

Introduction

The first postage stamps of Nepal were issued in April 1881. The central design feature of the stamps was the Nepalese crossed kukris (a curved knife) with the royal feathered crown above. The stamps, in three denominations, went through several printings using the same clichés until 1907. A one-half anna denomination, of an analogous design, was added in 1899 for official mail from the royal camp but saw very limited use. These classic design stamps were replaced for postal purposes in 1907 by a pictorial issue.

1881 to 1930 Crossed Kukris Designs



one anna



two annas



four annas

1899 New Denomination



one-half anna

When the new 1907 issue arrived from England, remaining sheets of the previous classic issue stamps were placed into storage. In 1917 when a telephone / telegraph system (generally termed a telegraph system even though the service utilized only telephone communications within Nepal) was established, those stamps were pressed into service to pay the fees. When the sheets that had been stored ran out, new printings were commenced using new settings. All the stamps printed after 1917 were valid for postage but were intended for telegraphic use. These stamps can be easily distinguished based on colors, papers, and the distinct telegraphic cancels used. Unused examples of stamps printed between 1917 and 1928 are uncommon although stamps printed circa 1928 to 1930 last settings which were placed into storage at the Treasury at Kathmandu. These unused remainders reached the philatelic market directly from the Treasury. The scant evidence available indicates that by the end of 1930 the plates used to print the classic design stamps were retired.

All of the classic issue stamps were printed by typography at the Thapathali complex in Kathmandu. The manual printing press had been brought from England in 1851 and was the only government printing press in use prior to 1891. No genuine essay or proof material is currently known to exist. The stamps were issued imperforate and without gum, unless otherwise noted. The pin-perforated stamps, after the initial sheets issued in 1881, saw limited use and possibly were available only upon request in the 1898 to 1903 era. It should be noted that Nepalese classic design stamps were not valid for postage outside the country. Nepal did not join the Universal Postal Union until 10 November 1956.

Method of Cataloging

The listing system adopted for this catalog differs substantially from that used by previous authors and this section should be read thoroughly. It is hoped that the method adopted will help clarify the relationships of the various printings, settings and varieties that make the study of Nepalese stamps so interesting.

The catalog is divided into chapters. Chapter One describes all stamps printed primarily for postal use. These are the stamps printed between 1881 and 1907 which have been grouped under six sub-headings representing the generally accepted first level divisions. The stamps that were issued after 1917 that were intended primarily for use in the telegraph service are listed in the second chapter. The settings are discussed in the third chapter and the cliché flaws are described in chapter four.

A stamp is given a main catalog number (2., 3., 4., etc.) only if an entire sheet contained similar stamps and it was not a major error of color or a minor variant of another listed main catalog number. Stamps that constitute a major change of paper or of a basic color will be given a main catalog number. The more minor paper and shade variations will be noted in the text as appropriate. When perforated stamps are known to have been supplied by the post office in the normal course of business they are given a separate main catalog number. When perforated stamps were available by special request, the stamps will be listed with a capital "P" suffix to main catalog number (12P., 13P., 14P., etc.). Additional pin-perforated stamps of unknown origin, including possible trial perforations on circa 1930 printings of unissued stamps, as well as some perforations that may have been manufactured clandestinely using government equipment, or done privately for business use or for sale to collectors, are not listed but may be mentioned in the notes.

Major errors, including errors of color and tête-bêche pairs (one stamp printed upside down relative to another stamp) will be identified by lower case letters after the main catalog number (12a., 12b. 12c., etc).

A "setting" was defined in the 1984 book, "The Classic Stamps of Nepal" by Dr. Wolfgang Hellrigl and Frank Vignola (H/V) as a particular arrangement of the clichés, marginal inscriptions, ornaments, and frame lines, that comprised a forme used to print the stamps. The settings used in H/V as described and numbered are retained here and are used in this catalog with some reservations. Specifically, the mapping of an individual stamp to a specific setting based on shade alone should be avoided. Only a few marginal copies, some multiples, or complete sheets, can be confidently attributed to a specific setting. A careful student of these issues should be vigilant not conflate a setting with a printing. A single print run may have utilized different settings so that a single shade may have originated from multiple settings. Also, a single setting may have been used, without alteration of the forme between printings, for multiple print runs.

Major varieties, identified in Chapter 4, will be listed by denomination. Listings include major varieties which are listed with a capital "C" suffix followed by a lower case letter (15Ca., 15Cb. 15Cc., etc.). Listed varieties include cliché flaws that are constant over several printings, flaws that can help identify transferred clichés, progressive cliché flaws, and the provisional one anna recut clichés.

When sheet positions are denoted, rows are identified by letters in accordance with the convention for sheets not having 10 vertical columns. A letter referring to the horizontal row (in alphabetical order from top to bottom of sheet) and with a number referring to the vertical column (in numerical order from left to right of the sheet). Thus position "B4" identifies the stamp in the second row, fourth stamp in from the left. This is not the convention that has been used in most Nepal catalogs.

A diagram of the typical Nepal printing sheet of 64 stamps is shown following. It includes the position number in black and the cliché number in red beneath. This enables a quicker way to find the position of a specific cliché and labeling clichés that were inverted or have specific flaws.

Sheet diagram of typical Nepal printing sheet with 64 subjects. Stamp positions as used in this catalog are listed in black. The printing clichés are numbered in red according to their original sheet positions. The red numbers also correspond to the older style sheet position notations as used in H/V.

A1 1	A2 2	A3 3	A4 4	A5 5	A6 6	A7 7	A8 8
B1 9	B2 10	B3 11	B4 12	B5 13	B6 14	B7 15	B8 16
C1 17	C2 18	C3 19	C4 20	C5 21	C6 22	C7 23	C8 24
D1 25	D2 26	D3 27	D4 28	D5 29	D6 30	D7 31	D8 32
E1 33	E2 34	E3 35	E4 36	E5 37	E6 38	E7 39	E8 40
F1 41	F2 42	F3 43	F4 44	F5 45	F6 46	F7 47	F8 48
G1 49	G2 50	G3 51	G4 52	G5 53	G6 54	G7 55	G8 56
H1 57	H2 58	H3 59	H4 60	H5 61	H6 62	H7 63	H8 64

The Post Office Period, 1881 to 1917

First Period Printings, 1881 to 1885, on European Paper

pin-perforated 15, with brown or white gum



1.



2.



3.

1. 1a ultramarine, blue and milky blue shades (settings 1-3)
2. 2a bright purple shades (settings 1-3)
 - a. tête-bêche pair (setting 3)
3. 4a bright yellow green shades (settings 1-2)

imperforate, ungummed



4.



5.



6.

4. 1a ultramarine, blue and milky blue shades (settings 1-3)
5. 2a bright purple shades (settings 1-3)
 - a. tête-bêche pair (setting 3)
6. 4a bright yellow green shades (settings 1-2)

Some of the initial sheets of stamps printed between April and June 1881 were pin-perforated and gummed. A clear white gum, or a thick brown gum, was applied by hand. Three settings were used to print the one and two annas stamps. There are only two settings of the four anna on European paper.

The first inverted cliché in Nepal philately occurred when the third setting of the two anna was composed when a cliché was replaced upside down in position C6. An unused tête-bêche pair of the pin-perforated variety was sold at the auction of the Dawson collection in 1959 where it was described as damaged. There are two, or possibly three, reported unused examples of the imperforate variety. The only used example is in an imperforate strip of three.

Second Period Printings, 1886 to 1898, on Native Paper

thin to medium paper of good quality, print quality ranges from clear to blurred



7.



8.



8b.



9.

- | | | |
|-----|----------------------------------|-----------------|
| 7. | 1a grey blue and blue shades | (settings 4-17) |
| a. | tête-bêche pair | |
| 8. | 2a grey violet and violet shades | (settings 4-9) |
| a. | tête-bêche pair | |
| b. | error of color, 2a deep blue | (setting 5) |
| ba. | tête-bêche pair | |
| 8P. | 2a pin-perforated 15 | (setting 9) |
| a. | tête-bêche pair | |
| 9. | 4a yellow green and green shades | (settings 3-8) |
| a. | tête-bêche pair | |
| 9P. | 4a pin-perforated | (settings 4-6) |
| a. | tête-bêche pair | |

Printings on native paper began in 1886. The paper was manufactured from the bark of a native evergreen. Early prints were mostly very clearly printed on thin to medium paper. As the printings progressed and the clichés started to wear from use, the distinct design began to blur along with the frame around the stamp. This change was gradual and for the one Anna stamp, the blurring started to become apparent with setting 12 around 1893. The design and frame became more blurred until the clichés were recut in 1901. For the 2 and 4 Anna stamps, it took longer for the design to wear because significantly fewer of the stamps were produced. In the 1897 to 1899 period, the distinct design and frame also started to blur. The blurring on the 2 and 4 Annas was less distinct than on the one-Annas, but it is a good way to distinguish between the early printing and the latter printing.

The two annas error of color from setting 5 was first described by Hellrigl in 1984. He wrote that, "these are undoubtedly genuine errors of colour since the deep blue shade of the contemporary one anna deep blue is matched in every respect." The two annas blue error of color in tête-bêche pair should exist, however it is not been reported. This error of color is specific to setting 5.

The number of inverted clichés increased dramatically during this period. The first one anna settings used in this period contained two inverted clichés. Most later settings included four or five inverted clichés. The first few two annas settings contained only a single invert. However, settings used circa 1897 and 1898 contained as many as 13 inverted clichés. The four annas settings were constant during this period with a single inverted cliché in position G6.

Pin-perforated examples of two and four annas stamps were available by special order from the post offices beginning in early 1898. The four annas stamps were apparently used by parcel shippers as several used multiples exist.

Third Period Printings, 1898 to 1907, on Native Paper

on thin paper of poor quality, blurred impressions, 1 anna solid center



10.



10b.



11.



12.

- | | | |
|-------------|---|------------------|
| 10. | 1a blue and bluish green shades (1898 to 1901) | (settings 18-25) |
| a. | tête-bêche pair | |
| b. | error of color, 1a green of 4a | |
| 10P. | 1a pin-perforated 15 | (settings 20-25) |
| a. | tête-bêche pair pin-perforated | |
| 11. | 2a grey violet, grey lilac and violet blue shades | (settings 10-21) |
| a. | tête-bêche pair | |
| 11P. | 2a pin-perforated 15 | (settings 10-18) |
| a. | tête-bêche pair pin-perforated | |
| 12. | 4a yellow green, green, olive green and emerald | (settings 9-11) |
| a. | tête-bêche pair | |
| 12P. | 4a pin-perforated 15 | (settings 9-11) |
| a. | tête-bêche pair pin-perforated | |

The stamps printed in the 1898 to 1907 period, excluding the one anna stamps printed after 1901 which are cataloged separately, were printed on thin native paper of poor quality. The soft paper and worn clichés resulted in blurred impressions. The centers of one anna stamps were usually a solid mass of color. These printings can not always be positively differentiated from printings of the previous period.

The one anna stamps, cataloged here as #10 and #10P, include the range of grey blue-green shades that Stanley Gibbons accords main catalog number status. The authors feel that since there is such a wide range of intermediate shades that can not confidently be distinguished, that they should not be listed separately. The #10b is a new addition and is in the color of the 4 annas without any tinge of blue. The listing example is shown above.

The two annas, printed from settings 9 to 12 are unusual because of the large number of inverted clichés varying from 10 to 13. When setting 9 was being composed, the cliché position A4 was badly damaged and this "ragged cliché" is known from only settings 9 to 12.

Pin-perforated stamps are known from several post offices beginning in early 1898. It was distributed in the normal course of business or only available on special request.



12Pa. tête-bêche pair

genuinely used from several post offices. It is not known if these were used in the normal course of business or only available on special request.

New One-Half Anna Denomination, 1899 to 1907 Printings

clearly printed on native paper of generally good quality



13.

- | | | |
|------|-----------------------------------|---------------------------|
| 13. | ½a black | (settings 1-5) |
| a. | tête-bêche pair | (settings 3-5) |
| 13P. | ½a pin-perforated | (settings 1-4) |
| a. | tête-bêche pair pin-perforated 15 | (only settings 2-4 known) |

A black one-half anna stamp of a new design, with a bow above uncrossed kukris as central design elements, was issued in January 1899 for use in paying the new postal rate for letters sent between the Maharaja's royal hunting camp in southern Nepal and Kathmandu. Such camp uses were generally pen canceled but also exist canceled by a seal containing the ru-ju inscription. Although the stamps were also valid for general postal use, such uses are rare. Some stamps from setting 5 were later used in telegraphic service and bear the distinctive cancels of that service.

The paper used for printing varied considerably from very thin, soft paper to stout thick paper. The majority of stamps sold for postal use were most likely left imperforate. The pin-perforated stamps were reported to have been available upon request from October 1900 until circa 1903. It is possible that some pin-perforated sheets, such as those from setting 3, that are found most frequently, were distributed normally.



13P.

Recut One Anna Printings, 1901 to 1902, European Paper

European white wove paper of good quality

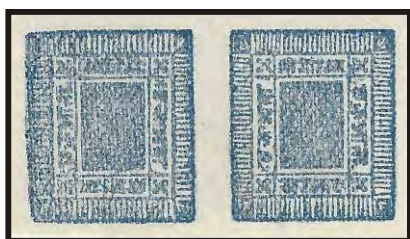


14.

- | | | |
|------|----------------------|--------------|
| 14. | 1a grey blue shades | (setting 26) |
| a. | tête-bêche pair | |
| 14P. | 1a pin-perforated 15 | (setting 26) |
| a. | tête-bêche pair | |

The frames of all 64 clichés of the one anna were all extensively recut for setting 26 produced in 1901. The initial printings from this setting were made on high quality European white wove paper. Of this printing Hellrigl wrote that, "This stamp ranks amongst the rarest of Nepal with only 200 to 250 copies believed to exist." The position H8 cliché had been previously recut and this further recutting caused damage to the lower left corner. It was also placed inverted into the new setting 26.

A very few pin-perforated examples are known and only one tête-bêche pair with damaged cliché is reported.



14a. tête-bêche pair
pos. D2-D3
pos. D3 inverted



14Pa. tête-bêche pair
pos. H7-H8 (damaged cliché)
pos. H8 inverted

Recut One Anna Printings, 1903 to 1907, Native Paper

Native paper of poor quality

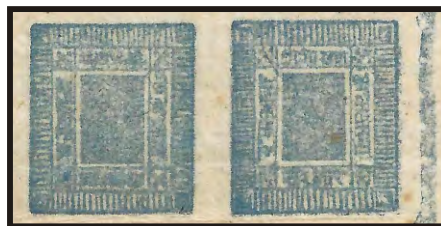


15.

- | | | |
|-------------|----------------------|------------------|
| 15. | 1a grey blue shades | (settings 26-27) |
| a. | tête-bêche pair | |
| 15P. | 1a pin-perforated 15 | (settings 26-27) |
| a. | tête-bêche pair | |

In 1903 additional printings from a second state of setting 26 were made on native paper. Further printings on native paper from setting 27 began late in 1903 and continued until 1907. A second state of setting 27 was utilized during the telegraphic period beginning in 1917.

The recut one anna printings from the first state of setting 27 have no gash flaw at position 10. The telegraphic era printings from this setting do have the flaw.



15a. tête-bêche pair

pos. B7-B8

pos. B8 inverted

The Telegraphic Period, 1917 to 1930

In October 1907, when a new issue of pictorial postage stamps, denominated in pice instead of annas, arrived in Nepal, remaining sheets and the printing plates of the previous classic issue stamps were placed into storage at the Treasury in Kathmandu.

In 1917 a telephone line was established between the capitol at Kathmandu, via an intermediate station at Chisapani, to the border town of Birganj. An additional telephonic link was established between Birganj and the nearby town of Raxaul, India. From Raxaul messages could be sent and received using the expansive Indian telegraph system. Although actually a telephone system within Nepal, as it has long been termed a "telegraph" system, that terminology will be retained to avoid confusion. A sub-station in Amlekaganj, located between Chisapani and Birganj, was added in 1927 when the railway line was completed between Raxaul and Amlekaganj.

When the telegraph service was established, the classic design postage stamps that had been stored in 1907 stamps were pressed into service to pay the fees. When those stamps were exhausted, additional printings using the old clichés began. The stamps printed from 1917 through 1930 were intended for telegraph service. These stamps can be easily distinguished based on colors, papers, and the distinct cancels that were used.

1907 Reminders released in 1917 for use to pay telegraph service fees

(positive identification only possible when in multiples)

13T.	½ a remainders released in 1917	(setting 5)
a.	tête-bêche pair	(setting 5)
15T.	1a remainders released in 1917	(setting 27, state 1)
a.	tête-bêche pair	
11T.	2a remainders released in 1917	(settings 20 and 21)
a.	tête-bêche pair	
12T.	4a remainders released in 1917	(settings 10, 11[state 2 &3])
a.	tête-bêche pair	

Generally, unused stamps were not sold to the public and were applied at the telegraph offices to the reverse of the special forms. Most unused stamps and sheets that entered the philatelic market originated from the postal archives well after their telegraph use was stopped in 1930.

Although pin-perforated unused sheets exist for many of the stamps printed during the telegraphic period (catalog numbers 16 to 21) all originated from the postal archives and were not regularly issued.

Nearly all stamps used telegraphically were canceled by one of the distinct markings shown below. A very few are known with a large negative oval "Auditor General" cancel. Also, a few post office postmarks are known, dated 1928 to 1930, that appear to have been applied as telegraph service cancels.



Kathmandu
Head Office



Chisapani
Sub - Office I



Birganj
Sub - Office II



Amlekaganj

Telegraphic Period, 1917 to 1930

Native thin paper to poor quality, blurred to very blurred prints



16.



17.



18.



19.



20.

- | | | |
|-----|---|------------------|
| 16. | 1/2a orange shades including a rare yellow orange | (setting 6) |
| a. | tête-bêche pair | |
| 17. | 1/2a black | (settings 7-14) |
| a. | tête-bêche pair | |
| 18. | 1a blue shades | (setting 27) |
| a. | tête-bêche pair | |
| b. | error of color, 1a green, light green and emerald green | (1a setting 27) |
| ba. | tête-bêche pair | |
| c. | error of color, 1a green shades, 1a cliché in 4a forme (pos A8) | (4a setting 12) |
| ca. | tête-bêche pair, 4a se-tenant with inverted 1a | |
| 19. | 2a mauve, claret, red brown, yellow brown shades | (settings 20-31) |
| a. | tête-bêche pair | |
| 20. | 4a yellow green to dark green shades | (settings 11-12) |
| a. | tête-bêche pair | |

The two anna stamps printed during this period exist in an almost infinite array of shades. The H/V catalog lists 18 shades: aniline carmine, brown red, Venetian red, lavender, lilac, grey-black, rosy mauve, purple, claret, magenta, chestnut, brown purple, chocolate, brown, sepia, red brown, light brown, orange brown.

The first one anna green error was the result of a one anna plate being printed in green ink; the second was the result of a one anna cliché being placed into a four anna setting. The used pair has Auditor General's cancel.



16a. tête-bêche pair

pos. A7-8
A7 inverted



18ba. tête-bêche pair

pos. B7-8
B7 inverted



18ca. se-tenant 4a + 1a

pos. A7-8
1a in A8 inverted

Telegraphic Period, One Anna New Design, 1928 to 1930

Native thin to medium paper, clear to blurred impressions



21.

21. 1a grey blue, ultramarine and indigo shades (plate II)

Plate II was not a form of individual clichés as previous but rather a true plate of identical subjects of a new design. The corner "teardrop" corner ornaments distinguish this stamp from previous issues. This stamp is not known genuinely used postally during the period of its telegraphic use before 1930.

It was first printed in 1928 and a large stock of remainders was put into storage in 1930 when the issue was replaced for revenue purposes. E. A. Smythies reported that he discovered unused sheets in the Kathmandu Treasury stock. Two pin-perforated sheets are believed to have been found at the time and although classified as "trial perforations" by Smythies, the perforating was more likely done upon request using government perforating equipment.

The Settings

One Anna Settings

Information below is a synoptic account of information that appears in H/V book. Listings in italics indicate that no complete sheets are known. For those settings, individual positions listed for inverted clichés may be unconfirmed.

Sheets printed from settings 1 to 6 bear inscriptions of all four sides while sheets from settings 7 to 23 had marginal inscriptions on one side only. Settings 1 to 24 had framelines while later settings 25 to 27 and plate II had none.

Setting 1 - No inverted clichés; inscriptions on four sides, ornamental borders.

Setting 2 - No inverted clichés; inscriptions on four sides, no framelines or borders

Setting 3 - No inverted clichés; inscriptions on four sides, no framelines or borders

Setting 4 - Unknown number of inverted clichés; outward reading inscriptions on four sides, no framelines

Setting 5 - inverted cliché position, H6; outward reading inscriptions on four sides, no framelines

Setting 6 - inverted cliché position G4, H6; outward reading inscriptions on four sides, no framelines

Setting 7 - inverted cliché positions unconfirmed; top only with outward reading inscription, no framelines

Setting 8 - inverted cliché positions G4, H3, H6; top only with inward reading inscription, framelines

Setting 9 - inverted cliché positions G4, H3, H6, H7; top inscription only

Setting 10 - inverted cliché positions F7, G4, H3, H6, bottom inscription (inverted) only

Setting 11 - inverted cliché positions F7, G4 (setting possibly numbered out of order), top inscription only

Setting 12 - inverted cliché position H8

Setting 13 - inverted cliché positions B6, F7, G4, H8

Setting 14 - inverted cliché positions B6, F7, G3, G4, H8

Setting 15 - inverted cliché positions B6, F6, F7, G3, G4, H8

Setting 16 - inverted cliché positions B6, F6, G3, H8

Setting 17 - inverted cliché positions B5, C7, G3, H8

Setting 18 - inverted cliché positions B5, C7, G3, H5, H8

Setting 19 - inverted cliché positions C7, D3, E8, F1, H5

Setting 20 - inverted cliché positions B2, B3, B7, C7, D3, E8, F1, H5

Setting 21 - inverted cliché positions B2, B3, B7, C7, D3, E5, E8, F1, G3, H5, H8

Setting 22 - inverted cliché positions confirmed B2, B3; possibly B7, C7, D3, E5, E8, F1, G3, H5, H8

Setting 23 - inverted cliché positions B2, B3, B7, C7, D3, E5, E8, F1, G3, H5, H8; all known sheets are perforated

Setting 24 - inverted cliché positions confirmed B3, B7, C7, E5, E8; possibly B2, F1, G3, H5, H8

Setting 25 - inverted cliché positions confirmed B7, C7; possibly B2, B3, D3, E5, E8, F1, G3, H5, H8, no frames

Setting 26 - inverted cliché positions B7, C2, C7, D3, E5, E8, F1, G3, H5, H8, no framelines

Setting 27 - inverted cliché positions B7, C2, C7, D3, E5, E8, F1, G3, H8, no framelines

Plate II - new design, plate printed, no inverted clichés, irregular framelines

Two Annas Settings

Information below is a synoptic account of information that appears in H/V book. Listings in italics indicate that no complete sheets are recorded. Other unrecorded settings may exist.

Sheets printed from settings 1 to 4 bear inscriptions of all four sides while sheets from settings 5 to 13 had marginal inscriptions on one side only. Settings 1 to 15 had framelines while later settings had none.

Setting 1 - No inverted clichés; inscriptions on four sides, ornamental borders

Setting 2 - No inverted clichés; inscriptions on four sides, no borders

Setting 3 - inverted cliché position C6;

Setting 4 - inverted cliché position C6;

Setting 5 - inverted cliché position C6;

Setting 6 - inverted cliché position C6;

Setting 7 - inverted cliché position C6;

Setting 8 - inverted cliché position C6;

Setting 9 - inverted cliché positions B3, C4, C5, E1, E7, F5, G5, G8, H2, H4;

Setting 10 - inverted cliché positions B3, C4, C5, C6, E1, E7, F5, G5, G8, H2, H4;

Setting 11 - inverted cliché positions unknown

Setting 12 - inverted cliché positions B3, C2, C4, C5, C6, E1, E7, F5, G5, G8, H2, H4, H7

Setting 13 - no inverted clichés

Setting 14 - inverted cliché positions C8

Setting 15 - inverted cliché positions A8, plus others likely

Setting 16 - inverted cliché positions A8, B1, C3, F8

Setting 17 - inverted cliché positions A1, A8, B1, C3

Setting 18 - inverted cliché positions A1, A7, A8, B1, C3

Setting 19 - inverted cliché positions A1, A7, A8, B1, C3, G7

Setting 20 - inverted cliché positions A7, A8, B1, C3

Setting 21 - inverted cliché positions A8, B1, C3

Setting 22 - inverted cliché positions A8, B1, C3, F8*

Setting 23 - inverted cliché positions A8, B1, B7, C3, F8

Setting 24 - inverted cliché positions A8, B1, B6, B7, C3, F8

Setting 25 - inverted cliché positions A8, B1, B6, B7, C2, C3, F8

Setting 26 - inverted cliché positions A1, A8, B1, B6, B7, C2, C3, F8

Setting 27 - inverted cliché positions A8, B6, B7, C2, C3, F8

Setting 28 - inverted cliché positions A8, B6, B7, C2, C3, F8; position B1 missing

Setting 29 - inverted cliché positions A8, B6, B7, C2, C3, F8; positions A1, B1 missing

Setting 30 - inverted cliché positions A8, B6, B7, C2, C3, F8; positions A1, B1, G1 missing, not issued

Setting 31 - inverted cliché positions A5, A8, B6, B7, C2, C3, F8; positions A1, B1, G1 missing, not issued

* - Additional positions may exist inverted but currently information is lacking

Four Annas Settings

Information below is a synoptic account of information that appears in H/V book. Listings in italics indicate that no complete sheets are known.

Sheets printed from settings 1 to 3 bear inscriptions of all four sides while sheets from settings 4 to 9 had marginal inscriptions on one side only. Settings 1 to 10 had framelines while later settings had none.

Setting 1 - No inverted clichés; inscriptions on four sides, ornamental borders

Setting 2 - No inverted clichés; inscriptions on four sides, ornamental borders

Setting 3 - No inverted clichés; inscriptions on four sides, no borders

Setting 4 - No inverted clichés

Setting 5 - inverted cliché position G6

Setting 6 - inverted cliché position G6; all known sheets are perforated

Setting 7 - inverted cliché position G6

Setting 8 - inverted cliché positions G6

Setting 9 - inverted cliché positions G6; one known sheet is perforated

Setting 10 - inverted cliché positions G6

Setting 11 - inverted cliché position G6

Setting 12 - inverted cliché position A8, G6, G8, H1; not issued

One-Half Anna Settings

Information below is a synoptic account of information that appears in H/V book. Listings in italics indicates that no complete sheets are known.

Only setting 1 had framelines, later settings had none.

Setting 1 - No inverted clichés, sheet framelines on all sides

Setting 2 - No inverted clichés

Setting 3 - inverted cliché position A7

Setting 4 - inverted cliché position H1

Setting 5 - inverted cliché positions A6, H1, some sheets in storage 1907 to 1917

Setting 6 - inverted cliché positions A6, A7, H1; orange stamp

Setting 7 - inverted cliché positions A1, A6, A7, A8, H1

Setting 8 - inverted cliché positions A6, A7, A8, H1

Setting 9 - inverted cliché positions A1, A6, A8, H1

Setting 10 - inverted cliché positions A6, A7, A8, D1, H1

Setting 11 - inverted cliché positions A1, A6, A7, A8, D1, H1; single blister flaw

Setting 12 - inverted cliché positions A1, A6, A7, A8, H1; single then double blister flaw

Setting 13 - inverted cliché positions A1, A6, A7, A8, D1, H1; double blister flaw F2

Setting 14 - inverted cliché positions A1, A6, A7, A8, D1; sheet of 56 stamps (row H removed), not issued

Positional Varieties

One Anna Varieties

Only the major varieties are included in this listing (suffix C). The first group of varieties were constant through all of the settings until the major recutting of frames when setting 26 was composed. The second group includes the provisional recut clichés as well as the damaged cliché that resulted when a cliché was recut a second time. All main catalog numbers that exist with the listed flaws are shown at the start of each row.

Major Constant Flaws



7Ca.
cliché 25



7Cb.
cliché 37



7Cc.
cliché 48

- 1, 4, 7, 10 Ca.** dent in bottom frame, cliché 25 (set. 1-25 in pos. D1)
- 1, 4, 7, 10 Cb.** diagonal scratch in left frame, cliché 37 (set. 1-25 in pos. E5)
- 1, 4, 7, 10 Cc.** deep vertical cliché split at top right, cliché 48 (set. 1-25 in pos. F8)

Provisional Cliché Recuts

The frames and center of cliché 64 cliché (located in position H8) was recut before setting 14 was composed. A similar recutting of both frames and center was performed on cliché 24 (located in position C8) before setting 19 was composed. These provisional recuttings are difficult to confirm except when found in multiples. The frames of all the clichés were recut before setting 26. When this second recut of cliché 64 was done, the lower left corner was damaged. It was then placed into setting 26 inverted.



10 + 10Cd.
normal + recut (pos. H8)



10 + 10Ce. cliché 24
normal + recut (pos. C8)



15Cf.
pos. H8

- 7, 10 Cd.** center and frame recut of cliché 64, pos. H8, set. 14-25
- 10, 14, 15 Ce.** center and frames recut of cliché 24, pos. C8, set. 19-27
- 14, 15 Cf.** damaged cliché 64, pos. H8 after second recut, set. 26-27

Two Annas Varieties

Only the major varieties are included in this listing (suffix C). Please see H/V book for a more detailed coverage of this topic. All main catalog numbers that exist with the listed flaws are shown at the start of each row.

The listed varieties include those recognizable flaws on clichés that were transferred in subsequent settings as well as flawed clichés that were removed when setting 13 was composed.

Transferred clichés and Constant Flaws



8Ca.
cliché 8



8Cb.
cliché 64



8Cc.
cliché 37



8Cd.
cliché 63



8Ce.
cliché 4

- | | | |
|-----------------|------------|---|
| 8, 11, 19 | Ca. | large dent left frame, cliché 8 (set. 4-13 in pos. A8; set. 15. in pos. G5; set. 18-20 in pos. A7; set. 21-31 in pos. G8) |
| 2, 5, 8, 11, 19 | Cb. | damaged frame at top left, cliché 64 (set. 1-4 in pos. H8; set. 5-12 in pos. H4; set. 13-31 in pos G5) |
| 2, 5, 8, 11, 19 | Cc. | missing dot right open corner, split at top, cliché 37 (set. 9-12 in pos. E5) |
| 2, 5, 8, 11 | Cd. | dent at foot near right corner, cliché 63 (set. 2-12 in pos. H7) |
| 8, 11 | Ce. | ragged cliché, cliché 4 (set. 9-12 in pos. A4) |

Four Annas Varieties

Only the major varieties are included in this listing (suffix C). All main catalog numbers that exist with the listed flaws are shown at the start of each row. Please see H/V book for a more detailed coverage of these aspects.

There are fewer cliché flaws on the four annas. The most prominent constant variety is the split cliché 4 which is consistent throughout all printings. An unusual flaw which only occurs in the second and third states of setting 11 is a "color block" printing error. It is not a constant flaw and is listed here only because of its dramatic appearance. The nearly solid block of color printed in position G8 on several known sheets was probably caused by an improperly positioned underlay on the printing press, or possibly the cliché was not fully seated in the forme.

Constant Flaw and Printing Flaw



9Ca.
cliché 4



20 + 20Cb.
normal + cliché 56

- 3, 6, 9, 12, 20 Ca.** split frame lower left, cliché 8 (set. 1-12 in pos. A4)
20 Cb. color block printing error (set. 11, third and fourth states, in pos. G8)

One-Half Anna Varieties

Only the most significant varieties are included in this listing. Constant varieties (suffix C) in clichés that were transferred are listed first followed by any major constant flaws. Progressive flaws (suffix P) that developed after initial printings are then listed. Please see H/V book for more detailed coverage of these aspects.

Constant Varieties in clichés that were transferred to one or more additional positions



13Ca.
cliché 1



13Cb.
cliché 6



13Cc.
cliché 7



16Cb.
cliché 7

- 13C.** a. both tablets dented at left, cliché 1 (set. 1-5 in pos. A1)
 b. flattened base, cliché 6 (set. 1-4 in pos. A6; set. 5 in pos. A7)
 c. notch in top frameline, cliché 7 (set. 1-4 in pos. A7; set. 5 in pos. A6)
- 16C.** a. both tablets dented both at left, cliché 1 (set. 6 in pos. A1)
 b. flattened base, cliché 6 (set. 6 in pos. A7)
 c. notch in top frameline, cliché 7 (set. 6 in pos. A6)
- 17C.** a. both tablets dented both at left, cliché 1 (set. 7-9 in pos. A1; set. 10-14 in pos. A7)
 b. flattened base, cliché 6 (set. 7-9 in pos. A7, set. 10-14 in pos. A1)
 c. notch in top frameline, cliché 7 (set. 7-14 in pos. A6)

Progressive Varieties



17Cd.



17Ce.



17Cf.



17Cg.

- 17C.** d. dash after word in upper tablet, seen in pos. B1 from set. 13
 e. artifact plate flaw, seen in pos. F2 earliest state of set. 11, became double blister flaw
 f. double blister flaw at right, seen in pos. F2 from later state of set. 11, set. 12-14
 g. damaged base, seen in pos. G2 in set. 14 after bottom row of clichés was removed