

# **The Edwardian Stamps of Southern Nigeria**

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## Chapter 1

# Background to Design

The design of the Edwardian stamps of Southern Nigeria follows that of their Victorian predecessors. In fact, except for the change of the Sovereign's portrait from Queen Victoria to King Edward, and later to King George, the same design was used throughout the stamps of Southern Nigeria and the original frame plates, printing two panes of 60 (six high by ten wide) side by side, remained in use during the whole period, with the single exception of the late Edwardian 1d stamps for which a new 240-set plate for single impression printing in mono colour was made.

The design was used only for Southern Nigeria and was evolved by De La Rue specially to incorporate the Von Angeli portrait of Queen Victoria. Evidently De La Rue were keen on the adoption of this portrait, which was used by them for the issues of British East Africa and Uganda as well as for several Indian stamps. Their enthusiasm was, however, apparently not shared by either the Board of Inland Revenue, which controlled the issues of Great Britain, or the Crown Agents for the Colonies. A full-length version of the Von Angeli portrait made a short-lived appearance, never repeated, on franked British post cards in 1892, and the head only version was consistently refused by the Inland Revenue and by the Crown Agents except in the few cases, of which this is one, where the local authority specifically requested its use.

All the Victorian frames were used on the Edwardian issues and three new ones, for the denominations of 2½d, 3d and £1, were introduced during the reign. The Die Proofs of these frames are illustrated as Figure 1.

After the frames, I next illustrate an artist's mock-up formed by inserting a hand drawn vignette inside a pull in black from the die of the ½d frame (Fig. 2). The portrait which was actually used for the stamps was one of the well known heads by Emil Fuchs. There are two general types of Edwardian head by Fuchs, one with uniform solid colour all round, and one with solid colour to the left and light shading to the right: these were used in about equal numbers for almost all the De La Rue typographed Edwardian adhesive stamps of Great Britain and the Colonies. The former was naturally the one developed for the issues of Southern



Figure 1. Die Proofs of the Southern Nigeria Frames

20 OCT. 00

BEFORE  
HARDENING



18 OCT

BEFORE  
HARDENING



15 APR 07

BEFORE  
HARDENING



20 OCT. 00

BEFORE  
HARDENING



30 OCT. 00

BEFORE  
HARDENING



30 OCT. 00

BEFORE  
HARDENING



17 NOV 00

BEFORE  
HARDENING



13 NOV. 00

BEFORE  
HARDENING



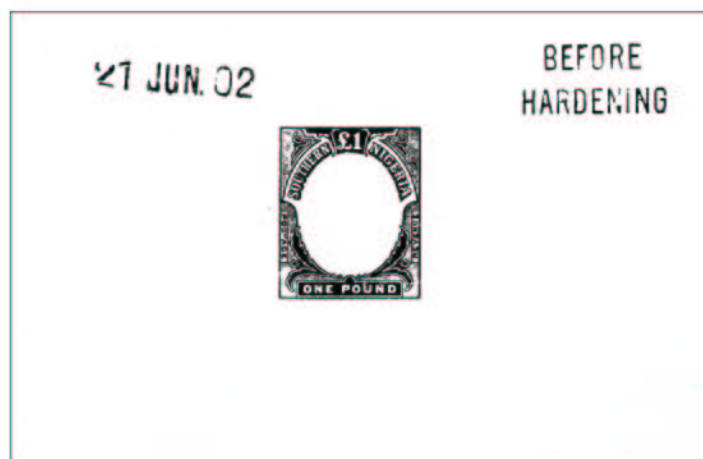


Figure 1, continued. Die Proofs of the Southern Nigeria Frames



Figure 2. Artist's mock-up formed by inserting a hand-drawn vignette inside a 1/2d frame die proof

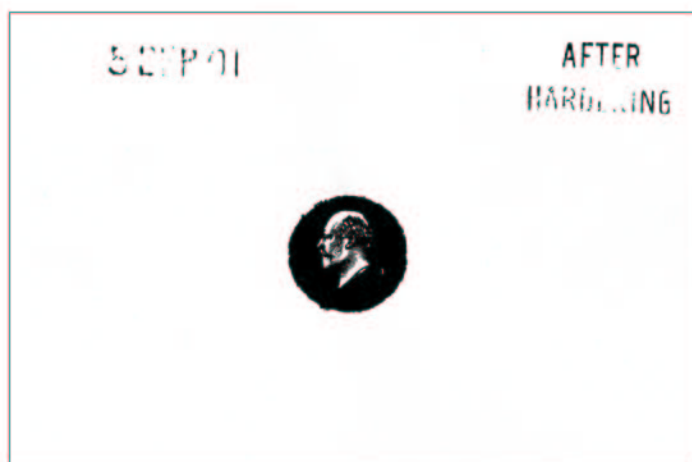


Figure 3. Die Proof of Edward VII head with solid background



Nigeria. I also illustrate an early Die Proof of this head (Fig. 3), Die Proofs of the Edwardian vignette both alone (Fig. 4) and inserted in the Master Die for the frames (Fig. 5), and also the Die Proof of the later mono-colour 1d stamp (Fig. 6).



Figure 4. Die Proof of Edwardian Vignette

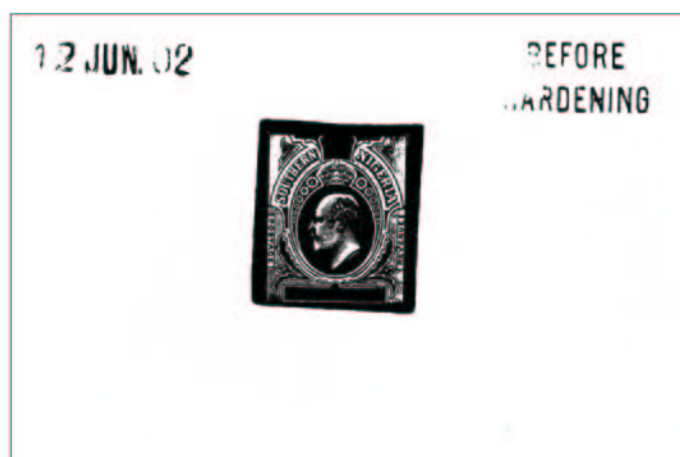


Figure 5. Die Proof of head and master frame combined

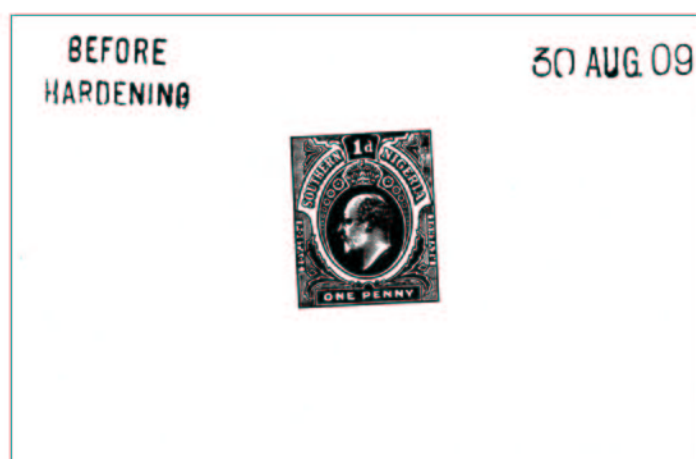


Figure 6. Die Proof of mono-colour 1d value

Before proceeding to consideration of the various issues, it is necessary to refer to a change which appeared in 1907. This change was the appearance of a different head and in this booklet I shall refer to the original head as “Die I” (Fig. 7) and the one which appeared in 1907 as “Die II” (Fig. 8).

It seems to be a common feature of all available works of reference that the Die II portrait is therein described as a retouched version of Die I and I have been to some trouble to try to find out where this notion originated. As far as my present information goes, the original culprit appears, from a note in the *Postage Stamp* of 8 April 1911, to have been a Mr T. F. Marriner, Honorary Secretary of the Carlisle Philatelic Society,



Figure 7. Head Die I



Figure 8. Head Die II

who informed that journal "that the head die of the current issue was retouched in 1905" (sic!). This entirely erroneous information seems to have been thereafter accepted without question and has been reproduced in catalogues, articles, etc., to this day.

That it is nonsense will be sufficiently evident from the 1909 Die Proof (Fig. 6) which, it will be observed, has the normal Die I portrait. Examination of any representative collection of Southern Nigeria will demonstrate that all examples of the redrawn mono-colour 1d stamp (SG 32a) have the Die I portrait. This fact, and the fact that many other new stamps (for other territories) incorporating the Die I portrait were being produced after 1907, seem to have been entirely overlooked even by such authorities as Cheavin and Porter. An article by Cheavin in the *Postage Stamp* of 30 August 1913 contains an elaborate analysis of magnified photographs of the new 1d stamp and its predecessor, but the author, possibly as a result of getting his pictures mixed up, never noticed that the new portrait he was so carefully analysing was our old friend Die I all over again. Porter, in his series of articles in 1935, and again in 1943, apparently followed Cheavin's conclusions without further examination, and similarly misses the identification.

This problem of the two portraits has fascinated me ever since I began to form a specialised Edwardian collection, and first sat back to ponder that it seemed rather odd that a little-used plate should suddenly need to be identically retouched in each of its 120 clichés, or alternatively that a Master Die after alteration should reappear in its original form (for of course it seemed odder still when I found the mono-colour 1d always turning up with Die I (this was before I had the Die Proof illustrated)). I began to make a point of watching for other examples of Die II turning up, or, on the other hand, for other appearances of Die I where all the works of reference told me it must be Die II, like the 1d mono-colour. This campaign of investigation yielded the discovery that the Die II head had been used on the 4d orange of Great Britain, but on no other extraneous adhesives. It also produced the bi-coloured 2d with both portraits, and some of the Universal Colours ½d and 1d (the original two plate printing) with Die I: all the ½d SPECIMEN stamps seem to have Die I. It was not, however, until I came across the illustrated proofs in black (with Die II portrait) of Ceylon 2c, 5c & 6c that I was eventually put on the track of the solution. These Ceylon proofs were intriguing (Fig. 9), as they had the



Figure 9. Ceylon Die Proofs with Die II Portrait



common design of Ceylon which was not used for their 2c, 5c & 6c stamps; and I wondered at first if they were discarded essays. They were eventually proved to be from the cliches used for the postal stationery (Figs 10, 11 and 12). Most of the Colonial Edwardian postal stationery uses a larger head, and in two instances where the smaller head is used - East Africa & Uganda and Hong Kong the Die I portrait is always found.

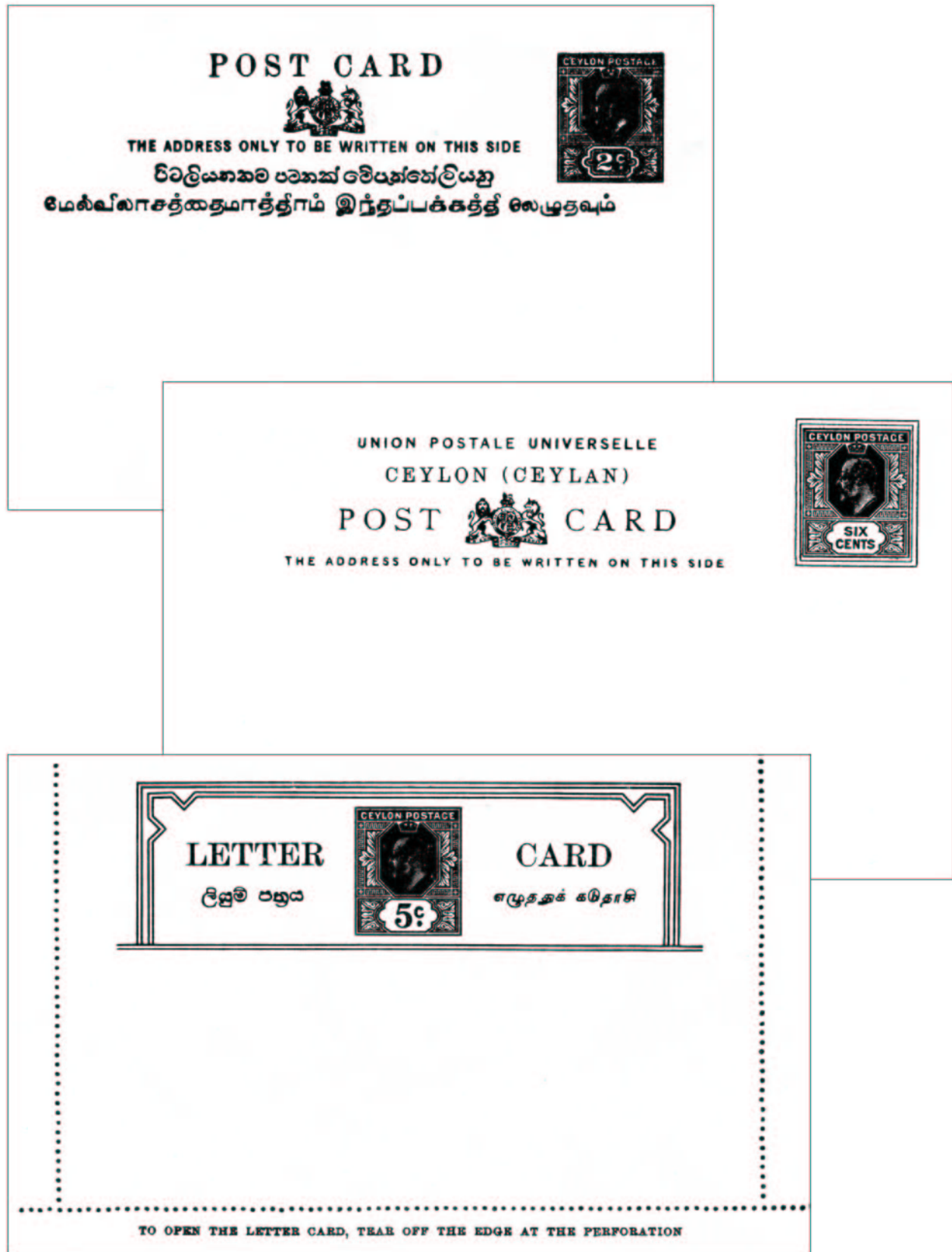


Figure 10, 11 and 12. Ceylon Postal Stationery Cards

In Ceylon and Southern Nigeria the Die II portrait is, however, the one used, and the position was clinched when I acquired the SPECIMEN card (Fig. 13). This clearly indicates that Die II was in existence and was used for the postal stationery right back in 1903. It was probably no more than a quite casual accident that De La Rue happened to use this Master Die to form a new head plate in 1907. Exit the “retouch” theory!



Figure 13. Edward head Die II used in 1903

The Edwardian stamp issues of Southern Nigeria fall into three main groups, namely, the original issues with single watermark Crown CA 1902-04; the second series in similar colours with multiple watermark 1904-08; and the Universal Colours 1907-11.



## Chapter 2

# Issued Stamps

### The ½d Stamps

These were originally issued with vignette in grey-black and frame in green. With the single watermark there were two printings: in addition 722 stamps with the De La Rue typographed SPECIMEN overprint were made for UPU distribution. The ½d stamp with single watermark has been reported with the watermark inverted. With the multiple watermark several printings were made in black & green, originally on ordinary paper. Two despatches in 1905 were on chalky paper but it appears that printing on ordinary paper was resumed for the 1906 despatch. A colour trial of the ½d design on multiple watermark paper is known in purple and orange, probably relevant to the introduction of the 3d denomination in these colours. The all-green stamps (still printed from two plates) were first despatched in 1907 and part of the first printing, including all the 757 SPECIMEN stamps made, were from the Die I portrait: these are comparatively scarce and all the rest were from Die II. One wonders just how many Die I all-green ½d are sitting quietly in collections, their existence unsuspected by their owners because it is denied by the catalogue!

Wmk	Colours	Die	Paper	Despatched	Sheets	Stamps
S	Black & green	I	Ordinary	30 Jul 1902	832	} 198,240
S	Black & green	I	Ordinary	26 Feb 1903	820	
M	Black & green	I	Ordinary	9 Apr 1904	1,000	} 505,440
M	Black & green	I	Ordinary	4 May 1904	1,520	
M	Black & green	I	Ordinary	6 Mar 1905	846	
M	Black & green	I	Ordinary	12 Jun 1906	846	
M	Black & green	I	Chalky	28 Aug 1905	832	} 303,240
M	Black & green	I	Chalky	29 Dec 1905	1,695	
M	Green	I & II	Ordinary	7 Jun 1907	2,008	} 1,328,280
M	Green	II	Ordinary	4 Feb 1908	2,020	
M	Green	II	Ordinary	21 Aug 1908	1,022	
M	Green	II	Ordinary	23 Apr 1909	1,000	
M	Green	II	Ordinary	10 Jul 1910	* 509	
M	Green	II	Ordinary	10 Aug 1910	2,004	
M	Green	II	Ordinary	8 Nov 1910	2,006	
M	Green	II	Ordinary	7 Jul 1911	500	

\*all this printing was made into booklets

## The 1d Stamps

These were originally issued with vignette in grey-black and frame in carmine. There were two printings on single watermark, with 722 SPECIMEN stamps. In the original colours on multiple watermark there were several printings, at first on ordinary paper, then on chalky, reverting to ordinary in 1906. The all-red stamps (printed from two plates) were again first despatched in 1907 and again part of the first printing have the Die I portrait. Unlike the 1d, however, all the SPECIMEN stamps have Die II. The Die I all-red stamps from two plates (again denied existence by the catalogue!) are comparatively scarce and all those seen have been in a distinctive dull carmine-red colour quite unlike the Die II stamps. 757 SPECIMEN stamps were made. Hitherto the 1d stamps, like all the other denominations, had been made in two-pane sheets of 120, but, probably because of its more extensive use, De La Rue were asked to supply this denomination in sheets of 240; and for this purpose decided to make the new larger plate with the vignette and frame together for single impression printing. The new Die, of which a Proof is illustrated, has the Die I portrait and there are some small differences between the new frame and the original version. No SPECIMEN stamps were made of the new version of the 1d stamp.

Wmk	Colours	Die	Paper	Despatched	Sheets	Stamps
S	Black & carmine	I	Ordinary	30 Jul 1902	846	} 214,800
S	Black & carmine	I	Ordinary	26 Feb 1903	944	
M	Black & carmine	I	Ordinary	9 Apr 1904	508	} 528,000
M	Black & carmine	I	Ordinary	30 Jun 1904	1,698	
M	Black & carmine	I	Ordinary	6 Mar 1905	837	
M	Black & carmine	I	Ordinary	6 Apr 1905	* 520	
M	Black & carmine	I	Ordinary	12 Jun 1906	837	
M	Black & carmine	I	Chalky	28 Aug 1905	830	} 365,400
M	Black & carmine	I	Chalky	22 Nov 1905	* 542	
M	Black & carmine	I	Chalky	29 Dec 1905	1,673	
M	Carmine	I & II	Ordinary	7 Jun 1907	4,024	} 2,729,400
M	Carmine	II	Ordinary	4 Feb 1908	5,586	
M	Carmine	II	Ordinary	21 Aug 1908	3,020	
M	Carmine	II	Ordinary	6 Apr 1909	2,400	
M	Carmine	II	Ordinary	21 May 1909	7,715	
M	Carmine	I	Ordinary	25 Jun 1910	5,000	} 3,815,940
M	Carmine	I	Ordinary	20 Jul 1910	* 381¾	
M	Carmine	I	Ordinary	10 Aug 1910	10,518	

\* these printings were all made into booklets



## The 2d Stamps

There was a single printing in grey-black and chestnut on single watermark paper, with 722 SPECIMEN stamps. On the multiple watermark in the same colours there were two printings with Die I and three printings with Die II (despite the catalogue statement that there are no Die II portraits in the original colours on ordinary paper). All these Die II printings have comparatively pale vignettes, the 1907 printing in particular being of very light colour. The Universal Colours all-grey stamps come from one printing in 1909, with 413 SPECIMEN stamps. All the 2d stamps are on ordinary paper.

Wmk	Colours	Die	Paper	Despatched	Sheets	Stamps
S	Black & chestnut	I	Ordinary	30 Jul 1902	251 }	30,120
M	Black & chestnut	I	Ordinary	4 May 1904	512 }	67,800
M	Black & chestnut	I	Ordinary	28 Nov 1904	53 }	
M	Black & chestnut	II	Ordinary	7 Jun 1907	302 }	121,200
M	Black & chestnut	II	Ordinary	4 Feb 1908	204 }	
M	Black & chestnut	II	Ordinary	21 Aug 1908	504 }	
M	Grey	II	Ordinary	23 Apr 1909	1,944 }	239,280

## The 2½d Stamps

This denomination did not appear in the Victorian series, but was introduced for the first time in the Edwardians. On single watermark paper one printing was made in grey-black and blue, with 727 SPECIMEN stamps. Imperforate colour trials have been recorded in purple & blue, grey-green & blue, and black & blue (as issued). Two printings in the original colours were made on multiple watermark paper and in the Universal Colours all-blue there were three printings with 757 SPECIMEN stamps. All the 2½d stamps are on ordinary paper.

Wmk	Colours	Die	Paper	Despatched	Sheets	Stamps
S	Black & blue	I	Ordinary	18 Jan 1904	168 }	20,160
M	Black & blue	I	Ordinary	4 May 1904	502 }	66,480
M	Black & blue	I	Ordinary	28 Nov 1904	52 }	
M	Blue	II	Ordinary	7 Jun 1907	194 }	145,400
M	Blue	II	Ordinary	23 Apr 1909	499 }	
M	Blue	II	Ordinary	7 Jul 1911	502 }	



## The 3d Stamps

The 3d denomination also was not included in the Victorian series and did not appear until 1907 with the Die II portrait. In the original colours of orange-brown & purple there were three printings, with 757 SPECIMEN stamps; and in the Universal Colours (purple on yellow paper) two printings with 413 SPECIMEN stamps. This stamp has been recorded as bisected (used at Forcados on 5 March 1912) but there is no evidence of there ever having been a shortage of ½d and 1d stamps and the bisect is thought to be unnecessary and unauthorised, and is rightly not catalogued. All the 3d stamps are on chalky paper with multiple watermark, portrait Die II.

Wmk	Colours	Die	Paper	Despatched	Sheets	Stamps
M	Brown & purple	II	Chalky	7 Jun 1907	150	} 101,760
M	Brown & purple	II	Chalky	4 Feb 1908	200	
M	Brown & purple	II	Chalky	21 Aug 1908	498	
M	Purple on yellow	II	Chalky	23 Apr 1909	1,496	} 240,000
M	Purple on yellow	II	Chalky	7 Jul 1911	504	

## The 4d Stamps

One printing was made in grey-black and olive on the single watermarked paper, with 722 SPECIMEN stamps. One printing was made in the same colours on ordinary paper with multiple watermark, portrait Die I. Two further printings were made from Die I on chalky paper, and three printings from Die II, also on chalky paper, the first of which, in 1907, has the noticeably pale olive frame. In the Universal Colours of black and red on yellow paper two printings were made, with 413 SPECIMEN stamps, all on chalky paper.

Wmk	Colours	Die	Paper	Despatched	Sheets	Stamps
S	Black & olive	I	Ordinary	30 Jul 1902	207	} 24,840
M	Black & olive	I	Ordinary	28 Nov 1904	53	
M	Black & olive	I	Chalky	28 Aug 1905	52	} 18,240
M	Black & olive	I	Chalky	29 Dec 1905	100	
M	Black & olive	II	Chalky	7 Jun 1907	52	} 42,600
M	Black & olive	II	Chalky	4 Feb 1908	103	
M	Black & olive	II	Chalky	21 Aug 1908	200	
M	Black & red on yellow	II	Chalky	23 Apr 1909	760	} 151,800
M	Black & red on yellow	II	Chalky	7 Jul 1911	505	

## The 6d Stamps

One printing was made in grey-black & purple on the single watermark paper, with 722 SPECIMEN stamps; and two printings on the multiple watermark ordinary paper, all with portrait Die I. On chalky paper there were two printings with portrait Die I and three printings with portrait Die II. The latter has been recorded with reversed watermark. In the Universal Colour of purple there were three printings, all on chalky paper, with 413 SPECIMEN stamps. A long unsolved mystery occurs in the theft in 1910 of 60 sheets of the 6d stamp, bearing consignment numbers 3379 to 3438 inclusive. As far as is known, none of these has ever come to light.

Wmk	Colours	Die	Paper	Despatched	Sheets	Stamps
S	Black & purple	I	Ordinary	30 Jul 1902	164 }	19,680
M	Black & purple	I	Ordinary	8 Oct 1904	86 }	16,680
M	Black & purple	I	Ordinary	28 Nov 1904	53 }	
M	Black & purple	I	Chalky	28 Aug 1905	52 }	18,720
M	Black & purple	I	Chalky	29 Dec 1905	104 }	
M	Black & purple	II	Chalky	7 Jun 1907	200 }	
M	Black & purple	II	Chalky	4 Feb 1908	501 }	108,600
M	Black & purple	II	Chalky	21 Aug 1908	204 }	
M	Purple	II	Chalky	23 Apr 1909	1,504 }	
M	Purple	II	Chalky	8 Nov 1910	1,008 }	361,440
M	Purple	II	Chalky	7 Jul 1911	500 }	

## The 1s Stamps

One printing was made in green & black on the single watermark paper, with 722 SPECIMEN stamps. There were two printings on multiple watermark ordinary paper with portrait Die I. On the chalky paper, with portrait Die II, there were three printings. The stamp does not exist with Die I portrait on chalky paper. In the Universal Colours of black on green chalky paper there were three printings, with 413 SPECIMEN stamps.

Wmk	Colours	Die	Paper	Despatched	Sheets	Stamps
S	Green & black	I	Ordinary	30 Jul 1902	82 }	9,840
M	Green & black	I	Ordinary	4 May 1904	493 }	65,160
M	Green & black	I	Ordinary	28 Nov 1904	50 }	
M	Green & black	II	Chalky	7 Jun 1907	200 }	
M	Green & black	II	Chalky	4 Feb 1908	512 }	121,920
M	Green & black	II	Chalky	21 Aug 1908	304 }	
M	Black on green	II	Chalky	23 Apr 1909	1,519 }	
M	Black on green	II	Chalky	8 Nov 1910	1,023 }	365,520
M	Black on green	II	Chalky	7 Jul 1911	504 }	

## The 2s 6d Stamps

One printing was made in grey-black and brown on the single watermark paper, with 722 SPECIMEN stamps. There is some variation in colour, as normally occurs within a single printing, but this is of no philatelic significance. One printing was also made on the multiple watermark ordinary paper, with portrait Die I; and two printings, still with portrait Die I, on chalky paper. Three printings were made on chalky paper with portrait Die II. In the Universal Colours of black & red on blue chalky paper there were two printings, with 413 SPECIMEN stamps.

Wmk	Colours	Die	Paper	Despatched	Sheets	Stamps
S	Black & brown	I	Ordinary	30 Jul 1902	84 }	10,080
M	Black & brown	I	Ordinary	24 Nov 1904	53 }	6,360
M	Black & brown	I	Chalky	28 Aug 1905	27 }	9,120
M	Black & brown	I	Chalky	29 Dec 1905	49 }	
M	Black & brown	II	Chalky	7 Jun 1907	101 }	
M	Black & brown	II	Chalky	4 Feb 1908	52 }	30,600
M	Black & brown	II	Chalky	21 Aug 1908	102 }	
M	Black & red on blue	II	Chalky	23 Apr 1909	755 }	151,440
M	Black & red on blue	II	Chalky	7 Jul 1911	507 }	

## The 5s Stamps

One printing was made in grey-black and yellow on the single watermark paper, with 722 SPECIMEN stamps. One printing was also made on the multiple watermark ordinary paper, with portrait Die I. On chalky paper, with portrait Die II, there were three printings. This stamp does not exist on chalky paper with portrait Die I. In the Universal Colours of green and red on yellow chalky paper there were two printings, with 413 SPECIMEN stamps.

Wmk	Colours	Die	Paper	Despatched	Sheets	Stamps
S	Black & yellow	I	Ordinary	30 Jul 1902	42 }	5,040
M	Black & yellow	I	Ordinary	28 Nov 1904	52 }	6,240
M	Black & yellow	II	Chalky	7 Jun 1907	52 }	
M	Black & yellow	II	Chalky	4 Feb 1908	52 }	18,720
M	Black & yellow	II	Chalky	21 Aug 1908	52 }	
M	Green & red on yellow	II	Chalky	23 Apr 1909	500 }	79,920
M	Green & red on yellow	II	Chalky	7 Jul 1911	166 }	



## The 10s Stamps

Two printings were made in grey-black and purple on single watermark yellow paper, with 722 SPECIMEN stamps. The second printing was made when the other denominations were changing to multiple watermark, but there seems to have been an unused stock of the single watermark yellow and green papers and these colours did not change to the multiple watermark until later. The 10s stamp does not exist on multiple ordinary paper nor with portrait Die I on chalky paper. There were two printings on multiple chalky paper with portrait Die II. In the Universal Colours of green and red on green chalky paper there were two printings, with 413 SPECIMEN stamps.

Wmk	Colours	Die	Paper	Despatched	Sheets	Stamps
S	Black & purple on yellow	I	Ordinary	30 Jul 1902	39	} 11,040
S	Black & purple on yellow	I	Ordinary	23 Nov 1904	53	
M	Black & purple on yellow	II	Chalky	7 Jun 1907	52	} 12,480
M	Black & purple on yellow	II	Chalky	21 Aug 1908	52	
M	Green & red on green	II	Chalky	23 Apr 1909	164	} 32,160
M	Green & red on green	II	Chalky	7 Jul 1911	104	

## The £1 Stamps

The £1 denomination did not exist in the Victorian series. One printing was made in green and violet on the single watermark paper, with 722 SPECIMEN stamps. One printing was made on multiple watermark ordinary paper with portrait Die I, and one printing, with portrait Die I, on chalky paper. There were two printings on chalky paper with portrait Die II. In the Universal Colours of purple and black on red chalky paper there were three printings, with 413 SPECIMEN stamps.

Wmk	Colours	Die	Paper	Despatched	Sheets	Stamps
S	Green & violet	I	Ordinary	30 Jul 1902	9	} 1,080
M	Green & violet	I	Ordinary	28 Nov 1904	10	
M	Green & violet	I	Chalky	28 Aug 1905	10	} 1,200
M	Green & violet	II	Chalky	7 Jun 1907	9	
M	Green & violet	II	Chalky	4 Feb 1908	25	} 20,520
M	Purple & black on red	II	Chalky	23 Apr 1909	52	
M	Purple & black on red	II	Chalky	10 Aug 1910	52	
M	Purple & black on red	II	Chalky	7 Jul 1911	67	

## Additional Observations

In addition to the De La Rue typographed SPECIMEN stamps noted above, a very small quantity of the multiple watermark stamps in original colours were diagonally handstamped SPECIMEN in violet (often inverted). The following have been recorded, all with portrait Die II: 2d, 3d, 6d, 1s, 2s 6d, 5s and £1.

The discerning reader will observe from the above chronology of the issues some remarkable gaps (especially in the 2d, 2½d, 1s, 5s and 10s denominations) and may even wonder whether the record given is complete. It is: the explanation is that the remaining stocks of stamps of Lagos, which was amalgamated into Southern Nigeria in February 1906, were made generally available throughout Southern Nigeria and were used up before fresh supplies were called forward. The stocks so absorbed were unbalanced, and whereas most of the denominations were cleared in a short time, others lasted for years. Indeed the 2½d lasted so long that although supplies in the Universal Colour were made up with the 1907 despatch they did not work through to being on general sale until about two years later. It is this feature which accounts for the absence of any 2d or 2½d stamps on chalky paper and of the other combinations noted above not to exist although one might normally have expected to find examples.

The numbers issued of each separate philatelic type have been recorded above, and may serve to draw attention to the many unappreciated rarities in theme series. This is commonly the case with the Edwardian issues, which have been strangely neglected except by a few appreciative collectors, but the position is accentuated in Southern Nigeria, where in the first multiple watermark and two, or even three, philatelic types may be concealed under one catalogue number. When it is realised that, of the tiny total issues of the higher denominations, the great majority were currently used fiscally and destroyed, the discerning collector will understand how very rare the few surviving in fine condition, either mint or postally used, must be today, and why they prove so elusive when one hunts for them.

## Acknowledgements

Although I have referred in the text to the authors whose previous published work has contributed to the information embodied in this paper, my researches have involved reference to many other potential sources, particularly in contemporary philatelic periodicals. I should like to place on record my grateful appreciation of the valuable help given by Miss Anna H. Smith in the Johannesburg Public Library in facilitating reference to the Library's exceptionally fine collection of philatelic literature. I also wish to thank Mr E.C. Wright for allowing me to inspect his collection of Ceylon postal stationery and to examine examples of the Die II portrait not in my own collection. I am also obliged to Mr Newman, the Archivist of Thomas De La Rue & Co. Ltd, who kindly examined what little now remains of original record of this period in the hope - regretfully, unfulfilled - of finding some relevant information about the use of the two portraits.