

1953 QEII PICTORIAL DEFINITIVE ISSUE

Issued 31st August 1953

“The origin of this set goes back to 1951, when public pressure began to mount for a change in the country's stamps. People were growing tired of the 2d. and 3d. ‘Victoria Falls’ denominations and the current set had already been on sale for 13 years. The colours of the current definitive set were, moreover, out of line with the requirements of the Universal Postal Convention. Stocks held by the Principal Distributor of Stamps, however, were sufficient to last until 1953. It was decided that the new issue would be ordered to coincide with this date. A committee consisting of representatives of the Mashonaland and Rhodesia Philatelic Societies, the Controller of the Printing and Stationery Department, the Director of Public Relations and the Assistant Postmaster-General, with the Postmaster-General as Chairman, was appointed to make recommendations to Government in connection with the new designs. With the death of King George VI the designs had to be changed to incorporate a cameo of the new Queen.”¹

Ministry of Posts approval was given for the issue on 17th February 1952.¹

Bradbury Wilkinson & Co were commissioned to undertake the designs for the stamps, which would be based on the photographs provided by the Ministry. The photographs were taken by John Rau and Ronald D K Hadden from the Public Relations Department.¹

Amazingly, copies of all the photographs were purchased by Chris Gregory at 20 years ago. The photos are slightly variable in size but are generally 6 x 4 inches. ⁷ The photos are shown below with R C Smith's descriptions. ¹

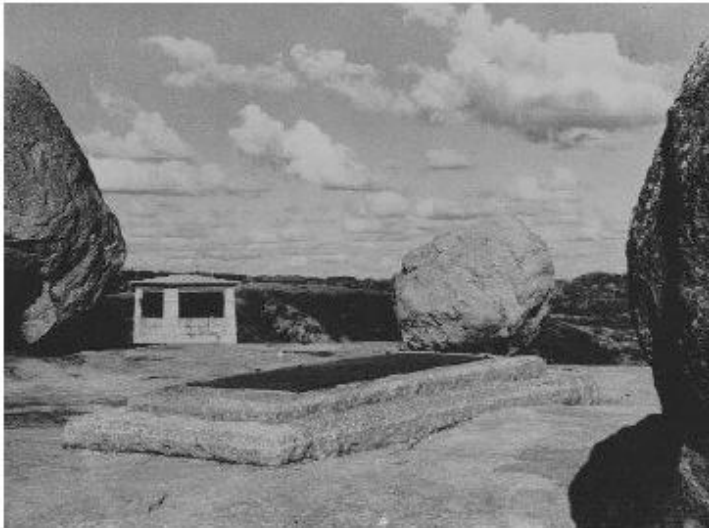


½d - The sable antelope:

The national animal, which can be seen supporting the country's coat of arms.

1d - A tobacco planter:

The tobacco industry contributed a significant amount to the country's foreign earnings. The illustration shows a tobacco planter removing suckers from the tobacco plant.



2d - Rhodes' Grave:

A picture of Rhodes' Grave on a Matopos outcrop known as 'The View of the World'



3d - Farm Worker:

A picture of a farm worker with a *budza* over his shoulder



4d - Flame Lily:

This flower is regarded as the national flower of the country



4½d - Victoria Falls:

An aerial view of the Victoria Falls with the 1905 bridge



6d - Baobab:

A semi-sacred tree found through the hotter regions of the country, which live for hundreds of years and reach immense size.
See identity of this tree below



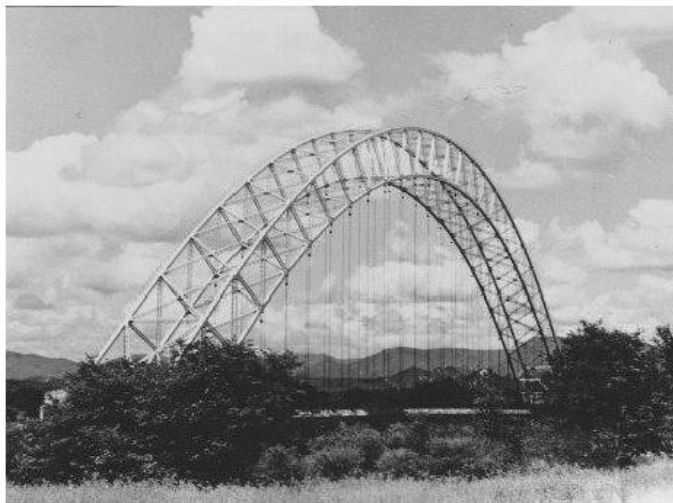
9d - Lion:

A magnificent picture of a lion lying in the grass



1sh - Great Zimbabwe:

A picture of the Great Enclosure at the national monument of past construction



2sh - Birchenough Bridge:

At the time this bridge was constructed it had the third longest span in the world.



2sh6d - Kariba Gorge:

A gorge on the Zambezi that would by 1960 have had a dam constructed across to provide the world's largest man-made dam.





5sh - Basket Maker: The local production in baskets, which are balanced on the local women's heads. Chris Gregory's photo is that on the left. Remarkably Rob Burrett was able to provide a photo featuring two women with baskets on their heads. The photo was obviously cut back for the design of the stamps



10sh - Balancing Rocks: A structure of granite rocks that have come about following the erosion of the African Plain. These Balancing roads are at Epworth Mission near Salisbury

The designs incorporated details of two portraits of the newly crowned Queen Elizabeth based on photographs taken by Dorothy Wilding Ltd, London.

Six values (½d, 1d, 6d, 2sh, 5sh & 10sh) with the three-quarter face portrait of the Queen looking left wearing a tiara – photo No. 0 15927 D.

Remaining values with a three-quarter face portrait with the Queen looking right and wearing a tiara – photo No. 0 15924 I.⁵



£1 - Coat of Arms:

The national coat of arms with the motto *Sit Nomine Digna* (Worthy of the Name)

Catalogue listings

SG ²	RSC ³	Value	Description	SG colours first (<i>RSC colours in italics</i>), where different
78	563	½d	Sable Antelope	Grey-green & claret (<i>Grey-green & lake</i>)
79	564	1d	Tobacco Planter	Green & brown
80	565	2d	Rhodes Grave	Deep chestnut & reddish violet (<i>Chestnut & reddish-violet</i>)
81	566	3d	Farm worker	Chocolate & rose-red (<i>Chocolate & scarlet</i>)
82	567	4d	Flame Lily	Red, green & indigo (<i>Carmines-red, green & deep slate</i>)
83	568	4½d	Victoria Falls	Black & deep bright blue (<i>Black & blue</i>)
84	569	6d	Baobab tree	Brown-olive & deep turquoise-green (<i>Olive-brown & deep bluish-green</i>)
85	570	9d	Lion	Deep blue & reddish brown (<i>Deep blue & brown</i>)
86	571	1sh	Zimbabwe Ruins	Reddish violet & light blue (<i>Reddish violet and dull blue</i>)
87	572	2sh	Birchenough Bridge	Purple & scarlet
88	573	2sh6d	Kariba Gorge	Yellow-olive & orange-brown
89	574	5sh	Basket Maker	Yellow-brown & deep green (<i>Light brown & deep green</i>)
90	575	10sh	Balancing Rocks	Red-brown & olive (<i>Red-brown & sage-green</i>)
91	576	£1	Coat of Arms	Rose-red & black (<i>Red & black</i>)

Technical Details

Stamp Sizes:	½d & 1d	22 x 27 mm
	2d, 6d & 5sh	25 x 31 mm
	3d, 4d, 4½d, 9d, 1sh,	31 x 25 mm
	2sh & 2sh6d	
	10sh & £1	40 x 30 mm
Sheet sizes:	½d & 1d	in sheets of 240 stamps
	All other values	in sheets of 60 stamps
See fuller description of sheets and pane sizes below		
Printing method:	Recess printed by Bradbury Wilkinson & Co Centre of 4d printed by lithography with two colours	
Plates:	No information on number of plates used, but as there was only one printing it is probable that only one set of plates were used	
Plate numbers:	No plate numbers shown within the sheet margins	
Guide marks:	The only printer's marks that have been found is a large cross in the in the 3d, 4½d and 2sh duties, most are guillotined out.	
Perforations:	Comb perforations. Stanley Gibbons catalogue does not include perforation sizes. The sizes below are from the Rhodesia Stamp Catalogue ³	
	2d, 6d & 5s	13½ x 14
	10sh & £1	14
	All other values	14 x 13½
Margin Perforations	See description of sheet sizes below	
Printer's imprint:	All imprints read "Bradbury, Wilkinson & Co L ^D , New Malden, Surrey, England"	
	½d & 1d	Imprint in bottom margin below gutter between panes
	2d, 6d & 5sh	Bottom margin below R6/C5&6
	3d, 4d, 4½d, 6d, 1sh, 2sh & 2sh6d	Bottom margin below R10/C3&4
	10sh & £1	Bottom margin below R12/C3
Sheet numbers:	½d & 1d	Above R1/C10 of top right hand pane
	2d, 6d & 5sh	Above R1/C10
	3d, 4d, 4½d, 6d, 1sh, 2sh & 2sh6d	Above R1/C6
	10sh & £1	Above R1/C5

Print numbers:	Stamps ordered ¹	Stamps sold ³
½d	7,500,000	3,137,363
1d	37,000,000	19,897,152
2d	30,000,000	16,809,000
3d	750,000	580,248
4d	600,000	1,139,043 [#]
4½d	750,000	263,120
6d	1,875,000	1,343,286
9d	450,000	278,946
1sh	2,250,000	1,166,334
2sh	450,000	232,682
2sh6d	225,000	215,722
5sh	90,000	98,394 [#]
10sh	180,000	49,625
£1	120,000	38,997

[#] The number reported sold of the 4d and 5sh duties are far higher than the number of stamps ordered.

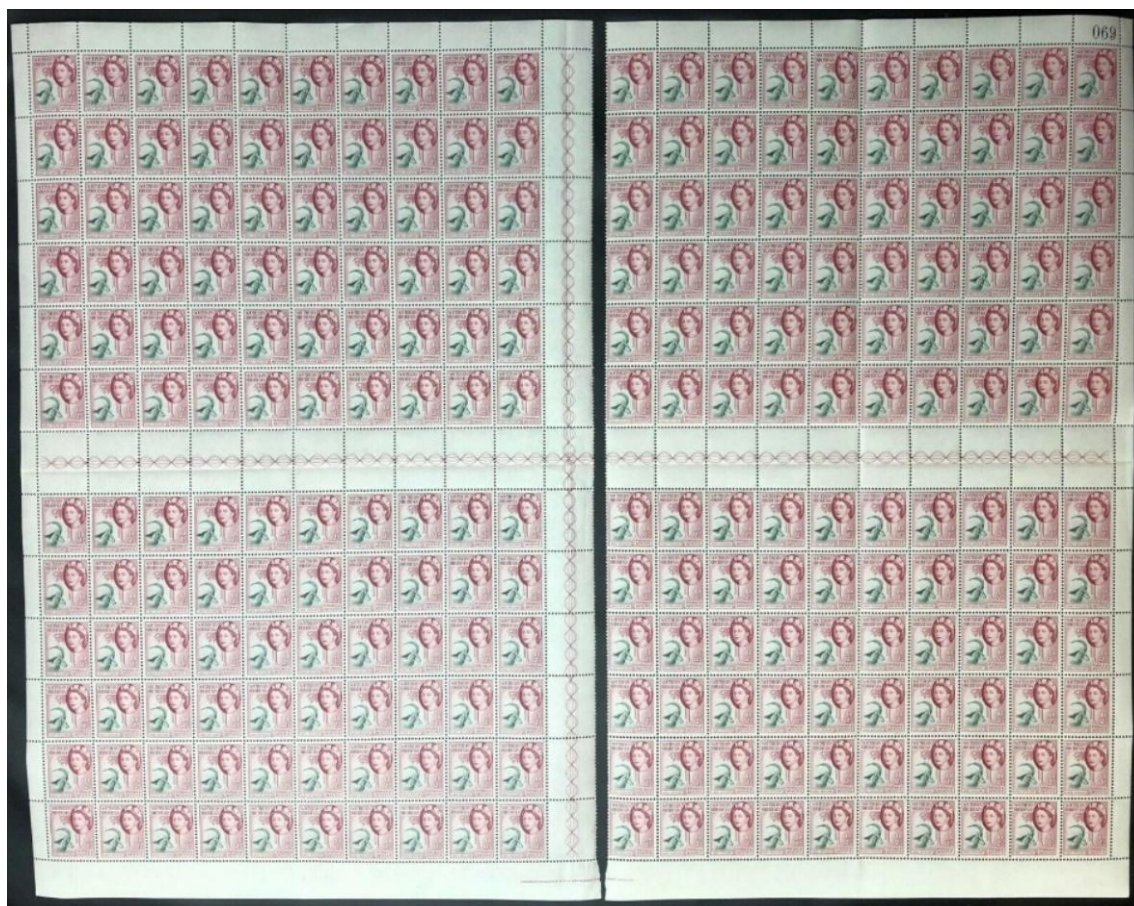
Date of issue:	31 st August 1953	(Postal notice No.15 of 1953)
Withdrawn from sale:	1 st July 1954	(Postal notice No. 1 of 1954)
Demonetarised:	1 st January 1959	(Postal notice No. 5 of 1958)

Sheets & Panes

Halfpenny & Penny sheets

The stamps for these two values were printed in sheets of 240, in four panes of 60 (6 rows with ten columns each), panes are separated by a margins one stamp width/height in size. The margins between the panes have helix pattern printed between the panes (but not in sheet margins) in frame/duty colour. The complete sheet perforated from the bottom up, with the margins to the bottom two panes being imperforate, all other margins are perforated.





Middle values (2d to 5sh)

None of the reference material makes any reference to the number of panes in any printing sheet. All references detail the margins of the sheets, but these appear incorrectly as fully perforated.



With the three vertical values (2d, 6d & 5sh), sheets can have the bottom margins either perforate or imperforate. All other margins are fully perforated. This indicates that the printing sheet is made up of two panes, top and bottom. Panes are separated by a margin being the height of the stamp.

By placing full sheets of stamps together, it is possible to assemble the printed sheet, consisting of two panes, one above the other. Perforating occurs from the bottom



upwards, giving the imperforate margin to the bottom margin of the lower pane, and all other margins of both panes fully perforated. Two 2d sheet are brought together on the left to show this

The perforator does not distinguish whether a stamp is in portrait or landscape format, so long as the printed sheet is the same size and feed in the same way.

The other middle values are in landscape format, with the left margin of the left pane imperforate, with the perforator moving from left to right. This is illustrated with two sheets of 3d stamps.



Two high value stamps (10sh & £1)

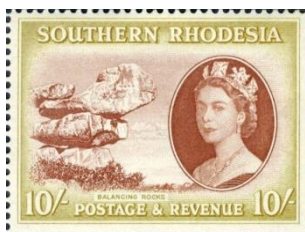
All indications are that the 10sh & £1 sheets were printed in single sheets of 60 stamps (12 rows of 5 stamps). All examples of imprints examined show the bottom sheet margins to be imperforate, with all other margins perforated.

Stamp colours

As can be seen from the many descriptions of the colours used in this issue, there is a variation in the colours of many of the stamps in this issue. Most of the variations in colour could be put down to more or less ink, the variations in these colours are not significant. However, there is a significant variation in the colours of the 10sh stamp, where two distinct colours can be seen.



Dark red brown and
sage-green



Red brown and yellow-
olive

Additional printing plates

James Gavin has noted that the positioning on the imprints in the top plates of the 2d duty are different. The examples below show the top of the imprint to 6mm and 9mm below the base of the frame, as can clearly be seen from the scans below.



Both of these would have come from the upper pane, with perforation through lower margin.

(Courtesy of James Gavin)



Above are the imprints from the lower pane, without perforations through the lower margin.
Imprints at 6mm and 9mm below base of frame

(Courtesy of Keith Brodovsky – left pair)

With 30 million stamps being produced, it is highly likely that there was a need for two complete printing plates, and in doing so the positioning of the imprint changed. With 30 million stamps produced, this would have required 250,000 complete printing sheets being required.

The only other duty with more stamps produced is that of the 1d, but with 240 stamps, in four panes, the number of printed sheets would be about 155,000. Whether it was necessary to have a second set of printing plates is not known, but it is possible.

Paper differences

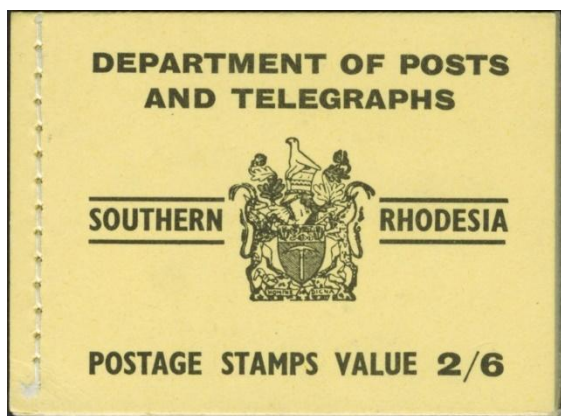
James Gavin has also pointed out that the 2d duty appears to have been printed on two different papers. As illustrated opposite where the left marginal stamp has a creamy/white paper, whilst the right stamp appears to be a bit purple.

James also noted that the Queen's portrait has different shades of either chestnut or a darker brown.

Combined with the possibility of two printing plates, there could be a change in paper and the ink for the portrait when the second printing plate was used.



Booklet



Front cover



Back cover



Halfpenny pane of 6



Penny pane of 6

Catalogue listings

SG ²	RSC ³	Value	Description
SB5	B6	2sh6d	Stitched yellow fronted booklet, contain 2 x ½d & 6 x 1d panes ½d booklet pane of six x 2 1d booklet pane of six x 4
	BP8		
	BP9		

Technical Details

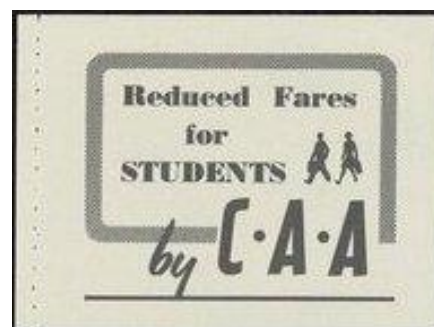
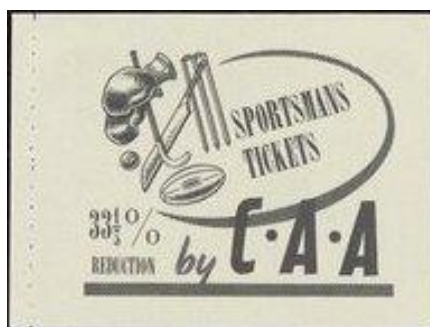
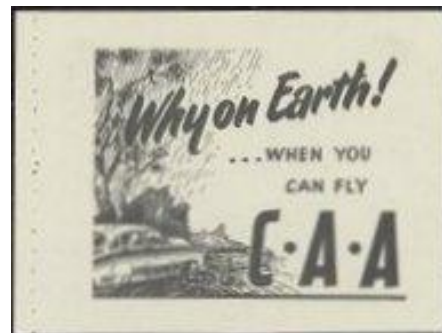
Stamps:	The stamps are the same as the sheet stamps. Otto Peetoom in his examination of Bradbury Wilkinson archive material could find no indication in what format the booklet stamps were printed. ⁶
Issue date:	The booklet was released by the Post Office in January 1954
Contents:	6 panes of stamps with interleaf pages having advertisements for Central African Airways (CAA), together with glassine pages facing gummed sides of the stamp panes



Inside front cover



Inside back cover



Listed varieties

The only listed varieties that have been noted are within the Mashonaland Guide in a footnote:⁴

“Footnote: Also recorded but position and frequency of occurrence not known

- a. 9d coloured smudge to left of ‘P’ of Postage
- b. 10sh left frame line broken”

Unlisted varieties

1d: James Gavin has provided the block of 4 shown at the left. This is a block from the top right corner of the top right pane. What is interesting is that the whole of the casement plate appears to be slightly crooked. This most noticeable in examining casement base on the R1/C10 with the top of R2/C10.

There is also a small green dot to the top margin above R1/C10. It is not constant.



1d: sheet number applied above R1/C10 on top left pane. Sheet numbers are usually only found in this position of the top right pane.
(Courtesy of James Gavin)



2d: Large reddish-violet blob next to right edge of left stamp

(Image supplied by James Gavin)



2d: Confetti flaw above duty

(Image supplied by James Gavin)



2d: Reddish-violet
“antenna” above Queen’s
head.

(Image supplied by James Gavin)



2d: Pre-printing paper crease
top right corner of stamp.

(Image supplied by James Gavin)



2d: Reddish violet line across stamp. Probably
caused by thread on printing plate, which has
soaked up the ink and transferred it to the
stamp.

*(Source RSC Journal No 300 page 29
– Peter Coetzee)*



3d: Large rose-red mark in margin above
R1/C6, larger on sheet 014 than on sheet
190.

(Courtesy of James Gavin)



6d: The above strip shows the misplacement of the green vignette downwards at an angle. The stamp, to left, is from column 1 with the red flames overlapping the green stem. While on the right the flame are clear of the green stem below.

The base of the plant is above the 'O' of Rhodesia

(Courtesy of Keith Brodovsky)



6d: The above strip shows the misplacement of the green vignette downwards at an angle. The stamp, to left, is from column 1 with the red flames overlapping the green stem. While on the right the flame are clear of the green stem below.

The base of the plant is above the 'D' of Rhodesia

(Courtesy of Keith Brodovsky)



4d: Red blob above flame lily



4½d: Confetti flaw over duty
(Courtesy of Dave Cooper)



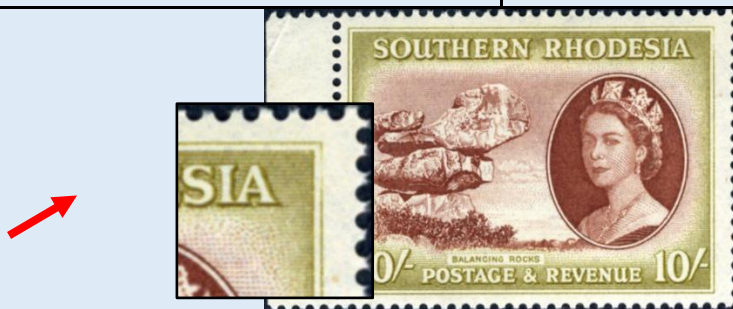
1sh: Partial confetti flaw over duty
(Image supplied by James Gavin)



1sh: top frame line and 'EV' of Revenue distorted



2sh6d: line through middle of '2' of value



10sh: Break in right frame line top corner.
Further examples seen of break in this position and further down. From column 1

First Day Covers

The cover numbering comes from the catalogue produced by Geoff Brakspear. No first day covers were produced by the Post Office.

Cover 12.1



278 x 127 mm

Cover 12.2.1



227 x 102 mm

Cover 12.2.2



229 x 152 mm

Cover 12.2.3



252 x 177 mm

Cover 12.3 (possibly E W Barham)



192 x 126 mm

Cover 12.4



229 x 101mm

Cover 12.5



152 x 90 mm

Complete set of five covers will all values provided

Cover 12.6



227 x 153 mm

Cover 12.7.1



228 x 100 mm

Cover 12.7.2



228 x 152 mm

Related material

Air Letter

An air letter was issued on 12th October 1953. It was printed on off white paper with light blue overlay on front and back panels, with 6d imprinted stamp (Baobab) in brown-olive. Folds in half from side to side and then form bottom to top. Size 124 x 103 mm folded.

The airletter had a “Kent Vale/E/Parchment” watermark in three lines. Variations to this are

- Code letter F
- Unwatermarked
- Code letter E reversed
- Code letter F reversed



Judging from the change of code (normally changed each year) this, unlike the postage stamps appears to have been reprinted at least one. Which changed the letter code from 'E' to 'F'. Examples of this airletter have been seen used in Northern Rhodesia in January 1955. The air letter was eventually replaced by the first Federal airletter on 1st October 1955.

Postcards

Postcards with stamps from this issue on the front.



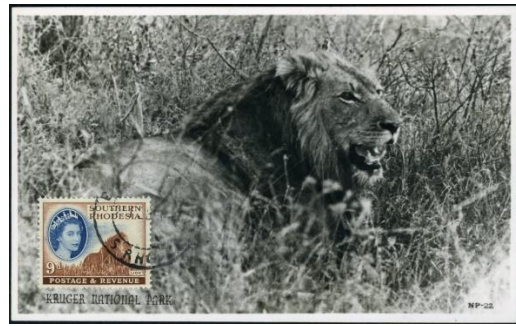
2d Rhodes Grave
Brown's Bazaar, Bulawayo postcard



2d Rhodes Grave
Tokim postcard



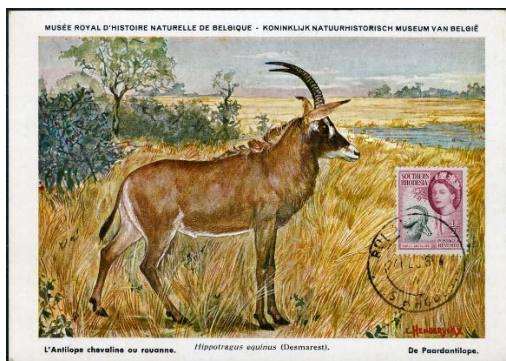
4d Victoria Falls
Victor Clark, Victoria Falls postcard



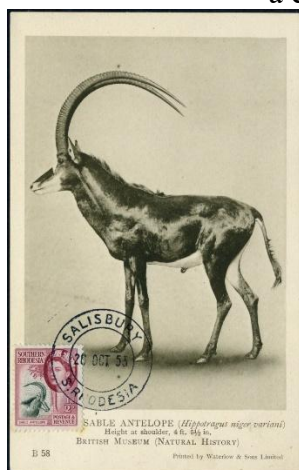
9d Lion
John Dodson, South Africa postcard



9d Lion



Bottom two cards with the 1/2d and 4d duties, but on cards that have the wrong subject. The left card with the 1/2d duty has the picture of a Roan Antelope, whilst the 6d Flame Lilies is on a card with another type of lily

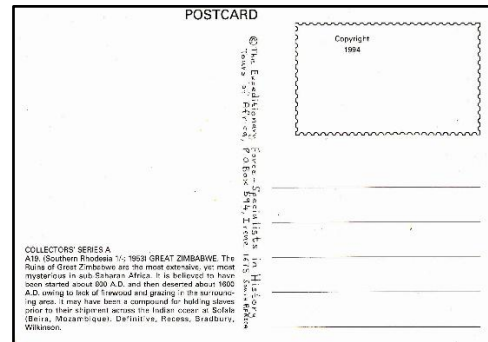
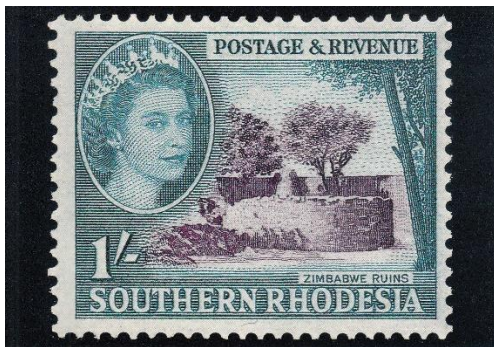


Card (not for posting)

1/2d Sable

On card from British Museum (Natural History)

“Maxi” postcard

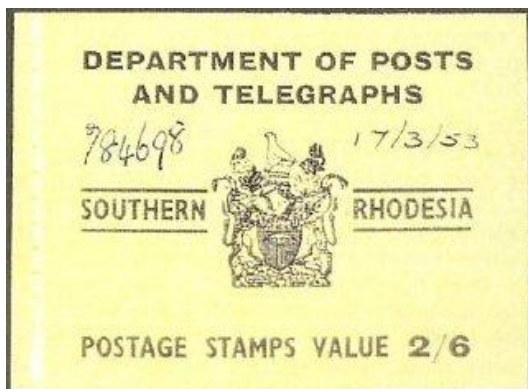


©The Expeditionary Force – Specialists in History Tours of Africa, P. O. Box 594, Irene 1675, South Africa. ©1994

(Courtesy of Keith Brodovsky)

COLLECTORS' SERIES A
A19. (Southern Rhodesia 1/-; 1953) GREAT ZIMBABWE. The Ruins of Great Zimbabwe are the most extensive, yet most mysterious in sub-Saharan Africa. It is believed to have been started about 800 A.D. and then deserted about 1600 A.D. owing to lack of firewood and grazing in the surrounding area. It may have been a compound for holding slaves prior to their shipment across the Indian ocean at Sofala (Beira, Mozambique). Definitive, Recess, Bradbury, Wilkinson.

Archival material



(Source: the Rhodesian Philatelist No 10, page 156, December 1995)

Booklet front found in the Bradbury Wilkinson archives with the number 78698 and date 17 March 1953.

Examination of the booklet cover by Otto Peetoom suggests that this cover was the same as that used for the later printings on the KGVI booklets, with the cost of arms having a broken tail to the right hand supporter and a split to the thistle to the right of the Zimbabwe bird. The KGVI booklet was printed by Waterlow. This suggests that Bradbury Wilkinson was instructed to copy the booklet for the production of booklets for the 1953 definitive duties. The date of 17 March 1953 suggests that the instruction came well after the order for the sheet stamps.⁶

Bradbury, Wilkinson & Co, black and white photographic record of complete set, dated '21 Sep 52'. This indicates that the designs of the stamps were well advanced almost a year before the issue's release in August the following year.

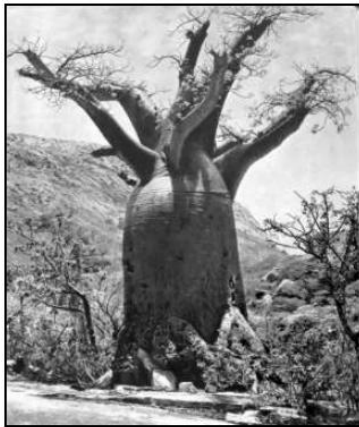


The elusive baobab on the 6d duty

Rob Burrett and Jono Waters entered a one page into the 2023 conference competitions, this display has been reorganised to fit this section. Many thanks to Rob and Jono for this interesting research work.

The 6d Baobab of this definitive inadvertently triggered many years of happy exploration of rural Zimbabwe by Rob and Jono to locate this majestic tree. Eventually they established that it once grew on the foothills of Mutemwa Hill. A massive rounded granite outcrop near Mutoko village, adjacent to the Tere Ruins. Sadly, it is no more, probably falling unnoticed in the turbulent war years of the 1970s.

The photograph of the tree was taken by the Southern Rhodesian Department of Information in about 1952. This photo was used in the design of the 6d stamp, although it was mirrored to fit it into the stamp design so as fit with the Queen's cameo.

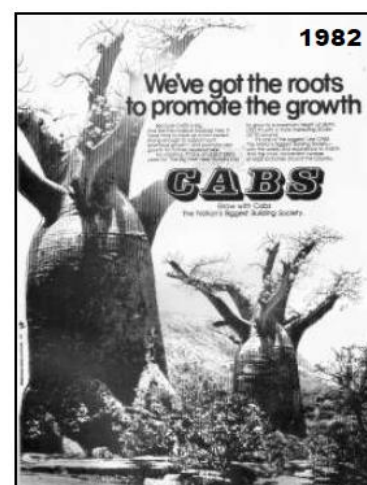
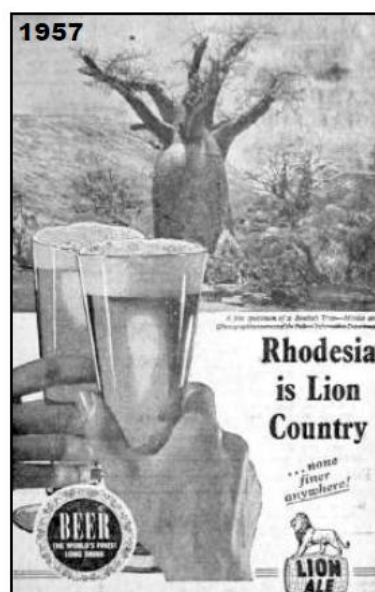


1952



2020

The photograph was used for advertising purposes between 1953 and 1982.



The photo was used for the modeling as a massive copper-coated baobab at the centre of the Rhodesias Pavilion at the 1953 Rhodes Centenary Exhibition in Bulawayo, and as one of the stamps in the 1967 Christmas label sheet issued by the Rhodesian Association for the Prevention of Turberculosis (RAPT).



The tree features in Jono Waters much acclaimed book, *Tree Tales of Zimbabwe*.

Suggested designs for new definitive issue

R C Smith stated in his book - "The origin of this set goes back to 1951, when public pressure began to mount for a change in the country's stamps. People were growing tired of the 2d. and 3d. 'Victoria Falls' denominations and the current set had already been on sale for 13 years." ¹

The "campaign" for the replacement of the definitive set with a pictorial issue goes back further than Smith suggested. Within the Bulawayo Chronicle on 7th November 1948, Maragaret Cawood, submitted an article entitled "What about a new set of stamps for Southern Rhodesia". Within the article she pointed out that other countries within the Empire were issuing definitive stamps with pictorial scenes. She goes on to say

LOOK TO FUTURE

That covers the history of the past few years, but it is to the future we must look. At some time we shall have to issue, a new set, and I would suggest we do at least consider a pictorial issue.

Mr. Nodder, of Bath, has shown me some designs he drew himself and these have been photographed by Mr. Liefeldt Wilson, of Salisbury. The suggested 2d. value shows a map, which would be most appropriate. The 3d. value depicts the Birchenough Bridge and the 9d. for airmail purposes, a plane flying over World's View in the Matopos. These are simply the suggestions of an amateur who is keenly interested in Rhodesian stamps, but they show what can be done.

Zimbabwe, Que Que Steel Works, Gatooma Cotton Station, Cam and Motor Mine, Kariba Gorge, Victoria Falls (redrawn with a bridge) a sable and a "go-away" bird, might all be worthy subjects illustrating our national and natural life both past and present.

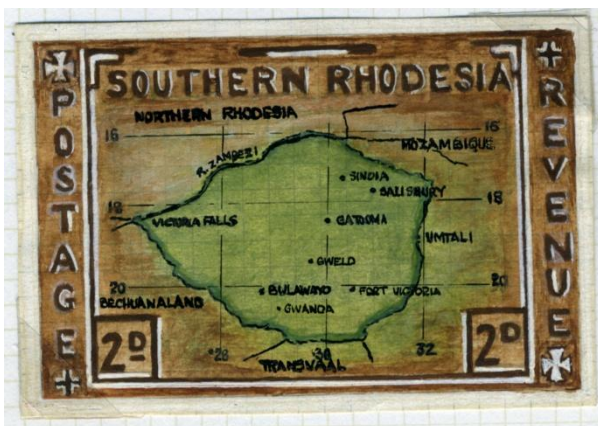
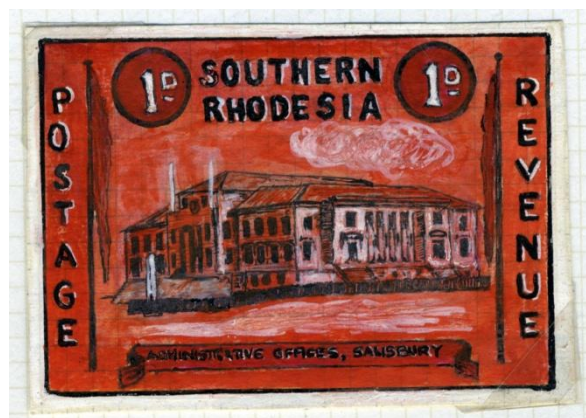
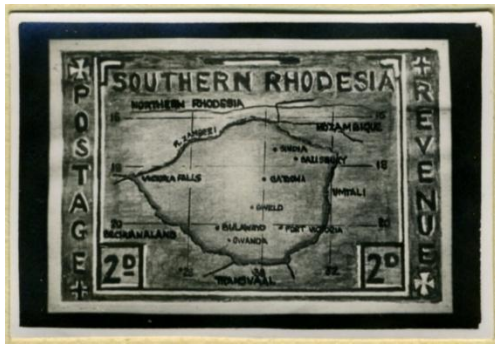
Publicity grows with knowledge, and knowledge can be widely spread by a medium such as the postage stamp. "Philately spans the world" is very true. In its development a growing country needs both new people and new ideas. Here is a new idea for Southern Rhodesia.

Maragaret extended her campaign to the UK, where she is mentioned in a weekly newspaper called "Stamp.." (not sure what) in a section headed "Philatelist's Diary", with the following

MR. Nodder, organiser of the Rhodesian Study Circle, has shown me three paintings of Southern Rhodesian stamps "could look like." I reproduce them here. They are all his own work and the originals are now in Southern Rhodesia where our correspondent, Mrs. Cawood, showed them to a meeting of the Mashonaland Philatelic Society, whose president happens to be on the Government Stamp Design Council. Members were not over-enthusiastic, however, making no comment about the 2d., actively disliking the 3d., but they thought the 9d. most attractive.

Copies of these photographs were contained within the collection of the late Phil Nodder, presumably they were passed down from his father. The black & white photos are as described in the articles above. In addition, the collection had the original artwork for four designs, two of which are included in the photographs.

(Thanks to Jan Nodder for making these available before being sold)



Die Proofs

Nick Halewood in his Stanley Gibbons article on this issue in Stanley Gibbons Monthly magazine in June 2001 provided a listing of die proofs that appeared at auction in the Christie's Robson Lowe, Sale No 8223 of 6 December 1988. The following is a listing extracted from that article

Vignettes for the

- ½d. (grey-green),
- 1d. (brown),
- 3d. (chocolate),
- 4½d. (black),
- 6d. (olive-green),
- 1s. (purple),
- 2s. (purple),
- 2s.6d. (yellow-green) and
- £1 (x2; rose-red, with blank scrolls, and black, with various pencil notations around the design, respectively),

Complete frames for the

- 1d. (myrtle-green),
- 2d. (purple),
- 3d. (scarlet),
- 4d. (slate-black),
- 4½d. (deep blue),
- 1s. (deep turquoise-blue),
- 2s.6d. (orange-brown),
- 5s. (x3; black, deep olive and deep green, respectively) and
- £1 (black),

Incomplete frames for the

- 2s. (grey-black) and
- 2s.6d. (black),

Heads for the

- 3d. (scarlet, also showing two different under-inked heads, the imprint and the die number) and
- £1 (black, [slightly smudged],
- also showing a different under-inked head, a part imprint and the die number,
- the head and vignette background for die 9d. (blue) and 5s. (bright chestnut),

Complete designs for the

- 1d. (orange-brown and blue-green),
- 2d. (deep chestnut and purple),
- 3d. (chocolate and scarlet),
- 4½d. (black and deep blue, but with blank legend and duty tablets),
- 1s. (purple and deep turquoise-blue) and
- 2s.6d. (yellow-green and orange-brown).

Finally, there was a proof of the head facing half-right in a double oval surround with a cross-hatched background in blue-black, also showing two other different (one part only) under-inked heads, the imprint and the die number.

Spink Auction No 21029 – 5-6 May 2021

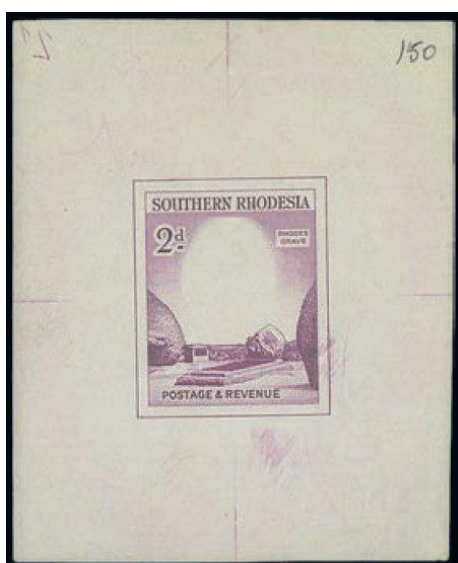
A collection of die proofs were brought to the Spink auction of May 2021, these may or may not include some of those noted in the Christie auction above. There were, however, some not noted in that list. Below are the auction numbers, together with their description. All lots are on 58 x 71 mm or 71 x 58 mm gummed paper, nearly all showing guide crosses on one or more sides.



920
1/2d. vignette in grey green, indistinct number
'141' in lower left corner



921
1d complete design in green and brown,
numbered '186' in lower left corner



922
2d. frame in reddish violet, number '150, in upper
right corner

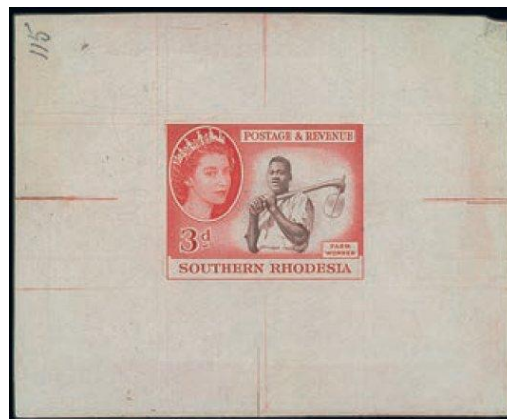


923
3d. vignette in chocolate, numbered '130'
in lower left corner



924

3d. frame in rose-red, numbered '127' in lower right corner



925

3d, complete design in chocolate and rose-red, numbered '127' in lower right corner



926

4d, frame in indigo, an essay form showing no horizontal lines between '4' and 'd' of value and numbered '180' in upper left corner



927

4d. frame in indigo, an essay form showing no horizontal lines between '4' and 'd' of value and numbered '183' in upper left corner. Pencil note pointing to value saying "See design" and initialled



928

4½d. vignette in black, numbered '143' in upper left corner



929

4½d. frame, with duty, in deep bright blue, number '189' in upper left corner



930

4½d. completed design and bottom text, without duty and bottom text, in black and deep bright blue with vignette inverted and misplaced over Queen's portrait, numbered '146' in top left corner. Highly unusual work for Bradbury Wilkinson



931

4½d. complete design, without duty and bottom text, in black and deep bright blue, number '155' in top left corner. (Number 142 also observed – thanks to James Gavin)



932

6d. vignette in yellow-olive, numbered '175' in top right corner.



933

6d. vignette in olive-green, numbered '178' in top right corner



934

6d. complete design essay format in olive-green and deep turquoise-green, numbered '179' in top right corner. Pencil inscriptions "Background to tree to be more even?" in top left; "Vignette to be in Copper Bronze" – lower right; "Register?" lower left; initialled several times and dated 18/11/52.



935

9d. Queen's head and surround in deep blue, number '166' top left corner



936

9d. complete design in deep blue and reddish brown, numbered '167' top left corner



937

1sh. complete design in reddish violet and light blue, numbered '122' in top left corner



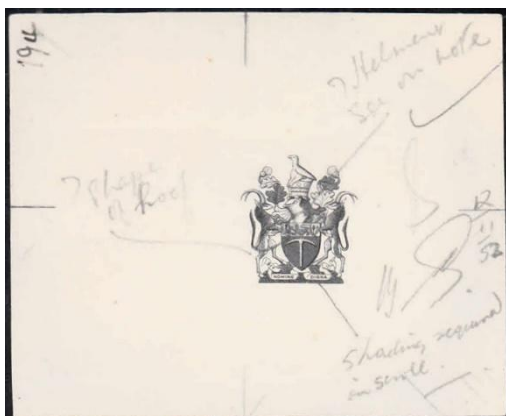
938

2sh6d. frame in black, numbered '114' in top left corner



939

5sh. Complete design essay in yellow-brown and deep green, number '162' in top right corner. Pencilled notations "See photo for design" left of image; "arm overflowing compared to design" below image; initialed and dated 10/11/52.



£1 vignette in black, number '194' in top left corner, Various pencil notes, including date 12/11/52. Plus "shading required in scroll", "?shape of hoof" & "?Helmet – see on note"

(Courtesy of Keith Brodovcky)



940

£1.vignette in rose-red, number '153' in top left corner



941

£1 Queen's portrait and rectangular background in black (Colour smear), numbered '35' in top right corner. Also faint impression of further early portrait in double oval (as used for Barbabos 1953 issue and others) with imprint below.



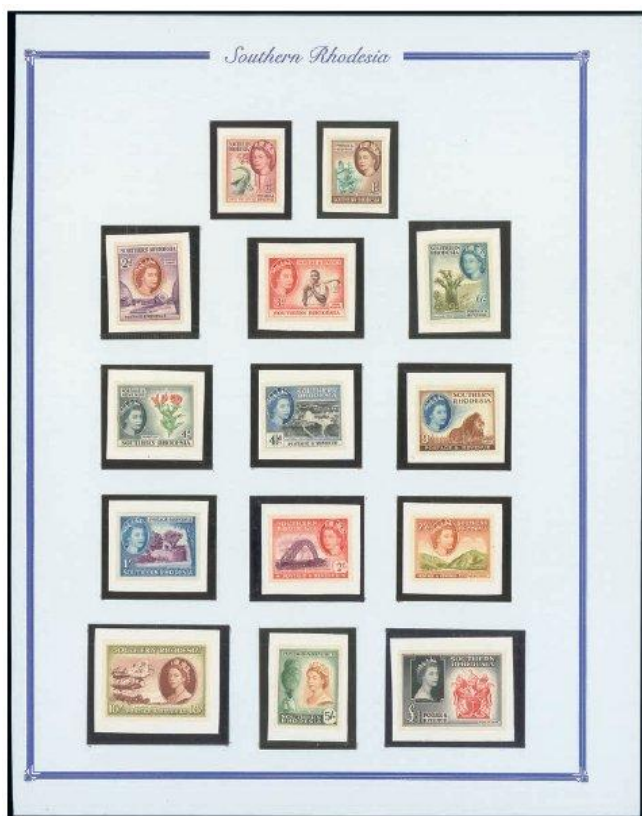
942

£1. Complete design in rose-red and black, number '152' in top left corner.

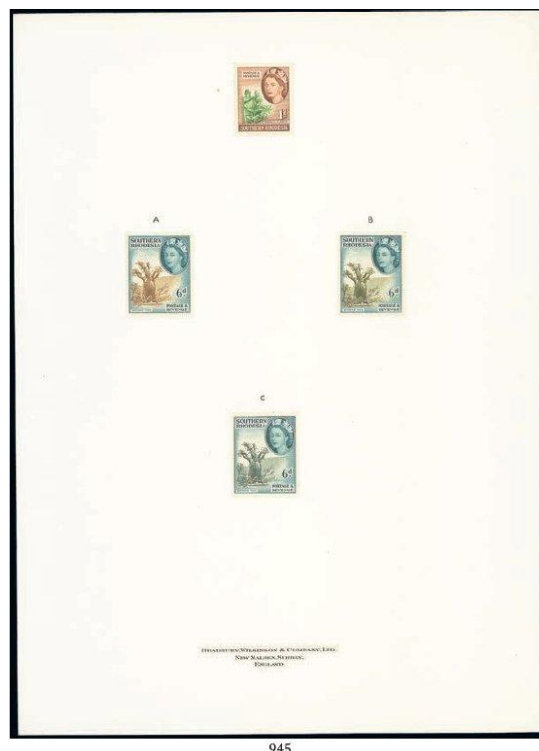


944

1d. complete design in emerald-green and brown on gummed wove paper, with issued stamp comparison



Imperforate colour trials of the the 14 duties with each affixed to small piece



Imperforate colour trials. 1d in emerald-green and brown; and three 6d duties annotated 'a', 'b' & 'c', the frames in shades of turquoise-green, the vignettes in different colours, none of which are close to that eventually chosen. All affixed to card (192 x 263 mm) with Bradbury Wilkinson & Company Ltd printed label pasted on foot.

Set of Gummed Imperforate Proofs

(Source rhodesianstamps.net – Otto Peetoom website)

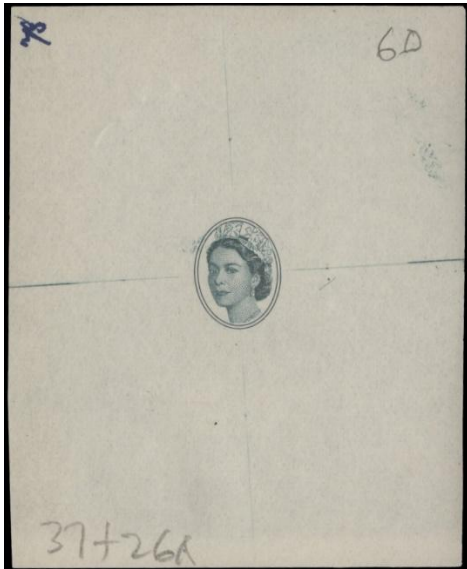




Complete set of 14
imperforate plate proofs
in issued designs and
colours on gummed
unwatermarked paper.
Spink states only two
complete sets known

*(Source Spink archives
October 2025)*

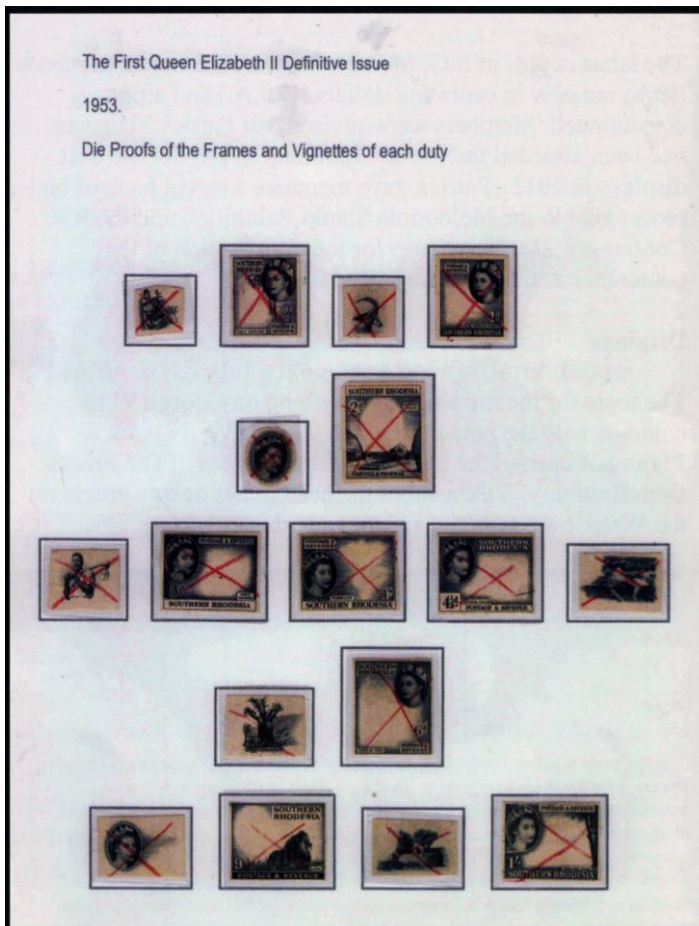
Other material



Head die proof for of Queen's cameo facing to left used in 6d and 2sh duties, background filled in and neck completed in final die.

Number '78' with pencil inscription '6d'.

(Image supplied by James Gavin)



Die Proofs of the frames and vignettes of duties ½d to 1sh. Separate printings mounted on a page. All proofs with a red cross through, uncertain of reason.

(Source – RSC Journal 248, September 2013, page 131. Patrick Flanagan collection)

Bibliography

- 1 “Rhodesia – A Postal History”. R C Smith, published 1967 pages 388-89
- 2 Stanley Gibbons Commonwealth Stamp Catalogue – Southern & Central Africa, 2nd Edition 2014
- 3 The Rhodesia Stamp Catalogue, 1983/84 published by Salisbury Stamp Company, Zimbabwe (last edition)
- 4 “A Guide to the Postage Stamps of the Rhodesias & Nyasaland” published by the Mashonaland Philatelic Society in 1965.
- 5 “Queen Elizabeth Definitives: Part 23 - Southern Rhodesia”, Nick Halewood, Stanley Gibbons Monthly, June 2001, pages 29 to 31
- 6 “The QEII 2/6 Booklet – Printed by Bradbury Wilkinson”, The Rhodesian Philatelist, No 10 of December 1995, page 156
- 7 “Black and white photographs used for the design of the Southern Rhodesia 1953 Definitives”, Chris Gregory, Rhodesian Study Circle Journal 307, July 2025, pages 250-52

Additions/Changes since December 2021	
12-2022	QEII airletter with 6d Baobab imprint
	4½d confetti flaw
8-2023	Sable card with ½d stamp
	The elusive Baobab on the 6d, research by R Burrett & J Waters
12-2023	Master die of 4½d
	Comment reported numbers of 4d & 2sh stamps sold compared to order
	Possibility of two printing plates for the 2d duty
	Paper and colour differences in 2d duty
	1d crooked casement – top right pane, R1/C10
	1d – placement of sheet number
	Printer’s marks in gutter between panes on 3d, 4½d and 2sh
	Various varieties included for 2d, 4d and 1sh duties
	Additional die proof of queen’s cameo for 6d and 2sh duties.
4-2024	Various corrections as format of large value stamps incorrectly described
	Maxi postcard of 1sh duty
	£1 die proof of vignette in black
	Further examples of imprint position of 2d
	6d movement of green plate at angle above ‘O’ of Rhodesia
	2d thread mark over stamp
	10sh bread in frame line
8-2024	Set of gummed imperforate stamps ex Otto Peetoom
	6d movement of green plate at angle above ‘D’ of Rhodesia
12-2024	4d – red blob above flower
8-2025	Discovery of black & white photos used for the stamps’ design
12-2025	Complete set of imperforate proofs in issued colours – Spink
4-2026	Artwork of Wilf Nodder for possible pictorial issue