of a Shropshire farmer and his wife in 1945. The play is based on a short story, itself based on the radio play, but Christie asked that the story not be published as long as it ran as a play in the West End of London. The short story has still not been published within the UK but it has appeared in the US in the 1950 collection *Three Blind Mice and Other Stories*. It ran at this theatre until Saturday, 23 March 1974 when it immediately transferred to the larger St Martin's Theatre, next door, where it reopened on Monday, 25 March, thus keeping its "*initial run*" status. Christie herself did not expect *The Mousetrap* to run for such a long time. In her autobiography, she reports a conversation that she had with Peter Saunders: "*Fourteen months I am going to give it*", says Saunders. To which Christie replies, "*It won't run that long. Eight months perhaps. Yes, I think eight months*." By the time of Christie's death in 1976, the play had made more than £3 million.

International Society of World Wide Stamp Collectors, Wikipedia, History.com

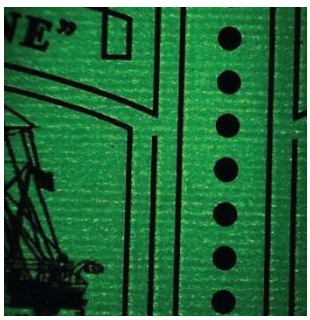
TECHNOLOGY IN PHILATELY

A new tool from an unexpected source

Repurposing isn't usually associated with philately, but every once in a while an accidental discovery can bring unexpected benefits. For me, it was about two months ago at a yard sale. An organization I belong to, decided to have a yard sale as an organisational fund-raiser. In addition to selling donated items, they sold tables so members could try to sell their unwanted items. Several of us bought tables and attempted to sell our unwanted items. Of course, when selling at such an event, you have to check out everyone else's table to see what treasures might be found. So I did, and there on a neighbouring table an item caught my eye, not for what it was, but for what it might be. What I found was a wireless phone charger with a sanitizing UV light. As a long-time collector of United States luminescent tagged stamps, the sanitizing light got my wheels spinning. Since the UV light used for sanitation is in the short-wave UV spectrum and the tagging on United States stamps is activated by short-wave UV light, might this yard sale treasure be a new option for viewing my tagged stamps?

I didn't buy it that day, but when I got home I started hunting for it on the Internet. It didn't take long to determine that I was looking at a "*One Power OPLU00I-W UV Sterilizer and Wireless Charger*." When I checked the specifications, I found chat the sanitising light operated at a wavelength of 253.7 nanometres. Eureka! A 253.7 nanometre light source is at the exact frequency required to activate the tagging on US postage. I had to have it. The concept seemed too good to be true, a light in a fixed arm that would free up both hands for handling the scamps. A phone call later, my friend cold me chat if he could find it in their yard sale residue, he would bring it next time he saw me. A few days later we attended the same event, and I became the owner of a used sanitizing wireless phone charger.

The device is powered by a USB cable, so when I got it home, I hooked it up co my computer to see if it worked. What a surprise! Not only did this yard sale treasure power on, but the tagging was clearly visible under the UV light. Even better, it put out so much light that I could clearly see the tagging in a well-lit room. With this thing, there was no more need to hide in a dark room, carefully moving the UV lamp close to the stamp in order to stimulate the luminescent glow. It's a shame an inexpensive lamp like chis wasn't available back in the 1960s. If it had been, I am sure that there would have been much greater interest in the whole subject of tagged stamps. With a light like this, the luminescent tagging would have been readily visible to the average collector. With such visibility, the variations in tagging might have generated greater interest among collectors. The various tagging configurations might even have received unique catalogue numbers and routine inclusion in stamp albums.



But let me continue the story, because my discovery only gets better. I always had difficulty using my digital microscope to view tagging details because, when I illuminated the stamp to show the tagging, the short-wave light sources I had never provided enough light for the digital microscope to capture an image. However, that all changed when I paired up the sanitising wireless phone charger with my digital microscope. As a light source for the microscope, it provided more than ample light to capture an image of the tagging on the stamp. Previously unseen minute details were now visible and could be saved as digital pictures. I took a picture of the previously undetectable fine lines of tagging used to create the pre-phosphorus paper for printing the 1998 ***Remember the Maine*** issue (Scott 3192) with my digital microscope, using illumination from the sanitizing wireless phone charger.

It's quite possible that other sanitizing wireless phone chargers have equal, or even better, capabilities for viewing the tagging on United States postage stamps. But this one, priced around $15 (about R250.00), is a relatively inexpensive investment and readily available from a variety of sources, including eBay and Walmart. When repurposed for viewing tagged United States stamps, it can open a whole new hidden world of philately.

An article by Henry I Jehan, Jr in Topical Time 459 of September-October 2026

HISTORY OF EUROPEAN PAINTINGS

Evolution from 13th to 20th centuries

Ever since the Stone Age, man has expressed his desire, love, passion, thirst, hunger, happiness, and sorrow through paintings. An example of this is the prehistoric painting at Lascaux Caves (***right***).

In this article I will attempt to summarise the history of European paintings through postage stamps. Paintings can be a difficult theme for a topical (*re thematic*) collector; not because there is a dearth of philatelic material related to this topic, but to derive maximum satisfaction, one needs to have a deep appreciation for this art form. This will also help at the time one writes the thematic text for a thematic exhibit on art. There is another advantage; your album becomes a mini-art gallery and even non-philatelists can derive pleasure by taking a look at your album; who knows, one day they may develop appreciation for painters like da Vinci, van Gogh, Gaugin, and Picasso.

There are hundreds of artists who panted in European style; hence art historians usually only identify those painters who, from the beginning of 13th century to the end of the 19th century, have made the most noteworthy contributions to the European tradition. They classify painters in different centuries depending on their style and specialty. At the same time, they categorise the development of European paintings in different geographical areas of Europe through the centuries. I maintain my list of painters by centuries, but I must limit the number of painters mentioned in each century for this article because of space limitations. The stamps mentioned and illustrated in this article are only examples and are not intended to be a comprehensive checklist for each painter.

The portrait of Christopher Columbus appearing on the $4.00 stamp of the 1893 U.S. series (***left***) is probably the first European painting to appear on a stamp by any country. This image of Columbus is by the sixteenth century Italian painter Lorenzo Lotto. Spain issued the first series of paintings on stamps in 1930 to commemorate the death centenary of its famous painter Goya (Spain, *Scott* 418-432). France has issued many stamps depicting painters belonging to the European tradition of different schools, and various Middle East countries have also issued stamps with European paintings. Art critics use specialised terms to describe a period or style of painting. These terms are explained in a Glossary on the last page for the benefit of readers. With this background, I will proceed to identify those I consider to be the prominent painters for each century.

13th and 14th Centuries

We find the first artists who established the European tradition of painting during this period were mostly from Northern Italy. Paintings from other parts of Europe during the period, were largely anonymous and therefore it is difficult to identify more than a couple for the 13th and 14th centuries. One such example of a painting by an anonymous artist of Savoy is entitled ***Annunciation*** (***left***). Two known painters of this period are **Cimabue/Cenni di Pepi** (1240-1301) with paintings of ***St. Francis*** (***right***); and **Simone Martini** (1284-1344) with painting

of *Christ Blessing* (Vatican City. *Scott* 487). Their style is considered transitional between Byzantine Formalism and Giotto's Realism.

15th and 16th Centuries

This is the period of Italian Renaissance. Italy was the centre of creativity in Europe as far as art is concerned. Netherlands was coming up as a strong contender, and France was beginning to develop notable artists. In the fifteenth century, Florence, Italy, occupied the prominent position, and Venice was dominant until the last quarter of sixteenth century. An early Renaissance painter who worked for all major churches of Florence and for the Sistine Chapel in Rome was **Sandro Botticelli** (1445-1510). He is often said to capture the spirit of Renaissance in his ***Birth of Venus*** (***left***) and in his ***Spring*** (***right***). Botticelli was not well known for centuries until his works were rediscovered in the late 19th century.

Filippo Lippi (1406-1469), whose father was also a painter, reached maturity under his father's most famous pupil, Botticelli. His works are characterised by refined melancholy as seen on his several-paintings entitled ***Madonna and Child*** (***left***) as well as his various paintings of the *Virgin Adoring Child* (Burundi, Dominica and Italy). **Leonardo da Vinci** (1452-1519) excelled throughout his life in almost every human attainment. He was the most successful and skilled painter of his generation. His contemporaries could not even compete with the art of Leonardo, and artists who came a generation later could only challenge his skills. His most famous painting was ***Mona Lisa*** (***right***). Leonardo's self-portrait appears on stamps of (***left***). **Raphael/Raffaelo** Sanzio (l483-1520) is the most universally popular among all the painters of the world. He owed his popularity to his graceful style, as reflected in his ***Marriage of the Virgin*** (***right below***). This work, and others, shows his early concern for harmonious disposition of figures in the pictorial space, such as ***Adam and Eve*** (Bulgaria); ***Building of the Arc*** (Grenada); ***Dispute of the Holy Sacrament*** (Vatican); ***Entombment of Christ*** (Burundi); ***Fire in the Borgo*** (Italy); and ***Coronation of the Virgin*** (Italy), among many others.

Michelangelo Buonarroti (1475-1564) paintings and sculpture masterpieces were inspired by theology and philosophy. Between 1509 and 1512 he created massive frescoes for the Sistine Chapel in the Vatican (Nicaragua and Russia), including ***Creation of the Sun. Moon and Stars*** (***left***) and ***Creation of Adam*** (Belgium, Hungary, Italy, Monaco, U.S.A.). They are superb having aesthetic expressions through the medium of the human body.

Lorenzo Lotto (1480-1556) exemplified the Venetian tradition of his time. He painted dignified portraits, altarpieces, and frescoes. His work was original, romantic, refined, and often hinting at a troubled ecstasy. Among his paintings depicted on stamps are ***Christopher Columbus*** (Chile, Spain, and U.S.A.); and ***The Nativity*** (***right***). **Giovanni Bellini** (1430-1516) was a member of a family of Italian Renaissance painters who founded the Venetian school. Giovanni's style evolved from the static mid-15th century Venetian works to High Renaissance harmony and grandeur. He introduced softness in tone, symmetry in composition, and the use of harmo-

nious colour that influenced the next generation of printers. His various paintings of *Madonna and the Child* reflect his artistic style (***left*** and Anguilla, Burundi, Dominica, Grenada, Ireland, St. Lucia, and Togo). Flemish painter **Hugo Van der Goes (1440-1482)** was a sensitive portrait artist as shown in his painting the ***Death of the Virgin*** that is remarkable for the varied expressions on the faces of the apostles. Other examples are his paintings ***Adoration of the Shepherds*** (Antigua, Belgium, and Nicaragua) plus *Portrait of a Man* (***right***).

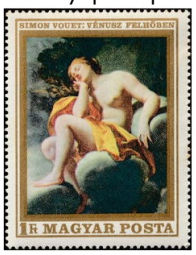
Jan van Eyck (1385-1441), also a Flemish painter, gained recognition due to his excellence in portrait painting. Among his famous paintings are ***Angels Concert*** (Rwanda); ***The Annunciation*** (***left***); and the *Ghent Altarpiece* (Belgium, *Scott* 876, 993); and (Germany). **Gerard David** (1450-1523) of Bruges, Belgium; was considered conservative and usually rather gentle. Most of his work was based on traditional themes such as his painting of ***Madame Seriza*** (***right***) and ***Virgin and Child*** (U.S.A.), The works of **Paolo Veronese** (1528-1588) are marked by quieter, more classical compositions, and still exhibit more dazzling light and colour harmony. His subjects were religious, mythological, historical, and allegorical. He departed from his predecessors in handling colour and perspective as seen on his painting ***Minerva*** (***left***), as well as such other paintings as the ***Adoration of the Magi*** (Togo) and the ***Marriage at Cana*** (Vatican). **Jean Clouet** (1486-1541), and his son **Francois Clouet** (1515-1572) were court portrait painters to French King Francis 1st (1515-1547) and his successors. They worked from preliminary drawings which were forceful and delicate. An example of Jean Clouet's painting is ***Guillaume Bude*** (France) while an example of Francois Clouet's painting is a portrait of ***Francis I, King of France*** (***right***).

Lucas Cranach the Elder (1472-1553), court painter at Wittenberg, Germany, was more lyrically poetical than his contemporaries. Gothic quaintness and Renaissance grace are charmingly mixed in his imaginative pictures, especially his nudes with landscape as seen on the ***Reclining Nymph*** (***left***). Other paintings include ***Martin Luther*** (Finland, Germany, and South Africa); and ***Moses Receiving the Tablets*** (Germany). **Albrecht Durer** (1471-1528) was the leading artist of the northern Renaissance, and served as court painter to Charles V of Spain and the Netherland. His paintings included altarpieces, and meticulously observed portraits, including many self-portraits (Albania, France, Germany, Romania and ***right***). His many paintings have appeared on hundreds of stamps including ***Adoration of the Magi*** (Gibraltar, and Germany); and ***Justice*** (Russia). **Matthias Grunewald**/Mathis Gothart Nithart (I470-1528) was a major figure in a generation of great northern German Renaissance painters, different from High Renaissance idealism and humanism. Grunewa1d developed his own masterful individualistic style by using high contrasting areas of light and shadow and usually stark colour. Various portions of his ***Isenhein Altarpiece***, including a tortured figure of Jesus, can be seen on many stamps (Dahomey, France, Malagasy, and Togo and ***left***).

17th Century

Italy was slowly fading as a force in the arena of art, but her influence in varying degree was still being felt throughout Europe. France inherited the classic style to which the Italian Renaissance gave birth. But the real vigour found in the Flemish School. Meanwhile Spain was developing a characteristic style, and England was emerging at last from medievalism.

Peter Paul Rubens (1577-1640) was the most famous northern European artists of his time and is now widely accepted as one or the foremost painters in Western history. He was also known as a Baroque painter since his works showed a fusion of realistic tradition of Flemish painting and imaginative freedom and classical themes of Italian Renaissance painting. Ruben's paintings have also appeared on hundreds of stamps including the ***Annunciation*** (Antigua and Gibraltar); ***Bathsheba*** (Bulgaria, Hungary, and ***left***); ***Descent from the Cross*** (Belgium); *Hercules* (Mali, and Romania) and ***Madonna and Child*** (Chad and Liberia and ***right***). This revitalised and gave a new direction to northern European painting. The painting of three French brothers - **Antone le Nain** (1588-1648); **Louis le Nain** (1593-1648); and **Mathieu le Nain (**1607- 1677, were so human in feeling, so modest in theme, yet so serious in content, that it separated them from all their French contemporaries. One of their paintings is the ***Peasant Boy*** (France). **Georges de La Tour** (1590-1652) was one of the first painters to depict ordinary people in his paintings that are also remembered for the handing of light as can be seen on his ***Newborn Child*** (***left***). No one modulated and blended Light into the scene as he did. **Simon Vouet** (1590-1649) founded the official school or painting in France and painted pedantically correct classic pictures. He is noted for a painting ***Venus in the Clouds*** (***right***).



Rembrandt Harmensz van Rijn (1606-1669) was the chief of Dutch school of painting and one of the greatest painters the world has seen. Among his most notable paintings are *The* ***Anatomy Lesson of Dr. Tulp*** (Costa Rica, and Togo,) and *The* ***Night Watch*** (Rwanda and ***left***). Rembrandt's high position in European art rests on the originality of his mind, the power of his imagination, his profound sympathy with his subjects, the boldness of his system of light and shade, the thoroughness of his modelling, his subtle colour, and above all on the intense humanity of the man. Rembrandt's self-portraits appear on a number of stamps (Austria, Bulgaria, Czechoslovakia, France, Monaco, Netherlands, Romania, and Russia). **Diego Rodriquez de Silva y Velasquez** (1599-I 660) was typically Spanish in his genre paintings of peasant boys, but sentimentally eclectic in his religious paintings such as ***Pope Innocent X*** (Burundi), and historical paintings such as ***The Surrender of Breda*** (Spain). One of the greatest masters of skilled execution the world has seen, he is also known for his portraits and large figure subjects such as ***Philip 111 on Horseback*** (Spain); and ***The Head of a Stag*** (Tanzania).

18th Century

There was a late flowering in Italy, but France took the artistic lead in Europe. England continued to develop portraiture and landscape painters. In Spain, Goya was an isolated figure leading from the 18th to the 19th century.

Jean-Antoine Watteau (]684-1721), a French Rococo artist, was interested in painting subjects related to theatre and ballet, such as his painting ***Lady With a Flute*** (***right***), and ***Young Man Dancing*** (Dahomey). His paintings were charming and graceful, and his best known paintings depict elaborately costumed ladies and gentlemen at play, such as ***The Capricious Woman*** (Russia) and ***Gilles*** (France and Monaco). **Nicolas de Largilliere** (1656-1746) was a portrait painter in the "*Grand Style*," and provided an infusion of the 18th century sprightliness. **Jean Honore Fragonard** (1732-1806) was another of the French Rococo painters who is known for his delicate colouring, witty characterisation, and spontaneous brushwork. His finest work has an irresistible enthusiasm and full of joy. His painting entitled ***L'Etude*** is pictured on a 1972 French stamp (***left***). **Giovanni Battista Tiepolo** (1696-177'0), born in Venice, was one of the greatest European painters of the 18th century. He was famous for the monumental Rococo art in many places and churches, and his style was light-hearted, the palette light and warm, and he made great play with illusion, such as a ***Young Woman with a Parrot*** (***right***).

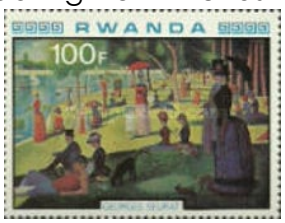
Henry Raeburn (1756-1823) was an English portrait painter with a breezy style. His art was lively in colour but usually superficial in characterisation such as his painting ***The Skater*** (***left***). Another English portrait painter, **Joshua Reynolds** (1723-1792), was deeply impressed by the imagination of Michelangelo. His strongest instincts were towards richness of colour, and he was true to his early admiration of the *Grand Style*. Several of his paintings on stamps are ***Cupid Loosens the Belt of Venus*** (Russia); and ***Nellie O'Brien*** (***right***). **Francisco Jose de Goya y Lucientes** (1746-1828) of Spain excelled in painting portraits. They were life-like, unexaggerated, and disdained flattery. He is much more widely known by his etchings than his oils, but the paintings of Goya best known by stamp collectors are ***The Nuked Maja*** (Spain) and ***The Clothed Maja*** (Burundi and ***left***).

19th Century

France increased its lead, and the school of Paris absorbed artists from all over Europe. **Jean Louis Andre Theodore Gericault** (1719-1824) was a fellow student with **Ferdinand Victor Eugene Delacroix** (1798-1863) and a fellow rebel against the classicism of David. Had he not died early, he might have eclipsed Delacroix as the leader of Romantic Movement. Paintings by Delacroix includes ***An Orphan at the Cemetery*** (***right***), as well as several depicting tigers (Niger, and Senegal). Theodore Gericault liked painting horses such as the ***Epsom Derby*** (***left***); a ***Guard on Horseback*** (France and Rwanda); and ***San Martin on Horseback*** (Argentina). **Gustave Courbet** (1819-1877) was a self-appointed French apostle of *Realism*, a reaction against both academic and romantic painting. He was forceful and sometimes over emphatic to avoid idealization. Among his best

known paintings ate ***Beautiful Irish Girl*** (***right***); ***Chalet in the Mountains*** (Malagasy); ***Marque de Lafayette*** (U.S.A.); and the ***Wrestlers*** (Hungary).

Honore Daumier (1808-1879) belongs to the French Realist School. He produced over 4,000 lithographs, and after 1860 a number of powerful satirical oil paintings that were little appreciated in his lifetime. His sharply dramatic and satirical cartoons dissected Parisian society. Directness of vision and lack of sentimentality are reflected in his portrayal of current social life. ***Crispin & Scapin*** (***right***); and ***Girls on the Pebbly Shore of the River*** (France) are two of Daumier's well known paintings. **Jean Auguste Dominique Ingres** (1780-1867) was essentially a portrait painter of the Romantic Style who is characterized by purity of lines and enamel-like- colouring. He liked to paint bathers, his favourite theme (France). Another of his acknowledged masterpieces is the extraordinarily sensuous ***Turkish Bath*** (***left***), dating from the last years of his life. **Georges Seurat** (1859-1890) was founder of the 19th century French School of Neo-impressionism. He used tiny brush strokes or contrasting colours to portray the play of light, a technique that became known as *Pointillism*. These tiny strokes of pure colour were not distinguishable by the viewer, but they made his paintings shimmer with brilliance. Examples of his paintings are ***The Circus*** (France) and ***A Sunday Afternoon*** (***right***).



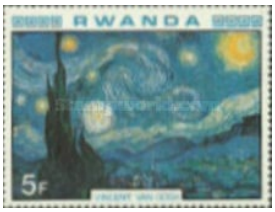
Pierre Auguste Renoir (1841- I 919) was a French pioneer of Impressionism. He was a man in love with life, and was one of the most independent painters of his time. Unlike other Impressionists, he selected a wide variety of subjects for his work; these included single human figures, family group portraits, and landscapes. He is noted for the harmony of lines, the brilliance of his colours, and use of light as can be seen in the ***Portrait of a Model*** (***left***. Other paintings of women include ***Girl With a Fan*** (Russia); ***Girls Picking Flowers*** (Swaziland); ***Two Girls in Black*** (Malagasy); and ***Woman Bathing*** (Romania). **Claude Monet** (1840-1926) was an influential French Impressionist, and was fascinated by the ephemeral way sunlight blurs and softens our apprehension of a scene's sharp outlines. Among his notable paintings are ***Carnival*** (Malagasy); ***Fishing Boats*** (***right***); ***Setting Sun*** (Monaco); and ***Women in the Garden*** (France). **Paul Gauguin** (1848-1903), French Post-Impressionist painter, spent his last years in Tahiti searching for subjects to match his style that was of bold design and decorative in colour. Influenced by symbolism, he chose subjects reflecting his interest in other cultures. His paintings include ***Landscapes with Huts*** (Hungary); ***Marketplace*** (French Polynesia); ***Merriment in Tahiti*** (France); ***Tahitian Boy and Girl*** (***left***); and ***Tahitian Woman*** (Yugoslavia).

Hilaire Germain Edgar Degas (1834-1917), French Impressionist, is known for his portrayal of the human figure in motion. His works indicate his concern for movement, harmony, and continuity of contours; these specialties set him apart from other impressionists. Examples of his movement include his ***Ballet Dancer*** (France); ***Dancer With Bouquet*** (***right***); ***Dancing Class*** (Monaco); and ***Four Dancers*** (Maldives,). **Paul Cezanne (1**839- I906) is widely regarded as the father of modern painting. This French Post-Impressionist painter developed a style that not only captured light and life, but the structure or natural forms

in landscapes, still lifes, and portraits. His paintings include ***Card Players*** (France); and Haiti); ***Courtyard at Anvers*** (***left***); and ***House of the Hanged Man*** (Monaco). Picasso is quoted having said in 1943, "*Cezanne, do I know him! I do indeed, he is my only master*."

.lean Francois Millet (1814-1875) was a French painter known for his portrayal of peasant life and landscapes. He was a realist and his later works shows some affinity to Impressionism. His 1859 painting ***The Angelus*** (Jordan) was widely reproduced in his day. Other paintings include ***The Gruel*** (***left***); and **the *Winnower*** (France).

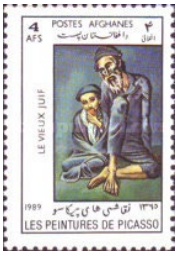
Vincent van Gogh (1853-1890), a Dutch painter, was torn between self-destructive mental illness (he cut off his earlobe after a quarrel) and a passionate desire to paint. He loved to paint flowers (***right***). Dozens of other artists were better draftsmen and colourists who chose more appealing subjects. Van Gogh painted no fewer than 40 self-portraits because he could not afford to pay a model (Belgium, France, Netherlands, and Niger). His other paintings include ***Church at Anvers*** (France); ***Starry Night*** (***left***); and the ***Weaver*** (Togo). One museum director explains van Gogh's popularity, "*Consider the drama of the man: zealous preacher turns clumsy artist, paints crawling landscapes which nobody buys and finally commits suicide*." More than 150 years after his death, van Gogh's intense, consuming vision seems to touch us all. **Henri Marie Raymond de Toulouse-Lautrec** (1864 - 1902) was a French artist who painted cynical (rather than satirical) scenes of dance halls, cafes, circuses, and. brothels. Many of his finished works have the spontaneous character of sketches, and he often painted with thinned-out oils on cardboard. Among his well-known paintings are the ***Dining Room at the Brothel*** (Hungary); ***English Girl from the Star Laundry Room at the Brothel*** (***right***); and ***Moulin Rouge*** (Rwanda).



20th Century

This is a period of experimentation in painting, and Picasso enlarged the vocabulary of Modern art. The origin of "*Cubism*" and the cubist style is credited to the collaboration of **Georges Braque** (1882-1963) and Pablo Picasso. Braque made an intense study of the effect off light and perspective and technical means that painters use to represent these effects. According to one art critic: "*In his village scenes, Braque frequently reduced an architectural structure to a geometric form approximating a cube, or more precisely, a rectangular prism, yet rendered its shading so that its volume seemed to be contradicted. It looked both flat and three dimensional*." In this way Braque called attention to the very nature of visual illustration. Braque's works include the use of brilliant colour, textured surfaces, and the reappearances of the human figure. These paintings include the ***Black Fish*** (Monaco); the ***Boat Dock*** (***left***); and the ***White Bird*** (France).

Pablo Ruiz Picasso (1881-1973) was one of the most versatile and experimental of all painters. ***Time Magazine*** called him *the cultural hero of the century*. No painter has ever sold while living at such enormous sums as did Picasso. Mere wealth is hardly an adequate measure of Picasso's stature as an artist. The fact is that Picasso has had an unparalleled influence on the course of art in his time. When he first appeared on the Paris scene in 1900, artists still followed the



basic principle that there must some describable relationship between what they put on the canvas and the object from which the painting derived. But Picasso began to paint figures and objects as interlocking geometrica1 forms of colour and light. Examples of his paintings include ***Bar Table*** (Togo); ***Blind Old Beggar*** (***above left***); and Picasso's self-portrait in Cubism style (Czechoslovakia). An amazing combination of creativity and longevity, the *king of painters* became a legend in his lifetime. Whatever future turns art may take, the design is sure to have been in large part shaped by the vitality, virtuosity, and unwavering drive of Pablo Picasso. Picasso once said: "*Reality was in painting. When the cubist painter said to himself, I will -paint a bowl, he set out with the full realization that a bowl in painting has nothing to do with a bowl in real life. We no longer wanted to fool the eye: we wanted to fool the mind*."

This step led to modern art as we know it today. The change was clearly among the most far reaching in painting since the Renaissance. While Picasso was not solely responsible for it, he was the prime instigator. With his exuberance and spontaneity, he did more to bring life to the artistic revolution than did any other painter

Glossary of Terms

Altarpiece: A carving, painting, sculpture, screen, or decorated wall made for a Christian Church altar, the table at which Mass is said.

Baroque: Style of art and architecture characterized by extravagance in ornamentation, asymmetry of design, and great expressiveness. It dominated European art for most of the 17th century.

Cubism: Revolutionary movement in early 20th century paintings, pioneering abstract art About 1907-1910, Cubists began to abstract images from nature, gradually releasing themselves from the realistic representation of nature.

Formalism: Strict or excessive attention to or insistence on outward, forms and customs as in art or religion.

Impressionism: A school of painting that originated in France in the 1860s. The chief aim was to reproduce only the immediate and overall impression made by the subject on the artist, without much attention to detail.

Realism: In art and literature, the attempted picturing of people and things as they really are; and an effort at faithful reproduction of nature.

Rococo: A movement in the arts and architecture developed in France in the first half of the 18th century characterized lightness, elegance, delicacy, and decorative charm.

Surrealism: Twentieth century movement in art purporting to express the subconscious mind by the phenomenon of dreams.

Lallan *P.* Singh was born in Nepal and graduated in civil engineering from B.I.T., Mesra Ranchi, India. He subsequently received a Master of Science from North-eastern University in Boston, and worked from I 981 to 1984 for Stone and Webster Engineering Corporation in Boston. He returned to India in 1985 and presently serves as deputy chief engineer for the Bridge Engineering Corporation in Bihar, India. He has been collecting topicals for 45 years with an interest in bridges, dogs, European painting, flowers, music, and nuclear energy. His mailing address is 145-M.J.G.H. Kankarbagh Colony, Patania, 800020 (Bihar), India.

An article by Lallan P Singh in Topical Time of November-December 2003

THREE GENERATIONS OF STATE-OF-THE-ART WARSHIPS

Over the centuries, warfare at sea has evolved as changes in technology and tactics

have required new types of warships. Three stamps from a set of ship definitive stamps released by Barbados 16 August 1994, illustrate three generations of warship.

In 1759, one year after the birth of Horatio Nelson, Britain's most famous admiral, the keel of **HMS *Victory*** was laid down. Launched in 1765, the great ship was not commissioned into

active service until 1778, at a time when Britain needed more warships to protect itself, and the sea lanes to its far-flung empire. The largest British warship of her day, ***Victory*** (***left***) was 226 feet long from figurehead to sternpost and had a beam (width) of 51 feet. She displaced 3,500 tons. While her keel was made from elm, oak was used in the construction of the balance of the ship. Approximately 60 acres of old-growth oak forest, around 2,500 mature trees, were cut and shaped into ***Victory***'s two-foot thick ribs and double planking. Beneath the waterline, the hull and rudder were sheathed in copper, used to discourage wood boring worms and barnacles. ***Victory***'s source of propulsion was the wind. Her three masts could carry four acres of canvas when all 36 sails were set. The mainmast towered 205 feet above the waterline and, like the fore and mizzen masts, consisted of three sections that were made from fir. Five miles of standing rigging was required to anchor the masts and yardarms to the ship. The running rigging, which was used to control the sails, consumed more miles of cordage. In a brisk wind, the ship could achieve speeds of 10 knots, but six knots was more usual.

Under the Admiralty's system of ship classification, the ***Victory*** was considered a first-rate ship of the line. Every ship was categorized into one of six rates, based on the number of guns she carried with only the first three rates considered large enough for inclusion in the battle line. ***Victory*** carried 102 12-, 24- and 32-pound guns as well as two 68-pound carronades. In a single broadside these guns could throw 1,000 pounds of shot up to a mile. Even at extreme range, a 32-pound ball would penetrate two feet of solid oak. The carronades were nicknamed "*smashers*," and can be likened to a giant shotgun. They fired a ball that was filled with smaller projectiles up to three inches in diameter. When the ball burst, these projectiles were dispersed much like a shotgun shell. It took a crew of 875 men commanded by 49 officers to effectively sail and fight ***Victory***. Most of the crew lived on the two lower gundecks, where they co-existed with the cannon they served in battle. The ship's entire stern was "*officer's country*," where no seaman could go without orders (***right***). Unlike the cramped accommodations for the crew, senior officers enjoyed almost luxurious quarters.

Victory first went into battle as the flagship of Vice Adm. Augustus Keppel. On 23 July 1778, Keppel's fleet met a French fleet of 32 ships of the line off Ushant (*Ile d'Ouessant*) near the coast of Brittany. During this engagement Keppel followed the ***Fighting Instructions*** codified by the Admiralty. The most strictly enforced of these instructions decreed that ships should

maintain their place in the line of battle at all costs. Keppel's failure to improvise following the first phase of the **Battle of Ushant** allowed the French fleet to escape. While the Admiralty failed to recognize the lessons that Ushant provided, other officers did not. Adm. George Bridges Rodney served as Britain's naval commander-in-chief in the West Indies during the American Revolution. At the **Battle of the Saints** on 12 April 1782 (***left***), he utilized a new tactic to defeat a French fleet under the command of Adm. Comte Francois Joseph Paul de Grasse. Rodney divided his own battle

line at the same time that he split the French line. The result was a stunning victory that saw de Grasse surrender his flagship *Ville de Paris* to Rodney in **HMS *Formidable***. Led by Nelson, a new generation of British admirals took up this change in tactics, using the freedom it gave to prevail over Napoleon's fleets.

Wearing the flag of Adm. Sir John Jervis (later Earl St. Vincent), ***Victory***'s next major engagement was against the Spanish at the Battle of Cape St. Vincent, 17 February 1797, off the coast of Portugal (***left***). This battle was won largely by the audacity of the Royal Navy's rising star, Commodore Horatio Nelson, who was in command of the 74-gun ***Captain***.

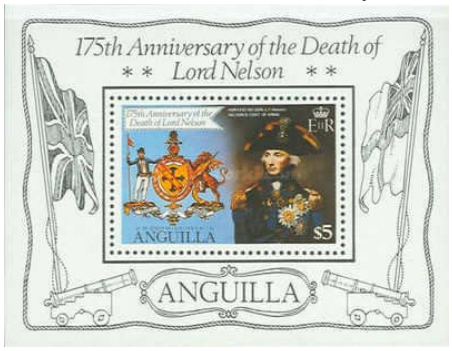
Guernsey stamp shows two Spanish first-rate ships, the giant 130-gun *Santissima Trinidad* and the *Salvador del Mundo*, along with the British third-rate *Orion* at the Battle

At a key point in the battle, Nelson broke ranks with the line of battle, ignoring the ***Fighting Instructions*** and his admiral's orders, to place his ship across the bows of 18 Spanish ships. By the end of the battle, Nelson and his crew had captured the 80-gun ***San Nicolas*** and the 112-gun ***San Josef***.

This was not the first time that Nelson and ***Victory*** appear together in the history of the Royal Navy. In 1771, as a 12-year-old midshipman, Nelson reported to the ***Raisonnable***, which was anchored in the Medway River near Chatham Dockyard, where the *Victory* was lying idle. Thirty-two years later, Nelson would assume command of the ***Victory*** (***right***), and lead her into their most famous battle off Cape Trafalgar. On 21 October 1805, Nelson's fleet of 27 ships engaged the 33 ships of the combined French and Spanish fleets. His tactics irrevocably shattered whatever remained of the ***Fighting Instructions***. Breaking his fleet into two groups led by ***Victory*** and the 100-gun ***Royal Sovereign***, Nelson cut the French line of battle and reduced the engagement to a general melee (***left***).

Anguilla shows a painting of the Battle of Trafalgar done by Clarkson Stansfield for London's United Service Club. Using eye witness accounts, Stansfield's work highlights key events in the battle. In the centre, *Victory* is to the right of the French *Redoutable*, which has locked yardarms with the British *Temeraire*

By the end of the battle, 18 French or Spanish ships had surrendered and only 11 of the remaining would ever return to port. ***Victory*** was nearly dismasted and Nelson was mortally wounded (***right***).



French sea power had been destroyed at Trafalgar, as had the concept of the line of battle. The War of 1812 saw actions between frigates mounting 30-50 guns. By the 1860s, ships of iron powered by steam began to displace ships of oak powered by the wind. By the tum of the century, advances in gunnery meant that ships did not batter each other to pieces at close range, but lobbed 2,000-pound shells toward each other over distances of 20 miles. One hundred and forty years after the **Battle of the Saints**, and 117 years after Trafalgar (1922), the keels for two new British battleships were laid down. The design of **HMS *Rodney*** and her sister **HMS *Nelson*** are unique among battleships. These ships were originally ordered as 48,000-ton battlecruisers armed with nine 16-inch guns.

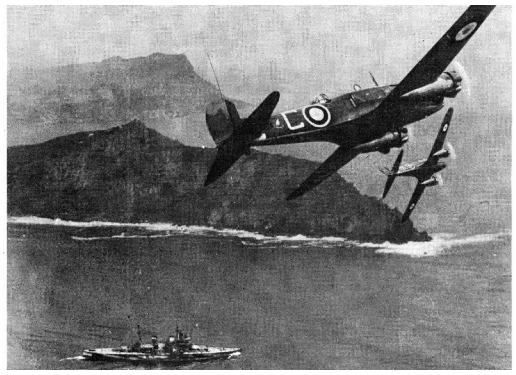
Following the signing of the Washington Naval Treaty, the design was reduced to 33,900-ton battleships, while retaining the original main battery. Since weight was the critical factor,

Rodney and ***Nelson***'s main battery of three triple 16-inch gun turrets was located forward of the bridge and superstructure (***left***). This arrangement allowed the designers to concentrate the ship's armour plate around the centre of the ship, protecting the turrets, magazines, engine and boiler rooms. A 14-inch belt of armour extends from the A turret on the foredeck aft to the last 6-inch turret near the stem. Up to 16 inches of armour protects parts of the main battery turrets and barbettes, while 6 inches of armour protects the decks. ***Rodney*** and ***Nelson*** were the first British warships to carry 16-inch guns, which had a range of 35,000 yards (nearly 20 miles). According to ***Janes Fighting Ships***, a full main battery salvo cost £700 to fire. In addition to her main battery, which had a clear arcs of fire of 298, 330 and 250 degrees, ***Rodney*** was armed with 12 6-inch guns mounted in six turrets located aft of the bridge. Her anti-aircraft protection was formidable and included 8 4-inch, 18 40-millimeter, 48 2-pounders and 61 20mmguns. ***Rodney*** was 702 feet long at the waterline, 106 feet wide and had a draft of 30 feet. The ship's wartime complement was 1640 officers and men. Powered by two propellers, the ship had a top speed of 23 knots. Her fuel tanks carried 4,000 tons of fuel oil that was consumed at cruising speed at the rate of 2.7 tons per hour. At top speed, her engines consumed 16 tons of fuel per hour.

While participating in the first **battle of Narvik** in April 1940, ***Rodney*** was damaged during an air attack, despite a massive expenditure of anti-aircraft ammunition. In May 1941, she joined forces with **HMS *King George V*** during the chase and sinking of the German battleship ***Bismarck***. During the battle ***Rodney*** fired 380 rounds of 16-inch and 718 rounds of 6-inch shell, obtaining numerous hits on the enemy ship. While ***Nelson*** participated in a number of operations during the war, she also spent a lot chime in drydock. She was mined in December 1939, torpedoed in September 1941 and mined again in June 1944. In mid-August 1942, she took part in **Operation "*Pedestal*,"** joining ***Nelson***, three aircraft carriers, six cruisers and 24 destroyers to escort a major supply convoy through the Mediterranean to Malta. With the island facing starvation, it was imperative that a major portion of the convoy survive the journey and arrive at Malta with intact cargoes. The convoy survived a number of air and submarine attacks that sank one carrier, damaged another and sank a merchant ship before it reached the narrow Skerki Channel between Cape Bon, Tunisia and Sicily. At that point the escort turned back toward Gibraltar, leaving the remainder of the convoy in the hands of a small escort. By the time the survivors reached Malta, only five of the original 14 merchant ships in the convoy remained.

In November 1942, ***Rodney*** returned to the Mediterranean as part of **Force H**, covering the Allied landings in French North Africa (***right*** crests of ***Rodney*** and ***Nelson***). In July1943, **Force H** was ordered to the Ionian Sea to block any Italian interference with **Operation Husky**, the Allied landings in Sicily. On 7 Sept. 7, 1943, ***Rodney*** sailed from Malta in support of Allied landings at Salerno, codenamed **Operation Avalanche**. In her last major action of World War II, ***Rodney*** provided gunfire support for British troops landing in Normandy on D-Day. It had taken only a few short years for the great battleship to reduce from the "*Queen of the Fleet*" to a fire support ship.

On 7 December I 941, Japanese carrier-based aircraft attacked the U.S. Pacific Fleet stationed at Pearl Harbour, Hawaii. Seven American battleships were sunk during the attack. Three days later, other Japanese aircraft sank the battleships **HMS *Prince of Wales*** and **HMS *Repulse*** off the coast of Malaya.



This remarkable photograph found loosely in an old album, depicts the British battleship *Prince of Wales* making her fateful passage round Cape Point into the Indian Ocean in 1941 to an engagement with Japanese torpedo bombers which sank her. Escorting her in this photograph are Avro-Anson patrol aircraft used by SAAF coastal squadrons at that time. It was the last time she was photographed before being sunk.

These actions vindicated the late Gen. Billy Mitchell, who had advocated during the 1920s that aircraft could *sink* battleships. The decline of the battleship and the rise of the aircraft carrier took place during World War II. In comparison to battleships, the aircraft carriers built during World War II were small, displacing between 14,000 and 35,000 tons. They were designed to accommodate between 80 and 100 piston-driven aircraft. Because the ships lacked steam catapults, planes took off under their own power from a straight flight deck that limited flight operations to either take-offs or landings.

As heavier jet-powered aircraft began to appear in the American arsenal, aircraft carrier designs were modified to accept the more powerful planes. Ships became larger to carry up to 100 specialized aircraft. Steam catapults capable of hurling a 30-ton aircraft into the air in a distance of 250 feet were installed in the flight deck, which was angled to allow the simultaneous launch and recovery of aircraft. The keel of the **USS *John F. Kennedy*** (***right***) was laid down 22 October 1964, at the Newport News Ship Building and Dry Dock Co. She was launched 27 May 1967, and was placed in commission the following year, on 7 September 1968. Unlike the **USS *Enterprise*** and the *Nimitz*-class carriers, which run on nuclear power, the ***John F. Kennedy*** uses conventional fuel oil to power its engines, which give the ship a *top* speed in excess of 30 knots. Compared to *Victory,* the ***Kennedy***'s dimensions are staggering. She displaces 61,000 tons of water when empty and 87,000 tons fully laden. At the waterline she is 1,047 feet long, has a beam of 129 feet and a draft of 35 feet. The carrier's flight deck is 252 feet wide and has more than six acres of space. On its hanger deck the ***Kennedy*** can accommodate between 70 and 90 aircraft, depending on mission requirements.

The air wing usually contains squadrons of fighters, like the F-14 *Tomcat,* and fighter bombers, such as the F/A-18 *Hornet*. It also includes S-3A *Viking* anti-submarine warfare planes, A-6 *Intruder* and EA-6B *Prowler* attack and electronic warfare planes, and E-2C *Hawkeye* airborne radar planes. When flight operations commence, the four steam catapults are capable of launching 32 planes in four minutes. During flight ops, the flight deck is a hive of activity, busier than many of the world's commercial airports, which operate over a much larger physical area. The ***Kennedy*** is a floating city with Nearly 5,000 men housed within her hull. More than 2,700 men are needed to actually run the ship, while the other 2,200 are assigned to the ship's air wing, its principal weapon. More than 15,000 meals a day are prepared in the ship's galleys. Laundry and recreational facilities, a library and a television station are also found within the ship's 2,000 compartments. The ***Kennedy***'s sick bay can treat routine illnesses as well as combat casualties.

Operating with a battle group of supporting cruisers, destroyers, frigates and submarines,

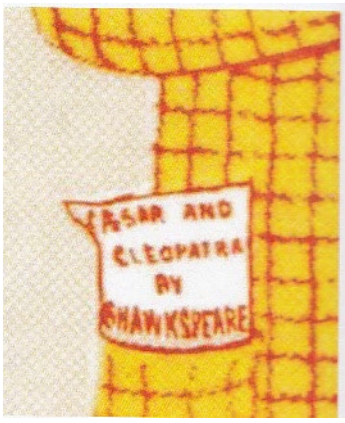
the ***Kennedy*** is capable of projecting an enormous amount of power against any kind of target. E-2C *Hawkeyes* extend the range of the carrier's radar by several hundred miles and vector fighters to intercept hostile aircraft before they come within weapons range of the carrier. All-weather fighters and attack aircraft undertake missions against 9ships or land targets without regard to inclement weather. Much has changed in naval warfare in the 230 years since the **HMS *Victory*** was launched. The existence of the **USS *John F. Kennedy*** is proof of that fact. While the warships, weapons and tactics have changed, the need to project power against an enemy in protection of country has not.

An article by David C. Akin in Scott Stamp Monthly of December 1994

ERRORS ON STAMPS

Errors of stamp designers worldwide cause *stamps that make you smile.*

"SHAWKSPEARE"



An extra funny *error* was detected on the unusual Europe stamp of Ireland in 1980. It is showing George Bernard Shaw with a big smile. In the right pocket of his stylish coat we see a book with the title *Caesar and Cleopatra* by ***Shawkespeare*** (!). This iconic comedy was indeed written by Shaw in 1901. (The classic work by Shakespeare was titled *Antonius and Cleopatra*). The relation between the two books inspired the designer of the stamp to create the funny name combination as an error by meaning, according to Shaw sense of humour.

This article is taken from Volker Janssen's book Errors on Stamps

Compiled by Robert Harm 31 October 2026

PHILATELIC TERMS: T-9

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Thematic Collecting

This is a form of collecting in which the subject of the design is the focus, such as ships on

stamps and birds on stamps, etc. This form collecting is known as topical collecting in the US. In simple terms, thematic collecting is the collection, arrangement, study, and display of stamps and other postal material with reference to the subjects of the designs, regardless of the country of origin. Though thematic collecting is one of the least stereotyped branches of philately, and forms of presentation can be varied to a high degree, there are two basic

formats into which all thematic collections can be segregated. The first is a straightforward subject (or topical) collection such Nobel Laureates, coats of arms, etc. on stamps. The second, and the most challenging, is the *story* or *narrative* form of presentation. In this form, the collector will attempt to tell a continuing story, such as a segment of history, the life of a famous person, etc. Thematic collecting is the area of the hobby that is likely to attract new collectors. This is not surprising, since one can combine it with one's profession or any other philatelic interest.

It is this ability to relate thematic collecting to just about any subject one could name that accounts for its enormous popularity, not only among new collectors, but also for a large percentage of those experienced in the hobby.

TJENESTE FRIMAERKE

The term **TJENESTE FRIMAERKE** is an inscription found on some Official stamps of Denmark and Sweden.

Tlacotalpan

Tlacotalpan is a Mexican village in the state of Veracruz that issued one stamp in 1856.

Tobacco Sale Tax Stamp

Tobacco Sale Tax stamps were US revenue stamps created to indicate pre-payment of a tax on the sale of tobacco above quotas established by the Secretary of Agriculture under the Agriculture Adjustment Act of 1935.

Toga

From the late 1980s up to 1950, the stamps of Tonga were inscribed **Togo**.

Tokelau Islands

The Tokelau Islands are a non-self-governing territory of New Zealand and is governed by an Administrated by an administrator appointed by New Zealand. The group of three atolls is located some 486 kilometres north of Samoa and covers a land area of just over 10 km^3. They were formerly known as the Union Islands and were part of the Gilbert and Ellice group to the transfer to New Zealand on 4 November 1925. The present name, Tokelau Islands, was adopted in 1916, and they became part of New Zealand on 1 January 1946. The first stamps were issued in 1948, and since then a relative modest stamp-issuing policy has been followed. The definitive issue of 1976 provides a colourful look at life on the remote islands.

Tolima

Tolima is a department of the Republic of Colombia. It is located to the west of the national capital city of Bogota, between the city and the Pacific coast, although it does not border on the ocean. The capital city is Ibague. The Magdalena River flows through the southern portion and forms the eastern border in the northern part of the department. Like other departments that were originally states of the United States of Colombia prior to 1886, Tolima issued its own stamps. The first issue came in 1870, and releases continued until the early 190s. These stamps were discontinued in 1904 and since then stamps of Colombia have been used.

Tombstone Marking

A tombstone postal marking is a postmark that has a vertical format with a rounded top and square bottom. An example of this type of marking was used at Liverpool, England, as a receiving mark on incoming mail from 1852 and 1870.

Tongareva

This is the name the indigenous people use for Penrhyn Island.

Toppan, Carpenter, Casilear & Co.

The printing firm of Toppan, Carpenter, Casilear & Co printed stamps of the USA issued between 1851 and 1856. The firm maintained offices in New York, Boston, and Cincinnati, although its printing plant and main office were located in Philadelphia. The stamp printing contract that it gained in 1851 was for a period of six years, but it was extended for a further 4 years until 10 June 1961, as reported by Brookman in *The 19th Century Postage Stamps of the United States*, Lindquist, 1947.

Torn stamps

As a general rule, a stamp with a tear is considered to be damaged and is usually not worthy of a place in a collection. In some cases, a stamp with a small closed tear is acceptable as space filler only providing that no part of the stamp is missing and that it is an otherwise attractive specimen. A closed tear is one that is not noticeable except on close examination. One exception to the rule that a torn stamp is a damaged specimen occurs in the early issues of Afghanistan. These stamps were officially cancelled by tearing off a portion of each.

TOSCANO

This inscription identifies the stamps of the Italian state of Tuscany.

Tou

The inscription **Tou** is found at the foot of Iranian revenue stamps overprinted for use as airmail stamps in 1928.

TOUVA

The inscription **TOUVA** is found on the stamps of Tannu Tuva.

Town Mark

A town mark usually takes the form of a circular marking known as a circular date stamp (CDS). It identifies the town and date of mailing and can be used as a transit or receiving marking. The CDS of a machine canceller can also be called a town mark.

T.R.

Prior to the introduction of stamps overprinted or perfined **O.S.** in 1874 for general Official use, South Australia used several different overprints to indicate use by specific government departments. The overprint **T.R.** indicates the use by the Titles Registry.

Compiled by Robert Harm 20 October 2026