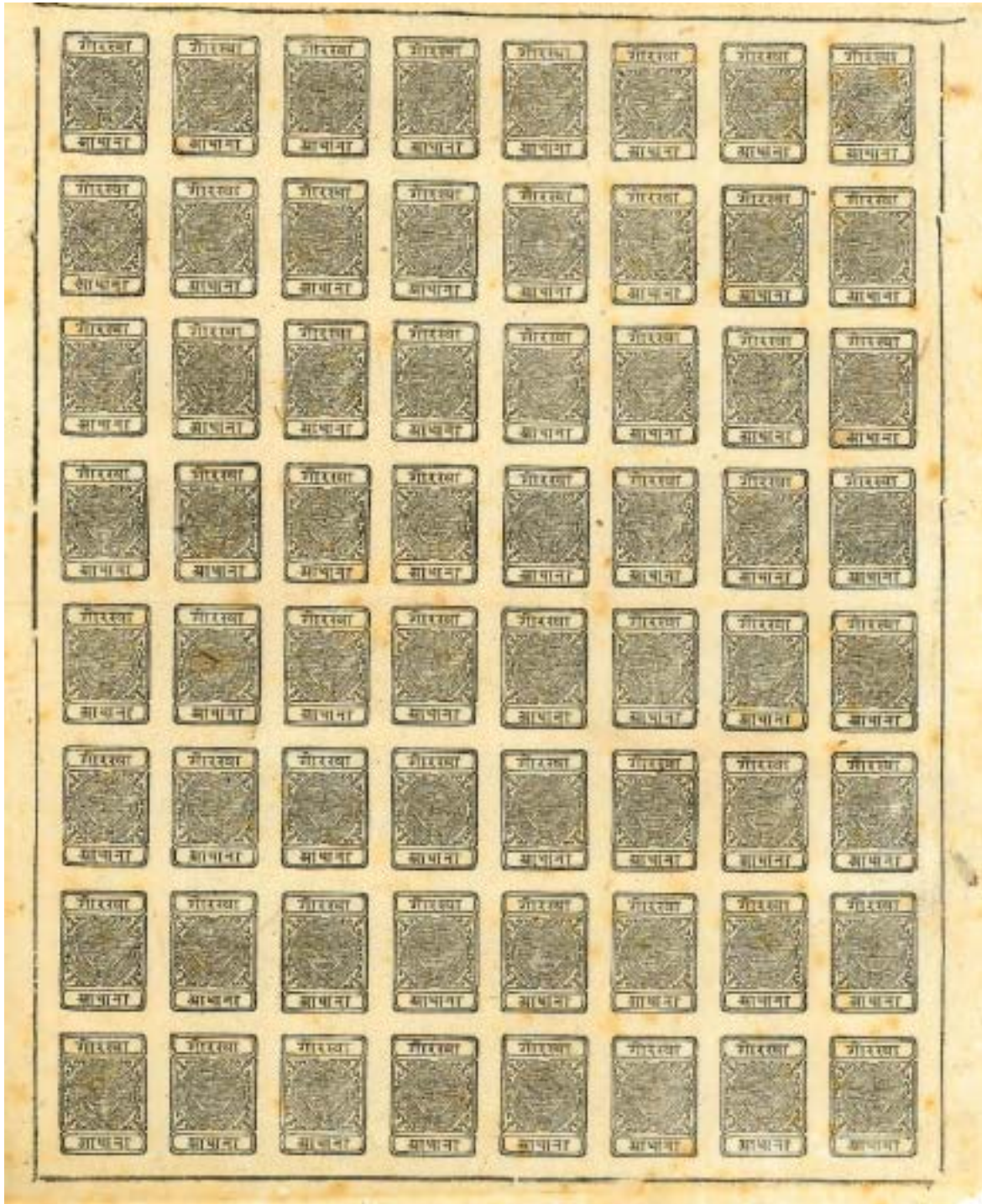


THE HALF ANNA ISSUES OF NEPAL VOLUME I.

The settings, definitive flaws, and plating criteria.

KENNETH A. KERSHAW Ph. D. D.Sc. F.R.S.C.





**THE FRAME FLAW IN THE UPPER LETTERING BOX, CONSTANT IN SETTING #11,
AND IN ALL SUBSEQUENT SETTINGS.**

THE HALF ANNA ISSUES OF NEPAL VOLUME I.

KENNETH A. KERSHAW Ph. D. D.Sc. F.R.S.C.



THE CONSTANT WHITE OVAL FLAW IN POSITION #43.

INTRODUCTION.

The half anna stamp of Nepal was used from ca.1899 to 1930. Hellrigl & Vignola (1984), have provided details on the printings, as well as on constant and sequential varieties found in them. The sheets of stamps were printed using lithography. Each issue was termed a "Setting" and printings of each setting were continued for varying lengths of times, before an entirely new sheet was set up on the printing stone to be printed as the next setting. Hellrigl & Vignola (1984) list 14 settings, although I have now found some previously unknown settings and important variants. However, I have retained the original 14 primary settings and listed the new settings as sub units of one of the original settings to avoid any confusion. The absence of any plate marks, which are always visible in an engraving, coupled with the complexity of the design, which also eliminates the use of a wood block print, points to lithography as the method chosen. The first anna stamps of India in 1854 were also printed by means of lithography, and so it is not surprising that Nepal followed a similar path. Lithography is a **planographic technique** where the image to be printed is at the actual level of the printing plate. This contrasts with engraving techniques (intaglio printing) where the image is *recessed* into the plate, or with relief printing where the image to be printed is above the surface of the plate, as in a wood block. Lithography was first used for the production of stamps in Zurich, Switzerland, in March 1843 and was subsequently used extensively because of the very slow wear to the printing surface. Engraved copper plates that were used earlier for printing, wear comparatively quite rapidly; unhardened steel more slowly, and hardened steel plates providing a much more permanent surface, but are expensive to produce, and were developed later. Lithography had been established towards the end of the eighteenth century, and rapidly gained a prominent place in printing, particularly where large numbers of printings were involved. This printing technique then finally evolved into *chromolithography, the first colour printing method* that was developed. This followed the documentation of Japanese woodblock printing, and the technique used for the exact registration of the different colour blocks. Of some interest, the first use in philately, of chromolithography, was to print the *4 anna stamps of India in 1854*.

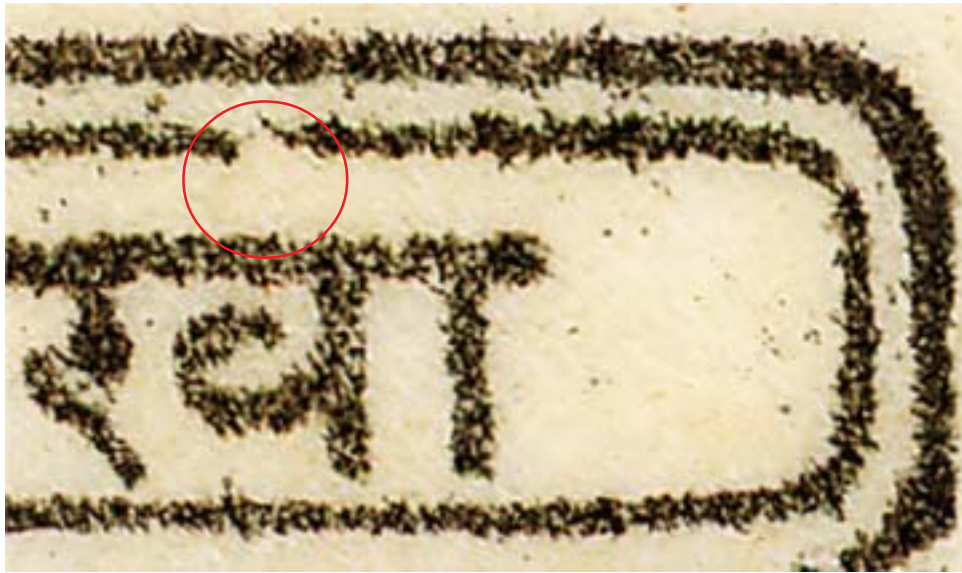
With a copperplate engraving, plate wear is already evident after about 35,000 impressions and 70,000 is considered a maximum Williams (1990). Smythies & Martin report that by July 4th, 17,697,024 half anna stamps of India had been printed, and by July 29th, 30,000,000 Die I stamps had been printed. Presumably Nepal had taken the initial decision to reprint numerous settings over a period of many years, in order to avoid the costs of developing entirely new issues from time to time. Lithography certainly served them well.

Lithography is based simply on the repulsion of grease and water. The limestone block is first finely ground to an almost polished surface, and a *grease based* pencil drawing applied. The limestone surface is then moistened, which because of its sedimentary origin and a slightly porous surface, this moisture is retained and subsequently repels the printing ink when applied. The ink **only adheres to the grease-based pencil lines**. A sheet of paper is then laid over the drawing, and rolled from above, with the ink image being transferred to the paper as a **lithographic print**. In the printing of a sheet of stamps, this simple principle applies, but the details of multiple individual positional transfer methods varies considerably. Williams (1990), has provided an excellent and in depth summary of these methods, but for our purposes here, it can be summarised as the transfer of a *group* of images via a **patching sheet**, holding 24 images, or, the transfer of 96 single images. Single transfers allow the ready replacement of a position that has been accidentally damaged or is very worn, and has been a standard procedure during the production of numerous early stamp issues. It also explains how stamp images can be mistakenly, inserted upside down, and thus the resultant numbers of inverted images, their change of position, and the appearance and disappearance of flattened frames throughout the Nepal half anna issues.

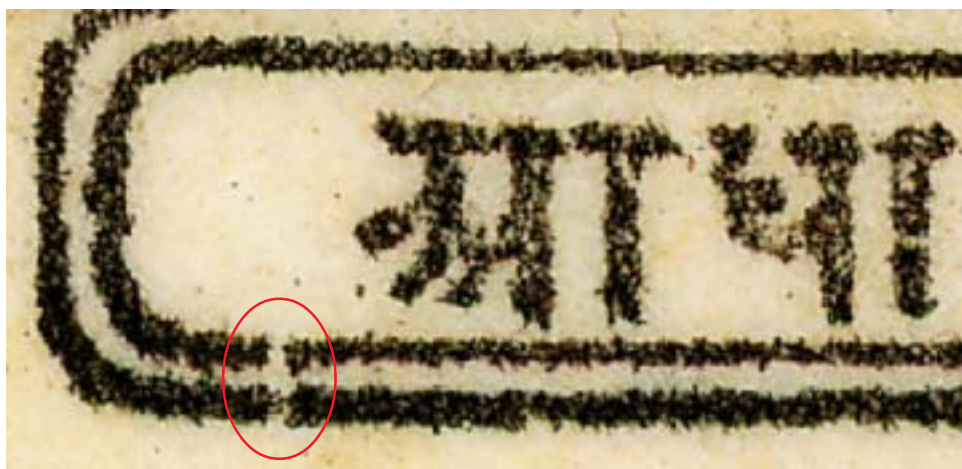
The paper used was from a local fibrous product, remarkably strong, although usually very thin.

The initial lithographic printings of the settings are very clear with strong images. Many of the settings are extremely rare, and sadly, but inevitably, forgeries have appeared as the interest in philately has increased. As a warning to collectors, I have included later here, a number of examples of forgeries in detail.

The basic plating of the stamps themselves relies on a number of flaws that appeared in the block of 24 images set up on the initial “**patching sheet**” which were then repeatedly transferred to the printing stone. These small constant errors in individual positions, are present throughout all the settings and are **pivotaly important**. They allow a stamp’s position to be determined immediately even when in separate blocks or as single stamps. It is important to recognise, however, that with heavy inking or extreme wear, they can sometimes become obscure.

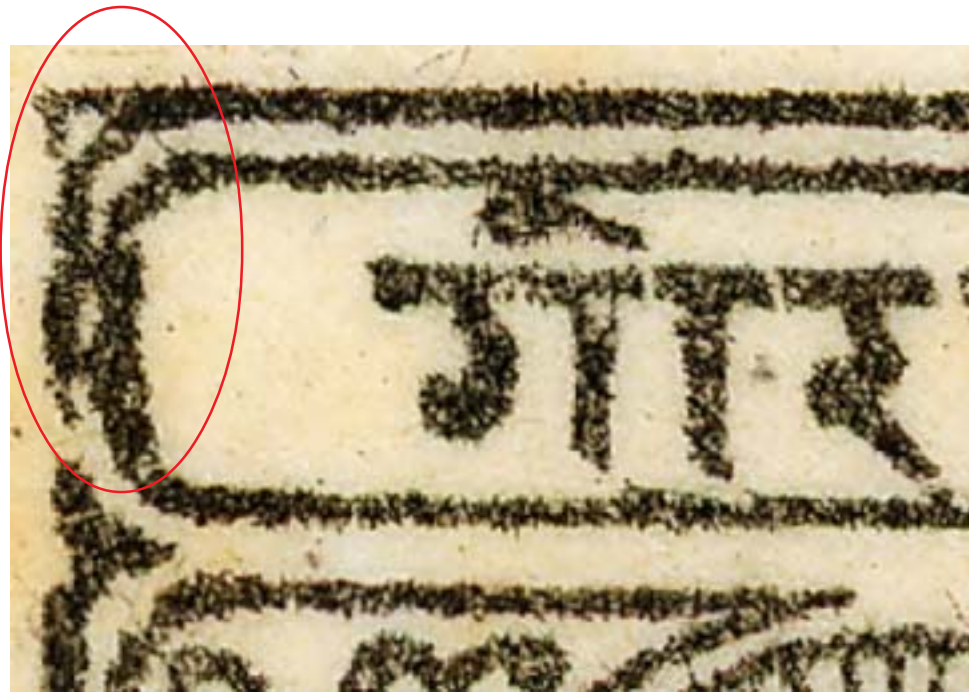


Position #2. Small frame break above “GORKHA”



Position #5. Small double frame break, lower left.

6
THE CONSTANT VARIETIES.

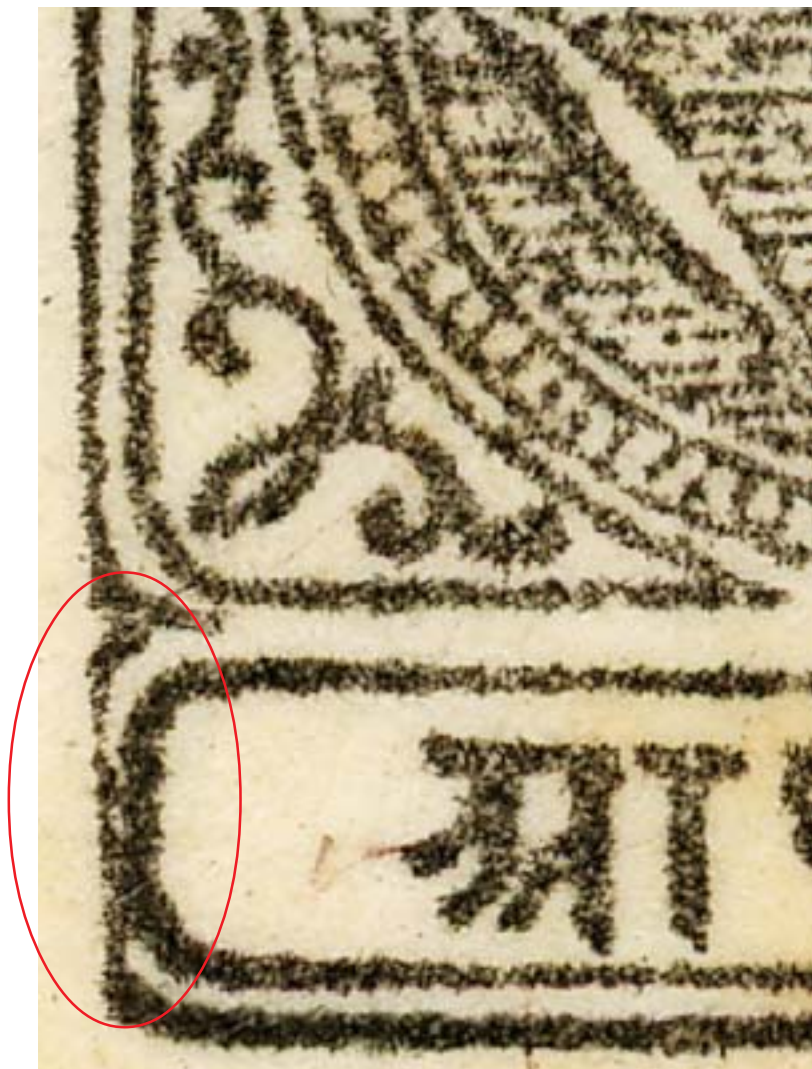


Position #20. Distorted and thickened frame corner.

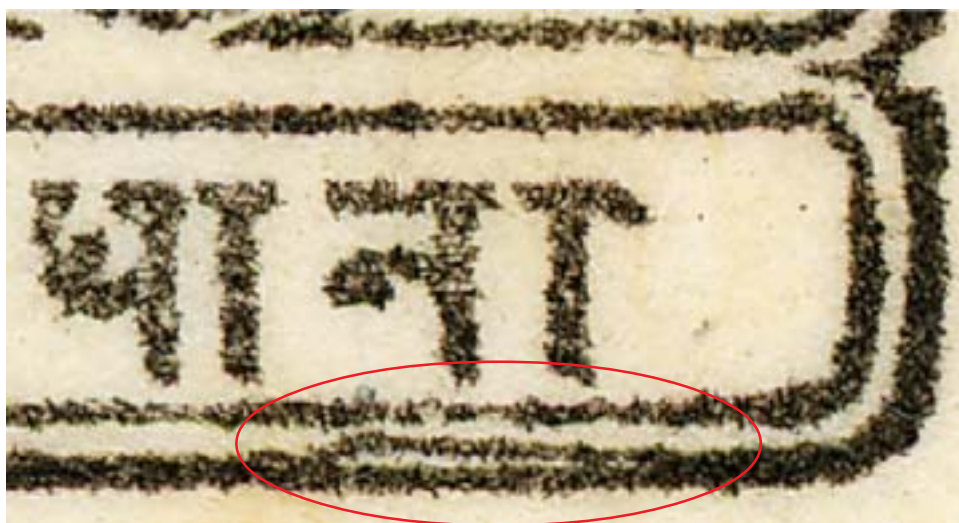


Position #24. Flawed lower right frame corner.

7
THE CONSTANT VARIETIES.

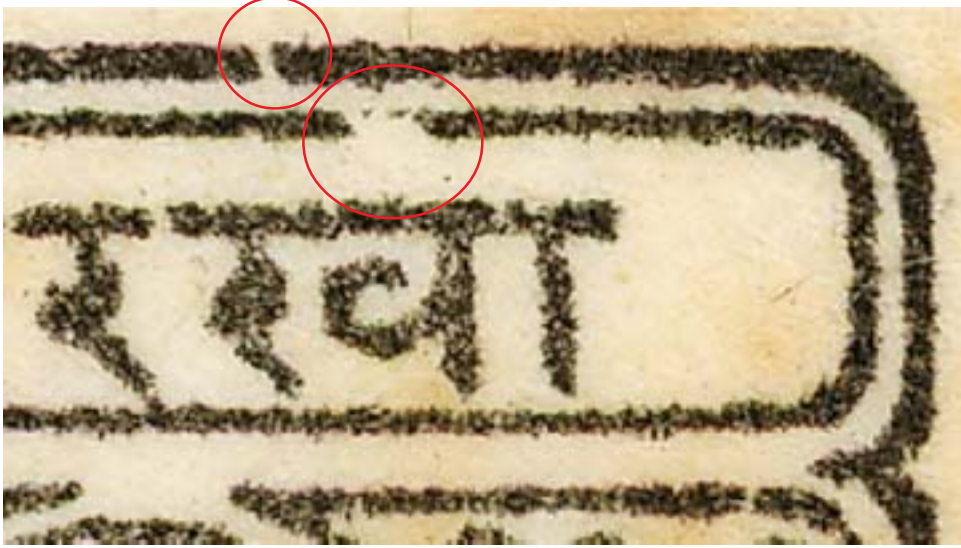


Position #27. The bottom of the lower left frame is flattened (see also position #36).



Position #30. Central line flaw in the lower frame.

8
THE CONSTANT VARIETIES.

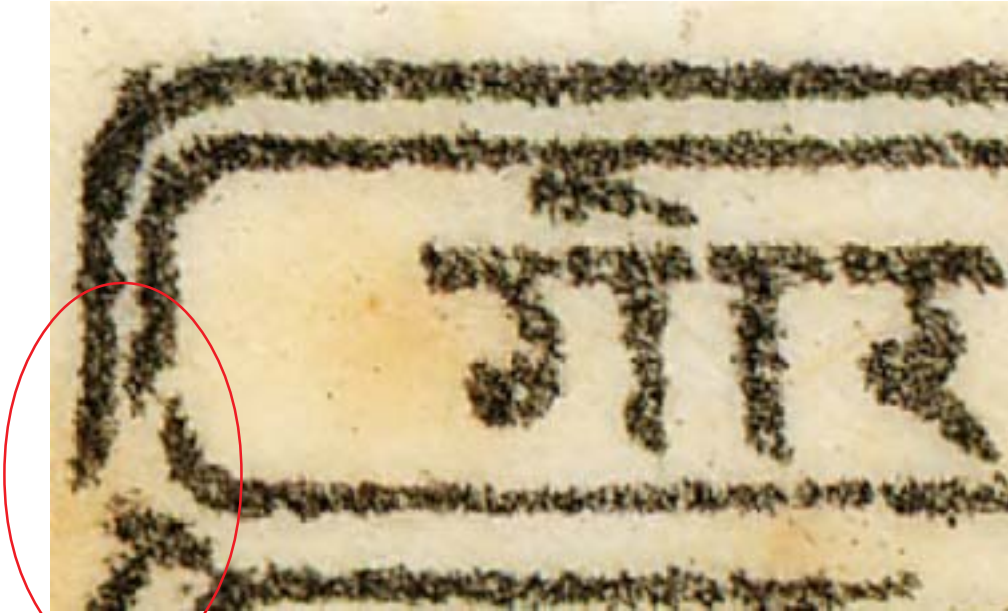


Position #35. Broken frame above GHORKHA - slightly different to position #2.

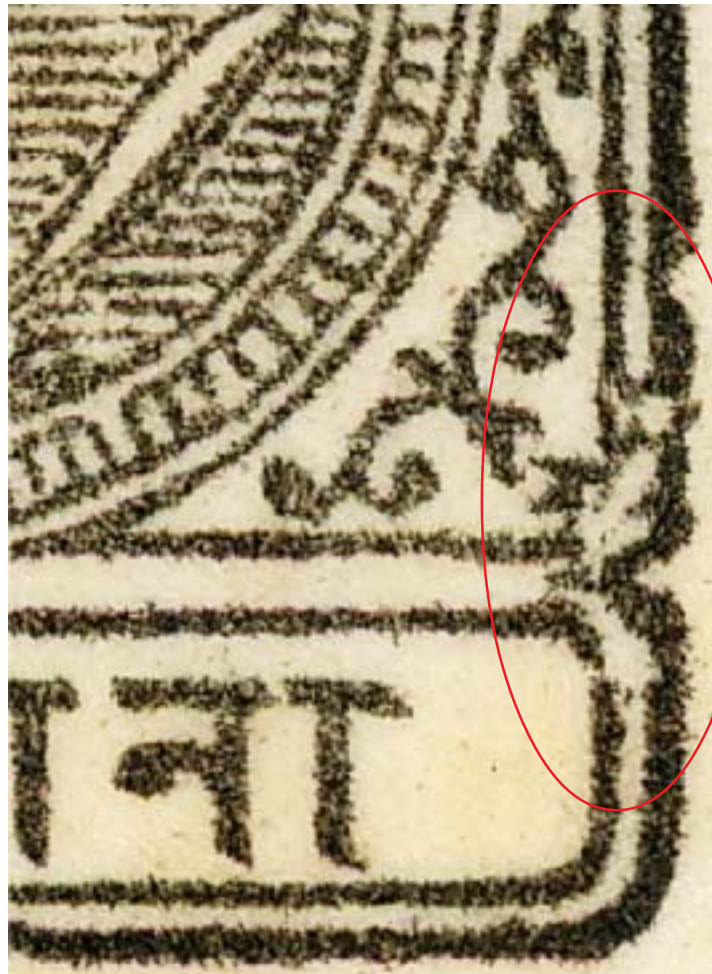


Position #36. The bottom of the lower left frame is flattened (see also position #27).

THE CONSTANT VARIETIES.

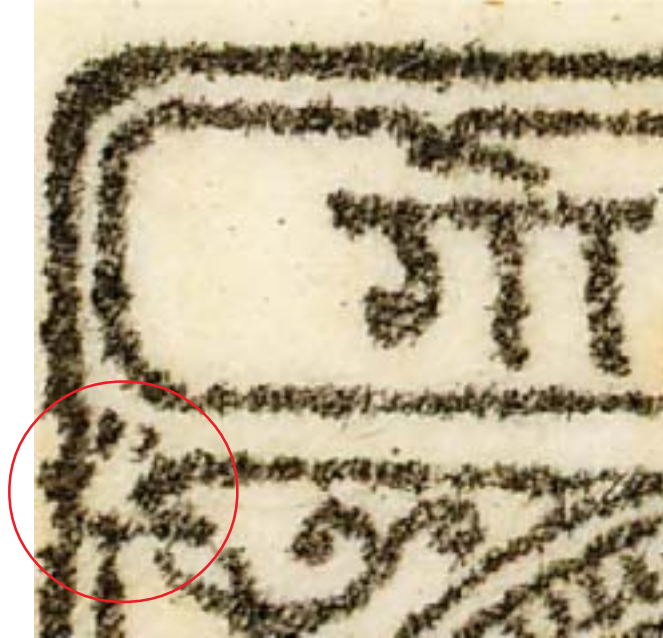


Position #40. Distorted and broken frame corner. (See also position #20).



Position #44. Damaged lower right corner.

10
THE CONSTANT VARIETIES.

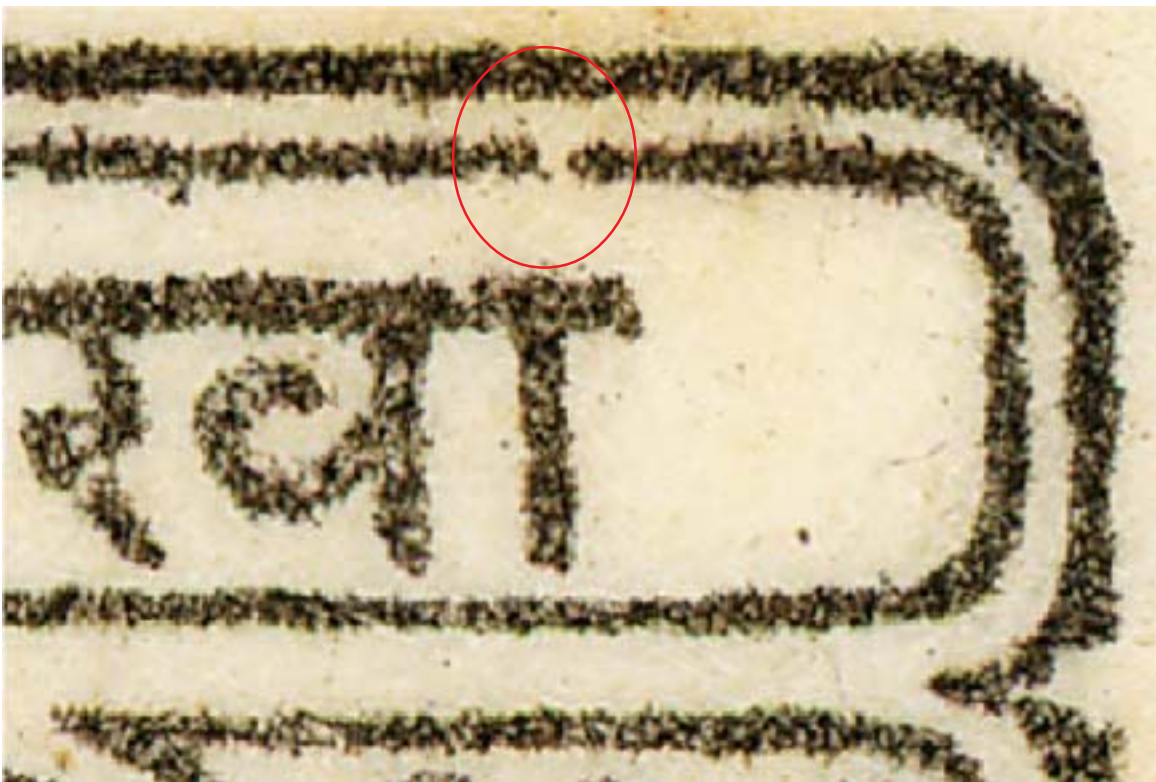


Position #50. "Circular" flaw in the developmental state in the top left corner in setting 1. This flaw then fully develops in subsequent settings. The fully developed form in setting 12 is shown in the lower of the illustrations shown above.

11
THE CONSTANT VARIETIES.

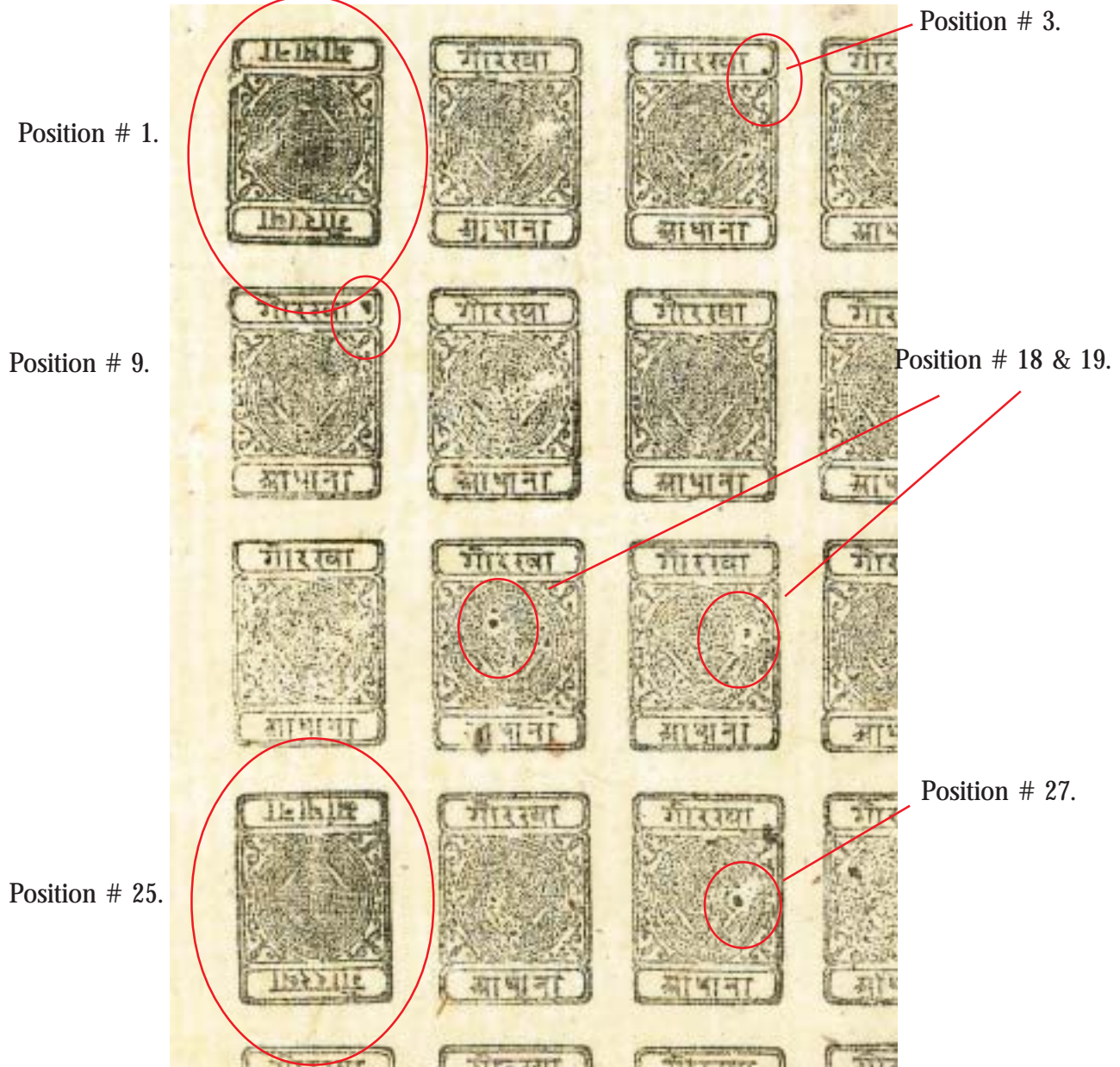


Position #51. Broken upper and lower frames in the lower right corner.



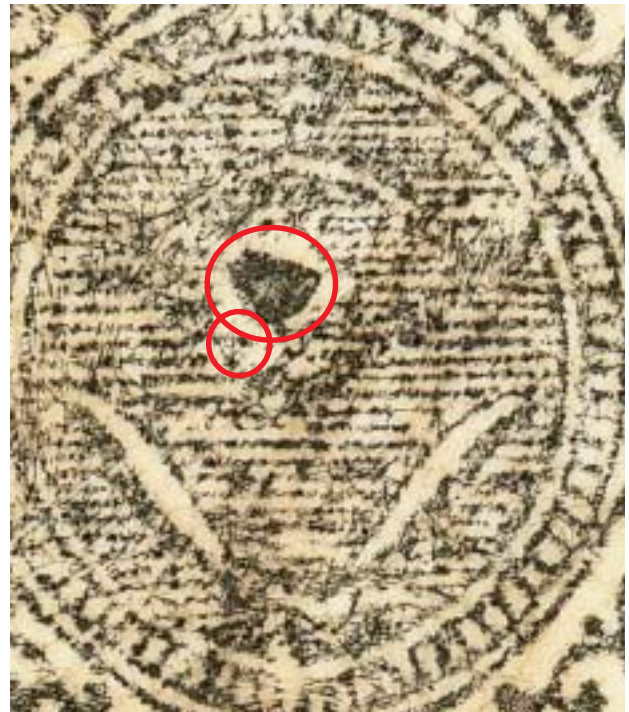
Position #54. Break above the "A" of "GORKHA". This contrasts with the similar breaks in positions #2 and #35.

THE INVERSION OF SHEET POSITIONS #1, #6, #7 #8, and #57.

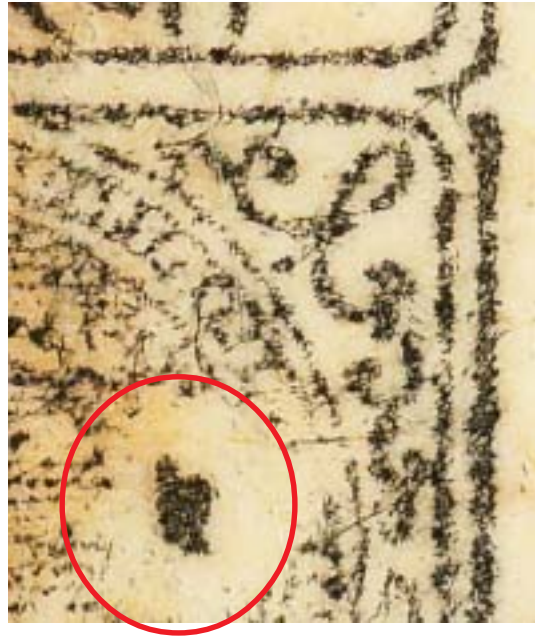


The distribution of the replaced inverted positions is restricted to the upper and left marginal stamps. This points to damage to the margins of the lithograph surface, probably during the physical handling of the printing stone. It seems as if the repairs were perhaps made hurriedly by an apprentice, and hence the careless inversion of some of the replaced positions. Notice also the triangular flaw in the upper title box of position #9. In the top right corner, position #6 is first seen reversed in setting 5, position #7 followed in setting #6, and finally position #8 is inverted in setting 7 along with the first inversion of position #57.

Note also the strong flaws scattered apparently randomly throughout the body of the sheet of stamps. These flaws have previously been ignored completely, but with the very large quantity of material used in this current work, it has become obvious that once formed, **they remain constant and can be plated**. They also show a distinct sequential increase in frequency over the years, being virtually absent in the first setting and prolific in settings 13 and 14, reflecting the steady accumulation of residual ink residues and atmospheric dust particles.



Three replicate examples of a “Bull’s Eye# flaw, in position #60, illustrating the constancy of the major flaw and its accompanying minute dot flaw. The lower example is a second state, still showing the initial flaw pattern but now with another small satellite flaw above the major flaw.



Examples of the repeated occurrence of a flaw in the top right quartile, with five replicate examples of the same flaw found in position #54 of Setting 12.



THE INVERSION OF SHEET POSITIONS #1, #6, #7 #8, and #57.



Positions #42 and #43. The blister & white oval flaws discussed shortly.

Position # 7 and #8.



The inverted position # 57.

The virtual absence of any flaws in the first setting is quite outstanding. *There is only a constant single small flaw in the top right corner*, apparently not previously reported. This flaw allows immediate identification of this singularity, as position #8 even when the frame lines have been removed.



Secondary flaws, which become a common feature in the later settings, can all be plated. I have come to the conclusion that their formation involves a number of factors, including the inks used, and perhaps interaction of the ambient temperatures and humidities during the printing process. Particularly the additional accidental accumulation of dirt combining with the old coagulated ink residues, would seem to produce these coherent solid masses. They eventually reach sufficient size and height, and become inked and thus finally “printed”. These flaws all form within the image design, and are accentuated by the very slight vertical dimensional structure of the lithograph surface itself. With the advent of computer scanning it is now straightforward to document these flaws, although they seem to have previously been ignored.

It is standard practice to clean copper plates or steel plates after a printing episode. They have a fairly robust structure and suffer little diminution of their fine printing capabilities. However, in lithography it has originally been considerably difficult to keep the printing stone clean, until the later development of detergents. Some methods apparently were developed, but they had to be used with a considerable degree of circumspection and as rarely as possible. As a result, these residual adherent ink accumulations tend to steadily accumulate during the continuous use of a sheet. Occasionally though, an ink residue can be accidentally **dislodged** during printing, and the flaw disappears and remains absent in subsequent later printings. It is not surprising then, that *replicate sheet settings can carry similar or quite different flaw patterns*. As a direct consequence, numerous **first and second** states of positions can be recognised and some of these will be described here. They will be, however, categorized in detail in subsequent volumes of this work.

WHITE OVAL FLAWS.



Setting 1. Position #43. First state.

In the lower left corner of my sheet of Setting 1, **there is no white oval flaw present in position #43** (outlined in red above). In contrast, there is a white oval dot in the illustrations of Setting 1, provided by Hellrigl & Vignola (1984) and their sheet is thus now regarded as a *later* printing of the first Setting, now defined by the white oval flaw, which then appeared **in all subsequent printings**, and provides a very useful *positional criterion* when found, even in isolated stamps or blocks.

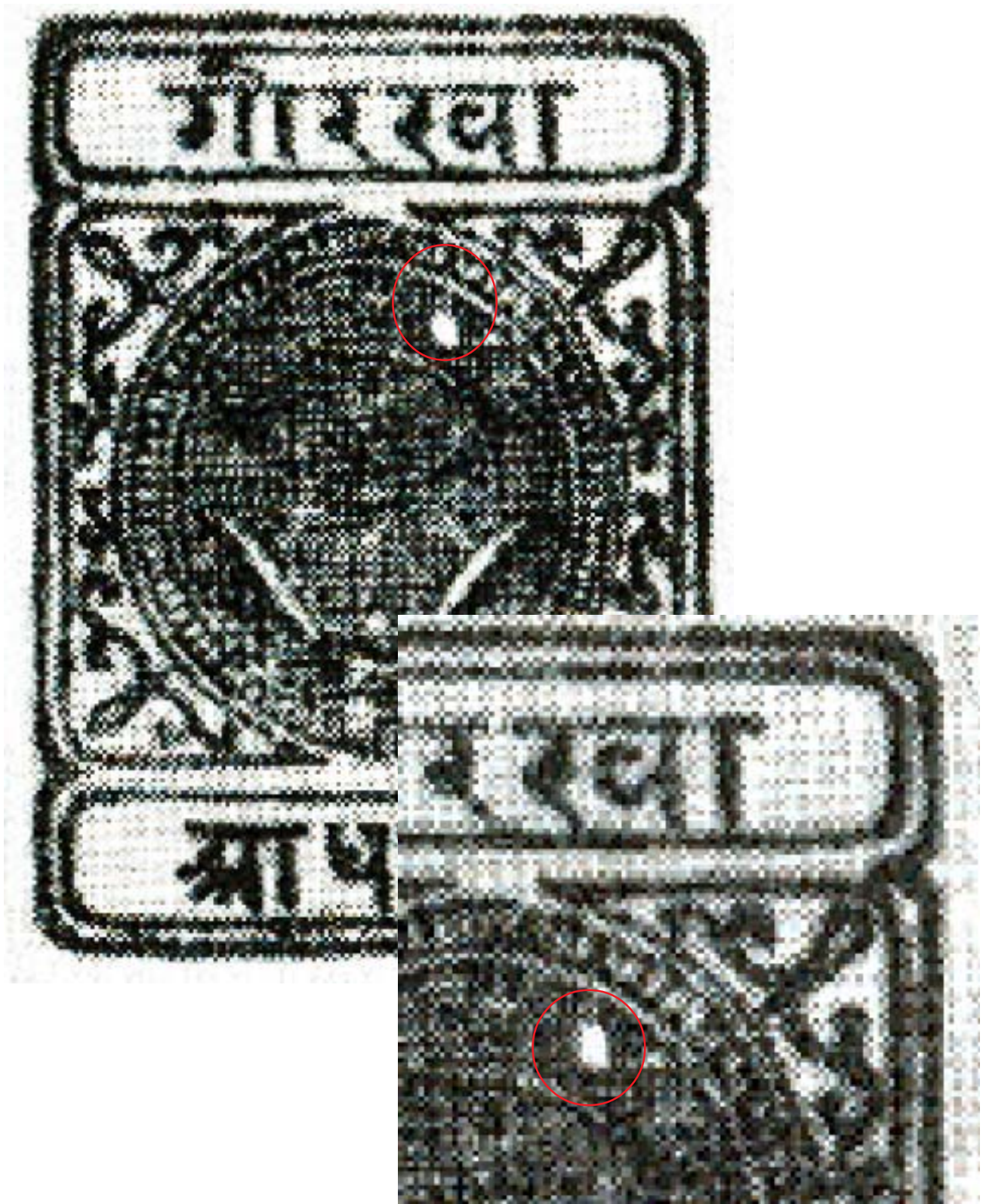
18
WHITE OVAL FLAWS.

Position #43.



The lower left corner of Hellrigl & Vignola's (1984) illustration of their "first setting", showing a white oval flaw in position #43. Accordingly, it is now necessary to establish two variants, setting 1a and 1b, with the white oval flaw copies defining the second later state.

19
WHITE OVAL FLAWS.



An enlargement of position #43 of the Hellrigl & Vignola illustration, of the 1b state of the first setting, with the clear white oval dot in the top right corner. It becomes very obvious when magnified

20
WHITE OVAL FLAWS.



This white oval dot then also appears constantly throughout all the remaining printings and provides an excellent marker for position #43. There are also a number of other, easy and quick, plating markers.

ADDITIONAL PLATING CRITERIA - FLATTENED FRAME LINES.
POSITION #1.



In setting 10 a flattened frame appears
at the bottom of position #1.



Subsequently in settings 12 onwards, the
image of position #1 is inverted and the
flattened frame appears at the **top** .

ADDITIONAL PLATING CRITERIA - FLATTENED FRAME LINES.
POSITIONS #6 and #7.



Position #6.

Setting 1.



Position #6.

Setting 8.

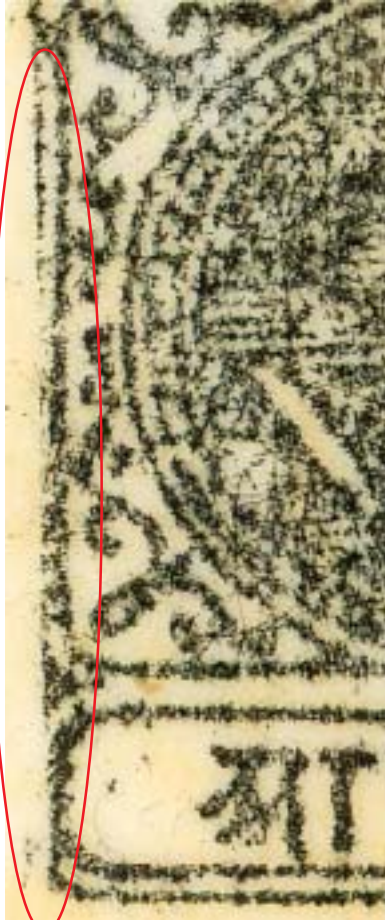
In setting #1 the lower frame of position #6 is flattened, but in setting 8 it appears inverted in position #7.

ADDITIONAL PLATING CRITERIA - FLATTENED FRAME LINES.

POSITION #9.



Setting 1.



Setting 8.

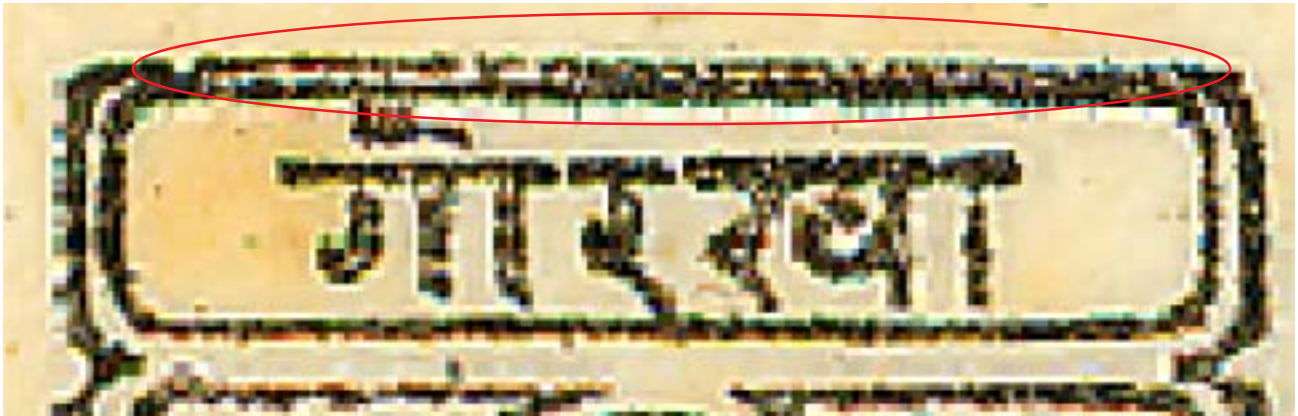


Setting 13.

In setting 1, there are only two positions with poorly defined frame lines. The first is found at the bottom of the left-hand frame in position #9. This gradually becomes more extreme over time, and by setting 8 and in the later printings, the left-hand frame line has been reduced to a single thin line.

ADDITIONAL PLATING CRITERIA - FLATTENED FRAME LINES.

POSITION #17.



Setting 1.



Setting 7.



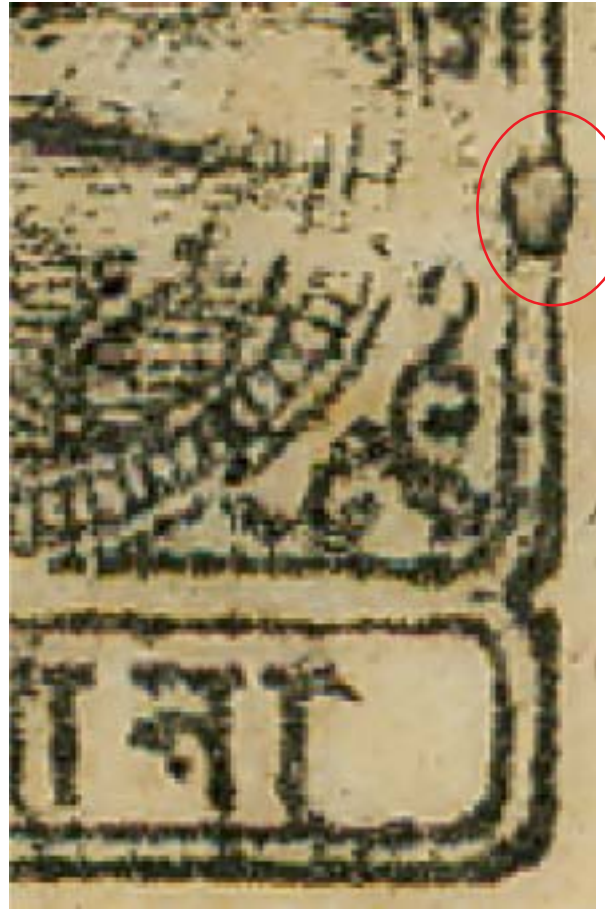
Setting 13.

In position #17 the top frame line is initially poorly formed in setting 1. It then become progressively reduced in later settings, perhaps as a function of plate wear, and eventually appears finally as a single line.

ADDITIONAL PLATING CRITERIA - SINGLE BLISTER FLAW
POSITION #42.



Setting 11.



Setting 12.

There appears to be some reduction of the intensity of the flaw in setting #12. perhaps as a result of wear to the printing image.

ADDITIONAL PLATING CRITERIA - DOUBLE BLISTER FLAW
POSITION #42.



Settings 12 and 13.

ADDITIONAL PLATING CRITERIA - THE BLACK TRIANGLE
POSITION #9.



Settings 13 and 14.

ADDITIONAL PLATING CRITERIA -THE OBLIQUE FRAME BREAK.
POSITION #9.



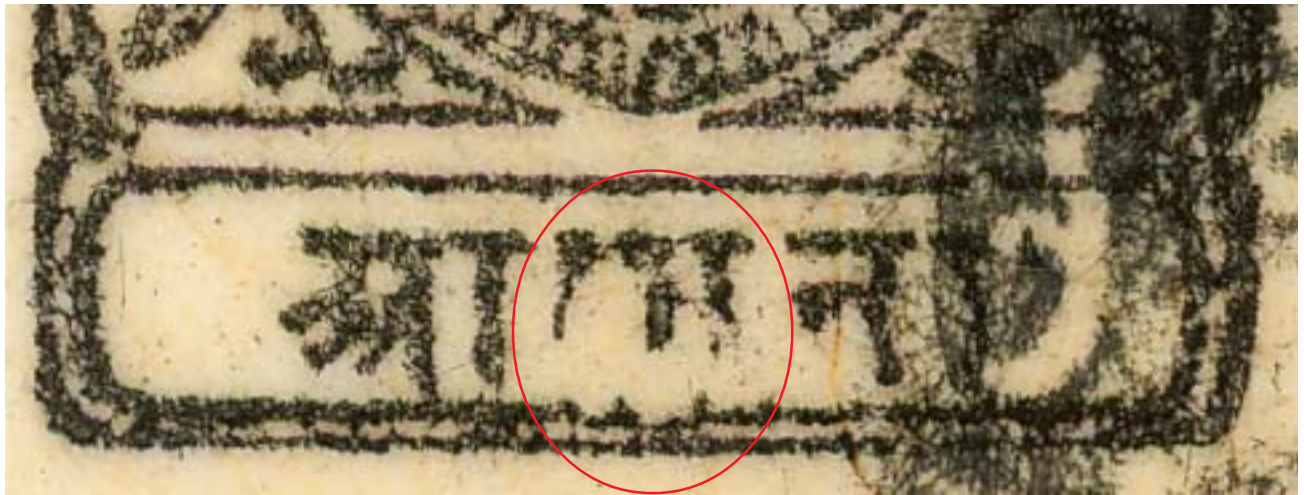
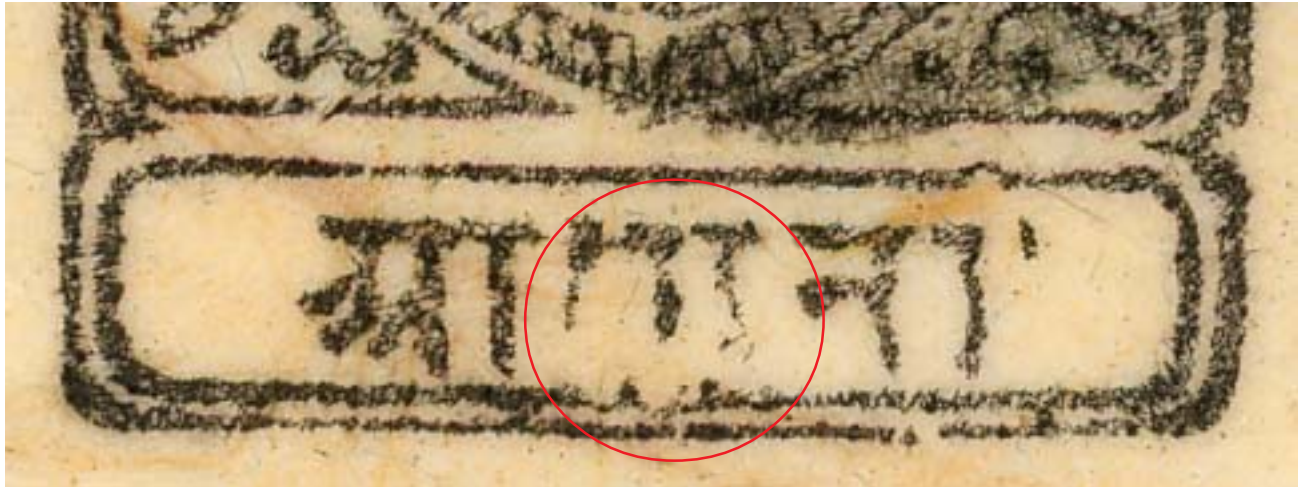
Settings 12, 13, and 14.

ADDITIONAL PLATING CRITERIA -THE MINUTE DOT
POSITION #24.



Setting 14.

ADDITIONAL PLATING CRITERIA -BROKEN LETTERING.
POSITION #53.



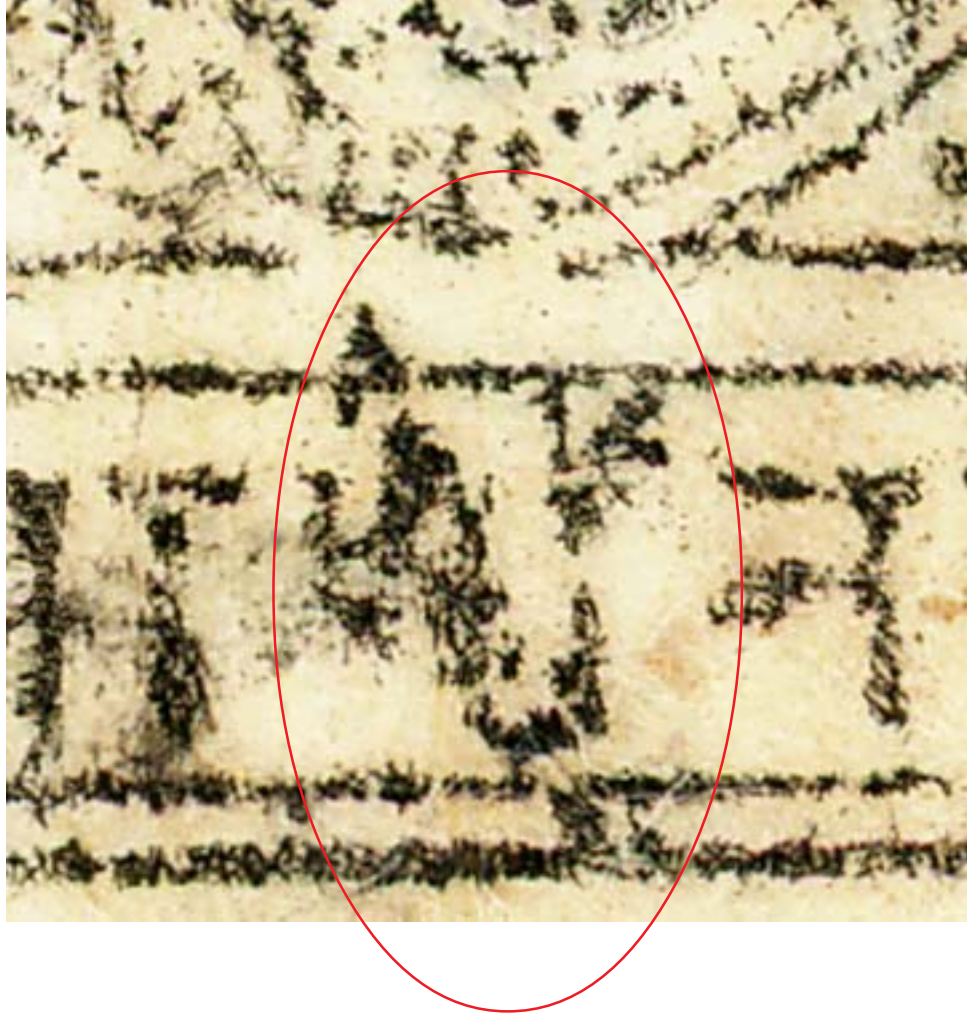
Settings 12, 13, and 14.

ADDITIONAL PLATING CRITERIA -BROKEN LETTERING.
UNKNOWN POSITION



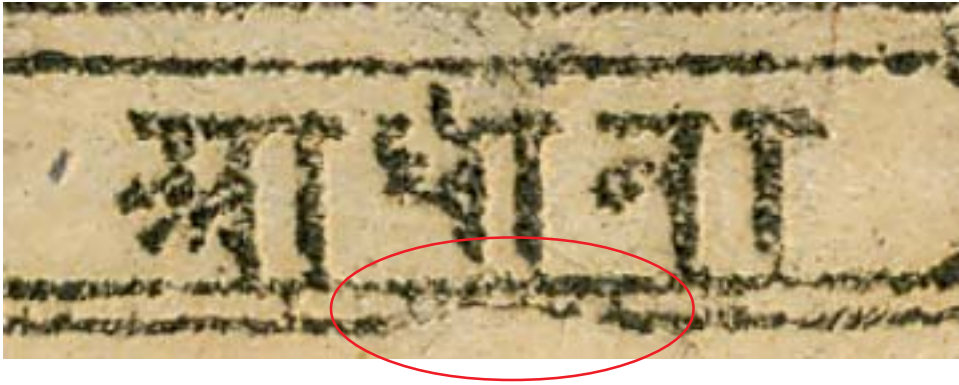
A previously unrecorded strong flaw in the lower lettering box. Unknown setting.

ADDITIONAL PLATING CRITERIA -BROKEN LETTERING.
UNKNOWN POSITION



ADDITIONAL PLATING CRITERIA -DAMAGED FRAME.

Setting 14 Position #11.



ADDITIONAL PLATING CRITERIA - EXTENSIVELY DAMAGED FRAME.

Setting 14 Position #50.



The lower frame was presumably damaged during the final removal of the lower row of images.

ADDITIONAL PLATING CRITERIA -CIRCULAR FLAW.

Position #50.



There are numerous states of these two flaws, defined by the accumulation of widely varying secondary flaws, and these are covered in detail subsequently (see page 146 onwards.)

34
DOUBLE PRINTINGS.

Position #38.



During the printing of a sheet of stamps, accidentally but rarely, the sheet was rolled above the imprint on the printing stone twice. Usually the sheet had moved slightly in the initial printing and a “doubled” image results. This example is a particularly clear example with position #38 as the top left stamp.

35
DOUBLE PRINTINGS.



Two additional examples of double printings.



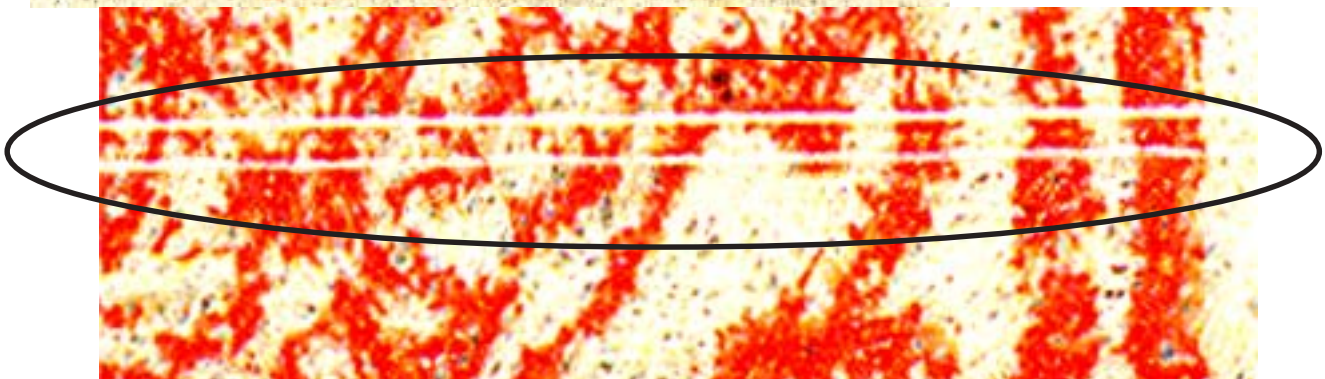
EXAMPLES OF SCRATCH TOOL FLAWS OCCASIONALLY SEEN.



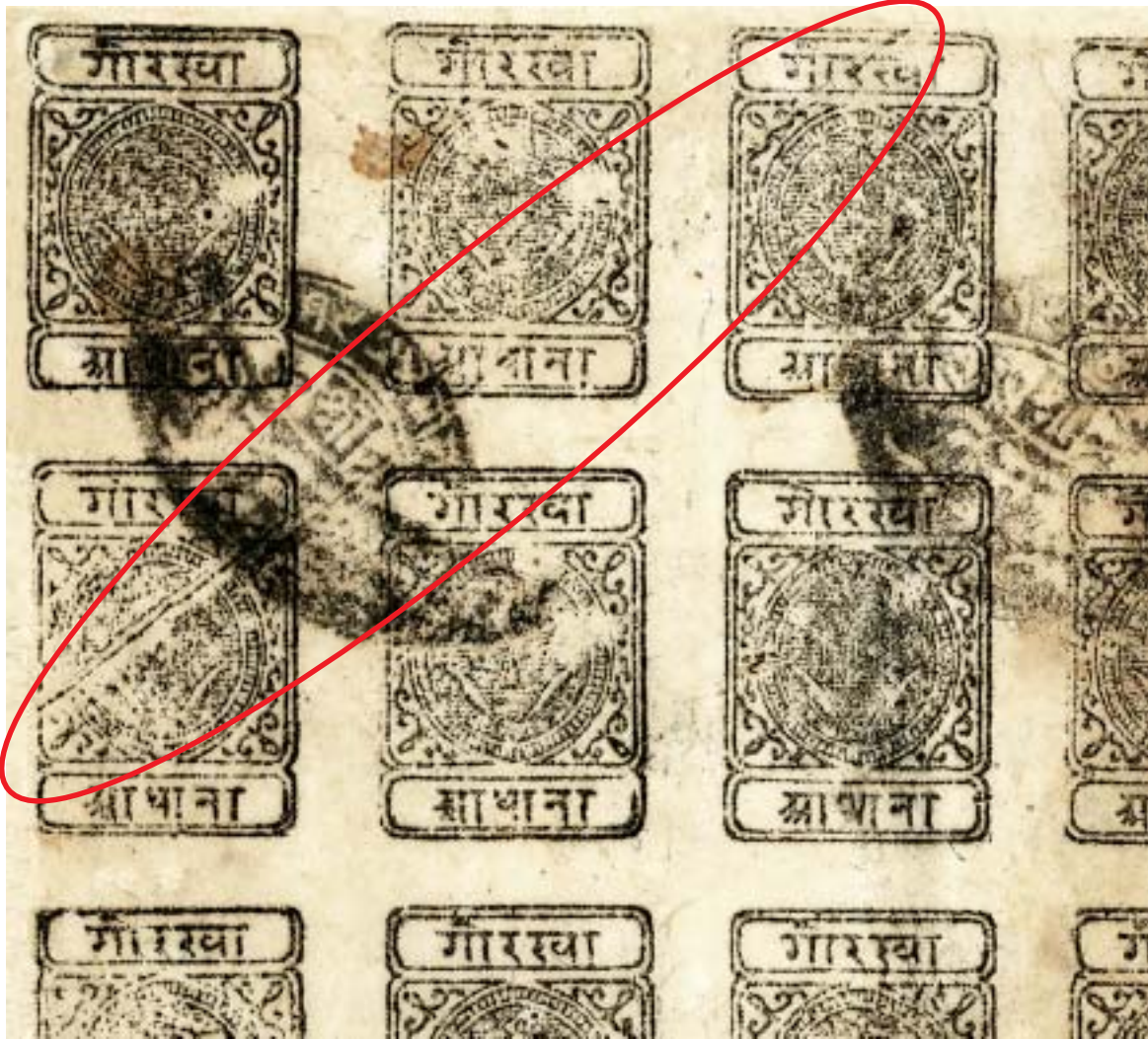
Unknown settings and positions.



Remarkable double tool flaws seen in position #12 in Setting 6.

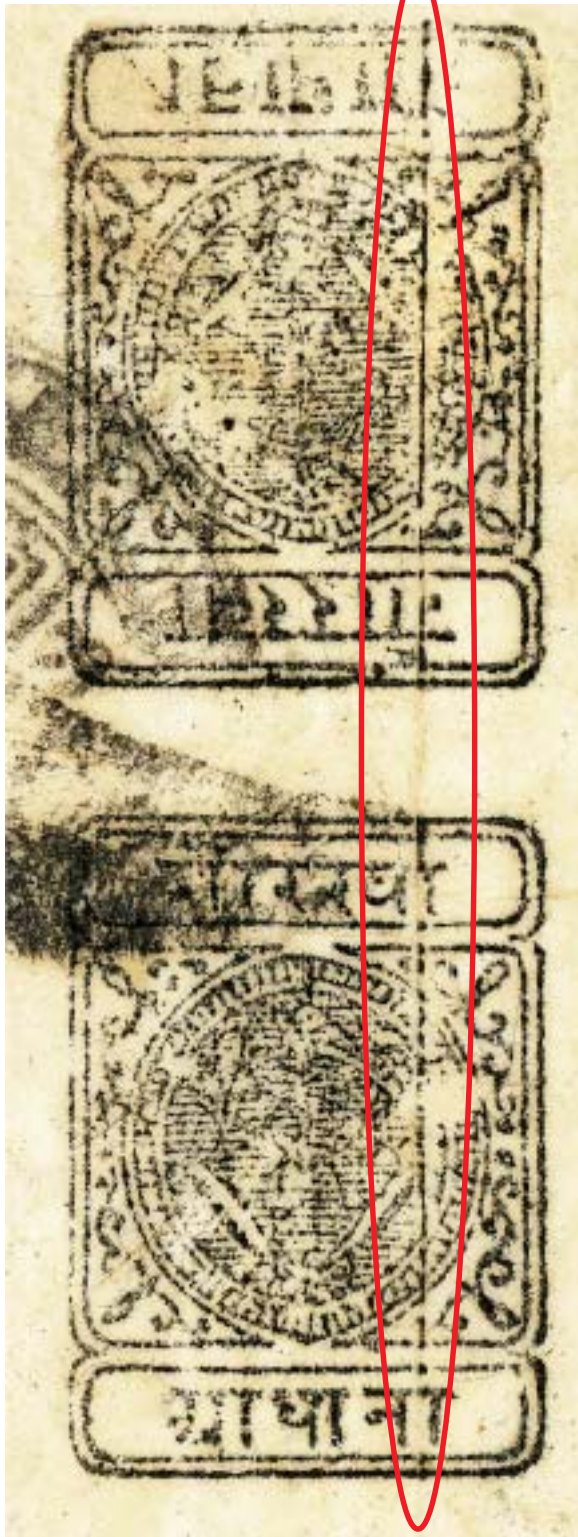


EXAMPLES OF SCRATCH TOOL FLAWS OCCASIONALLY SEEN.



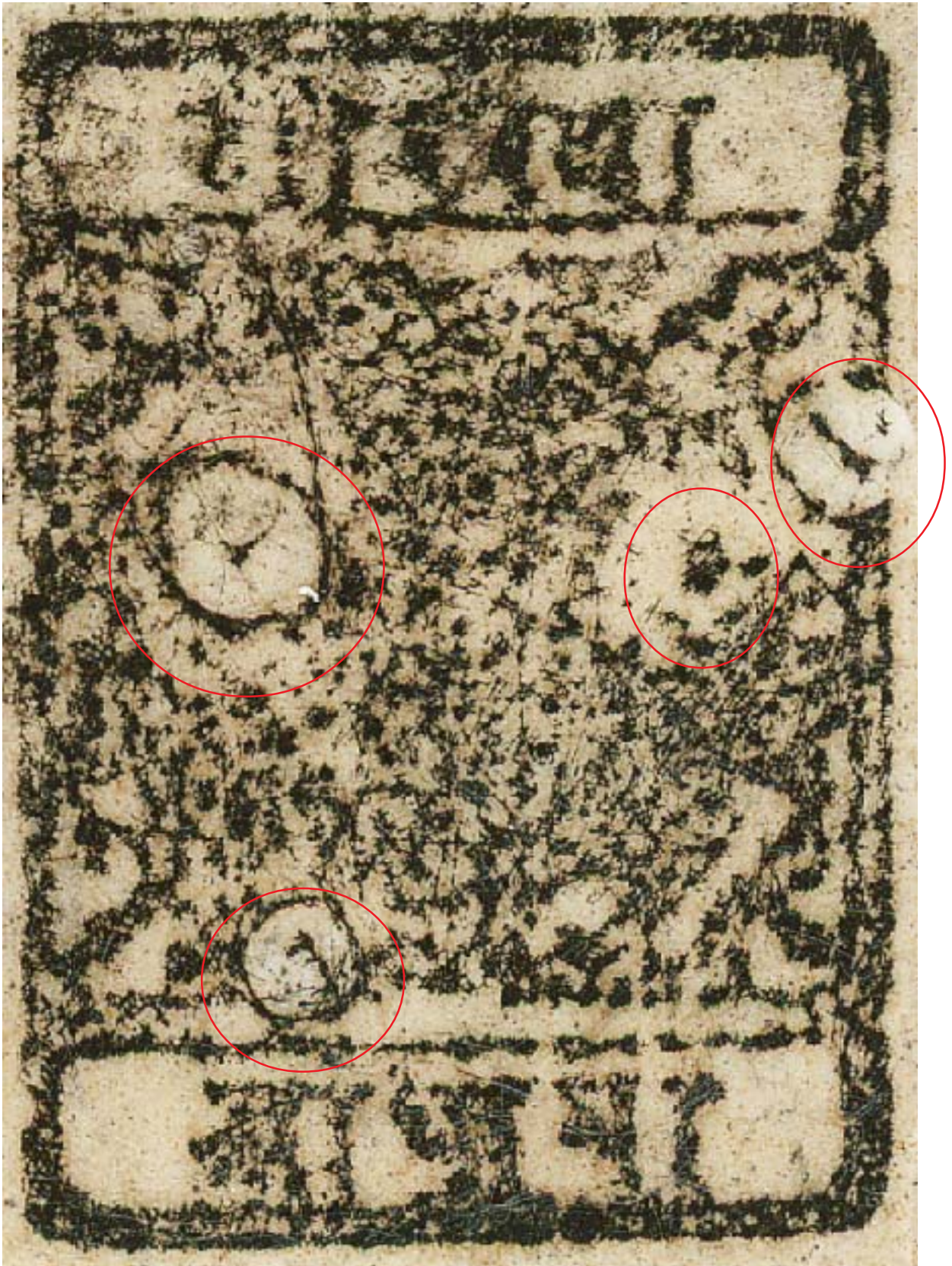
A double series of long scratches found in positions #1, #2, #3 and #9, in a complete sheet of setting 10. This first, very clear oblique scratch, is accompanied by a companion vertical scratch which runs vertically almost completely through the right-hand side of the stamp. The details are illustrated on the following page, from positions #6, #14, #38, #46, #54 and #62

EXAMPLES OF SCRATCH AND TOOL FLAWS OCCASIONALLY SEEN.



The long vertical scratch in setting 10, running through positions #6, #14, #38, #46, #54 and #62.

SMALL WHITE CIRCLE FLAWS.



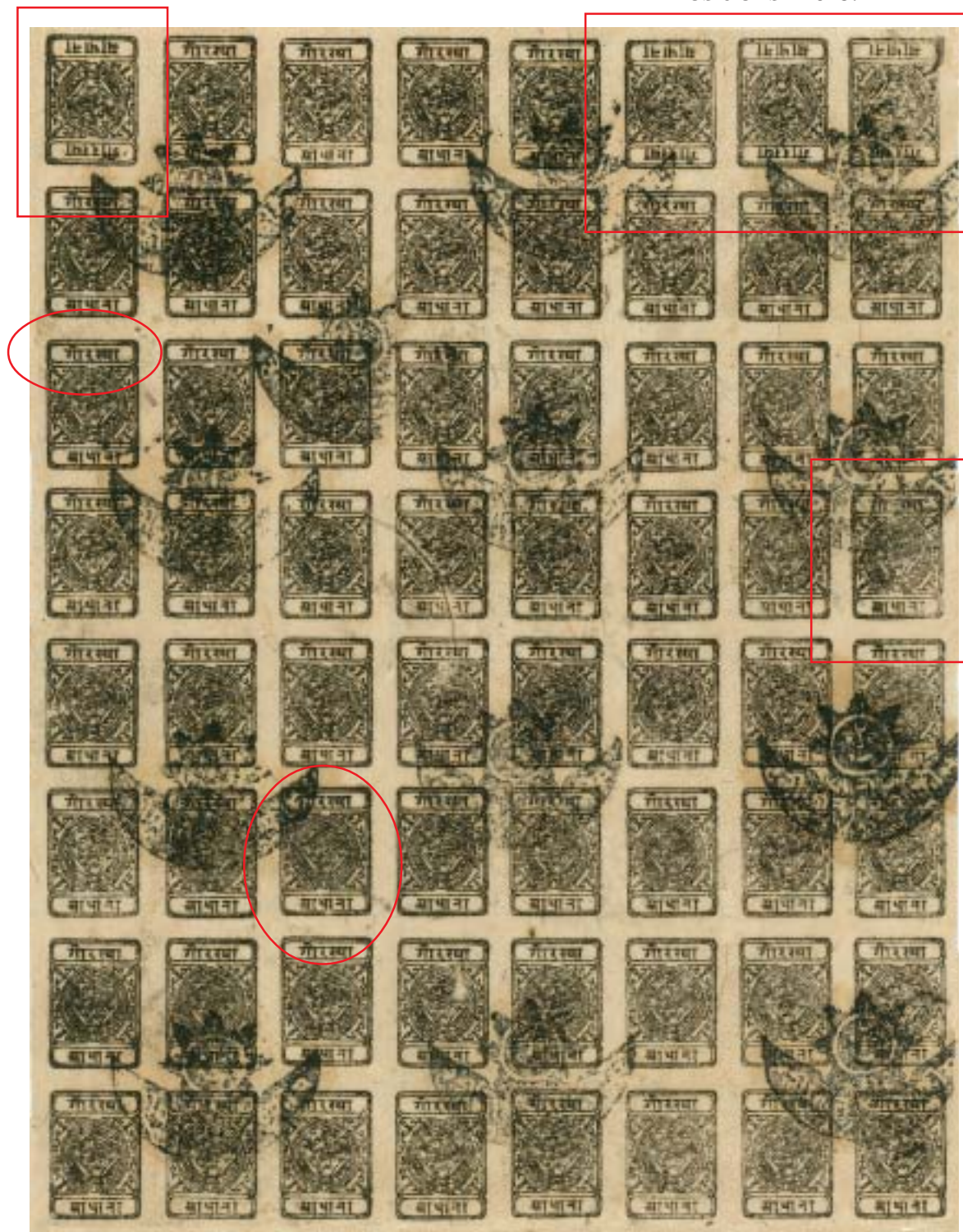
Water droplet flaws in an unknown setting and position.

Only a few examples of these strange flaws have been seen in the lithographed half anna stamps of Nepal. They are presumably formed when images are being patched on to a printing stone, whilst an *adjacent* printing stone **receiving its initial fine spray of water to wet the stone prior to the images being inked and printed.** Any water *droplets* arriving accidentally from the adjacent printing operation, will block the grease based ink images from being fully transferred whilst a new printing stone is being set up. The images are simply blocked from adhering, where there is an accidental circular water droplet, and a white circular flaw is left. This has been seen relatively rarely in this issue of Nepal, but there are very numerous, identical white circle flaws in the lithographic printings of the 1854 half anna stamp of India, created in an identical fashion.



Two examples of the water droplet based white circle images, which are seen frequently in the half anna stamps of India, 1854.

Positions #6-8.



PREVIOUSLY UNRECORDED SETTINGS. #1.

Position #1.

This is an extraordinary previously unrecorded mystery sheet that has attributes, very difficult to relate to the general developmental sequence of all of the other Nepal half anna settings. The lithograph sheet is dark and clear, pointing to a fairly early printing, but completely lacking any **flattened positional frames at all**. Neither is there a white oval dot in position #43, or blister flaws in position #42. There are inverted positions, which are restricted to only positions #1, 6, 7 and 8. Additionally, there are absolutely no flaws of any description anywhere, and the normally slightly oblique entering of position #32 has also been corrected.

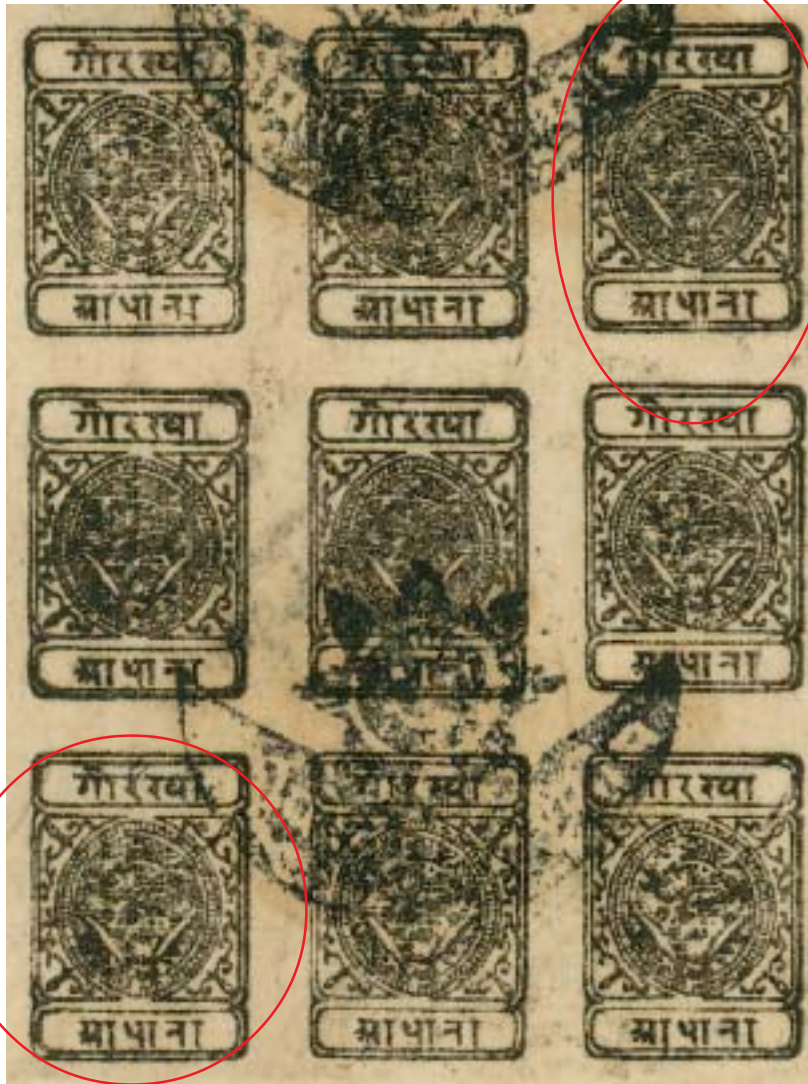
The only explanation that makes any sense, is that an entirely new lithograph was set up, intended to replace the original one, with its errors and flaws. These were eliminated but the inversions were replaced exactly, in the top row, perhaps mistakenly by an apprentice, but then all the subsequent positions were entered using new images. It would appear that it was used only very briefly.

It is a remarkable curiosity though.



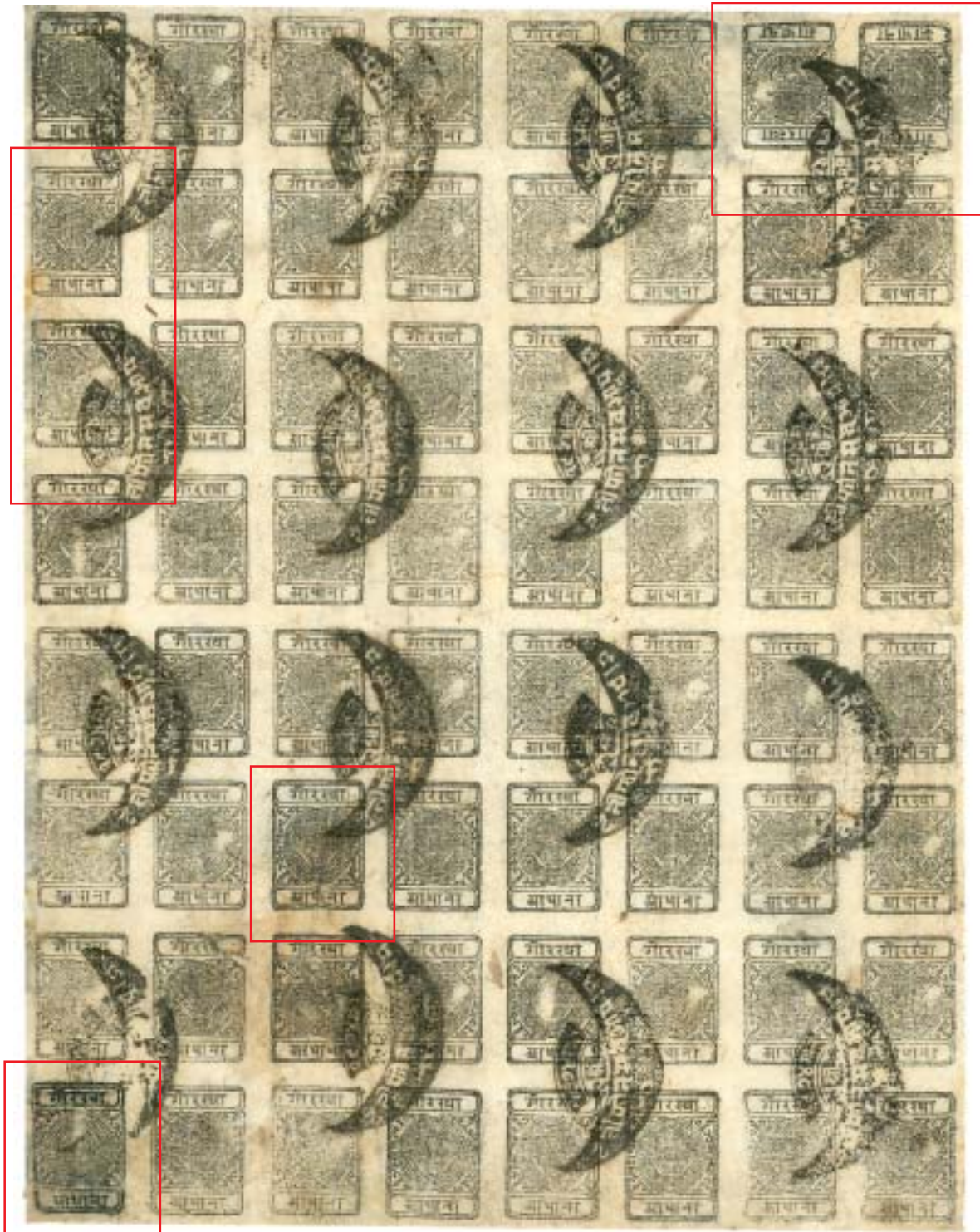
Position # 17.

PREVIOUSLY UNRECORDED SETTINGS. #I.

**Positions #6-8.****Position #43.****Position # 57.**

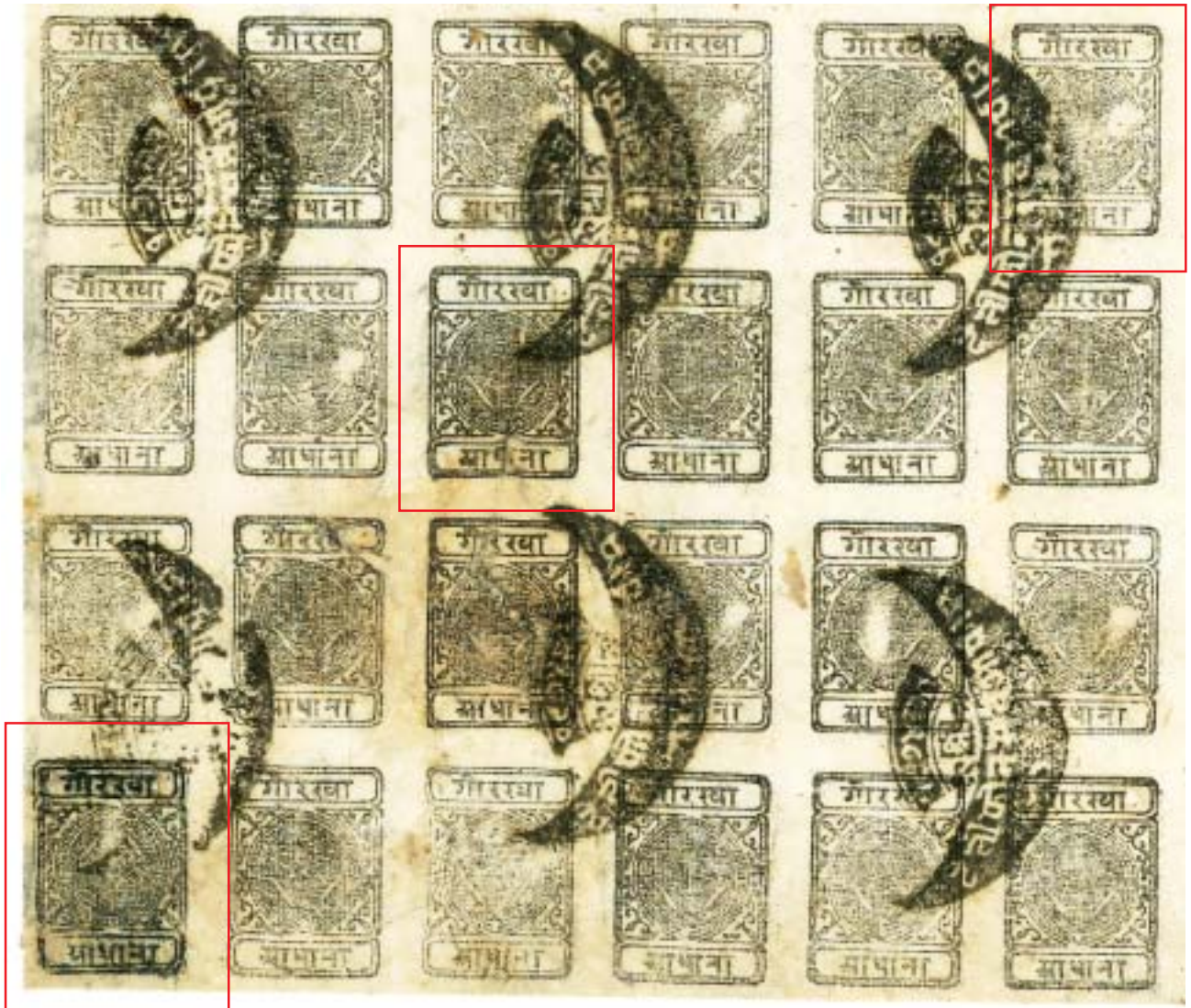
The lower left block shows no inversions and there is, strangely, no white oval dot in position #43.
There are no flattened frames at all.

PREVIOUSLY UNRECORDED SETTINGS. #II.



This unknown setting is defined by the two inverted top right-positions #7 and #8, coupled to a non-inverted position #57. It is provisionally placed as setting #3b, based on the non inverted position of #57. It probably should stand as a completely new setting, but changing the current sequence, that has been used so long, would I think, create too much confusion. Flattened frames occur in the top of position #7, partially in the left side frame of position #9, and fully in the top frame of position #17. There is a white oval dot in position #43 but there is no central frame flaw in position #38

PREVIOUSLY UNRECORDED SETTINGS. #II.



Position #57 not inverted and the white oval dot in position #43 and no central frame flaw in position #38

PREVIOUSLY UNRECORDED SETTINGS. #II.



The inverted position #7-8, and the flattened upper frame in position #7.



Position # 57, not inverted.

PREVIOUSLY UNRECORDED SETTINGS. #II.



The white oval flaw position #43.

PREVIOUSLY UNRECORDED SETTINGS. #II.



In position #9 , the left frame is partially flattened and in position #17 the top frame is fully flattened

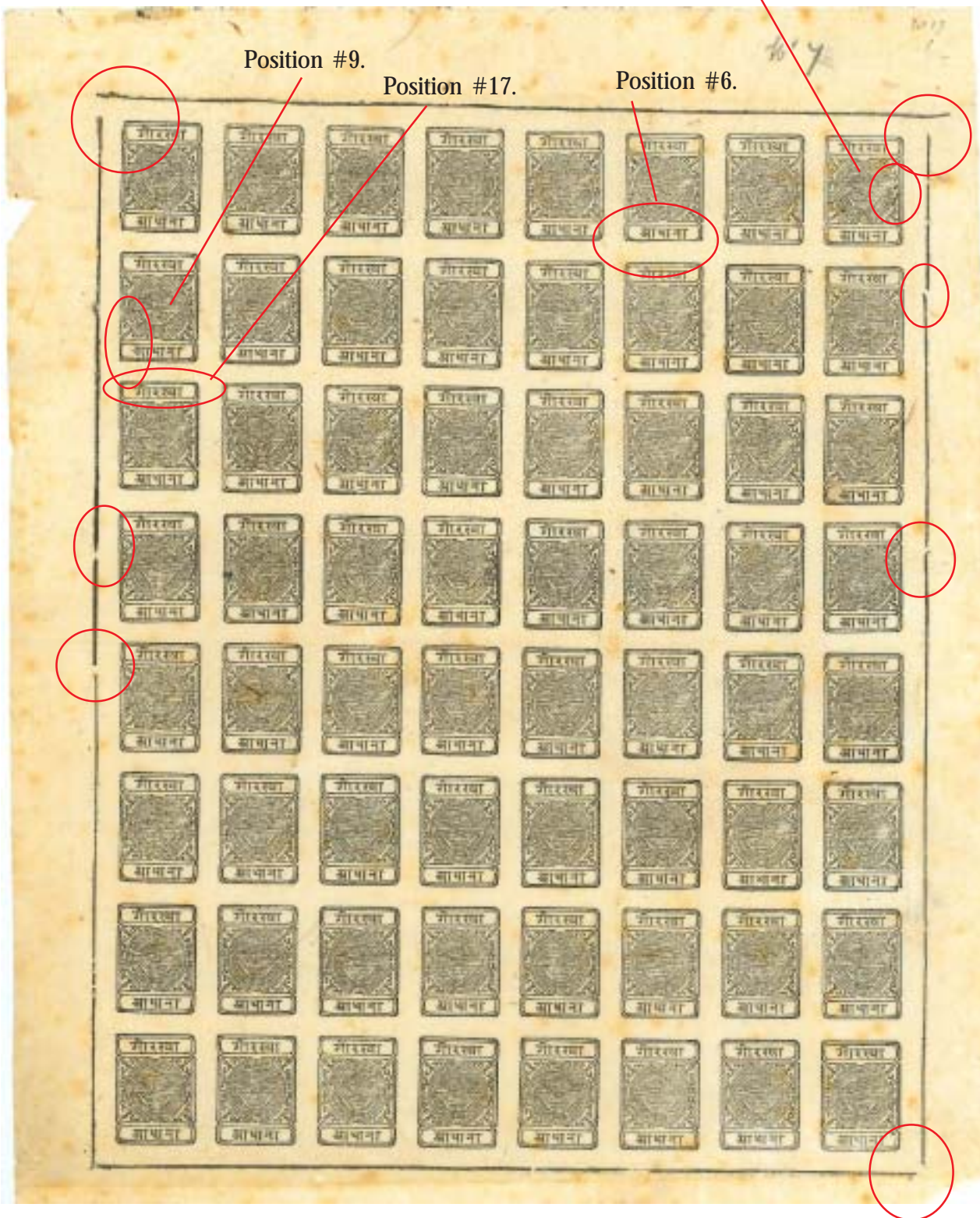
THE SEQUENCE OF SETTINGS.
SETTING 1a. 1899-1900.

Position #8.

Position #9.

Position #17.

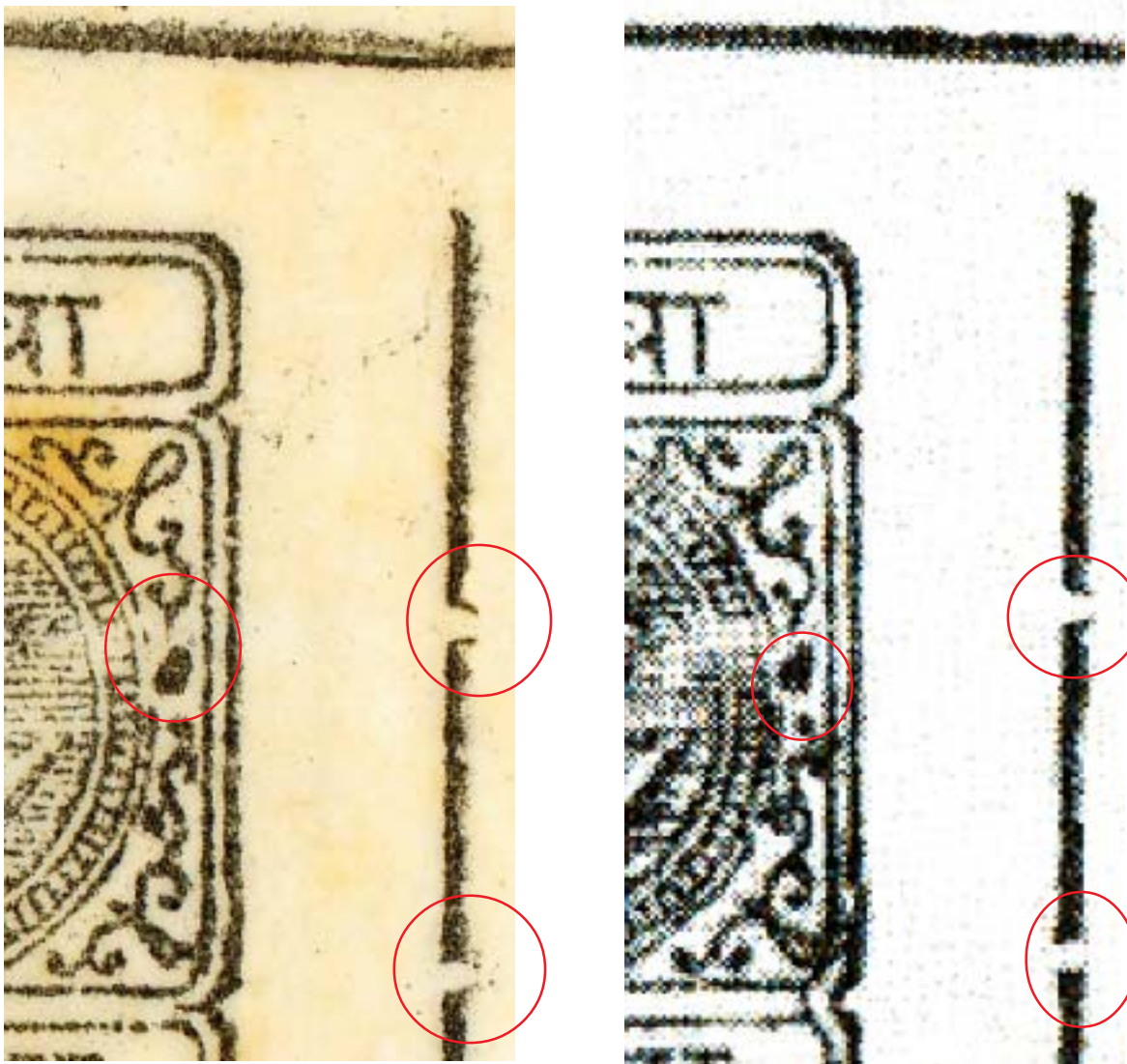
Position #6.



THE SEQUENCE OF SETTINGS.

SETTING 1a and 1b. 1899-1900.

Hellrigl & Vignola (1984) published an early reference work, with six full pages, of black and white photographs, and detailed descriptions of the remaining settings. Subsequently, there has been the widespread use of computer scans in philately, which allow perfect images of both complete sheets, single stamps, and more importantly, enlarged detail of small criteria that are essential in the plating of a stamp (eg. Kershaw 2006, 2007). In addition, a scan of a single stamp can readily demonstrate very small criteria that may otherwise have been overlooked, and one that could be critical in defining a component of a stamp's sheet position. For example, in the first setting of the half anna there is a flaw in position #8. I have seen no published previous record of this flaw, but it is a unique strong flaw that completely defines **setting 1**, as well as position #8. This is of particularly importance when the border frame work has been trimmed off. The early printings of setting 1, have no positional inversions, or white oval flaw in position #43. There are flattened frames at the bottom of position #6, the top of position #17 and partial flattening of the left-hand side of position #9. There is also a small flaw in the top right spandrel which appears not to have been previously described.



Scans taken from setting 1, and from the second state image illustrated in Hellrigl & Vignola (1984) showing the small spandrel flaw in the upper right spandrel.

51
THE SEQUENCE OF SETTINGS.
SETTING 1a. 1899-1900.



Position #6.



The pattern of breaks in the single frame lines, the flaw in position #8 and the flattened frame in position #6.

THE SEQUENCE OF SETTINGS.
SETTING 1b. 1899-1900.

SETTING 1a.



SETTING 1b.



POSITION #43. An early initial printing of setting 1, completely lacking a white oval dot in the top right centre design, compared with a slightly later issue of setting 1, taken from Hellrigl & Vignola, now with a clear strong white oval dot.. This flaw then remains throughout the rest of the settings and provides an excellent plating criterion. As a result, there are two states of setting 1 which I have designated as 1a and 1b.

THE SEQUENCE OF SETTINGS.

SETTING 1a. 1899-1900.

Position #6.

Position #7.

Position #8.



Position #1.

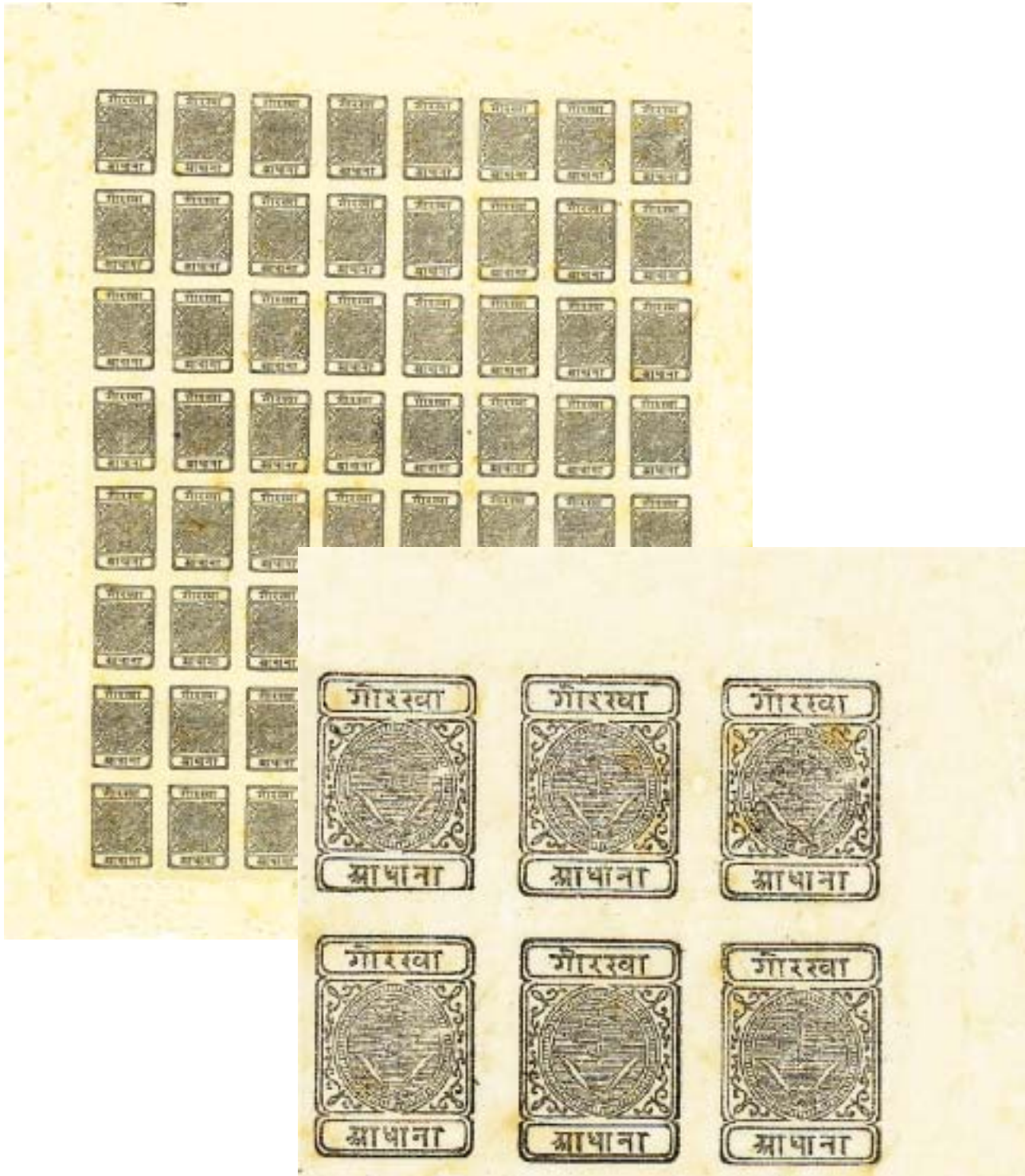
Position #9.

Position #17.



There is a clear flattened frame at the bottom of position #6, with a weak left-hand frame in position #9, which becomes increasingly weak in later settings. The flattened frame in position #6 changes in later printings and is thus also an important plating criterion.

THE SEQUENCE OF SETTINGS.
SETTING 2. 1900-1903.



Hellrigl and Vignola (1984) record at least two sheets, one pin perforated. The printed impression is very clear cut as in setting 1, simply lacking the frame lines of setting 1. I have been unable to access an example of setting 2, and the illustration above is a computer derived composite.

It seems reasonable to assume that the flaw in position #8 in setting 1 remains, as does the flattened frame in position #6.

55
THE SEQUENCE OF SETTINGS.
SETTING 3. 1903-1905.

Position #43.



Hellrigl and Vignola (1984) suggest that most of the sheets of this setting are pin perforated. They record only 5 known complete sheets. The hatch lines are still very clear and sharp with little evidence of wear in setting 3, the white oval dot is evident, lower left, in position #43. The lower frame of position #6 is flattened with position #7 inverted. The upper frame of position #17 is clearly flattened.

THE SEQUENCE OF SETTINGS.
SETTING 3. 1903-1905.

Position #6.

Position #7.



Position #17.

Position #9.

Position #17.

Position #43.

Position #57.

A slightly double printed sheet, missing the top row of stamps. Readily defined by the very clear hatch lines in the body of the stamp, and by position #17 with the flattened upper frame line. Position # 57 is not inverted, but there is the usual white oval flaw in position #43.

THE SEQUENCE OF SETTINGS.
SETTING 3. 1903-1905.

Position #43.



Position #57.

Position #57 is not inverted and there is a clear white oval dot in position #43.

THE SEQUENCE OF SETTINGS.
SETTING 3. 1903-1905.



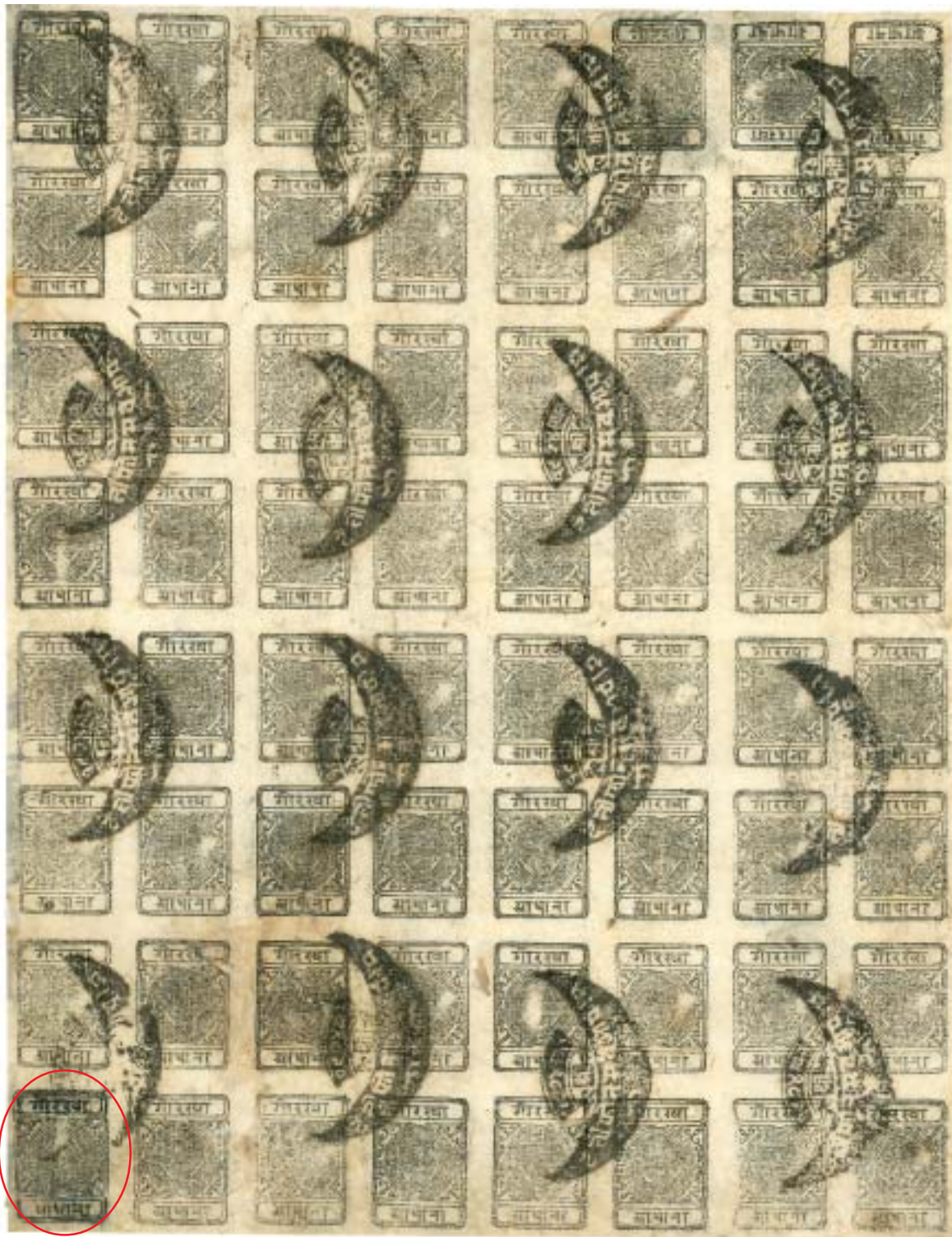
The faint double printing and oval dot in position #43. Note also the clarity of the central hatch lines

THE SEQUENCE OF SETTINGS.
SETTING 3. 1903-1905.



The flattened upper frame in position #17, and a flaw in position #19 along with a distorted frame below.

THE SEQUENCE OF SETTINGS.
SETTING 3b. 1903-1905.



Position #57.

This new setting is defined by the two inverted top right positions #7 and #8, but coupled to a **non-inverted position** #57. It is provisionally categorised as a late state of setting 3, setting 3b, rather than being concurrent with setting 4 with its inverted position #57.

THE SEQUENCE OF SETTINGS.
SETTING 4. 1905-1906.

Position #43.



Position #57.

A **computer simulation** of the inversion of position #57 in setting 4.

Hellrigl & Vignola (1984) discusses this unique setting based on a badly burnt sheet, with the inverted lower left position still just visible and clearly inverted. Singer & Alevizos(1997) provide a photographic illustration of the actual sheet. Although somewhat dark, the inversion, lower left, is quite clear. Equally clear, despite the partially burnt image, the undamaged *bottom* of the top row of stamps clearly shows that there are no inversions in these top row positions.

THE SEQUENCE OF SETTINGS.
SETTING 5. 1906-1907, 1917



An extremely rare setting, with only one complete sheet recorded. This strip of three shown here, has an almost complete strike of the “Sawari Hunting Camp”, which was used during George V’s royal visit to Nepal in 1911. The stamp positions are #5-#7, with the flattened base appearing in position #7 for the first time, and with only position #6 inverted.

THE SEQUENCE OF SETTINGS.
SETTING 5. 1906-1907, 1917



A detailed scan of position #7 showing details of the “Sawari Hunting Camp” strike, and flattened base line.

THE SEQUENCE OF SETTINGS.
SETTING 5. 1906-1907, 1917



Position #6.

Position # 7.

Hellrigl and Vignola (1984) remark that there is a unique complete sheet in the Royal collection in London. The flattened frame is now at the bottom position #7, with position #6 inverted. The left hand frame of position #9 is partially flattened, with the top frame flattened in position #17.



Position #9.

Position #17.

THE SEQUENCE OF SETTINGS.
SETTING 5. 1906-1907, 1917

Position #43.



Position # 57.

There is a white oval dot present in position #43 but no adjacent blister flaw. Position #57 remains inverted.

THE SEQUENCE OF SETTINGS.

SETTING 6. 1917. The orange vermillion printing.

Position #6.



Position #17.



Hellrigl and Vignola (1984) question whether this setting of the stamp was genuinely *postally used*. The few covers known were most likely “philatelically organised”. There were, however, several recorded large blocks, a mint block of 32 and two cancelled blocks of 54 and 40 stamps respectively. The apparently unrecorded blocks illustrated here (perhaps derived from the original larger blocks?) were each certified by Dr Wolfgang C. Hellrigl. They show the single flattened frame in position #17, as well as flaws within the frame lines and body of the stamp. In this example, scanned at high resolution, the inverted stamp in position #6, in the top right corner of the block of 24 stamps, is clearly evident.



ASSOCIATION INTERNATIONALE DES EXPERTS EN PHILATELIE
INTERNATIONAL ASSOCIATION OF PHILATELIC EXPERTS
INTERNATIONALER VERBAND DER PHILATELISTISCHEN EXPERTEN

The President: Dr. Wolfgang C. Hellrigl, RDP, FRPSL
P.O. Box 349, I-39100 Bozen, Italy • Tel./Fax: +39 0471 972575
Email: hellrigl@tin.it www.aiep.net

Bozen, 10.11.2004

ATTEST Nr. / CERTIFICATE No. 2004/DE 062

NEPAL: Ausgabe 1917, ½ Anna zinnoberrot, ungezähnt, auf mittelstarkem einheimischen Papier, ungebrauchter Bogenteil (24 Stück) vom der linken oberen Bogenecke. Felder Nr. 1-6, 9-14, 17-22, 25-30. Kehrdruck auf Feld 6.
Issue 1917, ½ anna orange-vermilion, imperforate, on medium native paper, unused block of twenty-four from the upper left corner of the sheet (pos. 1-6, 9-14, 17-22, 25-30), with an inverted cliché on pos. 6.

KATALOG / CATALOGUE: Michel Nr. 14 B & 14 BK, SG No. 35 & 35a, Hellrigl/Vignola No. 34 & 34a. Hellrigl/Vignola Setting 6.

ANMERKUNG / REMARKS: Es handelt sich um die zweitgrößte bekannte ungebrauchte Einheit dieser Marke, nach einem Halbbogen von 32 Stück. Alle ungebrauchten Marken stammen von nur zwei Bögen. Der hier beschriebene Bogenteil stammt aus der Heddergott-Sammlung.
This is the second largest unused multiple of this stamp, the largest being a half-sheet of 32. All unused copies derive from two sheets. The multiple described here is ex Heddergott collection.

ERHALTUNG / CONDITION: Der Bogenteil ist einwandfrei erhalten. Die leichten Flecken, die man im Bogenrand sieht, sind typisch für diese Ausgabe und befinden sich auf allen Einheiten aus den zwei bekannten Bögen.
The multiple is in fine condition. The light foxing spots in the margin are typical of this issue and they occur on all other multiples cut from the two known sheets.

ABBILDUNG / ILLUSTRATION: Siehe Rückseite dieses Attestes.
See reverse of this certificate.

ATTEST / OPINION: Nach meiner Meinung ist die oben beschriebene und auf der Rückseite abgebildete Einheit in jeglicher Hinsicht echt.
In my opinion, the multiple described above and illustrated overleaf is genuine in all respects.

DR. WOLFGANG C. HELLRIGL
WOLFGANG C. HELLRIGL

THE SEQUENCE OF SETTINGS.
SETTING 6. 1917. The orange vermillion printing.

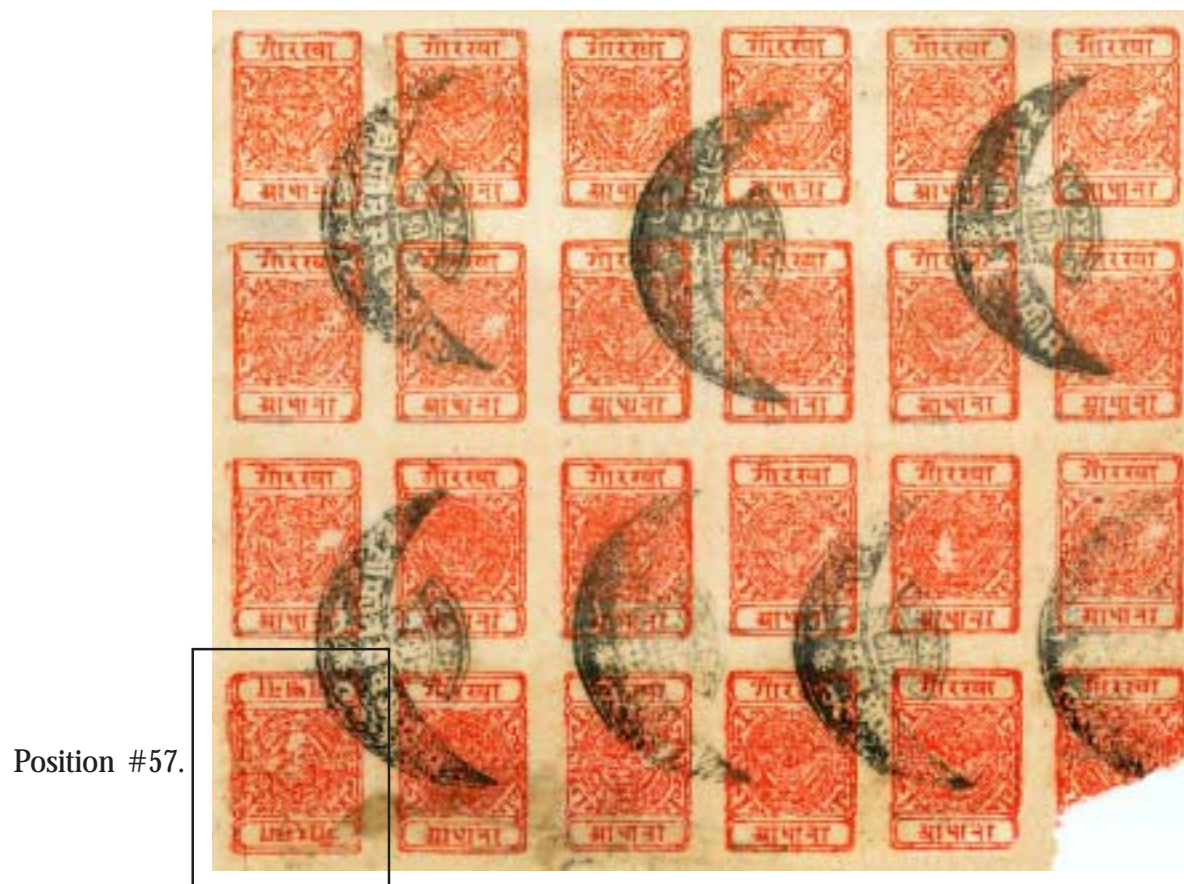


The lower frame and upper body stamp flaws, in position #4 of the block of 24.

THE SEQUENCE OF SETTINGS.
SETTING 6. 1917. The orange vermillion printing.



The cancelled block of 18, with a long tooling flaw and a white oval dot in the top left stamp



The cancelled block of 23 with inverted position #57 in the lower left corner .

THE SEQUENCE OF SETTINGS.

SETTING 6. 1917. The orange vermillion printing.



Position #43.

Detail of the long tooling flaw through positions #51-#59 in the block of 18, and the white oval flaw in position #43.

THE SEQUENCE OF SETTINGS.
SETTING 6. 1917. The orange vermilion printing.



Detail of the inverted position #57 in the lower left corner of the block of 23, with slight double printing.

73
THE SEQUENCE OF SETTINGS.
SETTING 7. 1917-1919.

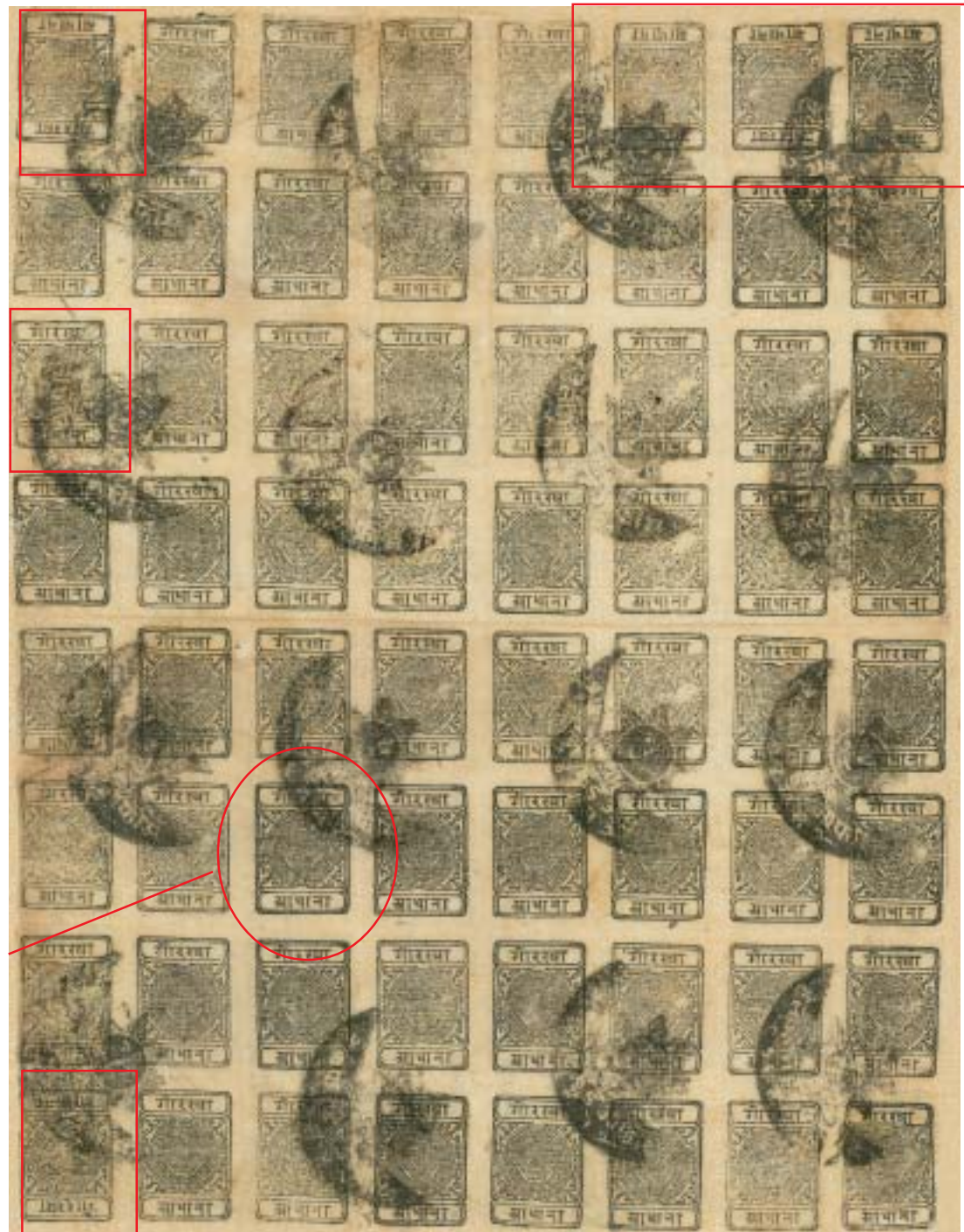
Position # 6, #7 & #8.

Position # 1.

Position # 17.

Position # 43.

Position # 57.



Hellrigl and Vignola (1984) report only one complete mint sheet extant, with a number of telegraphically cancelled used sheets. Positions #1, #6, #7, #8 and #57 are inverted, and there is a white oval dot in position #43.

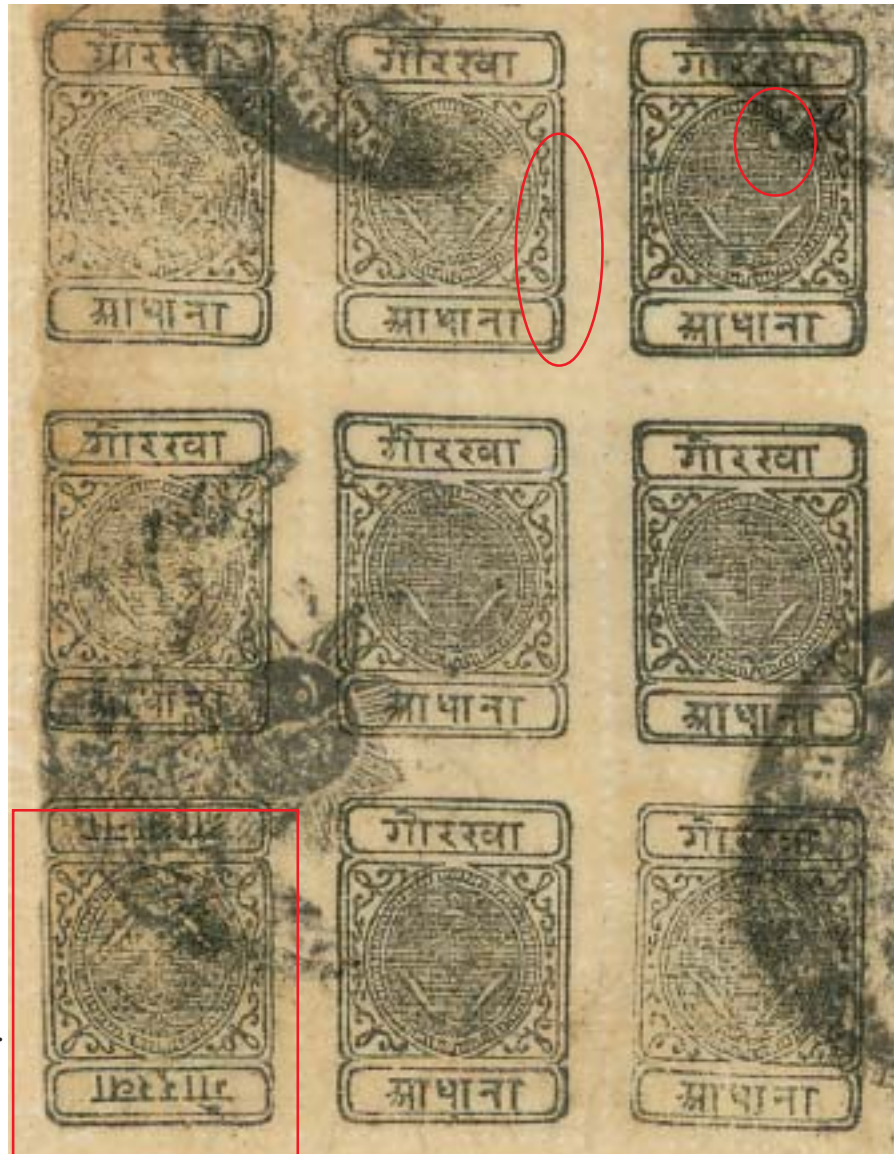


Two examples of the top left corner of setting 7 showing the flattened frames and inverted position #1.

THE SEQUENCE OF SETTINGS.
SETTING 7. 1917-1919.

Position #42.

Position #43.



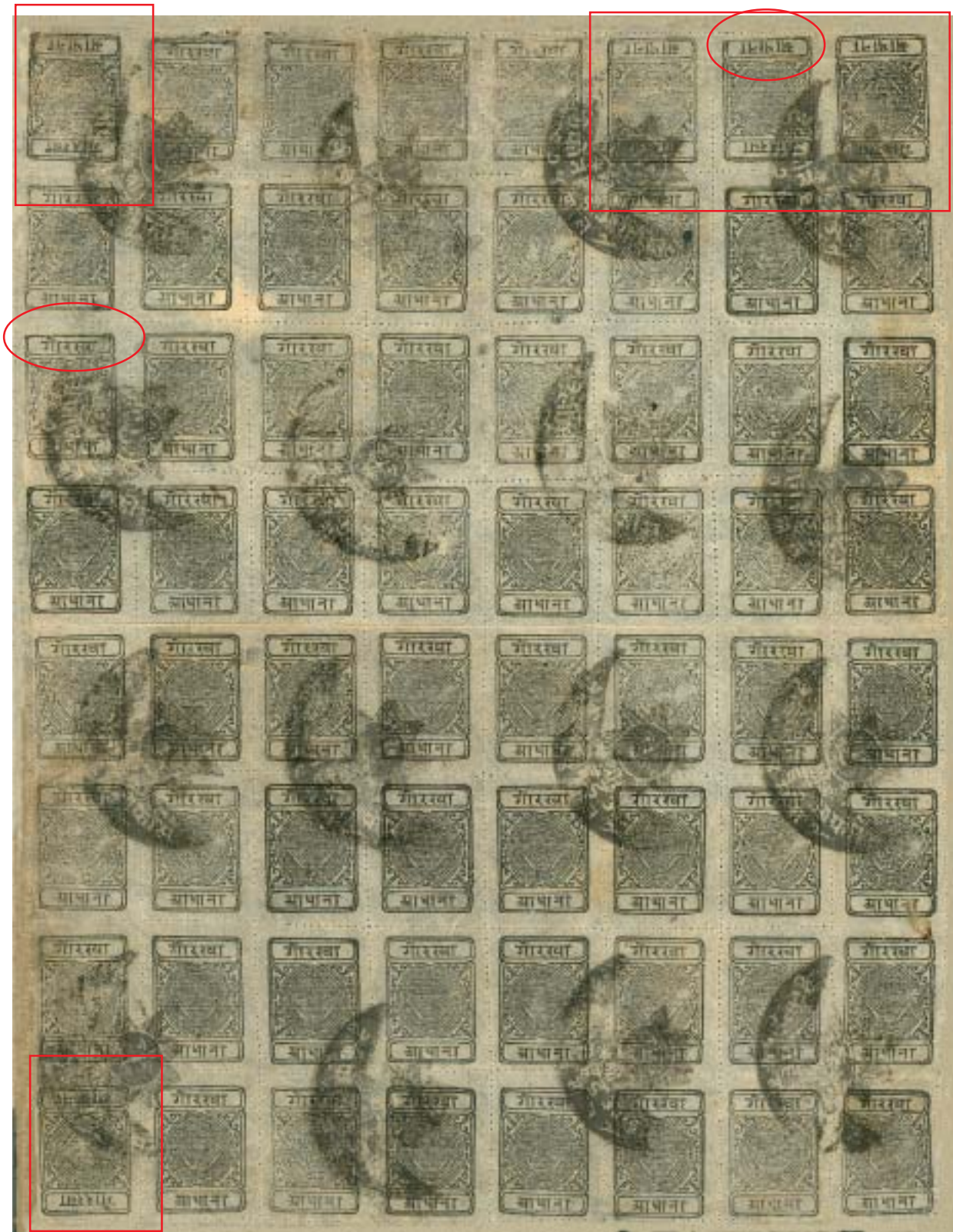
Position #57.

In the lower left corner, position #57 is inverted, with the white oval dot present in position #43, but no blister flaw yet in the adjacent stamp, position #42.

THE SEQUENCE OF SETTINGS.
SETTING 7. 1917-1919.



Two examples showing that in the top right corner, positions #6, #7 and #8 are inverted, with the upper frame flattened in position #7.



Hellrigl & Vignola (1984), comment that the last pin perforations were in setting 4 (1905-1906), although they provide no supportive evidence of this. It is however possible that the pin perforations seen here, were added considerably later ?

THE SEQUENCE OF SETTINGS.
SETTING 7. 1917-1919. Pin perforation.

Position #1.



Position #9.



Position #17



In the pin perforated replicate, position #7 and #17 have flattened top frames, and position #1 is inverted. Position #9 has a broken left frame.

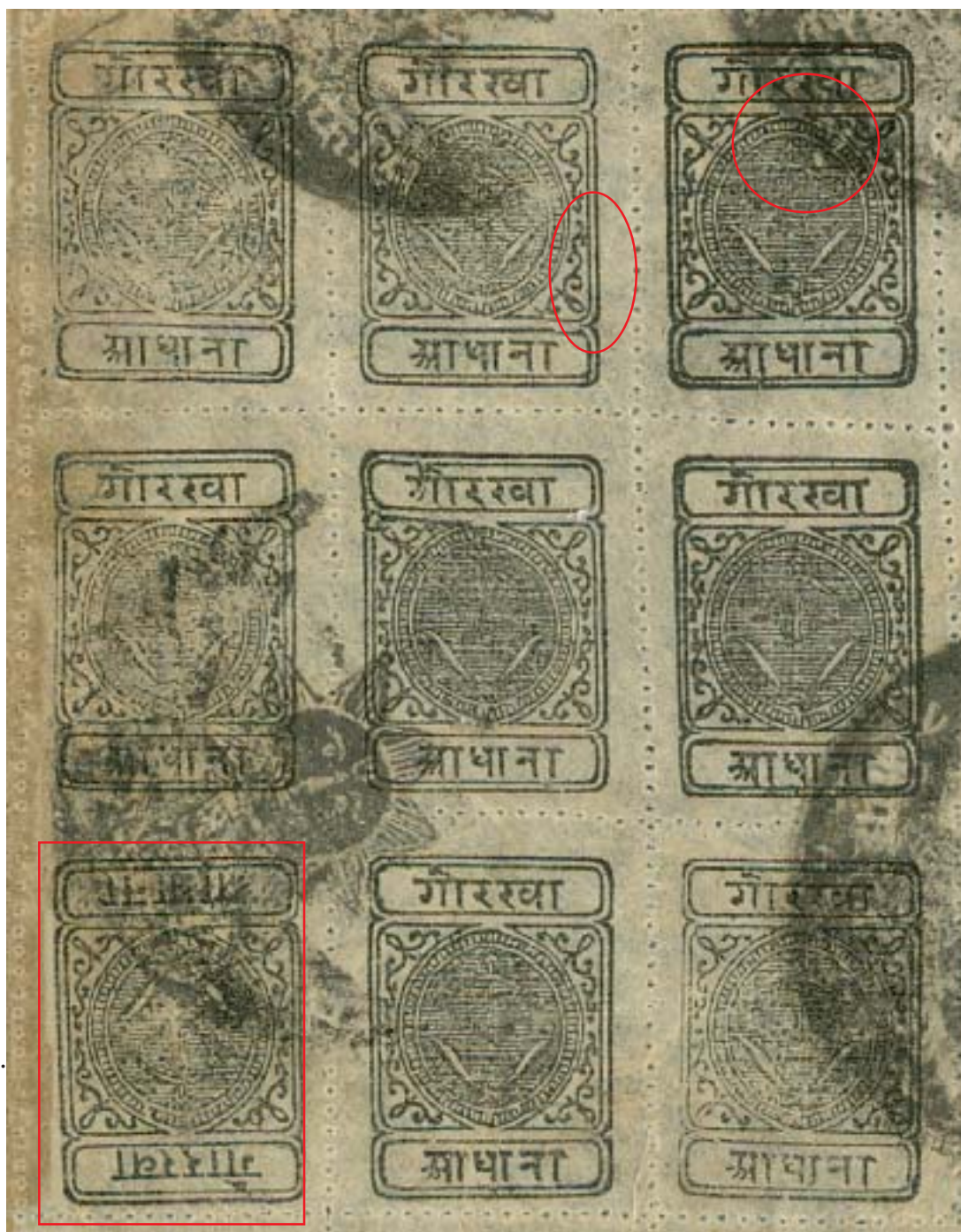


Positions #6, #7 and #8 are also inverted with the flattened frame at the top of position #7.

THE SEQUENCE OF SETTINGS.
SETTING 7. 1917-1919. Pin perforation.

Position #42.

Position #43.



Position #57.

In the pin perforated replicate, the lower left corner, position #57 is inverted, with the white oval dot present in position #43, but no blister flaw in the adjacent stamp, position #42.

THE SEQUENCE OF SETTINGS.
SETTING 8. 1919-1921.

Positions #6, #7 and #8.



Positions #6, #7, #8 and #57 are all inverted and the top frame of position #7 is flattened. There is a white oval dot in position #43.

81
THE SEQUENCE OF SETTINGS.
SETTING 8. 1919-1921.

Position #9.

Position # 17.



Flattened frames in positions #9 and #17.

THE SEQUENCE OF SETTINGS.
SETTING 8. 1919-1921.

Position #42.

Position #43.



Position #57.

Position #57 is inverted and there is a white oval dot in position #43, but no blister flaw in position #42.

THE SEQUENCE OF SETTINGS.
SETTING 8. 1919-1921.



Positions #6, #7 and #8, are inverted with the upper frame of position #7 flattened.

84
THE SEQUENCE OF SETTINGS.
SETTING 9. 1921-1922.



Positions #1, #6, #8, and #57 are inverted. This sheet was first recorded in 1973, lacking the first three positions, but Hellrigl & Vignola (1984) confirm a complete sheet from the Ramm-Ericson collection, that proved definitely that position #1 is also inverted. Extremely RARE.

THE SEQUENCE OF SETTINGS.

SETTING 9. 1921-1922. .



Positions #5, #6, #7 and #8. There is a white circular flaw in position #6.



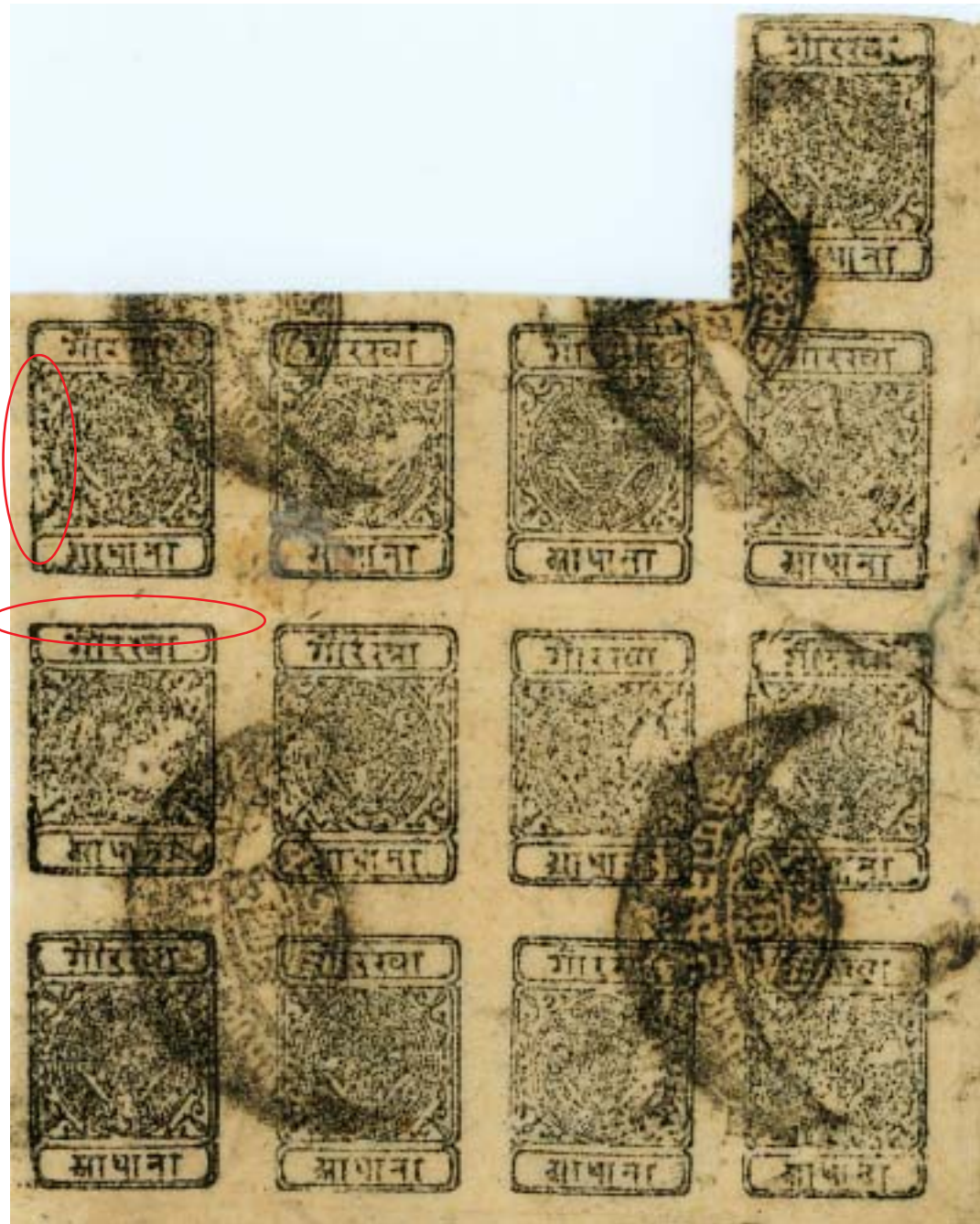
Position #43.

Position #57.

THE SEQUENCE OF SETTINGS.
SETTING 9. 1921-1922.

Position #9.

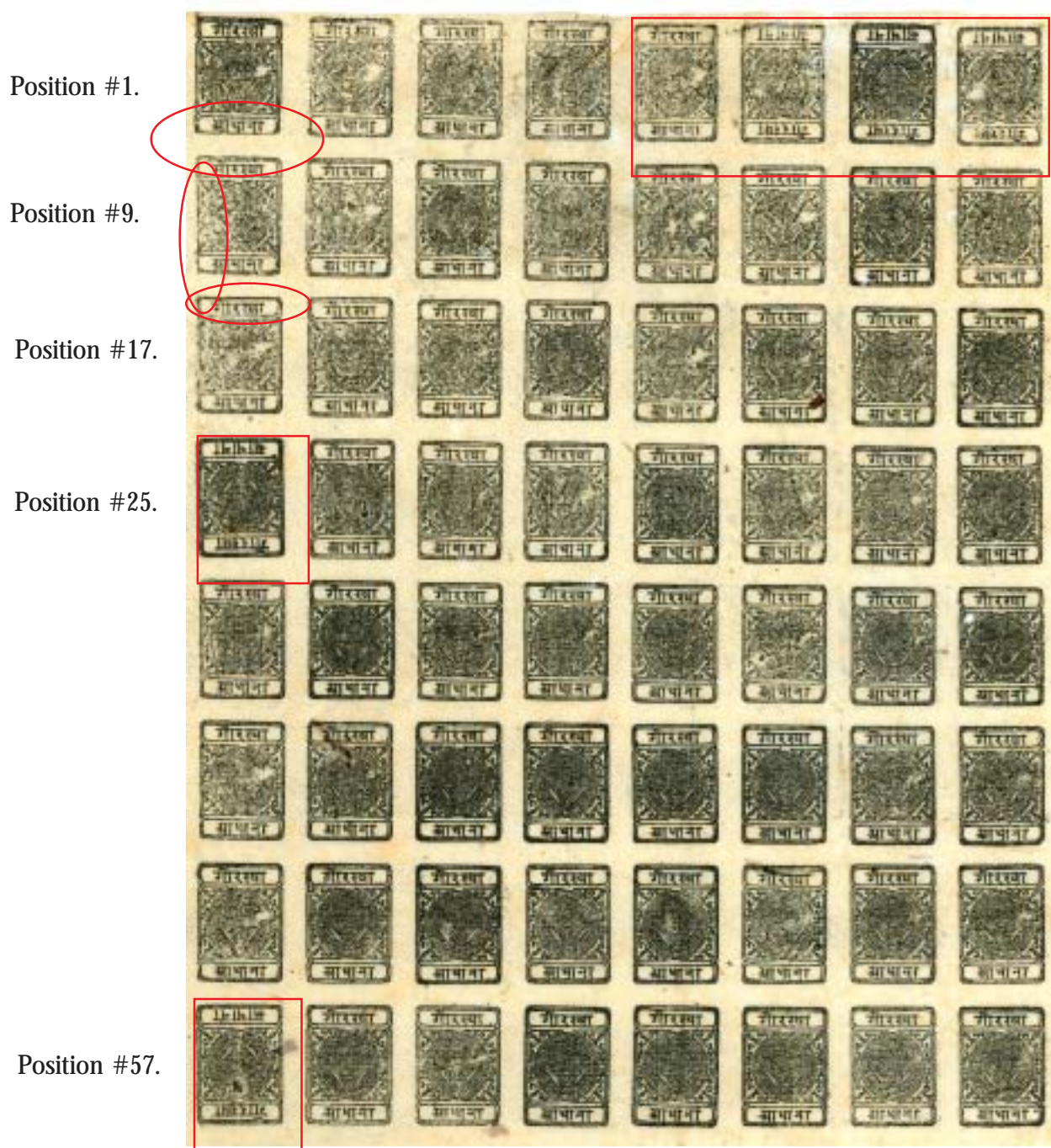
Position #17.



Position #17 has a flattened top frame and position #9 now has an almost completely flattened left hand frame.

THE SEQUENCE OF SETTINGS.

SETTING 10. 1922-1924. First replicate. The only known mint sheet.
Ex Garret-Adams, Ex Singer.



There are flattened frames in positions #1, (its first appearance) #9 and #17 . Positions #6, #7, #8, #25 and #57, are inverted.

THE SEQUENCE OF SETTINGS.
SETTING 10, 1922-1924.

Position #1.



Position #9.

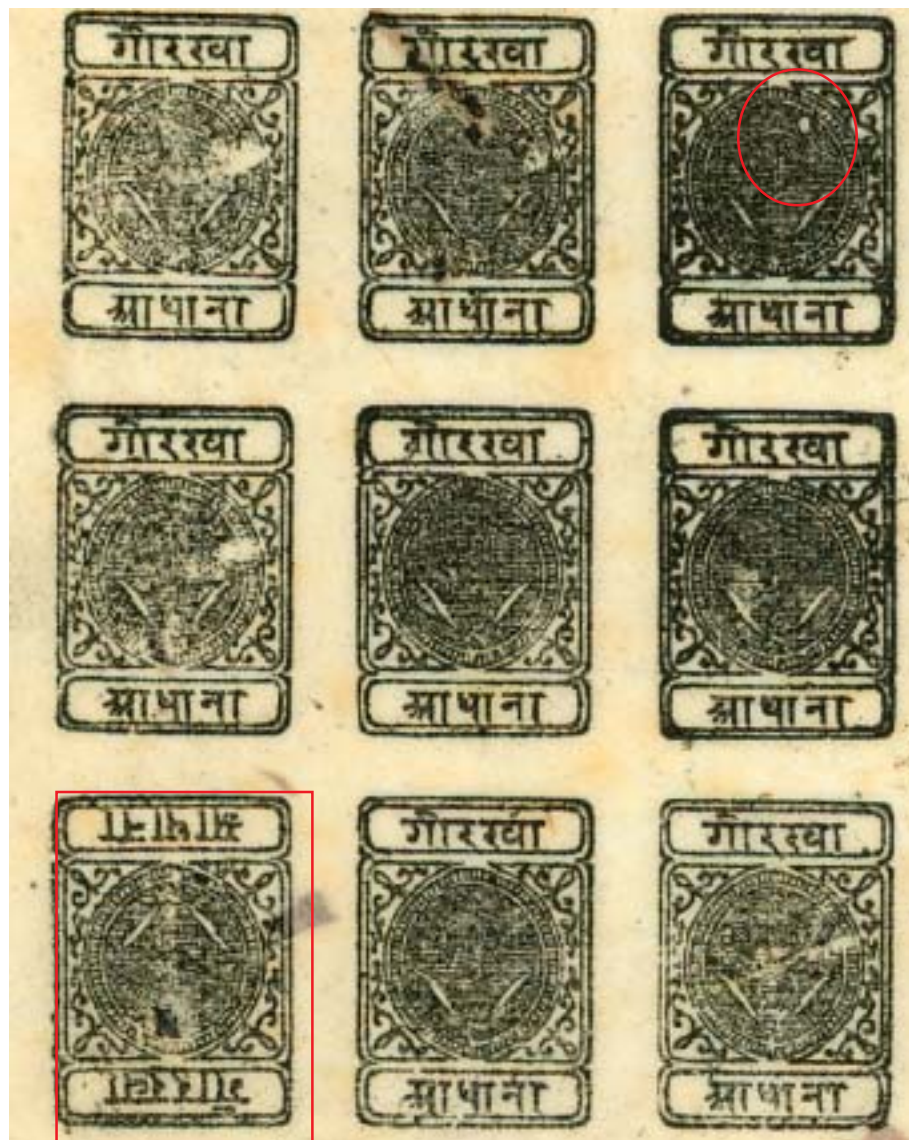
Position #17.

Position #25.

There is a flattened frame in Position #1, with additional flattened frames in the top of position #17 and the left hand side of position #9. Position #25 is inverted for the first time.

THE SEQUENCE OF SETTINGS.
SETTING 10, 1922-1924.

Positions #6, #7 and #8.



Position #43.

Position #57.

Positions #6, #7, #8 and #57 are inverted, with a white oval flaw in position #43, but no blister flaws in position #42..

THE SEQUENCE OF SETTINGS.
SETTING 10. Second later replicate. 1922-1924.

Position #6, #7 and #8.

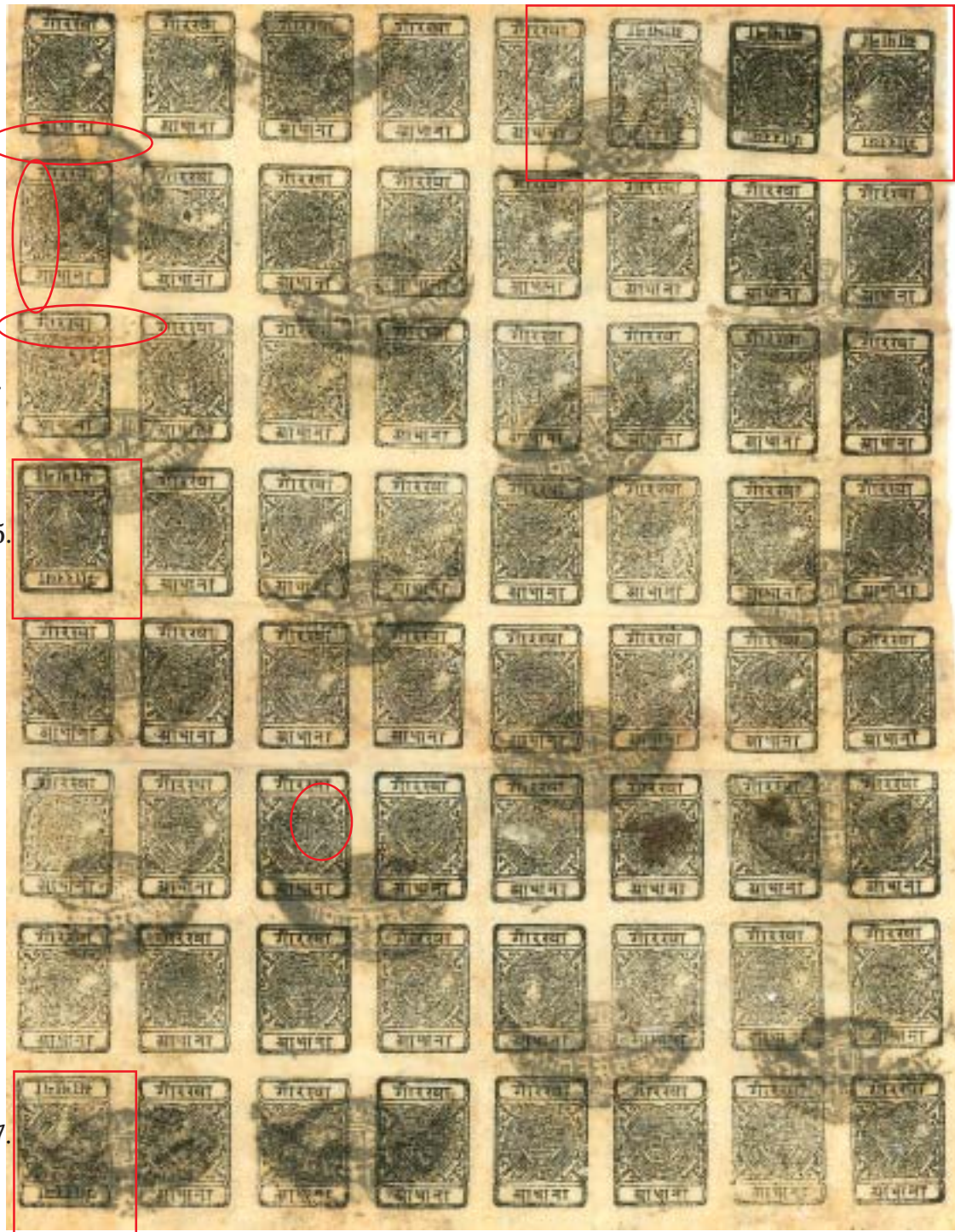
Position #1.

Position #9.

Position #17.

Position #25.

Position #57.



There are flattened frames in positions #1, (its first appearance) #9 and #17 . Positions #6, #7, #8, and #57, are inverted.

THE SEQUENCE OF SETTINGS.
 SETTING 10. Second later replicate. 1922-1924.

Position #1.



Position #9.



Position #17.



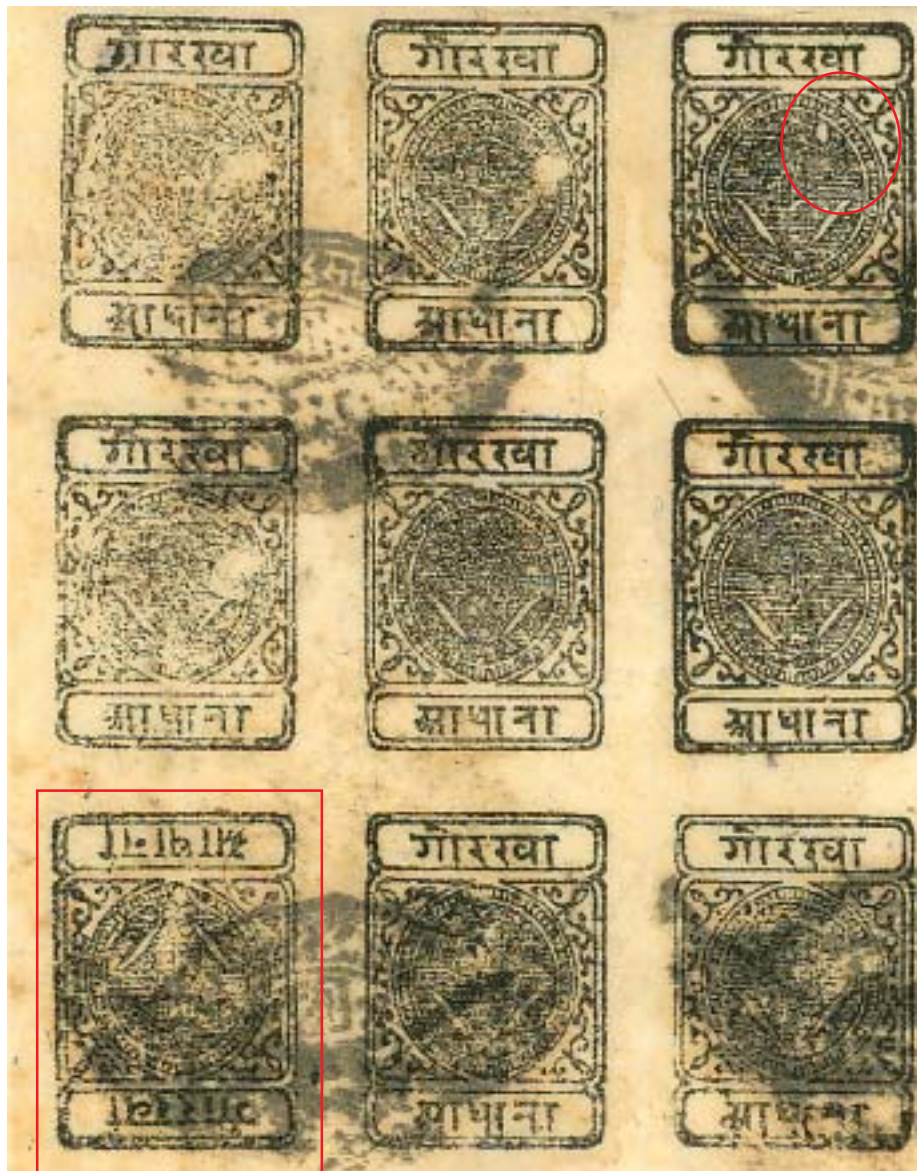
Position #25. Inverted
 for the first time.



THE SEQUENCE OF SETTINGS.
SETTING 10. Second later replicate. 1922-1924.



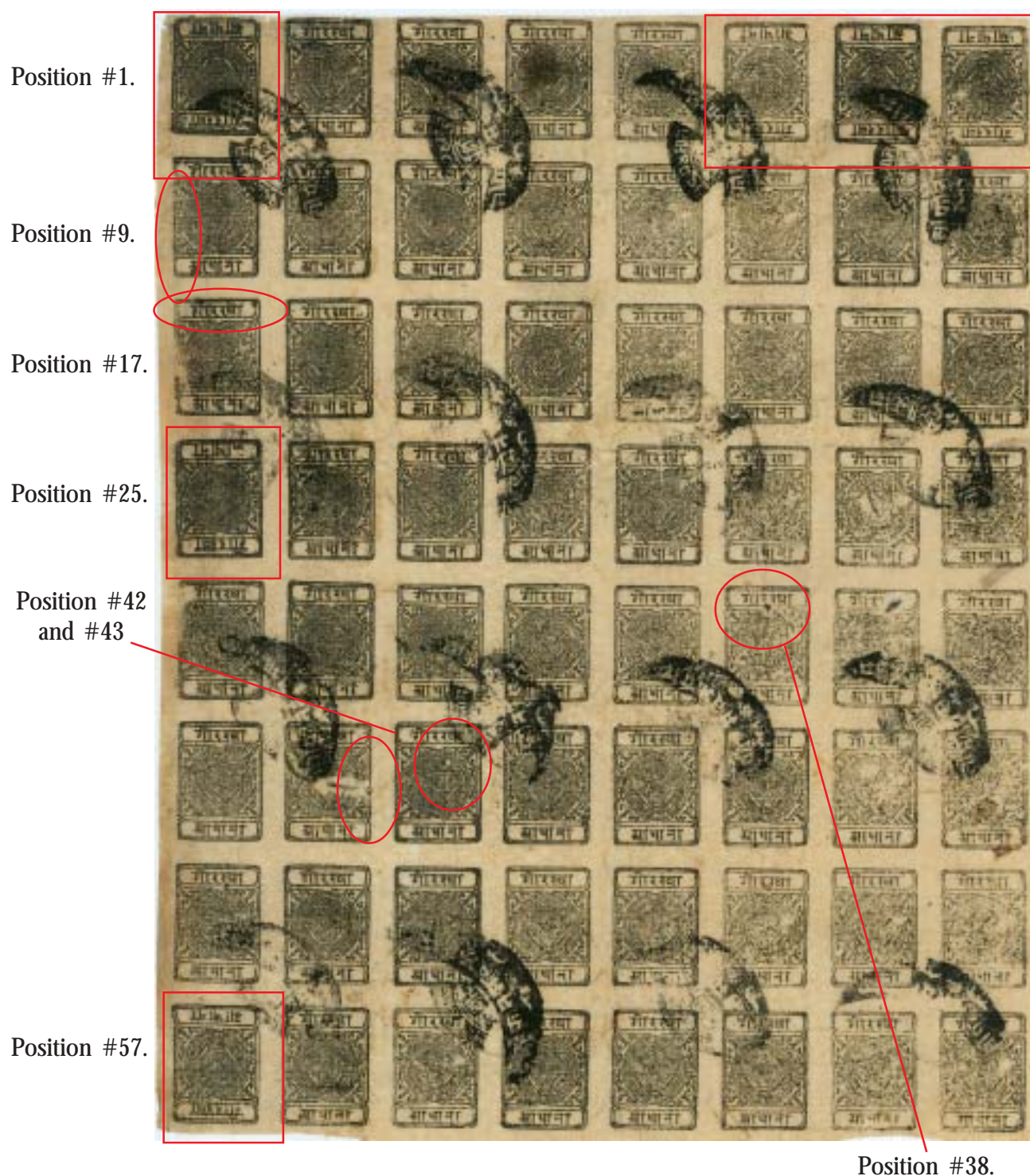
Inverted positions #6, #7 and #8.



Position #43.

There is a white oval flaw in position #43 and an inverted image in position #57.

THE SEQUENCE OF SETTINGS.
SETTING 11. 1925-1926.



There are invert in positions #1, #6, #7, #8, #25, #57. The second appearance of the single blister flaw in position #42, reported by Hellrigl and Vignola (1984).

THE SEQUENCE OF SETTINGS.
SETTING 11. 1925-1926.

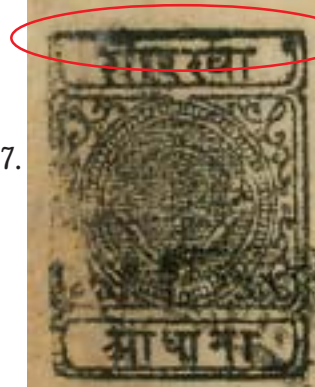
Position #1.



Position #9.



Position # 17.



Position #25.

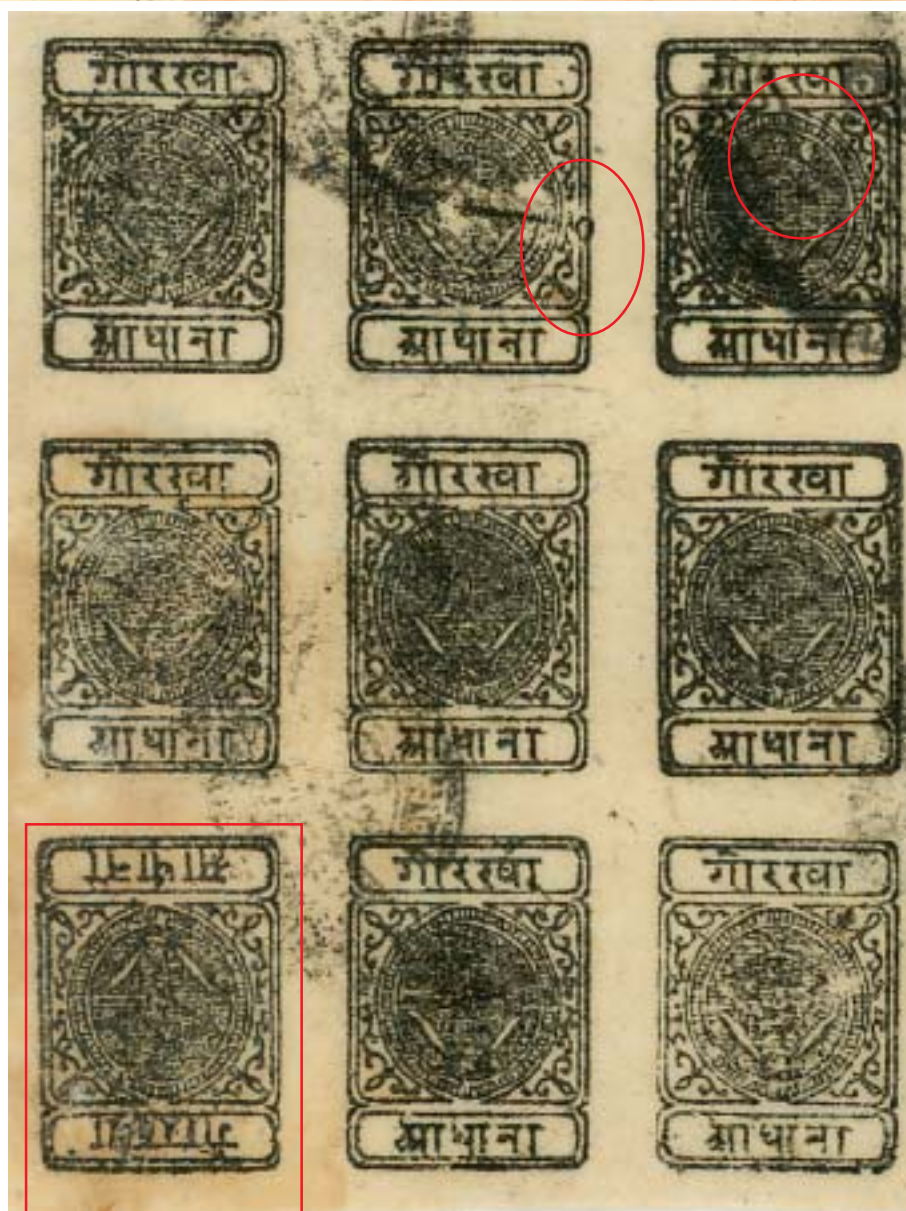


Position #38 with the
centre frame dot below
the top title box.

Positions #1, 6, 7, 8 #25 #57 are
inverted. There is a flattened left
frame both in position #9 and the
top frame of position #17.

THE SEQUENCE OF SETTINGS.
SETTING 11. 1925-1926.

Position #6, #7 and #8.



Position #57.

There is a single blister flaw in position #42 and adjacent white oval in position #43.
Position # 57 is inverted.

THE SEQUENCE OF SETTINGS.
SETTING 11. 1925-1926.



Hellrigl and Vignola (1984) report position #42 as the first appearance of the single blister flaw. They suggest it is caused by the head of a pin, lodged in the printing plate, with the pin itself slanting diagonally away from it.

THE SEQUENCE OF SETTINGS.
SETTING 12. 1924-1925.

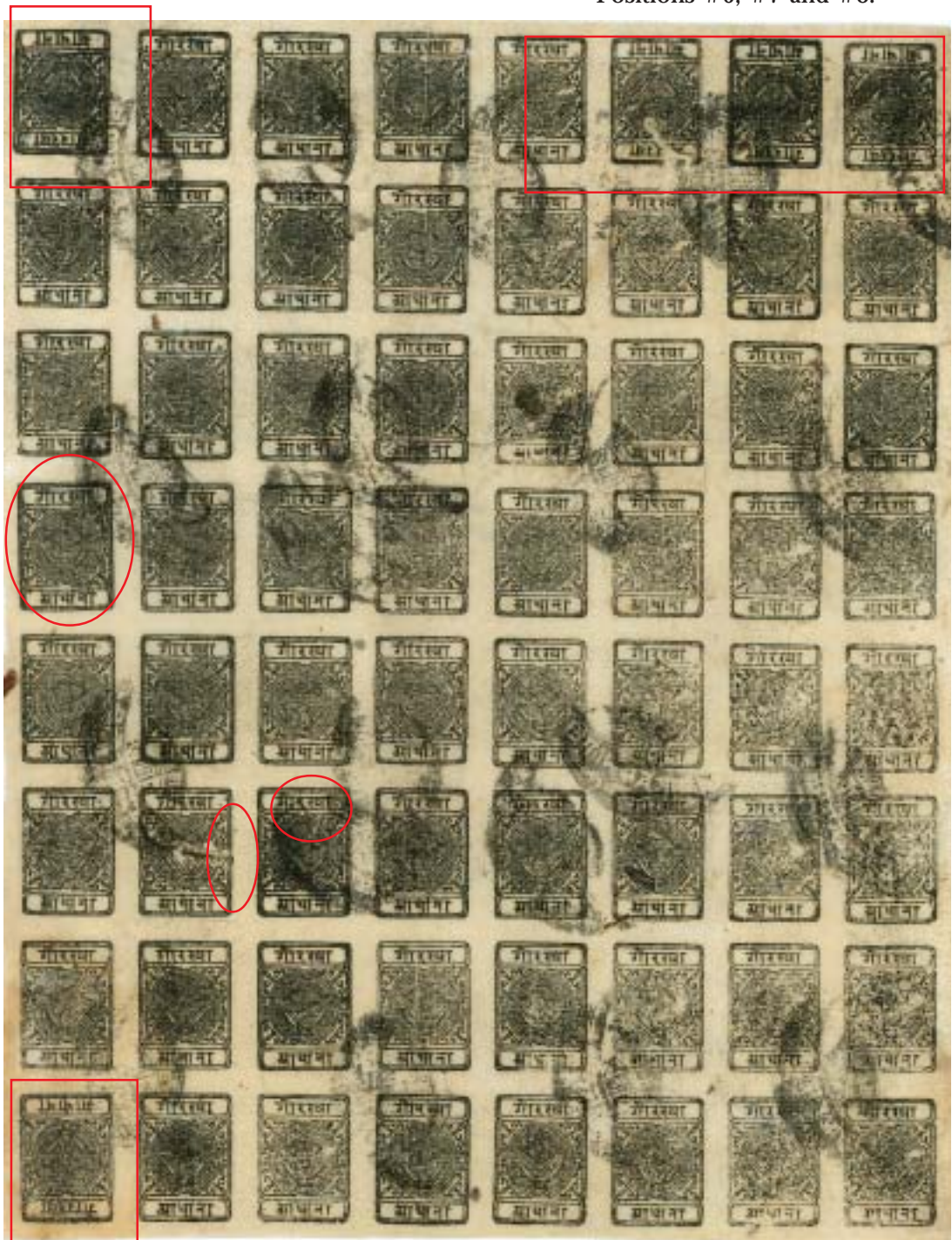
Positions #6, #7 and #8.

Position #1.

Position #25.

Positions #42
and #43.

Position #57.



Positions #1, #6, #7, #8, #25 and #57 are all inverted. There is a white oval dot in position #43 and in this early printing, a **single** blister flaw in the adjacent stamp, position #42.

THE SEQUENCE OF SETTINGS.
SETTING 12. 1924-1925.



The first appearance of the central dot in the upper panel frame, in position #38. **FIRST STATE.**

THE SEQUENCE OF SETTINGS.
SETTING 12. 1924-1925.



Positions # 6, #7 and #8.

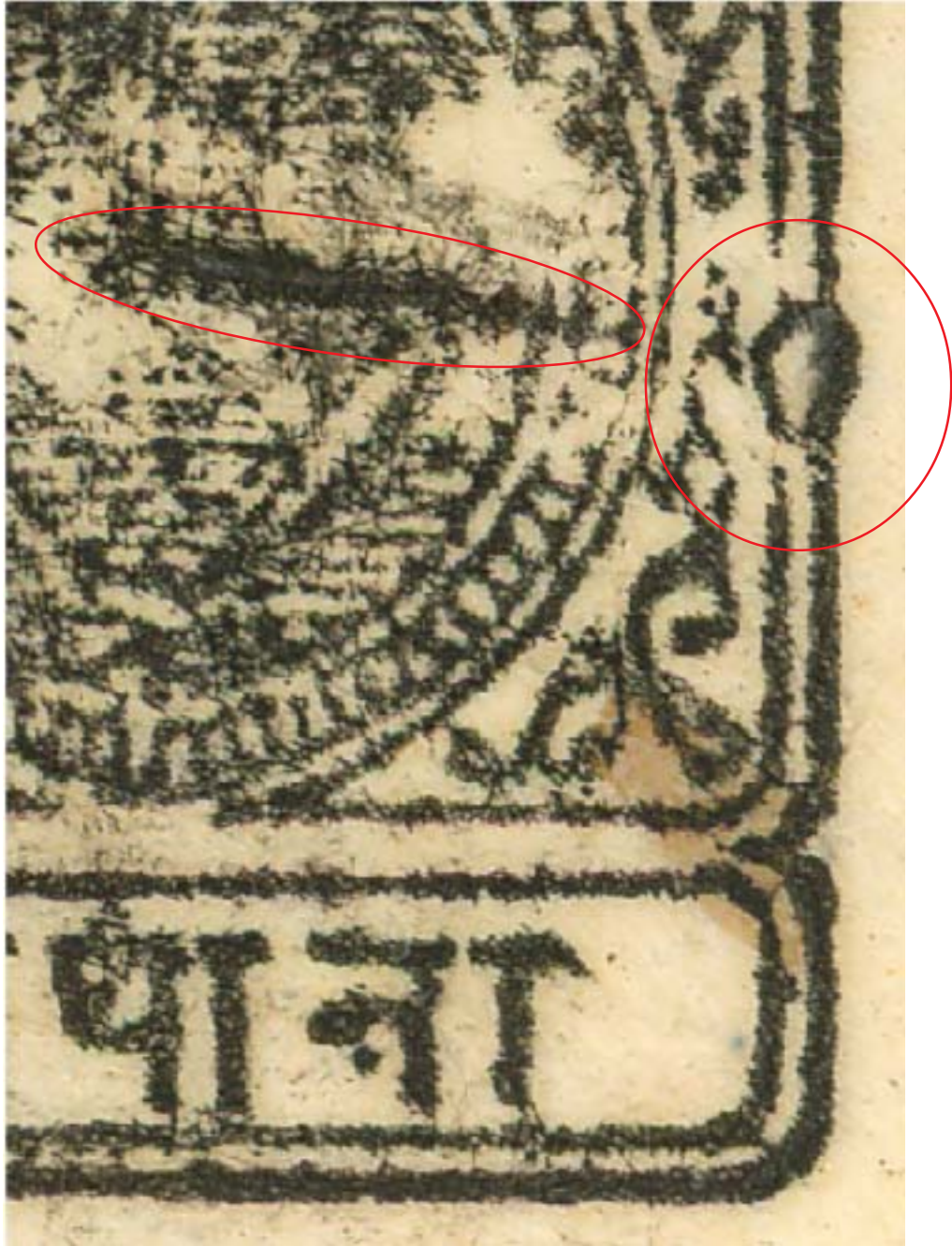
Position #43.



Position #42 showing
the first single blister
flaw

Position #57.

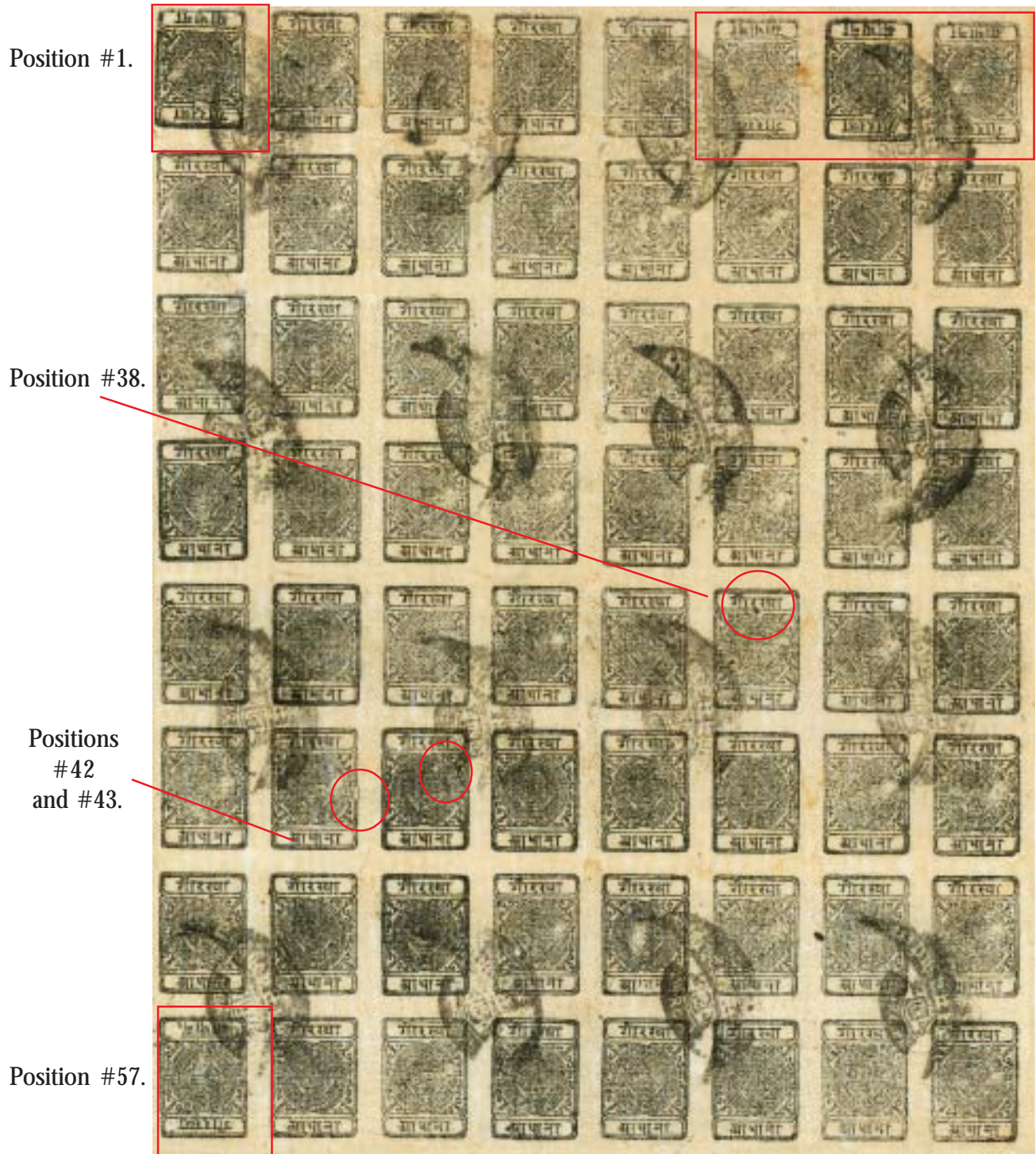
100
THE SEQUENCE OF SETTINGS.
SETTING 12. 1924-1925.



In the early printings of this setting, a single blister flaw is still present, and closely comparable with the equivalent single blister flaw in setting 11.

101
THE SEQUENCE OF SETTINGS.
SETTING 12. 1925-1926.

Position #6, #7 and #8.



This is a later printing of setting 12, showing the appearance of a double blister flaw, in position #32. Inverts in positions #1, #6, #7, #8 and #57. Hellrigl and Vignola (1984) regard this setting as the most common of all the settings, although, in contrast, from my own observations setting 13 is more frequent.

THE SEQUENCE OF SETTINGS.
SETTING 12. 1925-1926.

Position #1.



Position #9.



Position #17.



Position #25.

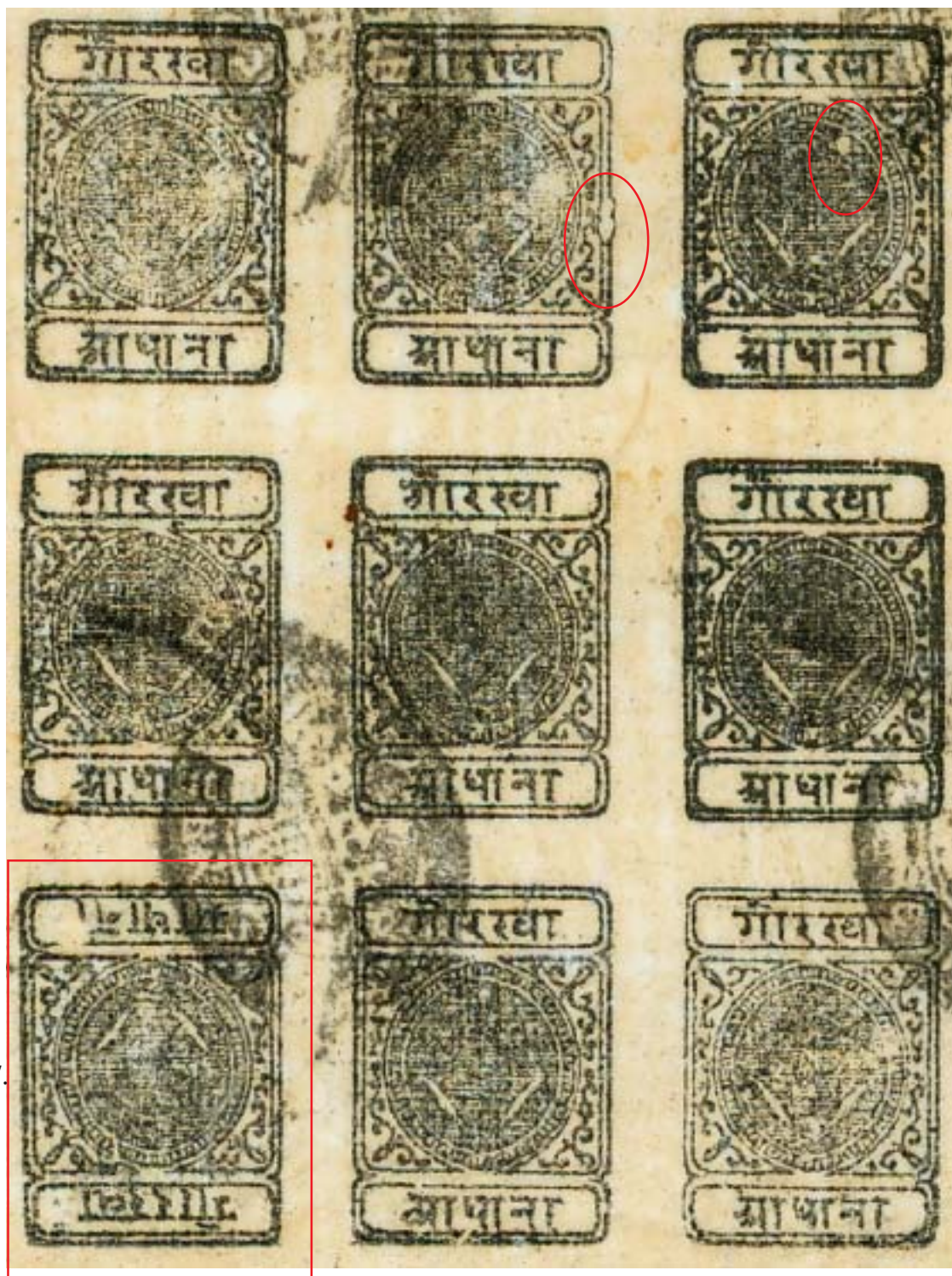


Position #38.

Position #1 and position #25 are inverted. There are partial or fully flattened frames in positions #1, #9, #17 and #25, along with a centre frame dot in position #38.

THE SEQUENCE OF SETTINGS.
SETTING 12. 1925-1926.

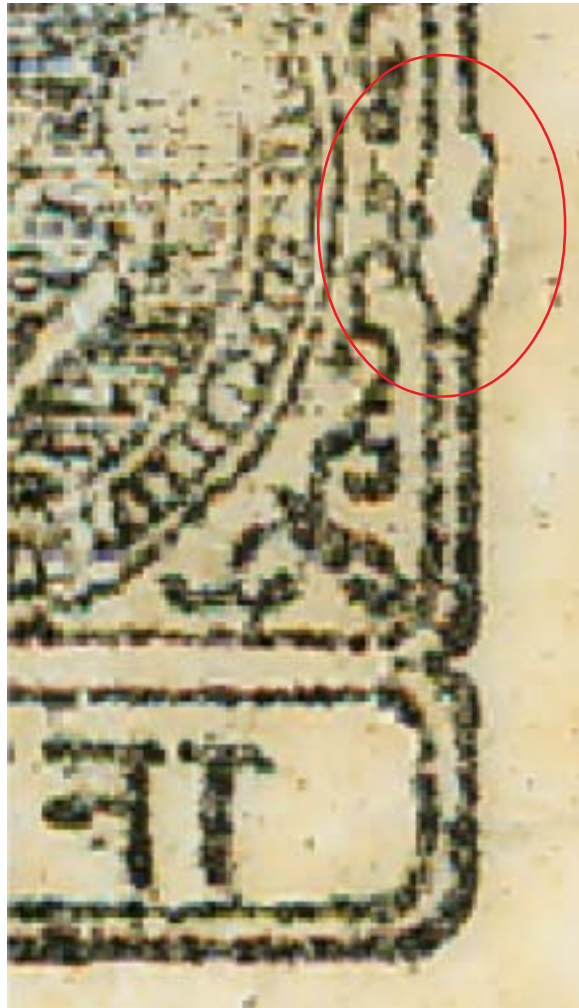
Positions #42-43.



Position #57.

There is a white oval flaw in position #43, a double blister flaw in position #42 and position #57 is inverted.

104
THE SEQUENCE OF SETTINGS.
SETTING 12. 1925-1926.



Positions #6, #7 and #8, are inverted and there is a double blister flaw in position #42 that has developed from the earlier single flaw.

THE SEQUENCE OF SETTINGS.
SETTING 13. 1926-1930.

Position #6, #7 and #8.



The images are inverted in positions #1, #6, #7, #8, #25 and #57. There is a double blister flaw in position #42, and the upper frame of position #17 is flattened.

THE SEQUENCE OF SETTINGS.
SETTING 13. 1926-1930.

Position #1.



Position #9.



Position #17.

Position #25
inverted.Position #9 initially lacking
the black triangular flaw.Position #38 with the
central frame dot.

THE SEQUENCE OF SETTINGS.
SETTING 13. 1926-1930.



Positions #6, #7 and #8 are inverted.



Positions #42,
with a double
blister flaw.

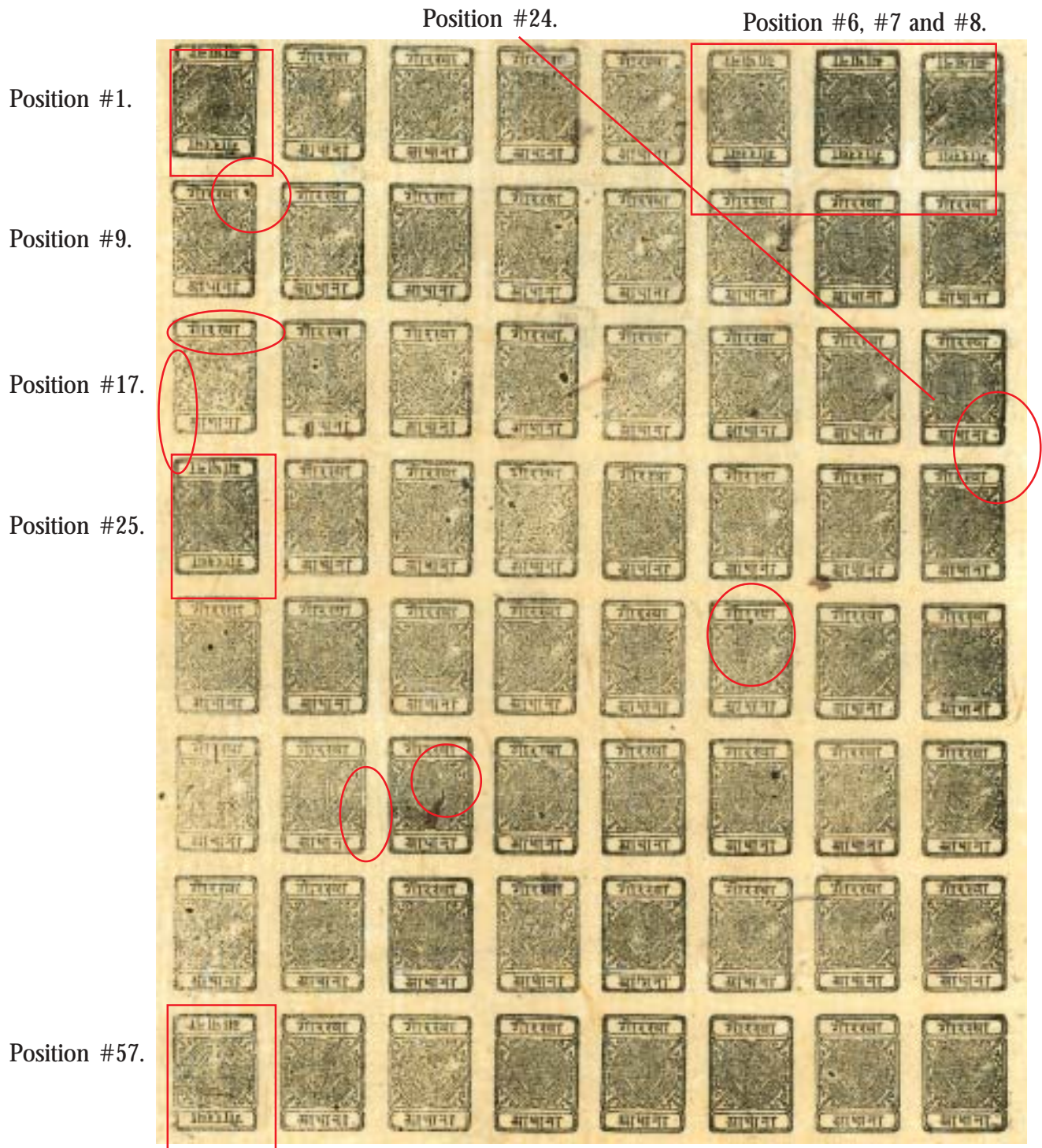
Position #57 inverted.

108
THE SEQUENCE OF SETTINGS.
SETTING 13. 1926-1930.



The double blister flaw in position #42.

THE SEQUENCE OF SETTINGS.
LATER PRINTING OF SETTING 13. 1926-1930.



Inverted positions #1, #6, #7, #8, #25 and #57. The first appearance of the black triangular flaw in the top right corner of position #9 in the later printings. There is also a minute consistent dot in the extreme lower right corner of position #24.

THE SEQUENCE OF SETTINGS.
LATER PRINTING OF SETTING 13. 1926-1930.

Position #1.



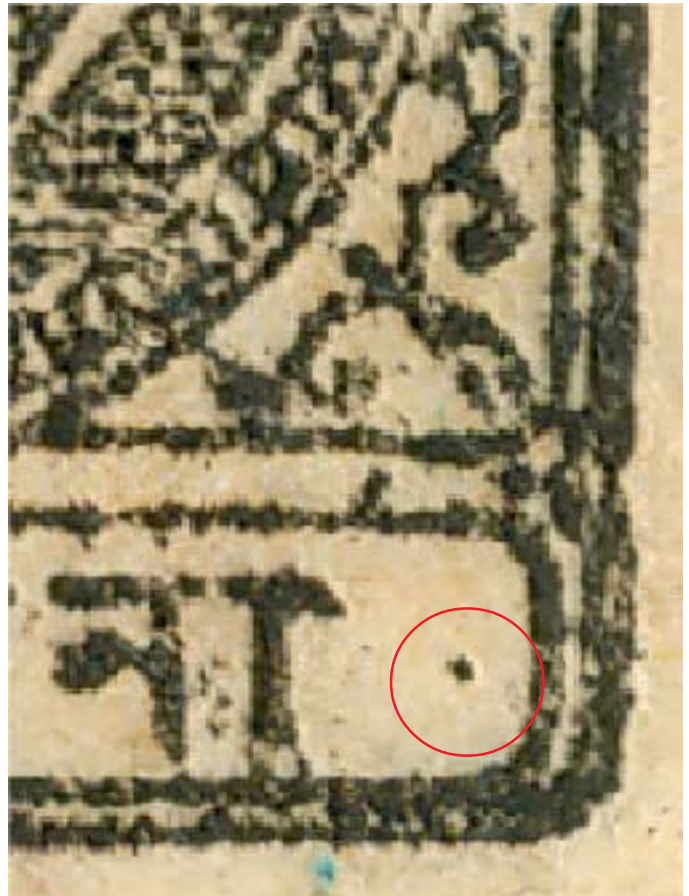
Positions #6 #7 and #8 are inverted and for the first time, there is a strong black triangular flaw in position #9. There is an oblique break, top left, through the frame corner.

Position #9.



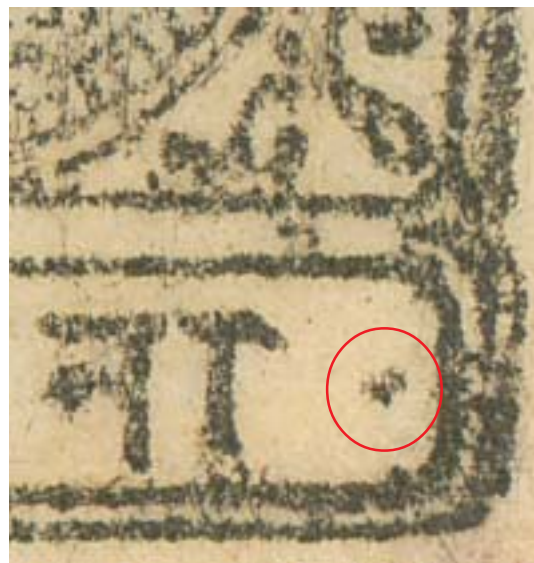
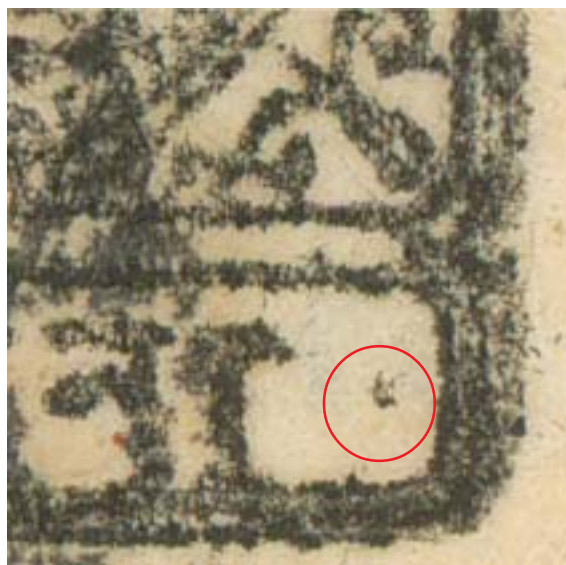
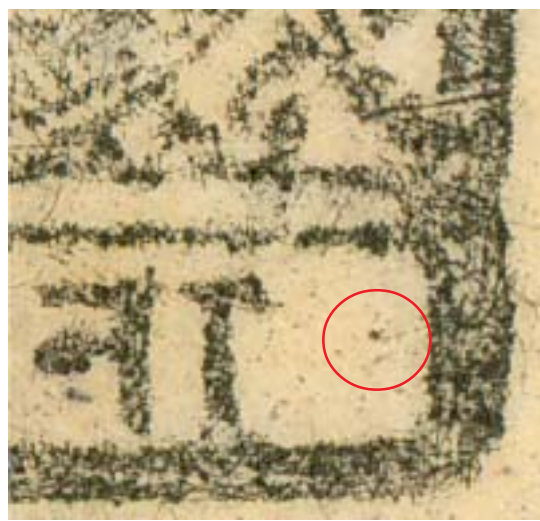
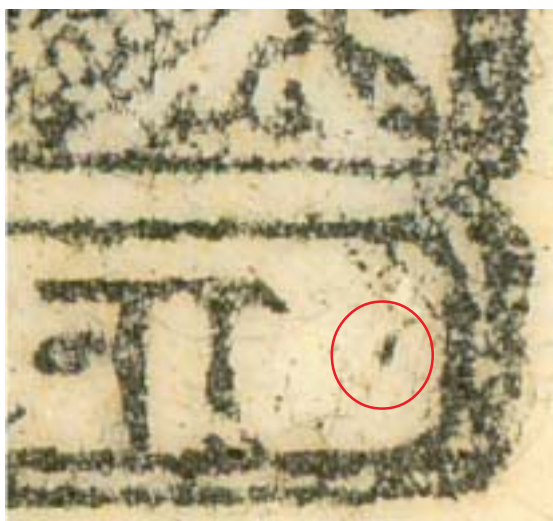
Positions #6, #7 and #8.

THE SEQUENCE OF SETTINGS.
LATER PRINTING OF SETTING 13. 1926-1930.



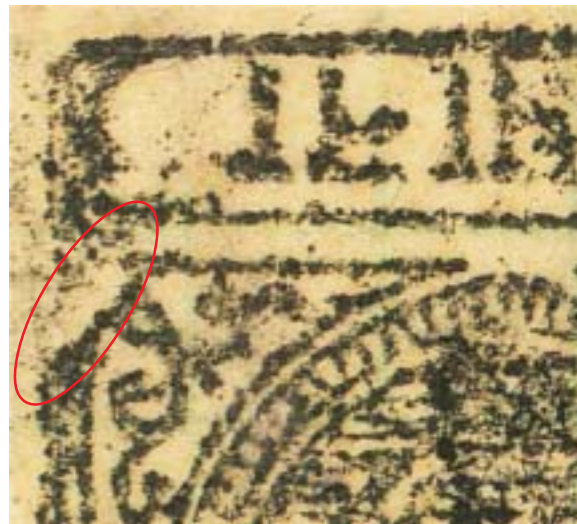
Position #24 with the consistent minute dot in the lower right of the lettering panel, which has the skewed position #32 below.

THE SEQUENCE OF SETTINGS.
LATER PRINTING OF SETTING 13. 1926-1930.



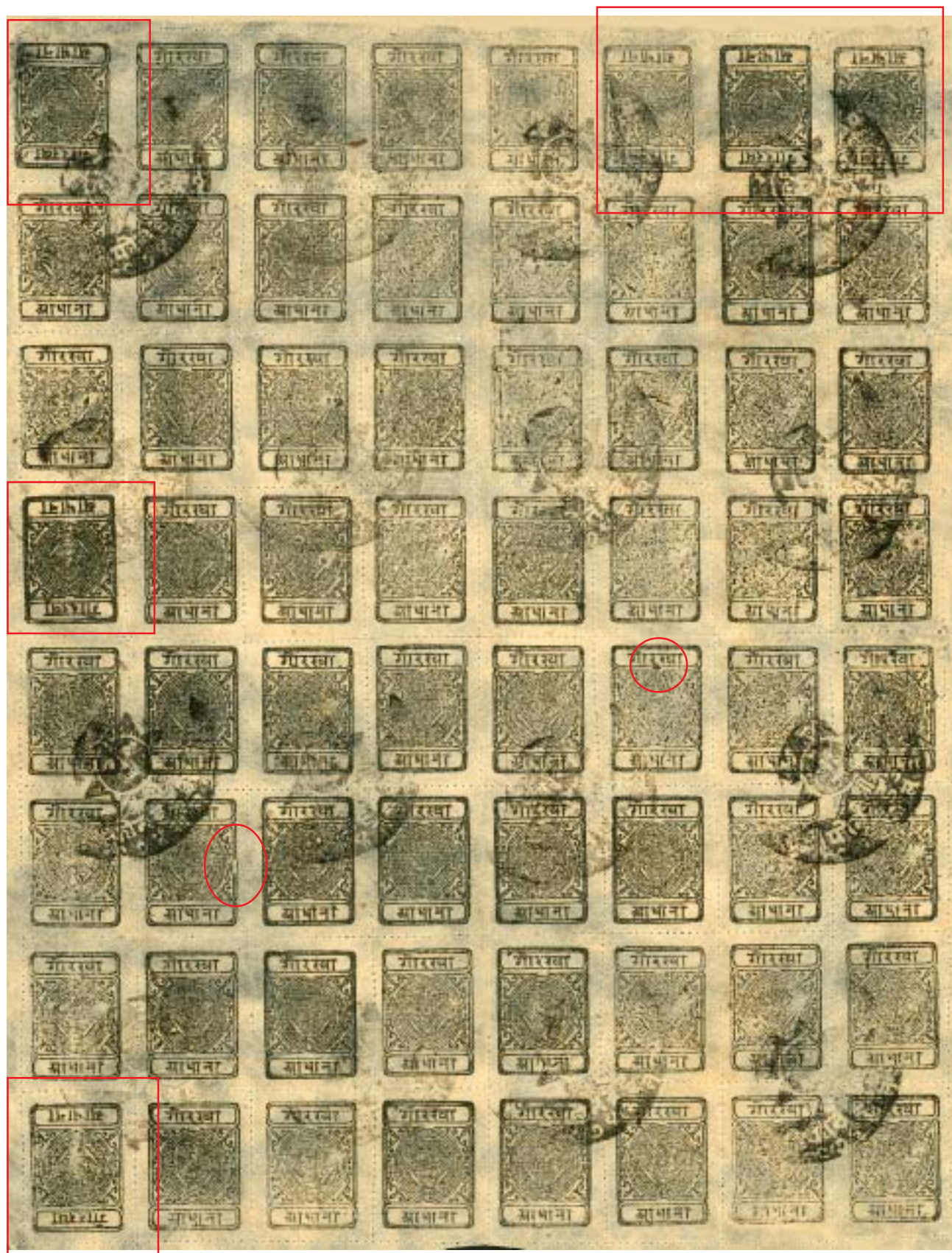
Replicates of position #24, the dot is always there but sometimes minute!

THE SEQUENCE OF SETTINGS.
LATER PRINTING OF SETTING 13. 1926-1930.



Inverted position #1 replicates, with the oblique, top left, corner break.

THE SEQUENCE OF SETTINGS.
SETTING 13. 1926-1930. Pin perforation.



THE SEQUENCE OF SETTINGS.
SETTING 13. 1926-1930. Pin perforation.



Position #38 with central frame dot.



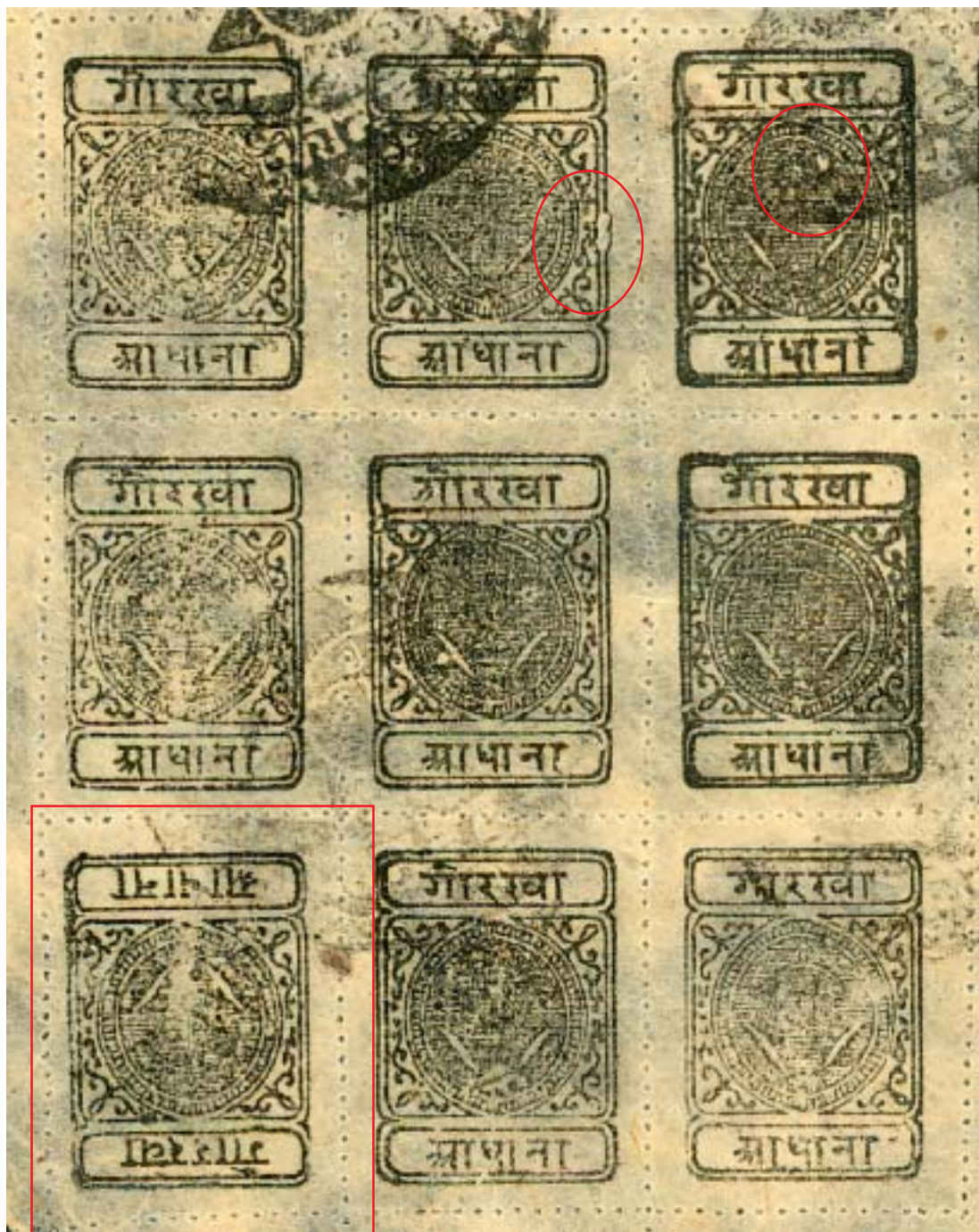
Positions #42 with a double blister



Position #6, #7 and #8 all inverted.

THE SEQUENCE OF SETTINGS.
SETTING 13. 1926-1930. Pin perforation.

Position #42 and #43.



Position #57.

THE SEQUENCE OF SETTINGS.
SETTING 13. 1926-1930. Pin perforation.

Position #1.

Position #9.

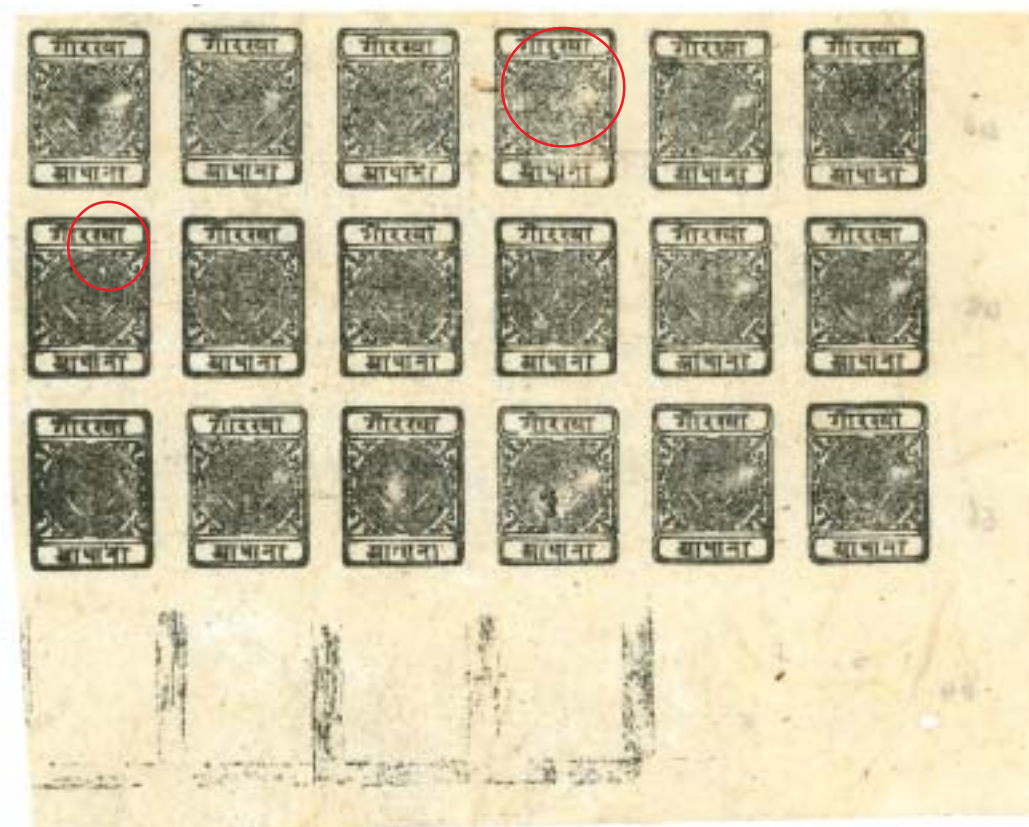
Position #17.

Position #25.



Position #1 is inverted and position #9 has a triangular black flaw inside the upper lettering box. Position #17 has a flattened upper frame line and position #25 is inverted.

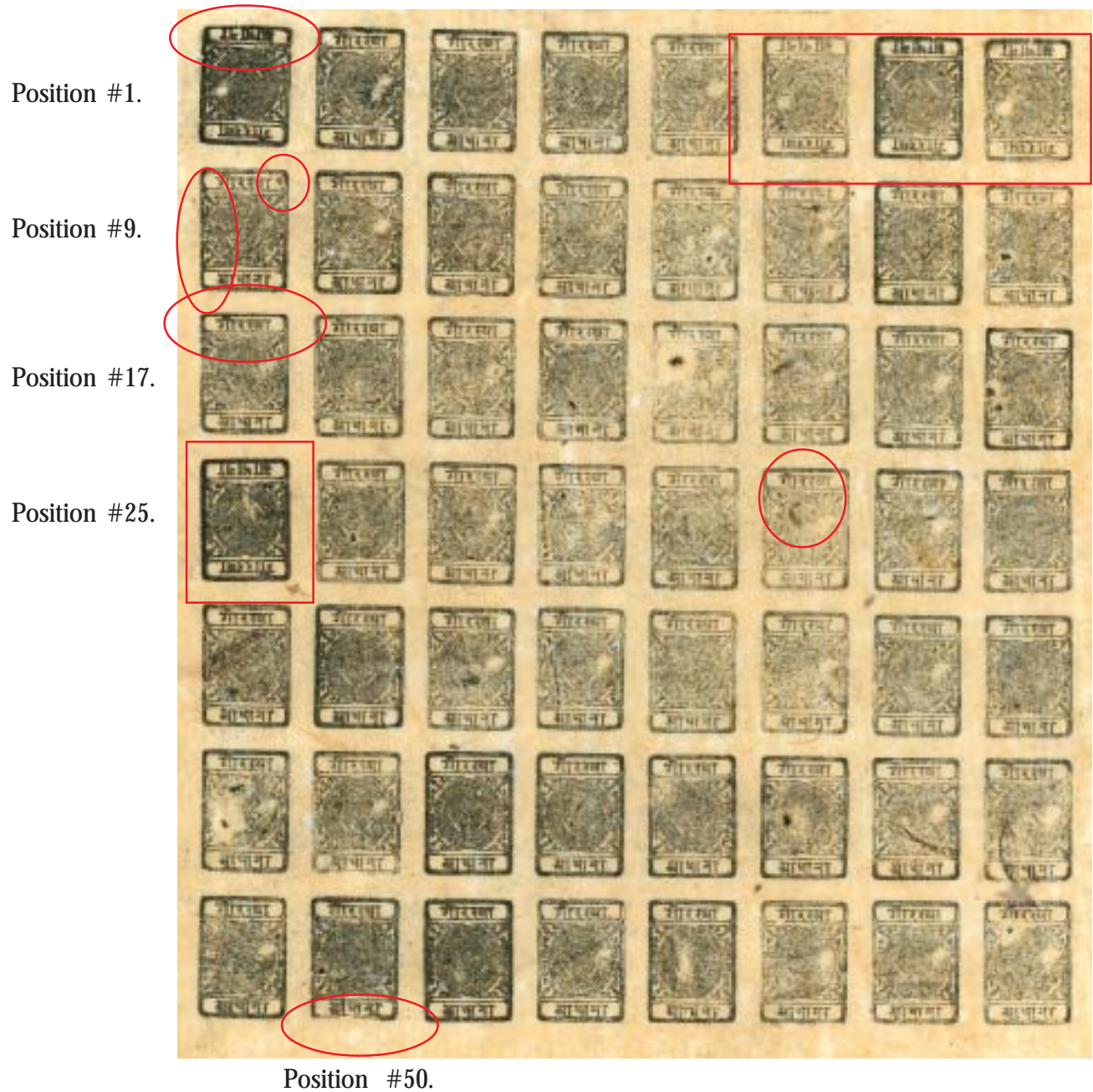
THE SEQUENCE OF SETTINGS.
SETTING 14a. 1929-1930.



An example of the crudely removed lower row of the sheet, 1929-30. The white oval dot is still present along with the central frame dot in position #38. Hellrigl and Vignola (1984) report that only two mint sheets are known.

119
THE SEQUENCE OF SETTINGS.
SETTING 14b. 1929-1930.

Positions #6, #7 and #8.



The remnants of the bottom row have now been removed, with a slight trace of damage left in position #50.

THE SEQUENCE OF SETTINGS.
SETTING 14b. 1929-1930.

Position #1.



Position #9.

Positions
#24 and #25

Position #1.



Position #9.

Positions
#24 and #25

Matching flaw patterns in position #25, and the inverted positions #1 and #25 with the black triangular flaw in position #9.

121
THE SEQUENCE OF SETTINGS.
SETTING 14b. 1929-1930.



Position #25 which is inverted with a strong flaw in the the adjacent position #26. **The consistency** of the flaw in the body of the right-hand stamp is very significant and important. It has subsequently precipitated the detailed study of the constancy of a large number of flaws, scattered in frames as well as throughout whole stamp images. This will be discussed in depth later.

	Inverted positions	White oval flaw, position #43	Central frame flaw, upper box, position #38	Single Blister Flaw	Double Blister flaw	Flattened Top Frame	Flattened Bottom Frame
1a						Position #17	Position #6
1b		X				Position #17	Position #6
2		X					Position #6
3	7	X				Position #17	Position #6
3b	7, 8	X				Position #17	
4	57	X					
5	6, 57	X				Position #17	Position #7
6	6, 57	X				Position #17	
7	1, 6, 7, 57	X				Positions #7 & 17	
8	6, 7, 8, 57	X				Positions #7 & 17	
9	1, 6, 8, 57	X				Position #17	Position #7
10	6, 7, 8, 25, 57	X				Position #17	Position #1
11	1, 6, 7, 8, 25, 57	X	X	X		Position #17	
12	1, 6, 7, 8, 57	X	X	X	X	Positions 1 & 17	
13	1, 6, 7, 8, 25, 57	X	X		X	Positions 1 & 17	
14a	1, 6, 7, 8, 25	X	X		X	Positions 1 & 17	
14b	1, 6, 7, 8, 25	X	X		X	Positions 1 & 17	
New #1	1, 6, 7, 8	X				Positions #7 & #17	
New #11	7, 8	X	X				

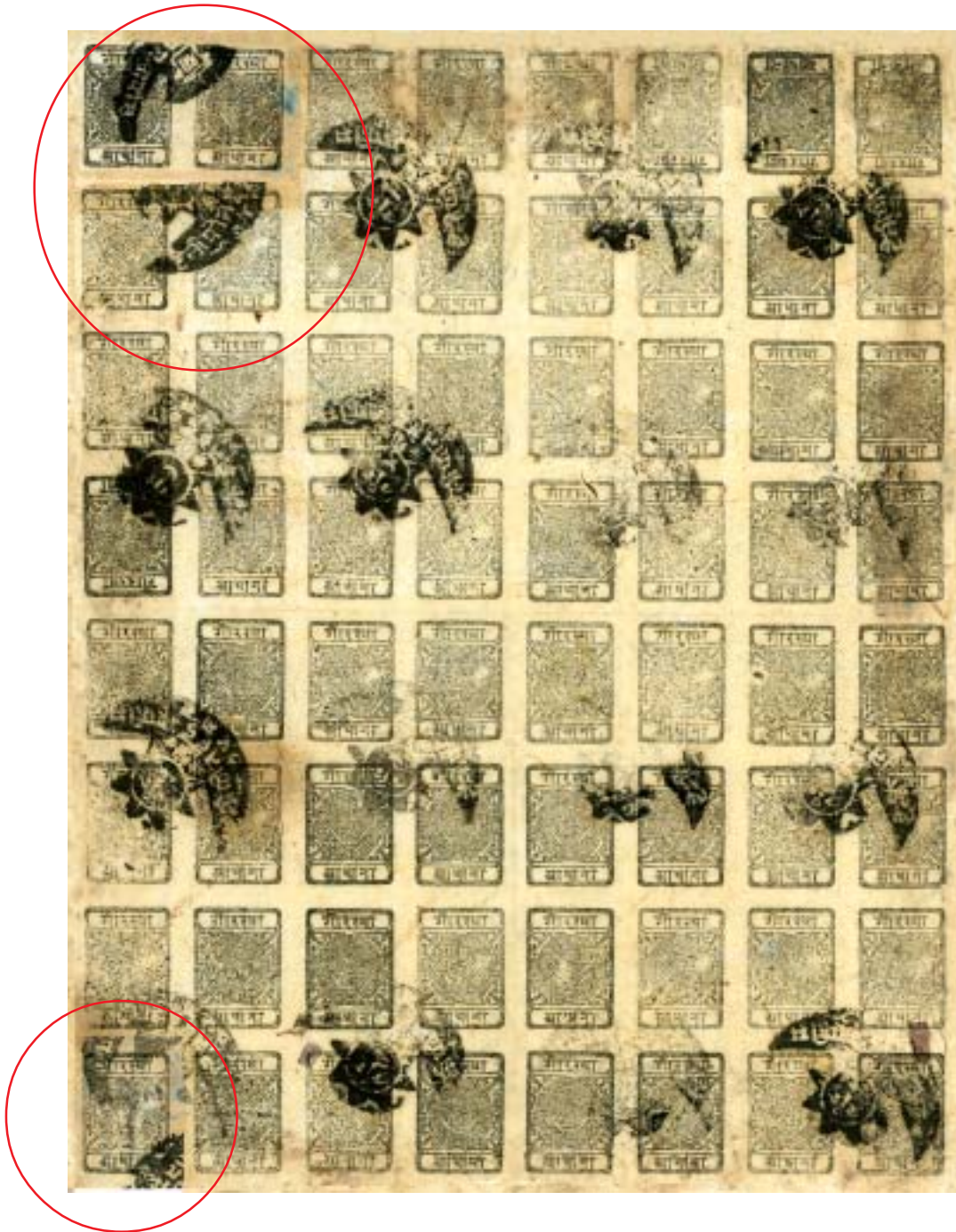
Summary chart of the pattern of inversions and major definitive flaws, throughout the complete range of Settings so far documented.

A COMPARISON OF THE DEGRADED LITHOGRAPH IN THE FINAL SETTING WITH THE CLARITY OF THE FIRST PRINTING



The damage to the lower frame of position #50, was presumably done during the removal of the lower row of impressions from the printing stone around 1930. After a considerable production period of just over 30 years, and with an unknown but very large number of printings, the image fine detail is now almost completely obscured. In this comparison scan, from the first printing of 1899, the stamp image is crisp and clear, with all the fine detail readily seen.

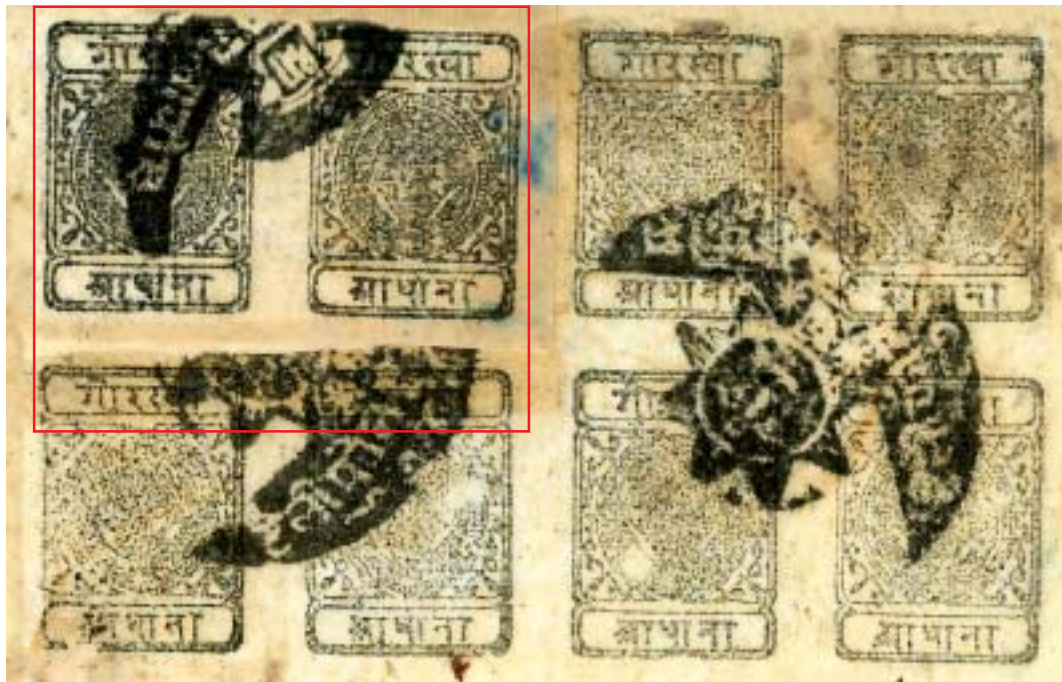
EXAMPLES OF FORGERIES.



With the rarity, of a number of the settings, inevitably a number of forgeries have appeared and it is necessary to be careful, particularly in purchases on the internet. The initial clue in this first example, is the pattern of the Kathmandu cancels in the top left and lower left corners.

These cancels are oriented quite differently to the remainder of the cancels on the sheet. Normally expert postal officials use repeated, single handed, and extremely rapid cancels to a pile of letters, or in this case, a full or part sheet of stamps. To invert a cancel during this process would either require a remarkable juggling act, or the rapid inversion of the sheet of stamps, a most improbable scenario. Accordingly a few inverted or **irregular** cancels as seen in the sheet illustrated above, **should immediately arouse suspicion.**

125
EXAMPLES OF FORGERIES.



The variant oblong tonalities of the inserted stamps in the top left and lower left corners respectively, are also *just* visible from above with careful inspection.

EXAMPLES OF FORGERIES.

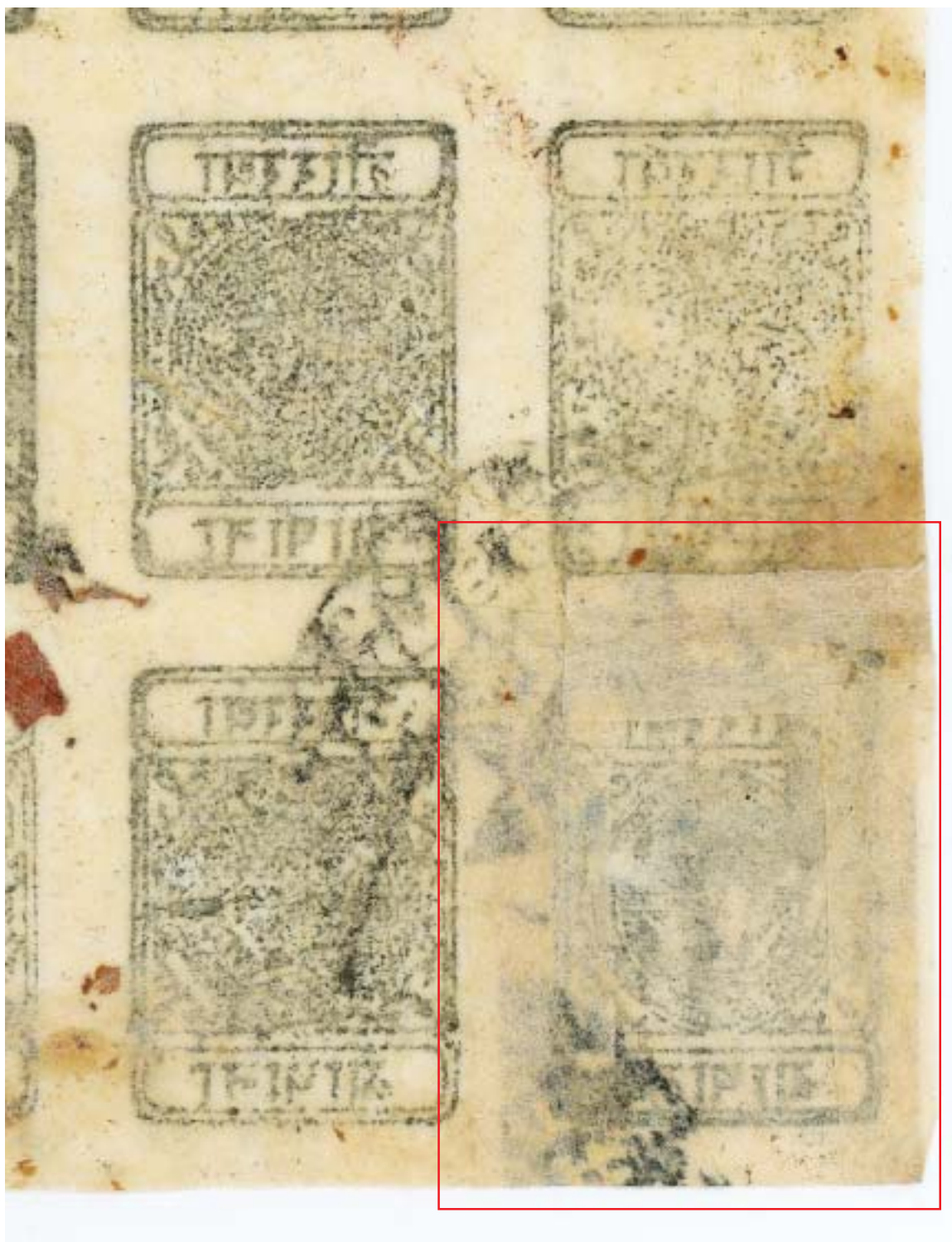


The top right insert as viewed from the back of the forgery.

From the back, the inserted pieces are quite clearly seen, with the straight cut edges particularly standing out. Fortunately, the nature of the fibrous woven paper does not allow irregular tears around a stamp to be easily made, a usual trick to obscure the obvious pattern of an insertion. Furthermore, it would require extreme professional skill to actually merge the boundary fibres of the insertion with the original sheet, to completely hide the straight cuts seen above. As a result the majority of forgeries can be picked out by a simple close examination of the *back* of each setting, together with variant paper tonalities and cancel alignments.

The study of the Nepal settings here, has been made from the study of 54 complete sheets of different settings, 77 large pieces from a wide range of settings, and an innumerable number of smaller pieces, blocks of 4 (nearly 200), as well as pairs and finally an uncountable number of single stamps, many of which were acquired because of an obvious frame dot or central flaw.

127
EXAMPLES OF FORGERIES.

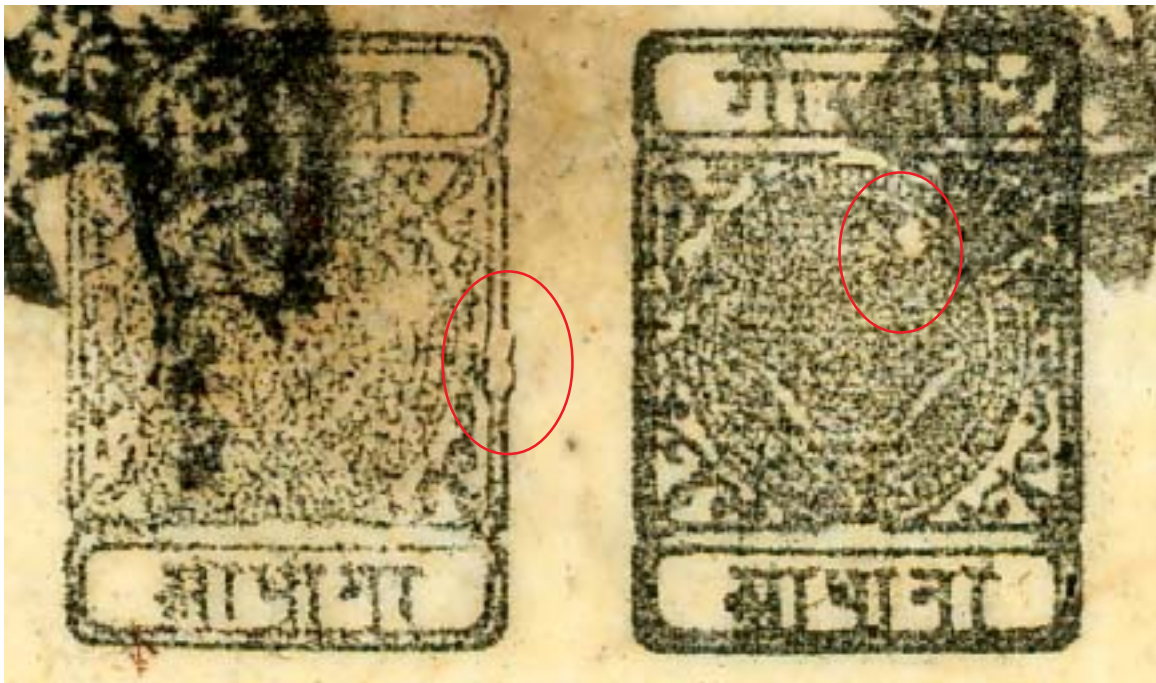


The lower left insert as viewed from the back of the forgery.

128
EXAMPLES OF FORGERIES.



Position #38 with the central panel frame dot.



The white oval dot and double blister flaws.

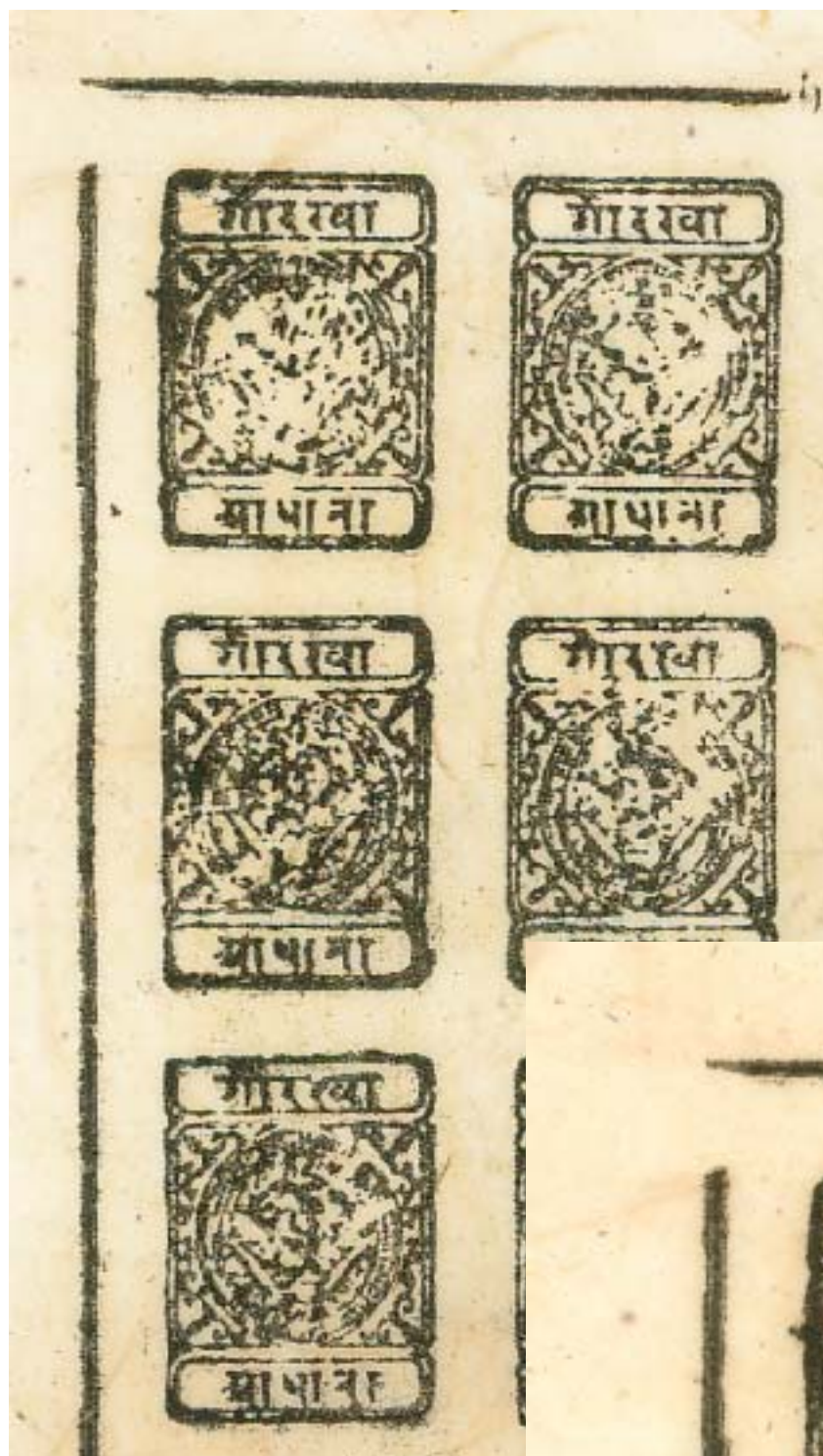
Out of interest, this forged sheet was most likely originally from setting 12, the first setting to have a central dot in the upper frame of the top lettering box in position #38, coupled with a double blister flaw in position #42 and white oval dot in position #43. There have also been a number of *unbelievably* crude flaws that are very obvious and easily recognised, and some examples of these are provided on the following pages.

ADDITIONAL VERY CRUDE FORGERY EXAMPLES.



A very crude forgery attempt of the first setting with inserted border lines. The details of stamps themselves, however are extremely crude and they are easily recognised as fakes.

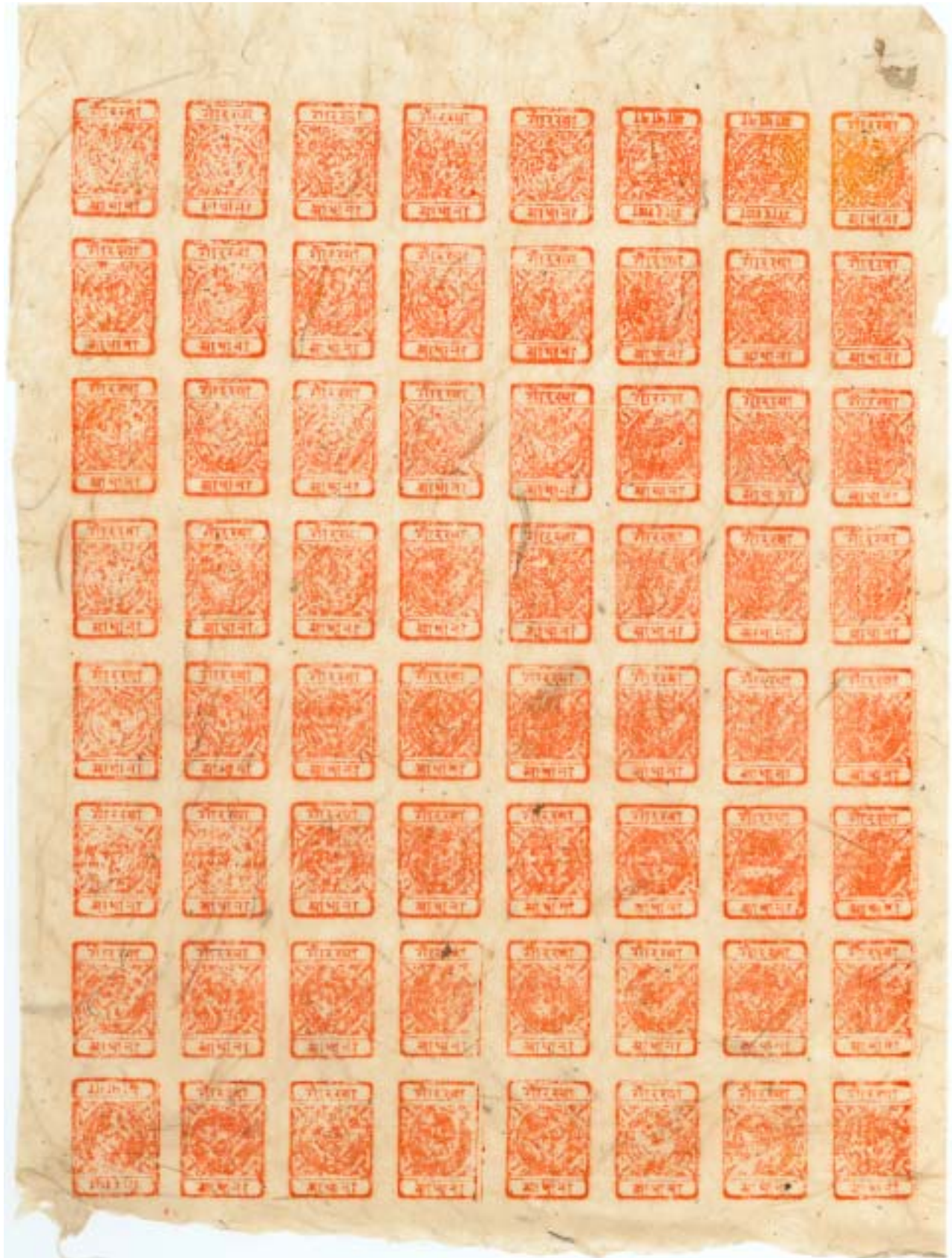
ADDITIONAL VERY CRUDE FORGERY EXAMPLES.



Detail of the frame line and the complete lack of any detail in the stamp image itself.



ADDITIONAL VERY CRUDE FORGERY EXAMPLES.



Setting 6 has inevitably, been crudely forged.

ADDITIONAL VERY CRUDE FORGERY EXAMPLES.



In the top right corner positions #6 and #7 are appropriately inverted, as in the original sheet.



Position # 57 below, is also appropriately inverted, as in the original sheet.

ADDITIONAL VERY CRUDE FORGERY EXAMPLES.

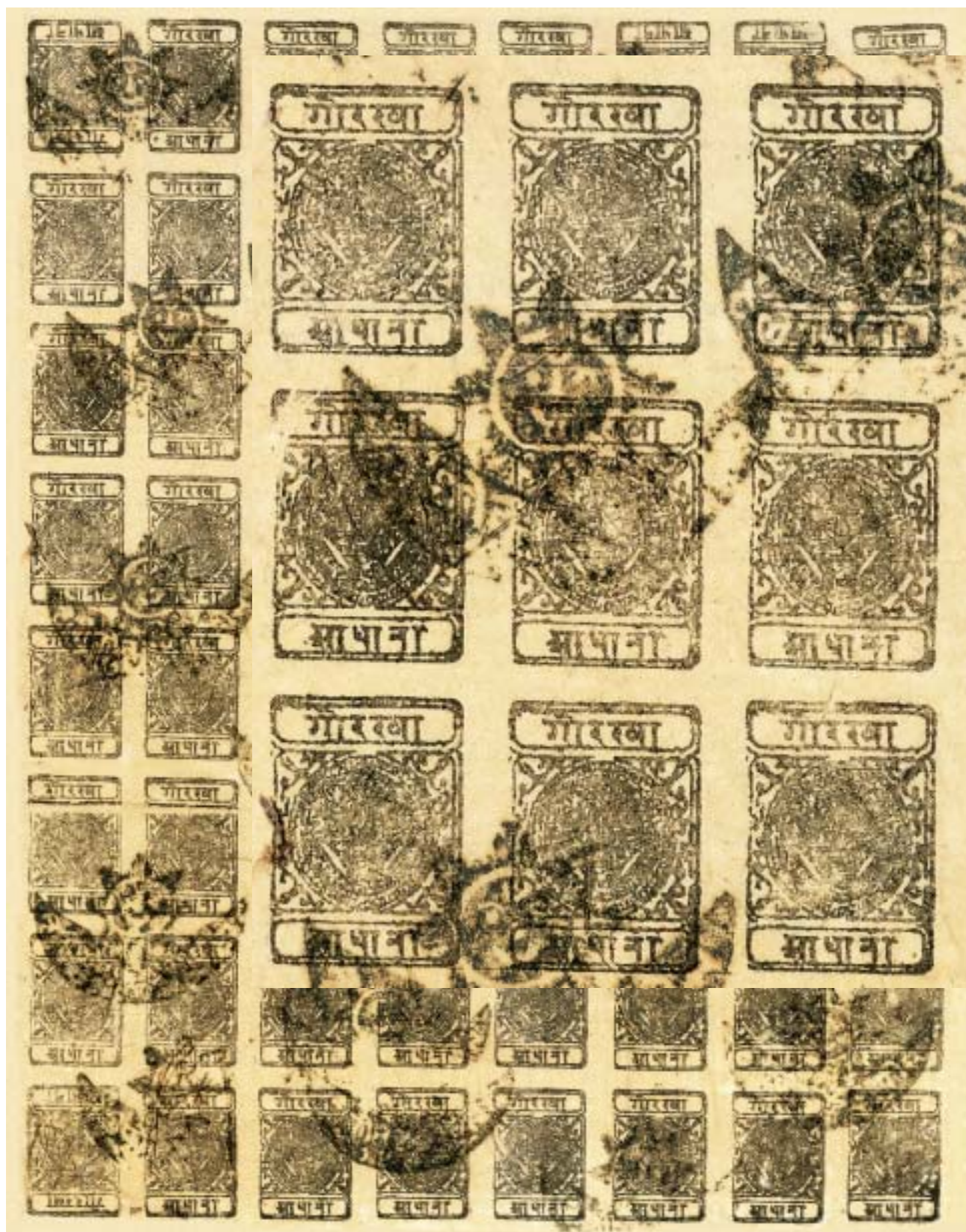


However, a comparison of the fake image with a real image, immediately demonstrates the crudity of the forgery. The outer frame lines, as well as the oval frame lines, are both virtually indistinguishable in the forgery.



In this genuine stamp, the frame lines as well as the oval frame detail are perfectly clear. In this example there is also a strong frame flaw.

ADDITIONAL VERY CRUDE FORGERY EXAMPLES.

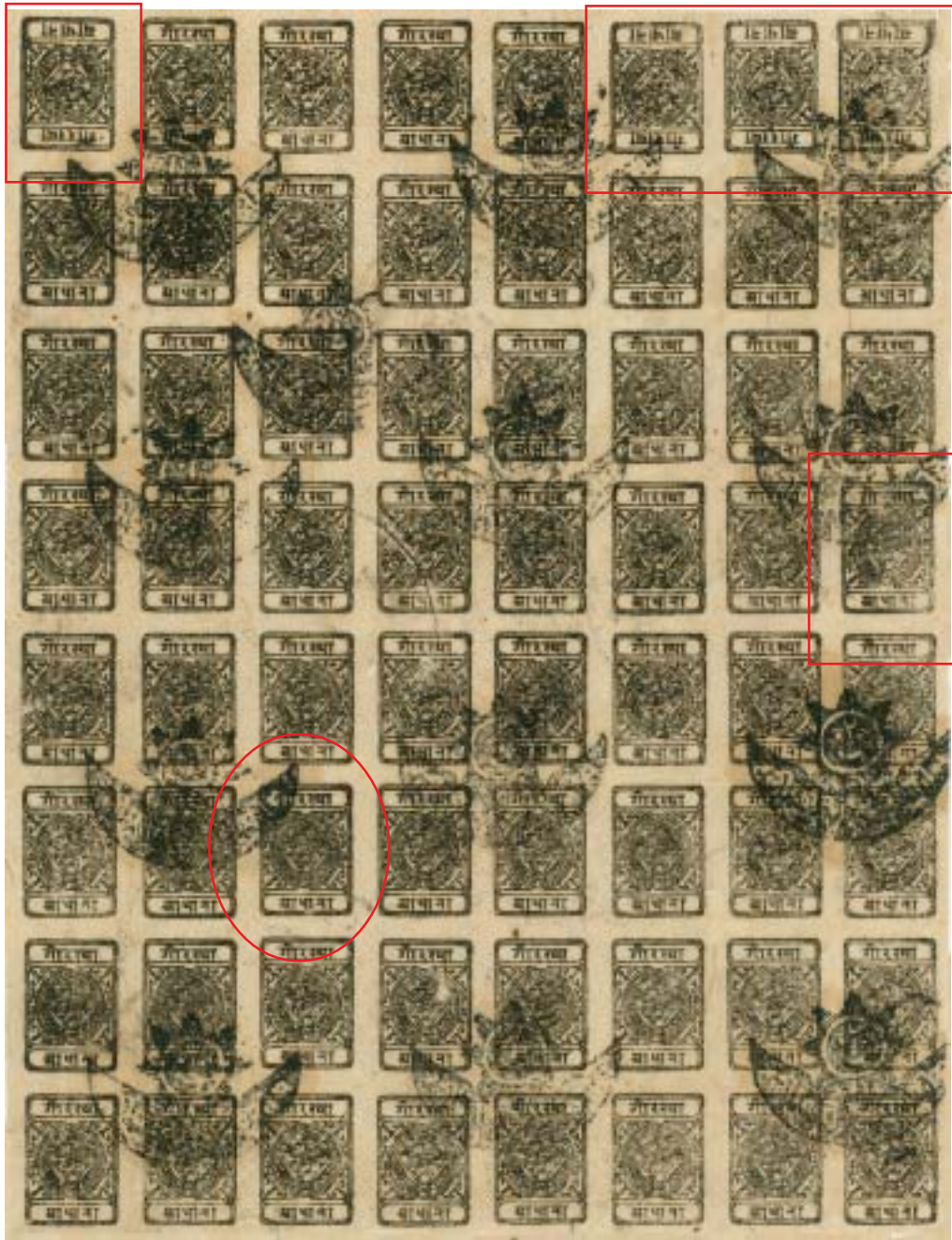


This forgery looks quite good when illustrated at medium to small size - particularly on line! When examined at higher resolution, the lack of a detailed structure is immediately obvious. Furthermore, each of the images throughout the whole sheet, appear to be identical.

ADDITIONAL VERY CRUDE FORGERY EXAMPLES.

Position # 1.

Positions # 6, #7 and #8.



Position # 32.

Although the sheet is dark and clear, it is completely lacking any **flattened positional frames at all**. Neither is there a white oval dot in position #43, or blister flaws in position #42. There are inverted positions, which are restricted to positions #1, #6, #7 and #8. Additionally, there are absolutely no flaws of any description anywhere, and the normally slightly oblique entering of position #32 is also absent. On close eamination, all the images are absolutely identical, and although the spandrels and the lettering boxes appear to be normal, the central oval is crudely executed and is identical in all positions.



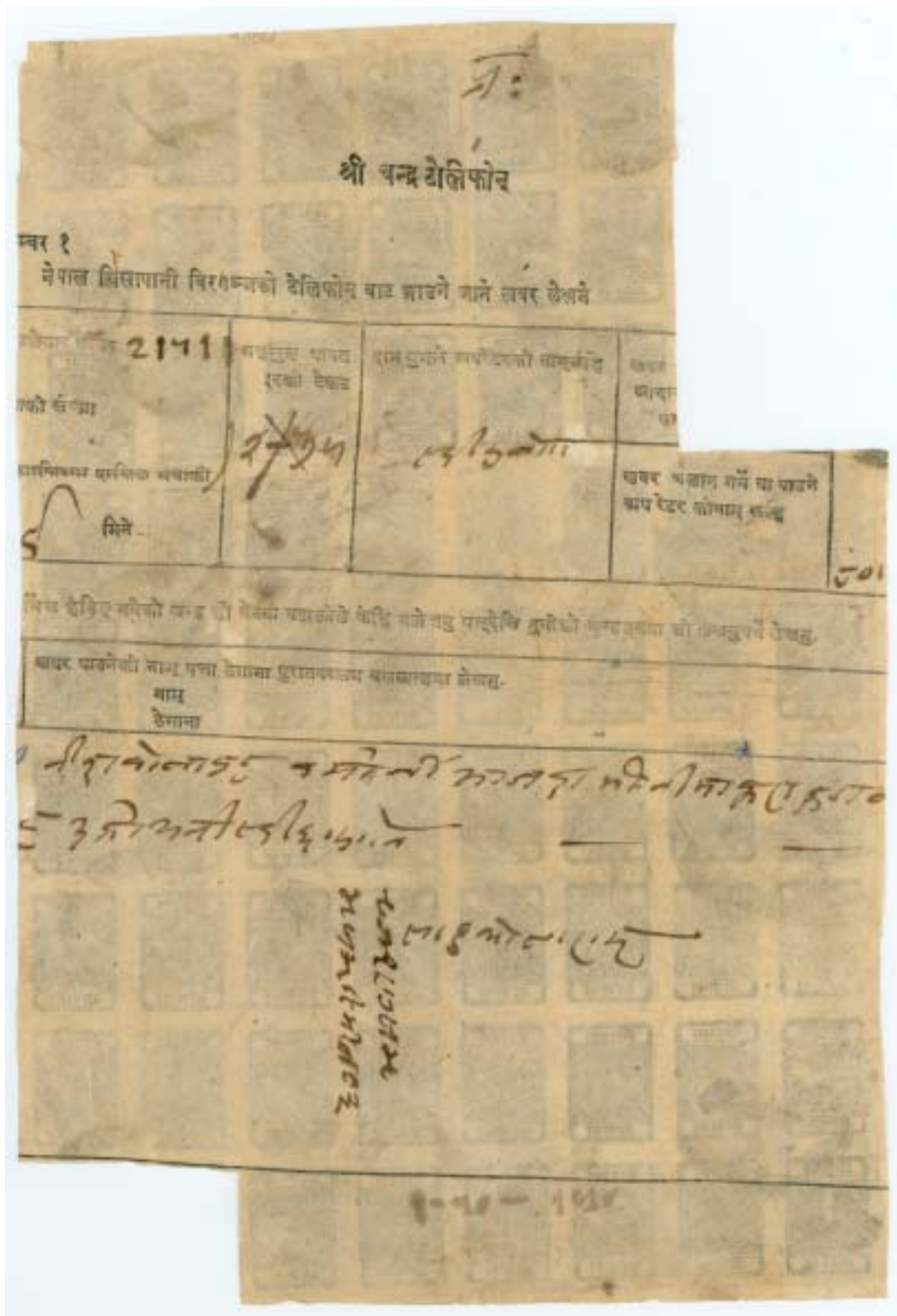


The original use of the half anna stamps of Nepal was as a payment for the sending of a telegram. In the early examples an appropriate number of half anna stamps were pasted on the back of the telegram as in this example cancelled at the head office in Kathmandu.

THE TELEGRAPHIC USE OF THE HALF ANNA STAMP OF NEPAL.



THE TELEGRAPHIC USE OF THE HALF ANNA STAMP OF NEPAL.

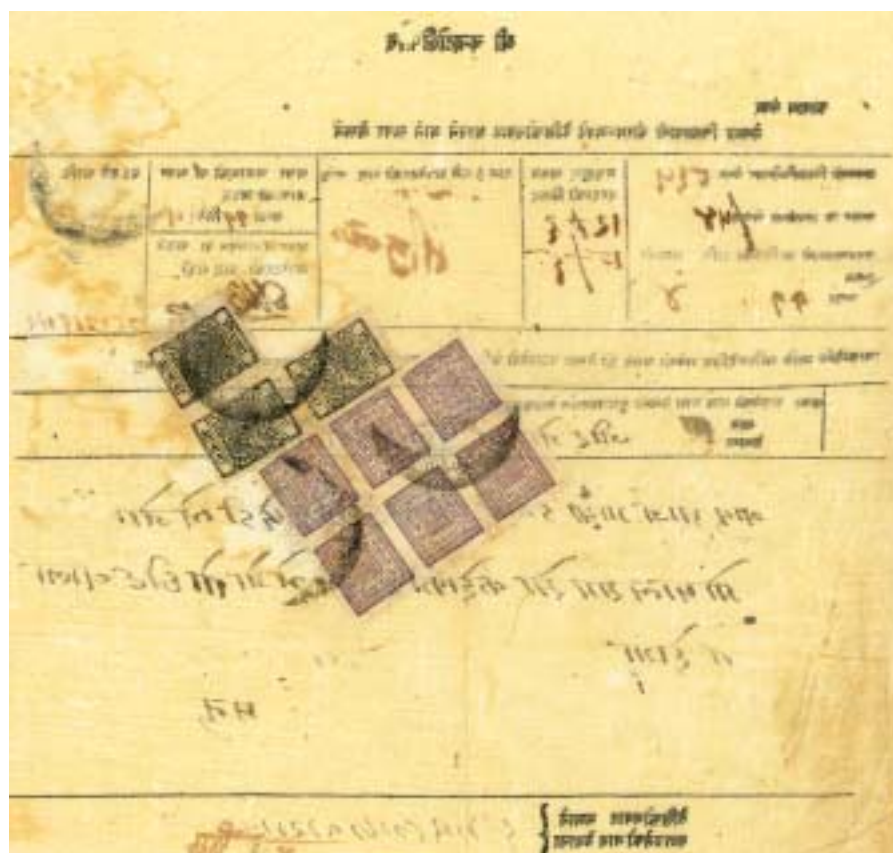
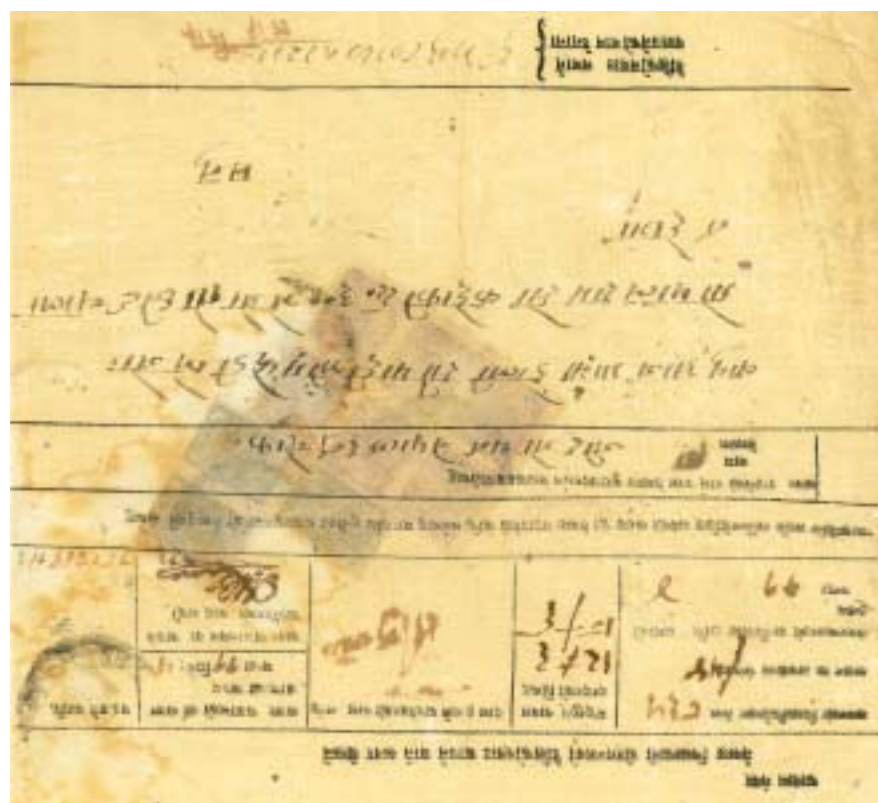


Another example, with a lower large block from setting 10, lacking a blister flaw in position #42, adjacent to the white oval of position #43, and with positions #25, and #57 inverted. The upper smaller block has positions 1-6 inverted but lacks any other defining criteria.

THE TELEGRAPHIC USE OF THE HALF ANNA STAMP OF NEPAL.



THE TELEGRAPHIC USE OF THE HALF ANNA STAMP OF NEPAL. ADDITIONAL EXAMPLES.



THE TELEGRAPHIC USE OF THE HALF ANNA STAMP OF NEPAL.
ADDITIONAL EXAMPLES.



Another example of half anna stamps, mixed with an additional valued block of stamps.

Where the cost was high, mixed denominations of stamps were then used in conjunction with half anna stamps. Complete examples of these telegrams are now difficult to find, as most of the stamps have been stripped off and sold separately.

THE TELEGRAPHIC USE OF THE HALF ANNA STAMP OF NEPAL. ADDITIONAL EXAMPLES.



A superb decorative example of a much more complex payment stamp pattern.

Hellrigl and Vignola (1984) have provided a detailed summary of the half anna Nepal printings, with careful definition of the critical flattened frames, the sequenced patterns of positional inversions and a remarkable summary of the constant varieties. The limitation to their work was simply due to the level of technology available at that time. Although they recognised almost all of the constant flaw criteria it is puzzling that the constant, central frame flaw in the later settings of position #38, was overlooked. They gave no consideration to the flaws in the body of the stamps, and what has now just become evident, their evolution into numerous positional states.

Even with the computer resources of today, the remarkable complexity of the Nepal stamp, which initially appeared to be a fairly straightforward project, has been a considerable source of surprise to me. Thus, it is now becoming very clear, that numerous flaws were established on a continuous basis, and throughout all the settings, largely as a result of the accumulation of old ink residues combined with other detritus, trapped within the lithographic structure. A lithographed stamp, although apparently completely “flat”, does have, a minute “microtopography” or surface roughness. This roughness is always sufficient to trap small foreign bodies or hold residual ink from previous printings, in small crevices, corners of the frames or lettering panels, and particularly inside the frame “track-lines”. Furthermore, this a continuous process, and for any single position there can be first, second or even higher states formed, as additional ink-detritus accretions are established over the sequence of printings. The longevity of these is very apparent from the numerous flaw replicates, definitive of a single position, seen during this work. This phenomenon is not restricted to just Nepalese half anna stamps. In my earlier work on the half anna stamp of India, there are occasional positions with up to 20 different states. The Nepal settings, provide also provide further examples of this newphilatelic dimension that has previously been ignored, and two examples are provided as an addendum. The first example is found in position #50, in the later settings, which has a readily recognisable circular flaw in the top left frame corner (see details page 8). In the first example eight states have been so far identified. In the second example, position #38, also readily recognised by a strong frame dot in the lower frame of the upper lettering box lower frame, with twelve distinct states.

In the later settings, there are usually a large number of flaws and a few of the more outstanding and illustrative examples are provided here as preliminary examples. They have been chosen to demonstrate that *numerous replicates* of flaws can be usually found, and also that flaws occur throughout all parts of the stamp. However, these aspects of this Nepal issue will be subsequently covered in depth subsequently.

Volume II , Plating the flaws in the spandrels and in the frame of the central oval. Volume III Plating the frame flaws. Volume IV Plating the flaws in the central oval. Volume V Plating the flaws associated with the paired Khukris.

FRAME FLAWS, TOP LEFT CORNER POSITION #50. First state.
SETTING 1.



First state. Defined by the primary flaw in the top left corner, between the upper title block and the top left spandrel. This flaw then remains throughout the subsequent settings but is combined with a series of different secondary flaws resulting in 15 states so far defined.

SEQUENTIAL FRAME FLAWS, TOP LEFT CORNER
POSITION #50. Second state.



Second state. There is now a fully formed frame flaw in the top left corner frame between the upper title block and the top left spandrel, but now with a small, lower centre flaw.

SEQUENTIAL FRAME FLAWS, TOP LEFT CORNER
POSITION #50. Third state.



Third state. The top left circular flaw remains constant but once again with a **completely new flaw, bottom centre.**

SEQUENTIAL FRAME FLAWS, TOP LEFT CORNER
POSITION #50. Fourth state.



The new flaw is inside the central oval in the lower right quartile at the bottom of the right-hand "khukri", the symbolic white knife symbol.

SEQUENTIAL FRAME FLAWS, TOP LEFT CORNER
POSITION #50. Fifth state.



There are two secondary flaws, a large strong flaw associated with the centre left frame, and a smaller flaw below the right-hand side khukri symbol

SEQUENTIAL FRAME FLAWS, TOP LEFT CORNER
POSITION #50. Sixth state.

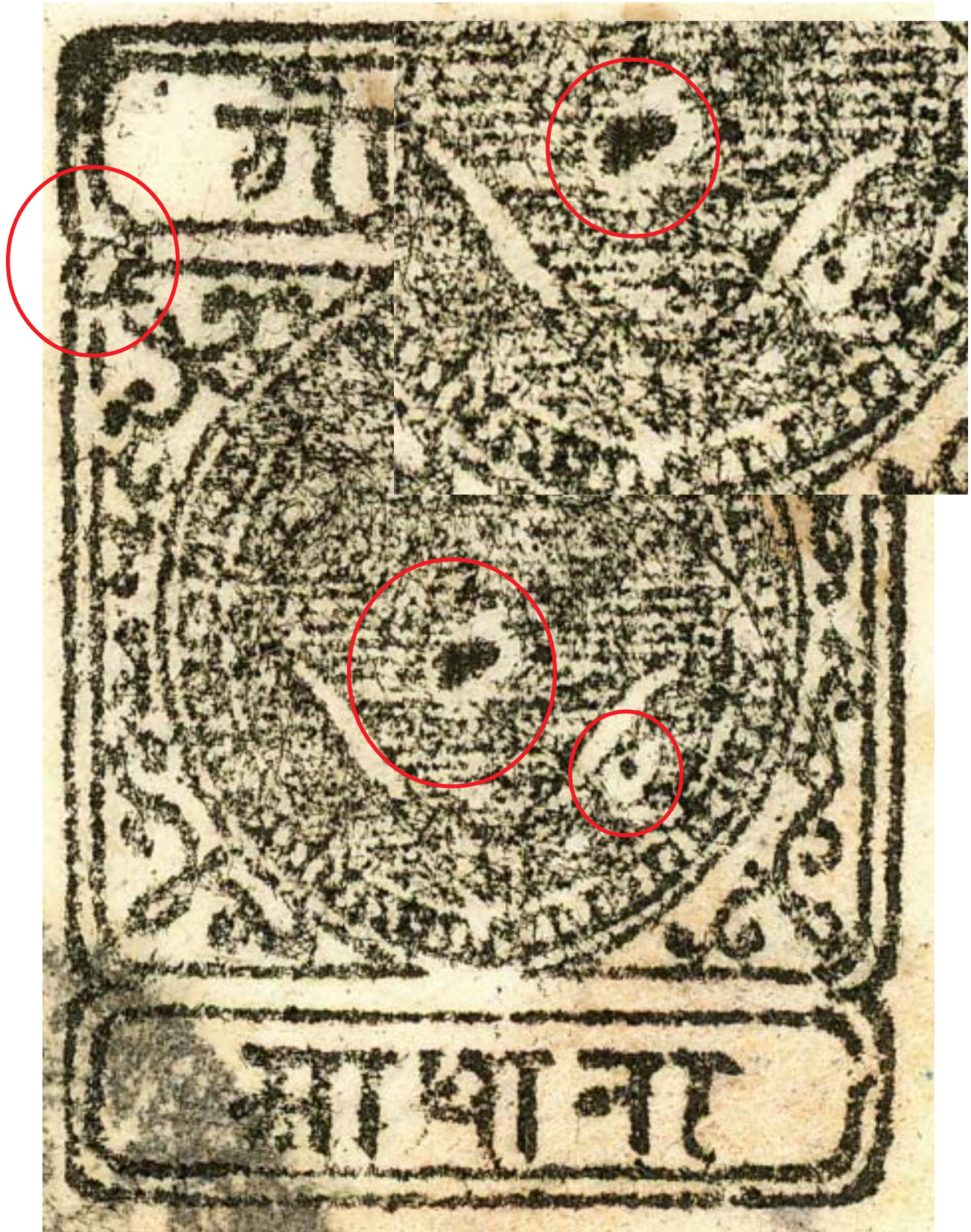


The large unusual frame flaw, lower right, appears to have suffused some of its initial excess ink into the surrounding thin paper. It defines this state along with the strong centrally positioned flaw in the upper title box.

SEQUENTIAL FRAME FLAWS, TOP LEFT CORNER
POSITION #50. Sixth state



SEQUENTIAL FRAME FLAWS, TOP LEFT CORNER
POSITION #50. Eighth state



There is a strong central flaw in the central oval, with a small flaw adjacent to the right hand khukris.

SEQUENTIAL FRAME FLAWS.
TOP CENTRE. POSITION #38. First state.



There is a faint flaw adjacent to the lower right khukris.

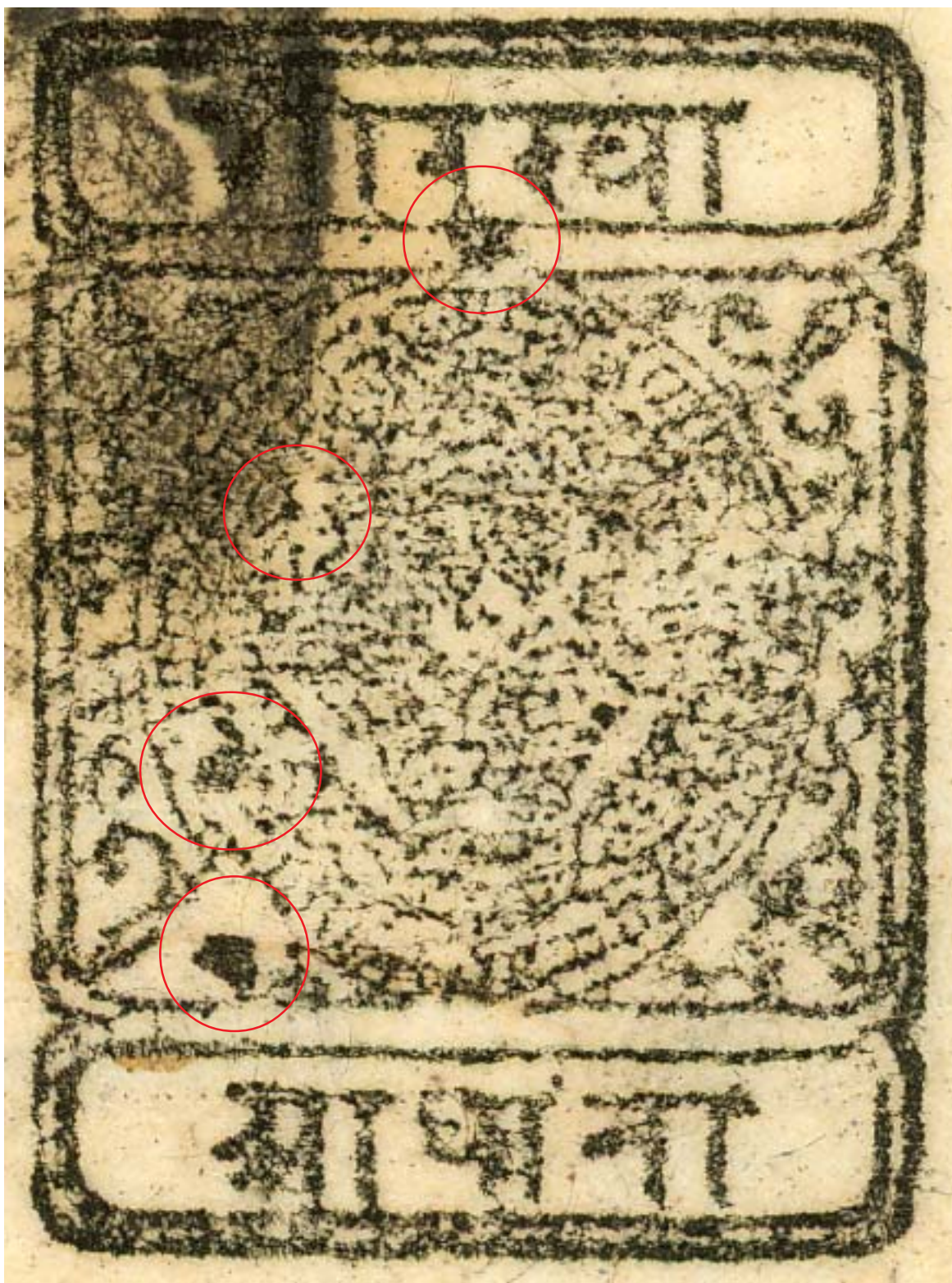
SEQUENTIAL FRAME FLAWS.

TOP CENTRE. POSITION #38. Second state.



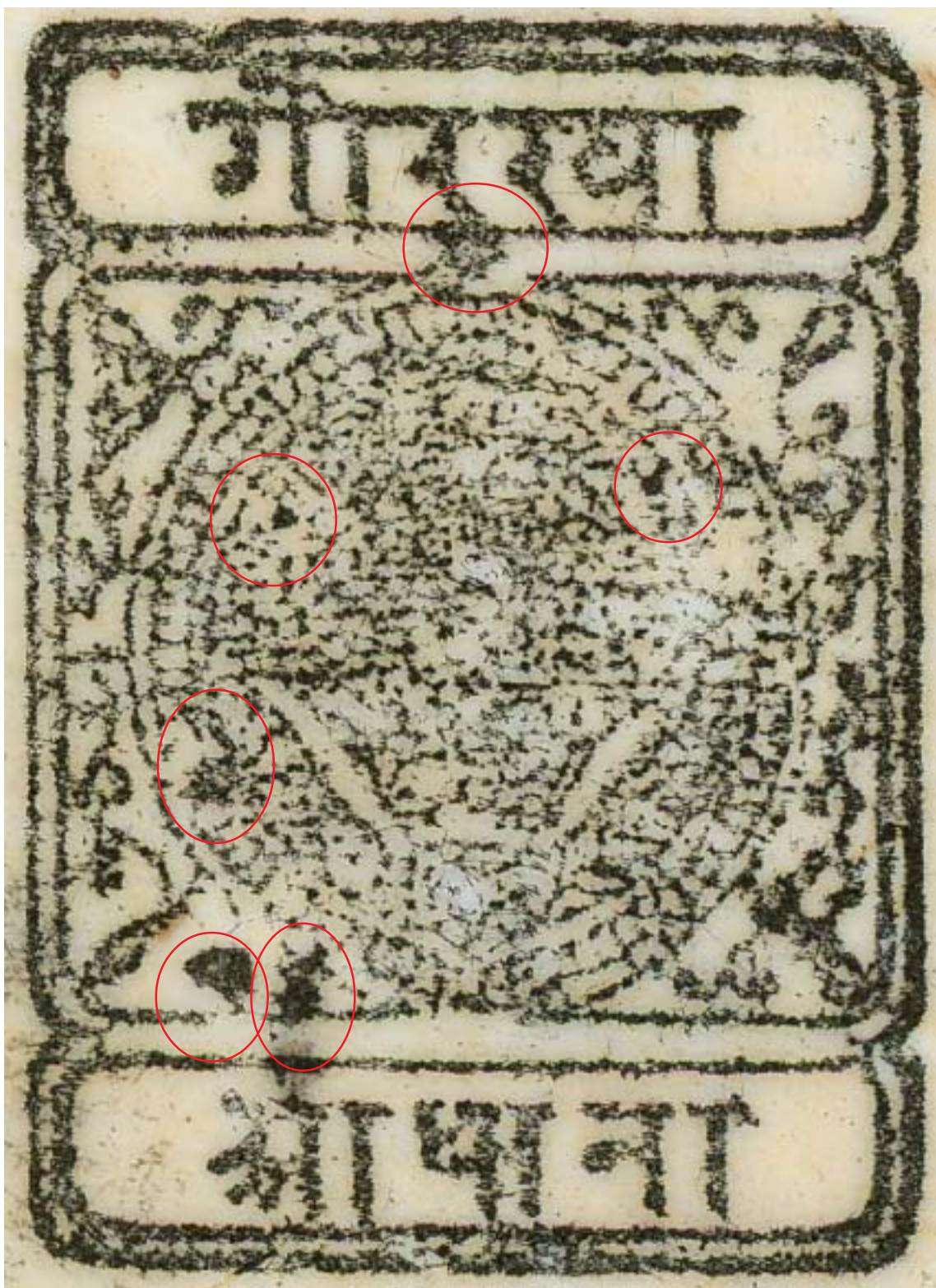
There is the frame dot and a faint dot, lower left, with a second group of small dots between.

SEQUENTIAL FRAME FLAWS.
TOP CENTRE. POSITION #38. Third state.



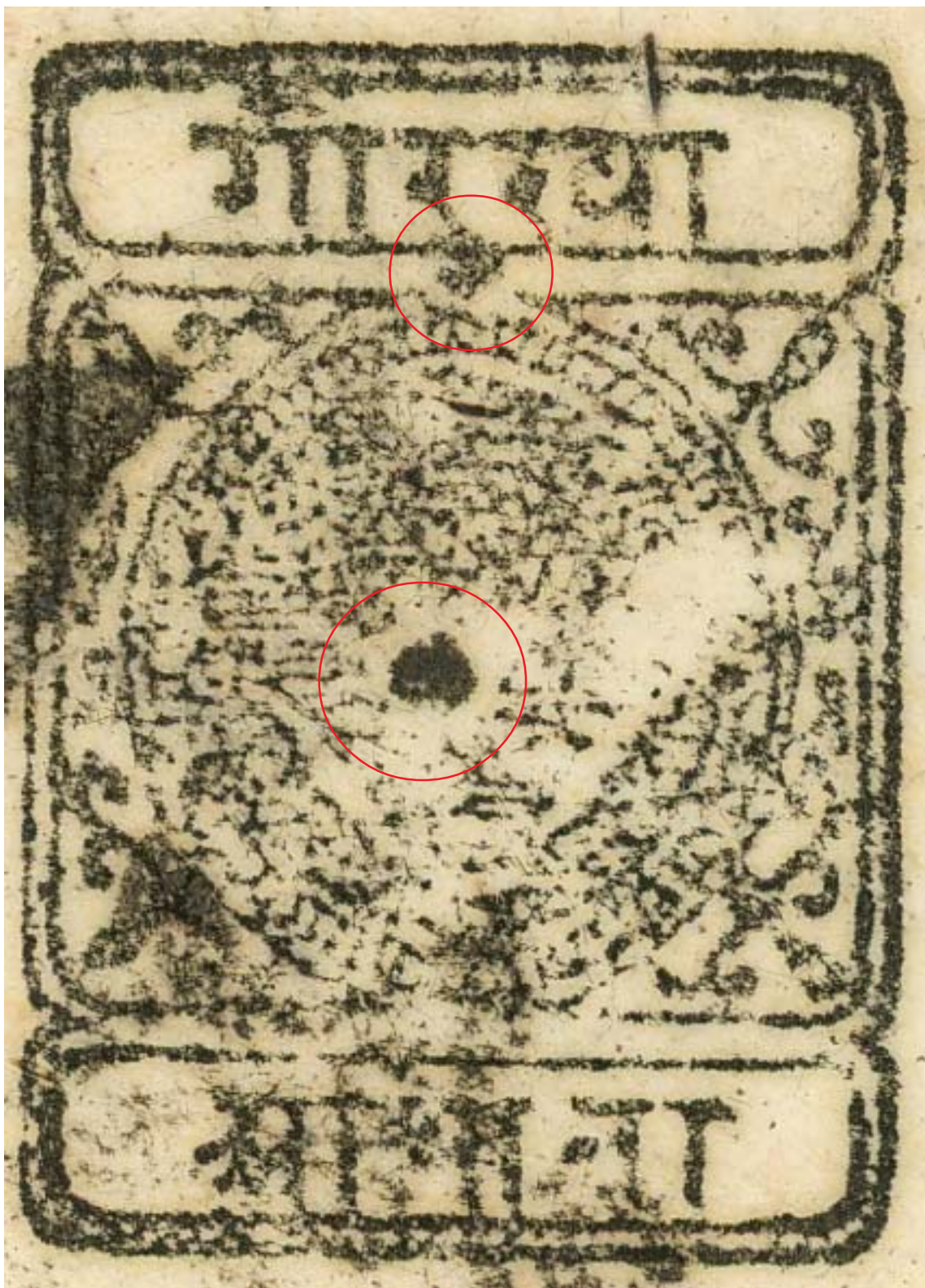
There is a top central frame dot, the faint dot , lower left, inside the centre circle, and a large strong dot in the lower left corner spandrel.

SEQUENTIAL FRAME FLAWS.
TOP CENTRE. POSITION #38. Fourth state.



There is the top central frame dot, the faint dot lower left, just inside the centre circle frame, and a large *double* strong dot in the lower left corner spandrel.

SEQUENTIAL FRAME FLAWS.
TOP CENTRE. POSITION #38. Fifth state.



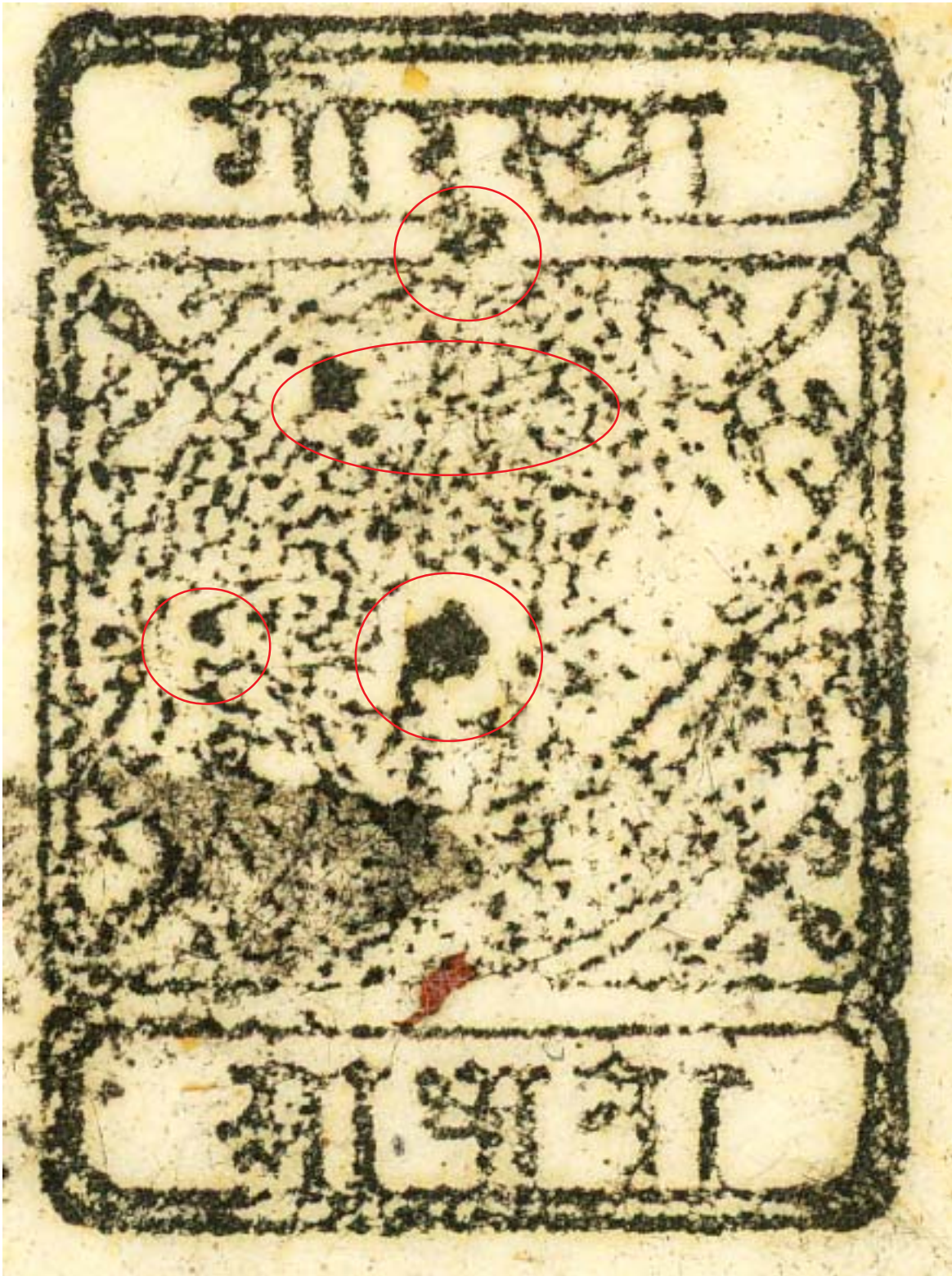
There is the top central frame dot and a massive centre “Bulls-eye” dot.

SEQUENTIAL FRAME FLAWS.
TOP CENTRE. POSITION #38. Sixth state.



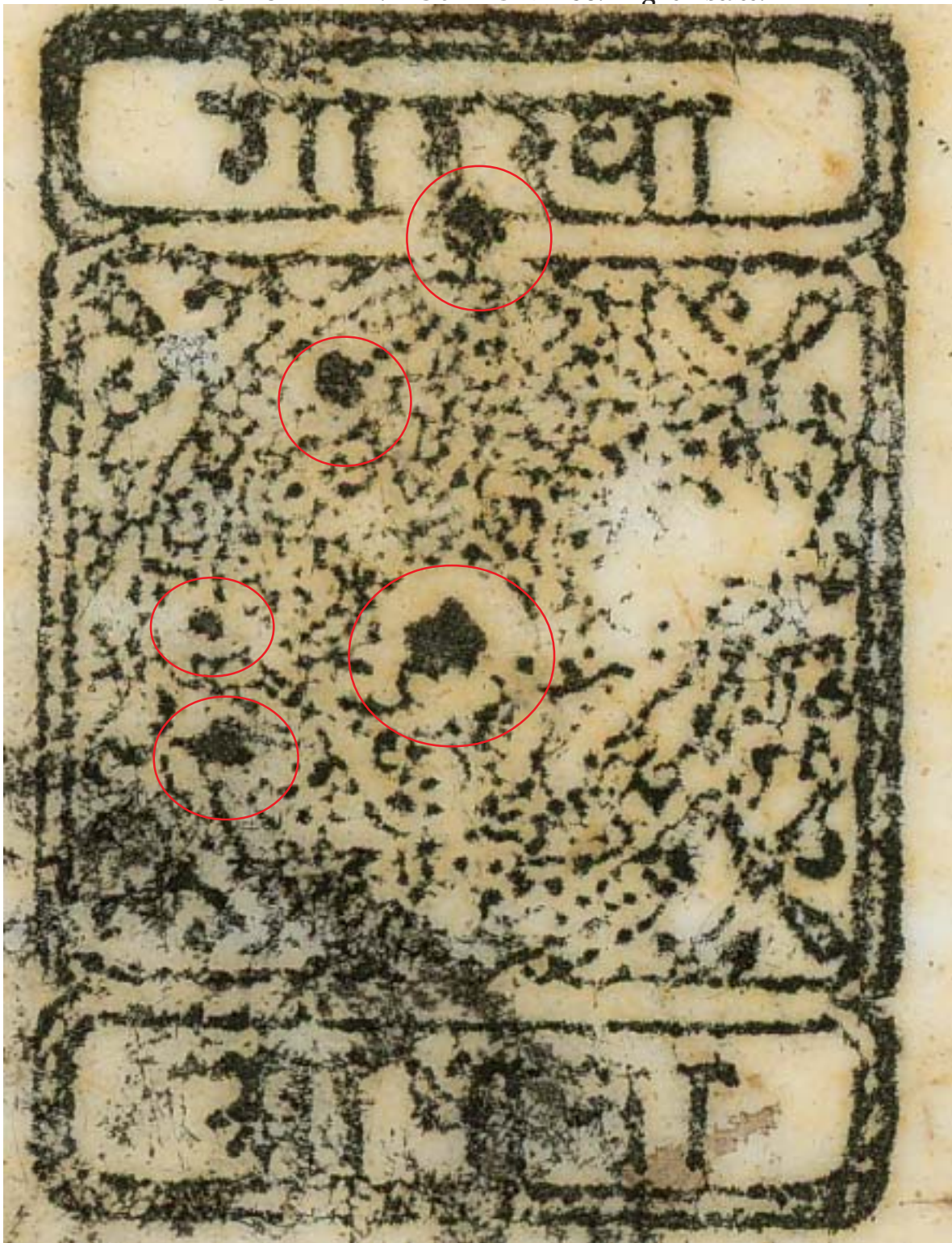
There is the top central frame dot with a small dot, top left, and now a larger flaw cutting into the lower left central oval frame

SEQUENTIAL FRAME FLAWS.
TOP CENTRE. POSITION #38. Seventh state.



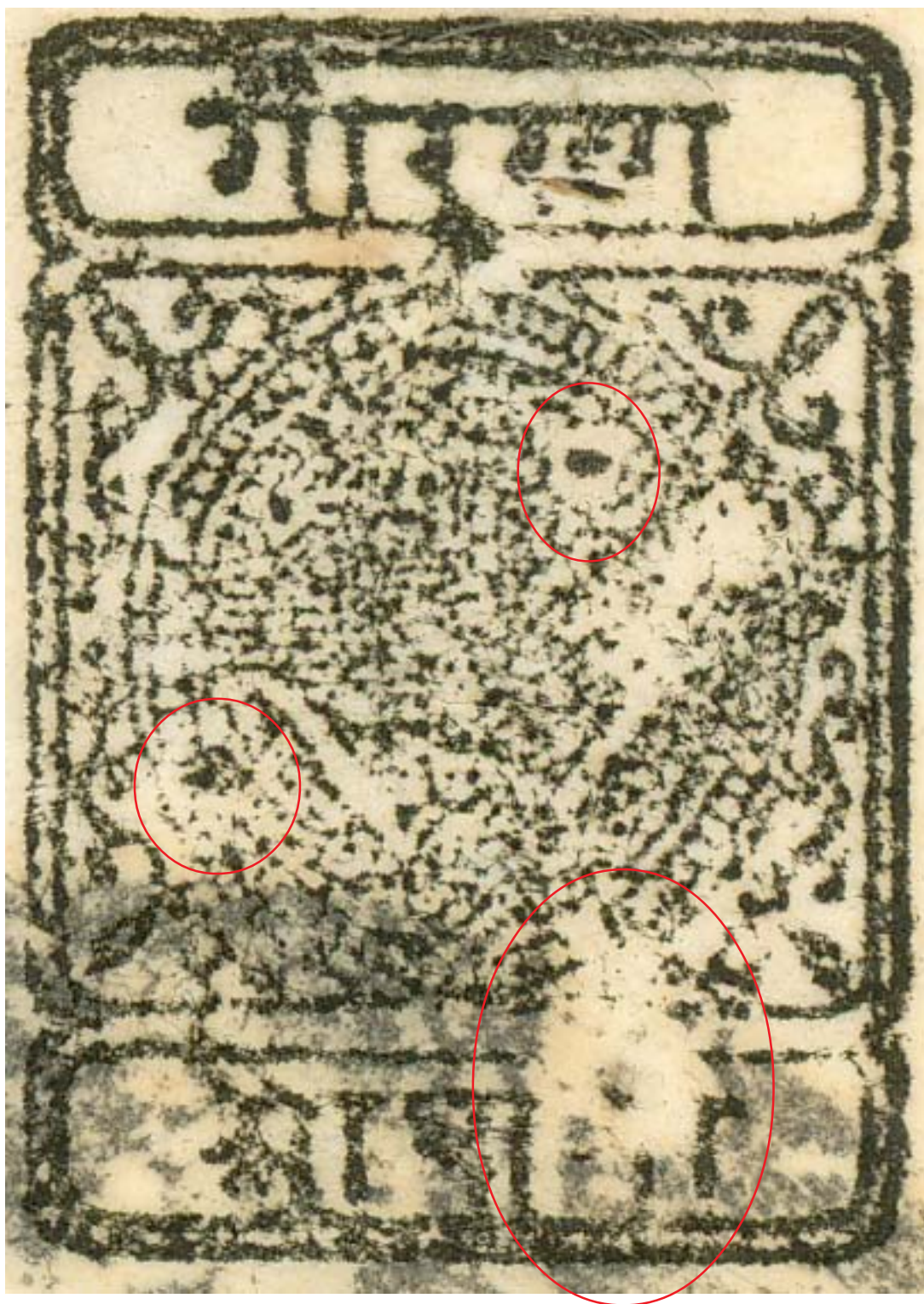
There is the top central frame dot with three small dots, top left, and a large central dot.

SEQUENTIAL FRAME FLAWS.
TOP CENTRE. POSITION #38. Eighth state.



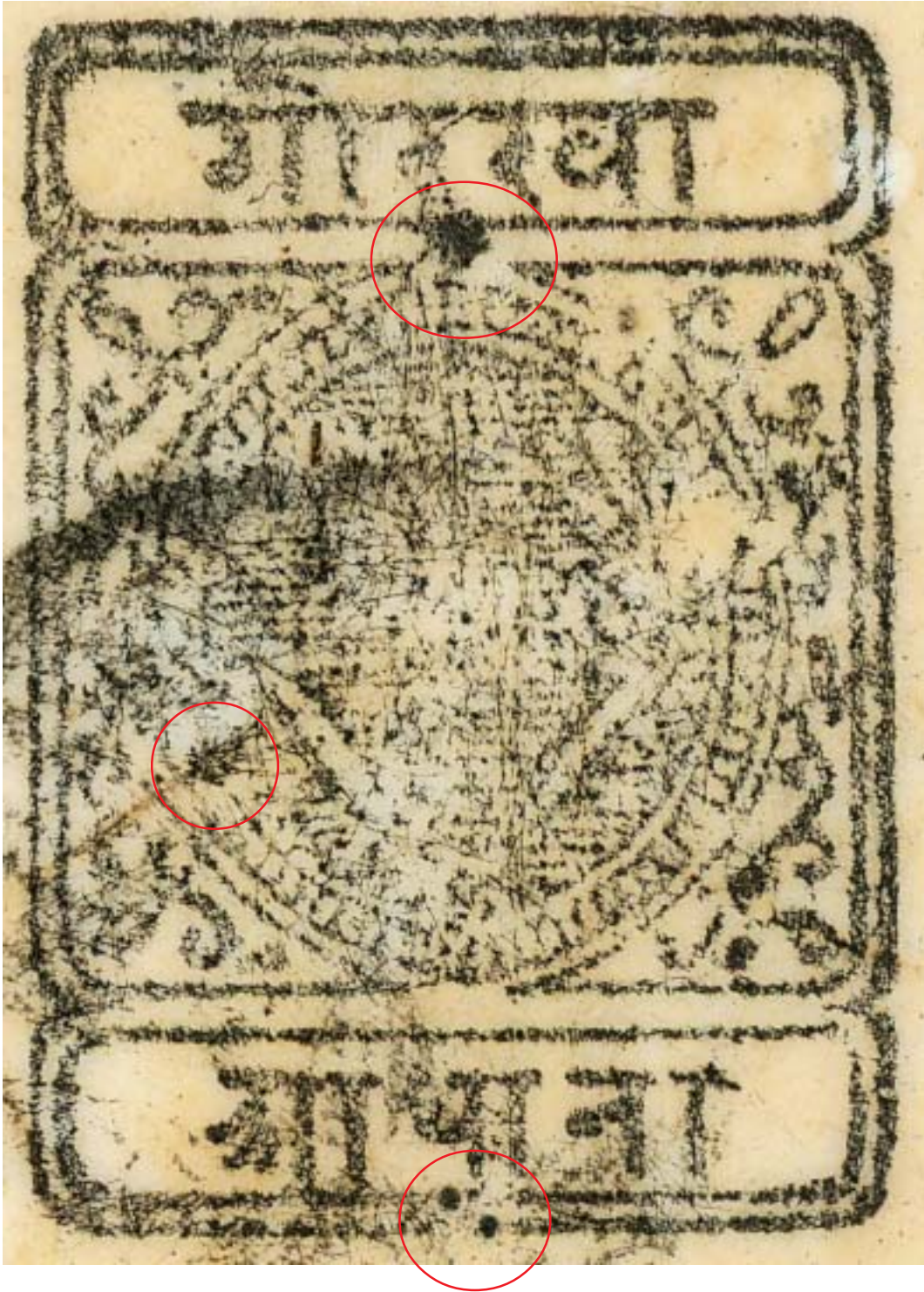
There is the top central frame dot and the faint dot, lower left, just inside the centre circle. There are two additional new flaws now present, centre left in the inner oval frame.

SEQUENTIAL FRAME FLAWS.
TOP CENTRE. POSITION #38. Ninth state.



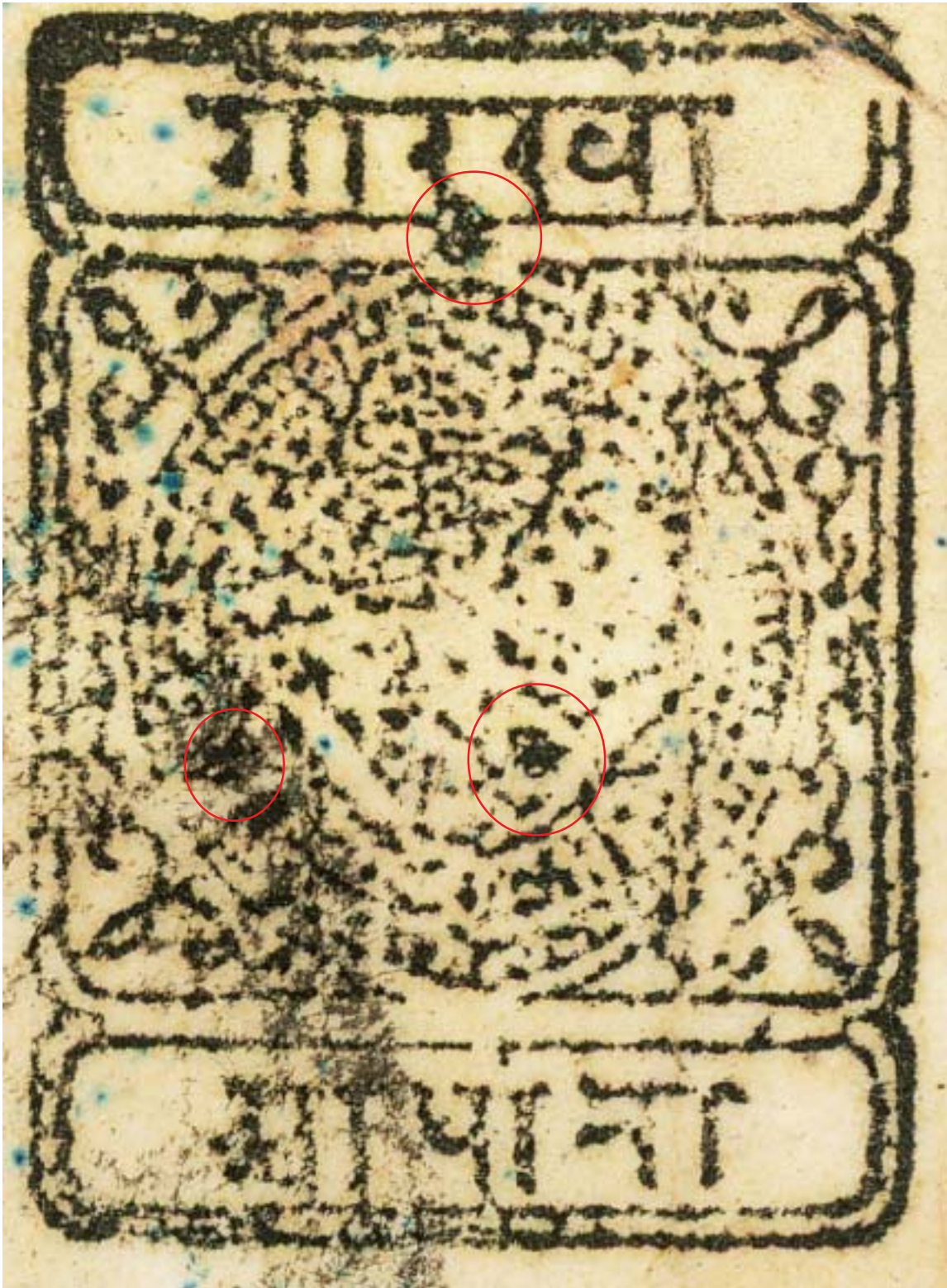
There is the top central frame dot, but only the very faint dot, lower left. There is also a strange flaw, perhaps a remnant water drop flaw, lower right, which is definitive.

SEQUENTIAL FRAME FLAWS.
TOP CENTRE. POSITION #38. Tenth state.



There is the top central frame dot with the dot, lower left, still present but faint. There is now a double dot flaw in the centre bottom frame.

SEQUENTIAL FRAME FLAWS
TOP CENTRE. POSITION #38. Eleventh state.



There is the top central frame dot, and lower left dot, with an additional dot, centre right.

SEQUENTIAL FRAME FLAWS.

TOP CENTRE. POSITION #38. Twelfth state.



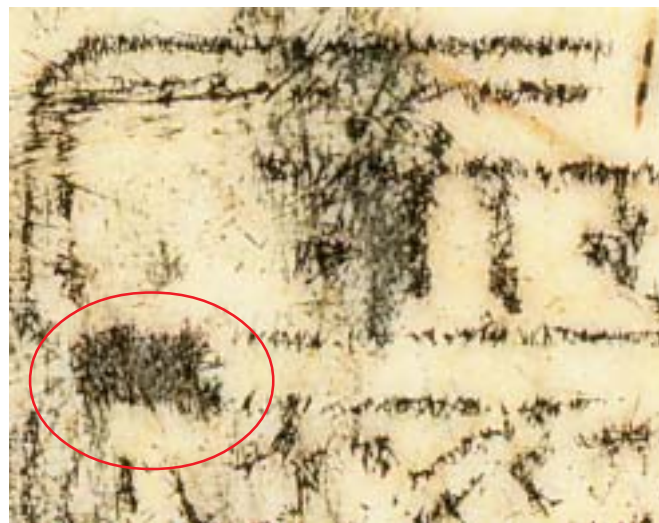
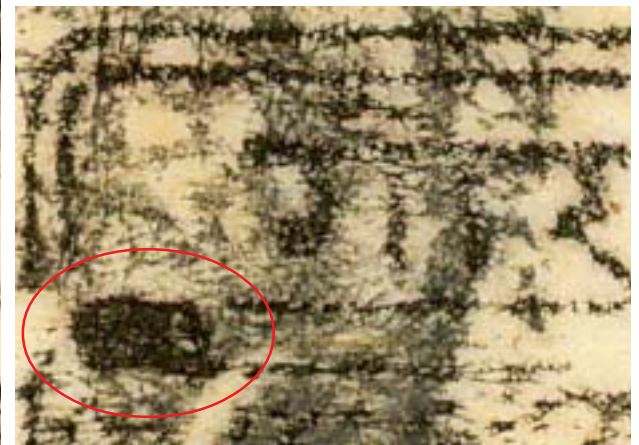
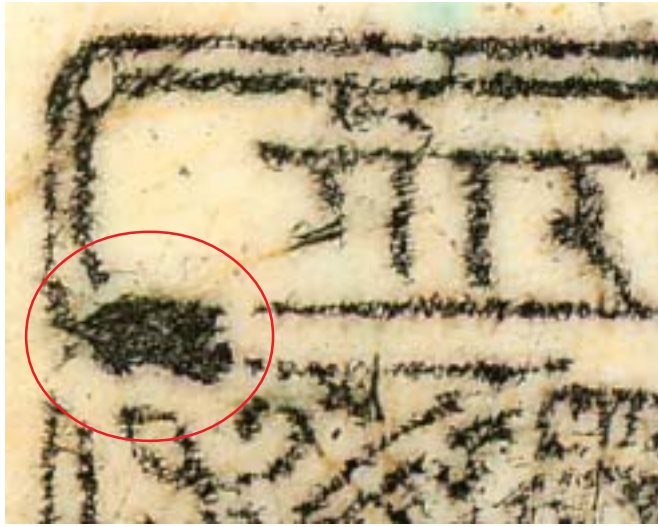
This final state is also a fine example of double printing, still with the top centre constant dot in the white frame, and a strong flaw in the lower left oval frame.

SELECTED EXAMPLES OF OUSTANDING FLAWS.



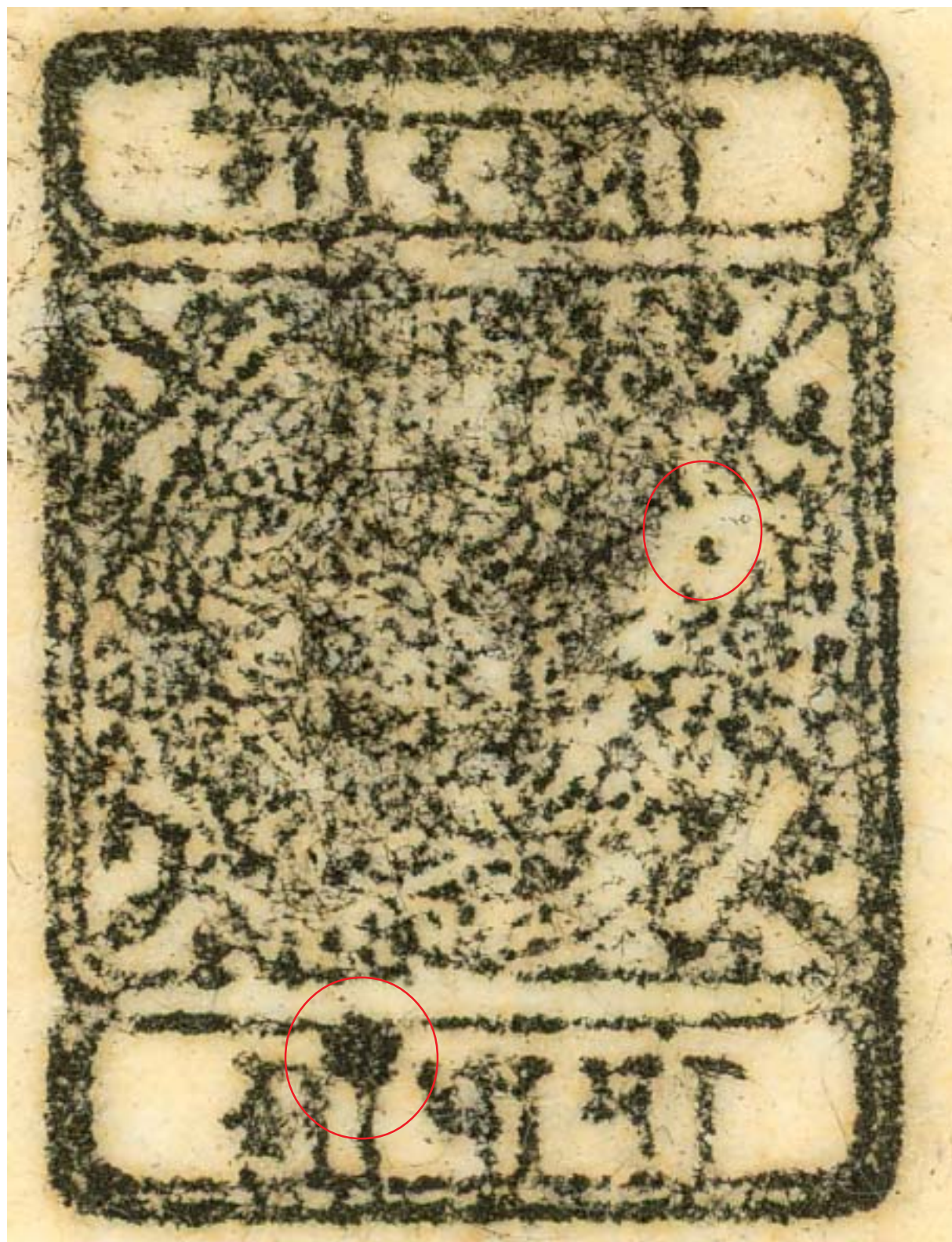
A superb example of the very strong oblong frame flaw, top left, found in position #14 in the final settings

SELECTED EXAMPLES OF OUSTANDING FLAWS.



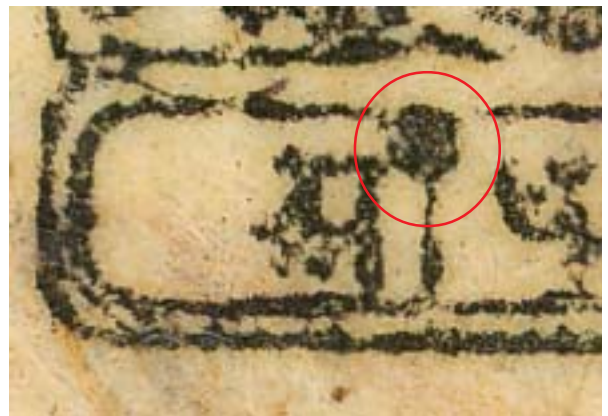
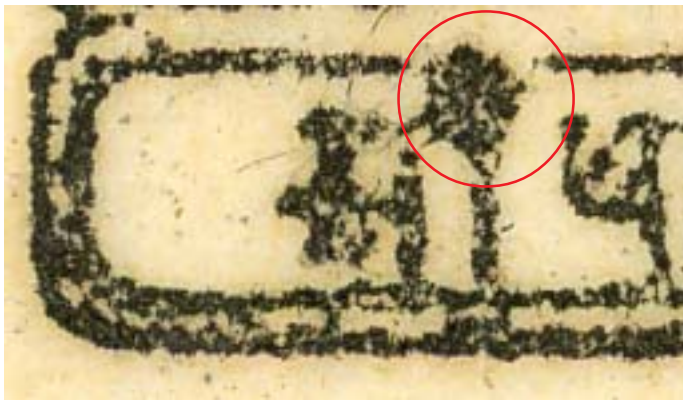
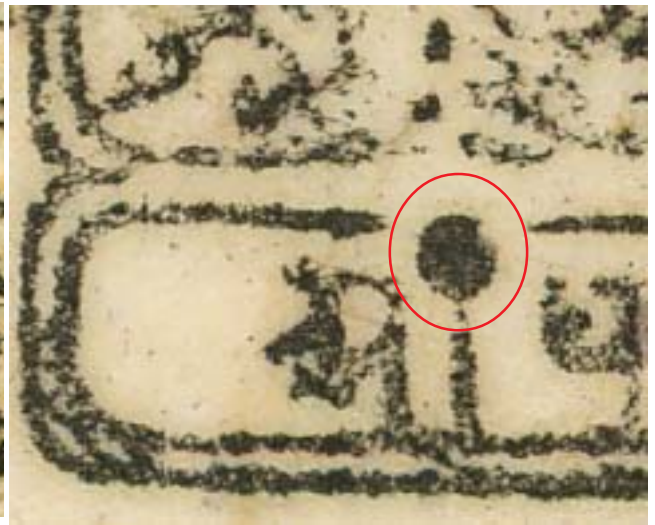
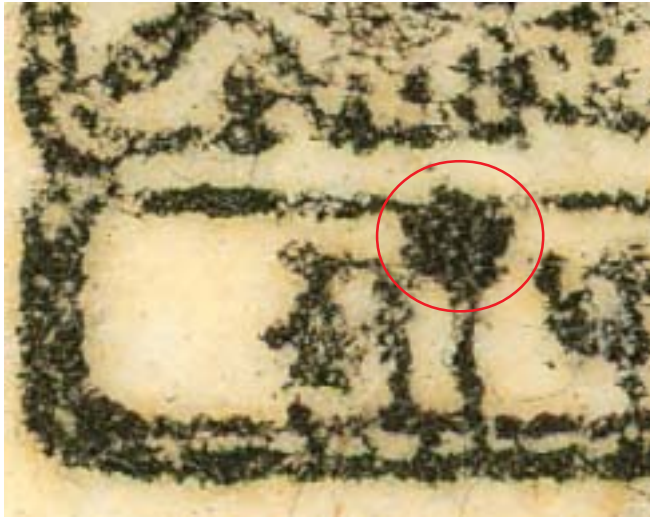
Five additional examples demonstrating the frequency of this strong and conspicuous frame flaw.

SELECTED EXAMPLES OF OUSTANDING FLAWS.

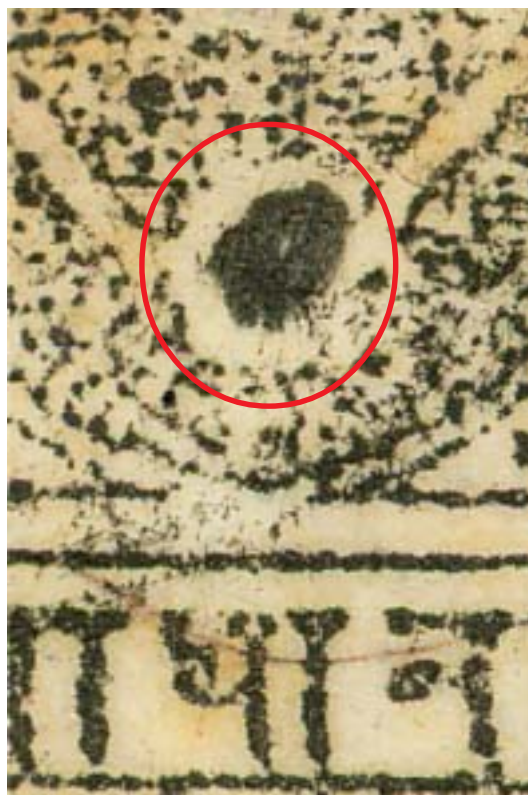


Again, a remarkable and very conspicuous flaw, the “I” dot, found in position #28 in setting 13.

SELECTED EXAMPLES OF OUSTANDING FLAWS.

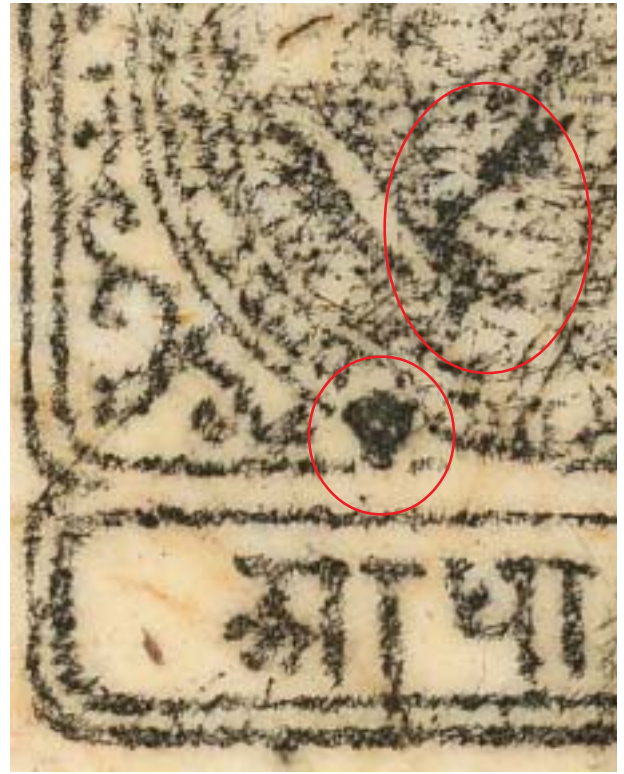


SELECTED EXAMPLES OF OUSTANDING FLAWS.



Examples of a series of strong conspicuous but quite different flaws, all closely associated with the twin khukris knives.

SELECTED EXAMPLES OF OUSTANDING FLAWS.



Four replicates of a flaw in the lower left spandrel, again emphasising the frequency of some of these more obvious flaws.

REFERENCES.

Hellrigl, W. C. 1984 The classic Stamps of NEPAL. *The Nepal and Tibet Philatelic Study Circle*. Bozen, Italy

Kershaw, K. A. 2006. Plating the more distinctive re-entries in the half cent Maple Leaf stamp BNAPS January 2006.

Kershaw, K. A. 2007. The Five Cent Beaver II. Plating the more notable varieties and re-entries. BNAPS November 2007.

ACKNOWLEDGEMENTS.

It gives me great pleasure to thank Sandeep Jaiswal and Geoffrey Flack for all their help and support during the production of this book.