

Philatelic Bulletin

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Introduction

One of our most popular features and one which gives us personal pleasure to produce is the background note which complements each new stamp issue. We have been wondering how best to provide notes for our recent cricket stamps, for cricket has a mystique of its own and is not easily parcelled into neat and tidy segments. We decided in the end to widen the description from the purely parochial county cricket aspect and our contributor has felt free to range over cricket as a whole. We hope that cricket lovers will enjoy the article and that it contains something of interest for all.

British Painters Stamps

The stamps issued on 4 July 1973 were designed by Stuart Rose FSIA.

Inigo Jones First Day Cover Services

Four stamps in two se-tenant pairs values 3*p* and 5*p* will be issued on 15 August 1973, and the following first day cover services will be offered by the Philatelic Bureau, Edinburgh:

Service A

This, the full service, consists of the official Post Office cover, addressed as requested and bearing the full set of stamps, postmarked "Philatelic Bureau Edinburgh". The charge is 25*p* for customers with deposit accounts and 27½*p* for non deposit account customers.

Service B

Customers' own pre-addressed covers will be accepted for servicing with the full set of stamps and the "Philatelic Bureau Edinburgh" postmark for 21½*p* each.

Service C

For 50 or more covers to the same address, the conditions of service A will apply, except that the price will be 25*p*.

Covers bearing the Inigo Jones stamps posted in special philatelic posting boxes throughout the country will receive first day of issue cancellations.

Schools Material

From time to time the Post Office issues schools material. This term we have produced a wallchart entitled "Mail Into Europe". This chart and teachers' notes puts the history of the Post in an international context. The teachers' notes contain letters written from different parts of the continent giving some impressions of European life.

Applications for the material are welcome from teachers and youth club organisers and should be sent to:

The Schools Officer
Postal Headquarters Publicity Branch
Postal Headquarters Building
St Martin's-le-Grand
LONDON
EC1A 1HQ

Britain's First Official Stamp

"Prepared for use but not Issued". This phrase in the catalogues usually describes a highly priced rarity which few collectors ever actually see; the Edward VII 2d Tyrian Plum for instance.

This is a great pity because some of these abortive stamps are of great interest and the "VR" One Penny Black of 1840 is no exception. Also, since it has been both forged and imitated, collectors may well come across an example of what, at very first glance, looks like this rarity or some essay of it.

Origin and Preparation of The 1d 'VR'

One of the principal reforms brought in along with Uniform Penny Postage in January 1840, was the abolition of Free Franking privileges. Instead, for use in Government Departments, Rowland Hill intended to have special postage labels in a different colour from the ordinary stamps but in the same two values – 1d and 2d. Only the 1d value, however, was ever put in hand.

It was decided that the Official stamps should be distinguished by having the letters 'V' and 'R' inserted in the upper corners in place of the crosses. This was done by removing the crosses from a roller impression of the master die, and from this laying down a 240 – impression plate in the normal way. The printers informed Rowland Hill on 9 April 1840 that "one plate for the Public Offices is nearly ready for press". After laying down the roller impressions, the letters 'V' and 'R' were punched in by hand in the upper corners and the normal check letters (AA to TL) in the lower corners.

Instead of being numbered, this 'VR' plate had the letter 'A' engraved in each corner of the margin. By an oversight, the margin of the plate was engraved with the same inscription as used for the normal sale stamps ie "Price per label 1d, 1s the row of 12. . . ."

A proof impression of the plate, probably before hardening, was registered on 1 April 1840 and a second proof sheet registered on 9 May after the plate had been hardened.



Fig 1

This is the sheet which is illustrated here as fig 1.

Two certificates have been endorsed in manuscript on the back of this Imprimatur (registration) sheet, the second of which reads:

"Ordered that . . . the die or plate whereof Impressions are on the other side of this paper, shall be used for impressing the stamps to denote the duties of Postage dated 9 May 1840. (Signed) Chas. Pressley, Secretary (of the Board of Inland Revenue)"

Twenty-seven stamps were removed from the sheet by authority at various times from



Fig 2

1883 onwards (not recently!); stamp AL is in the collection of HM The Queen.

A total of 3,323 sheets were printed from this plate between 14 April and 3 June 1840, before it was decided not to proceed with the project of using special adhesive stamps for official mail. In fact, Government Departments were allowed instead to have franking privileges (using special OHMS printed stationery and handstamps) and no special official adhesives were issued until 1882. They were encouraged, (particularly the Inland Revenue tax offices) to use up the stocks of Mulready envelopes and letter sheets remaining after the failure of that experiment.

Only 21 sheets out of 3,323 survived, the remainder being officially destroyed on 25 January 1843. Of these 21 sheets, two (the Imprimaturs) are in the PO Collection in the National Postal Museum, one was sent to Rowland Hill (and probably all used for cancellation trials, see below), thirteen were cut up and used as specimens to be sent out to Postmasters with the printed circular of



Fig 3

7 May 1840; leaving five sheets unaccounted for. The plate itself was officially destroyed on 6 March 1850.

'VR' Stamps in the Reginald M Phillips' Collection

Although the 'VR' One Penny was never distributed to government, a few copies are known used in the post. One such, on cover, is in The Queen's collection, and there is a pair cancelled with the red Maltese Cross in the Phillips' collection in the Museum. All the very few used copies known are believed



Fig 4



Fig 5



Fig 6

to have come from the stamps distributed with the PO circular of 7 May 1840 and their use was irregular.

The R M Phillips' collection also contains copies cut from the two imprimatur sheets of 14 April (stamp JG) and 9 May (TI); also a mint single and a superb mint marginal block of 4 (fig 2).

I mentioned earlier that the sheet sent to Rowland Hill was used by him for experimental purposes. The RM Phillips' collection has a pair of 'VR' One Pennys cancelled with the Maltese Cross in both red and black (fig 3) and a strip of four 'VR' stamps pen cancelled and signed by W Bakeman, who was the Superintending President at the GPO in 1840, (see fig 4).

One interesting item in the R M Phillips' collection which may have inspired the 'VR' stamp is an essay dated February 1840 when the use of four corner letters was being considered. This was prepared from an impression of the master die (before the head had been engraved) to which stars were added in each corner, the four stars bearing the letters "BR" above (Britannarum Regina) and "VR" below (fig 5). The only other copy of this essay is in The Queen's collection.

Forgeries and Imitations

Most of the forgeries of the "VR" stamp consist of copies of the ordinary 1840 One Penny from which the corner crosses have been removed and replaced by hand-drawn "VR's. There is one good forgery printed from a line-engraved die (lettered PK) and to which a forged watermark has been added. The R M Phillips' collection has two examples of the crude lithographed Spiro forgery (fig 6). One is particularly interesting because the lower corner letters "IP" constitute a combination which did not exist in the real stamp (the last vertical row was "L").

An imitation or reproduction of the stamp was made with official authority by Blades, East and Blades (printers) in 1890. It was printed in black from a line-engraved die in the centre of an invitation card to a *Conversazione* sent out by the City of London during the Uniform Penny Postage Jubilee celebrations in 1890.

In the early 1950's some litho reproductions of the "VR" design (all lettered DK) were made in a range of colours as a publicity exercise in connection with a philatelic exhibition.

A G RIGO DE RIGHI

British Painters – Background Notes

Sir Joshua Reynolds 1723–92

One of the most distinguished of English portrait painters, Reynolds, was born in Devonshire in 1723. When young, he was apprenticed to Thomas Hudson, a popular portrait painter who, three years later, began Reynolds' career by introducing him to the artists' club that met in St Martin's Lane. Shortly after, he met Lord Edgcumbe who was to become one of his most generous patrons and who introduced him to one Captain Keppel. This officer was Commander of the Mediterranean squadron and hearing that Reynolds greatly desired to visit Italy, invited the painter to accompany him to that country. Reynolds stayed there two years, mainly in Rome, where he studied and painted.

On his return, he stepped quickly into a foremost position as the fashionable portrait painter of the day, greatly aided by his success in establishing his place in Society. Thus he was able to obtain many generous patrons and meet many famous men. He became a life-long friend of Dr Johnson and was acquainted with Burke, Goldsmith, Garrick and Sterne.

In 1768 he was knighted and in the same year the Royal Academy was founded and Reynolds was made its first president. He was, typically, not involved in its academic work but he organized the social side very effectively.

Towards the end of his life, he was made painter to the King and soon after his sight began to fail. However, he continued to paint until his death in 1792.

Sir Henry Raeburn 1756–1823

This Scottish portrait painter, born in Edinburgh, was entirely self-taught as an artist. He started by painting miniatures and, meeting with success and patronage, extended his practice to oil-painting. Through the goldsmith to whom he was apprenticed he gained an introduction to the leading portrait

painter in Edinburgh, David Martin, who gave him much assistance.

At the age of 22, he painted the portrait of the widow of Count Leslie. This encounter soon led to marriage, and with a wife Raeburn gained a considerable fortune.

Soon after he visited Italy and on the way stayed in London, where he was welcomed by Sir Joshua Reynolds. He was offered financial aid by the distinguished painter, but this was politely refused. However, the advice and the numerous contacts in Italy that Reynolds gave him were gratefully received and were of great assistance to Raeburn on his trip.

After two years in Italy, he returned to Edinburgh, where he began a successful career as a portrait painter.

Raeburn was fortunate to live in Edinburgh as many eminent men were resident in the city at this time. These included Walter Scott, Blair, Mackenzie and many other celebrities and he was able to paint portraits of them all.

The finest of his mature portraits are those of himself, Lord Newton, Alexander Adam and William Macdonald. He was less successful in his portrayals of women, although he produced highly-esteemed paintings of Mrs R. Scott Moncrieff, Mrs Robert Bell and his own wife.

Raeburn spent most of his life in Edinburgh, keeping his independence and rarely visiting London; he may have lost certain artistic advantages but he was a great gain for Scotland.

In 1812 he was elected President of the Society of Artists in Edinburgh and in 1815 became a Member of the Royal Academy. He was knighted in 1822 and died in Edinburgh in 1823.

New Philatelic Posting Box Office

A philatelic posting box will be provided at Grantham, Lincs, on future first days of issue of new stamps.

The Young Collector Exhibition – Extended Opening



This exhibition, which was opened by Mr Graham Hill, the famous racing motorist, on 17 April, has been attracting large numbers of young people and their parents, as well as school parties, to the National Postal Museum.

In order to allow as many people as possible to view it during the school summer holidays the exhibition will remain open

until the 31 August at the Museum (which is located in The London Chief Post Office building, King Edward Street E.C.1.)

The photograph above shows Graham Hill looking at a model of the BRM3, the car in which he won the World Championship in 1963, and above it the same car depicted on a postage stamp issued by Monaco in 1967.

The British High Value Stamps of the 20th Century

2. King George V "Seahorses"

George V, the "Sailor King", was the second son of King Edward VII and Queen Alexandra. He entered the Royal Navy in 1877 and became a commander, but gave up his active career at sea on becoming heir-apparent to the throne in 1892. Upon the death of his father, he succeeded to the throne on 6 May 1910, and he was crowned on 22 June 1911. The outstanding event of his reign was the Great War of 1914-18, with its aftermath of social and economic turmoil, through which the popularity of the throne and the personal affection for the King and his Queen, the former Princess Victoria Mary of Teck, steadily increased.

The new King was a knowledgeable philatelist and took a close personal interest in the preparations for the proposed postage stamps which, traditionally, were to feature the Monarch's portrait. The first low-value definitives – $\frac{1}{2}$ d green and 1d carmine – were issued on Coronation Day, and met with a hostile public reception which undoubtedly caused Bertram Mackennal and his colleague, G W Eve, to strive for something better for the high values.

Mackennal (later Sir Bertram) was an Australian sculptor from Melbourne whose "coinage" and "medal" profile heads of George V became the standard models, not only for coins and medals, but also for virtually all the postage stamps of the reign, including many for the Colonies overseas. The "coinage" head was used for the $\frac{1}{2}$ d, 1 $\frac{1}{2}$ d and other low values, while for the 1d and 2 $\frac{1}{2}$ d Mackennal used a new, larger head based on the "medal" prototype. A smaller version of the latter was adopted for the values from 5d to 1s.

The new so-called "Seahorses" were, by comparison with anything issued hitherto (and indeed with some of the contemporary "horrors" of the present day), wonderfully attractive stamps. They were the first British high values to be recess-engraved, and Mackennal's designs, to which G W Eve contributed the stylish inscriptions, are



Engraver's sketch for the head of King George V.

today the pride and joy of thousands of specialist collectors. They were also the first British stamps with any semblance of a pictorial design – Britannia in her chariot, driving her team of three lively horses across the waves; the King's bold profile, based on Mackennal's second "coinage" head and finely engraved, in the upper left within a circular wreath of laurel.

It was not, however, an entirely original design and there is little doubt that Mackennal was inspired by the Barbados "Britannia" issue of 1892 (*vide* Beaumont and Stanton, *Postage Stamps of Great Britain, Part IV*), a conclusion supported by the late John Easton (*British Postage Stamp Design*), who wrote: "That Mackennal examined the Barbados design closely is evident, particularly in his treatment of the chariot, but there comparison ends, for his design is essentially alive . . . the horses are magnificent and display great energy: his Britannia is a militant, bare-armed goddess, who would have won rounds of applause at any Empire pageant: her shield, her helmet, and her formidable trident are all resplendent with power. It is a fine piece of conventional allegory. . . ."



The task of printing the line-engraved Seahorses was entrusted to Waterlow Brothers and Layton. Separate dies for the 2s 6d, 5s, 10s and £1 stamps were engraved by J A C Harrison, who was to become one of the world's most prolific and most respected engravers, and the printing plates were prepared by the Royal Mint. The first stamp issued, on July 2 1913, was the 2s 6d denomination in a sepia-brown colour (Various sources of reference suggest alternative dates of issue, viz. 30 June or 1 July 1913). The 5s carmine stamp was released on 4 July, and the 10s blue and £1 green later in July (again, possibly not until 1 August).

Numerous die proofs in various stages of completion, perforate and imperforate plate proofs and colour trials exist, and there were initial difficulties with the flag on Britannia's shield which, in certain details, was heraldically incorrect on the early die proofs. There is a fine collection of J A C Harrison's engraved proofs in the British Museum, donated by his son following the engraver's

death in 1955. Starting at Waterlow's in 1890, he became a freelance though he worked exclusively for the Royal Mint from 1910 to 1914.

The Seahorses were printed in sheets of 40 (4 x 10) on Single Cypher watermarked paper, and are also known overprinted "specimen" or "cancelled".

Towards the end of 1915, the Waterlow contract expired and the printing of the Seahorses was taken over by Thomas De La Rue and Company. At about this time the £1 value was discontinued, and stamps of 2s 6d, 5s and 10s denominations (only) printed by De La Rue from the original Waterlow plates began to be issued in December of that year. Then, in 1918, the contract passed to Bradbury, Wilkinson & Co., who printed stamps of slightly deeper measure from new plates, long overdue. The depth of the "BW" designs, first released in December 1918, was between 22½ and 23 millimetres from top to bottom, instead of the precise 22mm of previous issues – a

helpful means of identification. There were numerous printings of these stamps during the following 15 years or so.

Finally, in 1934, the printing contract reverted to the newly-titled Waterlow & Sons, who employed re-engraved dies and new plates to print the 2s 6d, 5s and 10s values. These may be distinguished by the cross-hatching in the background to the King's portrait, instead of the horizontal lines of previous issues. Catalogue values

vary according to printer and shade, but range from £5 for the 2s 6d unused, to £130 for the £1 unused. Various issues were overprinted for Morocco Agencies, Ireland and Nauru.

For the student and specialist the Seahorses provide re-entries, varieties of watermark and other technical phenomena for research, and many attractive shades. Small wonder that everyone wants to "ride the Seahorses"!

JAMES WATSON

Special Handstamps

Unless otherwise stated, items for reposting, bearing at least 3p in postage should be sent to the Head Postmaster of the area where the special posting box is located, marking the outer cover, "Special Handstamp".

11 – 28 July 1973

"The Royal Tournament British Forces 1414 Postal Service". Special posting box at the Tournament Earls Court. Items for reposting to the Philatelic Officer, HP and CC Depot RE Inglis Barracks, Mill Hill, London NW7 1PX.

14 July 1973 (P)

"25th Anniversary of The First Crossing of Atlantic by Jet Aircraft 14 July 1973 British Forces 1402 Postal Service". Special posting box at HP and CC Depot RE Inglis Barracks, Mill Hill, London NW7 1PX. Items for reposting to Philatelic Officer at same address.

23 July 1973 (P)

"Commemorating The Second World Helicopter Championships 23 July 1973 British Forces 1342 Postal Service". Special posting box details as in above handstamp.

26 July 1973 (P)

"60th Anniversary of the Formation of No 5 Squadron 26 July 1973 British Forces 1403 Postal Service". Special posting box details as in the above handstamp.

11 August 1973 (P)

"Meet the Royal Air Force Exhibition 11 August 1973 British Forces 1375 Postal Service". Special posting box details as in above Handstamp.

6 October 1973 (P)

"East Midlands Fed of Stamp Clubs Convention 6 October 1973 King's Lynn". Special posting box at the Duke's Head Hotel, King's Lynn.

21 July – 4 August 1973

"International Youth Camp East Mersea, Colchester". Special posting box at the Youth Camp, East Mersea.

27 August 1973 (P)

"Leisure Fair Cambridge 27 August 1973". Special posting box at Midsummer Common, Cambridge.

27 August 1973 (P)

"IPA Friendship Week 25 August – 1 September 1973 27 August 1973 Aberdeen". Special posting box at Halls of Residence Hillhead of Seaton, Old Aberdeen, Aberdeen.

10 – 14 September (P)

"British Pharmaceutical Conference 1973 London WC". Special posting box to be announced.

Inigo Jones Stamps

INIGO JONES 1573-1652

architect/designer



COURT MASQUE COSTUMES

3p



INIGO JONES 1573-1652

architect/designer



ST PAUL'S COVENT GARDEN

3p



INIGO JONES 1573-1652

architect/designer



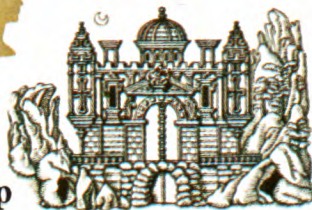
PRINCE'S LODGING NEWMARKET

5p



INIGO JONES 1573-1652

architect/designer



COURT MASQUE STAGE SCENE

5p



This year is the four-hundredth anniversary of the birth of this great English architect and the stamps issued continue our popular British Architecture series of previous years. They consist of 2 se-tenant pairs, values 3p and 5p, each pair showing the two major facets of Inigo Jones' genius – architecture and court masque designs. Though fallen into obscurity now, the masque was at the time a most popular form of entertainment. Two stamps show costumes and scenery for this form of drama and the corresponding architectural stamps in the two pairs show St Paul's Church, Covent Garden and the Prince's Lodging, Newmarket.

They are designed by Rosalind Dease who has produced a number of stamps for the Post Office. These include Christmas 1968, Literary Anniversaries 1970 (Dickens and Wordsworth) and 1971 (Keats, Gray and

Scott) and the Tutankhamun stamp of 1972.

Printing details

<i>Printer</i>	Bradbury Wilkinson & Co. Ltd.
<i>Size</i>	30 × 41 mm
<i>Perforation</i>	15 × 14
<i>No. to sheet</i>	100
<i>Paper</i>	Coated, unwatermarked phosphor
<i>Format</i>	Horizontal combination
<i>Process</i>	Offset and letterpress
<i>Date of Issue</i>	15 August 1973
<i>Designer</i>	Rosalind Dease
<i>Colours</i>	3p St Paul's Church, Covent Garden – sepia
	3p Court Masque Costumes – purple
	5p Prince's Lodgings, Newmarket – blue
	5p Court Masque Stage Scene – green

Inigo Jones

Some Background Notes

This famous seventeenth century architect, sometimes called "the English Palladio", was born in London on 15 July 1573. His talent for draughtmanship drew the attention of Thomas Howard, the Earl of Arundel, through whose help he was able to study landscape painting in Italy. He later turned to architecture and following Palladio's style, gained a great reputation on the Continent, especially in Venice; in 1604 he was invited to the court of Christian IV of Denmark, where he is said to have designed the 2 great royal palaces of Rosenborg and Fredericksborg. The following year, he came to the English court with Queen Anne of Denmark and here he was appointed architect to the Queen and Prince Henry and employed in supplying designs and decorations for the court masque, a form of entertainment, combining song, dance and drama, which was very fashionable in the court of the day. After a return visit to Italy in 1612 he was made surveyor-general of the royal buildings by James I and commissioned to design a new palace at Whitehall. Later he was requested by the King to investigate the origins of Stonehenge, and he came to the erroneous conclusion that the monument had been a Roman temple. Shortly after, he became one of the commissioners for the renovation of St Paul's but work was not begun till 1633. Under Charles I his work continued and as a masque designer he worked with the playwright Ben Jonson. Masques at this time were more popular than serious drama, and Jones was the most famous masque designer of his day. Later he suffered a change of fortune when the Parliamentarians came to power, and he died in poverty on 5 July 1652.

Army Air Day

The 2nd World Helicopter Championships will be held at the Army Air Corps Centre, Middle Wallop, from 23-28 July. A cover

showing the Army's latest helicopter, the Gazelle, and the world's first successful helicopter, the German Foch Achgelis, will be cancelled by a special BFPS handstamp (1342) on 23 July and then flown in the Gazelle. The covers should be available by 10 August from The Philatelic Officer, HQ AAC, Middle Wallop, Stockbridge, Hants, at 25p plus 3p postage.

RAF Flown Covers

Two flown souvenir covers will be issued during July in the RAF Museum Squadron series. No. 12, commemorating the first jet crossing of the Atlantic, which was made by No. 54 Squadron in 1948, will portray the Squadron's Sopwith Pup of 1917 and the Phantom, its present equipment, be cancelled with a special BFPS handstamp (1402) on 14 July and then flown over the route taken 25 years ago. It should be available from the Philatelic Officer, No. 54 Squadron, RAF Coningsby, Lincs, on or about 12 August at 25p plus 3p postage.

No. 13 marks the Diamond Jubilee of No. 5 Squadron and the cover, which will be cancelled with a commemorative BFPS handstamp (1403) on 26 July, shows the Caudron G3 used by the Squadron in 1915 and the Lightning of today. It will be flown to Cyprus and should be available on or about 25 August from the Philatelic Officer, No. 5 Squadron, RAF Binbrook, Lincs, at 25p plus 3p postage. All proceeds from these covers are donated to the RAF Museum Appeal Fund.

Special Stamps – Numbers Issued

The figure quoted in the April *Bulletin* for the Ulster Paintings 3p should be amended to 63, 214, 628.

Stamps with Gum Arabic

The 6p definitive and 3p Welsh definitive are now available with gum arabic from the Philatelic Bureau and philatelic sales counters.

Cricket: A Game Like Music

There is documentary evidence that cricket was being played in the county of Surrey in the middle of the sixteenth century. This "noble" game was described as a pastime of . . . "boys and other very mean and base persons", but by the reign of Charles the First it was beginning to attract notice, especially of the Church which was worried about the game being played on the village green on the Sabbath . . . "Morrice dancing, Cudgel playing, Stoolballs, Cricket . . . " During the protectorate the strict Puritans outlawed the game . . . "a certain unlawful game called cricket . . . " During this period, the sons of the Manors, deprived of the gaiety of Court and the fun of the cities, turned to the game their "inferiors" were playing on the village green and in less than a hundred years even the Prince of Wales, Frederick Louis, son of George II and father of George III, was playing the game. (He died in 1750 from a ruptured abscess which was the result of a blow he received while playing cricket.)

By the middle of the eighteenth century several villages with their Manorial patrons were turning out excellent teams. Hambledon founded its club in 1750 and from as early as 1744 the villages and towns of the Medway were quite active and even made up a Kent team which defeated an England eleven.

Seventeen counties now contest the County Cricket Championship and there are thousands of organised clubs. The game has been played at Test level among seven countries, England, Australia, India, New Zealand, Pakistan, South Africa and the West Indies. Strangely, the two countries of the sub-continent have not played each other for more than ten years, and South Africa, now in purgatory, has never played three out of the six other countries with national sides. Cricket has never been free from controversy, just as no age or generation has ever had a monopoly in morality. Why does the name of the game become synonymous with fair play and gentlemanliness? Perhaps the meeting and the comradeship of the men from the

Manor and those from the village had more to do with it than we have hitherto accepted.

In these days of big prizes in sports, cricketers are the poor relations. They must achieve an exceptionally high standard in a variety of skills yet are grossly underpaid in comparison with other professional sportsmen.

Among the Test playing countries there is no common trophy. They do not compete for a "World Cricket Cup". England and Australia play each other for "The Ashes". This curious trophy came into being in 1883, when some ladies were so enthralled with the series which England had won two to one that they burnt a wicket and sealed its ashes in an urn and presented it to the England captain, the Hon Ivo Bligh. After his death in 1927 the "Ashes" passed to MCC. The urn never leaves Lords, even though Australia is currently the holder of the Ashes.

Australia and the West Indies play for the "Sir Frank Worrell Trophy" which commemorated "Cricket's Greatest Summer", the words used by one writer in describing the West Indies Tour of Australia in 1960-61. Other countries play each other for the mythical "Rubber". This unique situation makes it very difficult to decide which is the strongest team in the world today, though it is true to say that the supreme challenge of all the Test playing countries is to defeat England. This current year sees the New Zealanders at their best ever, with high hopes of winning their first series against England, to be followed by the West Indies.

Whatever the results of the "twin tour", another chapter of rich stories will be added to cricket lore. People tend to forget the richness of cricket's literature; its humour, its pathos, its tragedy. In 1966, the West Indian corner at the Nursery End at Lords was barracking an opening batsman: "gie 'me 'alfa chance 'e woulda fall asleep at the crease". Rough on the poor player! But in the heyday of Hambledon one David Harris used to bat from a great armchair . . . "in his own

calm and simple grandeur and repose . . . ” Cricketers down the ages have been innovators! In 1774 two “gentlemen’s” elevens played a match throughout while mounted on horseback! In 1867 the Ugly men played the Handsome men. The result was a draw!

Cricket should be told with the swift-footed movement of a Neil Harvey going down the pitch to a spinner, the smooth arm movement of a Cowdrey cover-drive and the delicate wrist movement of a Worrell late-cut. It must be told to convey the spontaneous thrills which the game can generate, which prompted the calypsonian to dub it . . . “cricket, lovely cricket . . .”, that same atmosphere in which Indian women tore off their jewellery and bedecked L Amarnath when he scored 118 in the 1933–34 tour of India to become the first Indian to make a Test Century against England. That atmosphere which made a wave of young Pakistanis dash across the pitch at the Oval in 1967 to shake Asif Iqbal by the hand (and some say stuff money in his pocket) when he scored a brilliant century against England . . . the excitement which urged a quarter (some say half) a million Australians to turn out and wave goodbye to Frank Worrell’s West Indians in 1961.

Cricket statistics and records are held to ridicule by many people. Doug Walters of Australia was the first man to make a double century and a hundred in a single Test match, but then came young Lawrence Rowe of the West Indies to do the same feat on his debut. So now both men go into the record book, the one for having done it first and the other for having done it in his first test. When Wesley Hall, the West Indian fast bowler, was at his lightening best, a London cricket correspondent proclaimed Peter Pollock of South Africa the fastest “white bowler” in the world! Some critics are in a quandary whether Don Bradman of Australia was in fact a better batsman than West Indian George Headley. The latter, they say, was better on *bad wickets*.

But there are some gems which the cricket enthusiast treasures in the cold English winter

while he waits for the latest scores from sunnier climes and while he dreams of being endowed with a double portion of the talent of Tom Graveney for the coming summer.

Mustaq Mohammad was a 15-year-old schoolboy in 1959 when he played for Pakistan against the touring West Indians. The oldest Test player was J Southerton who, at 49, played for England against Australia at Melbourne in 1876–77.

The highest individual Test score for a batsman, 365 not out, was made by Gary Sobers at Sabina Park, Kingston, Jamaica, against Pakistan in 1957–58. The highest individual score for a batsman in first class cricket is Hanif Mohammad’s four hundred and ninety-nine which took over sixteen hours to score. However, the highest recorded score in any cricket is E J Collins’ six hundred and twenty-eight made in six hours and fifty minutes spread over five afternoons of a week in the summer of 1899. Jack Hobbs of England scored the most first class centuries, one hundred and ninety-seven in amassing a total of 61,237 runs in a career which spanned twenty-nine years. Dr W G Grace and Frank Woolley each scored more than a thousand runs in a season twenty-eight times. Woolley, whose career spanned 1906 to 1938, completed the feat in twenty-eight consecutive seasons. The only contemporary cricketer with a chance of beating the two old-timers is Michael Colin Cowdrey (initials MCC), who has had twenty-four seasons for more than a thousand runs to his record, but Cowdrey is already forty years old.

For prolific scoring C B Fry, Don Bradman and M J Procter enter the records for scoring six hundreds in succession. Everton Weekes takes second place with five, though his has special honour since his were Test hundreds. Denis Compton scored the most centuries in a season, eighteen in all, aggregating 3,816, a record in itself.

In 1911 E B Alletson scored 189 runs in ninety minutes – 139 of which were scored in thirty minutes. Gary Sobers holds the record,

for scoring the most runs off an over, thirty-six – six sixes. While Australian C G McCartney scored the most runs in a day – 345, in 1921 at Nottingham.

J C Laker had the remarkable bowling analysis of 19 wickets for 90 runs in a Test match, England versus Australia at Manchester in 1956. This great bowler took more than one hundred wickets in a season eleven times. Fred Truman's record of 307 wickets in Test matches is likely to remain for a very long time as only three players currently on standby for Test duties are within *wishing distance*, Australian Graham McKenzie and West Indians Sobers and Gibbs. All three are nearing the end of their distinguished careers.

Batsmen and bowlers are the glamorous actors on the cricket stage; but let us not forget the wicketkeeper and the other 37 recognised fielding positions, every one of which merits volumes to tell its story. Cricket, observed a great writer of the game, like music, has its slow movements and its fast ones. Think of Peter May hammering the West Indies in 1957 for 258 not out at Birmingham or Gary Sobers' 163 not out against England at Lords in 1966 and a kind of melody lingers.

DONALD HINDS

Cricket Souvenir Book

To complement the issue of the recent County Cricket stamps we have published "A Hundred Years of County Cricket" by John Arlott.

The booklet is lavishly designed and in addition to the many illustrations, including a selection of Harry Furniss' sketches from which the stamp designs were taken, it contains the three special mint stamps. The book was designed by Ted Ripley and printed by Moore and Matthes Ltd, who print the *Bulletin* for us.

"A Hundred Years of County Cricket" is on sale at all Head Post Offices priced 60p and from the *Bureau* at 64½ p.

Stamp Booklets— Advertising in Panes

We have received enquiries about the se-tenant advertising in stamp booklets. For this year, the advertising programme is as follows:—

Price	Sequence of Advertising
25p	First Pane: One: B Alan Second Pane: Two: First – Do you Collect GB Stamps: Second – Rushstamps Third Pane: One: Rushstamps
30p	First Pane: One: Sun Life Second Pane: One: Sun Life
50p	First Pane: None Second Pane: None: Third Pane: One: Rushstamps Fourth Pane: One: Rushstamps

Royal Tournament Covers

To commemorate the Royal Tournament 1973 a commemorative philatelic cover will be sold at the Royal Engineers' (Postal & Courier Communications) Stand and will be cancelled with a special British Forces Postal Service postmark over the period 11–28 July.

Fully serviced covers will also be available at 25p each from:

The Philatelic Officer
Home Postal & Courier Communications
Depot RE
Inglis Barracks
Mill Hill

LONDON NW7 1PX

(Please give date on which cover is to be cancelled).

John Palmer's Theatre



In the March *Bulletin* we published an article on Bath Postcards. One was of John Palmer, who began the mail coach service. He also had interests in the theatre, and in particular the one shown on the above

photo – the former Theatre Royal, Bath. This is the building at the end of the street on the left. It bears a plaque, also shown above, to bear witness to its former function.

Design Council Awards 1973

The certificate recently presented to the
Post Office by the Design Council.



Design Council Awards 1973

This certificate is presented to
The Post Office
to mark the selection of the
Commemorative Postage Stamps of 1972
for one of the Design Council Awards 1973
Designed and produced under
the direction of Stuart Rose FSIA,
Design Adviser at the Post Office,
and the Stamp Advisory Committee

Viscount Caldecote, Chairman

Sir Paul Reilly, Director

Design Council 28 Haymarket London SW1Y4SU

Postmark Slogans

Unless otherwise stated items for reposting should be forwarded to the Head Postmaster of the town where the slogan is to be used with the outer cover marked "Postmark Slogan".

20 August-1 September 1973 (P)

The Tower of St John Cardiff 1473-1973. To be used at Cardiff.

1 June-21 July 1973

25th Silver Jubilee Liverpool Show Wavertree 19-21 July. To be used at Liverpool.

4 June 1973-2 June 1974 (P)

Lee Valley Regional Park Visit The Picketts Lock Centre. To be used at Enfield, Middlesex.

4 June-18 August 1973

Despair? Phone the Samaritans. To be used at Gloucester.

16-30 July 1973

600 Years 1373 Anglo-Portuguese Alliance 1973. To be used at London-South Eastern DO
South Western DO
Northern DO

3 June 1973-1 June 1974

Fast Freighting Direct from Manchester. To be re-used at Manchester.

Until 15 September 1973

8 October 1973-2 February 1974

25 February-24 April 1974

Kelso Abbey and Bridge

17 September-6 October 1973

4 February-23 February 1974

Kelso Races.

(Both to be re-used at Kelso).

11 June-28 October 1973

Keep Leigh Litter Free. To be used at Wigan, Lancs.

18 June-until further notice

Remember To Use The Postcode. To be used at Brackley, Northants.

18 June 1973-until further notice

Remember To Use The Postcode. To be used at:

Dorchester, Dorset

Weymouth, Dorset

Bridport, Dorset

Blandford Forum, Dorset

Lyme Regis, Dorset

24 June-4 August 1973

2-22 December 1973

31 March-27 April 1974

Mind That Child On The Road Western Leicestershire Road Safety Committee. To be used at Ashby-de-la-Zouch, Leics; Coalville, Leics.

1 July 1973-until further notice (P)

The Hastings Embroidery A Stitch In Time. To be used at Hastings.

22 July-31 May 1974 (P)

Liverpool City of Change and Challenge. To be used at Liverpool.

23 July-31 August 1974

Marmaduke Mouse And The Time Machine Unique Childrens Show New Theatre Cardiff 24 July-1 September. To be used at Cardiff.

1 December-14 December 1973

Walt Disney Productions 50 Happy Years Of Family Entertainment. To be used at:

Manchester

Birmingham

Sheffield

London-South Western DO

4 June 1973-until further notice

Remember To Use The Postcode. To be used at: Armagh, Ballymena, Antrim, Magherafelt, Belfast, Bangor, Carrickfergus, Downpatrick, Holywood, Larne, Lisburn, Newtownabbey, Coleraine, Ballymoney, Portrush, Enniskillen, Limavady, Strabane, Newry, Newcastle, Omagh, Portadown, Banbridge, Cookstown, Lurgan, Dungannon.

7 June-12 July 1973

The Green Shield Welsh Open Tennis Championships 9-14 July Newport Athletic Club. To be used at Newport, Mon.

2 July 1973 - until further notice

Remember to Use the Postcode. To be

used at: Atherstone; Nuneaton; Rugby; Leamington Spa; Shipston-on-Stour.

1 July 1973 – 30 June 1974

Sport for all Sports Council. To be used at: Newcastle; Manchester; Nottingham; Bristol; Reading; Norwich; Sheffield; Bournemouth.

1 July – 29 December 1973

Sport for all Sports Council. To be used at: Burton-upon-Trent; Derby.

8 January – 30 June 1974

Sport for all Sports Council. To be used at Birmingham.

1 July – 29 December 1973

Sport for all Sports Council. To be used at: London: South Eastern DO; South Western DO; Western DO.

8 January – 30 June 1974

Sport for all Sports Council. To be used at: Battersea DO; Paddington DO; Northern DO.

REPEAT CAMPAIGNS

Until 31 July 1973

Bexhill On Sea – Regatta, Sailing and Rowing. To be re-used at Bexhill-on-Sea, Sussex.

21 May–29 July 1973

Visit Tatton Park, Knutsford Cheshire's Stately Home. To be re-used at Knutsford, Cheshire.

Until 3 April 1974

Visit Inverness The Highland Capital
To be re-used at Inverness.

Until April 1974

East Kilbride – Scotland's First New Town. To be used at East Kilbride.

19 June – 9 December 1973

27 December 1973 – 31 March 1974 (P)

Holiday Centre of the Lovely North Wales Coast Colwyn Bay Guide 7p from Dept PF Information Bureau.
To be reused at Colwyn Bay.

3 July 1973 – 2 July 1974

See Sussex from Sunny Worthing on the Warm South Coast. To be reused at Worthing.

CORRECTION

Please note that the slogan **Walt Disney Productions 50 Happy Years of Family Entertainment** will also be used at Glasgow.

PLEASE NOTE

Grantham, Lincs became a Philatelic Posting Box Office on 4 July 1973 and will provide a First Day of Issue service for this and all subsequent issues.

Letters to the Editor

Dear Sir,

As philatelic writers of some years' standing we heartily endorse the principle of precision underlying Mr Christopher Bradshaw's letter about terminology relating to stamp production. Having long been concerned at the general philatelic misuse of printing and production terms, we set out to attempt to guide collectors generally and philatelists in particular by writing and illustrating a work entitled "*Fundamentals of Philately*", which began publication in 1954 and eventually appeared in an unabridged edition as a 650pp book (weighing 4 lb) in 1971. We trust that Mr Bradshaw will find production terms defined and used unexceptionably throughout that weighty tome. Shouldn't Mr Bradshaw be up-to-date? Moreover, we cannot forbear from commenting that not even the printing trade seems yet to have arrived at unanimity as to the terms to be employed for particular processes. As merely one example in the field for which collectors and philatelists use the imprecise term "embossing" (irrespective of whether the raise in the distorted paper is coloured or uncoloured), one has to be particularly careful, if confusion is to be avoided in communicating with different printers, to choose the variants which each uses of, inter alia, the following: blocking, cameo stamping, die plain, die stamping, embossing, plain die, plain stamping and relief stamping.

L N and M WILLIAMS
LONDON NW11
Journalists

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