











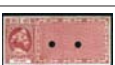




Waterlow's Classic Baroda

A Plating Study



by Peter Spencer

#	Icon	Word Description	Date Estimate	UL "	UR Line	Bottom Centre	Ladder Type	Bottom Scratch	Paper Mesh	Colour	Perfs
A		Large Violet	1883-1941	0	missing	2 frame lines	fine	no	H	violet	15, 14.5
B		Small Violet	proof:1888	2	na	na	trellis	na	V	dark violet	imperf
C		Large Specimens	see text	2	missing	3 frame lines	trellis	no	V	brown, olive	imperf imperf, 14
D		"Court Fee", No UR Line	1906-1909 1910-1917	0	missing	2 frame lines	coarse	no	V H	carmine vermillion	15, 14, rogue 14, 15, 14.5
E		Green Babashahi	1893-1901	0	na	na	fine	na	V, H	green	14-15
F		Brown Shikkai	1893-1901	0	na	na	fine	na	V, H	brown	14-15
G		Vermillion Kaldar	1893-1901	0	na	na	fine	na	V, H	vermillion	14-15
H		Green Kaldar	1901-?	0	na	na	decaying	na	H	green	15, 14
I		Retouched Kaldar	?-1923	0	na	na	retouched	na	H	green	15,14
J		Straight UR Line	1915-21	0	straight	3 frame lines	strengthened	no	H	vermillion	14, 15
K		Eroded Ladder	1920-192? 1921-25?	0 0	straight straight	melded melded	eroded weak	no no	H V	vermillion carmine	14.25 14, 14.5, 15
L		Portrait Outlined	1923-1928	2	bent	3 frame lines	strong	yes	H	carmine	14
M		One Bottom Line	1927-1934 1934-1936 1935-1942	2 2 2	bent bent bent	1 fr line 1 1	strong	yes yes yes	H V H	carmine carmine carmine	12.5 12.5 12.5
N		Strong Ladder, Value Typo	1924?-27? 1927?-39?	2 2	na na	na na	strong	na na	H H	green green	14 12.5
O		Strong Ladder, Value Engraved	1930-1935 1935-1939	2 2	na na	na na	strong	na na	H H	green light green	12.5 12.5

Waterlow's Classic Baroda

A Plating Study

by Peter Spencer

Copyright (c) Peter Spencer

All rights reserved. The author retains the copyright to this book. However, the content is available free of charge at www.ClassicBaroda.net. This book may be downloaded, printed and distributed freely as long as this copyright notice is included. Any use of a portion of this book's content as part of another work requires the express written permission of the author.

ISBN 978-0-9951851-0-4

Editorial comments are welcome at peterspencer@xplornet.com.

Contents

Waterlow's Classic Baroda A Plating Study

A) The Design Groups Defined

Introduction	/1	
Design in General and Design A - The Large Violets		/2
Design B - Undenominated Small Proofs	/4	
Design C - Large Proofs	/5	
Design D - Upper Right Line Missing	/8	
Waterlow's Rogue Perforations	/10	
Design E - Babashahi Currency	/13	
Horizontal versus Vertical Mesh	/14	
Design F - Shikkai Currency	/15	
Design G - Vermillion Kaldars	/16	
Design H - Green Kaldars	/17	
Design I - Retouched Kaldars	/18	
Design J - Straight Upper Right Line	/19	
Design K - Eroded Ladder	/21	
Design L - Portrait Outlined	/23	
Design M - One Bottom Line	/25	
Design N - Strong Ladder, Value Typographed	/26	
Design O - One Anna Engraved	/27	

B) Plate Varieties by Design Group

A	/28
B	/47
C	/48
D	/50
E	/69
F	/77
G	/83
H	/86
I	/97
J	/104
K	/118
L	/128
M	/130
N	/146
O	/146



*In an arc above the vignette oval, in Marathi, "Lord Gaekwad's Service"
Below the oval, "Baroda"*

Waterlow's Classic Baroda

A Plating Study

Introduction

Those who approach the Great Pyramid of Giza with a magnifier will discover the remains of ancient tiny sea creatures, nummulites, in the giant stone blocks. Those who approach the classic, meaning pre-1936, stamps of Baroda with a magnifier will also find surprises, surprises that apparently until now have escaped serious study.

Some words about the plan of this book. In the many years of the Gaekwad's long reign, the classic Baroda stamps mutated in small but distinct ways to form fifteen definite groups. Hence in the **first** section of the book, we show the characteristic properties of each of the groups. In this first part, since each large Baroda has a small Baroda as the left portion of its design, we follow the design mutations of both large and small Barodas together in semi-chronological order. Then in the **second** part of the book, we illustrate group by group the many interesting plate varieties we have found to date for each of the fifteen groups.

Readers who enjoy eating the icing before the cake may wish to sample the re-entries on pages 50-52, 58-59, 61, 106 and 110, the retouches on page 18, the papers on page 14, the oxidative pitting of steel on page 101, the comet flaws on pages 105 and 111, the perforation varieties on pages 10-12, the meteor showers on page 125, and the relief breaks on pages 28-30.



Design in General and Design A - The Large Violets



Consider six basic design elements of the large Baroda stamps.

At the left in the **face portion** of the design, we have:

- (1) the Gaekwad's likeness produced by a portrait engraver of very considerable skill
- (2) an engine-turned lathework design at top centre above the head
- (3) the filigree, lines and Marathi inscriptions that frame the portrait

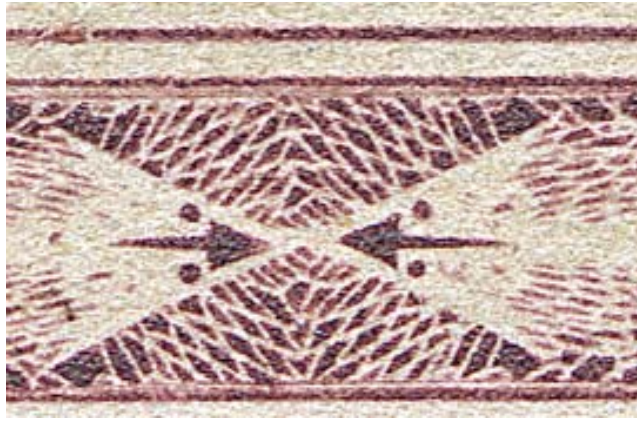
In the right-hand **data portion** of the design, we have:

- (4) multiple curving repetitions in Marathi of "Shrimant Sayajirao Maharaj Gaekwad" and the Samvat date 1943. This space was for recording data such as: stamp number, date of sale, place of sale, vendor's name and buyer's name, data which served to deter thievery and fraud.
- (5) the border around the data portion is a two-dimensional (not just four separate pieces patched together) engine-turned design of considerable complexity and beauty.

- (6) delineating and tying together the other four elements, the various straight framelines.

Together, the six elements provide a beautiful and very sophisticated deterrent to forgery.

Although we cannot be sure in the absence of documentary proof about the production of these stamps, standard siderographic practice of the era would be to have a master die and an associated transfer roller for each of the first five elements. The separate transfer rolls would be used to produce partial composite masters. (The face portion composite masters, minus the lathework above the head, may even have served directly as master dies for the small revenue stamps.) Then, the partial composite masters and the sixth element would be used to produce a final master die. The final master die would be used to produce a transfer roller for rocking in the printing plate. Separate typography plates would be used to print each of the required denominations.



Design A features its unique colour and the engine turning above the Gaekwad's head (centre scan above).

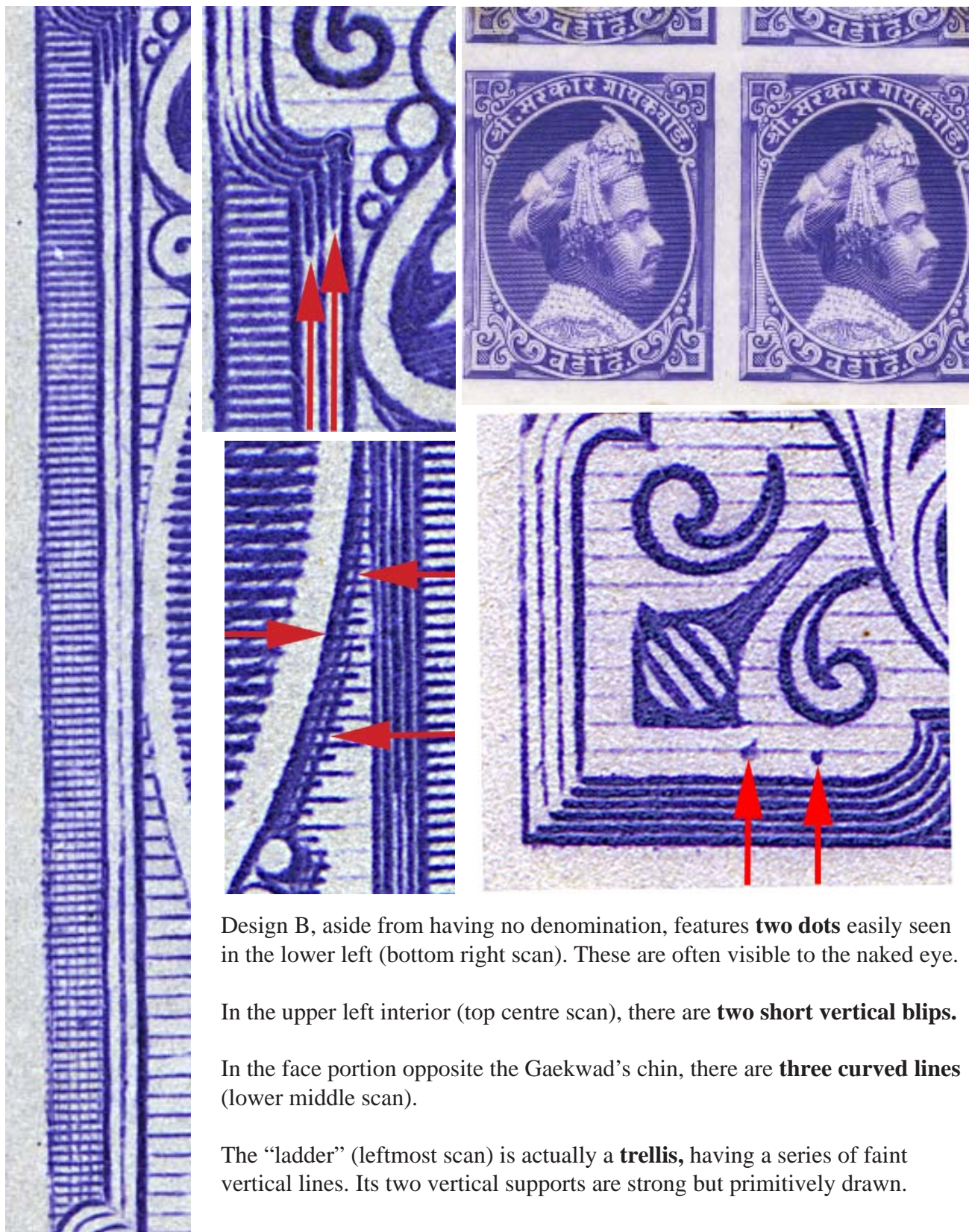
At the upper left (left scan) there are **no vertical marks**, blips, in the spaces indicated by our two short arrows. The pattern of horizontal lines is evenly and neatly executed. We call this pattern the **fine ladder**.

In the upper right of the data panel, a vertical line is vestigial (arrows in the scan at the right) or completely **absent**, especially at the top.

Along the bottom of the data portion below the first figurine in the lathework, the outer frameline consists of **two distinct lines** (bottom right scan).



Design B - Undenominated Small Proofs



Design B, aside from having no denomination, features **two dots** easily seen in the lower left (bottom right scan). These are often visible to the naked eye.

In the upper left interior (top centre scan), there are **two short vertical blips**.

In the face portion opposite the Gaekwad's chin, there are **three curved lines** (lower middle scan).

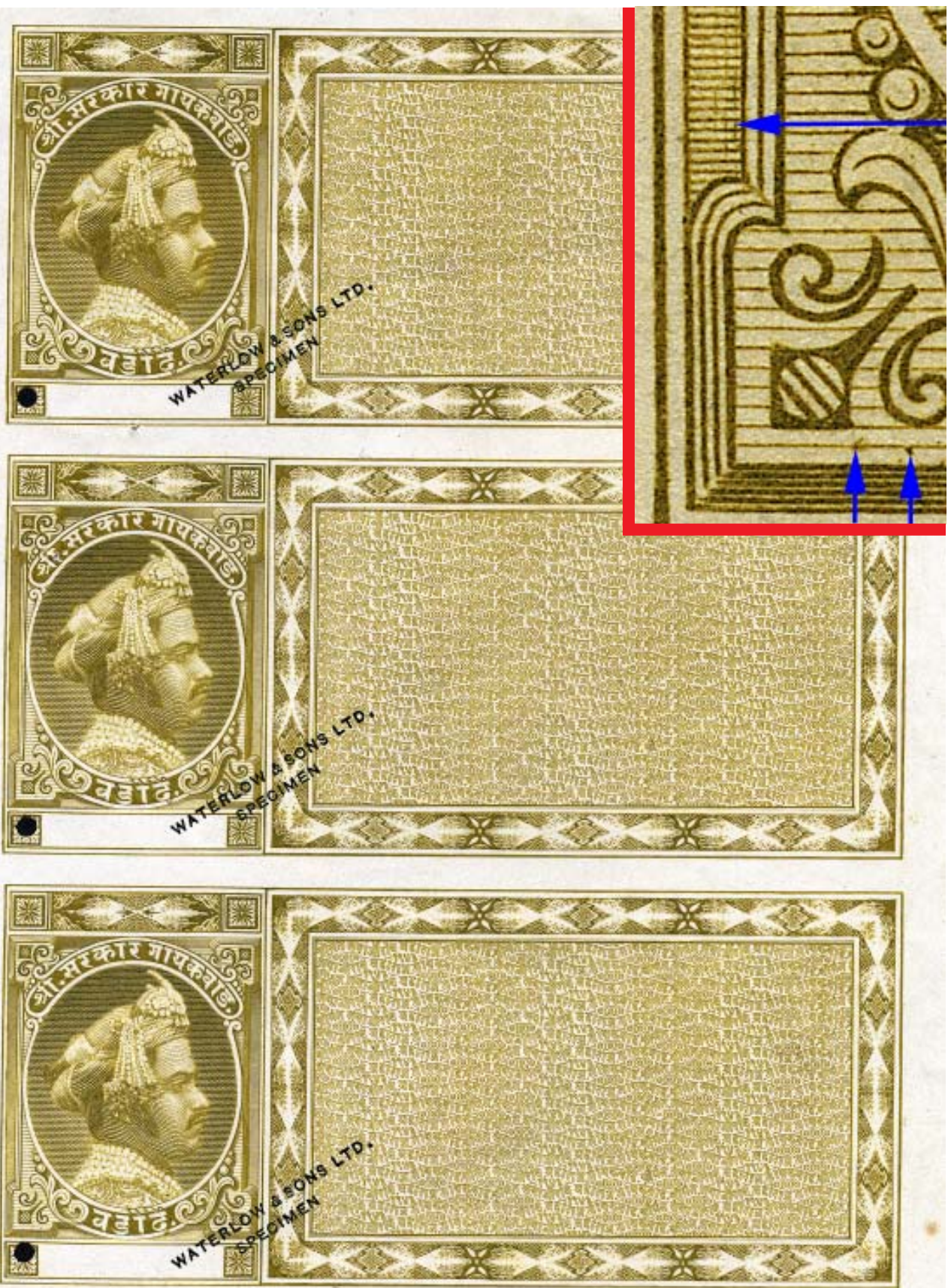
The "ladder" (leftmost scan) is actually a **trellis**, having a series of faint vertical lines. Its two vertical supports are strong but primitively drawn.

See the discussion at the beginning of the next section about Waterlow proofs.

Design C - Large Proofs



Marcus Samuel in his *Specimen Stamps of the Crown Colonies 1857-1948* (Royal Philatelic Society, London, 1976) says of Waterlow: "...sample stamps generally took the form of proofs printed in colours not used for the issued stamps..." "About 1952, when sample stamps were included in a booklet commemorating the company's centenary, near all the items remaining in stock were punched with small holes..." "...in many instances small plates, generally of nine, were laid down from the rollers..." "...**they sometimes show major re-entries and other plate varieties which are never found on the issued stamps.**" (emphasis added)





Design C features **two dots** easily seen in the lower left (vertical arrows in the inset on the last page) and **vertical trellis lines** in the ladder.

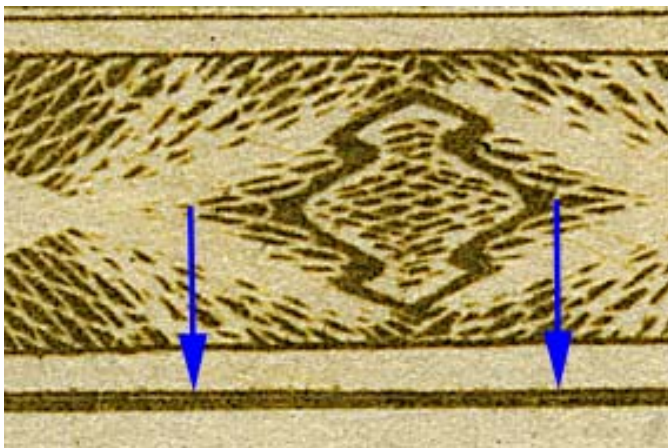
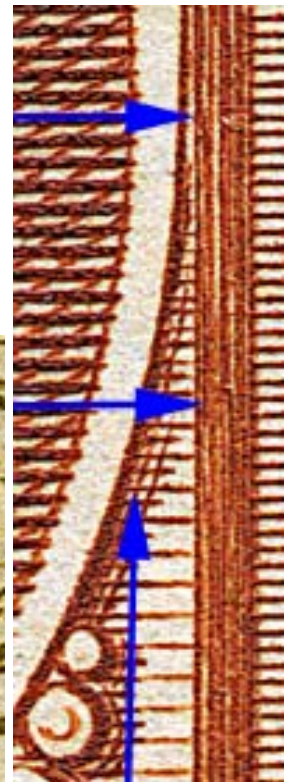
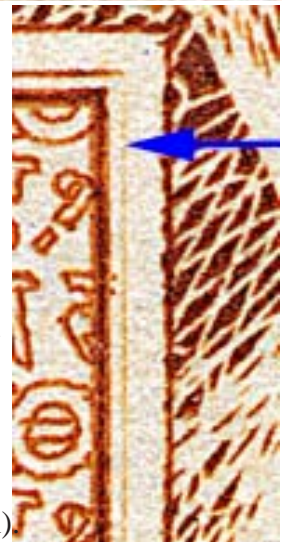
Above the Gaekward's portrait there is a panel of engine-turned lathework (top right scan).

The left ladder's vertical supports are strong and much better executed than in Design B, and there are **two vertical blips** near the ladder's top (left scan).

In the upper right interior, the vertical frameline is vestigial or **missing** at its top (right centre scan).

In the face portion opposite the chin there are **three curved lines** (up arrow in the lower right scan), as well as a **poorly executed** set of vertical lines (horizontal arrows).

The bottom centre frameline (lower centre scan) consists of multiple lines, sometimes three, sometimes two.



Design D - Upper Right Line Missing

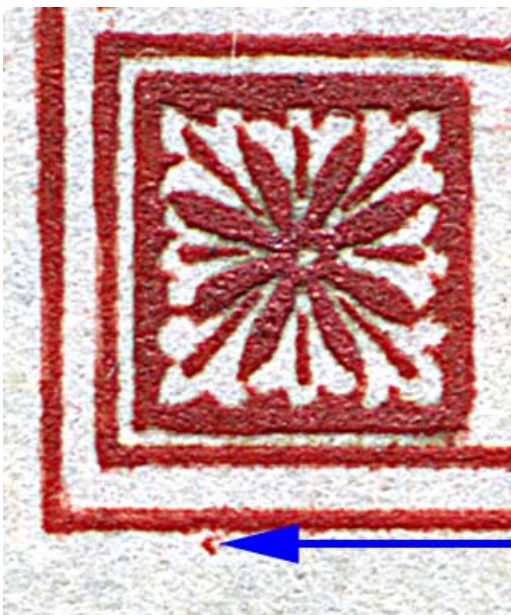


Above the Gaekwad's head is a panel carrying the Marathi transliteration of "Court Fee" (top scan).

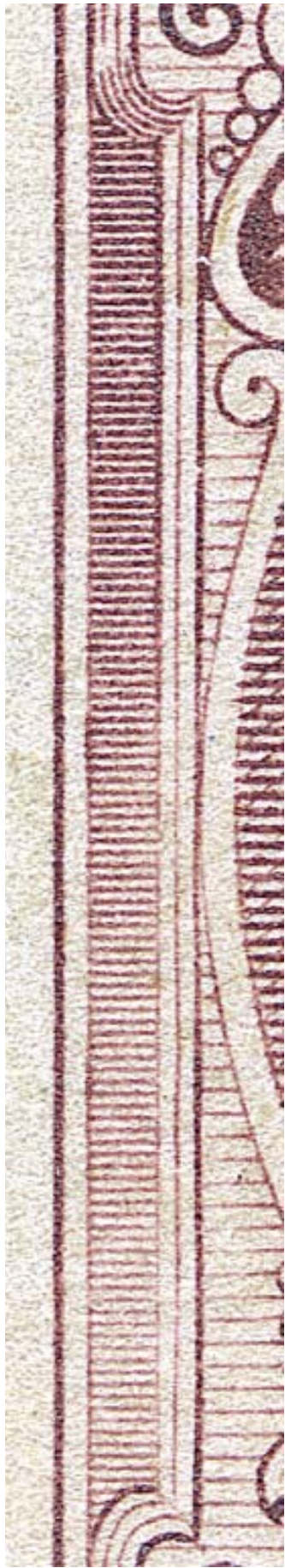
The upper right of the data portion is **missing an internal vertical line** (blue arrows in scan at right).

Outside the lower left corner is a **small, close dot** (lower left scan).

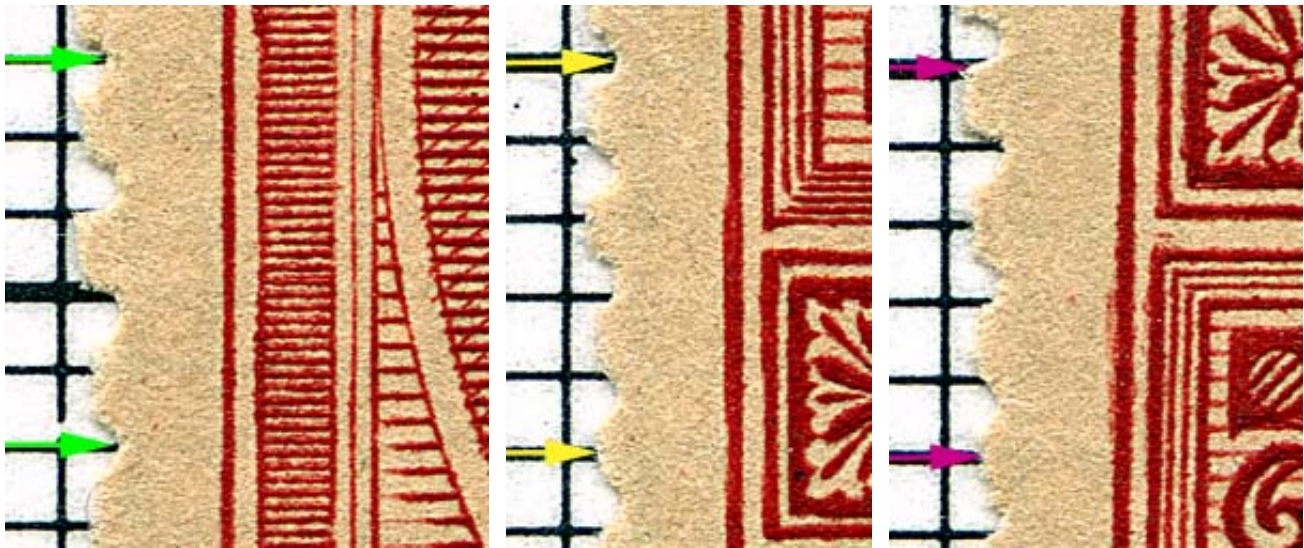
The **ladder is coarser** than in Design A, and may be eroded, corroded, retouched, deformed or re-entered. Each stamp's ladder appears to be slightly different.



On the next page, we show from left to right
(a) the Design A **fine** ladder
(b) the typical Design D **coarse** ladder
(c) an **eroded** Design D ladder, with the lower horizontal rungs deformed and distorted
(d) a Design D ladder with a number of dots which we interpret as pitting **corrosion**.



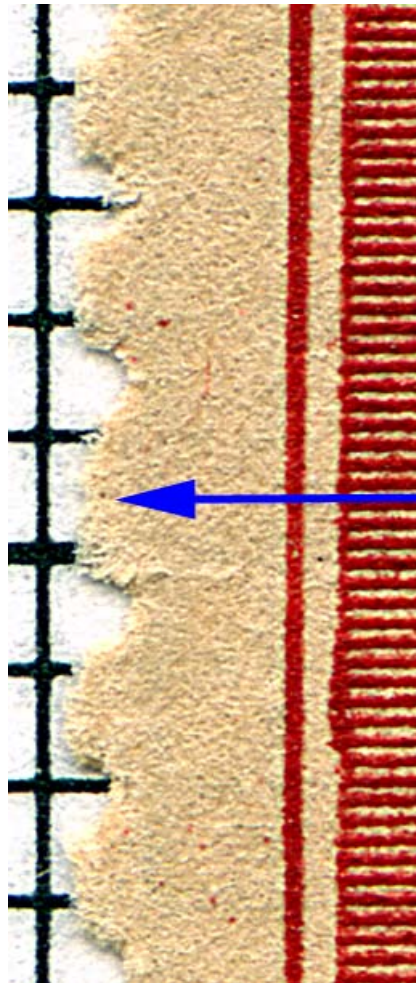
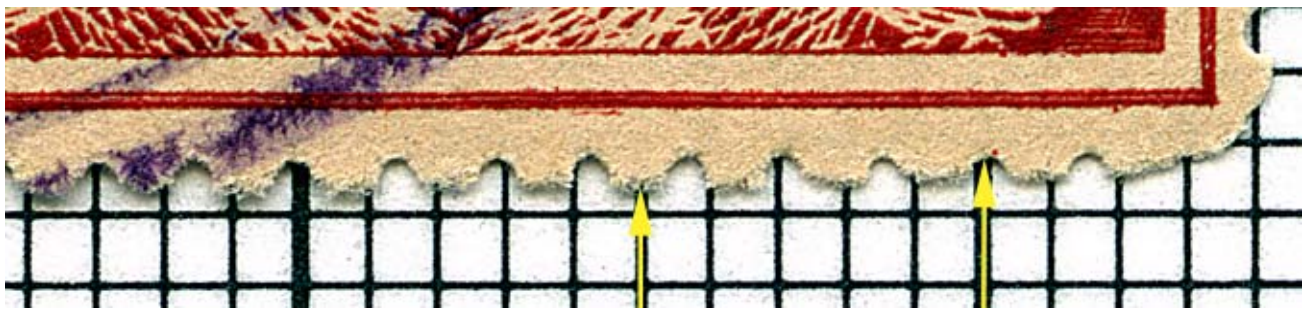
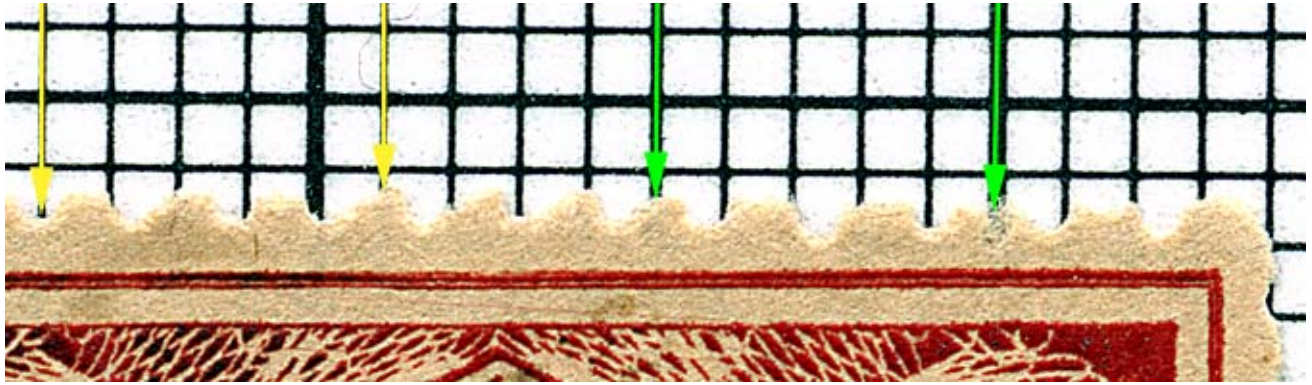
Design D Rogue Perforations



Perforation is defined as the number of holes in 20 mm.

Mystery 1. Shown here at bottom are three 5 mm-long regions of the left side of the Design D stamp shown in the top scan. In the green portion, there are 3 holes in 5 mm, so it is perf. 12. In the yellow portion, there are 3.5 holes in 5 mm, perf. 14. And in the magenta portion, there are perhaps 3 and a quarter-at-most holes in 5 mm, perhaps a bit less than perf. 13. A similar pattern holds on the right side of the stamp. What is going on?

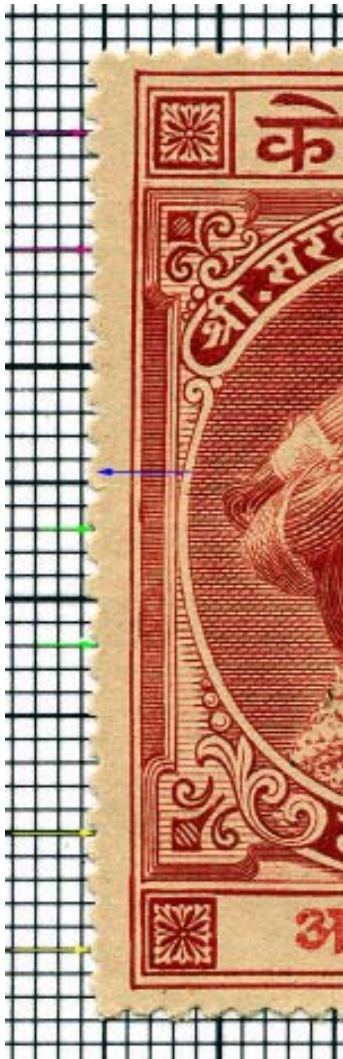
Mystery 2. Along the top of the stamp at the extreme right hand corner (top scan), we have green with yellow to its left. On the stamp's bottom in the extreme right hand corner (bottom scan), we have yellow where there is green at the top right. Another puzzle.



Mystery 3.

The left and right sides each have one perforation tip which is noticeably wider than all the others (see the blue arrows and the ruler markings in the left and right scans here). Again, what is going on?





All three mysteries.

Here are the complete left and right sides of the stamp of the previous two pages. Perhaps not large enough from which easily to make measurements, but the three mysteries do all show on a single stamp.

One speculates on the probability that all three properties of Waterlow rogue perforations would appear on a single stamp.



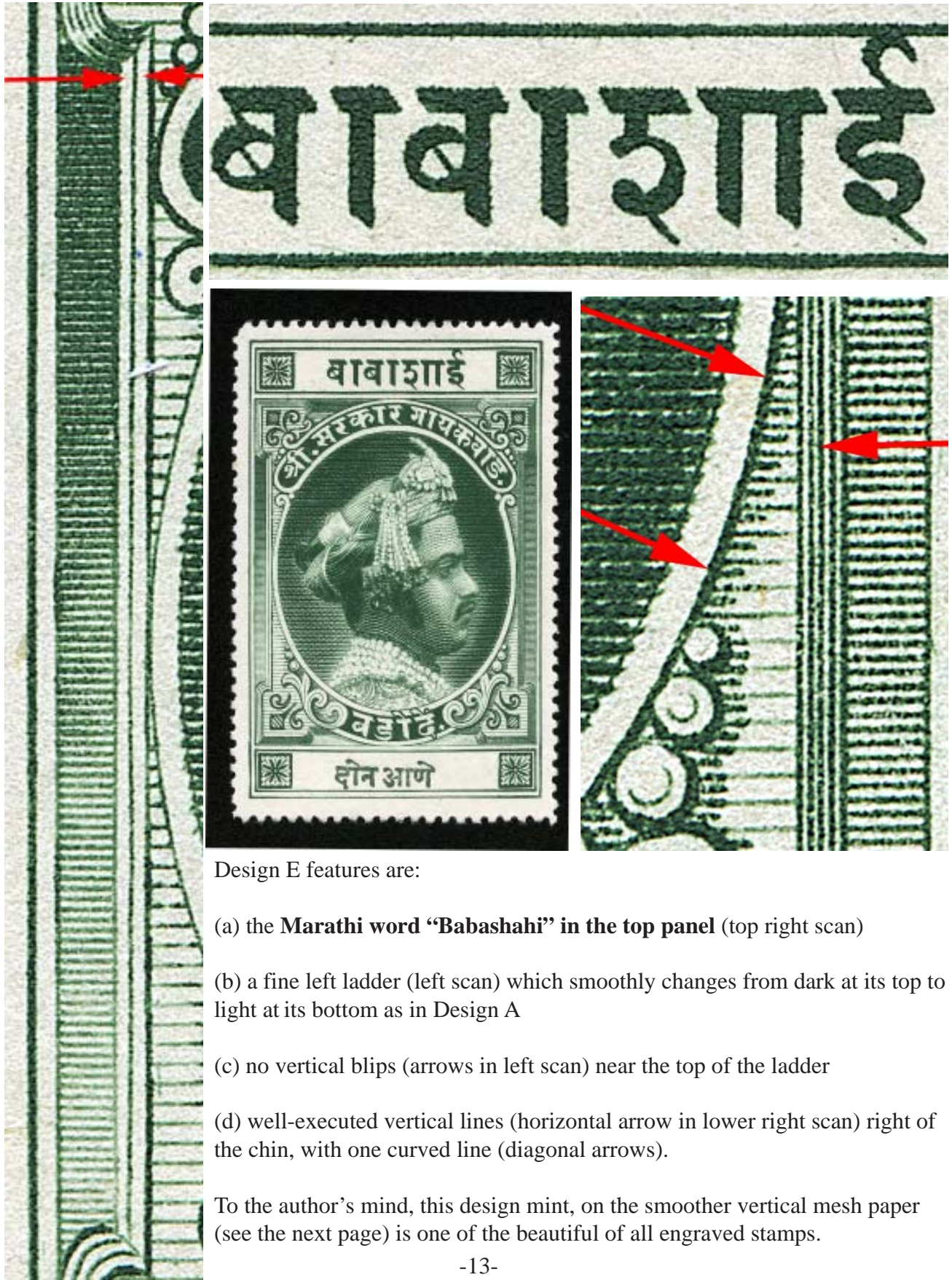
The solutions. Mystery 1. K.M Beales (*Waterlow's 'Rogue' Perforation in the China 1898 Issue*, China Philatelic Society of London, June 1987) discovered that in the 1897-1902 era, Waterlow had one line perforator with the following irregular spacing of pins (not to scale!):



The blue line indicates a slightly wider space between the group of seven perf. 12 pins and the group of eighteen perf. 12.75 pins, thus explaining **Mystery 3**.

Mystery 2. Beales found that this rogue line perforator "...was not, as it were, used successively straight down (or across) the sheet, but was frequently reversed, giving the different perforation in the opposite order.... ..presumably, the machine remained static and the sheet of stamps was taken out at various stages and given a half-turn before being fed in again." This turning would account for the top-and-bottom-perforation-patterns-being-different puzzle of the previous page.

Design E - Babashahi Currency



Design E features are:

- (a) the **Marathi word “Babashahi”** in the top panel (top right scan)
- (b) a fine left ladder (left scan) which smoothly changes from dark at its top to light at its bottom as in Design A
- (c) no vertical blips (arrows in left scan) near the top of the ladder
- (d) well-executed vertical lines (horizontal arrow in lower right scan) right of the chin, with one curved line (diagonal arrows).

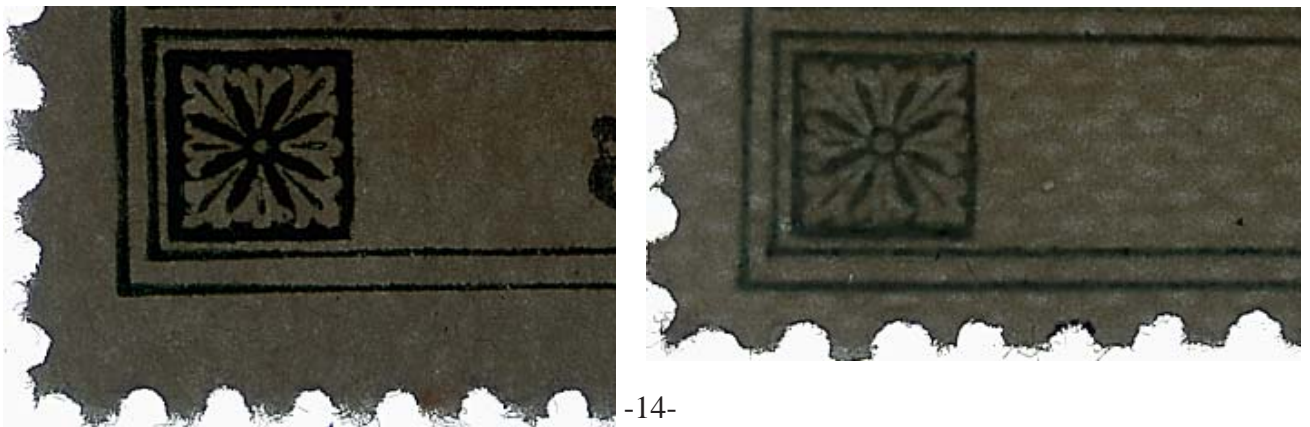
To the author’s mind, this design mint, on the smoother vertical mesh paper (see the next page) is one of the beautiful of all engraved stamps.

Horizontal versus Vertical Mesh

Baroda stamps were printed on wove paper. Wove paper shrinks by different amounts vertically versus horizontally as it dries, so when a wettened paper's mesh direction through the press is changed, the stamps' printed design shrinks differently, resulting in two different sizes of stamps: the stamps on vertical mesh paper are taller and thinner. A mnemonic that may be helpful is that the word "horizontal" is wider than the word "vertical," as are the horizontal mesh stamps.



Closer examination of the mesh of the nineteenth-century Baroda stamps shows that these differences were not due to just one paper being turned two different ways, but were **two completely different papers**. In the first, the vertical mesh paper, the mesh is very tight and particularly difficult to see (bottom left scan), whereas in the second, the horizontal mesh paper, the mesh is so pronounced (bottom right scan) that it can often be seen with the unaided eye.



Design F - Shikkai Currency

With the exception of the Marathi word “Shikkai” in the top panel, Design F properties are the same as those of Design E, so we show a beautiful example which the reader may use to check.



Design G - Vermillion Kaldars

Again, with the exception of the Marathi word “Kaldar” in the top panel, Design G properties are the same as those of Design E. We show an exquisite example with an exceptional squared-circle cancel which the reader may use to check.



Design H - Green Kaldars

The Green Kaldars differ from the Vermillion Kaldars of the previous page in that the left ladder shows a **steady decay**. The left scan below shows the typical fine ladder of a vermilion kaldar. The second scan shows a green kaldar ladder which looks almost the same, except for a few small dots here and there. The third scan shows much heavier dotting, and the rightmost scan shows heavy dotting and serious distortions of the ladder's horizontal lines, especially at the bottom. The three types of decaying ladders, namely (a) some pitting, (b) heavy pitting and (c) pitting with distortion occur in roughly 40%, 40% and 20% of green kaldars.

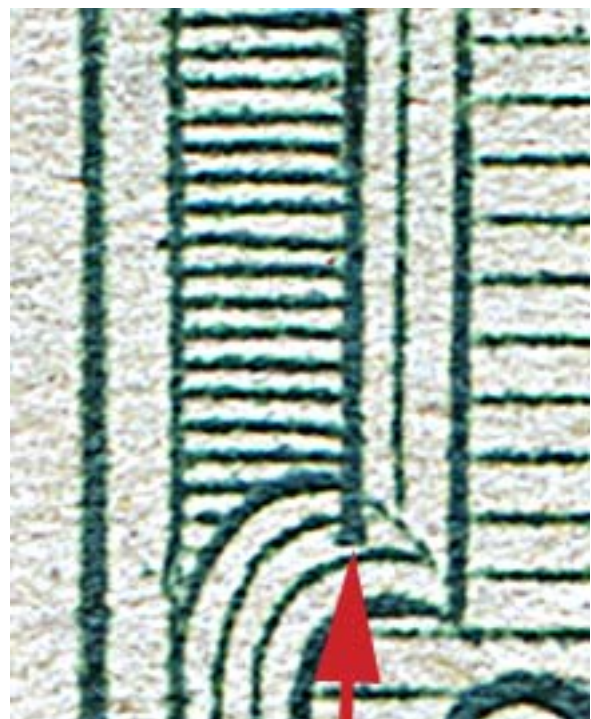
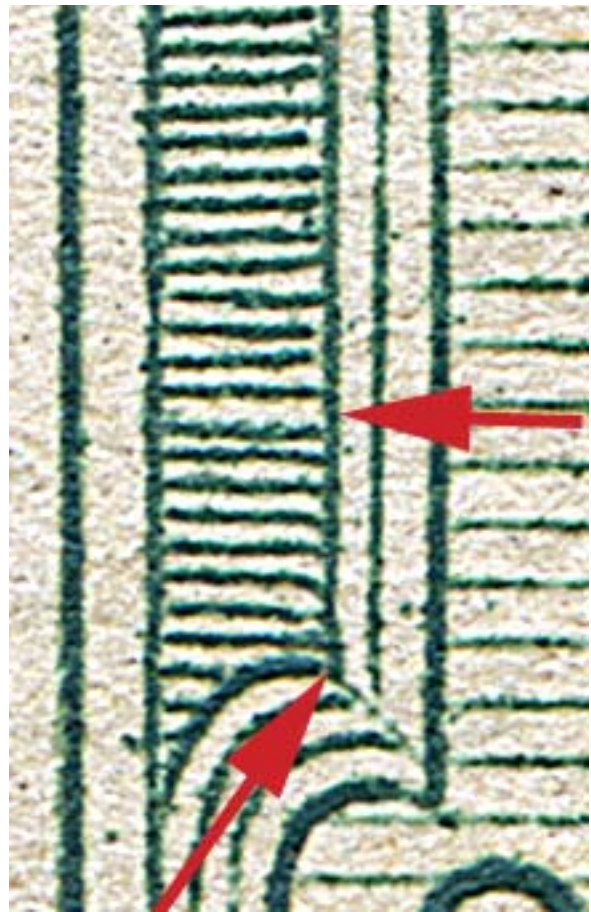
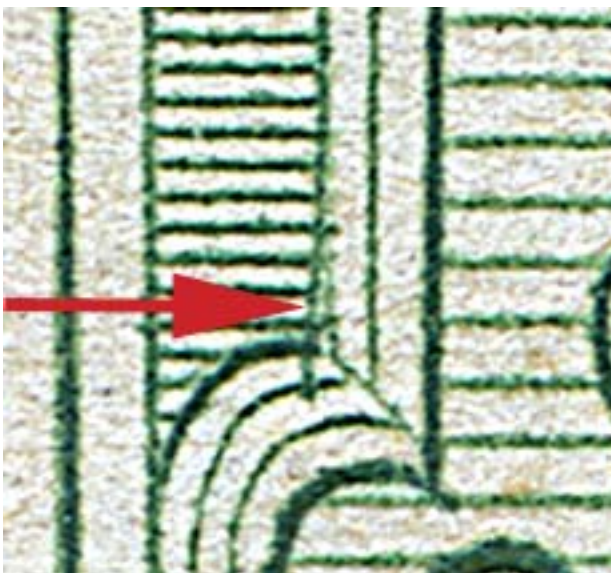
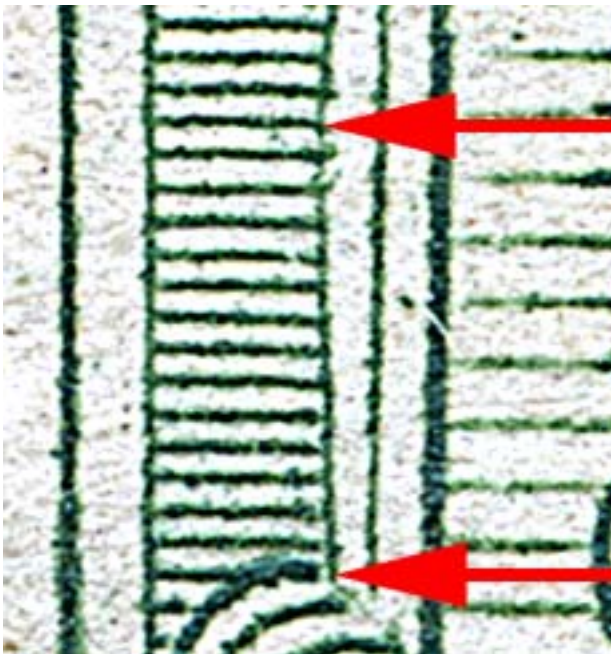


Design I - Retouched Kaldars

Design I's characteristic property is a **retouch** to the right side of the ladder.

The scan at top right shows a retouch (horizontal arrow) to a distorted ladder (notice the irregular spacing of the rungs). The retouch ends where the original vertical line ended (diagonal arrow).

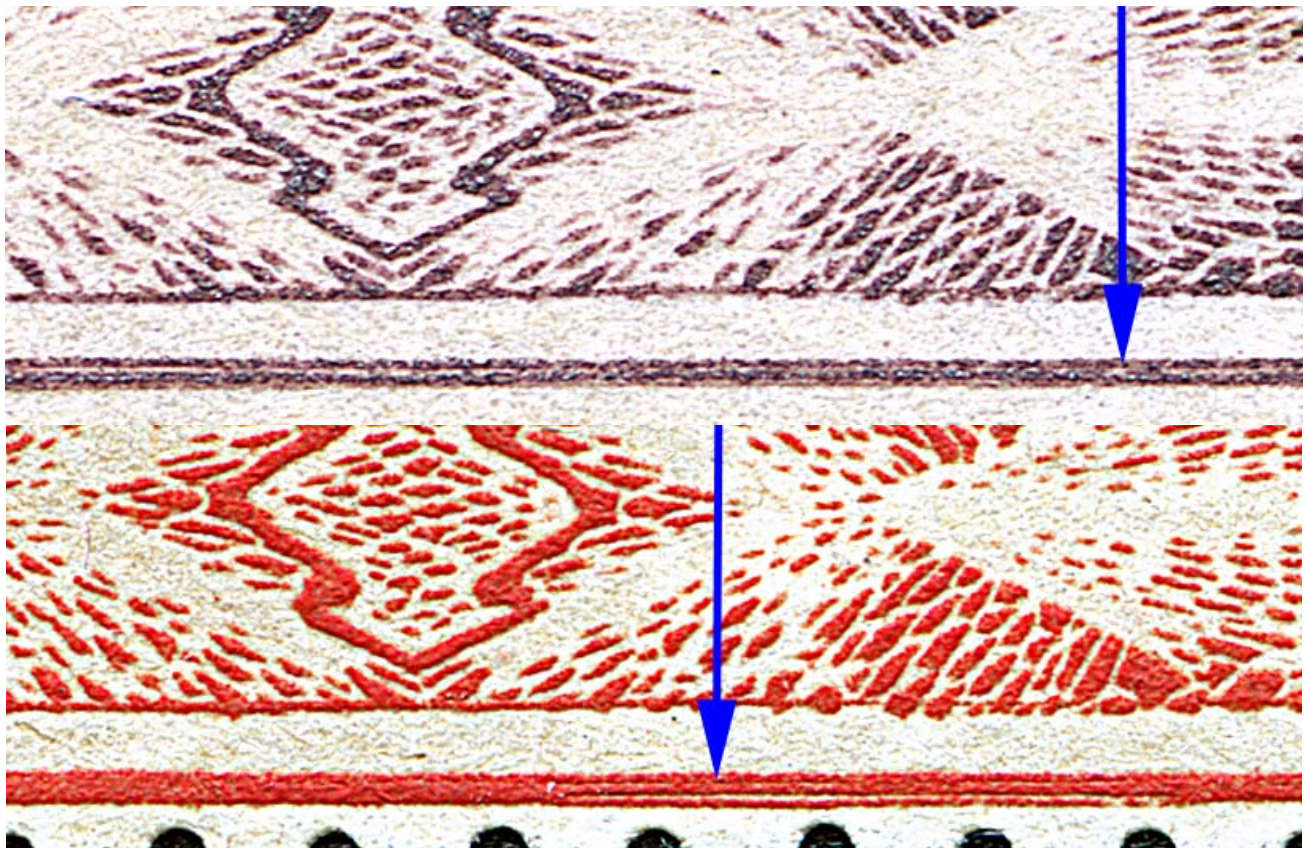
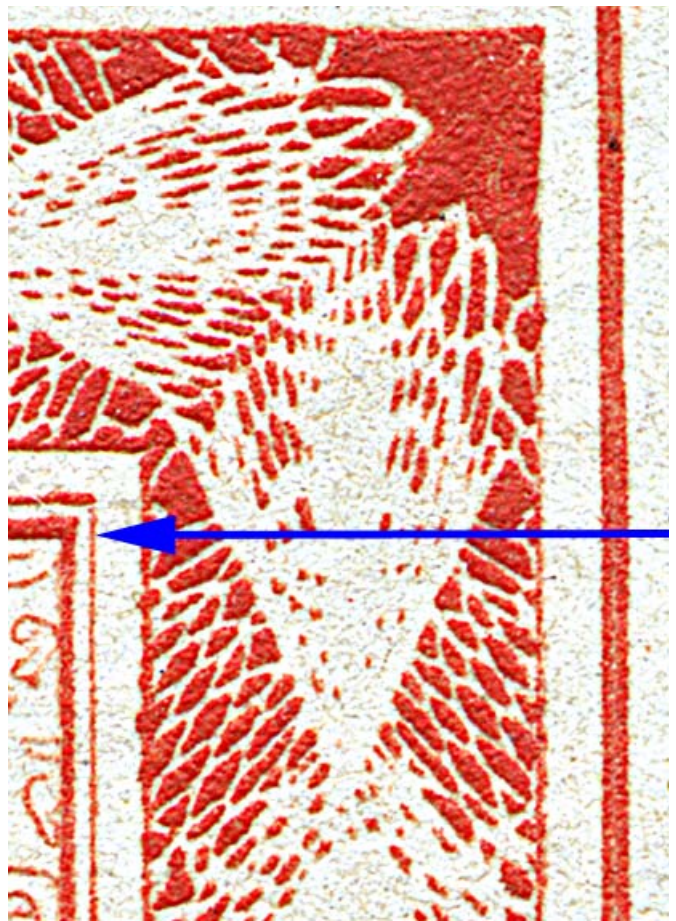
The retouches may extend beyond the original end (bottom right scan), swerve left (bottom left scan) or swerve left then right (centre left scan).



Design J - Straight Upper Right Line

The upper right internal vertical line is **present and straight** (upper right scan). This line had been missing or vestigial in the various previous large Baroda designs (as in the top left scan repeated from our Design C section).

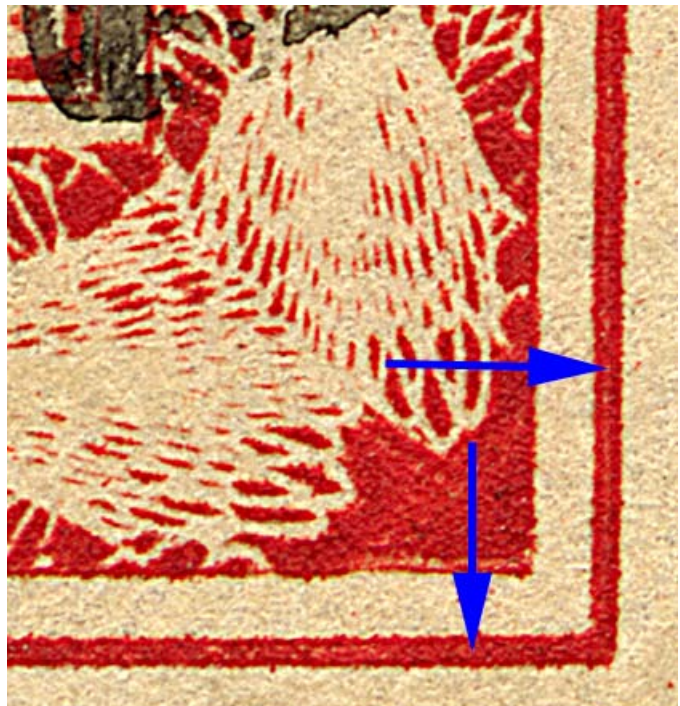
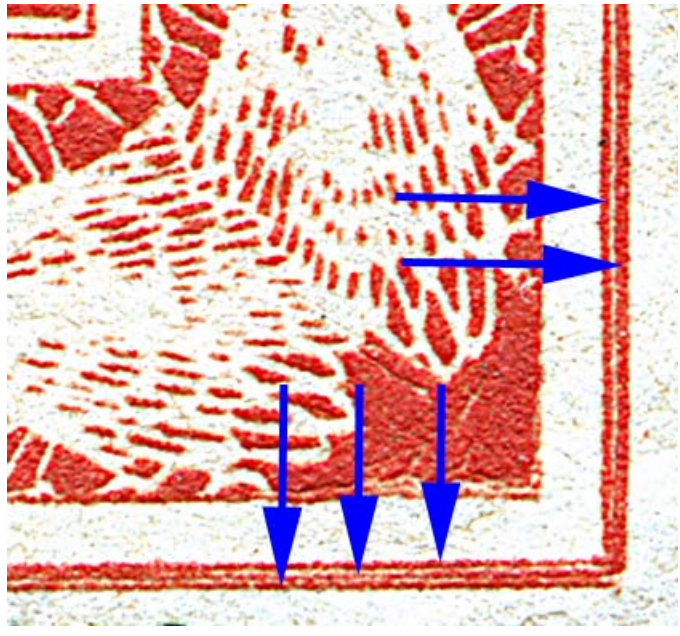
Along the bottom of the stamp's data portion below the first, leftmost, figurine in the lathework, the frame-line is now made of **three distinct lines** (lowest scan below) instead of the two lines of Designs A and D (the centre scan below shows a Design A bottom frameline).





In Design J, the ladder's lower verticals have been **strengthened** (centre left scan). We repeat the Design A fine ladder (far left scan) as a comparison.

In Design J's lower right corner (top right scan) there is a distinctive **"2 over 3" pattern**. That is, the outer vertical frameline consists of two lines, and the horizontal frameline below that is made of three separate lines. If the lower right is instead "1 over 1" (as previewed in the bottom right scan) see the next section, Design K.



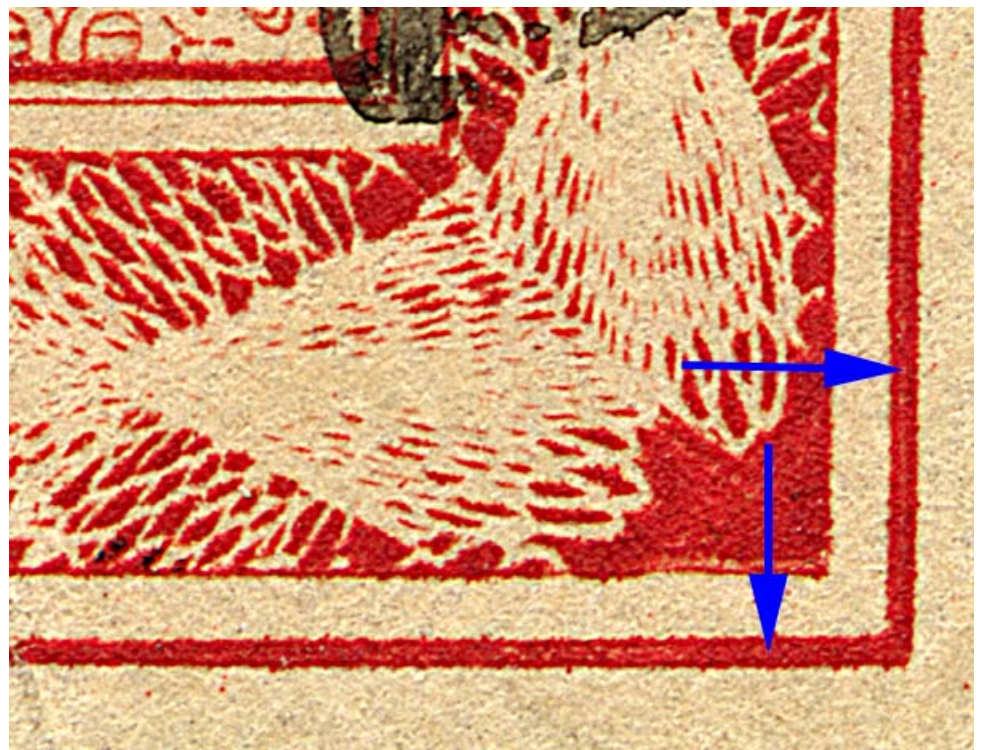
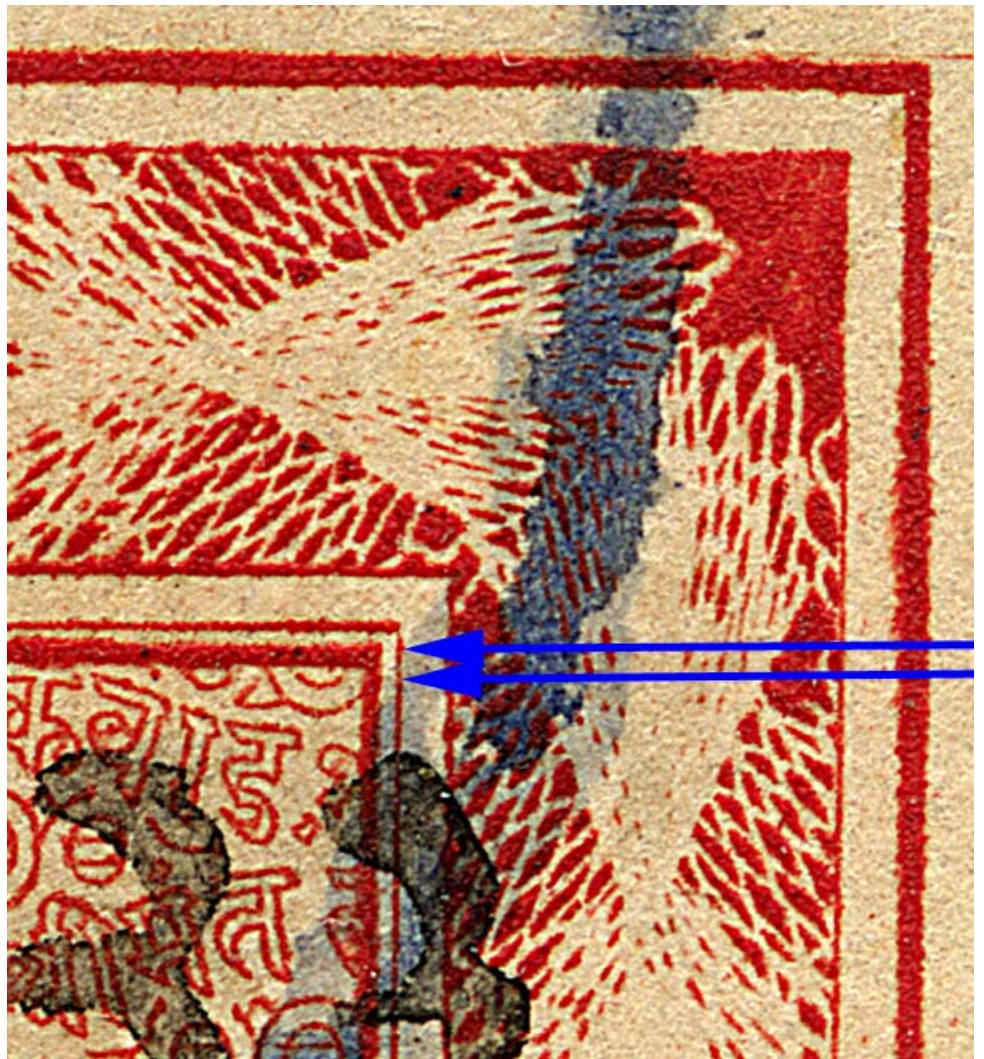
Design K - Eroded Ladder

Consider this Design A over Design K pair used in 1923.



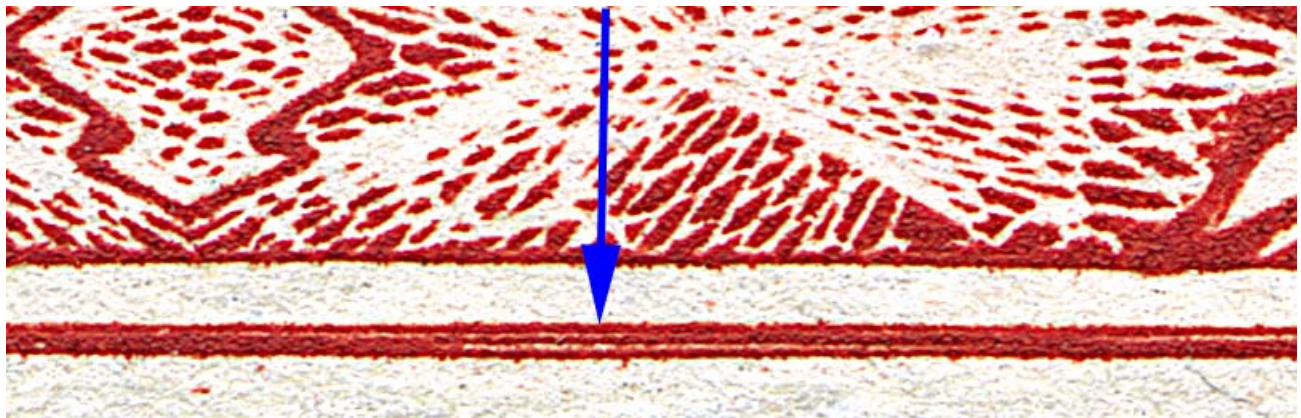
The striking difference in length is due to the Design A stamp being on horizontal mesh paper and the Design K on vertical mesh. (K also appears on horizontal mesh when in vermilion rather than the carmine here, and unlike the revenues, the two meshes appear to be the same paper.)

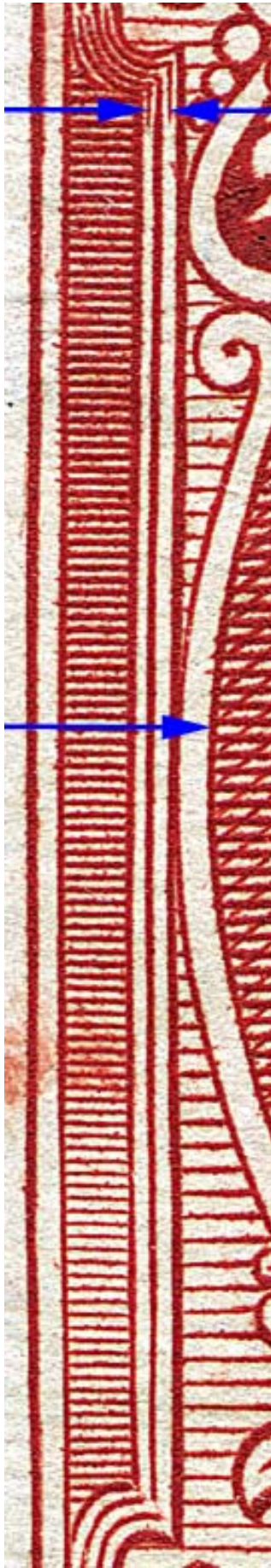
Like J, Design K has a complete, straight inner vertical line in the upper right (blue arrows on the next page). Unlike Design J, Design K has a distinctly different, “1 over 1” lower right corner. In Design K, the ladder’s right vertical line is **eroded**, a “magic ladder,” held up by invisible supports or by a triumph of cantilevering.



Design L - Portrait Outlined

In common with some previous designs, stamps of Design L have **three** bottom centre frame-lines (middle scan below). A Design L innovation is a **scratch** at the bottom of the data panel, about midway in the panel (blue arrows in bottom scan below).





At far left, we show Design K's ladder area. Design L shows three major differences (scan to the immediate left).

First, there are two vertical blips at the top of the ladder area (top two arrows).

Second, the portrait vignette has been strongly outlined (middle arrow).

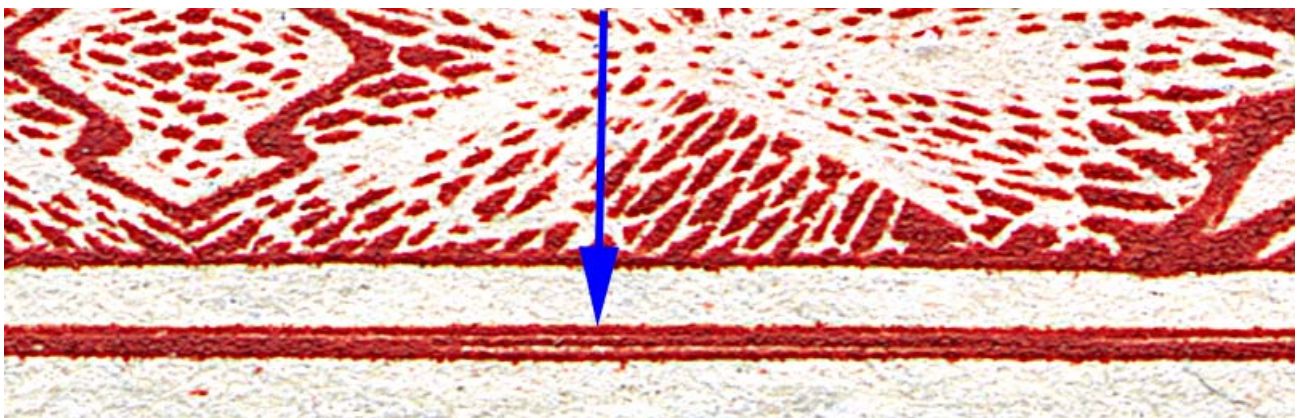
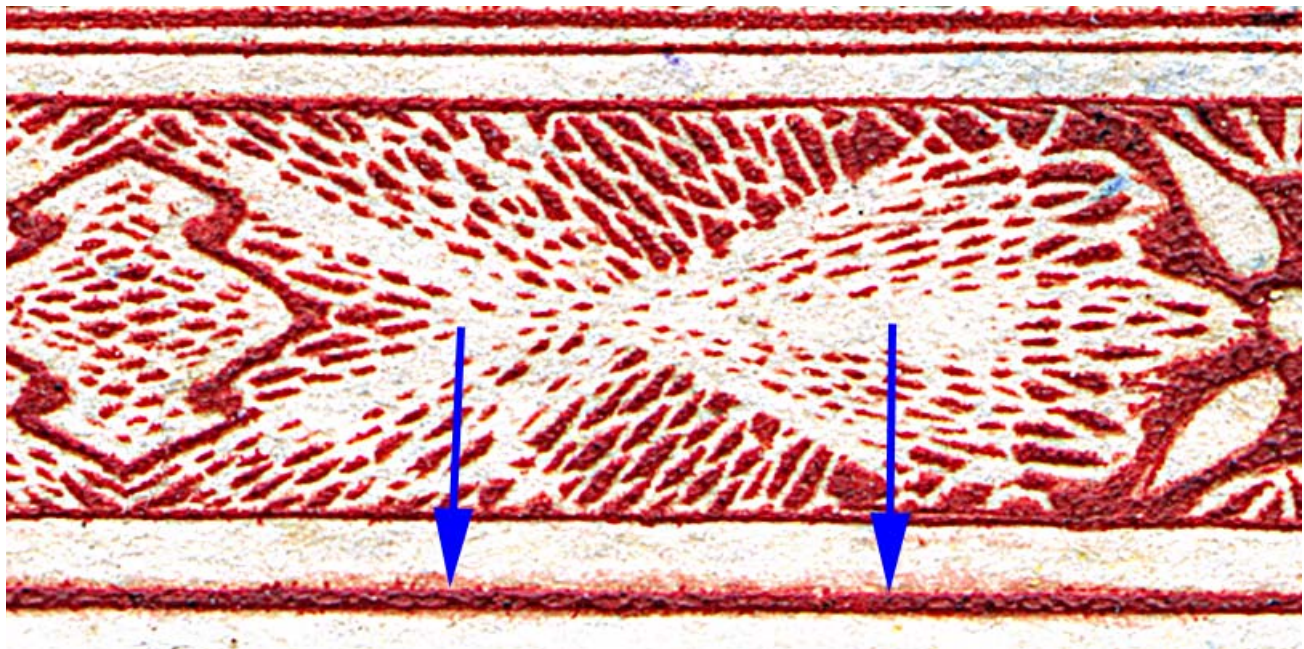
Third, the ladder itself is now **strong**, with the vertical supports uniform and thick.

In the upper right inner corner of Design L stamps, the vertical line is **strong and bent**, the bending being a major innovation (upper right scan above).

Design M - One Bottom Line

Stamps of Design M have **only one** bottom centre frameline (centre scan below). We show the corresponding area of Design L, with its three framelines in the bottom scan below.

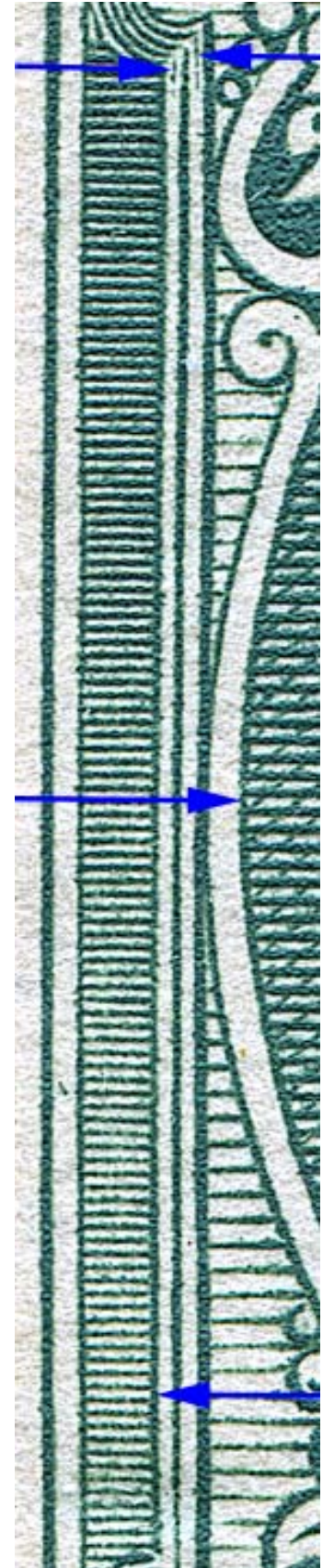
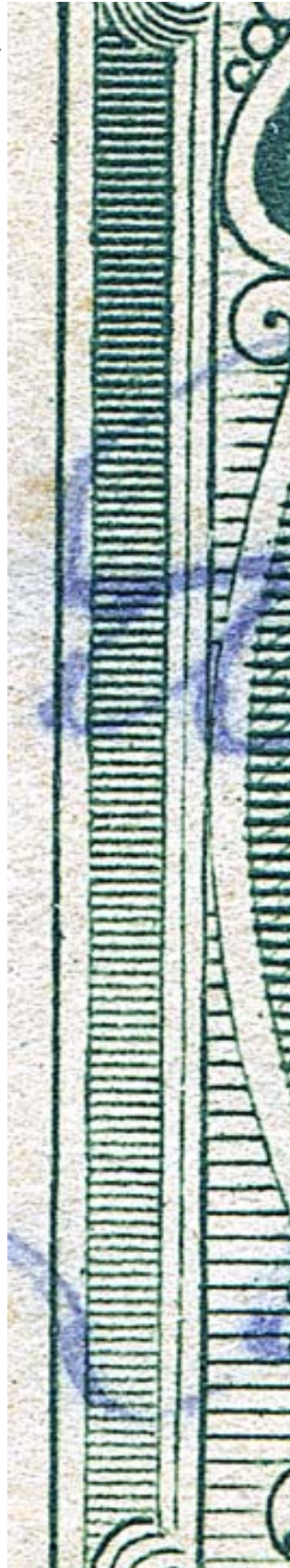
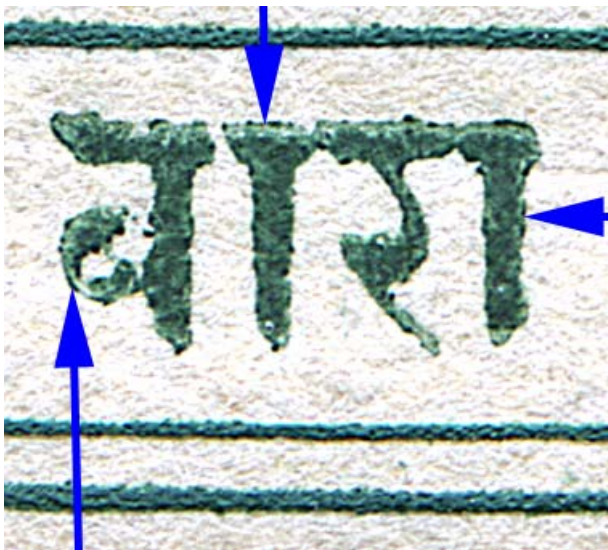
The other Design M characteristics are unchanged from Design L, so the scans on the last two pages apply.



Design N - Strong Ladder, Value Typographed

To the immediate right we repeat the ladder area of a relatively undamaged Design H stamp. The Design N stamps differ in three ways (far right scan). First (top arrows), there are **two vertical blips** at the top of the ladder area. Second (middle arrow), the vignette has been strongly **outlined**. Third (bottom arrow), the ladder is **strong**.

In the value, one can see the characteristic squeezing of the ink out to the edges of the design (three arrows in the word “bara” in the scan below) that one finds in **typography**.



Design O - One Anna Engraved

In Design O, the value, always one anna, is part of the **engraved** plate. The preparation of a dedicated plate makes sense if there were huge numbers of the one anna value ordered, as such a plate eliminates the extra step of typographing the value.

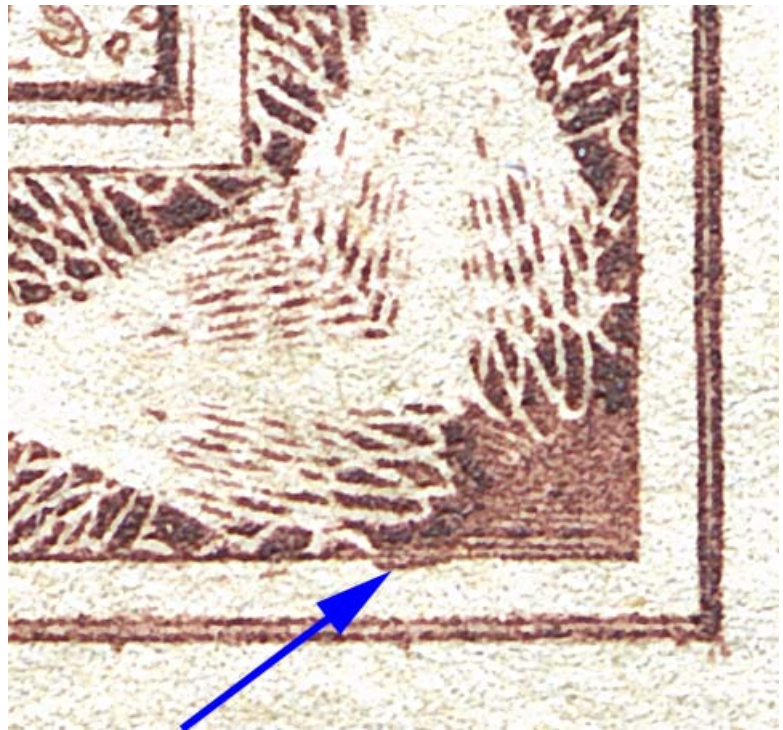
In the scan below one can see the uniform consistency piles of ink sitting on the paper, as opposed to the squeezed edges effect of the Design N ink on the previous page, left centre scan..



A-1

- ◆ slight bending down of a horizontal piece of the design in the lower right corner (diagonal arrow)

The author's interpretation of the sequence A-1, A-2, A-3, A-4 is that the sequence shows the breaking away of a piece of metal from the transfer roller as it was used to rock in the design on successive positions on the plate, a so-called *relief break*.



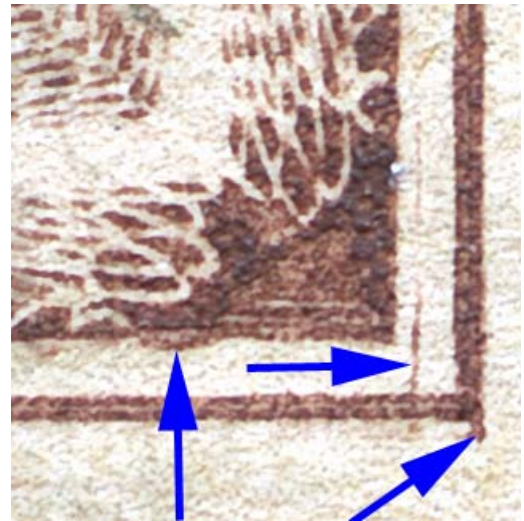
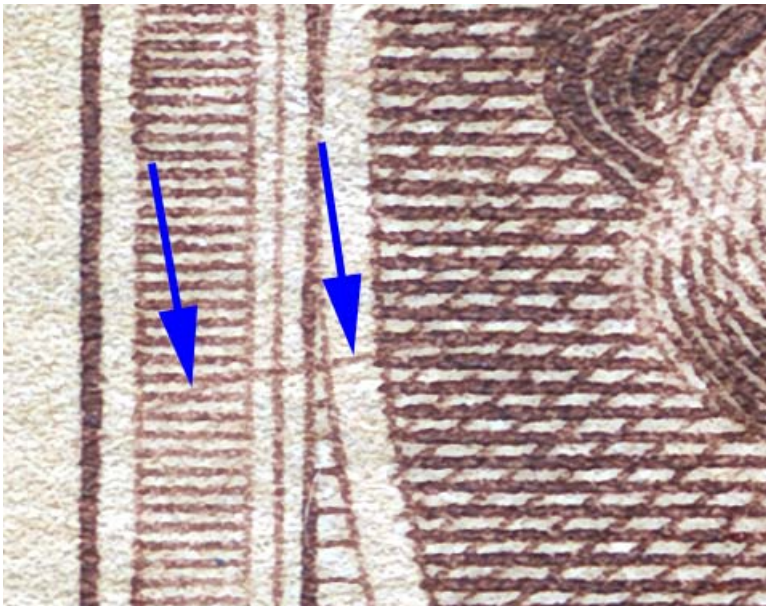
A-2

First state: (right scan)

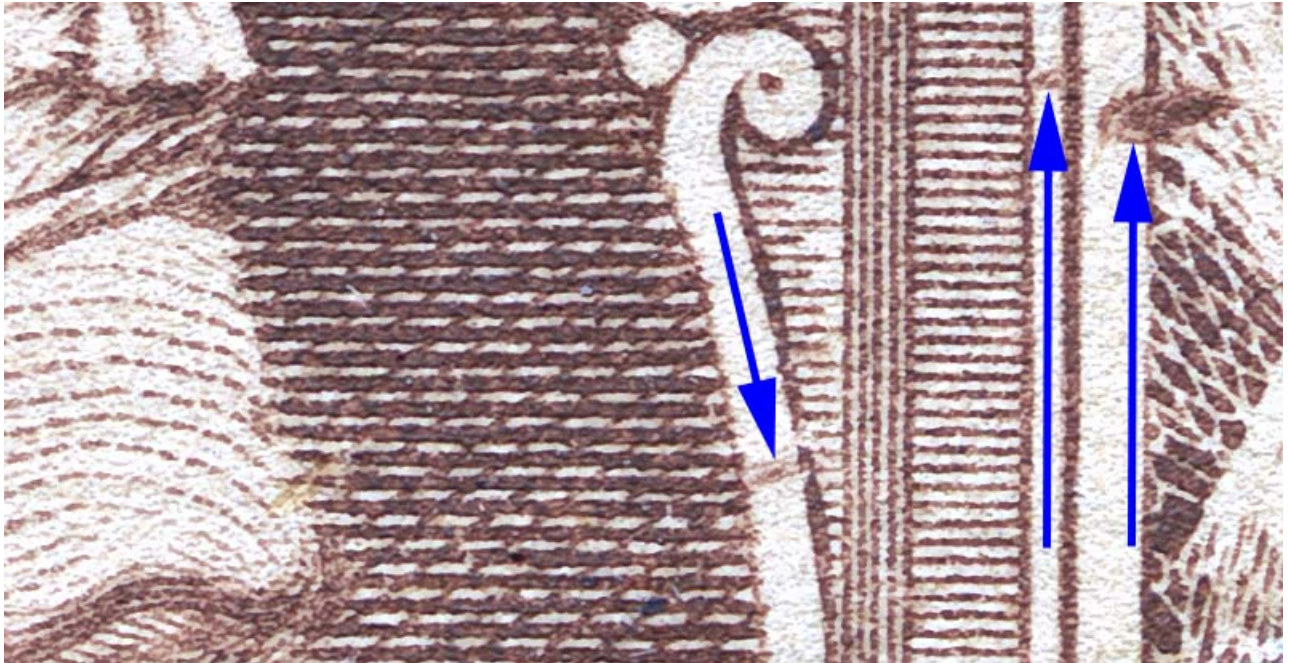
- ◆ dot below lower right corner (diagonal arrow)
- ◆ slightly tilted vertical line inside lower right
- ◆ more bending down of a horizontal piece in the lower right (vertical arrow)

Second state: all of the above, plus

- ◆ three large marks to the right of the forehead (next page, top scan)
- ◆ diagonal line left of the hair (left scan on this page)

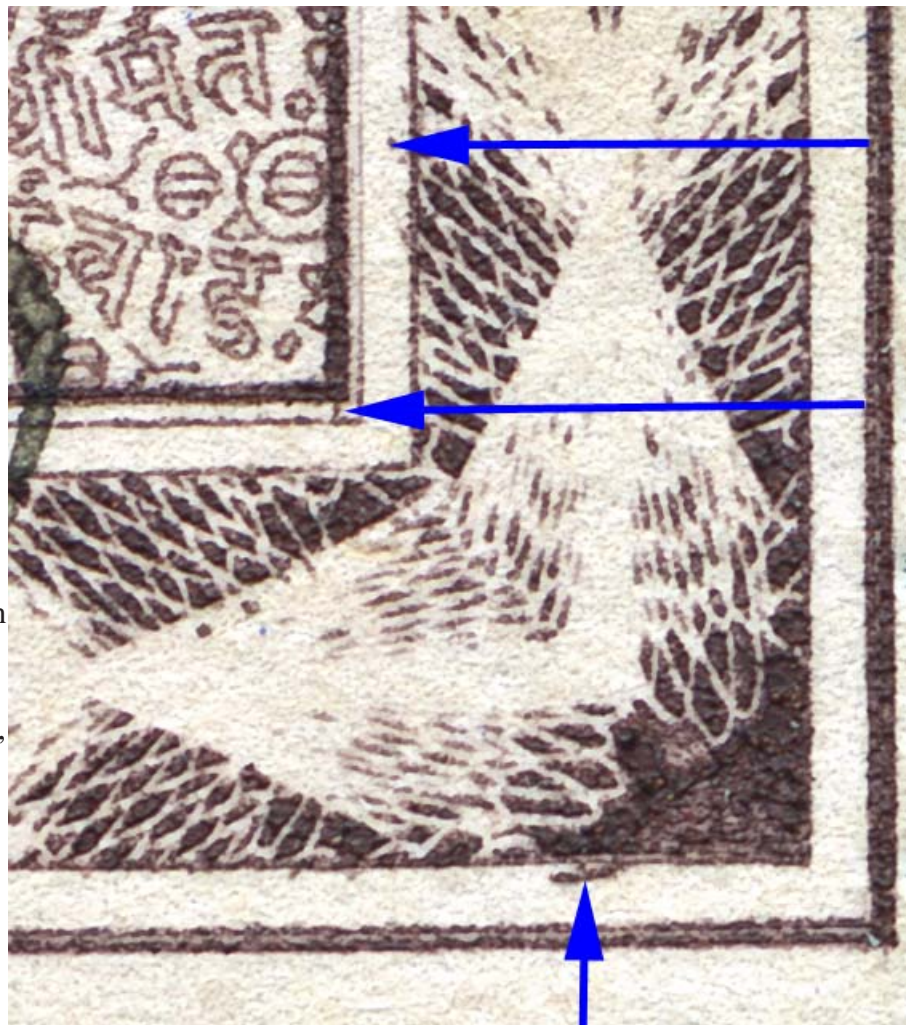


A-2 continued

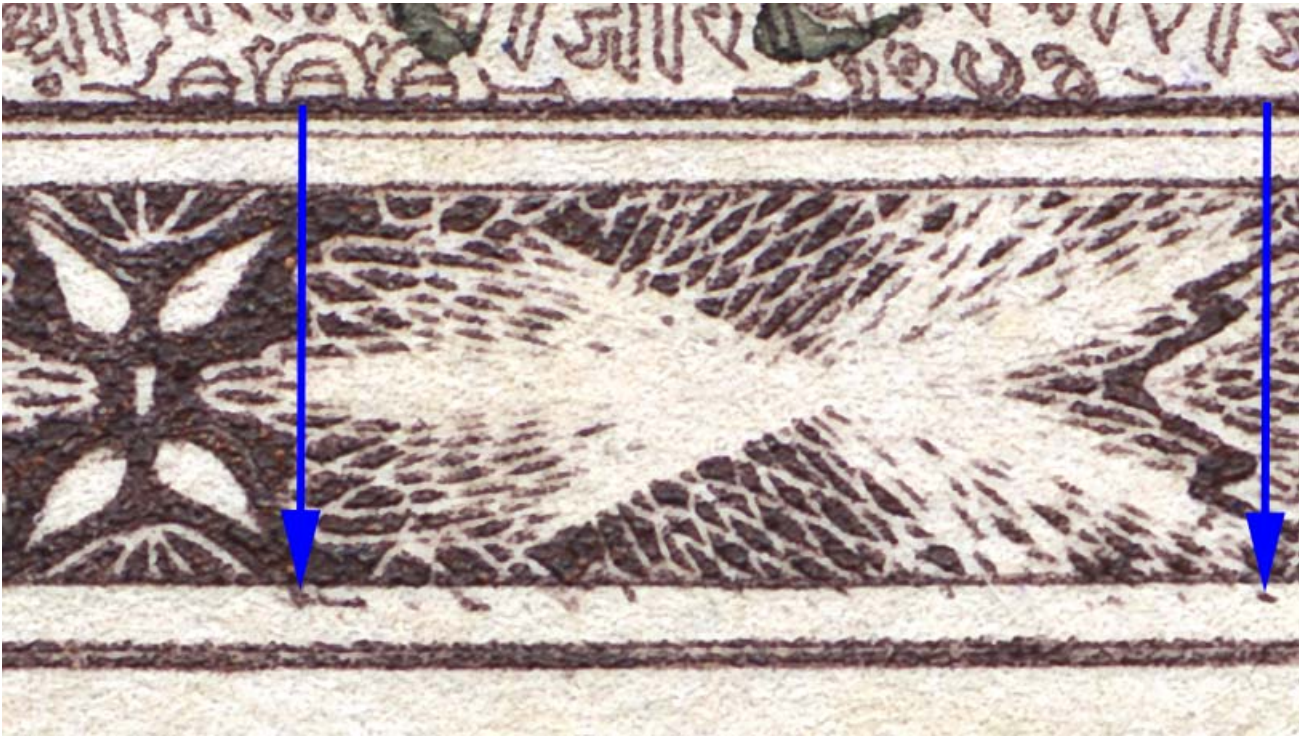


A-3

- ◆ quite noticeable bending down of a horizontal part of the design in the lower right corner (scan at right, up arrow)
- ◆ vertical group of dots in internal lower right (scan at right, leftward arrows show the two largest dots)
- ◆ horizontal sequence of internal marks between the last two lathework figurines in the lower right (next page, top scan, vertical arrows show the first and last marks in the sequence)

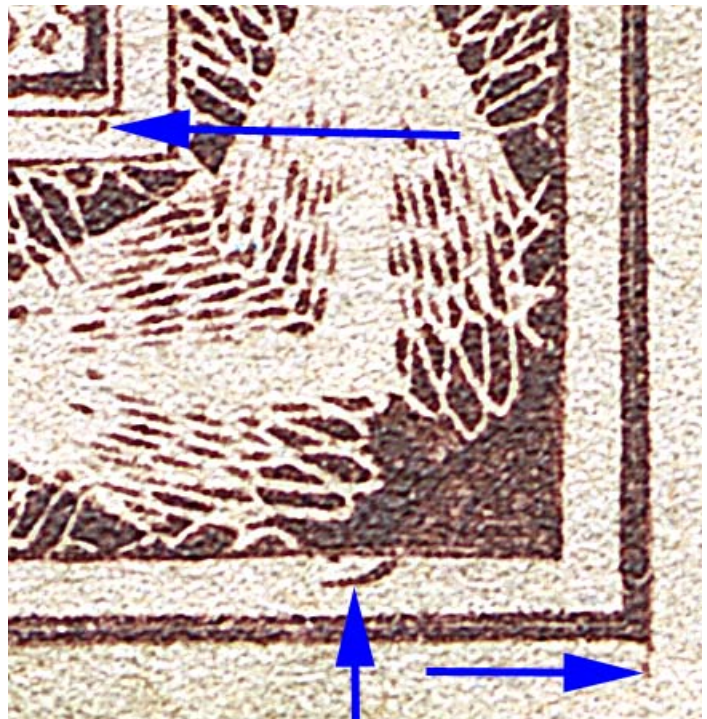
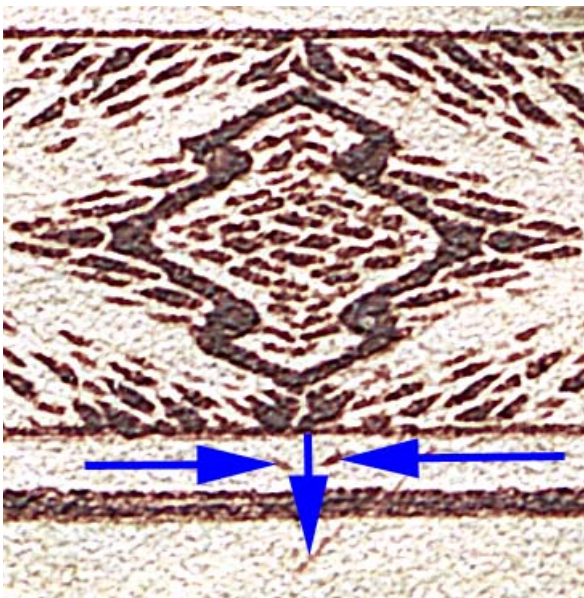


A-3 continued



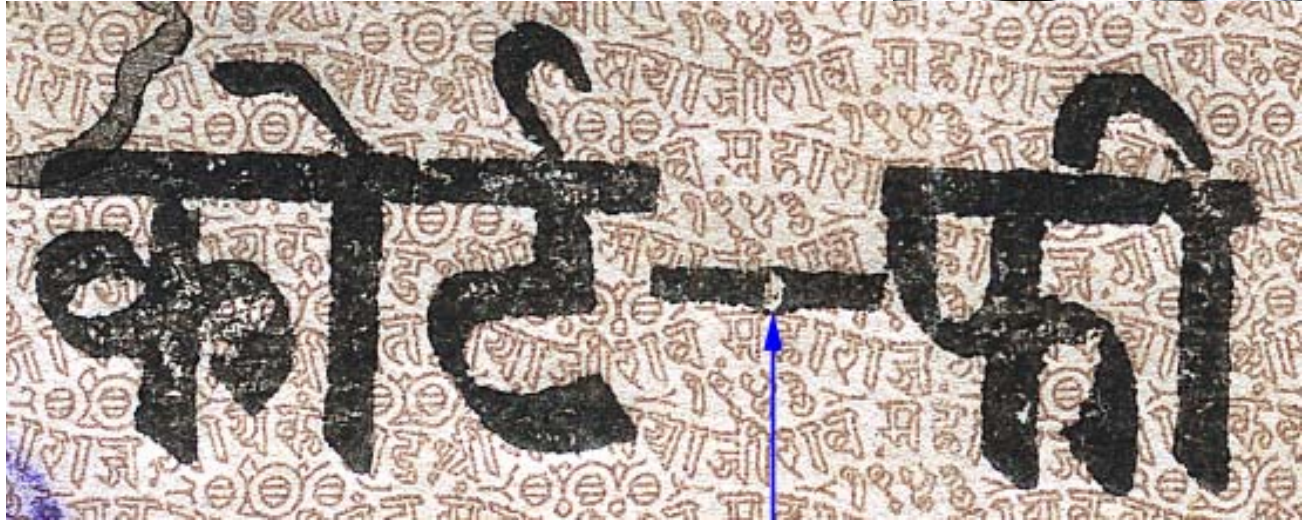
A-4

- ◆ huge bending down of a horizontal piece of the design in the lower right corner (up arrow in the right scan)
- ◆ one external and one internal dot in the lower right corner (right scan, horizontal arrows)
- ◆ distinctive pattern of three short lines below the rightmost lower figurine (left scan)



A-5

- ◆ bottom centre doubling (scan to the right)
- ◆ lower right corner doubling (second scan below)
- ◆ in copies overprinted *Court Fee* in Marathi, broken hyphen between *Court* and *Fee* (first scan below)



A-6

- ◆ horizontal line in the value panel just below the first Marathi character



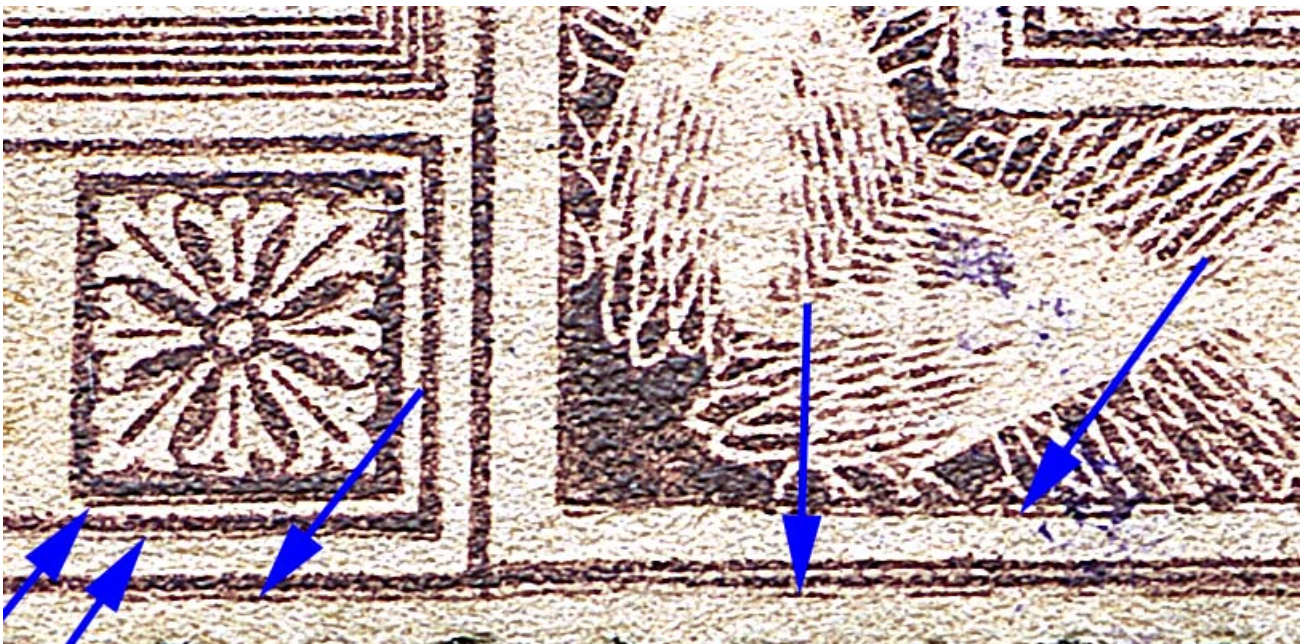
A-7

- ◆ two diagonal lines in the top centre on the right side of the leftmost figurine



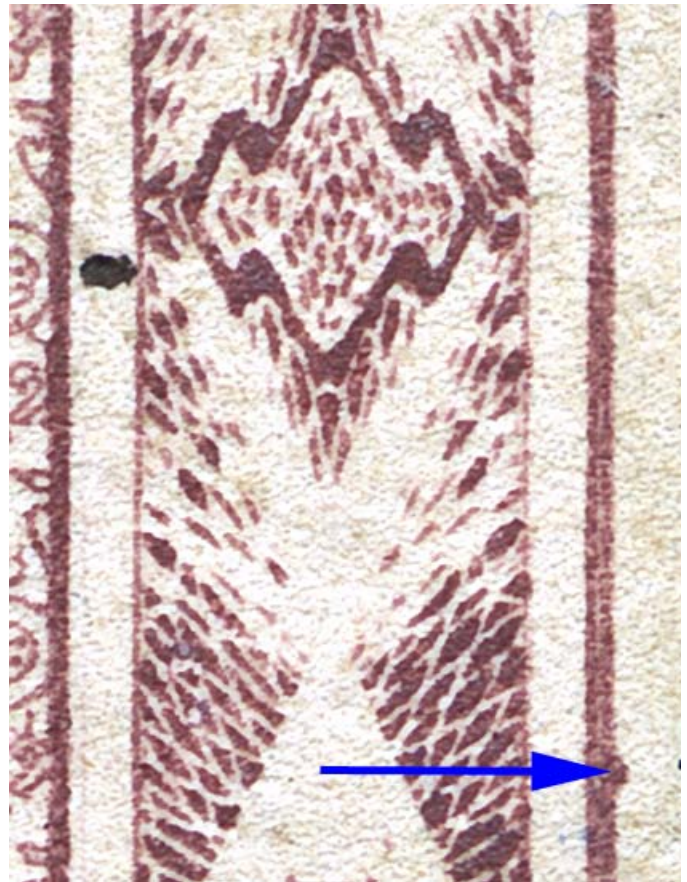
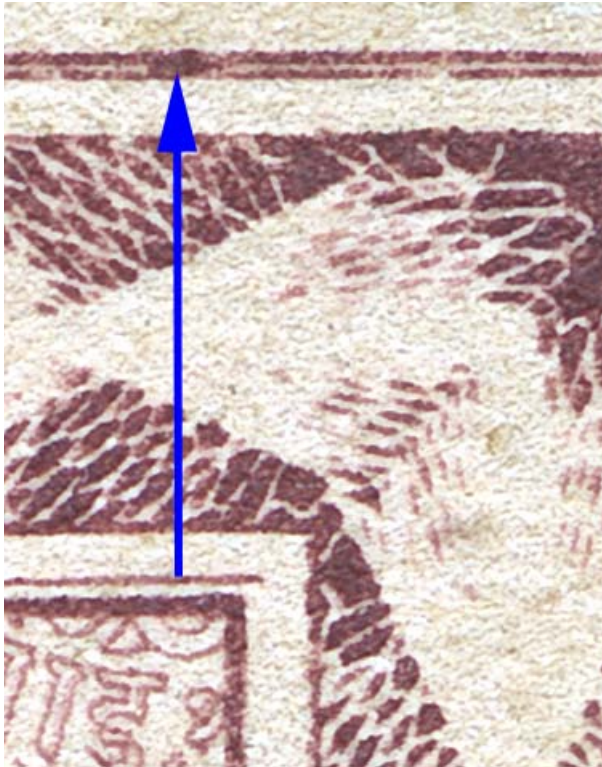
A-8

- ◆ re-entry doubling of bottom lines, lower right rosette and nearby lathework (diagonal arrows)
- ◆ three bottom framelines (vertical arrow)



A-9

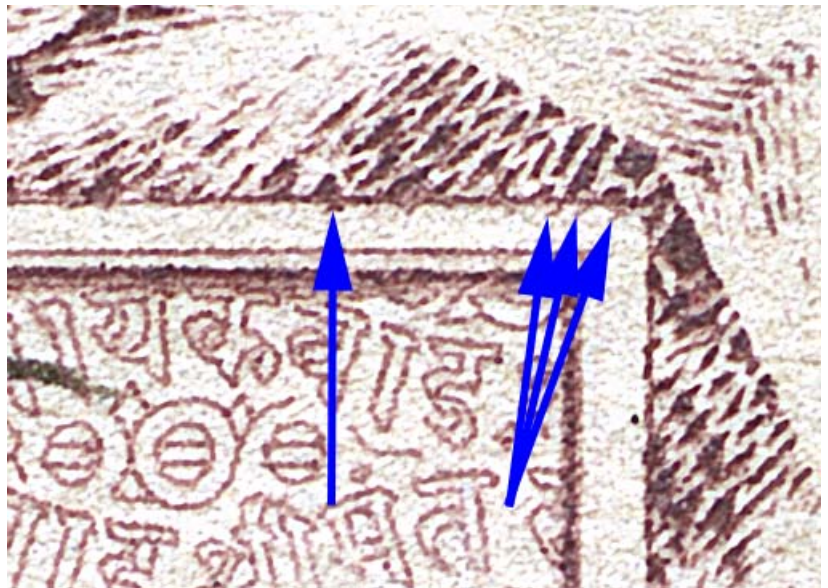
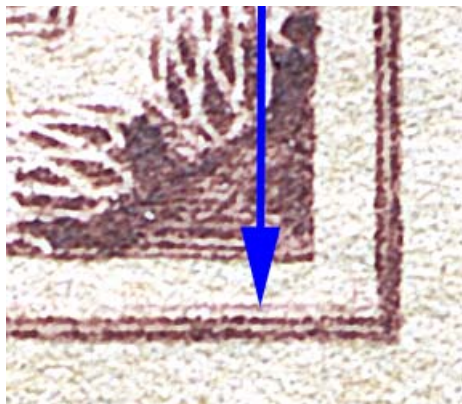
◆ two large dots in the upper right



A-10

◆ cluster of three close small marks and one larger mark further left, in the interior upper right (right scan)

◆ a pale interior line in the lower right corner (left scan)



A-11

First State

- ◆ wriggling internal vertical in the left side, especially at the top

Second State: as above, plus

- ◆ series of one internal and three external dots by the lower right figurine



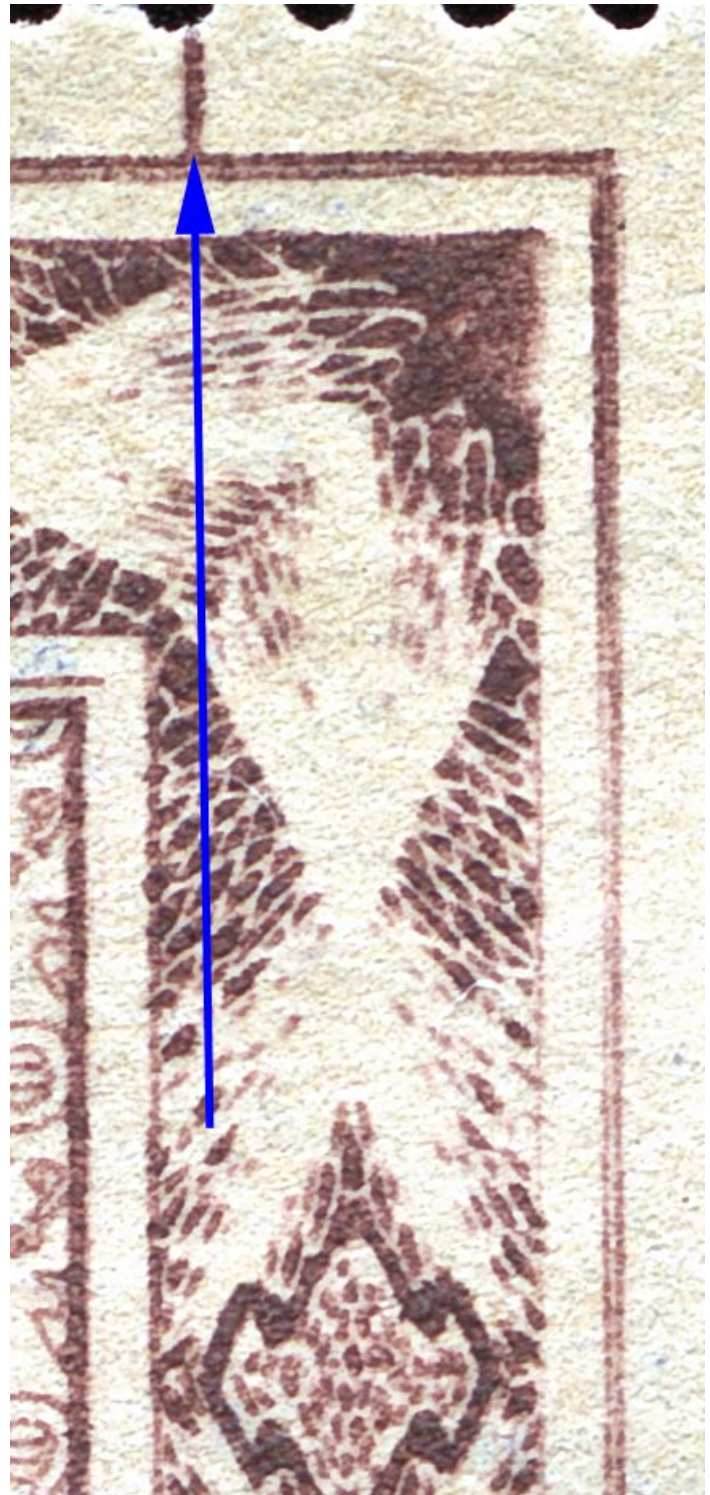
A-12

- ◆ doubling of the right vertical frame (top left scan) between the top figurine and the lathwork pinch below so that the frame looks like four fine lines instead of two thick lines
- ◆ exterior dot just right of the last figurine in the upper right (bottom left scan)



A-13

strong short vertical bar in the upper right



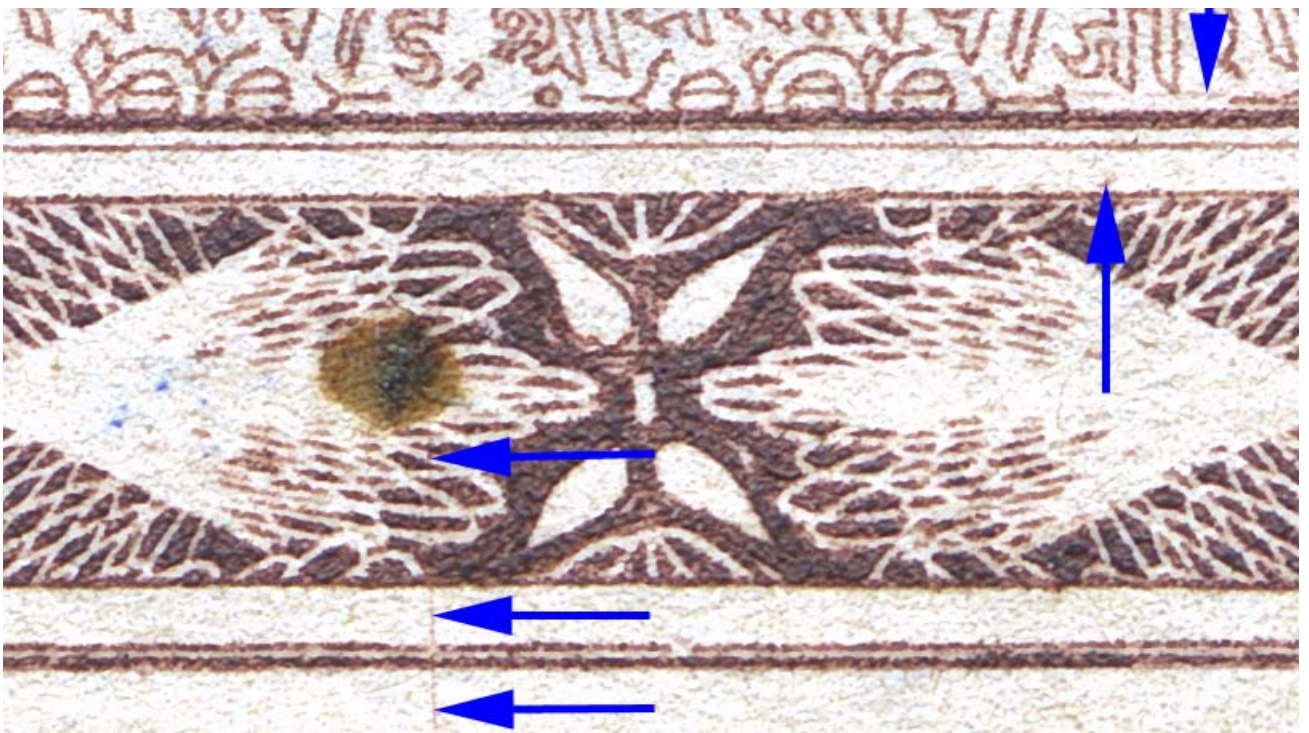
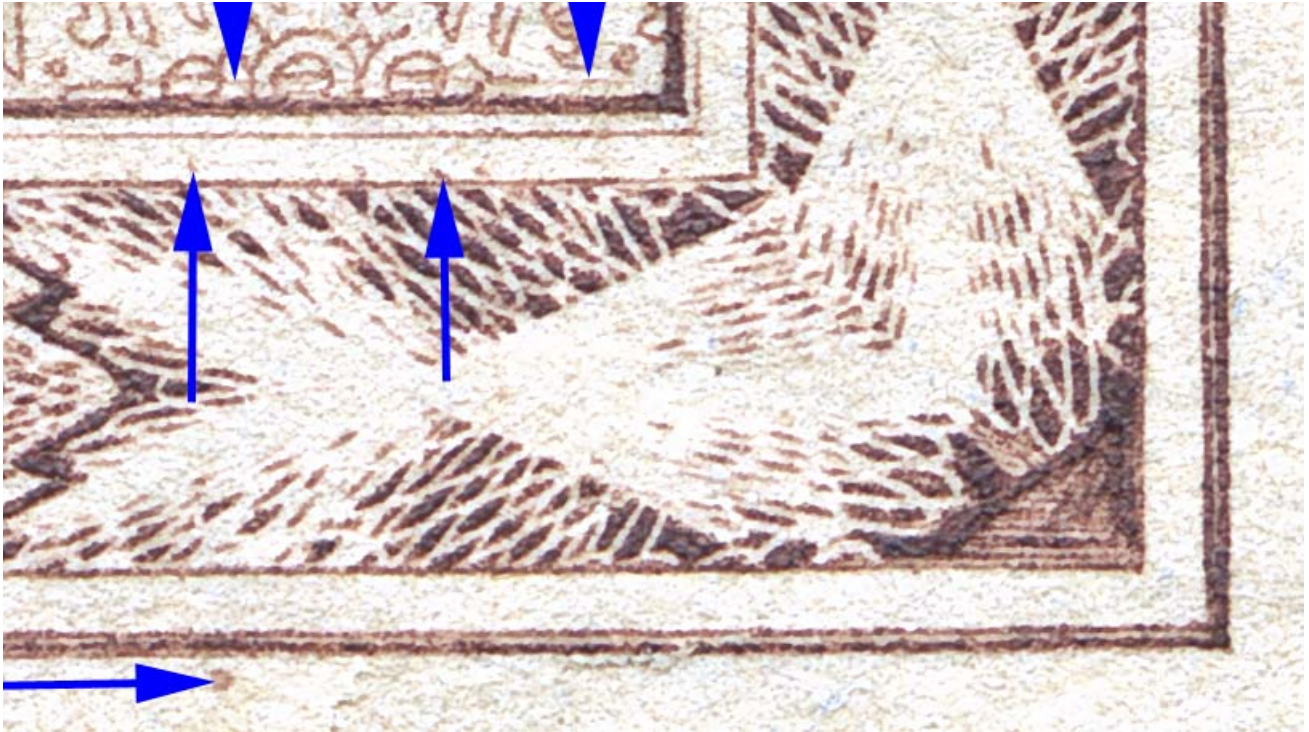
A-14

First State

- ◆ large external dot in the lower right (right arrow)
- ◆ a shift up re-entry in the lower right, as shown by α series of internal marks (up arrows) and a long faint extra line (down arrows)

Second State: as above, plus

- ◆ diagonal mark in the lower right lathework (left arrows)



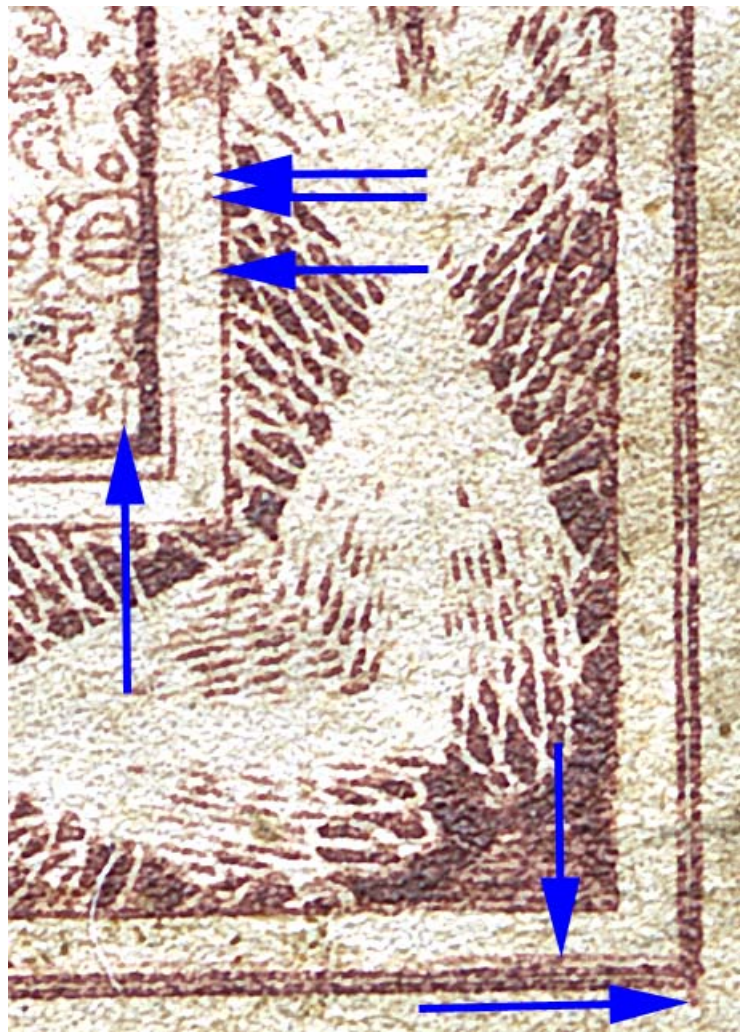
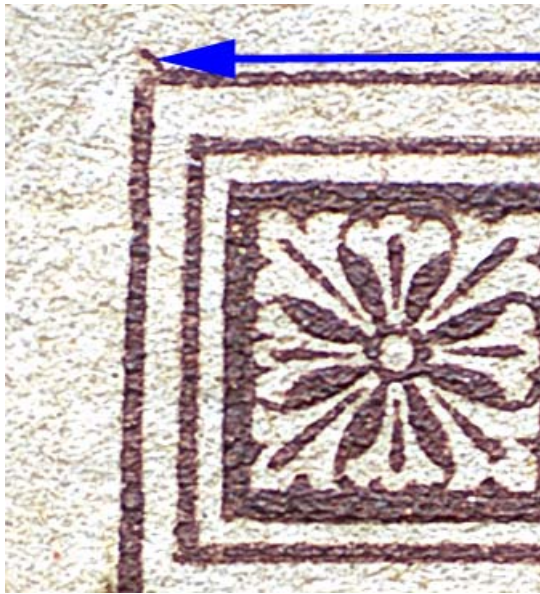
A-15

First State

- ◆ internal shift-left re-entry marks (left arrows in right scan)
- ◆ vertical line (up arrow in right scan)
- ◆ horizontal line in lower right

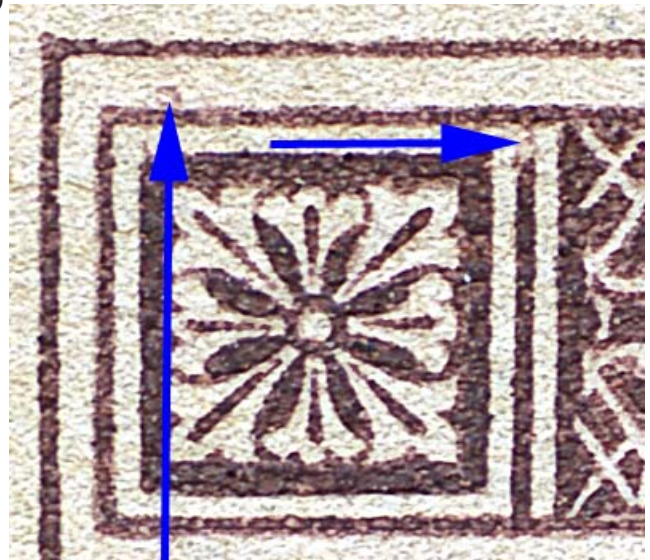
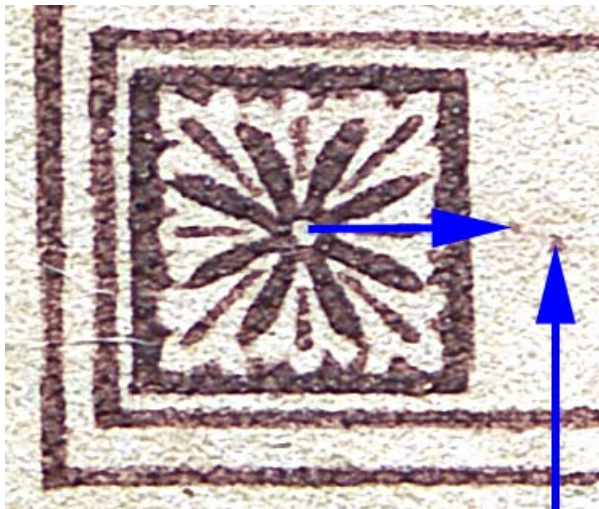
Second State: both of the above, plus

- ◆ distinctive upper left corner mark (left scan)
- ◆ lower right exterior dot

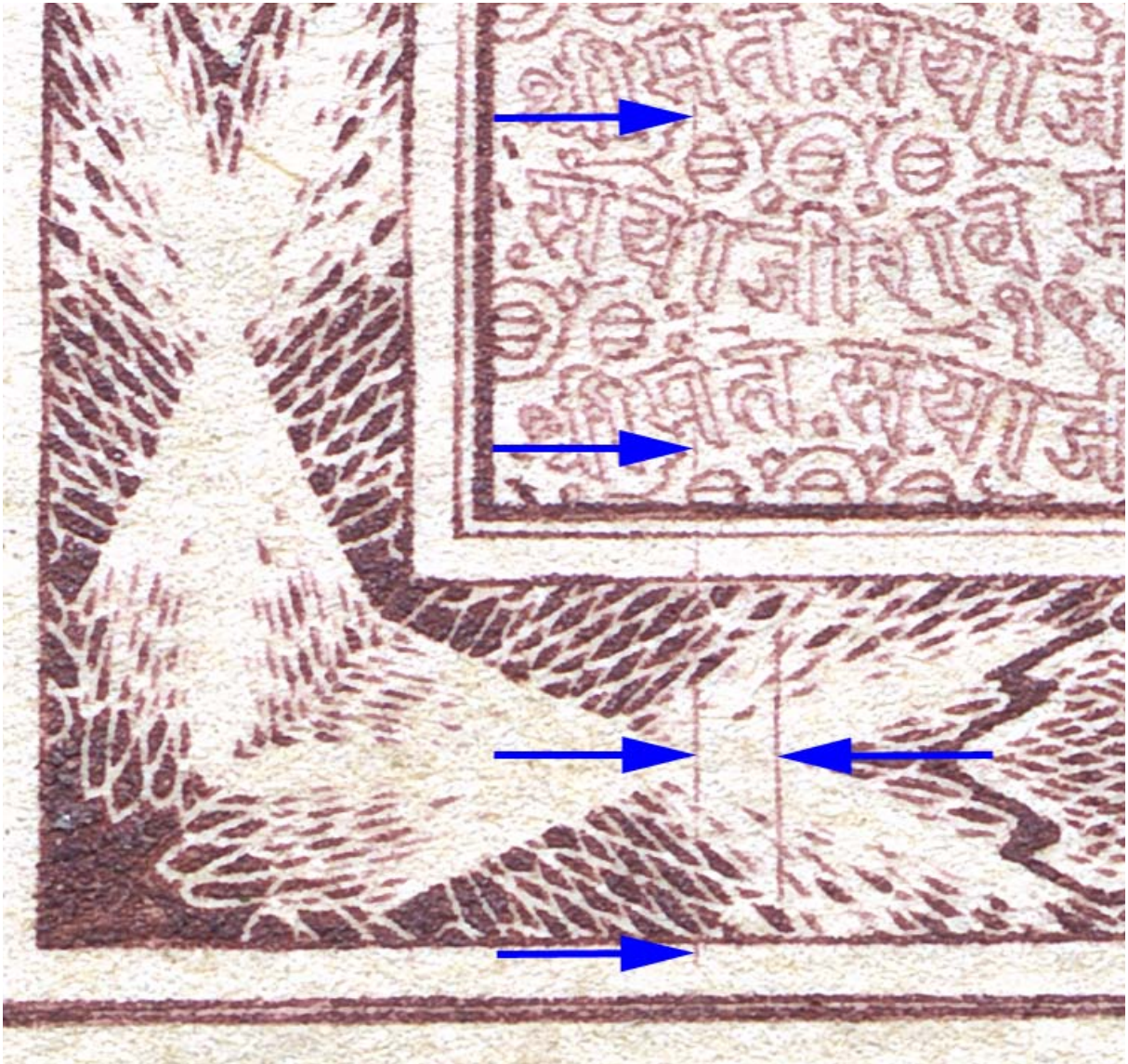


A-16

- ◆ distinctive break in the upper left rosette box (right scan, horizontal)
- ◆ tiny bubble above upper left rosette box (right scan, vertical arrow)
- ◆ two dots by the lower left rosette (left scan)



A-17

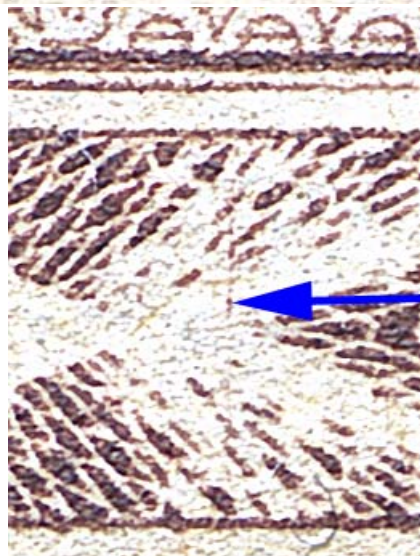


First State

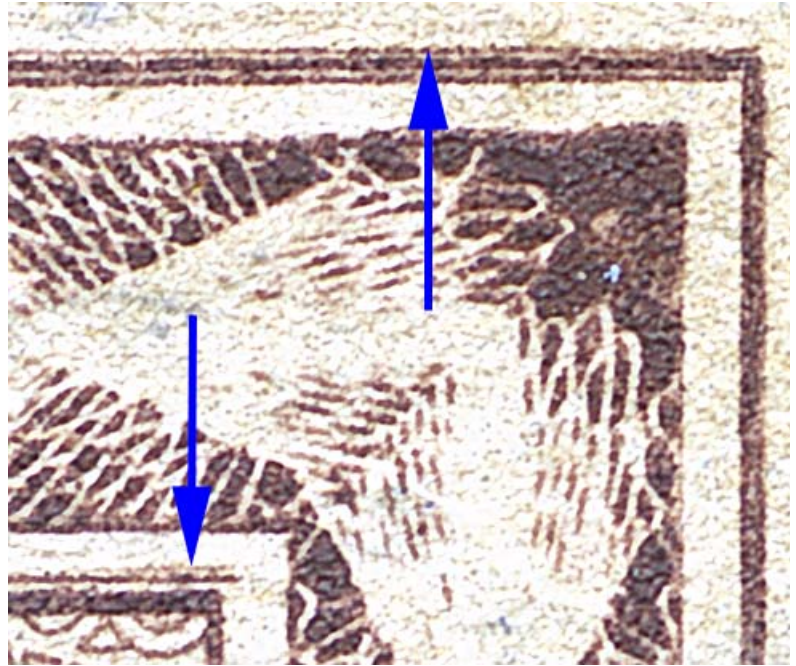
- ◆ two bottom centre parallel lines, the left one extending a considerable distance up into the data panel (top scan)

Second State

- ◆ only one bottom centre line (right scan)
- ◆ re-entry doubling in the upper left corner (next page, left scan)
- ◆ re-entry doubling in the upper right corner (next page, right scan)



A-17 continued

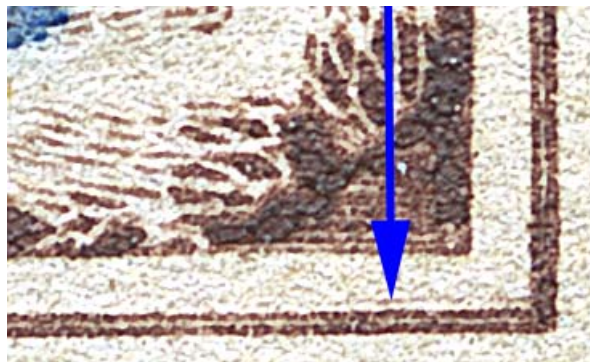


A-18



◆ small circle below and right of the portrait oval (scan above). This circle becomes very faint on later copies.

◆ extra internal line in the lower right corner (scan to the right). On early copies this line extends left almost to the right figurine in the lathework.



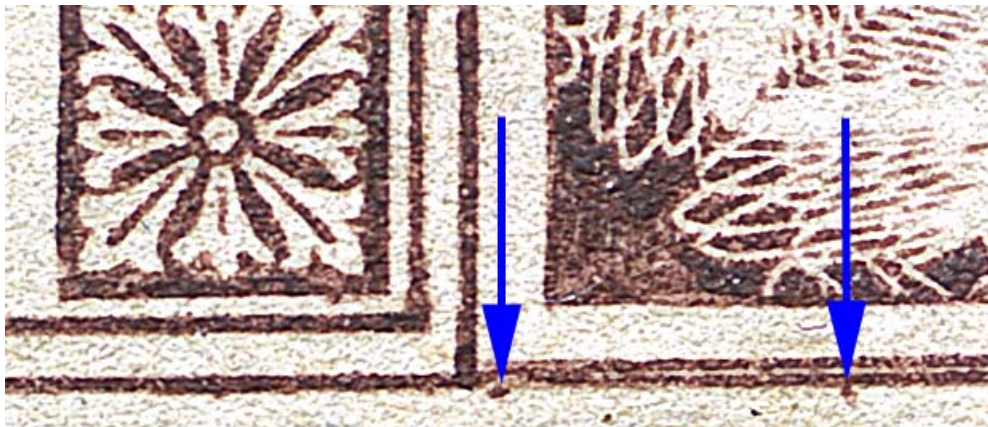
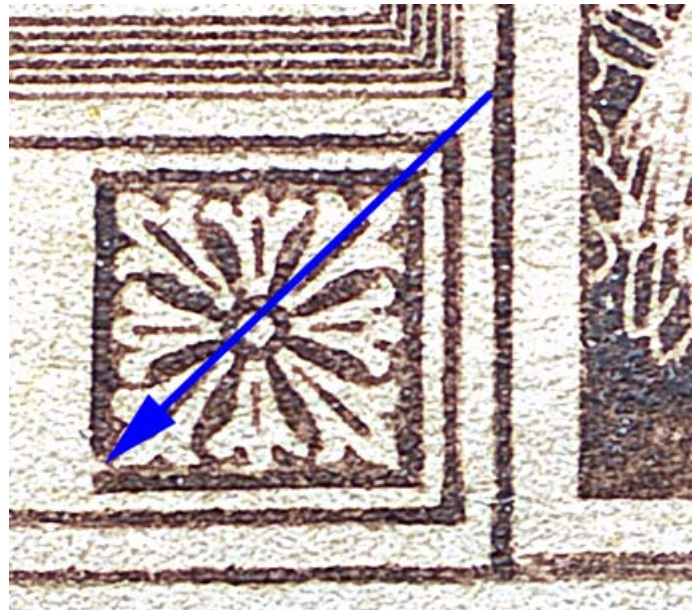
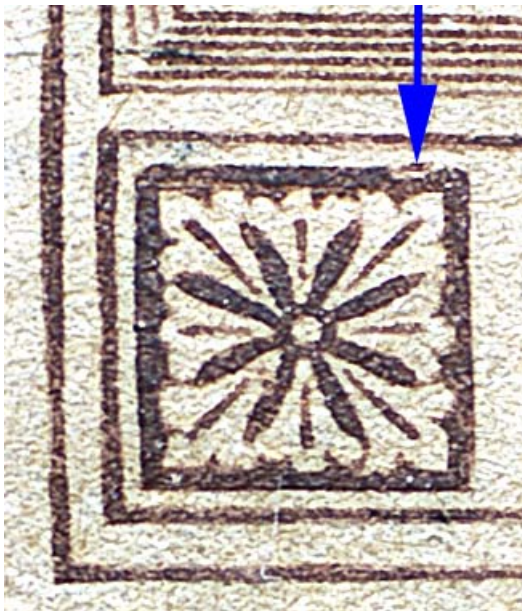
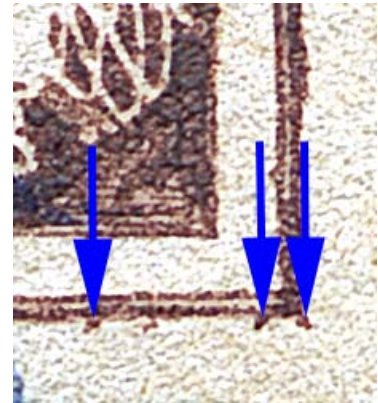
A-19

First State

- ◆ external marks in the lower right corner (right scan)
- ◆ lower left rosette damage, with a piece lifted upward (left centre scan)
- ◆ lower right rosette break (right centre scan)

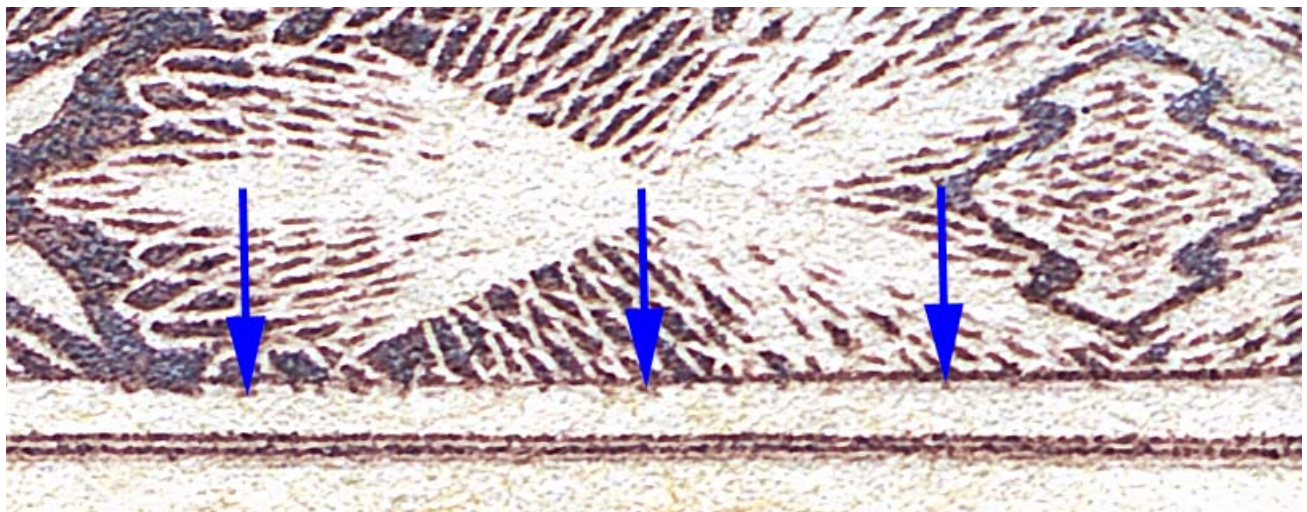
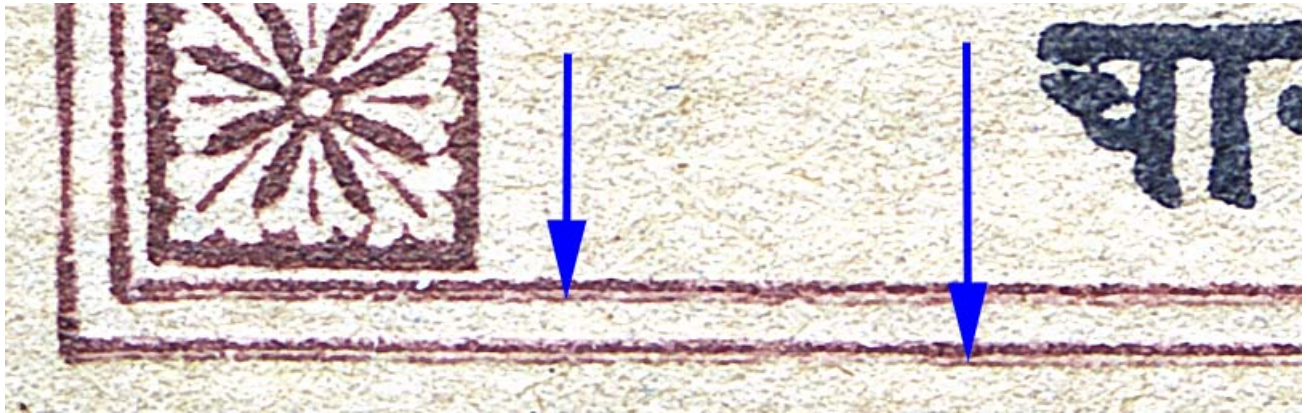
Second State: all of the above, plus

- ◆ two external marks in the bottom centre (bottom scan)



A-20

- ◆ doubling of the horizontal lines in the denomination box (first scan below)
- ◆ re-entry shift downward in the bottom centre lathework between the first and second figurines (second scan below)



A-21

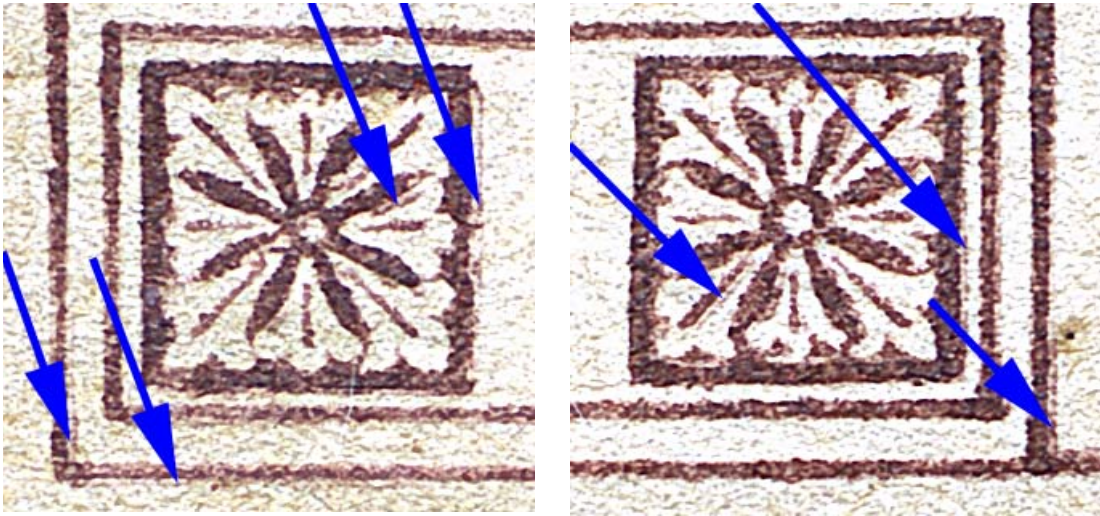
- ◆ distinctive pattern of internal marks (up arrows) and a faint line (diagonal arrows) above and left of the fifth figurine in the lower right



A-22

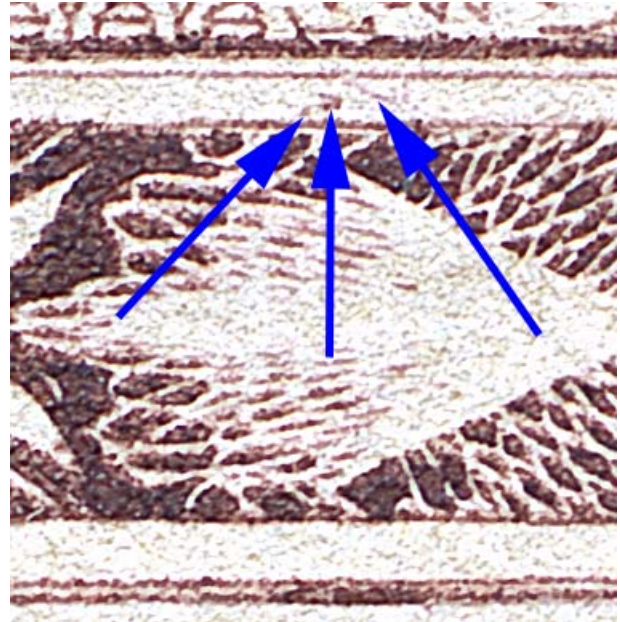
First State

- ◆ diagonally downward re-entry doubling in the two lower rosettes and nearby framelines



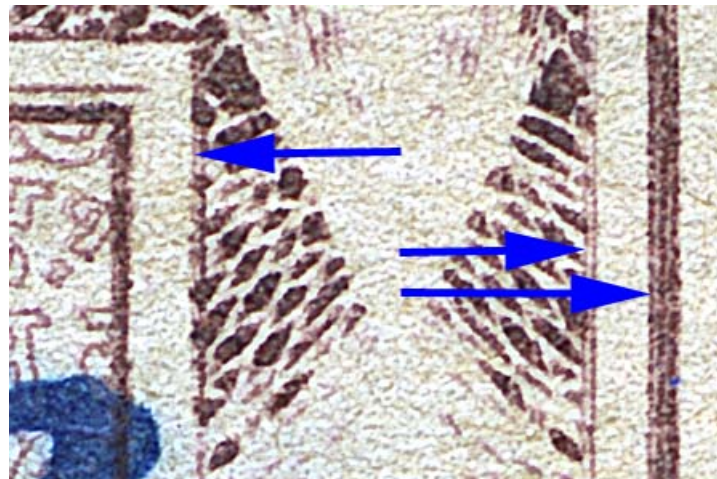
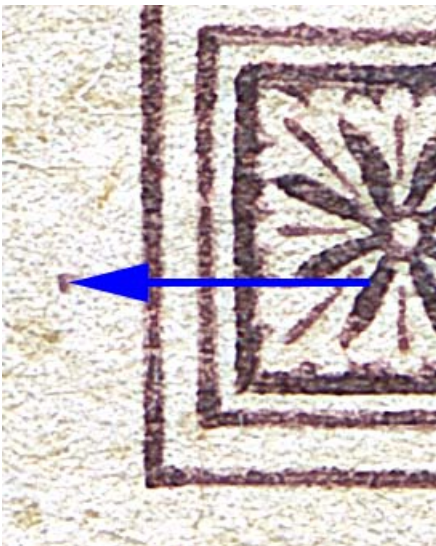
Second State: the above, plus

- ◆ distinctive internal marks just right and above the fourth figurine of the bottom right lathework (centre right scan)



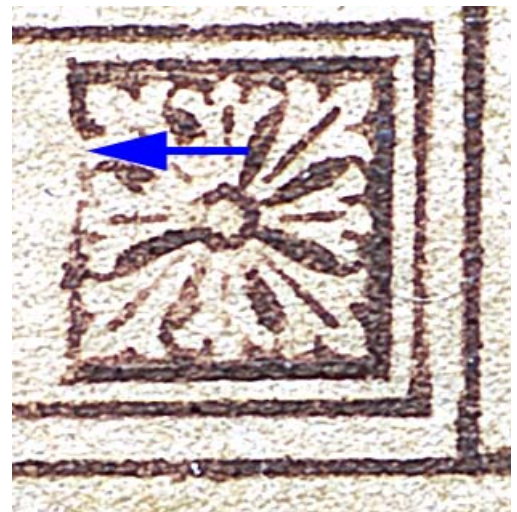
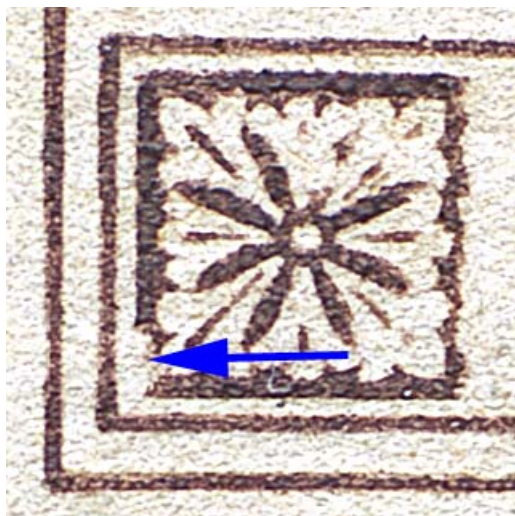
A-23

- ◆ shift-left re-entry in the upper right (bottom right scan)
- ◆ external dot in the lower left (bottom left scan)



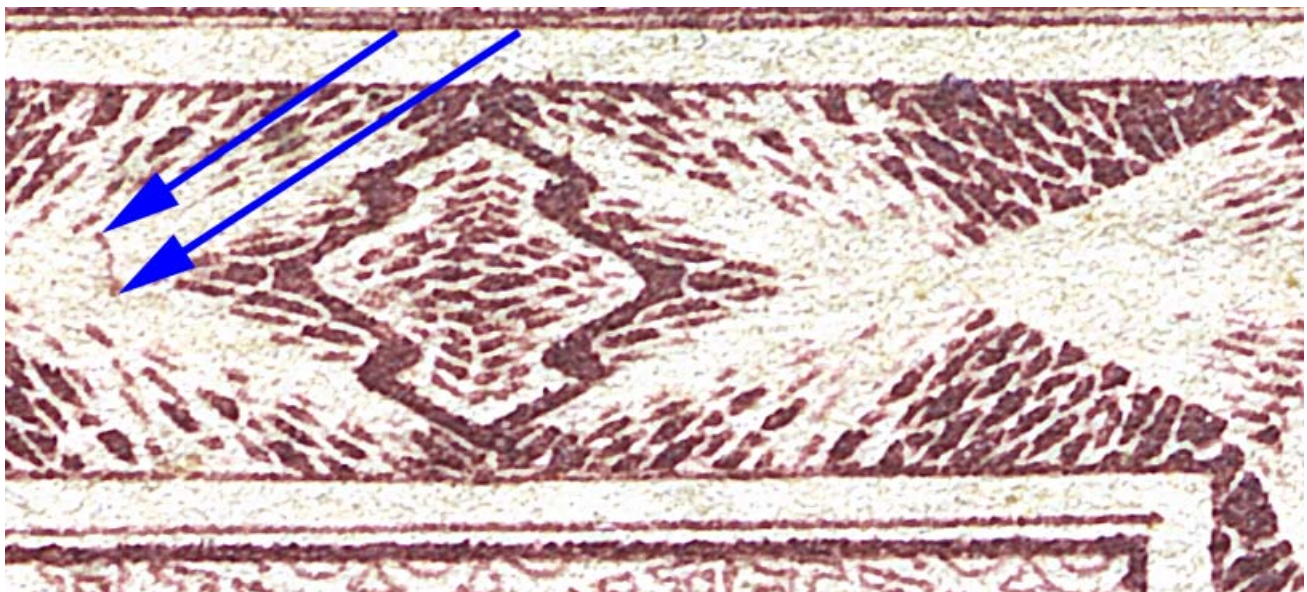
A-24

- ◆ characteristic pattern of breaks in the upper right, lower right and lower left rosettes



A-25

- ◆ somewhat wiggling diagonal mark in the lathework of the upper right



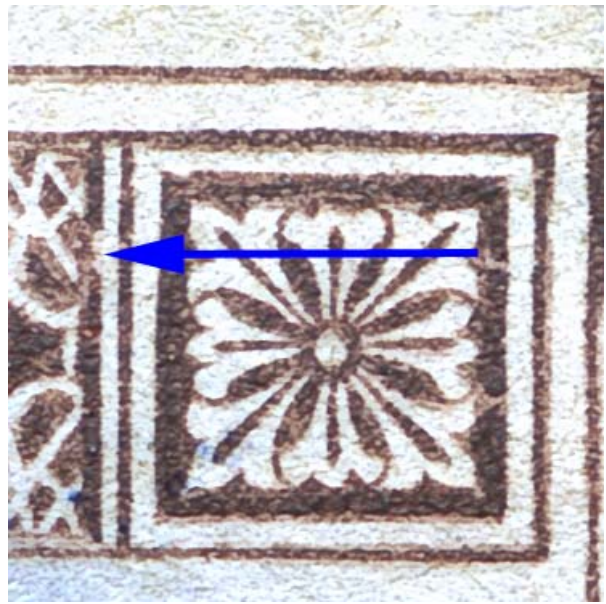
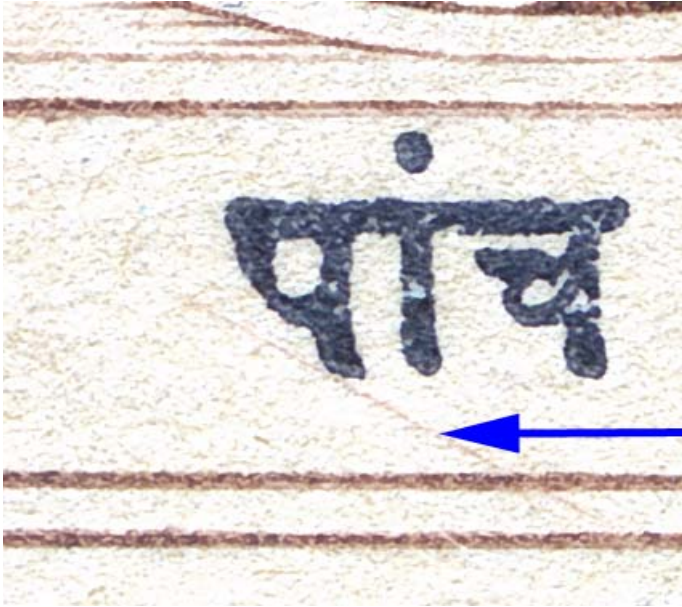
A-26

First State

- ◆ break in the lathework design by the upper right rosette (right scan)

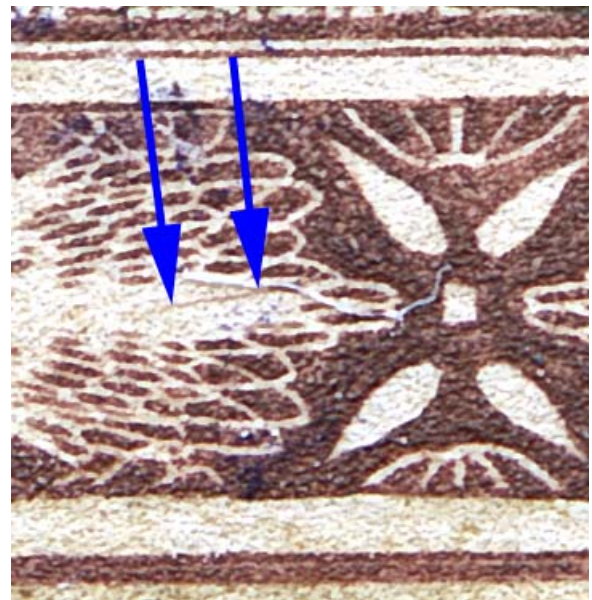
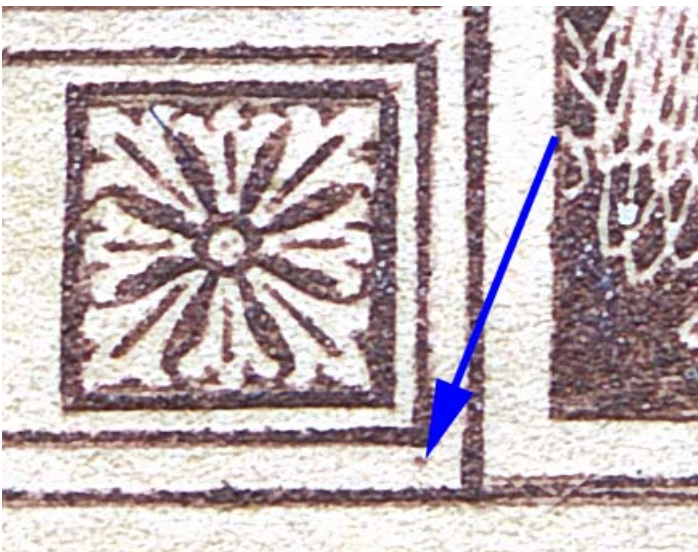
Second State: the above, plus

- ◆ faint diagonal in the denomination panel



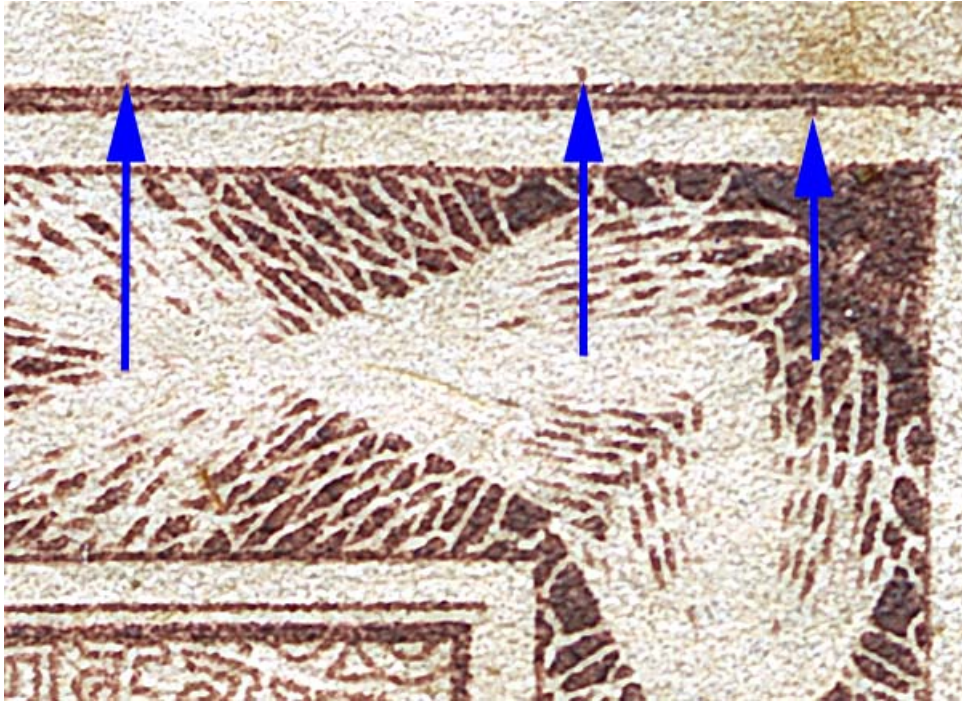
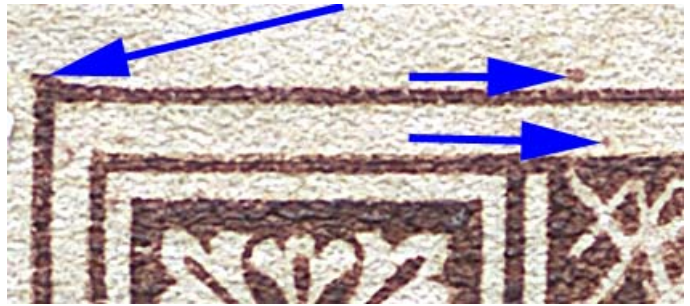
A-27

- ◆ short diagonal just left of the second figurine in the bottom lathework (scan at right)
- ◆ interior dot below the lower right rosette (bottom left scan)
- ◆ extra line in the lower right frame of the data panel (bottom right scan)



A-28

- ◆ raised upper left corner with two distinctive dots
- ◆ pattern of internal and external dots in the upper right

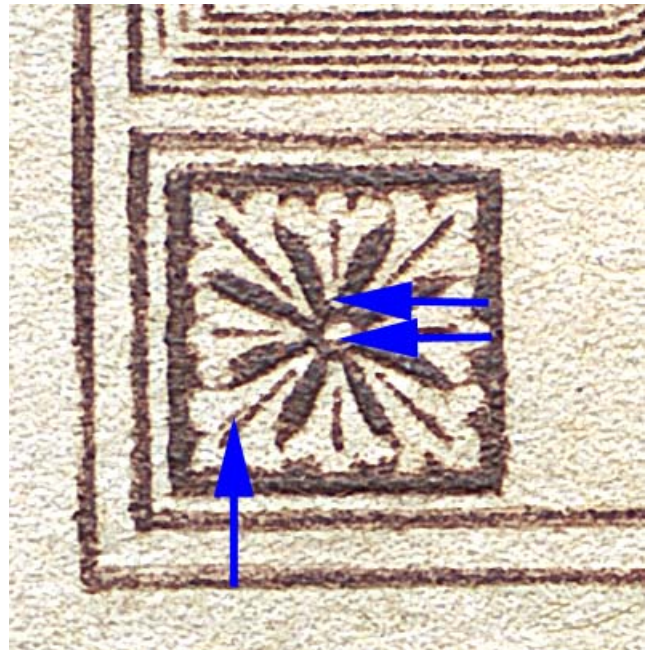


A-30

- ◆ shift-upward re-entry in the lower left rosette, including in the central ring

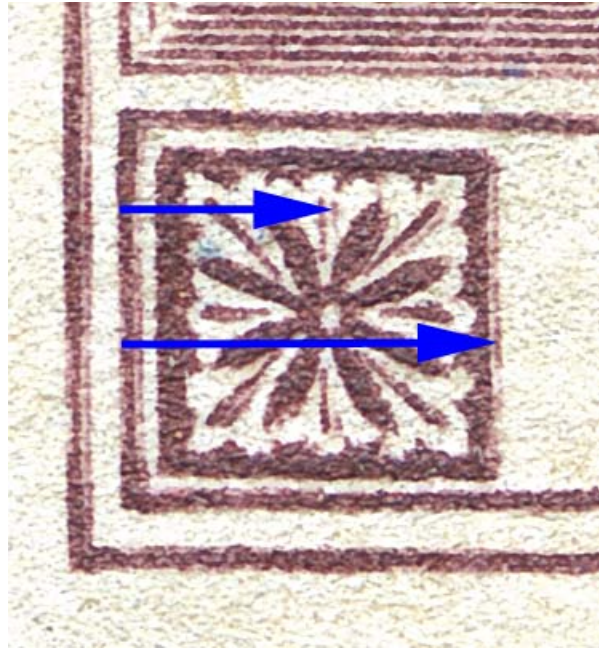
A-29

- ◆ very faint parallel diagonals in the lower right



A-31

- ◆ shift-rightward re-entry in the lower left rosette



The top of a document bearing an A-24 stamp, perf. 15, used in 1892 in the Kaldar-using area in the triple currency era.

श्री

6

B. I. N. S. ADHIT OFFICE
27 JUN. 92

Ratanpur
Keri
Sival

संग्रहान देणार अधिकारी यांचे नांव.	नेंबर.	तारीख, महिना, सन.	रुपये.	ठिकाण.
महेश्वर महाराज	२४	२०-१२-९२	१००	उदयपूर जिल्हा कार्यालय
"	३५	२५-०१-९३	२०	नांदेड

कलदाज

श्रीमंत सरकार गायकवाड सेनाखासखेल समशेर बहादुर वियमान मेहेरबान ए. इंजिनियर साहेब यांचे हुजूर.

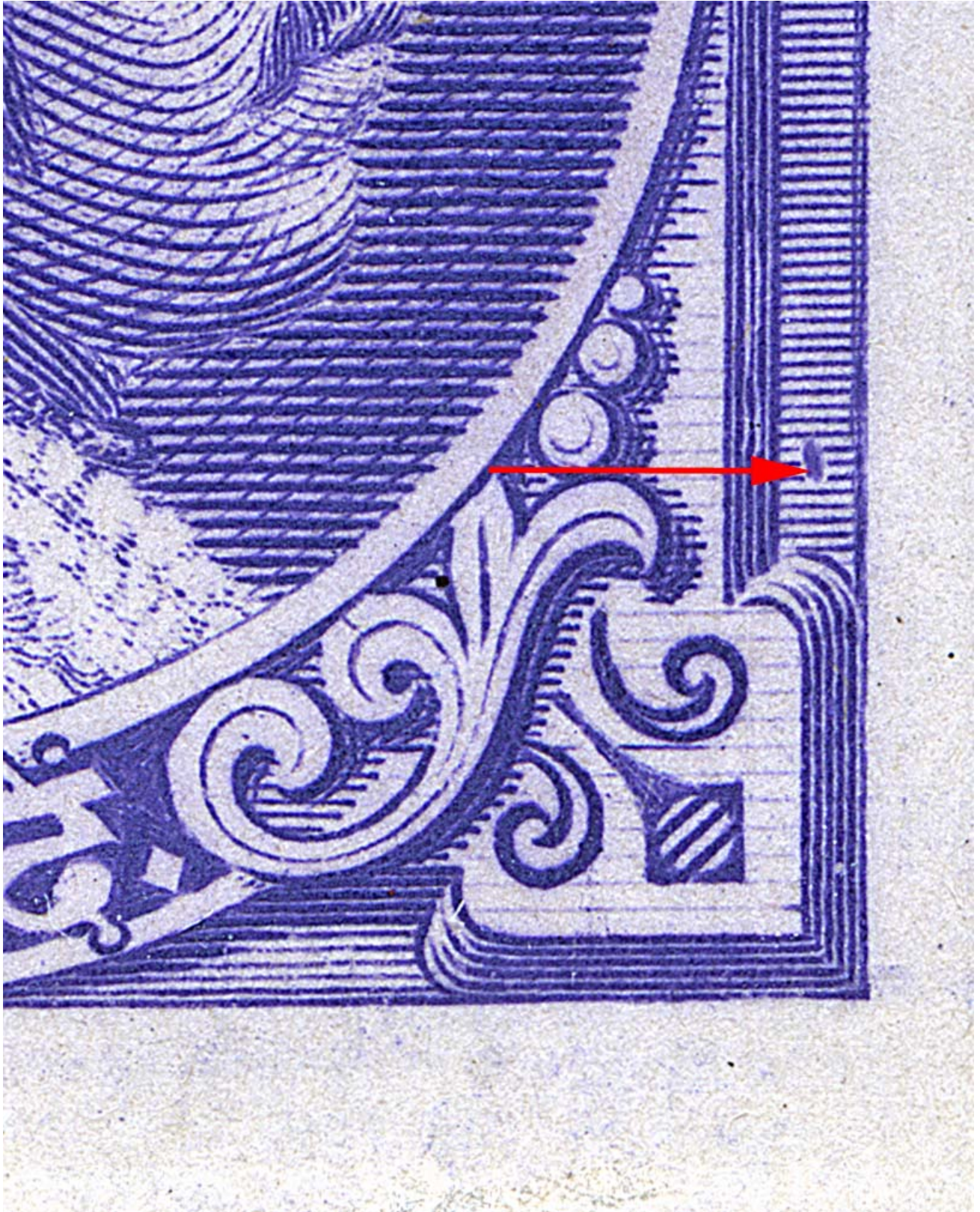
कारनामा लिहून देणार कंट्राक्टर राहु नारायण लोका. रहाणार नारायण. ठिकाण लिहून देतां ऐसा जे.

वाजुवर लिहिलेल्या

24-10-92

B-1

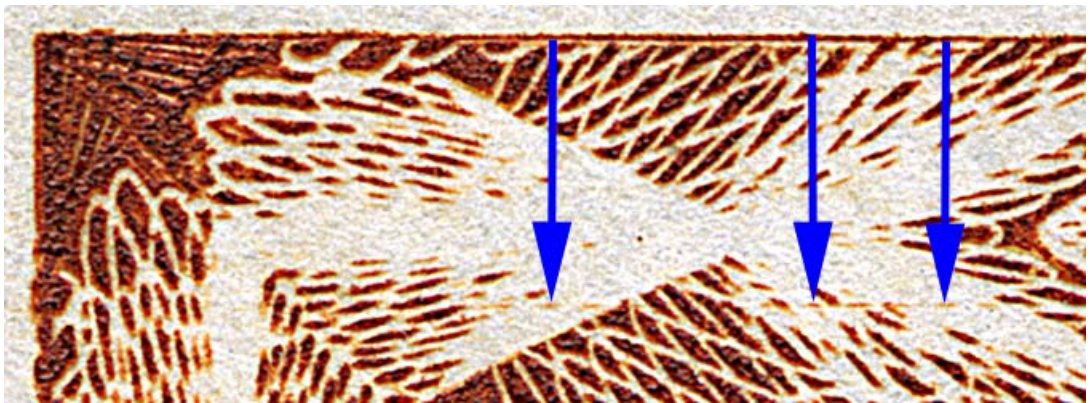
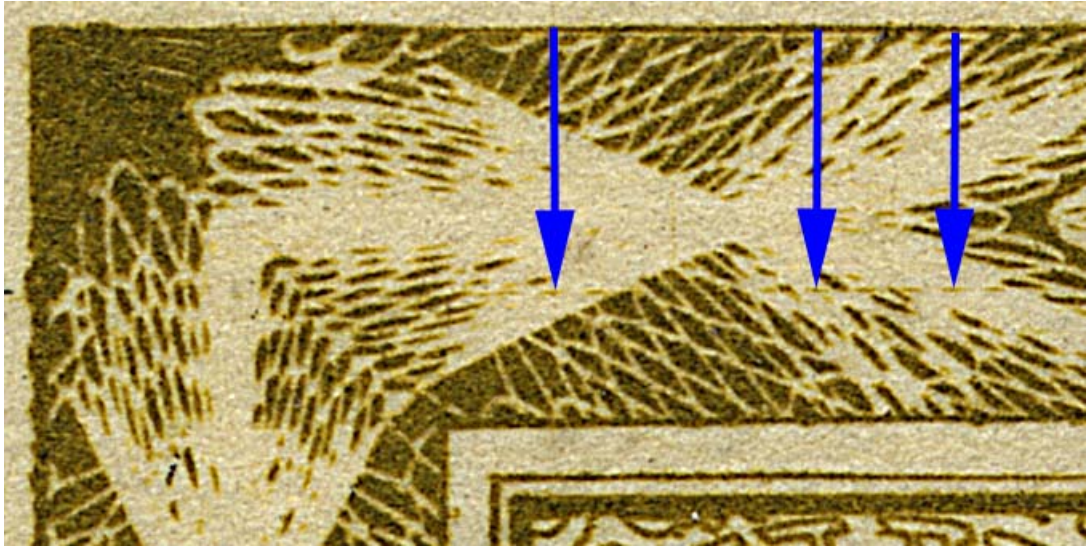
◆ comet flaw in the lower right



C-1

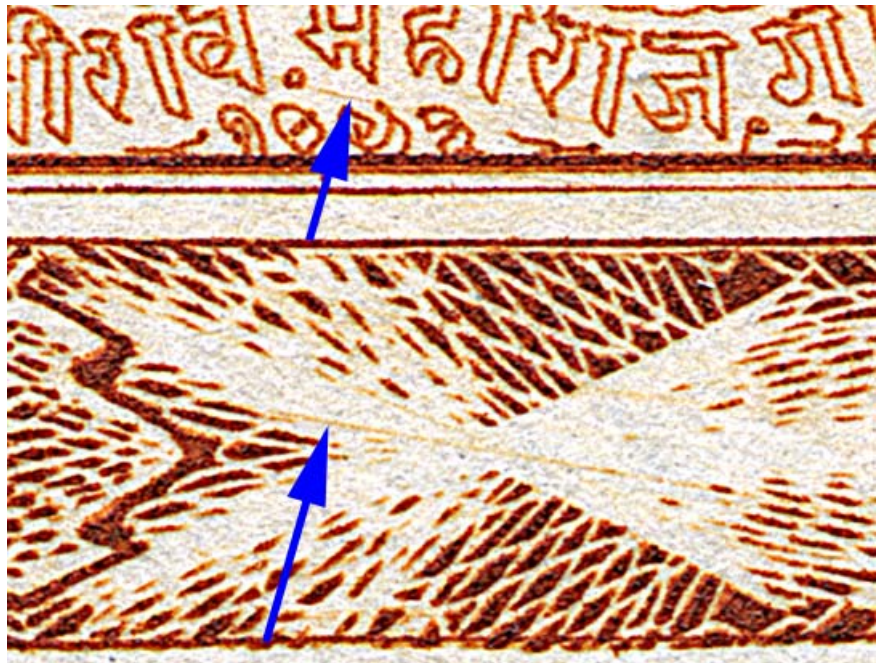
First State

- ◆ faint horizontal row of dashes in the top centre



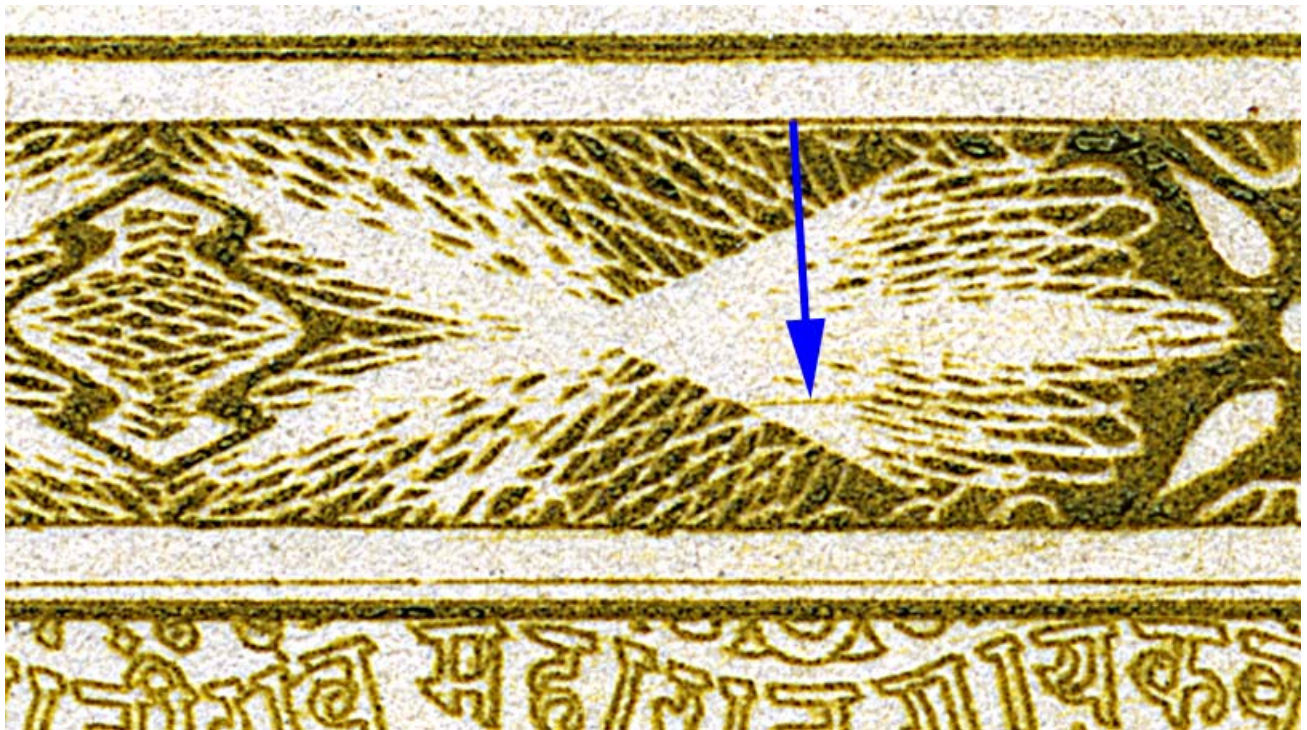
Second State: as above, plus

- ◆ two faint diagonals in the bottom centre



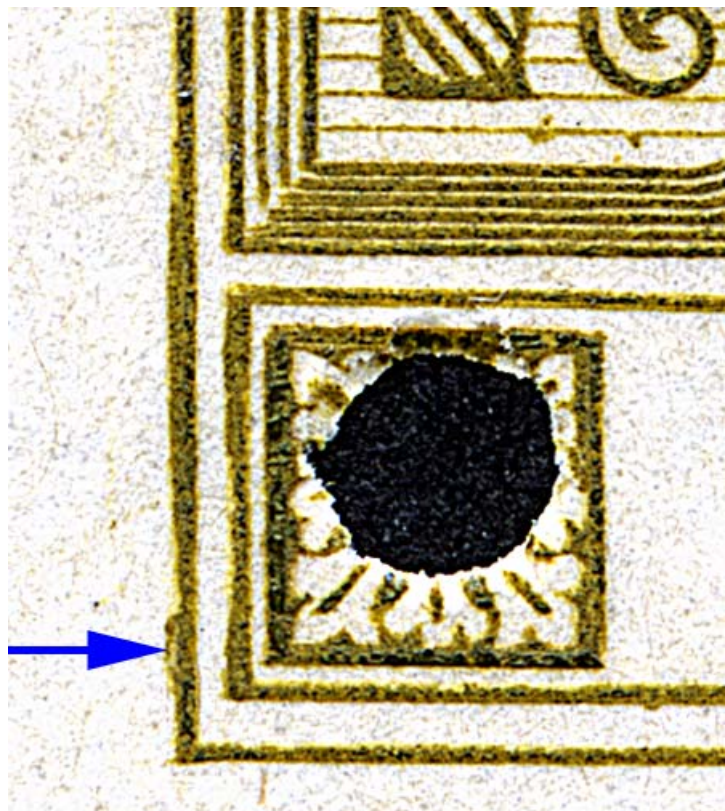
C-2

- ◆ diagonal line between the first and second figurines in the top centre



C-3

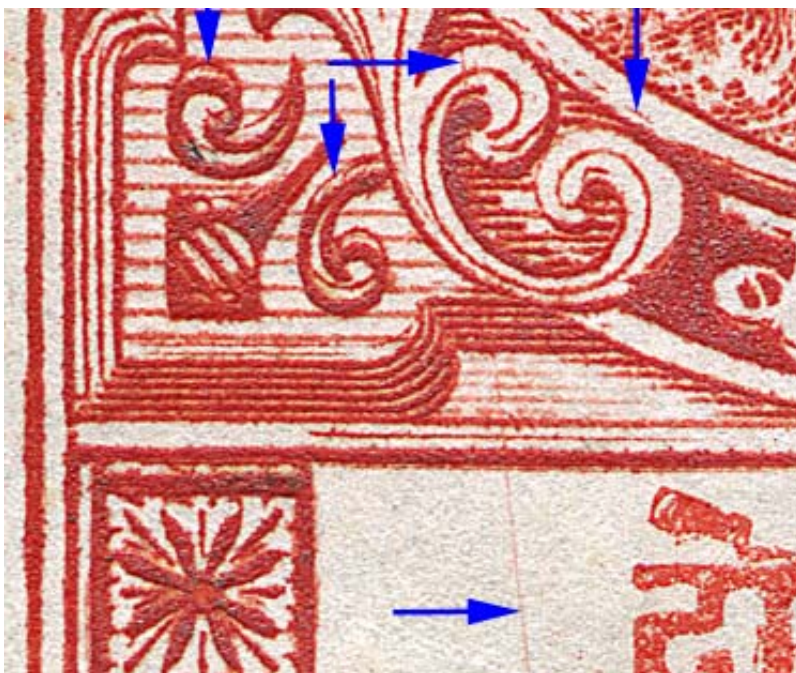
- ◆ bubbling out of the frameline in the lower left corner



D-1

◆ massive shift-upward re-entry doubling visible in most of the stamp (vertical arrows in both scans)

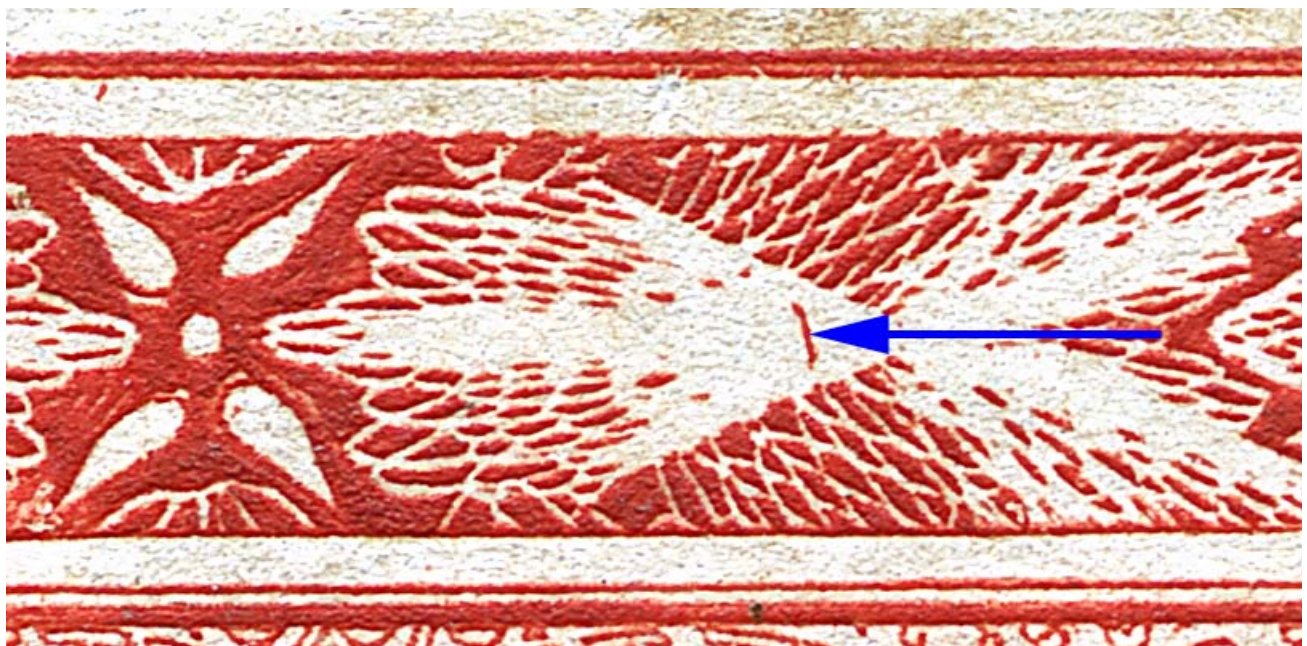
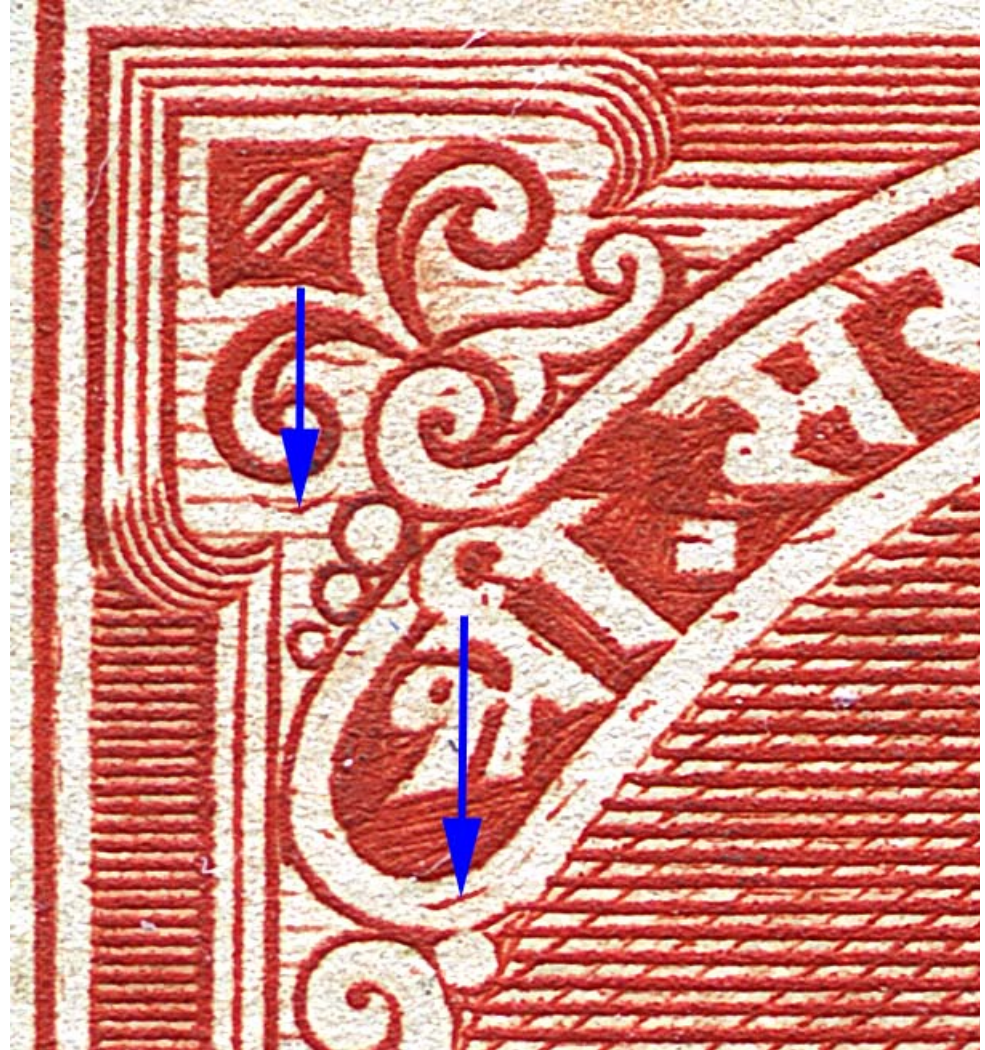
◆ diagonal line in the lower left, extending halfway up the design (left scan below, horizontal arrows)



D-2

◆ down-shift re-entry doubling in the upper left (top scan)

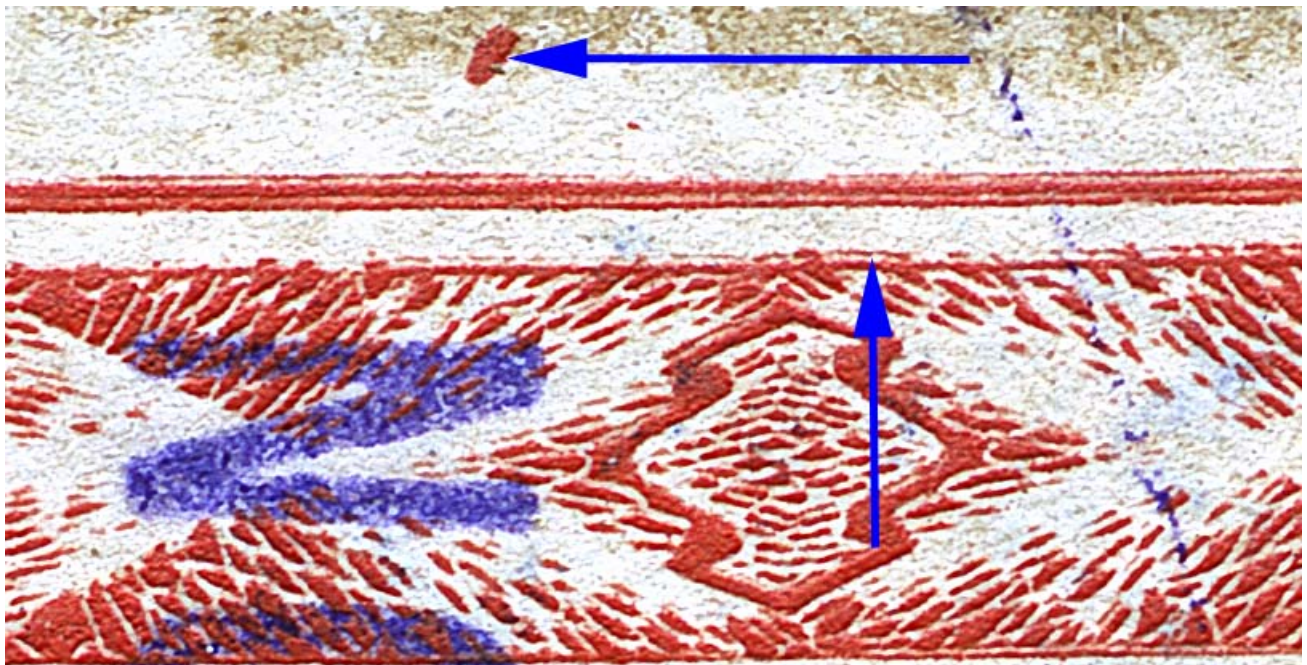
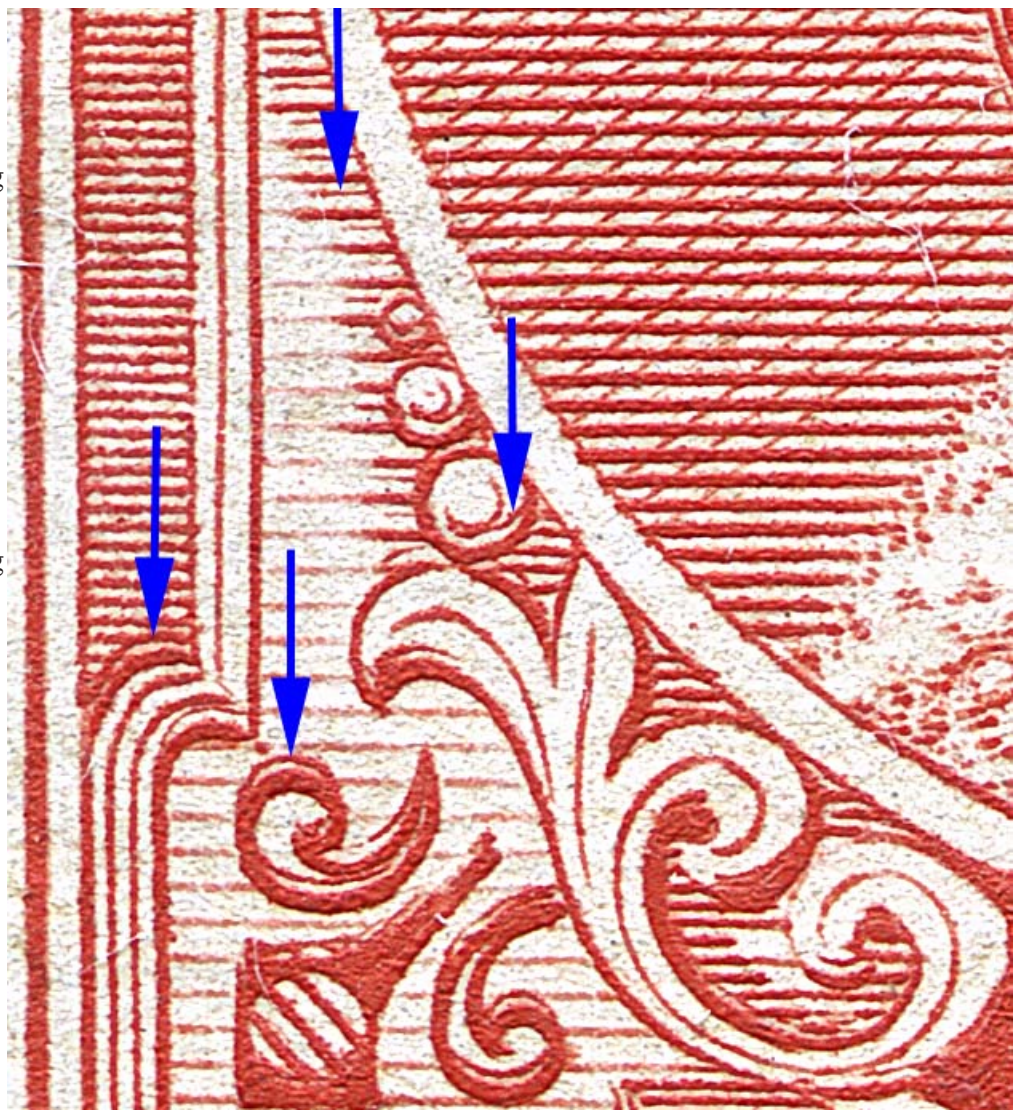
◆ diagonal mark between the second and third figurines of the top centre lathework above the data panel (bottom scan)



D-3

◆ upward shift re-entry doubling in the left side (top scan)

◆ large external dot in the top centre of the data panel, with upward shift re-entry doubling below (bottom scan)



D-4

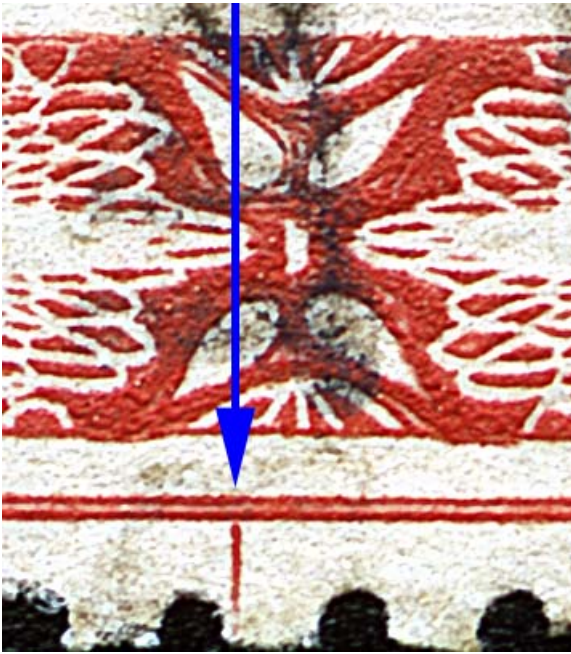
◆ extensive doubling of the vertical framelines by the first figurine just above the lower right corner (top scan)

◆ long diagonal mark across the lathework near the lower right corner (bottom scan)



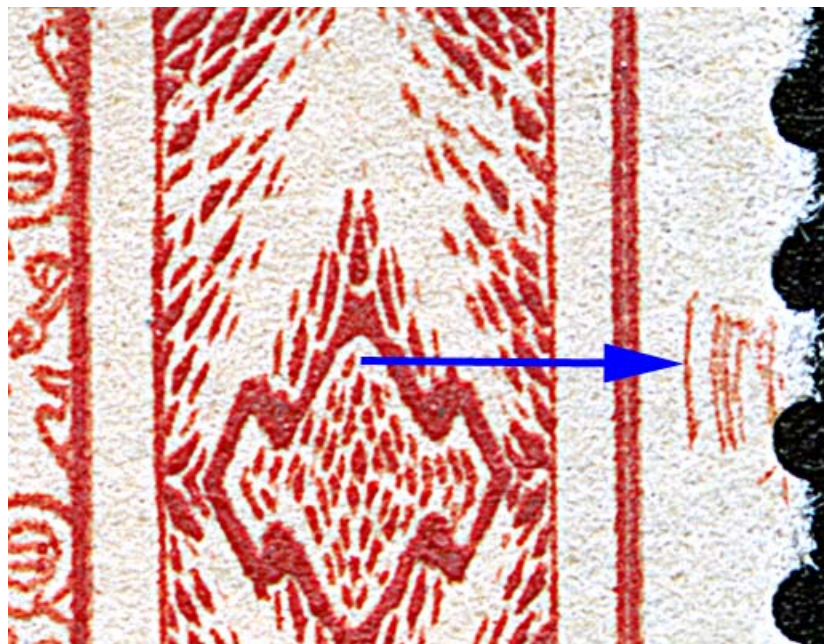
D-5

- ◆ two attempts to retouch the left side of the ladder, both resulting in a disconnect (top arrow, top right scan)
- ◆ long engraver's slip downward in retouching the right side of the ladder (bottom arrow, top right scan)
- ◆ strong exterior vertical mark below the fourth figurine in the lower lathework (left scan below)



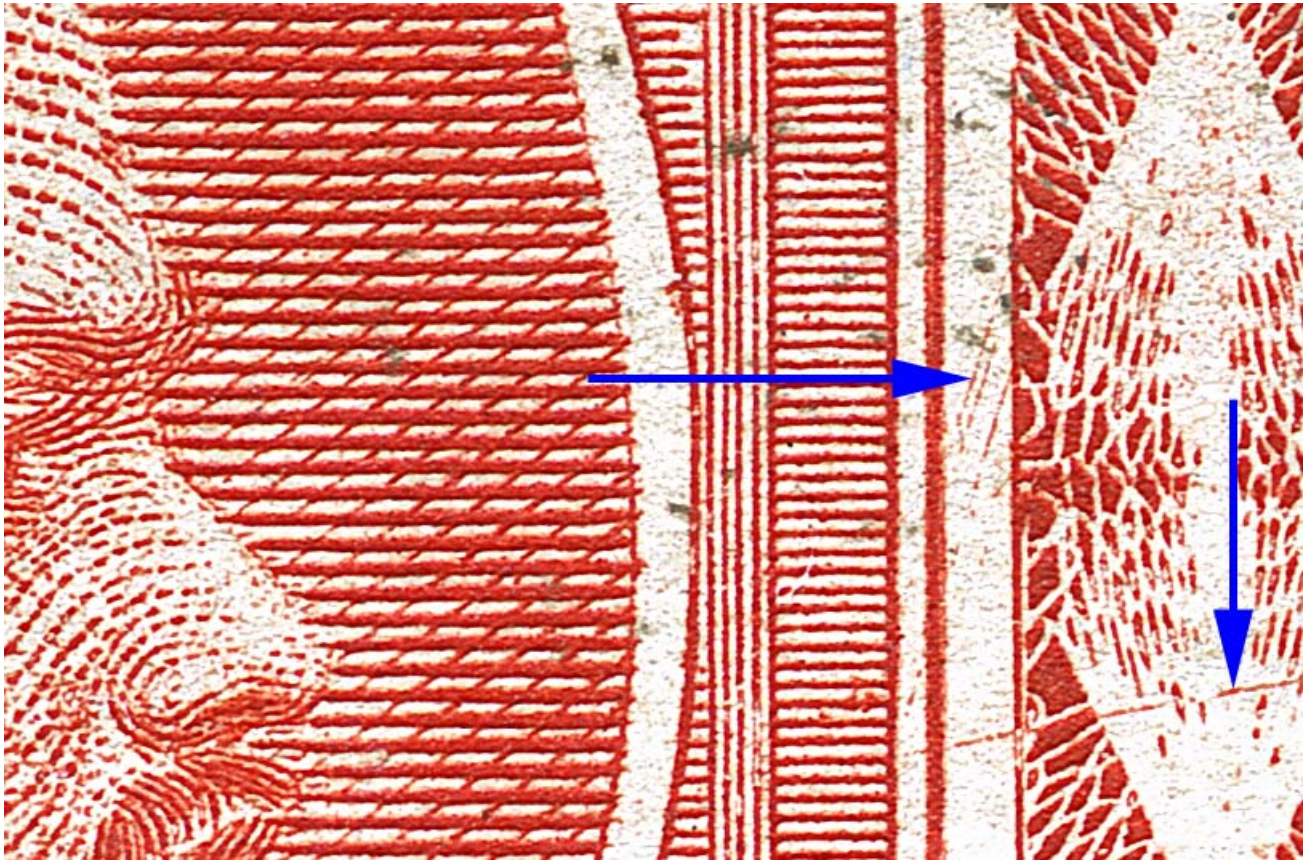
D-6

- ◆ series of exterior vertical lines in the upper right opposite the first figurine



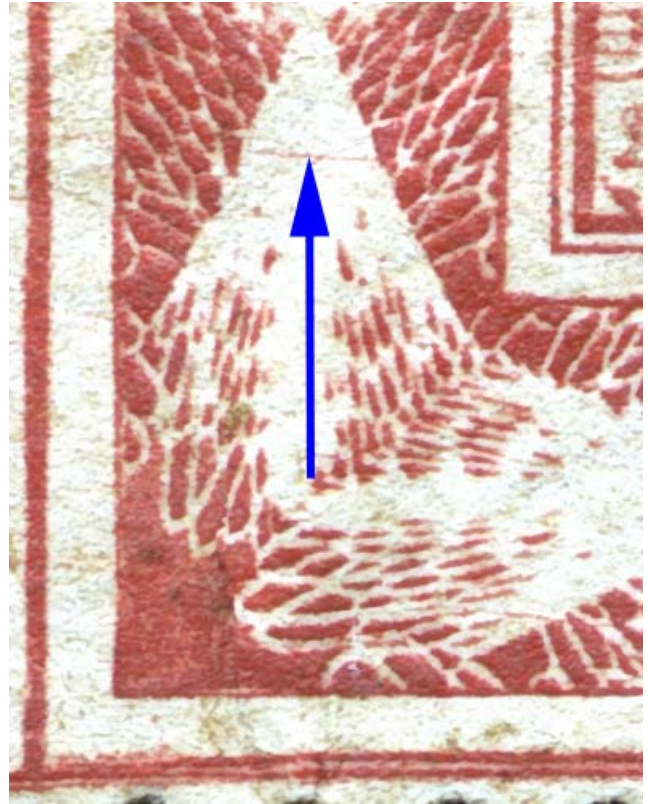
D-7

- ◆ a number of diagonal lines opposite the face (top scan)
- ◆ long diagonal lines in the upper right of the data panel (bottom scan)



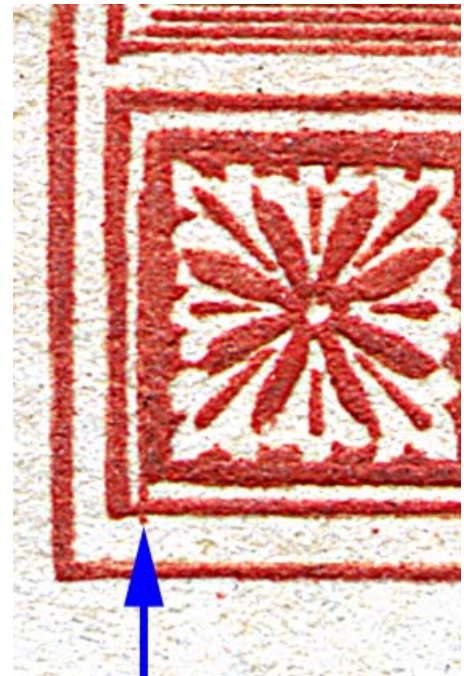
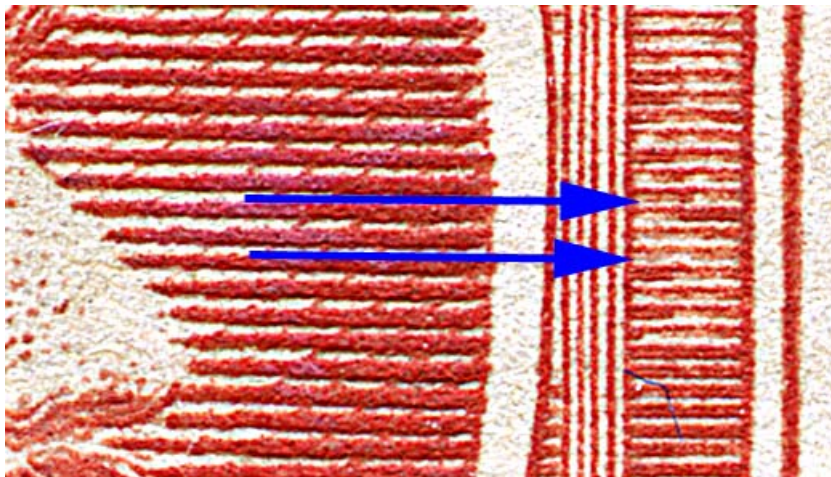
D-8

- ◆ trace of a shift downward re-entry in the upper left (left scan)
- ◆ diagonal line in the lower left lathework around the data panel (right scan)



D-9

- ◆ downward projection from the lower left rosette (right scan)
- ◆ multiple examples of doubling opposite the nose (left scan)



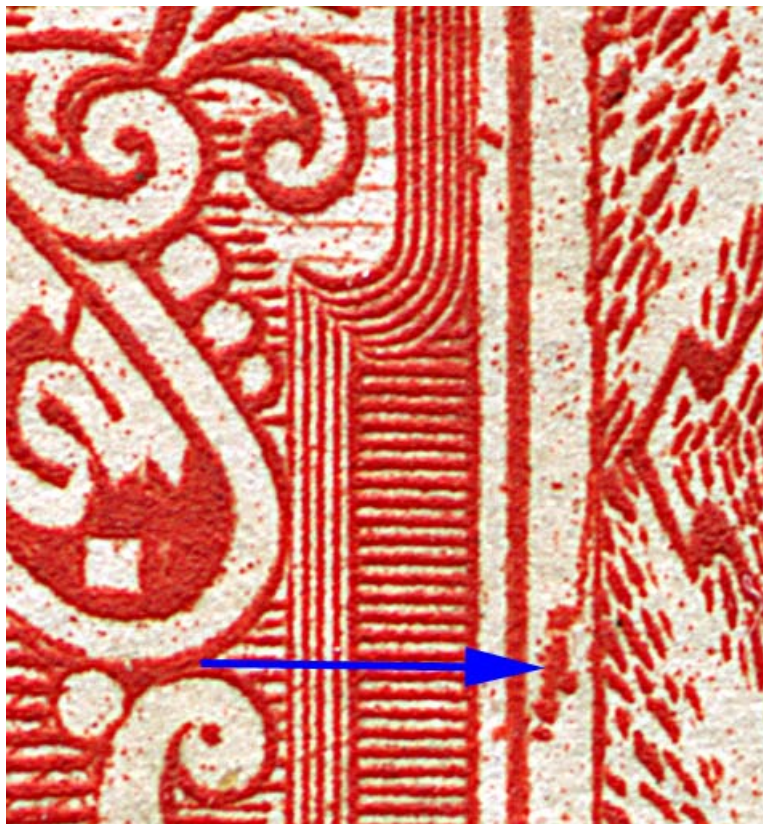
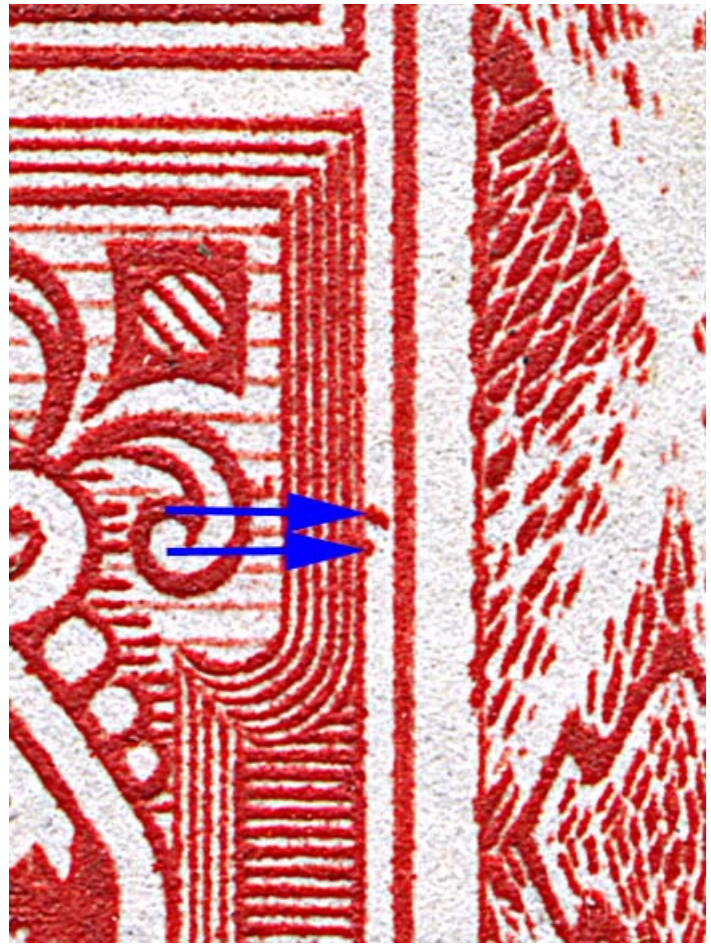
D-10

First State

- ◆ two dots by upper right filigree (scan at right)
- ◆ long faint vertical line through the top centre (bottom right scan)

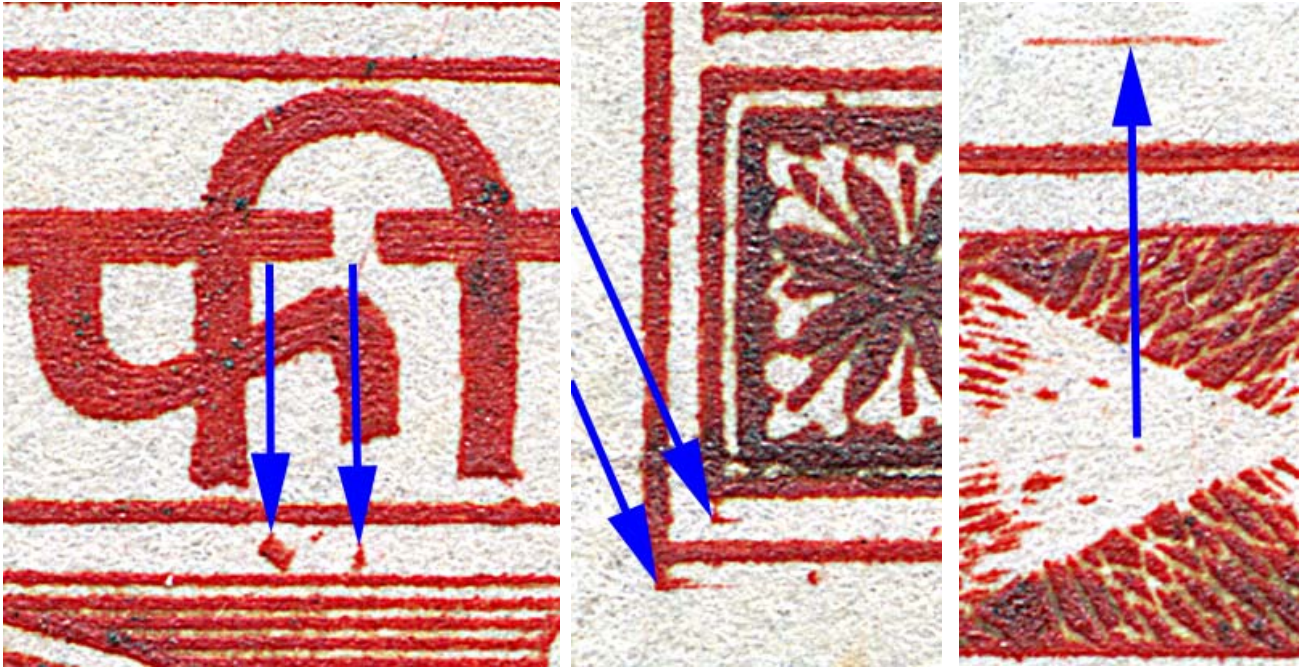
Second State: the above, plus

- ◆ large blotch by upper right filigree (lower left scan)
- ◆ a pox of pitting: hundreds of small dots everywhere (lower left scan)



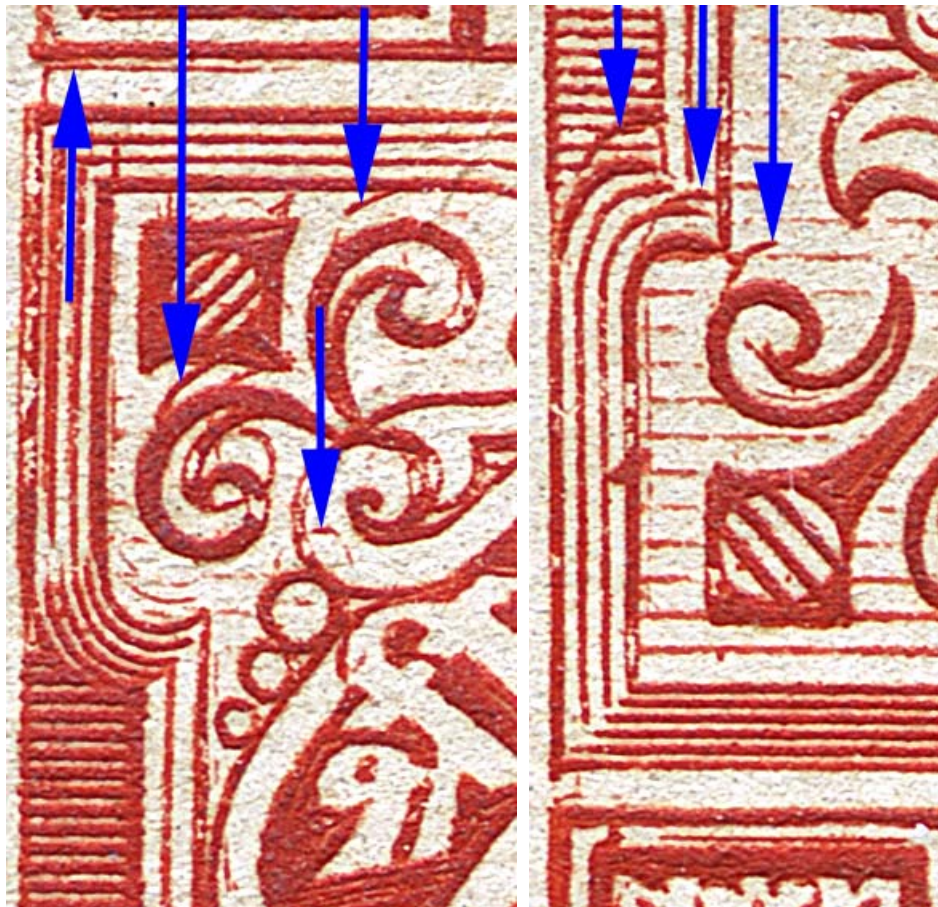
D-11

- ◆ two dots below the word “Fee” (left scan)
- ◆ doubling of a downward shift re-entry in the lower left corner (top centre scan)
- ◆ exterior line between the fourth and fifth figurings in the upper right corner (top right scan)



D-12

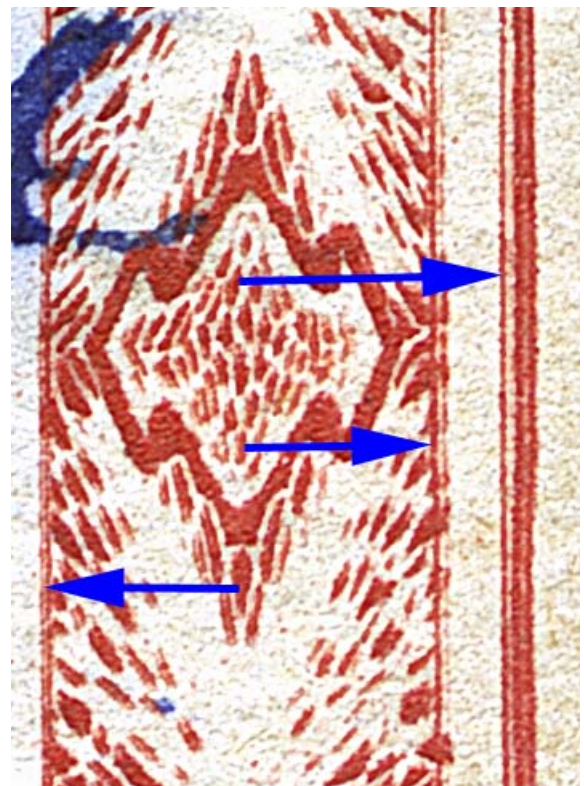
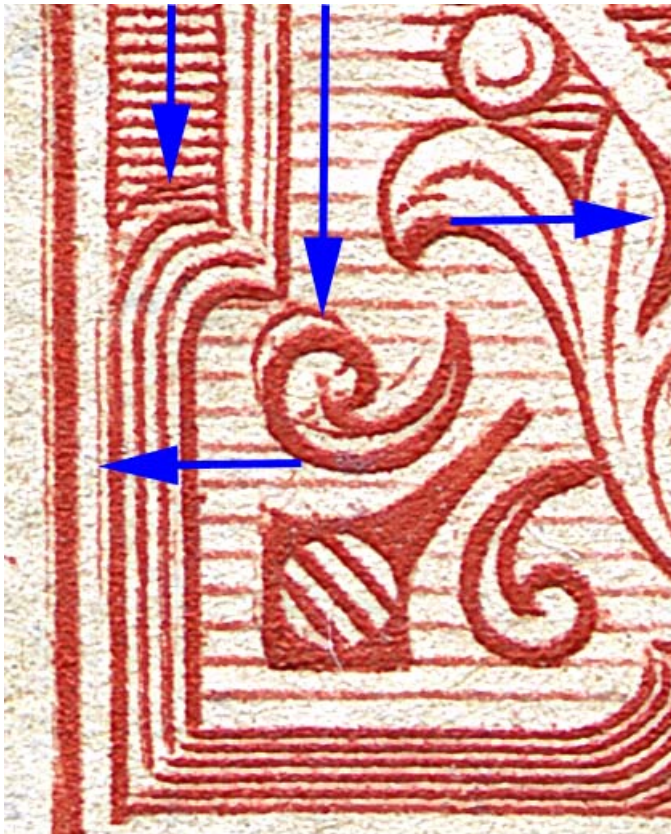
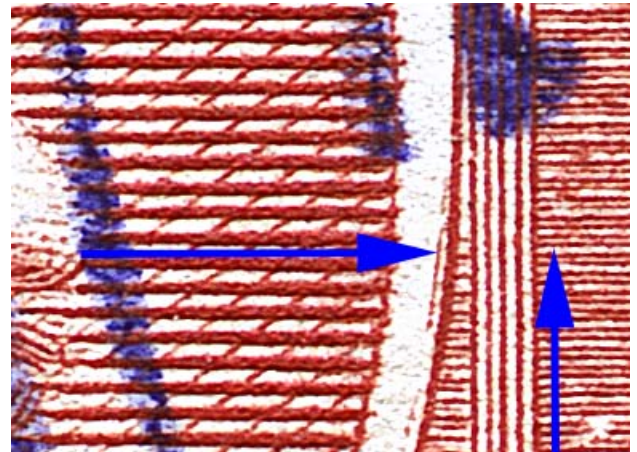
- ◆ significant upward shift re-entry doubling in the left-hand side of the stamp, both top (left scan) and bottom (right scan)



D-13

◆ extensive re-entry doubling
in the left side of the stamp
(both left scans) and opposite
the nose (top right scan)

◆ shift left re-entry doubling
near the figurine just above
the lower right corner
(bottom right scan)



D-14

- ◆ subtle re-entry doubling in the upper left



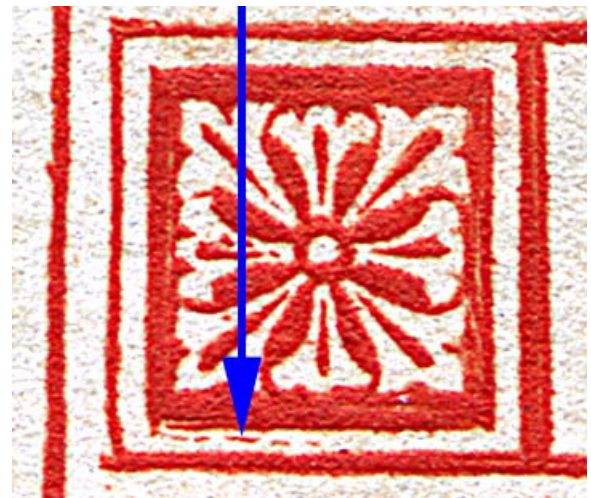
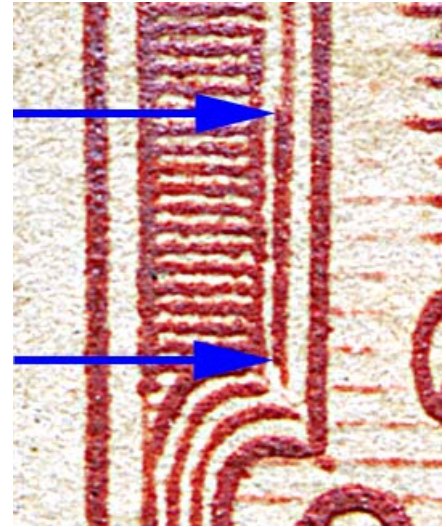
D-15

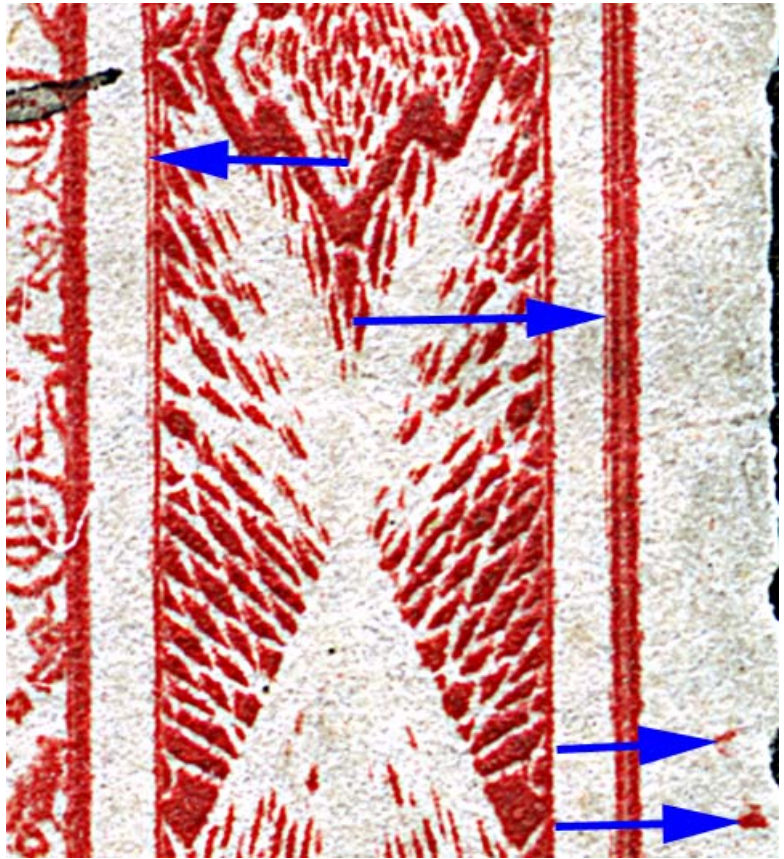
First State

- ◆ retouch thickening of the vertical line right of the ladder in the lower left (top scan)
- ◆ dashed line below the upper left rosette (centre scan)

Second State: all of the above, plus

- ◆ severe dotting in the data panel (bottom scan)





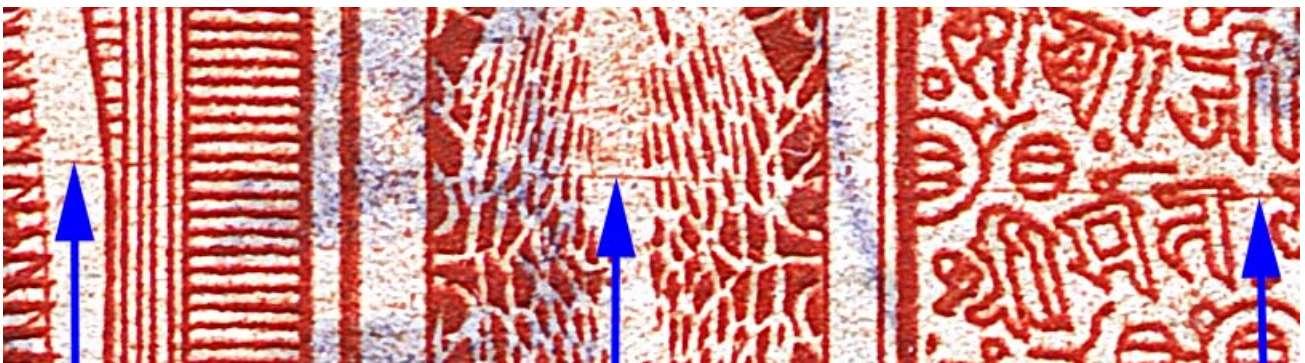
D-16

First State

- ◆ doubling of the vertical lines in the upper left
- ◆ two exterior dots in the right centre, with vertical lines doubled
- ◆ diagonal line through couRT

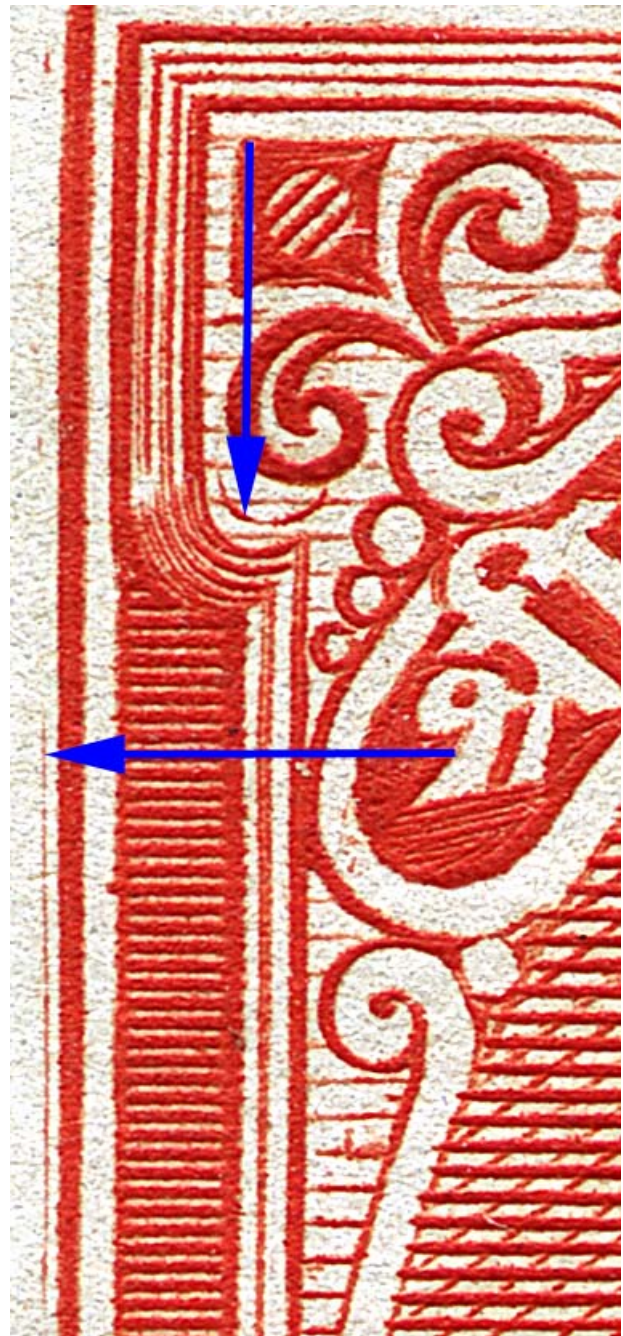
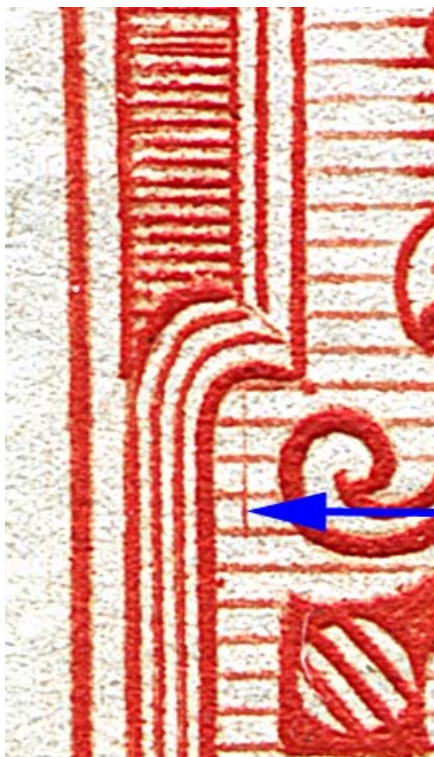
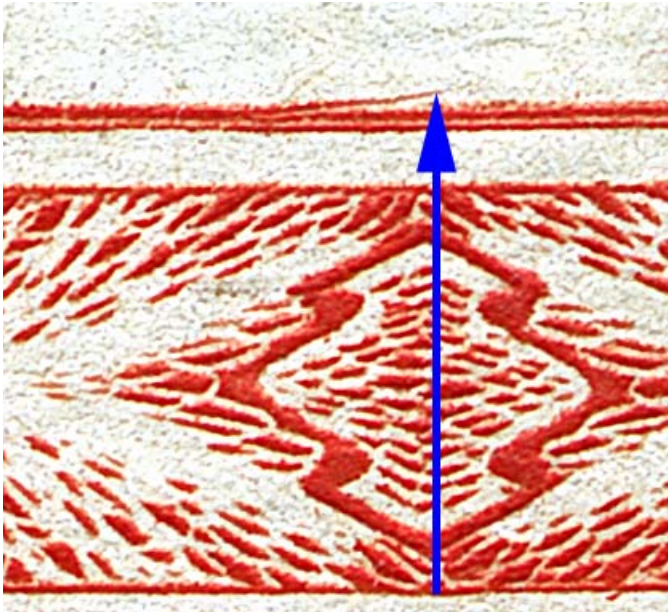
Second State: the above, plus

- ◆ long horizontal line opposite the eye



D-17

- ◆ retouch engraver's slip in the upper right above the fifth figurine in the lathework (top left scan)
- ◆ retouch engraver's slip in the lower left (bottom left scan)
- ◆ downward (vertical arrow) and leftward (horizontal arrow) re-entry shift in the upper left (right scan)



D-18

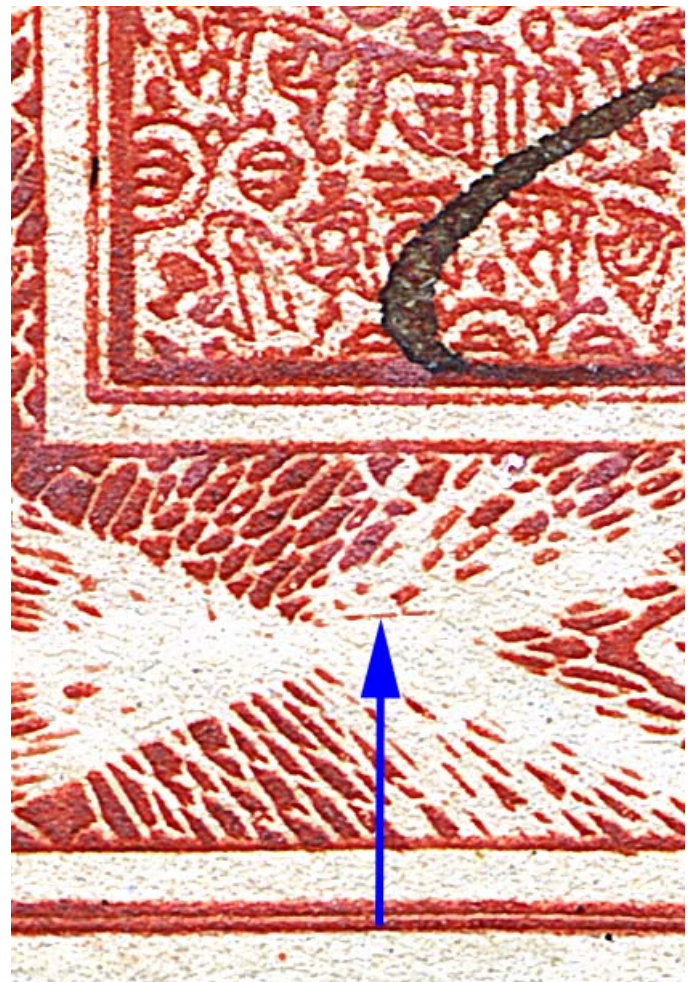
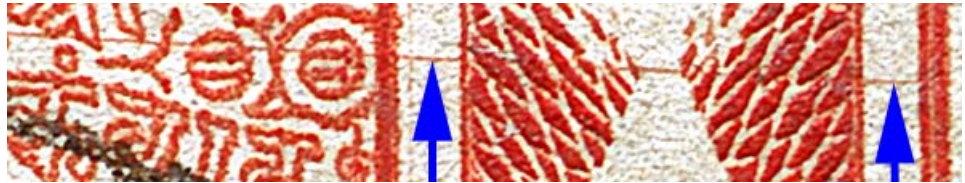
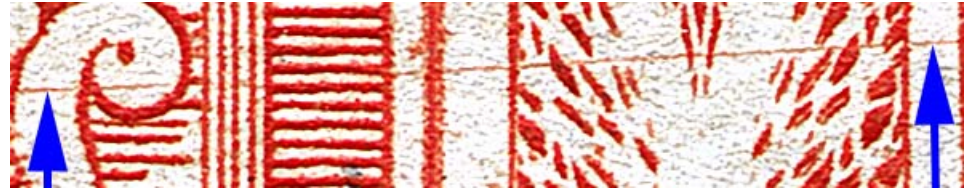
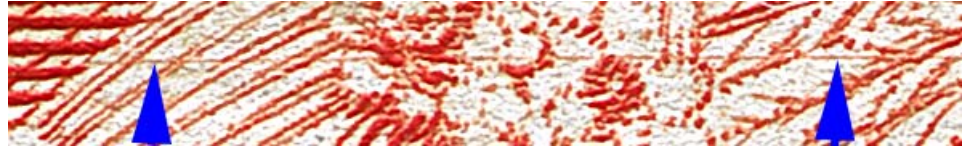
First State

- ◆ long horizontal line crossing the entire stamp across the head, the data panel and ending at the right-hand frame (top four scans)
- ◆ shift left re-entry in the upper left (lower left scan)



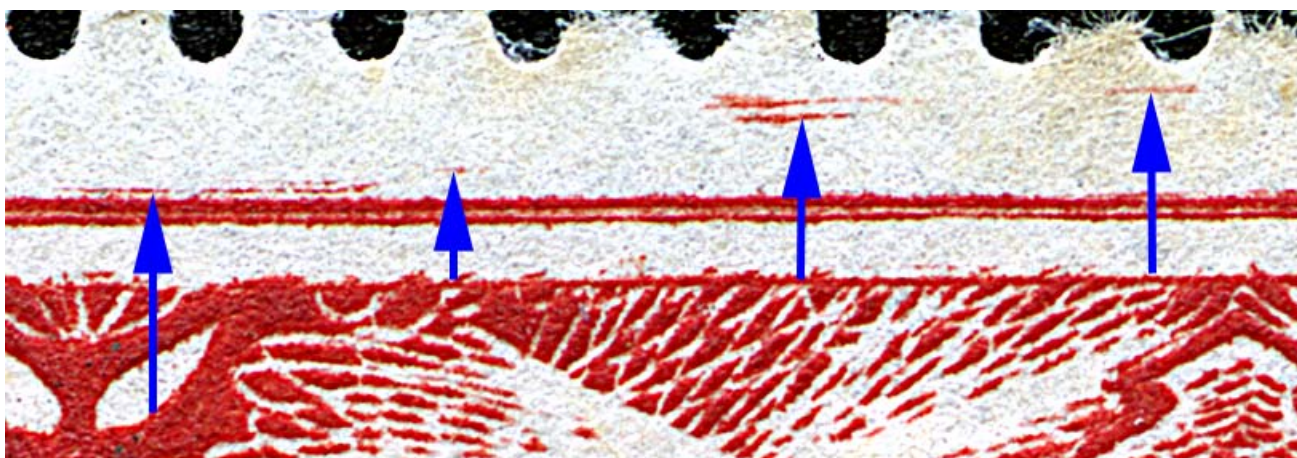
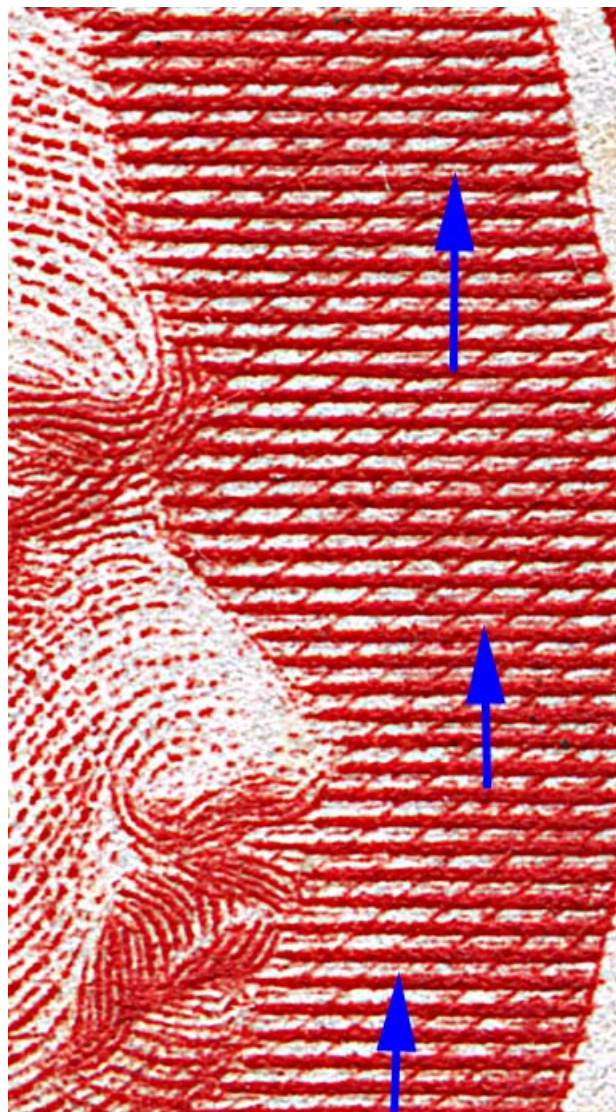
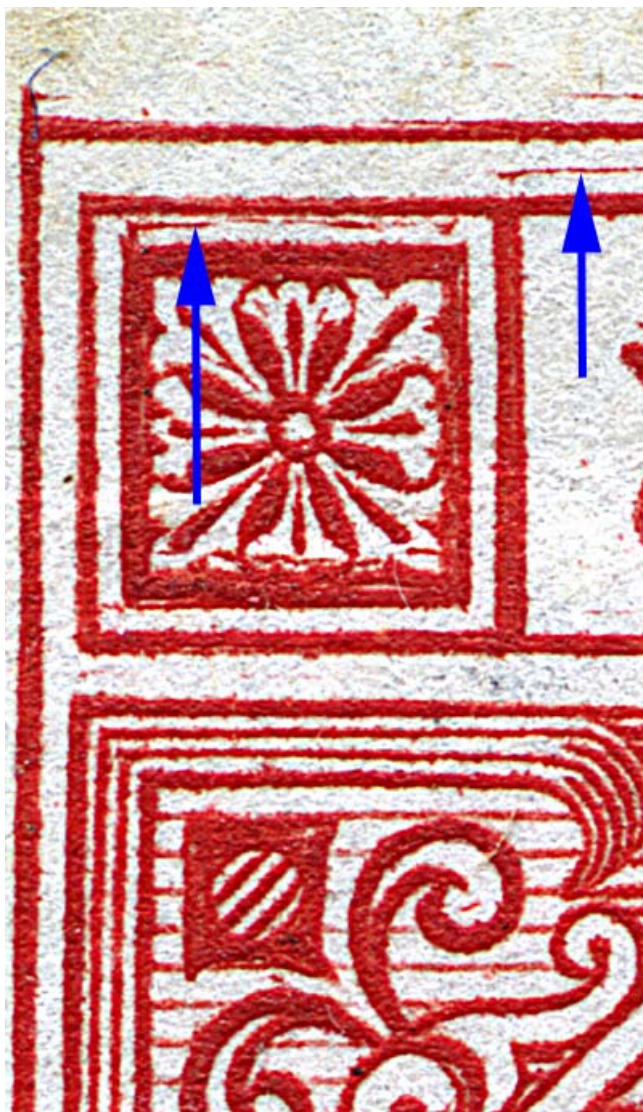
Second State:

- ◆ line in bottom centre (lower right scan)
- ◆ no cross-stamp line (top four scans)
- ◆ shift left re-entry in the upper left (lower left scan)



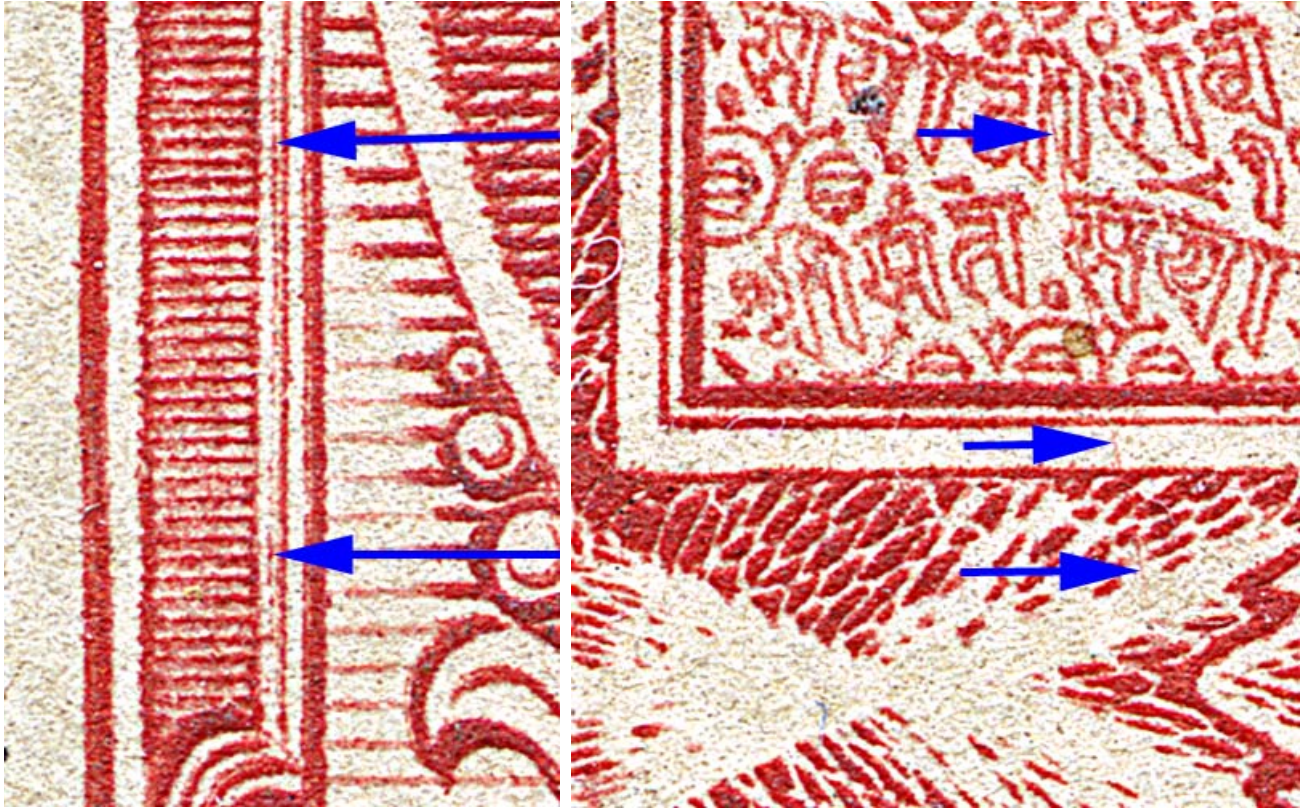
D-19

- ◆ distinctive doubling of horizontal lines in the vignette oval to the right of the face (right scan)
- ◆ shift upward re-entry pattern in the upper left (left scan) (easily mistaken for D-1)
- ◆ pattern of external lines in the upper right (bottom scan)



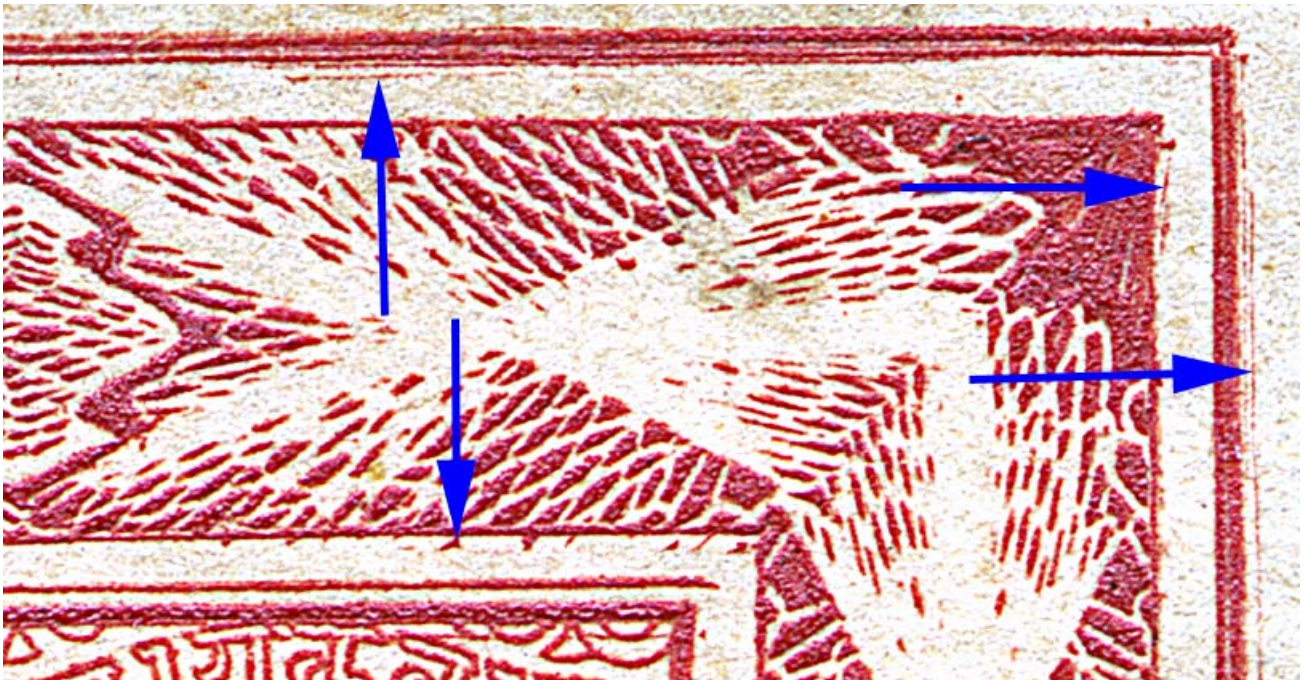
D-20

- ◆ extra vertical line by lower left ladder (left scan)
- ◆ faint diagonal in the bottom centre (right scan)



D-21

- ◆ distinctive pattern of downward and rightward re-entry shifting in the upper right corner



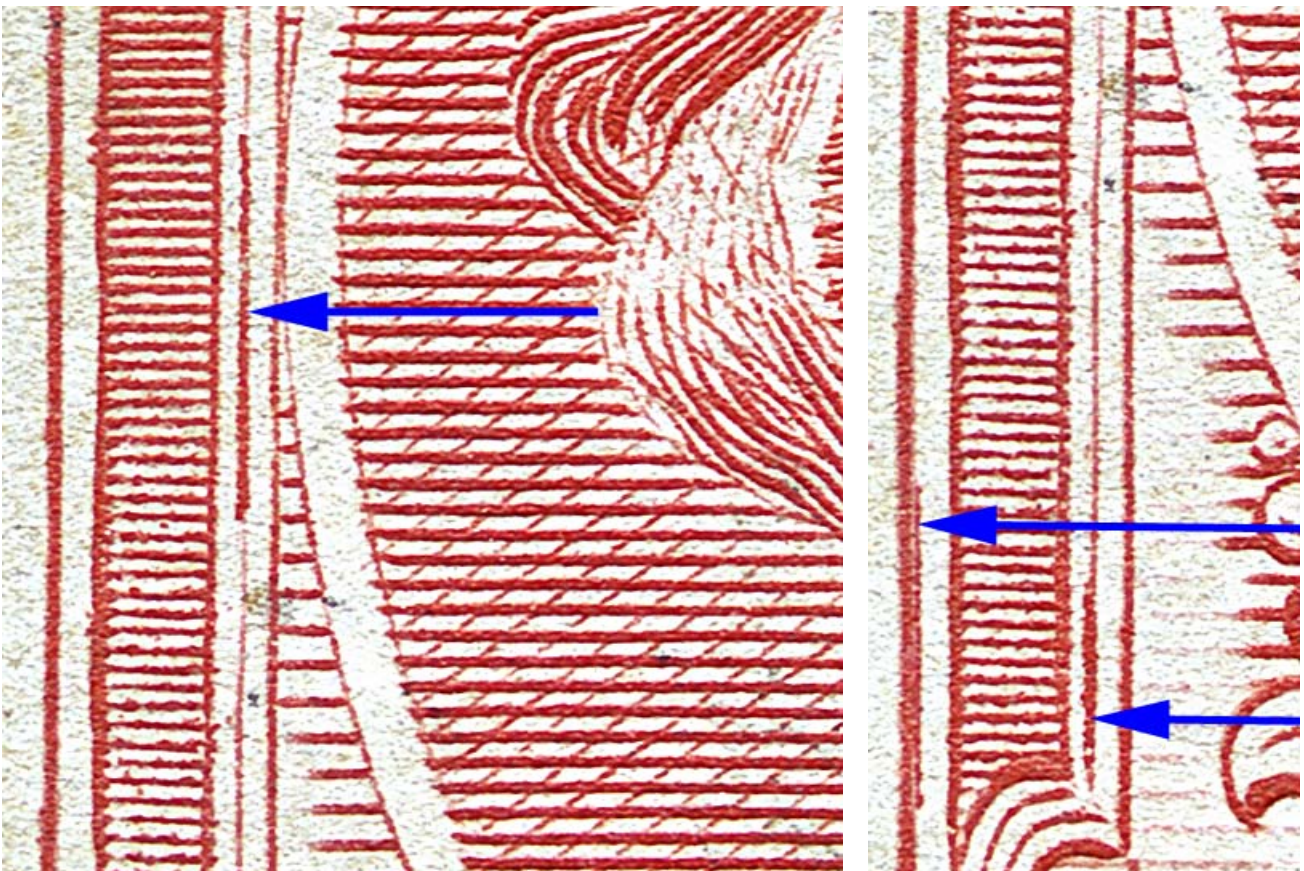
D-22

- ◆ horizontal line, strong at right, weak to the left, by the second figurine in the top lathework



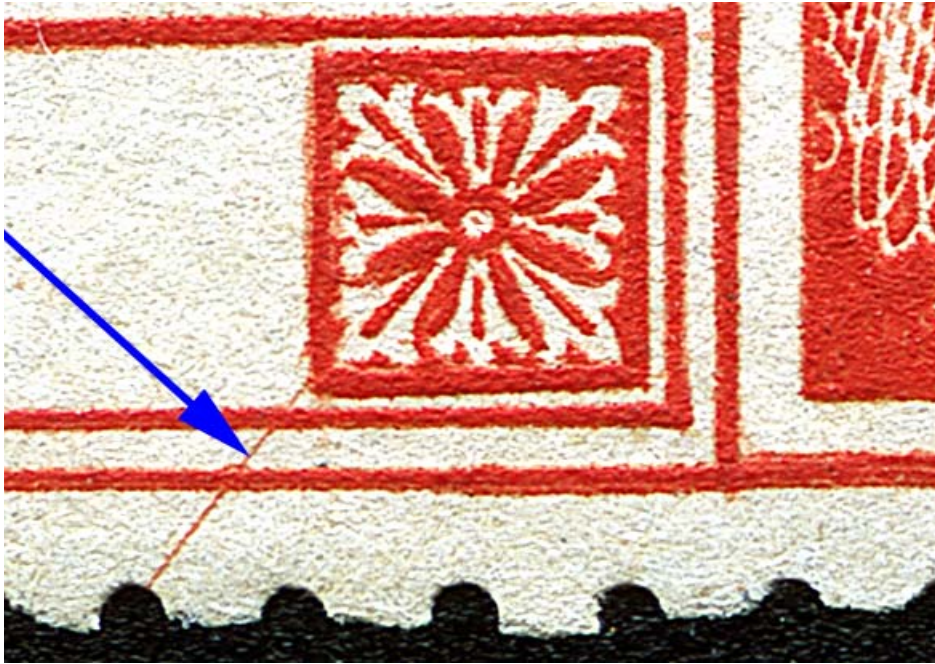
D-23

- ◆ distinctive pattern of three retouches by the left ladder



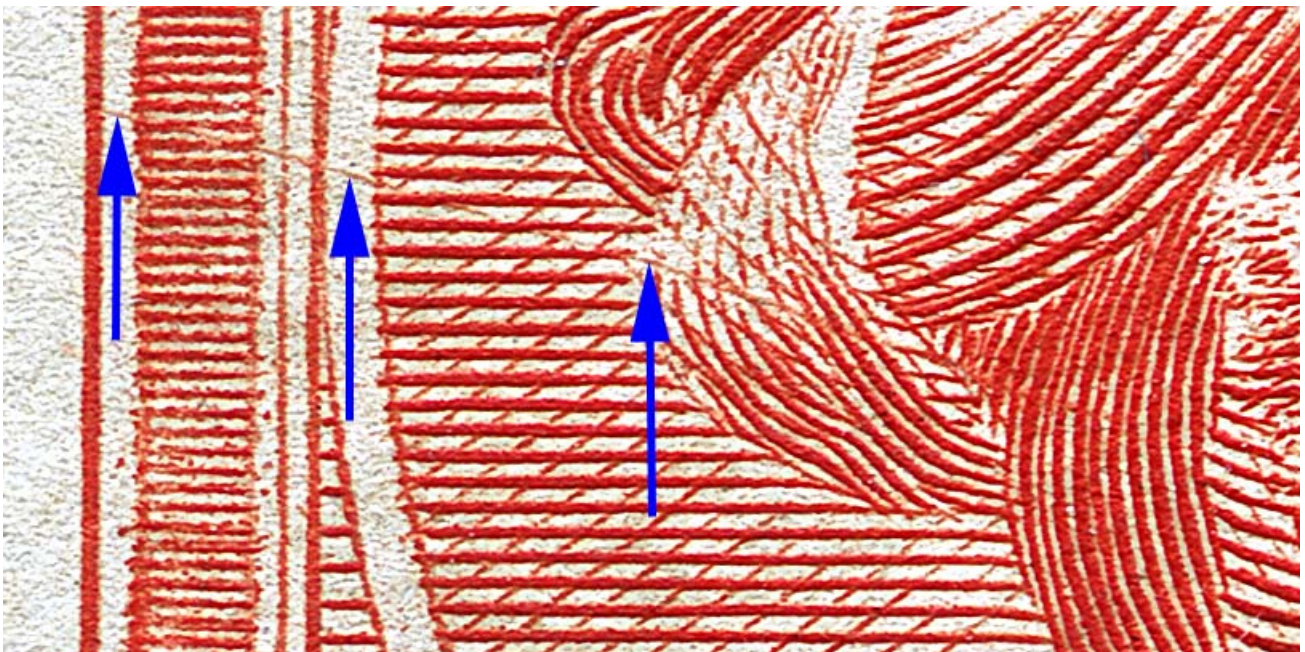
D-24

diagonal line out of the lower left corner of the lower right rosette



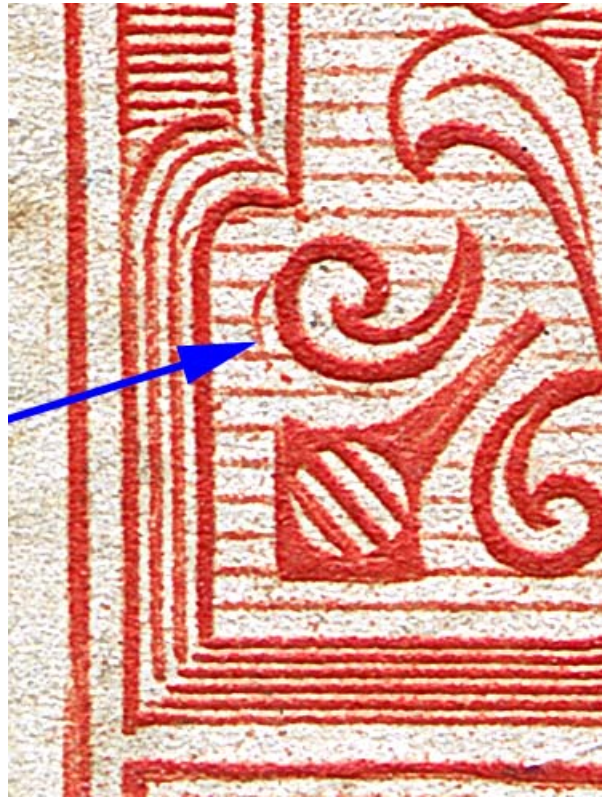
D-25

diagonal line across the ladder and the back of the head



D-26

- ◆ upper left and lower left show re-entries that are downward and to the left



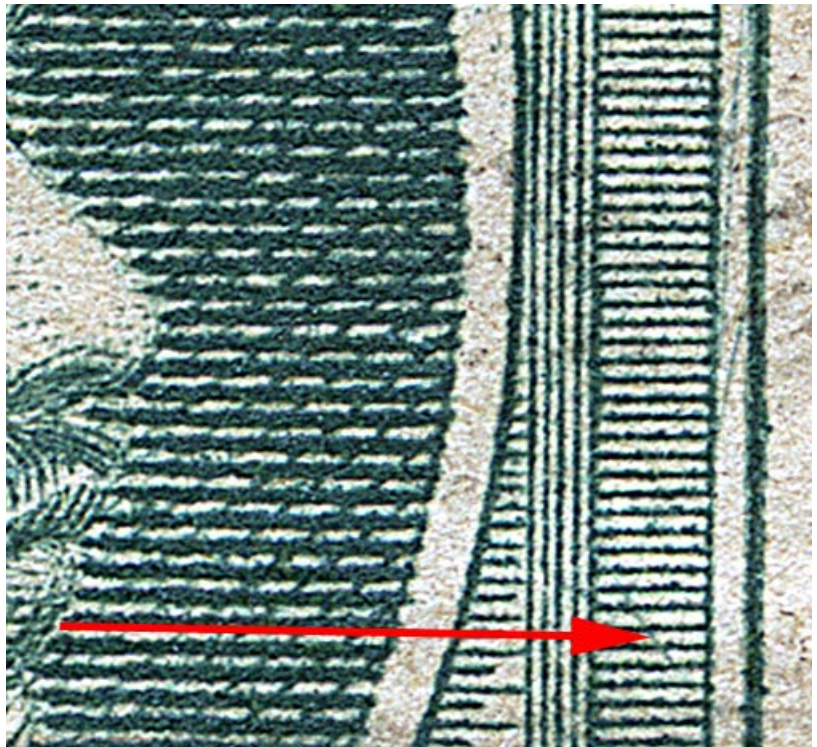
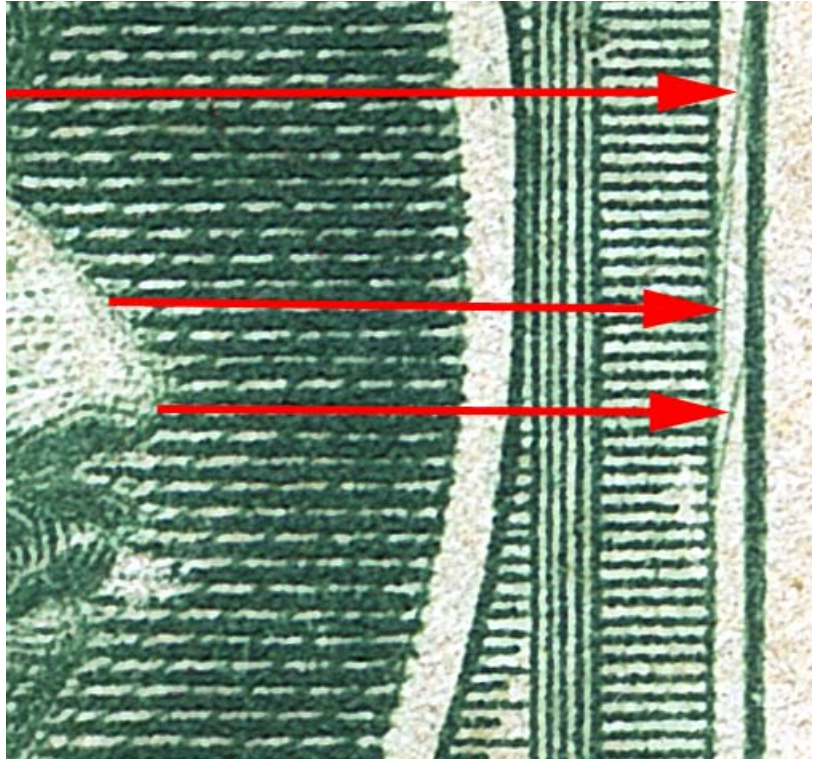
E-1

First State

- ◆ distinctive lines in the upper right (left scan), and one well-hidden diagonal (lower arrow)
- ◆ interior lines in the white space opposite the face (top right scan)

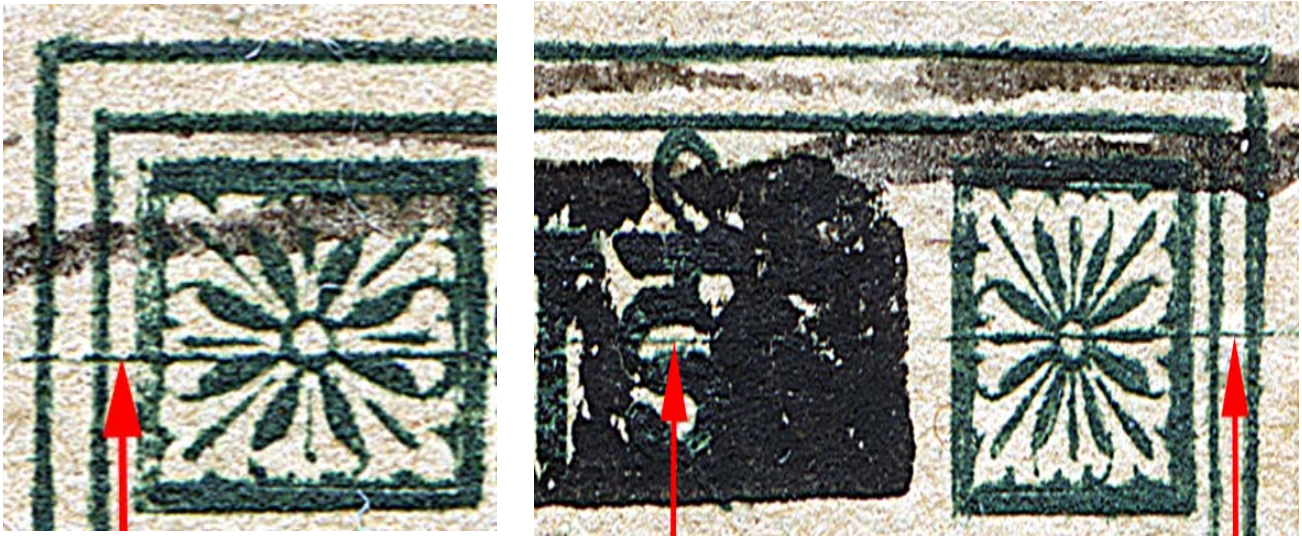
Second State: both of the above, plus

- ◆ diagonal line in the horizontal lines opposite the chin (lower right scan)



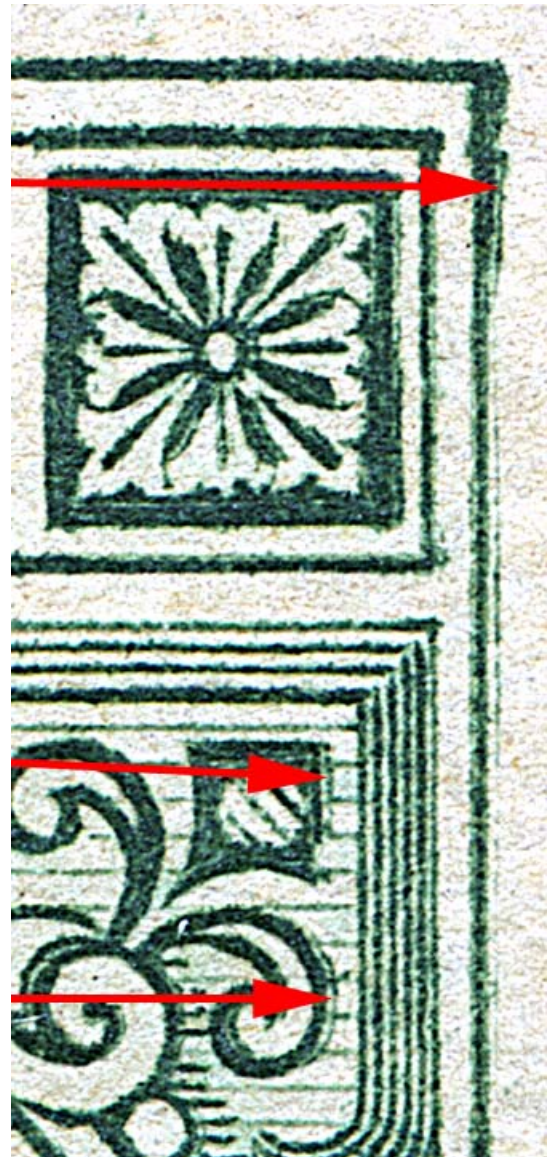
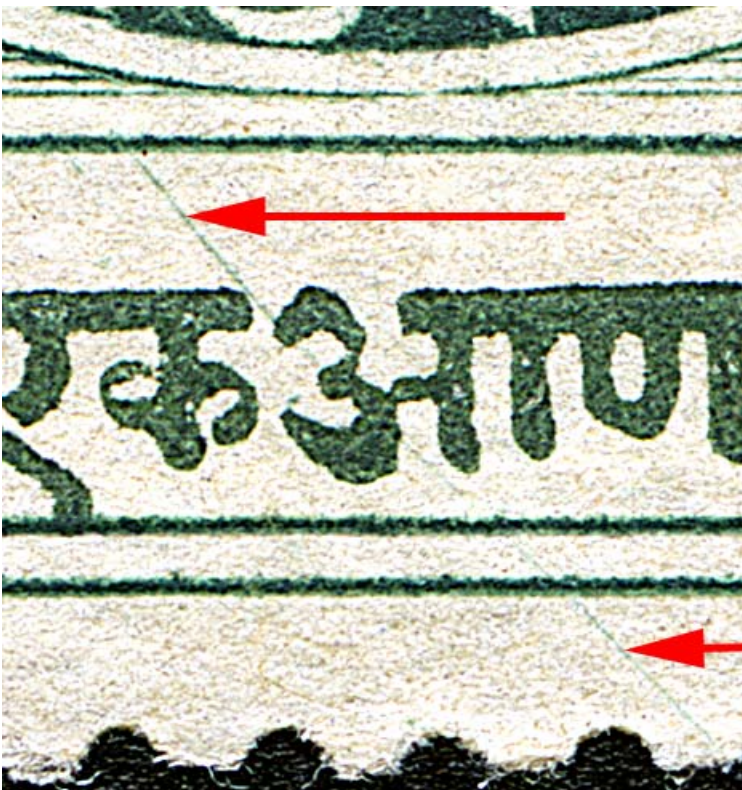
E-2

- ◆ horizontal line across the top of the stamp



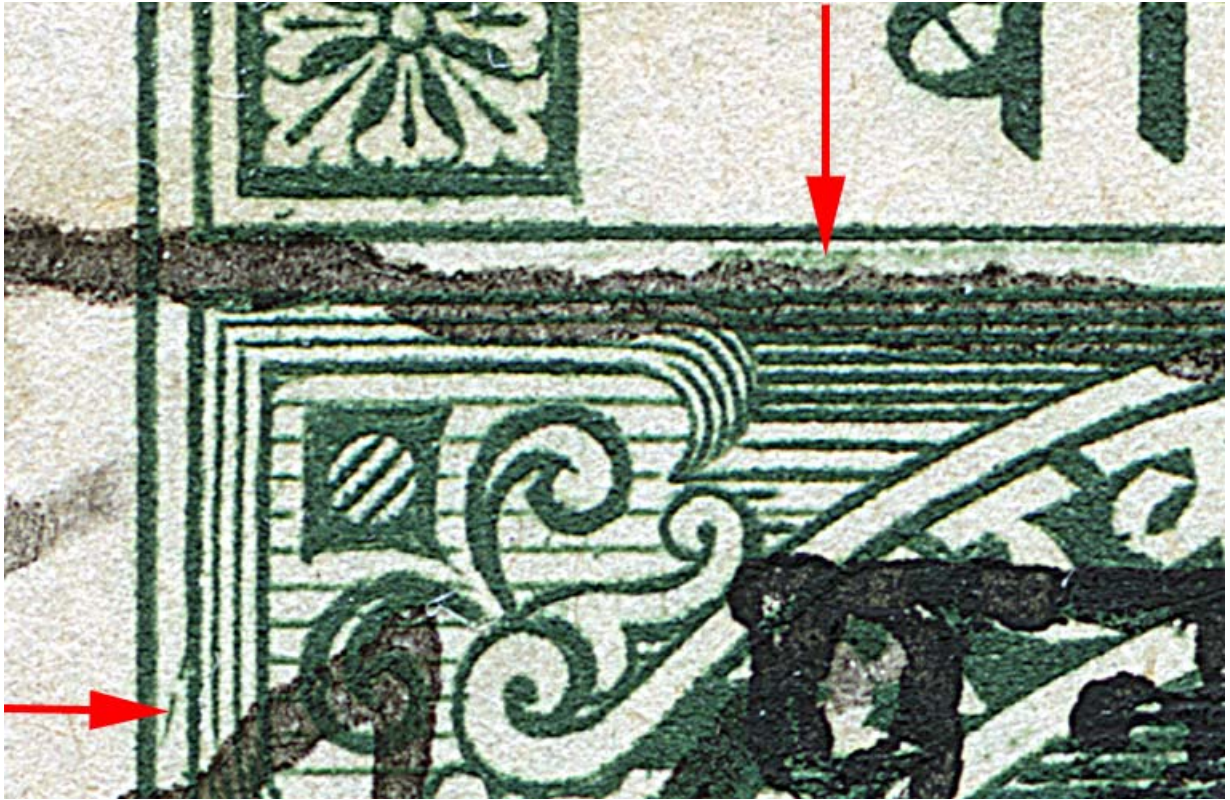
E-3

- ◆ shift right re-entry doubling in the upper right (right scan)
- ◆ diagonal line in the denomination panel (lower left scan)



E-4

- ◆ smudgy line below the beginning of “Babashahi” (down arrow)
- ◆ diagonal line in the upper left white space (right arrow)



E-5

First State

- ◆ horizontal dashes below the lower right rosette (left scan)

Second State: the above, plus

- ◆ line at left centre (right scan)



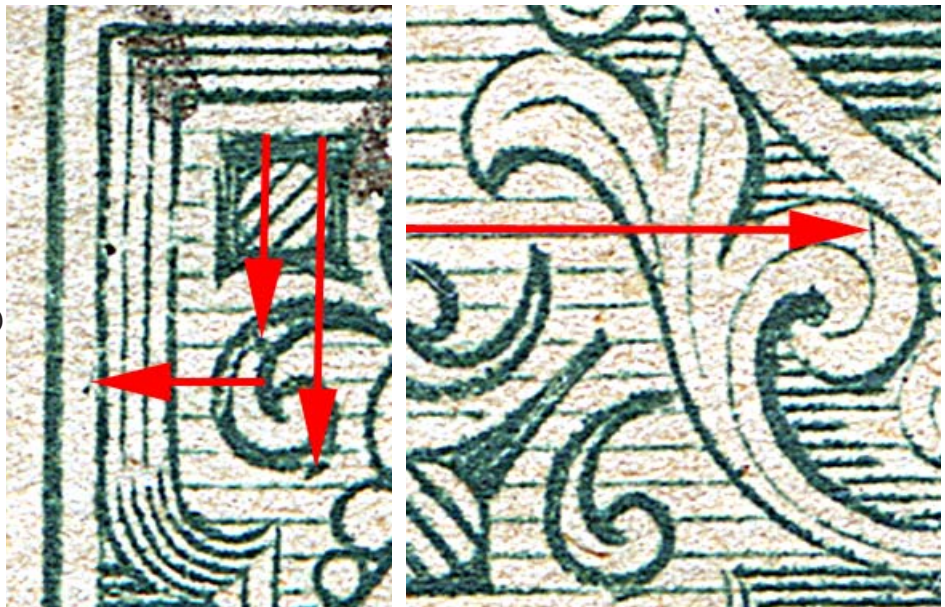
E-6

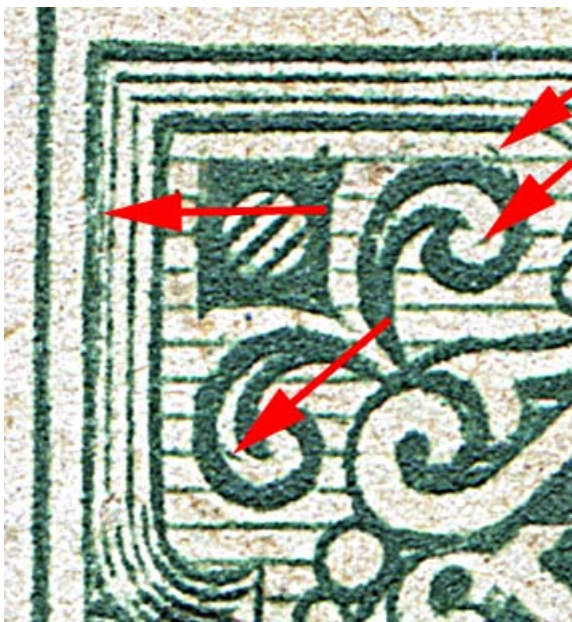
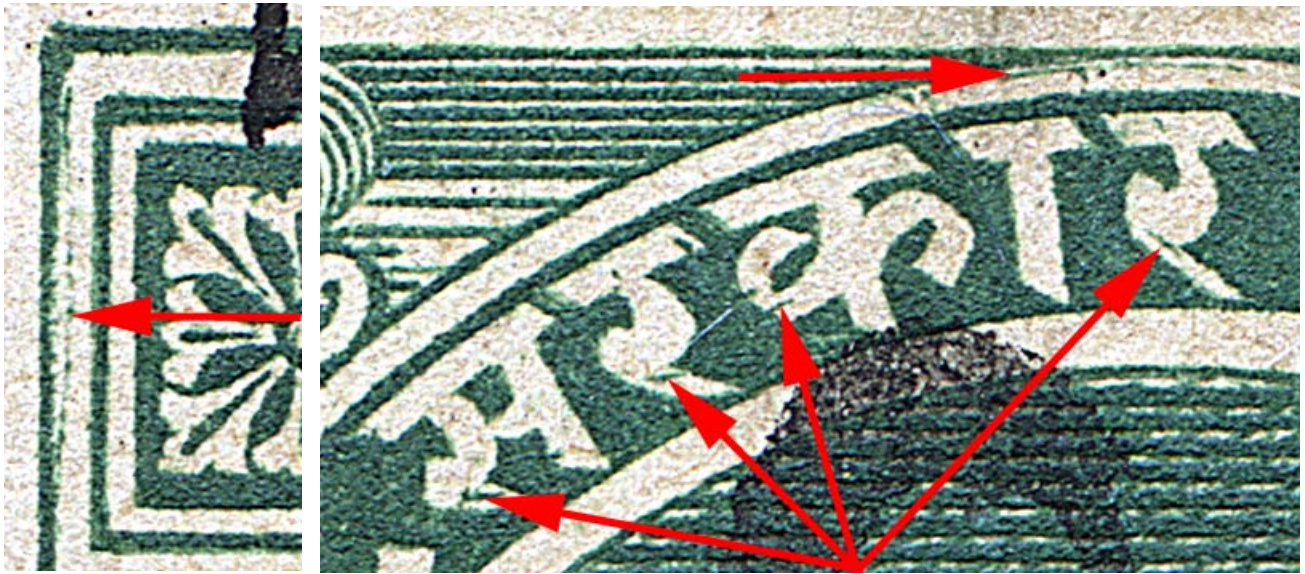
- ◆ shift right re-entry doubling in upper left (horizontal arrow)
- ◆ group of marks in the upper left (lower arrows)



E-7

- ◆ two parts detached from the filigree in the upper left (left scan, downward arrows)
- ◆ small diagonal line in the upper left (left scan, horizontal arrow)
- ◆ extra vertical line in the lower left filigree (right scan)





E-8

- ◆ two upper left vertical lines that appear to be disintegrating (horizontal arrows in the two left scans)
- ◆ signs of re-entry in and above the upper lettering oval (top right scan)
- ◆ signs of re-entry in the upper left filigree (diagonal arrows in the left centre scan)
- ◆ signs of re-entry in and above the lower lettering oval (bottom scan)



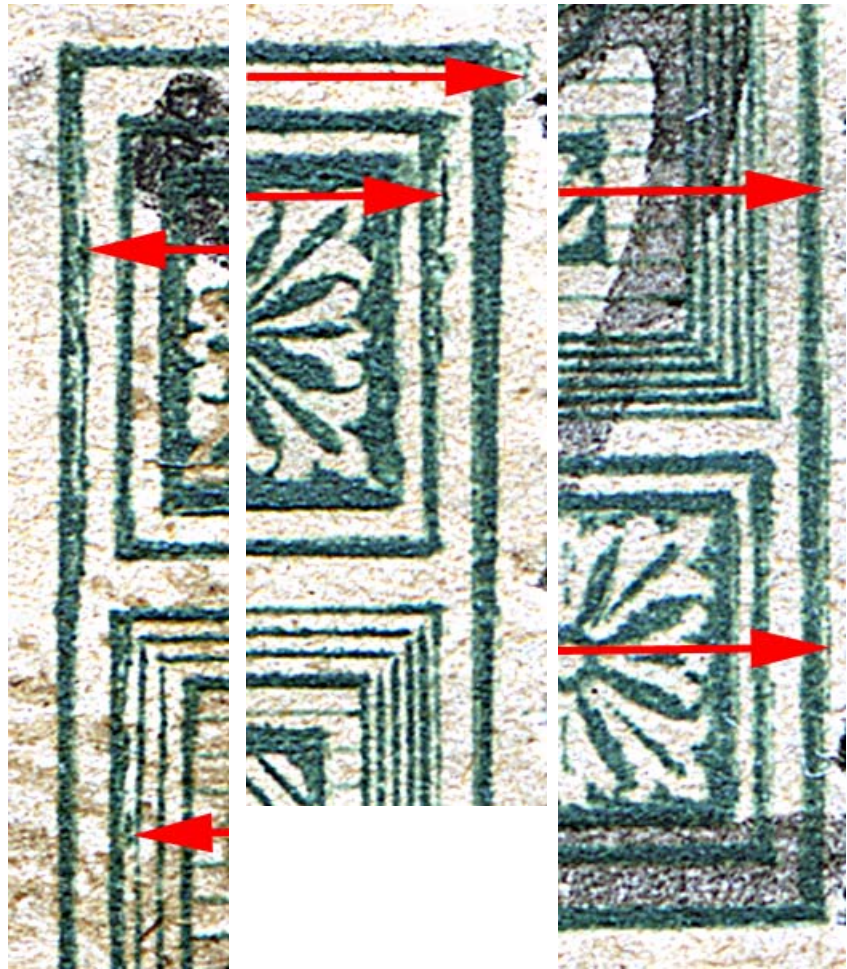
E-9

◆ pattern of multiple lines in upper right frameline (left scan)



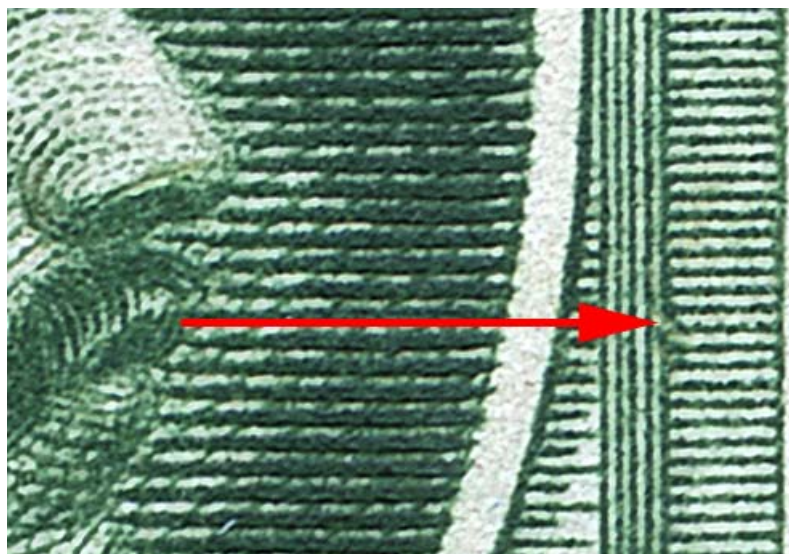
E-10

◆ upper left, upper right and lower right vertical frameline doubling (three right scans)



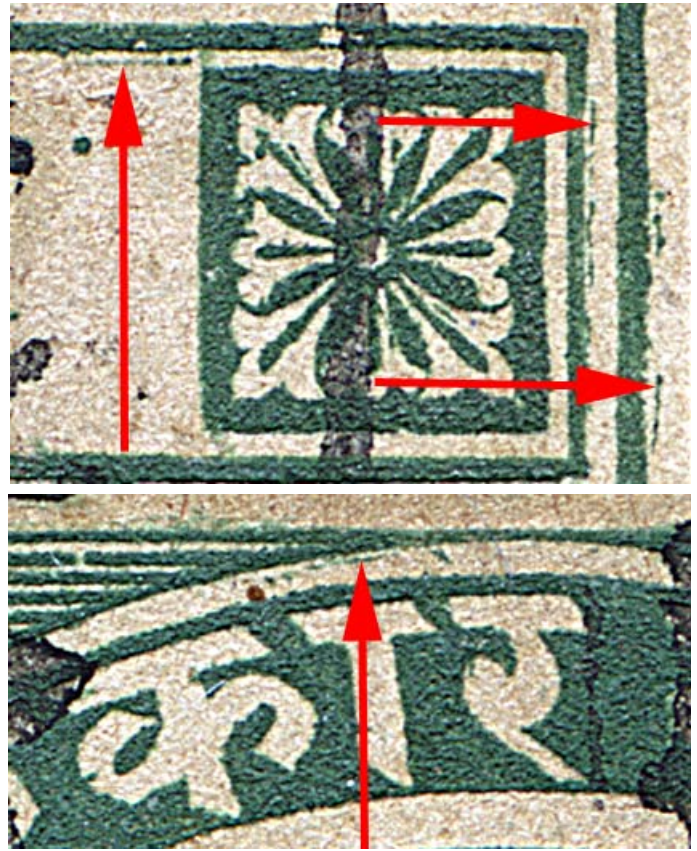
E-11

◆ vertical frameline break opposite the mouth



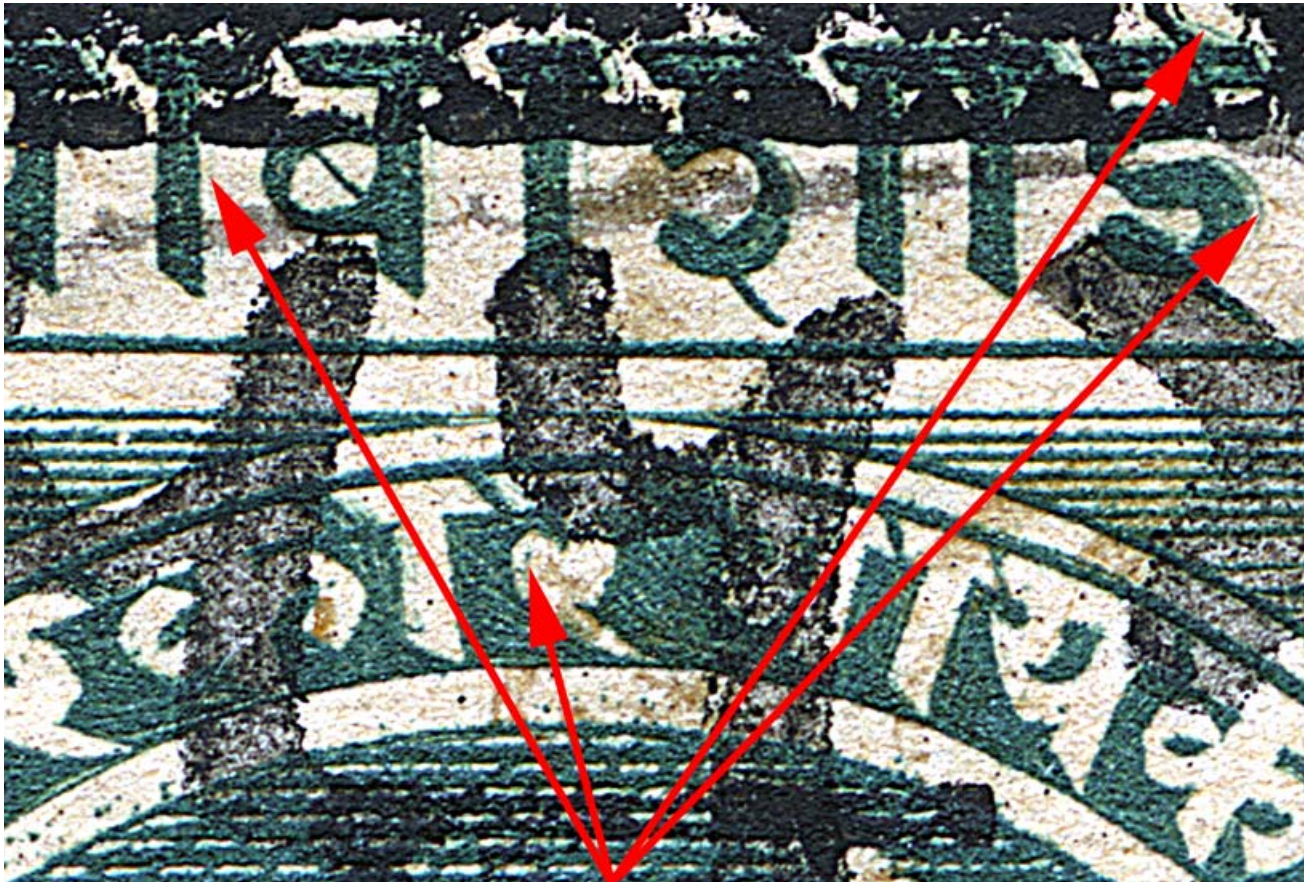
E-12

- ◆ pattern of extra lines in the upper left, upper right, and above the word sarKAR



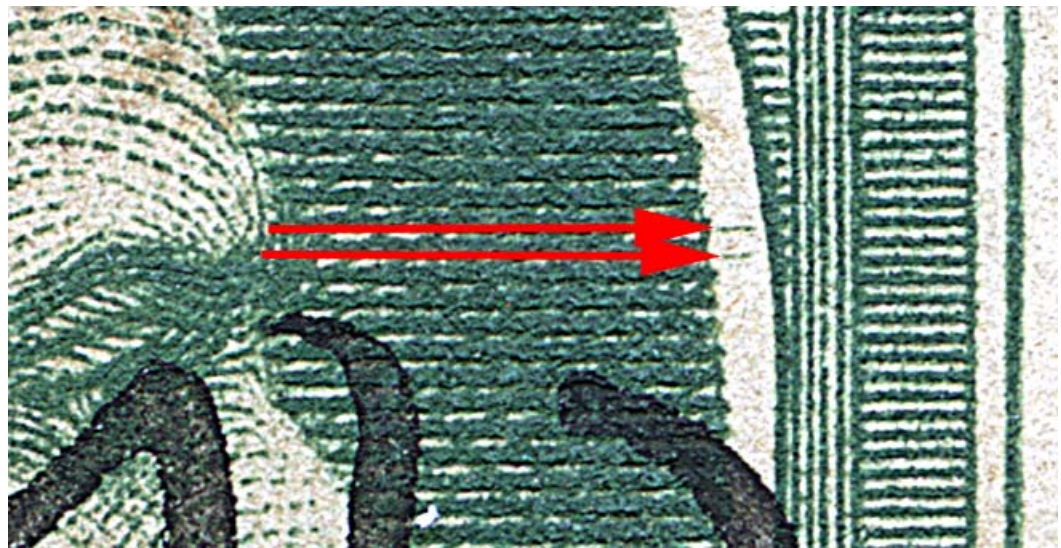
E-13

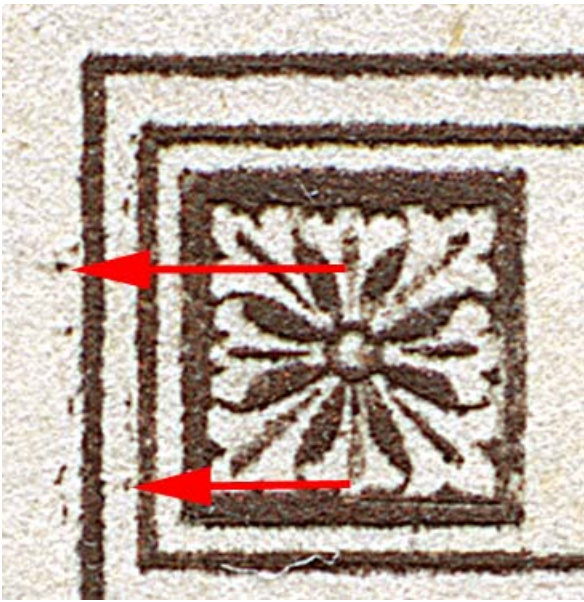
- ◆ shift rightward doubling in the top centre lettering
- ◆ a plague of dots



E-14

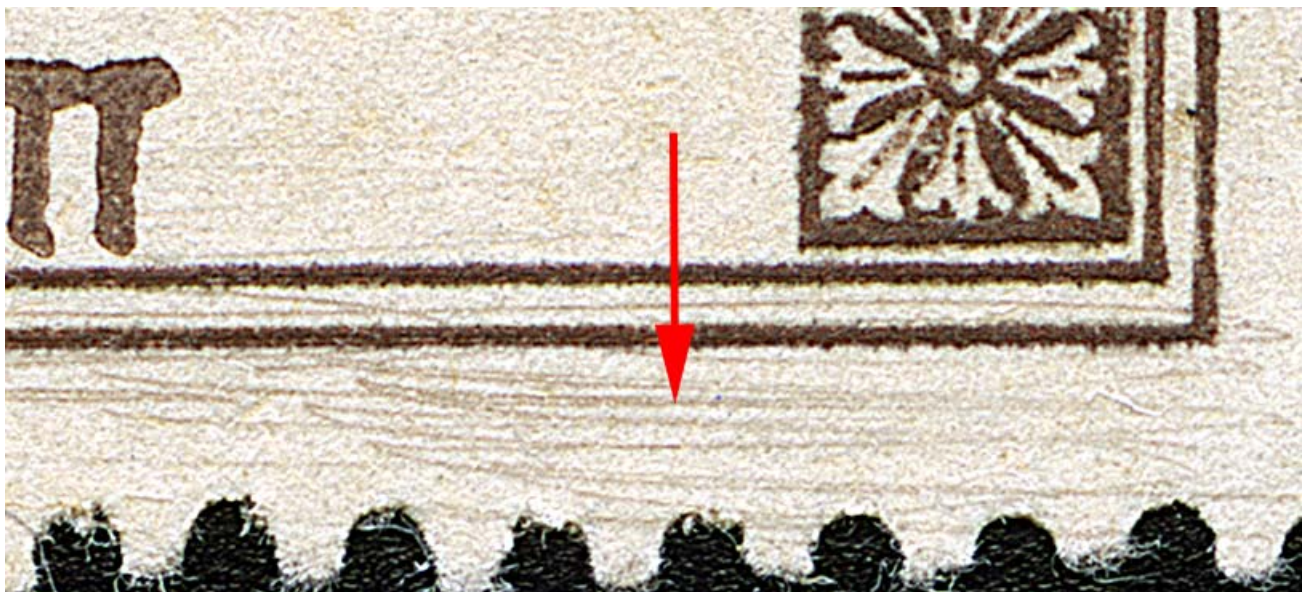
- ◆ two short horizontal internal lines opposite the eyebrows





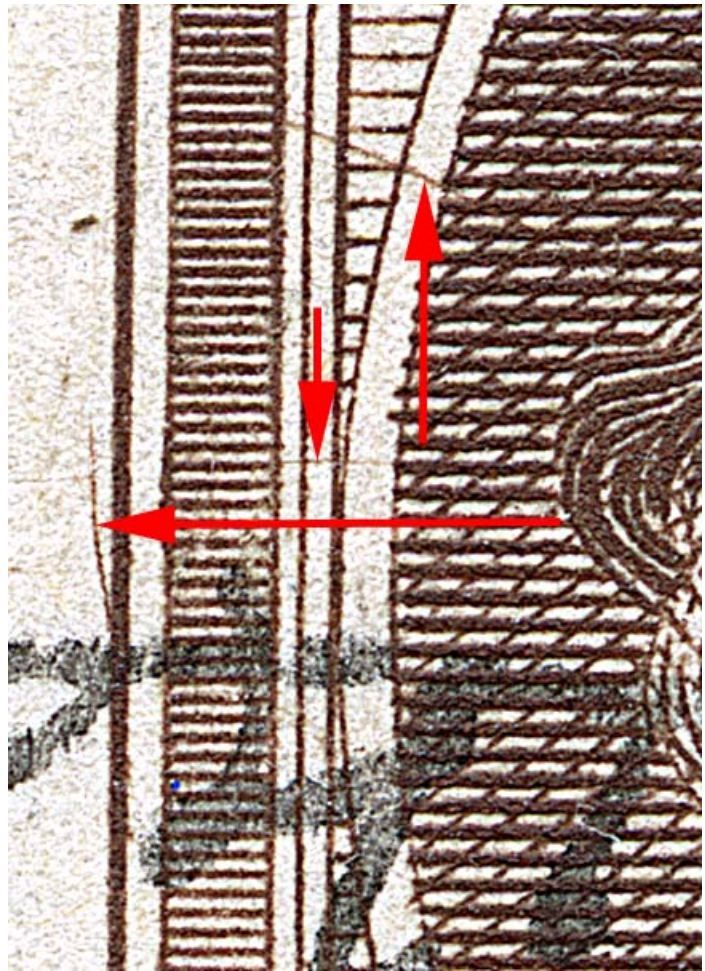
F-1

- ◆ a pattern of internal and external dashes in the upper left corner (left scan)
- ◆ three diagonal lines in the upper left (right scan)
- ◆ a multitude of faint horizontal lines along the bottom of the stamp, especially in the lower right (bottom scan)



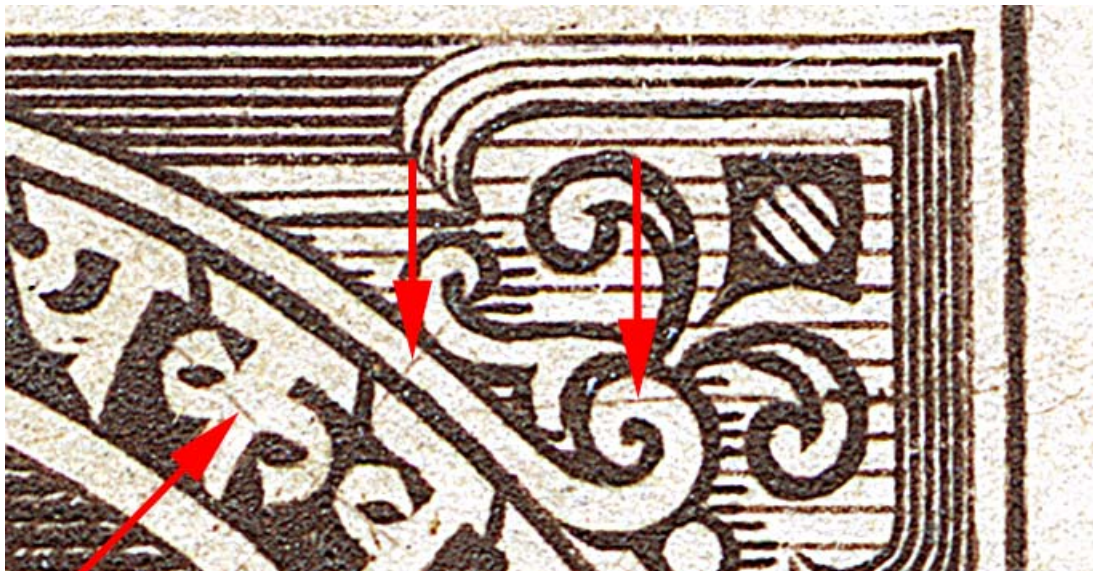
F-2

- ◆ a number of lines left of the head, the exterior one often being visible to the naked eye (leftward arrow)



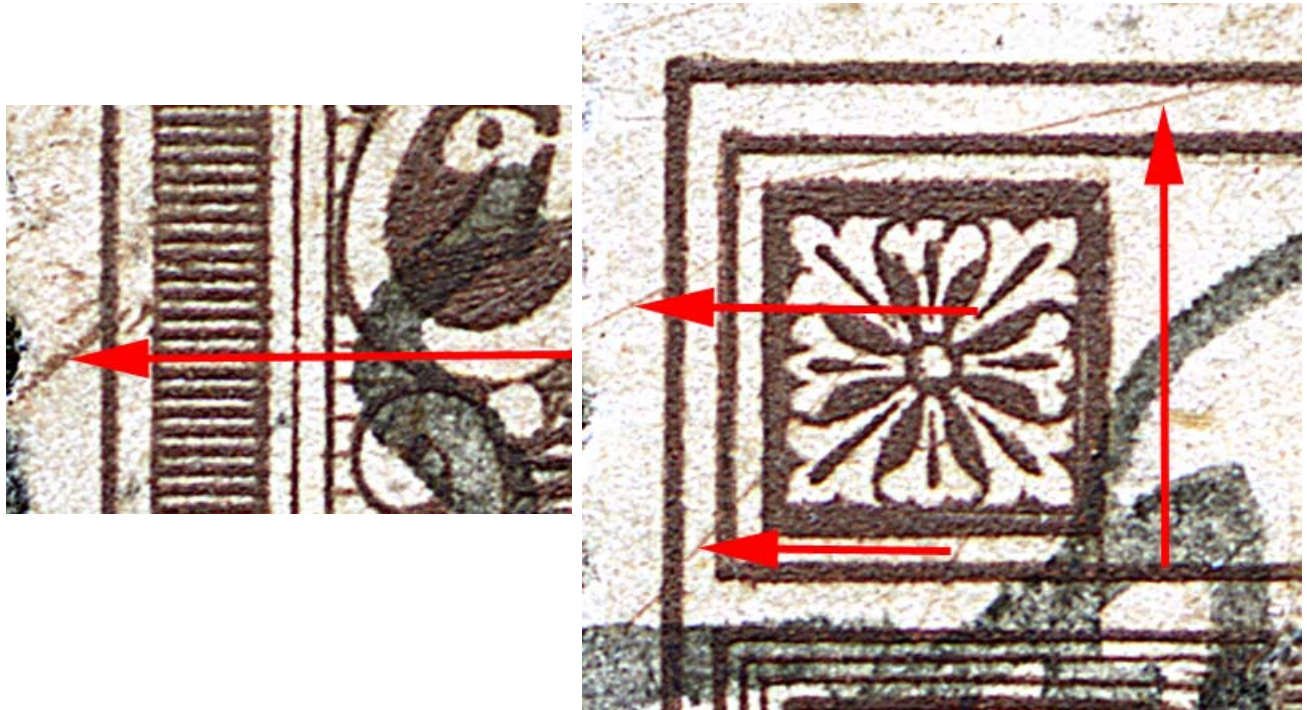
F-3

- ◆ distinctive pattern of extra lines in the upper right



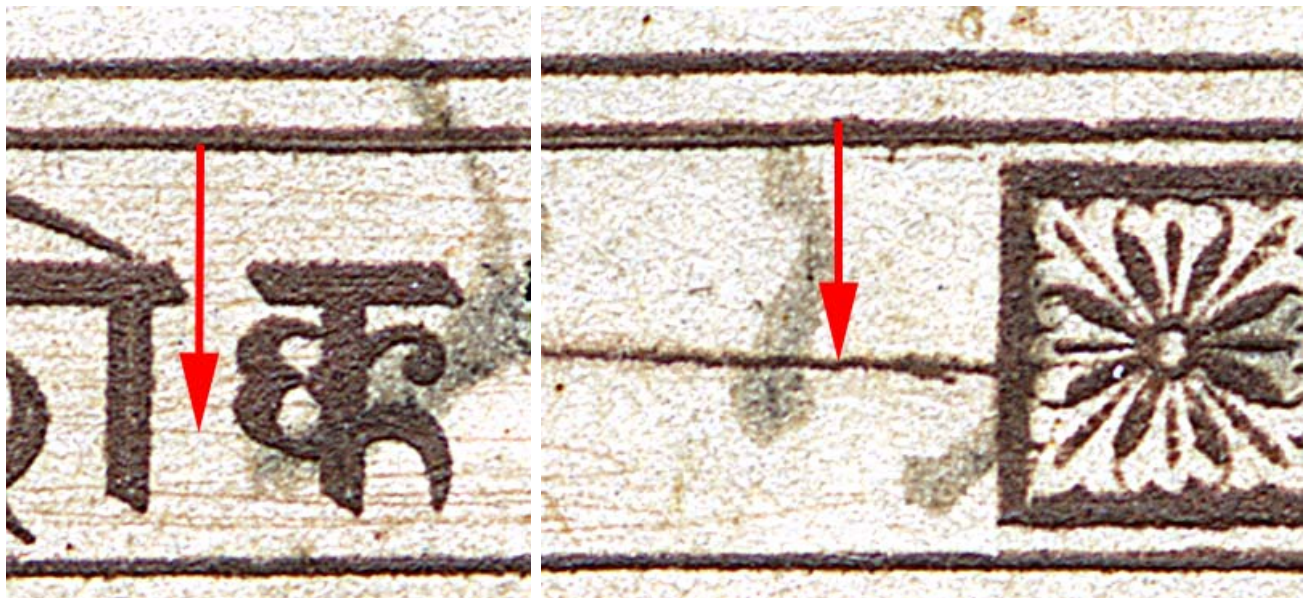
F-4

- ◆ thick, easily visible diagonal in the exterior upper left (left scan)
- ◆ many faint diagonals in the upper left corner (right scan)

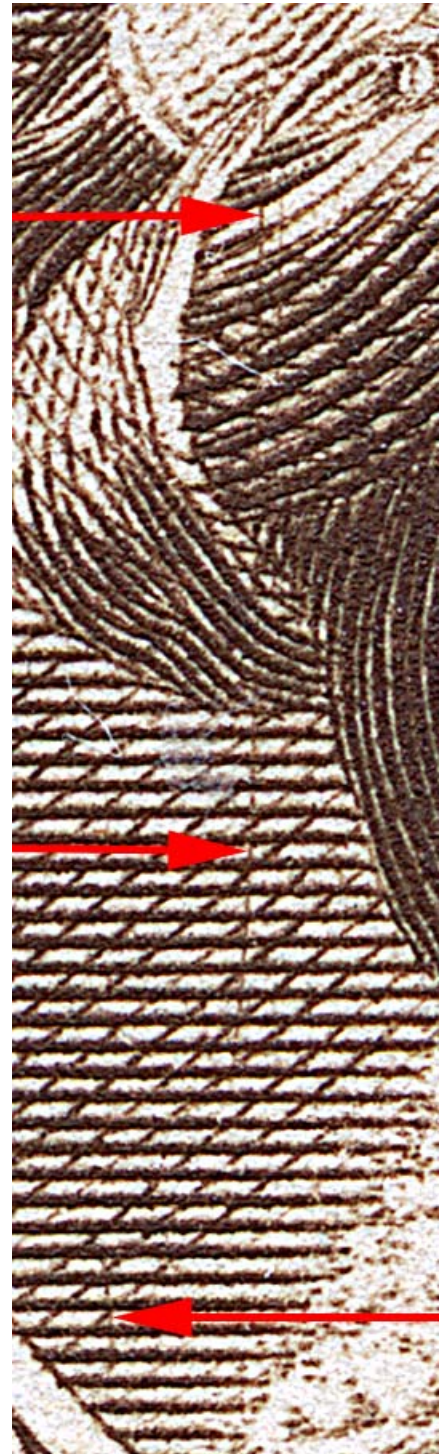
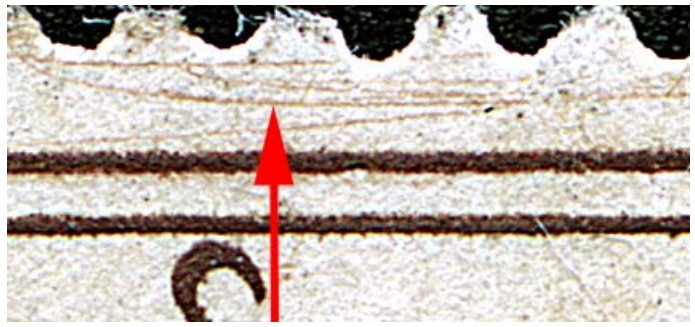
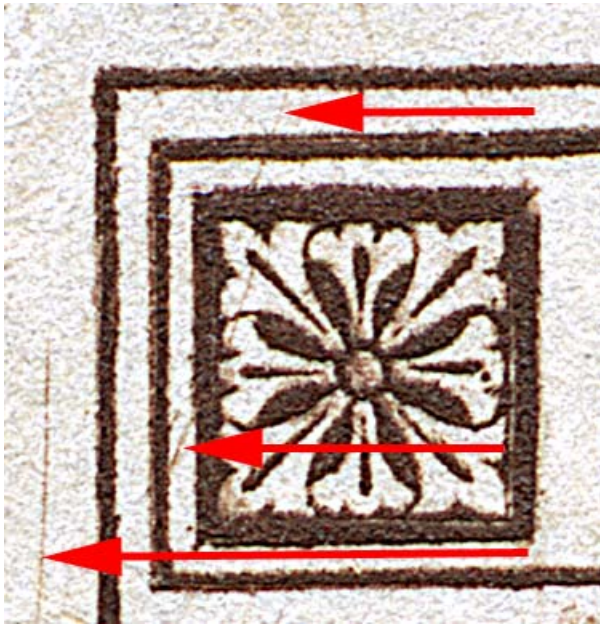


F-5

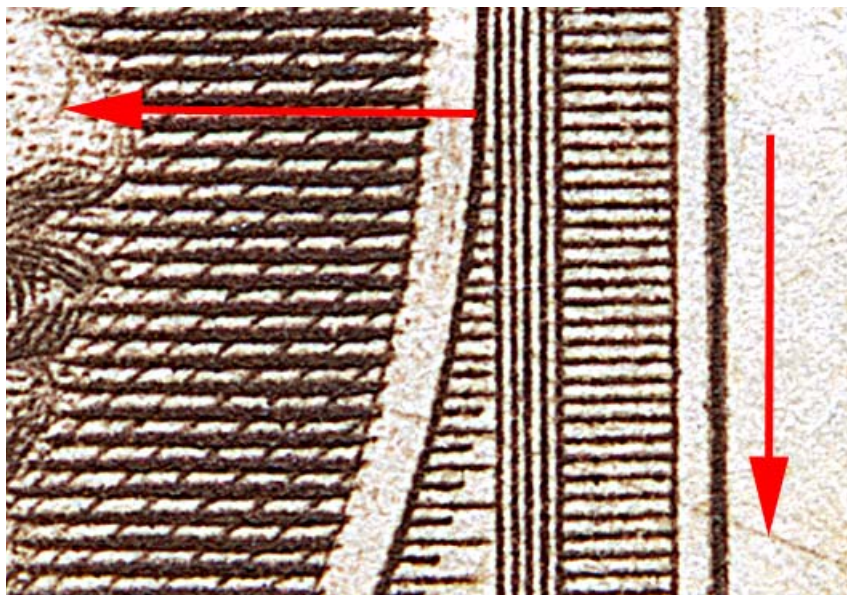
- ◆ strong mark in the right of the top panel, extending into the upper right rosette (right scan)
- ◆ a multitude of faint horizontal lines in the top panel (left scan)



F-6

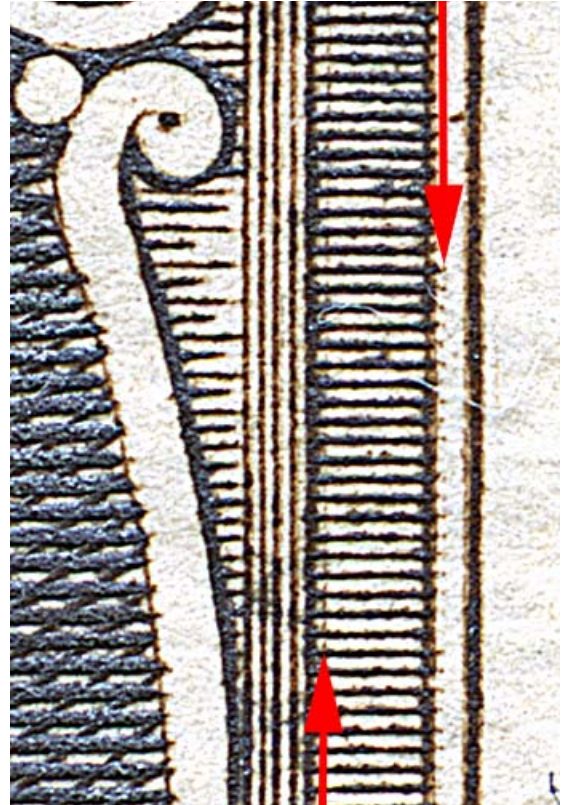
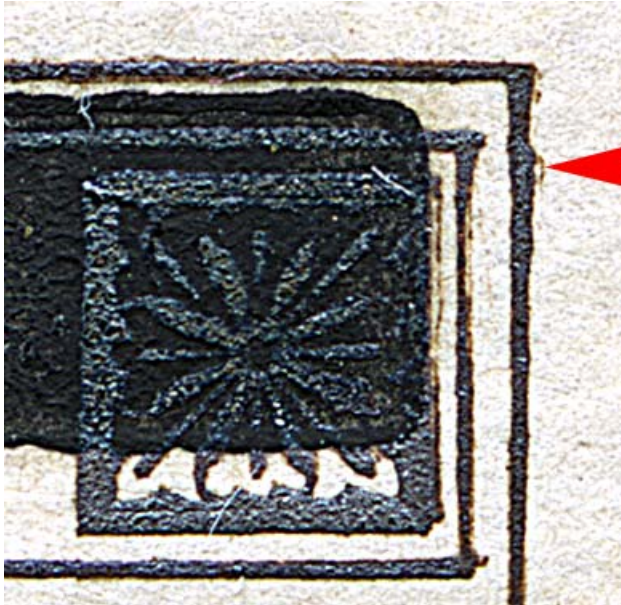


- ◆ pattern of lines in the upper left (left scan above)
- ◆ cluster of faint lines above the top centre (top right scan)
- ◆ long gash across the back of the head (lower right scan)
- ◆ gash across the nose (lower left scan)
- ◆ long diagonal heading for the moustache (lower left scan)



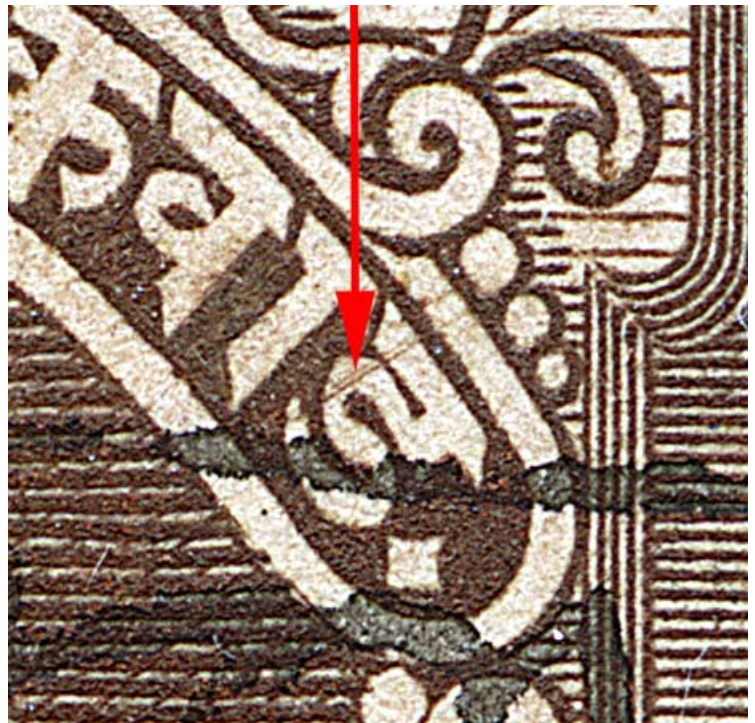
F-7

- ◆ upper right re-entry shift right, as evidenced by a vertical line (right scan, up arrow) and a row of dot-like projections (right scan, down arrow)
- ◆ marks in the upper right corner (left scan)



F-8

- ◆ two close lines in the last letter of the *Shri Sarkar Gaekwad* (“*Lord Gaekwad’s Service*”) inscription



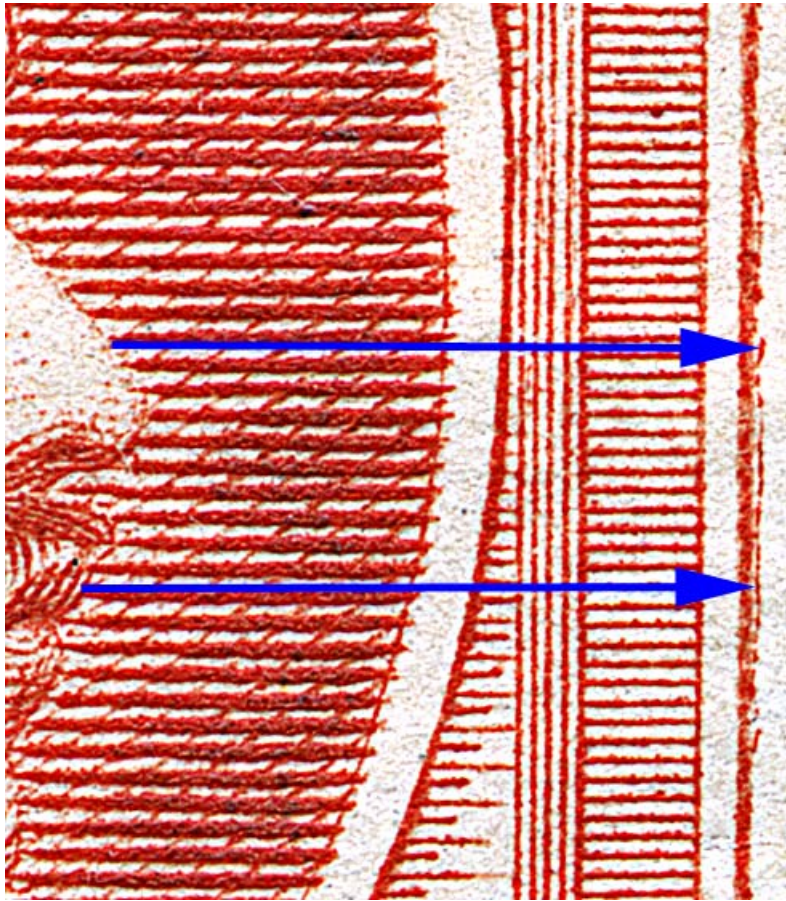
F-9

- ◆ upper left exterior line (right scan, horizontal arrow) and doubling in the top filigree (right scan, up arrow)
- ◆ a pattern of extra lines in the lower right (bottom scan)



G-1

- ◆ long series of broken vertical lines in the right, from opposite the face (left scan) to the lower right corner (right scan)



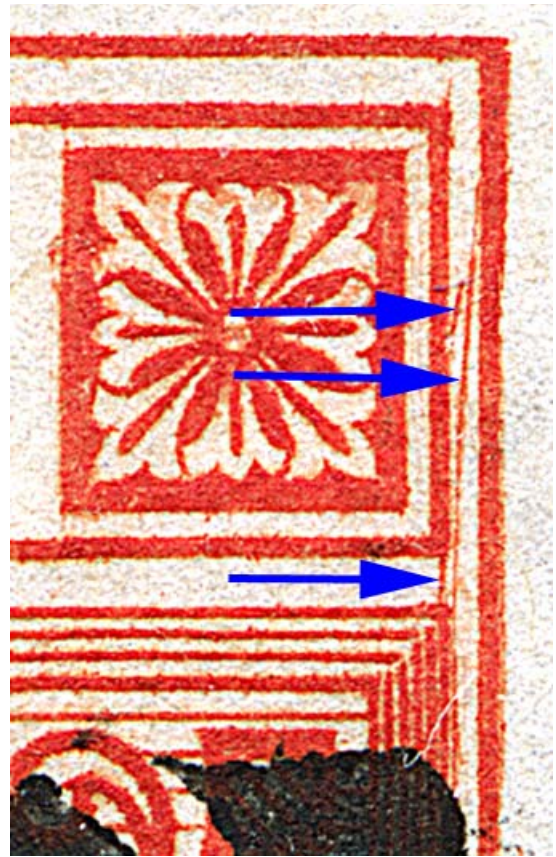
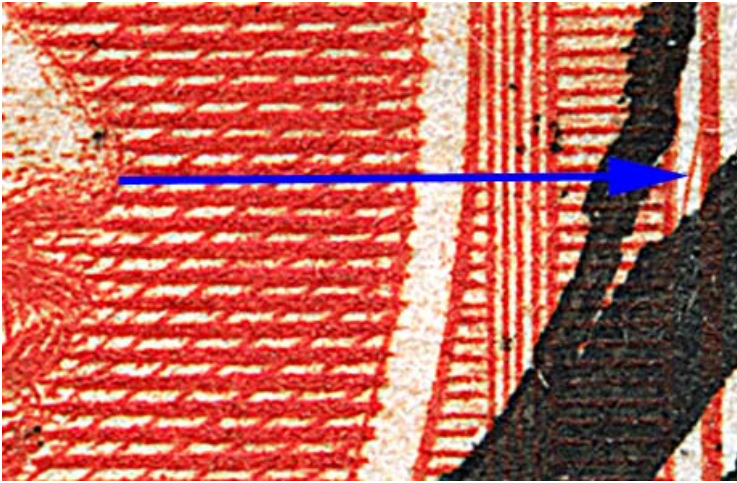
G-2

- ◆ a row of three extra dots in the upper left filigree



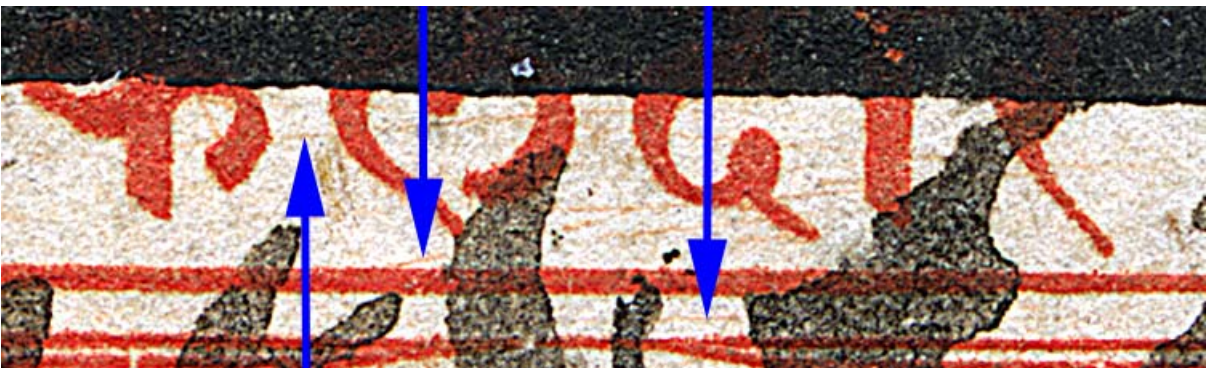
G-3

- ◆ extra interior lines in the upper right corner (right scan)
- ◆ interior line opposite the face (left scan)



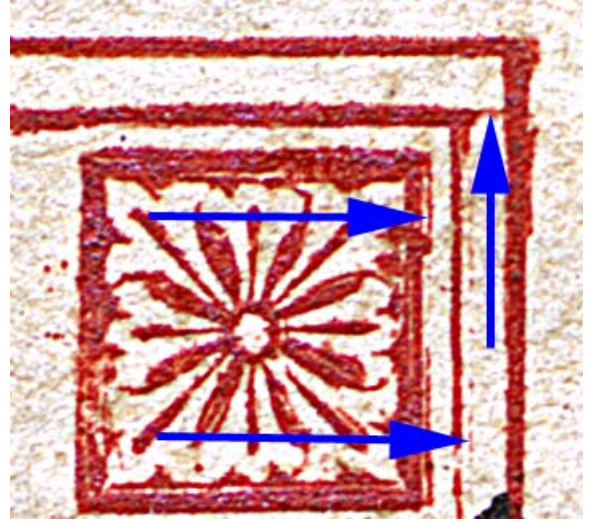
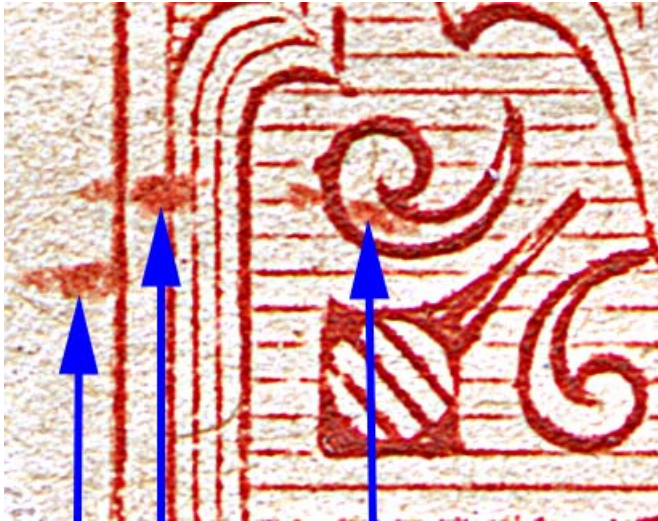
G-4

- ◆ a group of many faint horizontal lines through and under the word *Kaldar* (lower scan)
- ◆ a short frameline protrusion in the internal upper left (left scan)



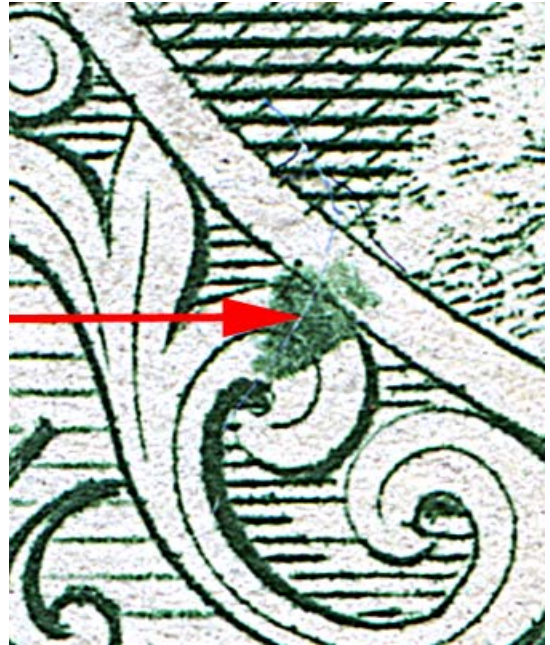
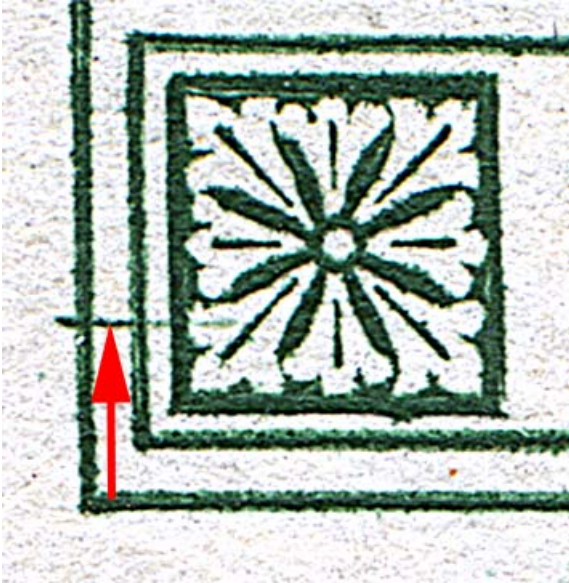
G-5

- ◆ shift right of the design in the upper right (top right scan)
- ◆ three rather broad marks visible to the naked eye in the lower left filigree (top left scan)
- ◆ in the right centre, shift right of the design (bottom scan, lower three arrows) and a diagonal line (bottom scan, top arrow)



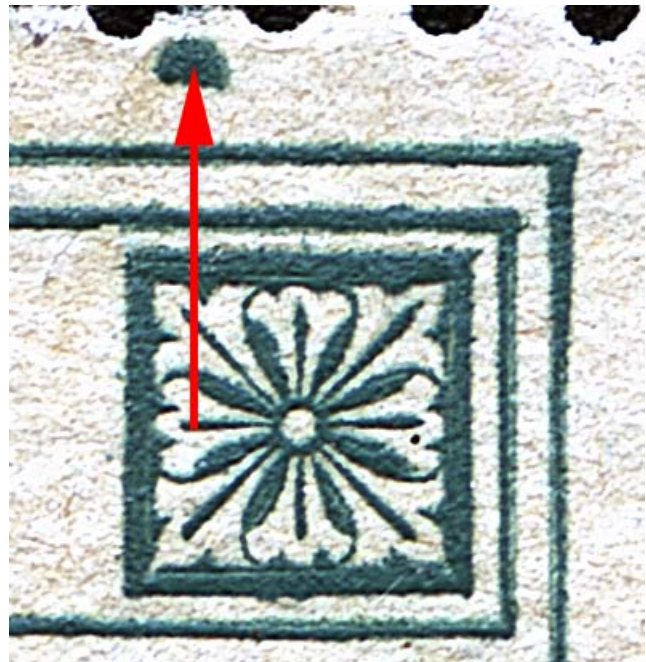
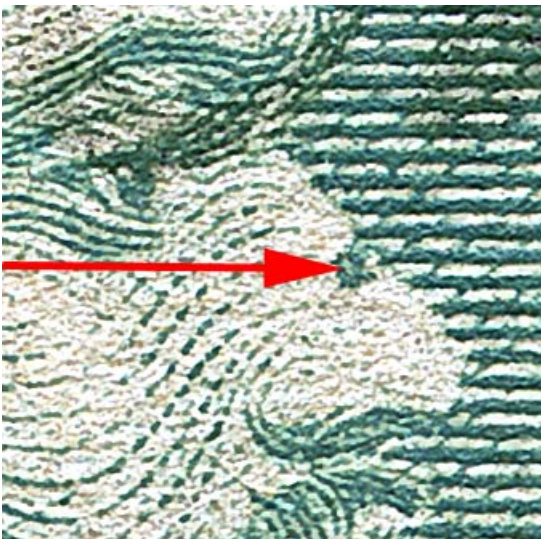
H-1

- ◆ horizontal line into the lower left rosette (left scan)
- ◆ large dark nebula in the lower left filigree (right scan)



H-2

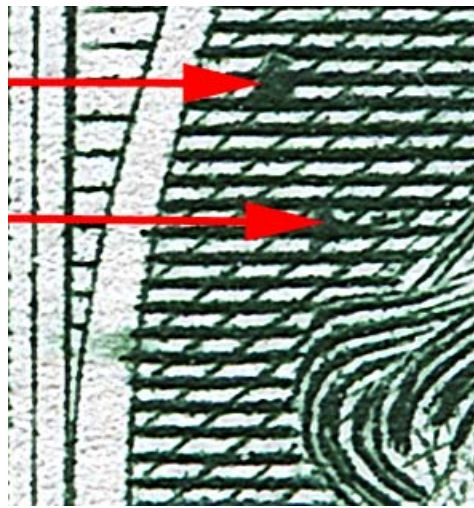
- ◆ large easily visible dot above the upper right rosette (right scan)
- ◆ large splotch on the nose (left scan)



H-3

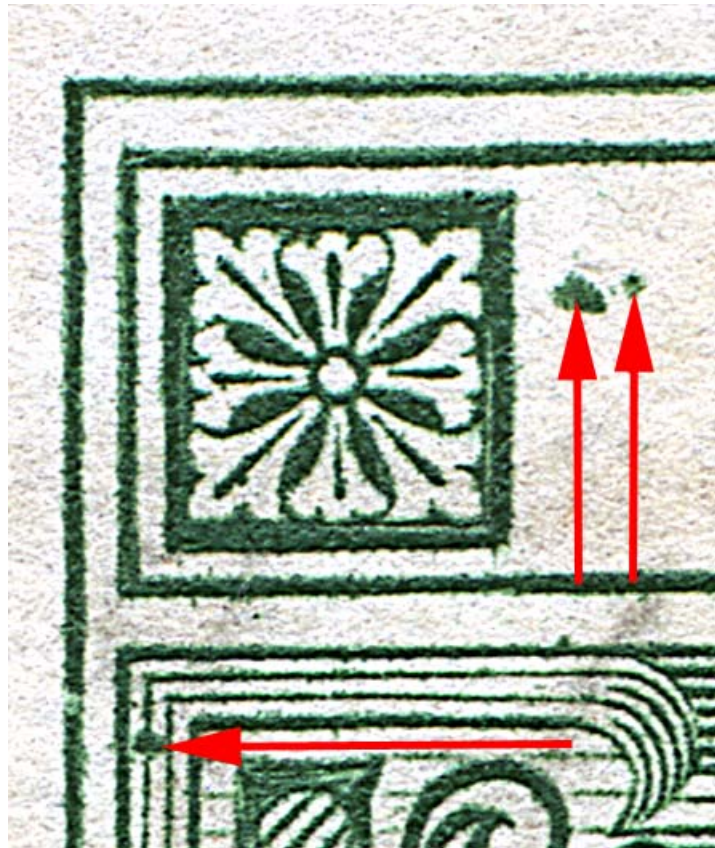
◆ long diagonal
(far right scan)
from the lower
left up through
the top of the
stamp (lower
left scan)

◆ two large spots
to the left of and
slightly above
the head (top
left scan)



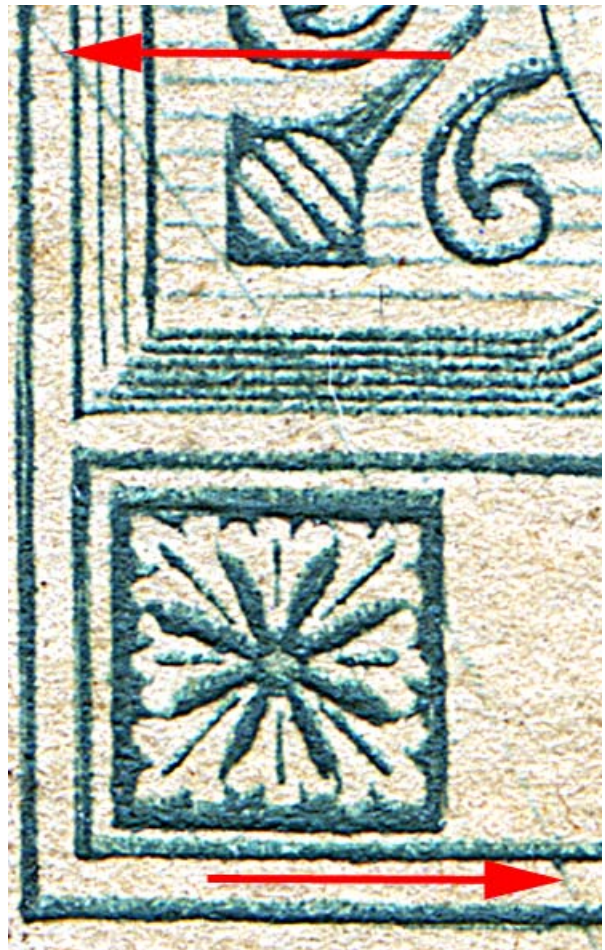
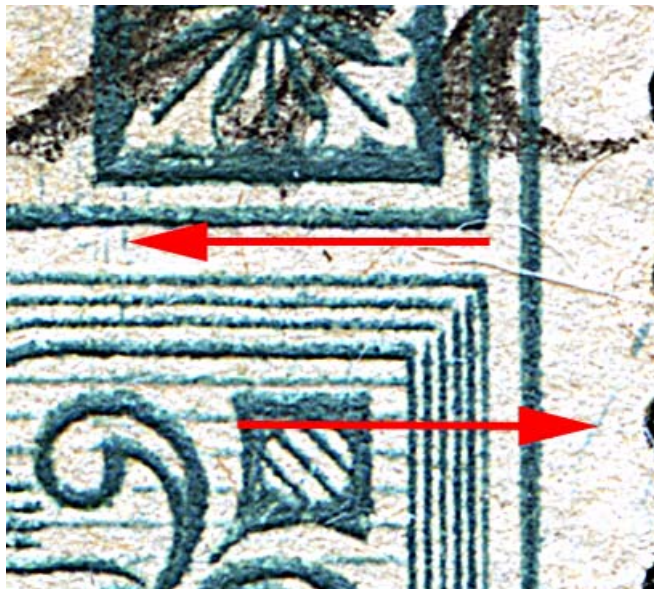
H-4

- ◆ pattern of three large dots in the upper left corner



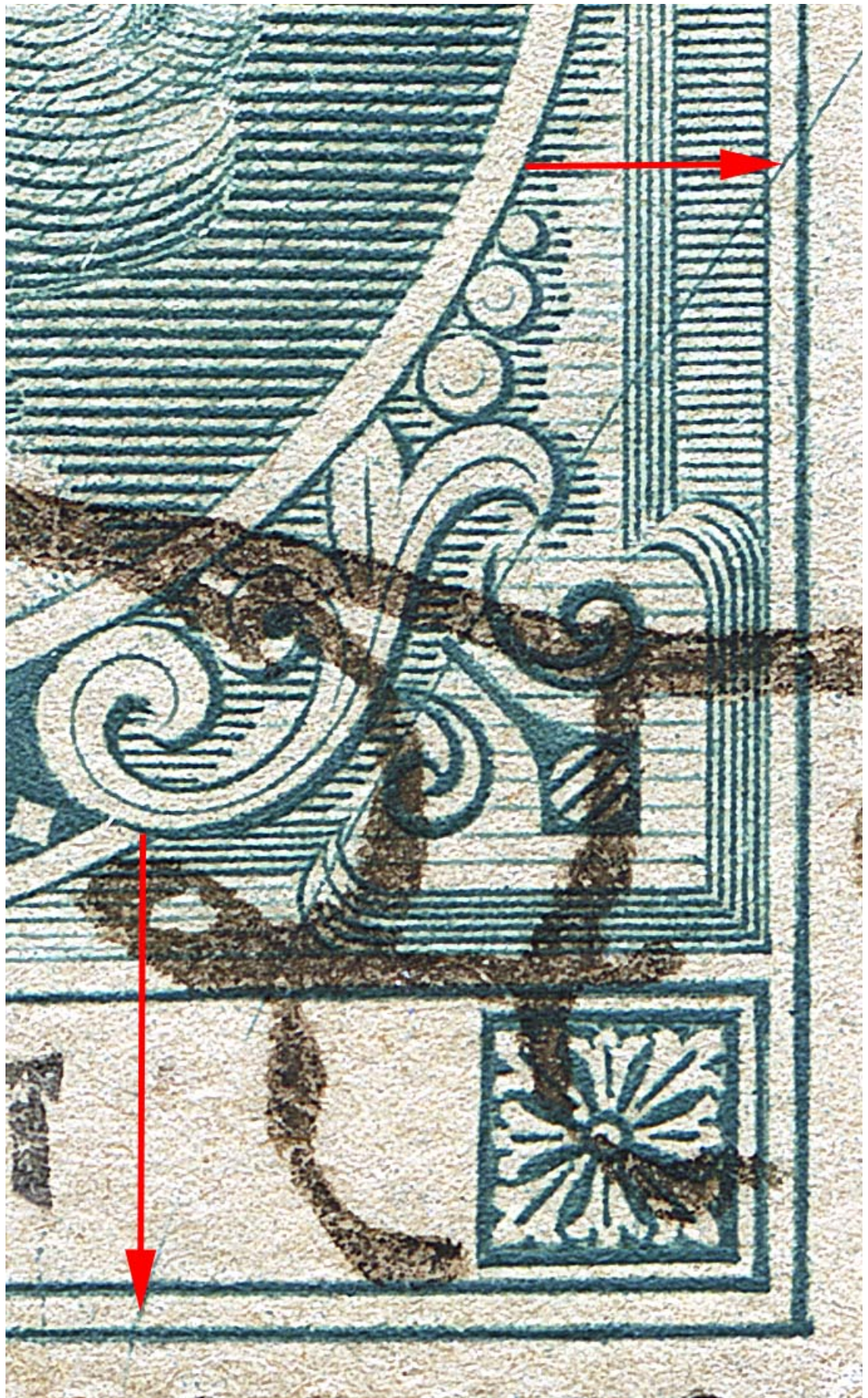
H-5

- ◆ long diagonal across the lower left corner (right scan)
- ◆ pattern of vertical and diagonal lines by the upper right rosette (left scan)



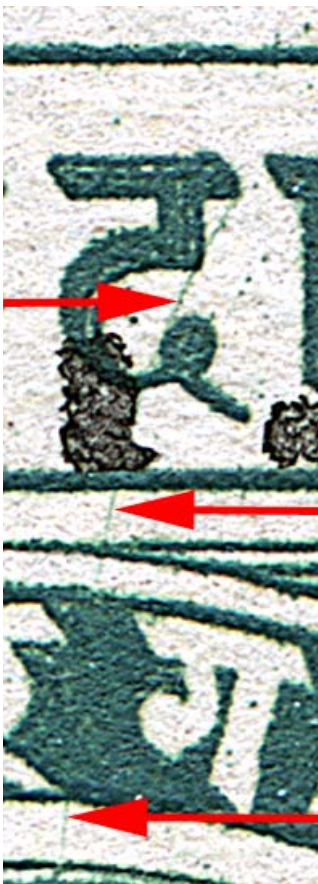
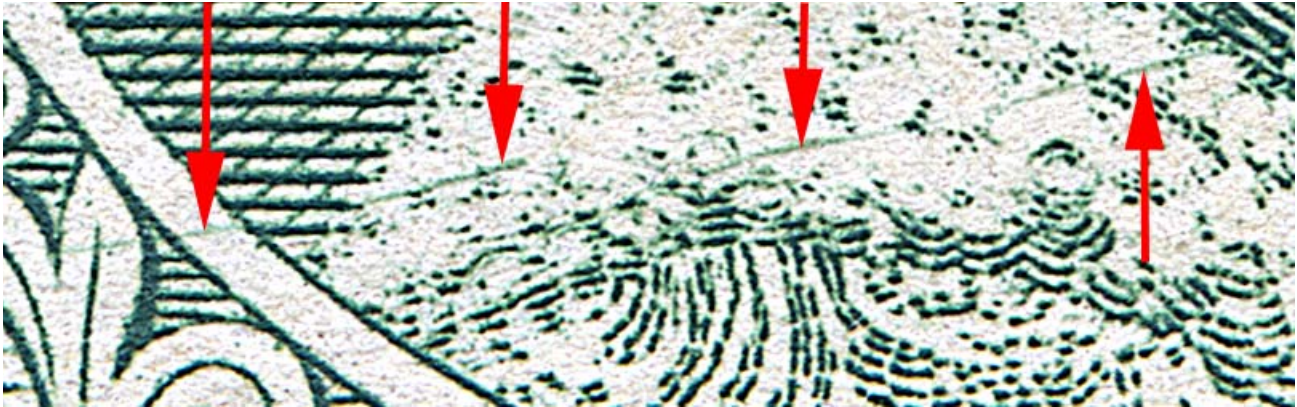
H-6

◆ long diagonal across the lower right corner



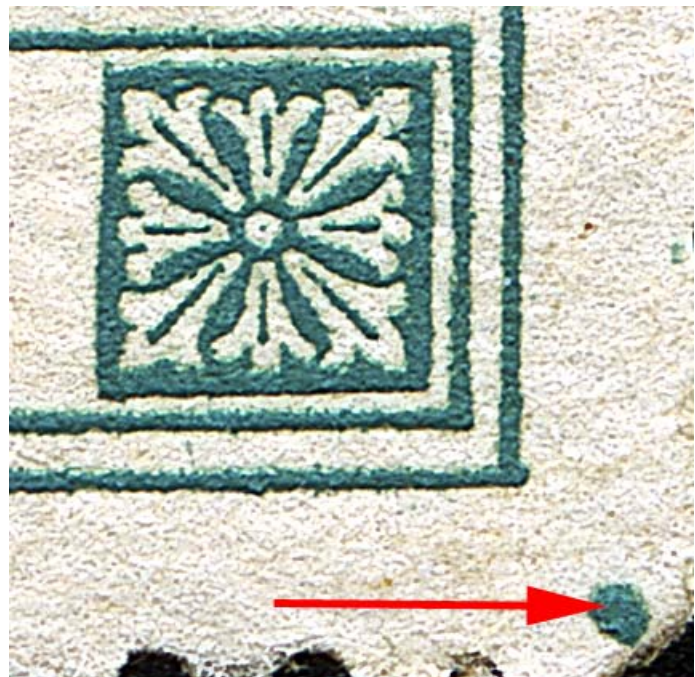
H-7

- ◆ diagonal lines across the shoulder (top scan)
- ◆ long arc across the top centre (lower left scan)



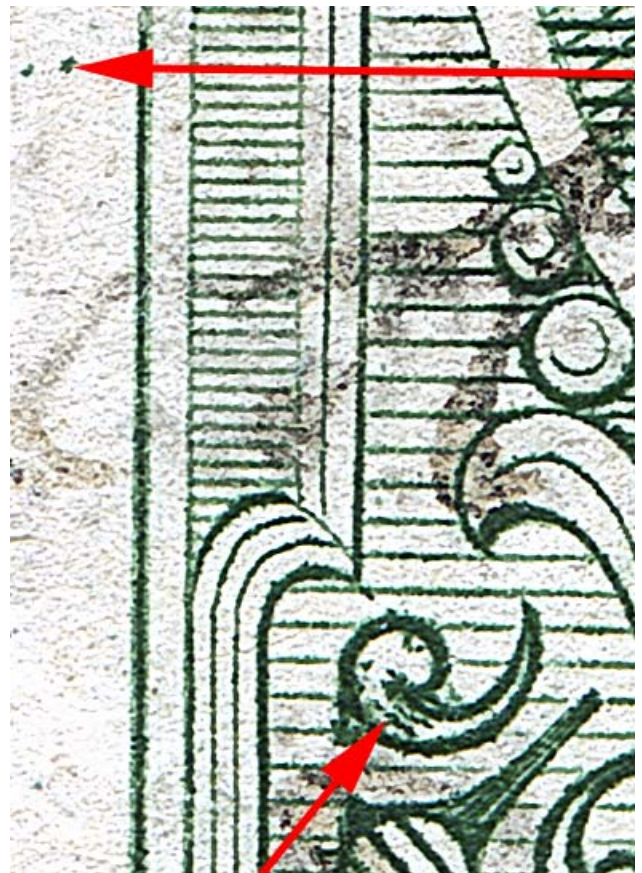
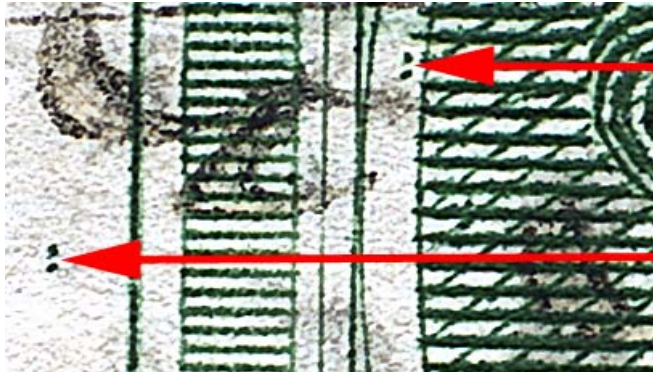
H-8

- ◆ large dot below the lower right corner



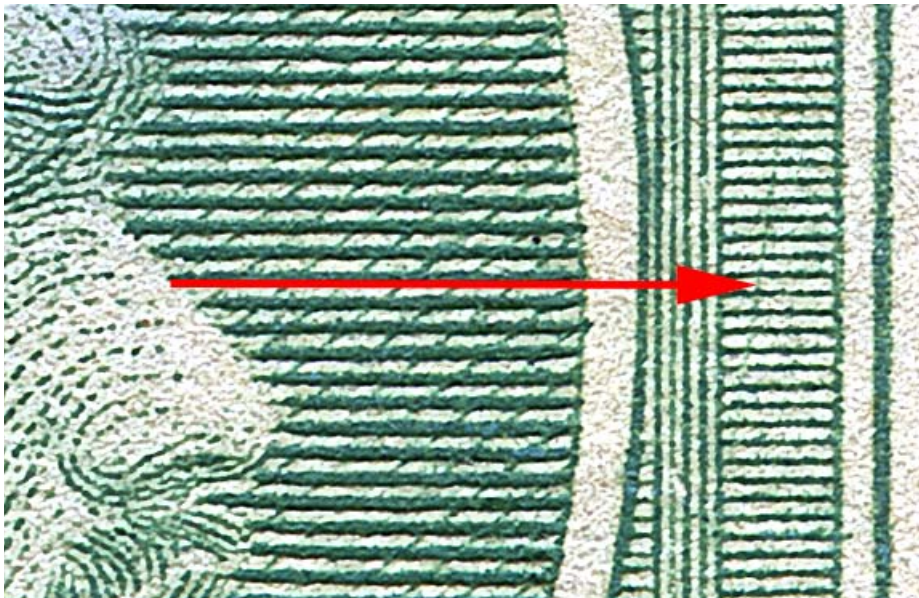
H-9

- ◆ a number of lines and dots in the leftmost curlicue of the lower left filigree (right scan, diagonal arrow)
- ◆ three sets of double dots left of the head (both scans, horizontal arrows)



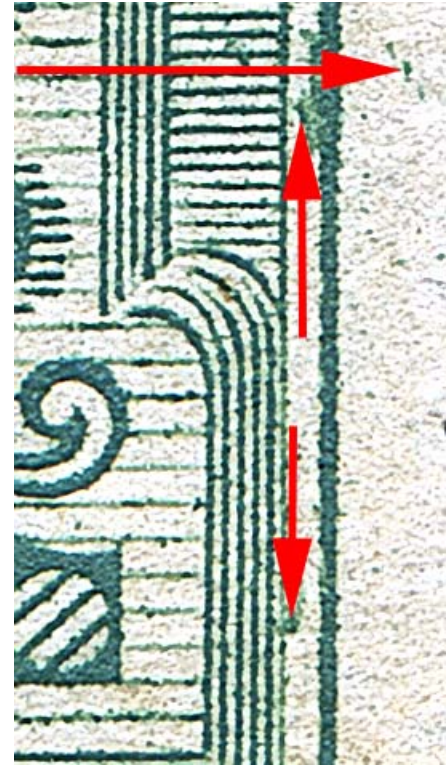
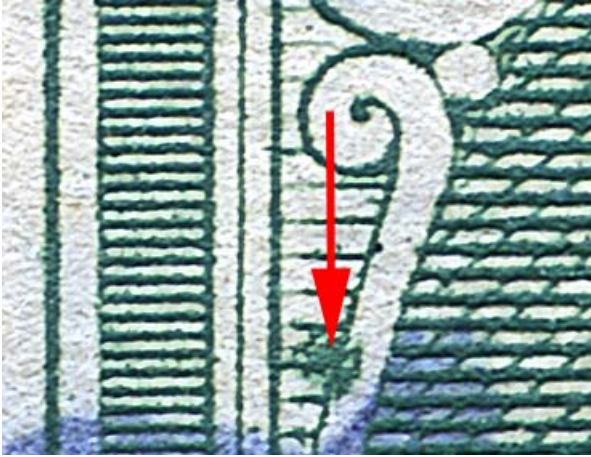
H-10

- ◆ diagonal line opposite the nose



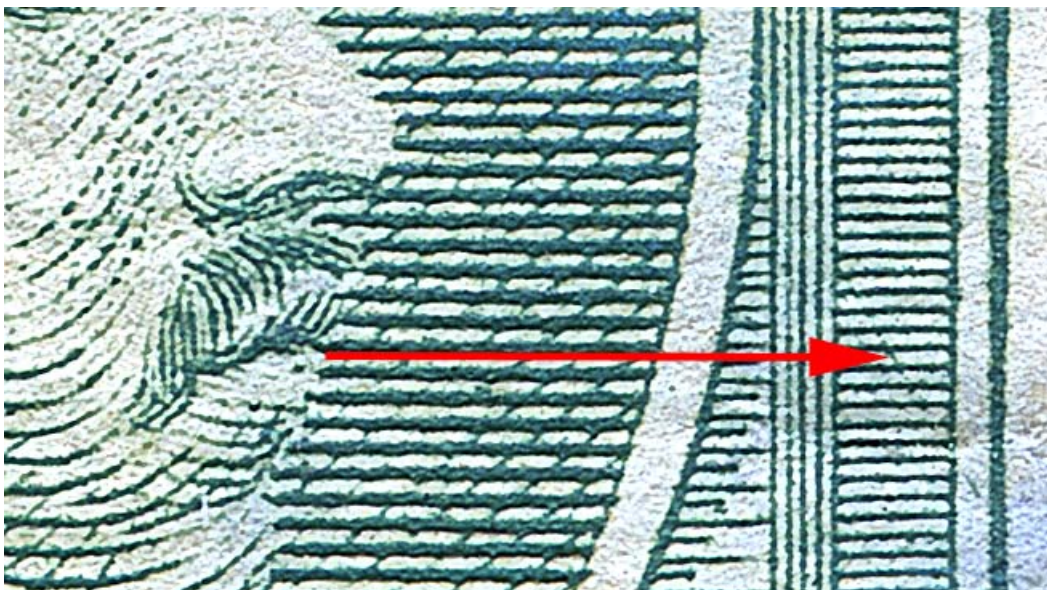
H-11

- ◆ globular dot in the upper left (left scan)
- ◆ in the lower right, two large marks (right scan, vertical arrows) and a diagonal row of small dots (right scan, horizontal arrow)



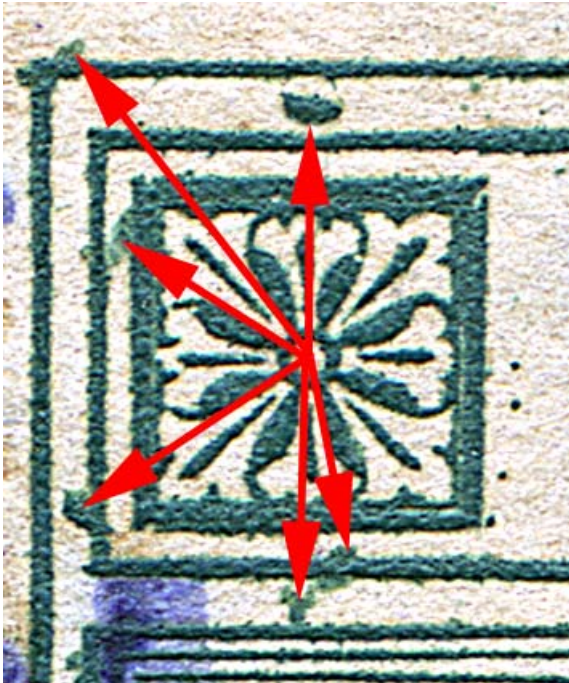
H-12

- ◆ diagonal line opposite the chin



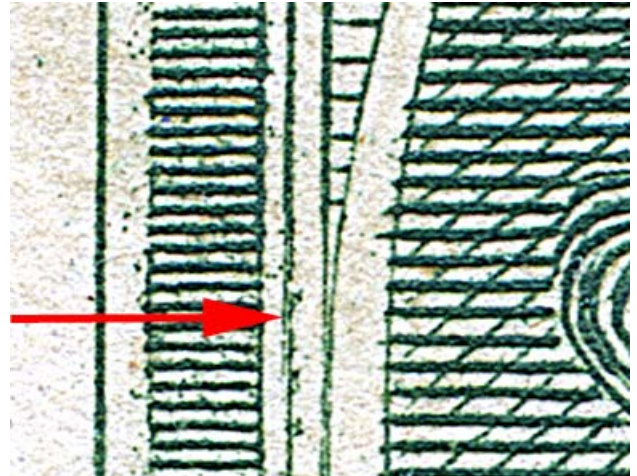
H-13

- ◆ pattern of large marks in the upper right corner (top leftscan)



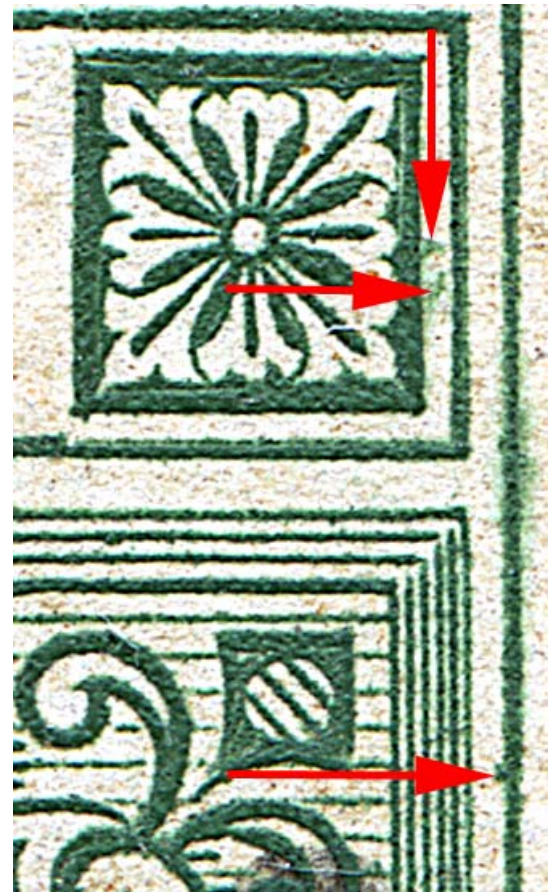
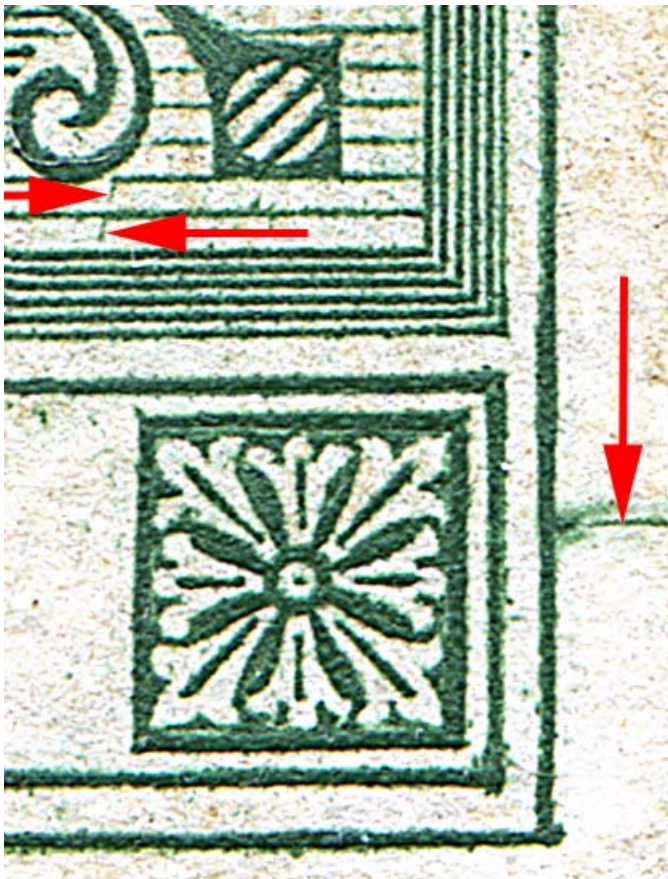
H-14

- ◆ sprung vertical line left of the head



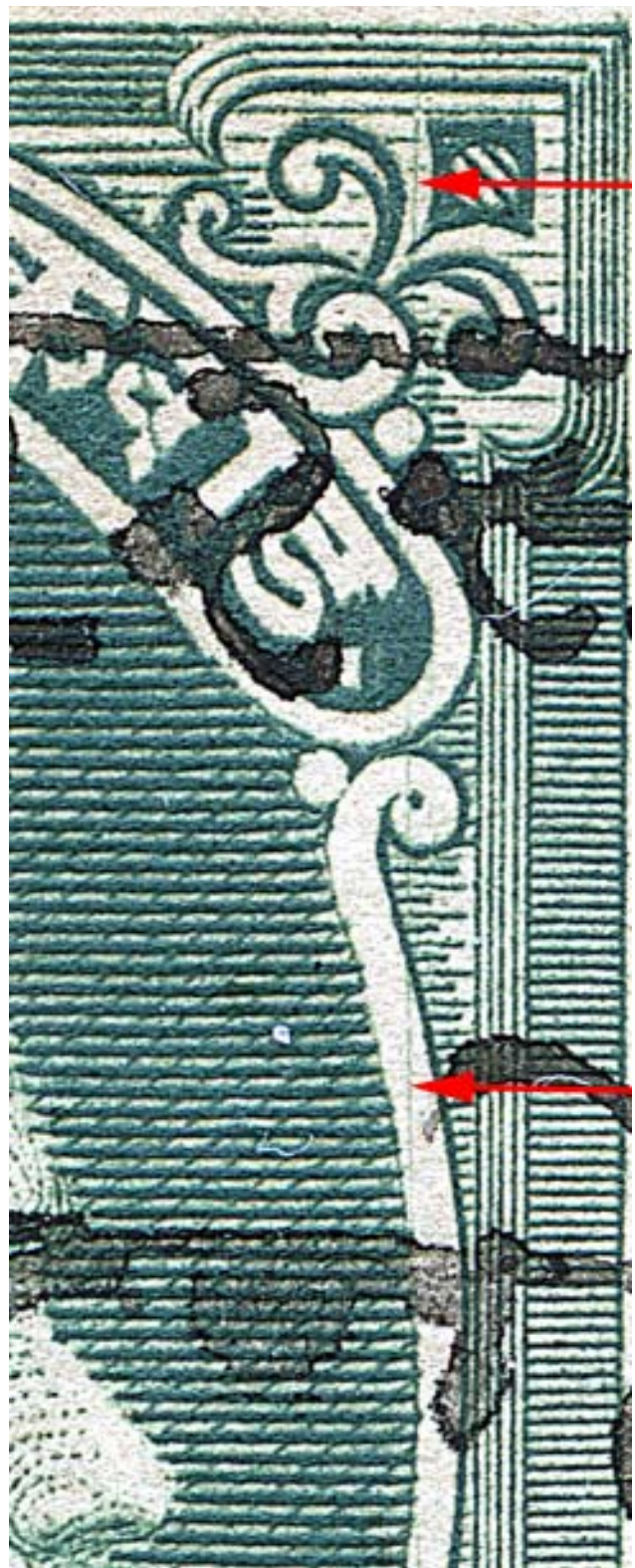
H-15

- ◆ exterior horizontal line and interior diagonal in the lower right corner (bottom left scan)
- ◆ two marks on the upper right rosette and an interior dot lower down (bottom right scan)



H-16

- ◆ long arc down the entire length of the right-hand side



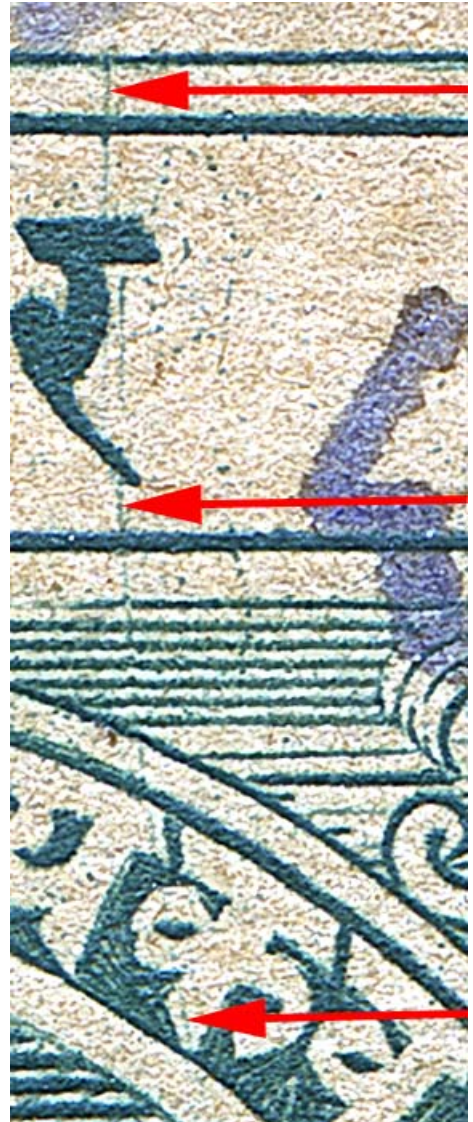
H-17

- ◆ distinctively-shaped mark in the upper left exterior



H-18

- ◆ a long vertical arc at top centre



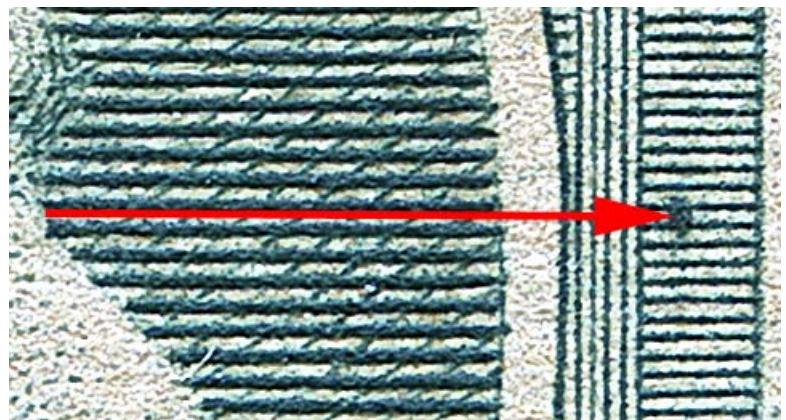
H-19

- ◆ a cluster of small interior marks in the upper right



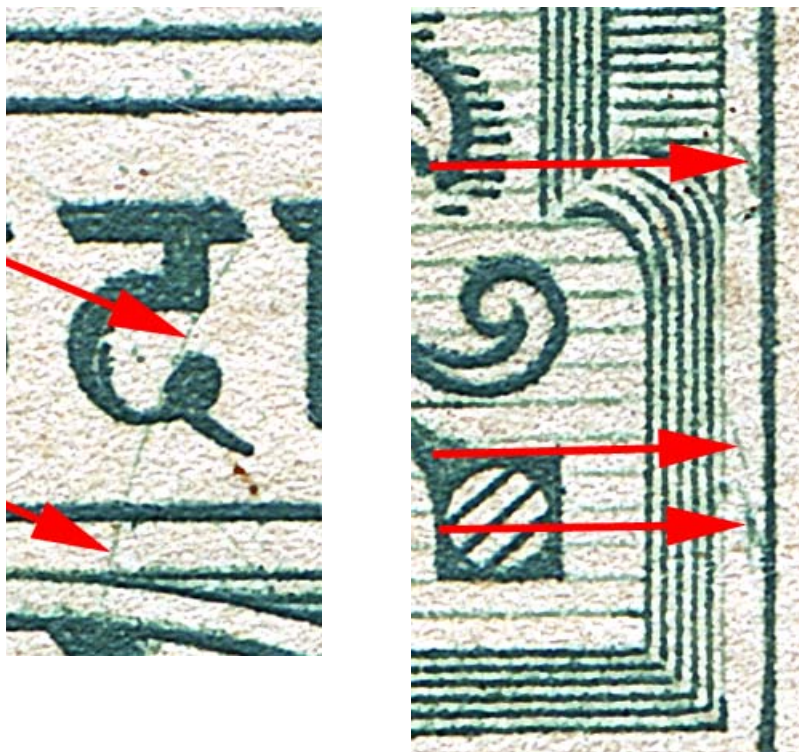
H-20

- ◆ large dot opposite the eye



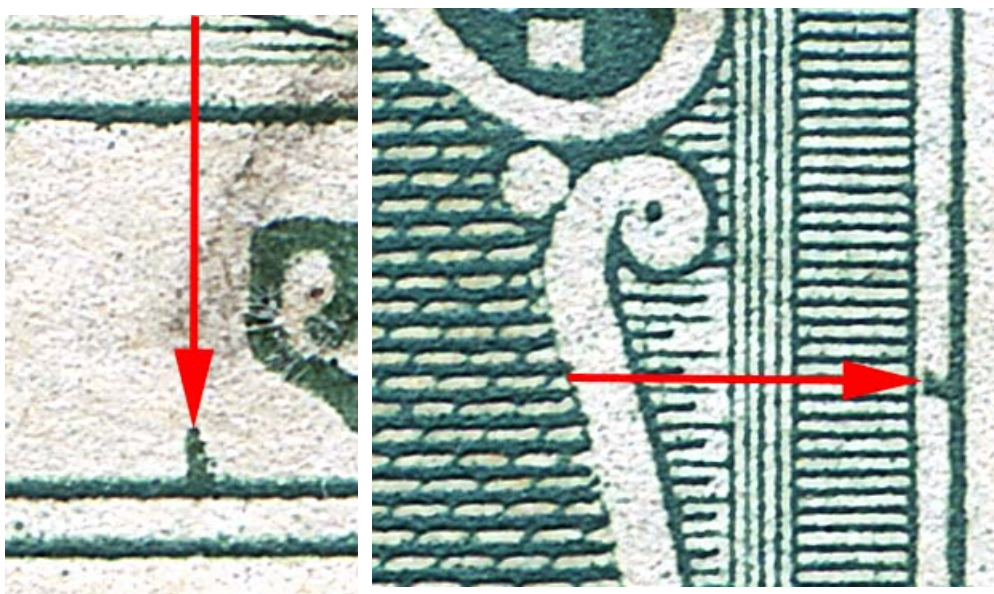
H-21

- ◆ long arc in the top centre (left scan)
- ◆ three short arc in the lower right (right scan)



H-22

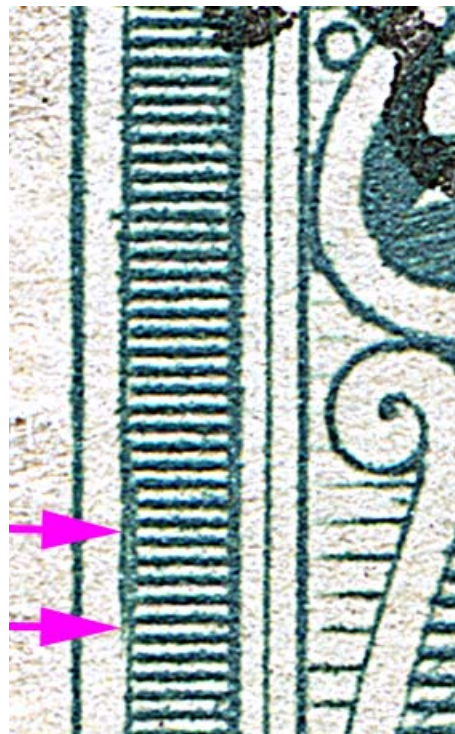
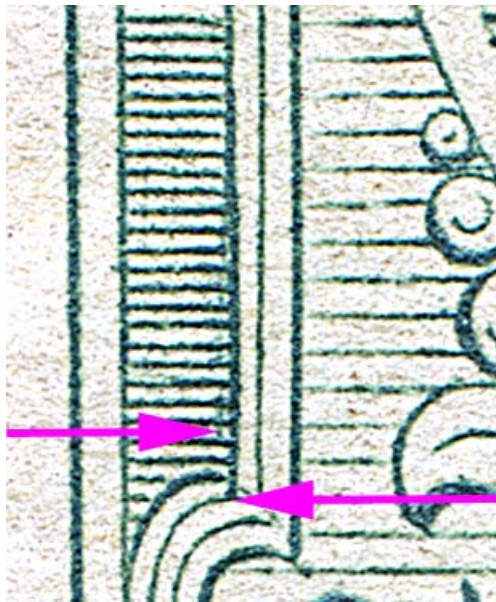
- ◆ vertical mark in the denomination panel (left scan)
- ◆ distinctively-shaped mark in the upper right (right scan)



I-1

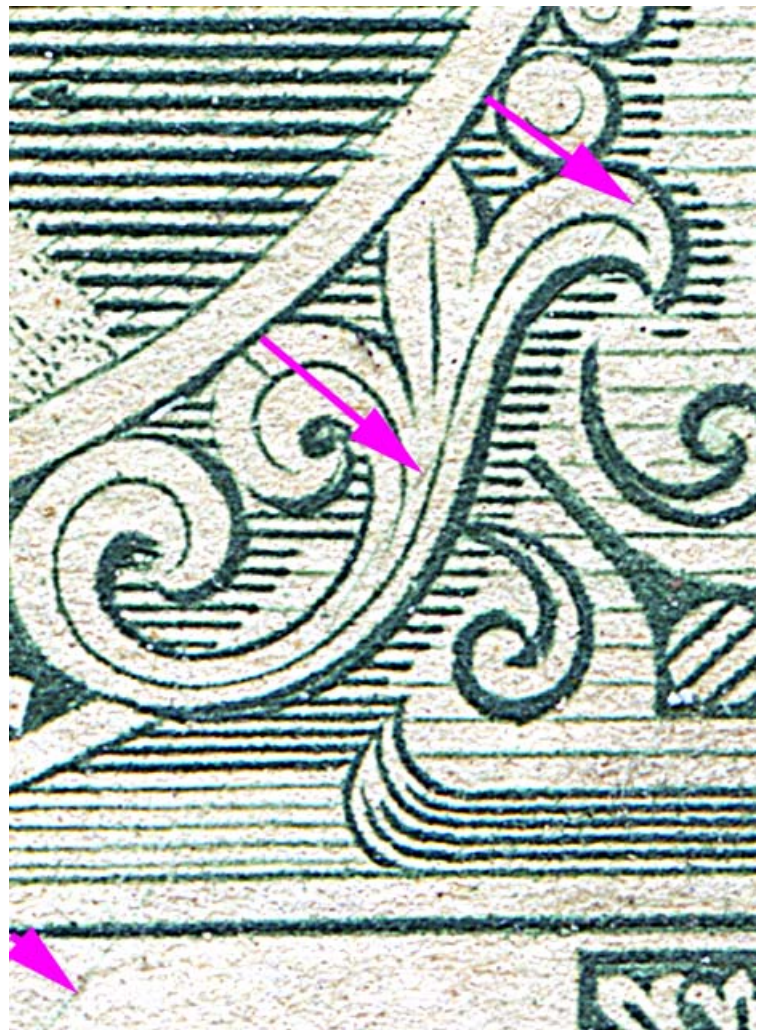
◆ engraver's slip in retouching the left side of the ladder near it's top (top right scan)

◆ retouch of the ladder's right side extending down one space too low (left scan, leftward arrow), making the remains of the original line (left scan, rightward arrow) look like an engraver's slip



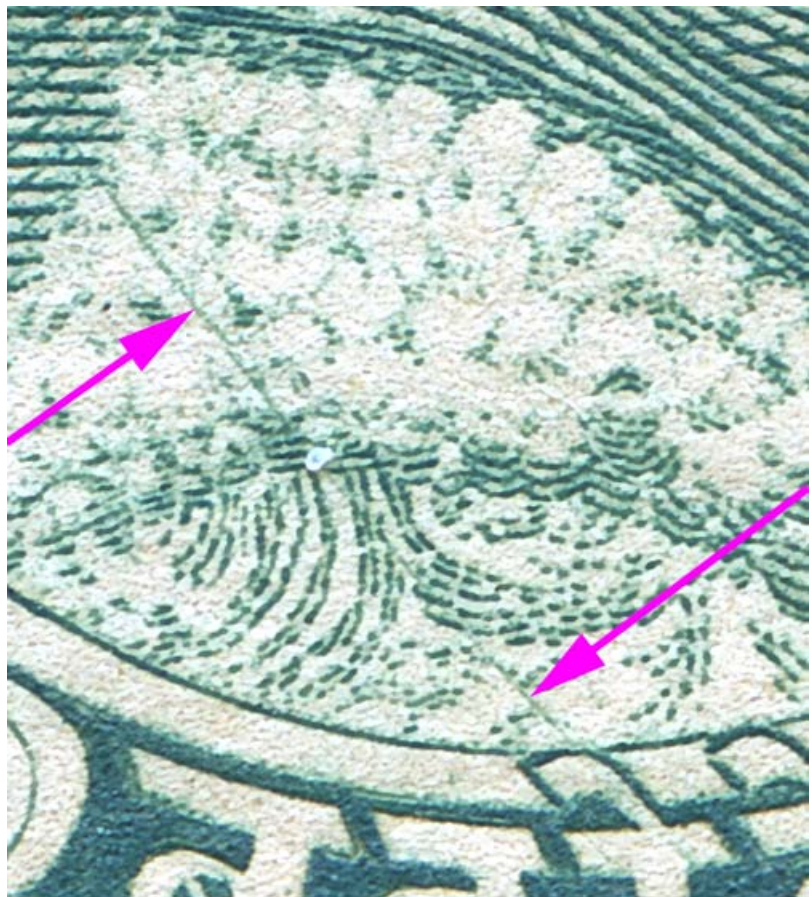
I-2

◆ long diagonal through the leaf pattern in the lower right (lower right scan)



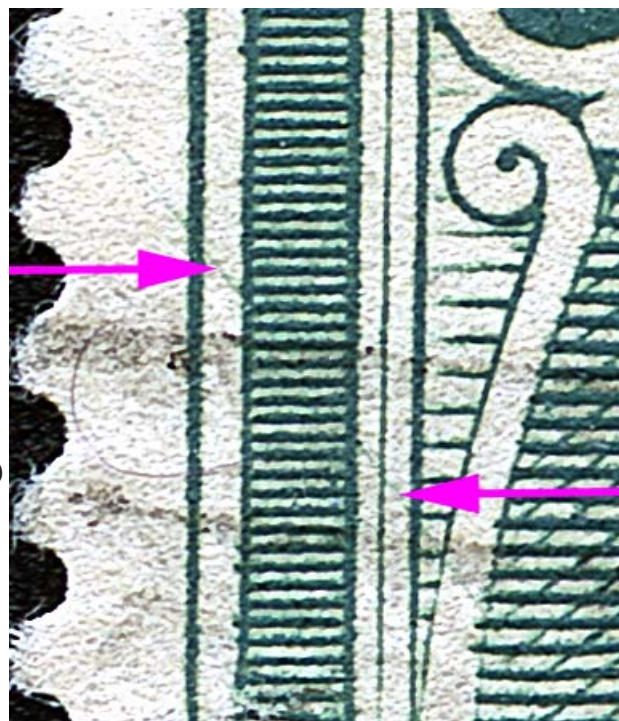
I-3

◆ long diagonal grazing the back of the head (left scan) and crossing the shoulder (top right scan)



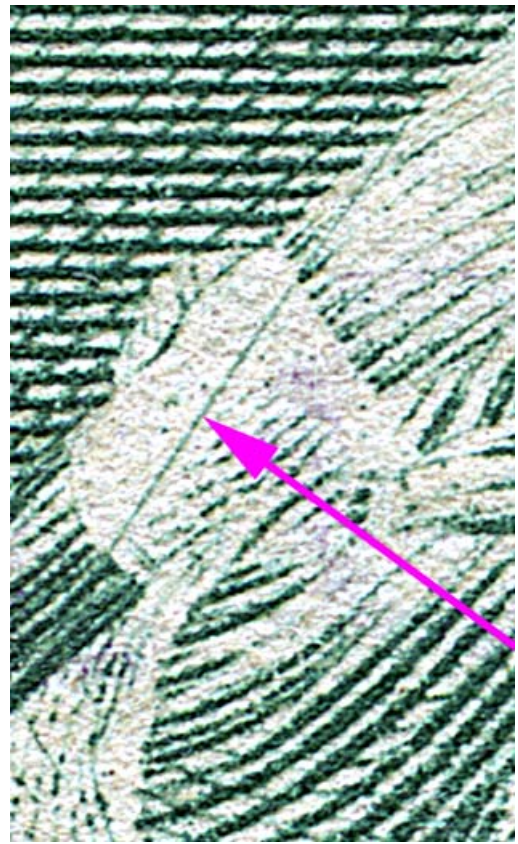
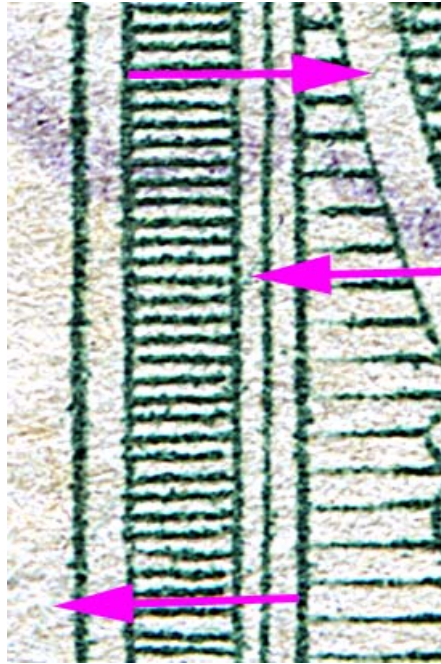
I-4

◆ diagonal line crossing the ladder somewhat lower than in I-3 (bottom right scan)



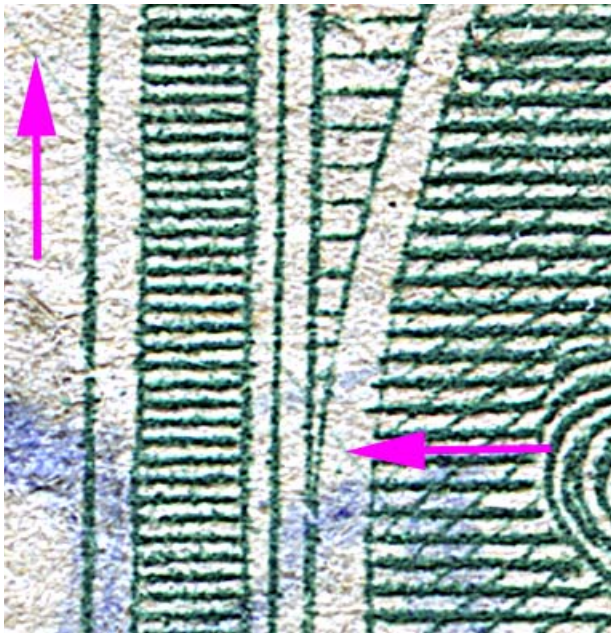
I-5

◆ long gash across the top of the head (right scan), continuing down into the lower left margin (left scan)



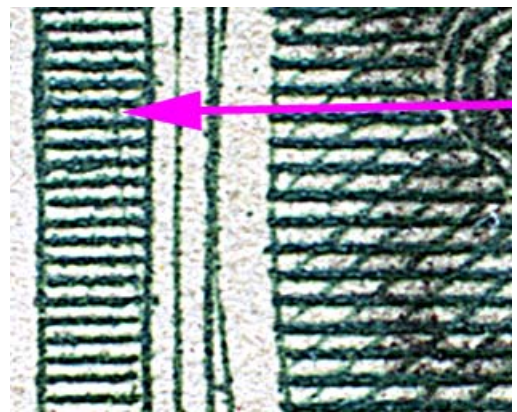
I-6

◆ left of the head, a long diagonal which completely misses the head



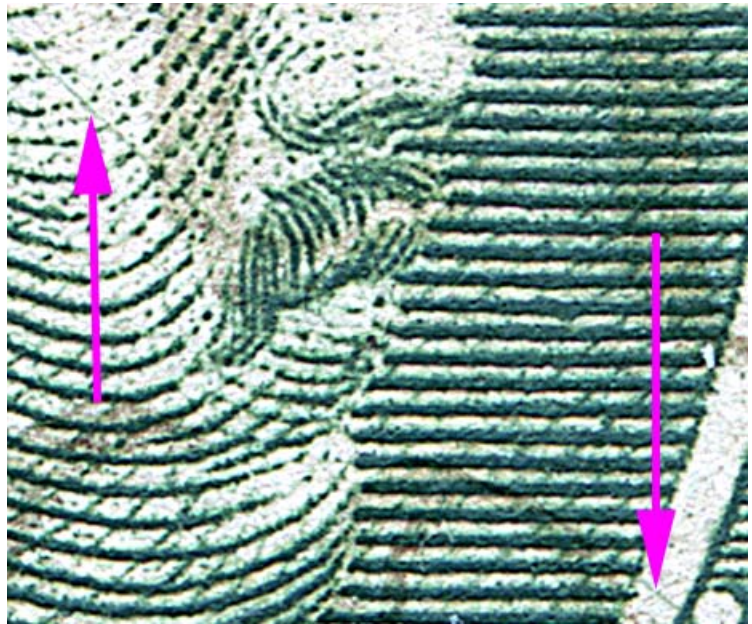
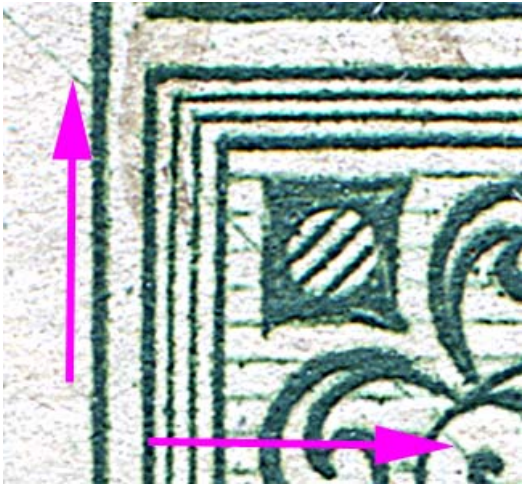
I-7

◆ in the left centre opposite the back of the head, a diagonal line in the ladder



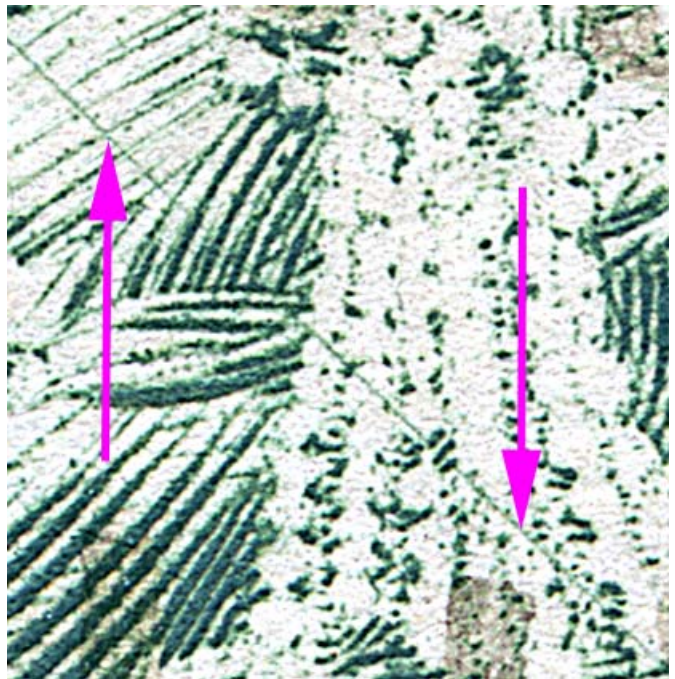
I-8

◆ long diagonal across the upper left rosette (top left scan), the hair (bottom right scan), and the face (top right scan)



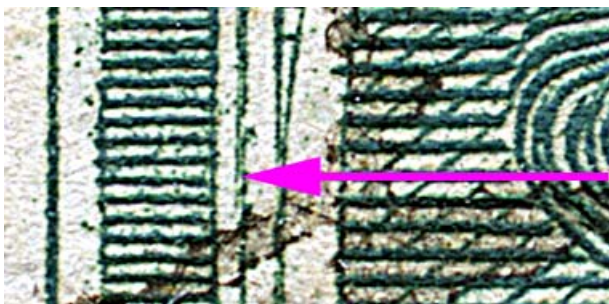
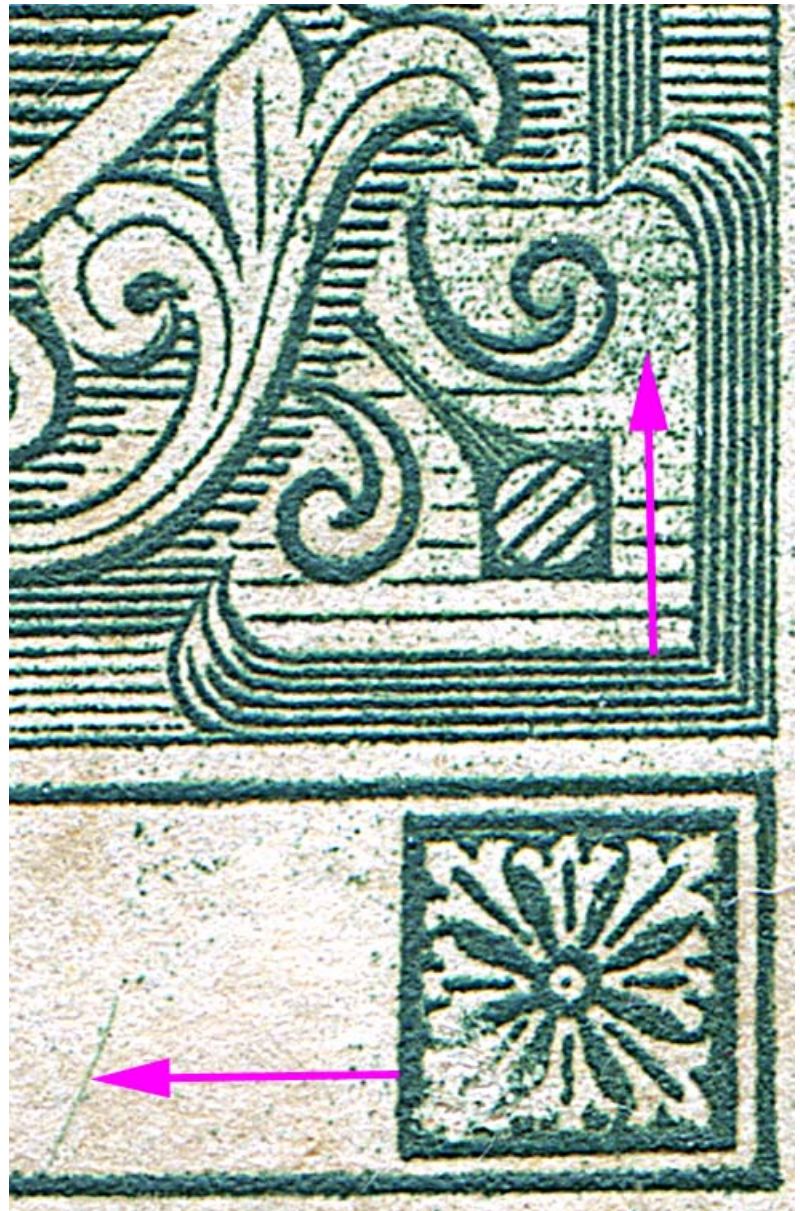
I-9

◆ “blob above bob,” that is, a globular mark above the hair bob (bottom left scan)



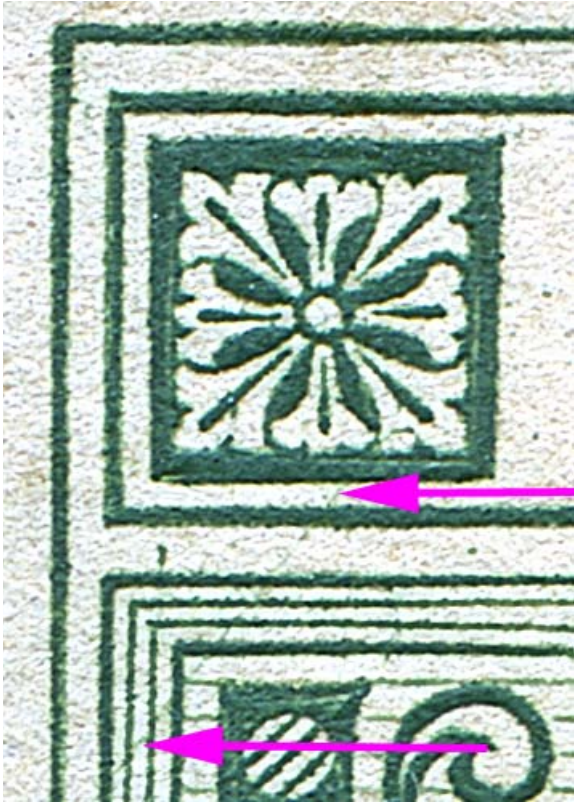
I-10

- ◆ diagonal in the denomination panel (right scan, horizontal arrow)
- ◆ severe pox in the lower right filigree (right scan, vertical arrow)
- ◆ engraver's slip retouch which makes the internal vertical in the lower left look hollow (top left scan)
- ◆ engraver's slip retouch which makes the internal vertical in the left centre look sprung (bottom left scan)



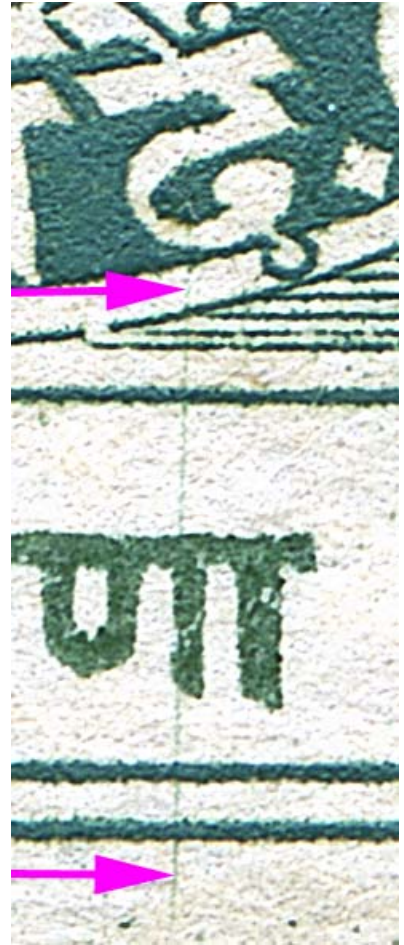
I-11

- ◆ diagonal across the upper left corner



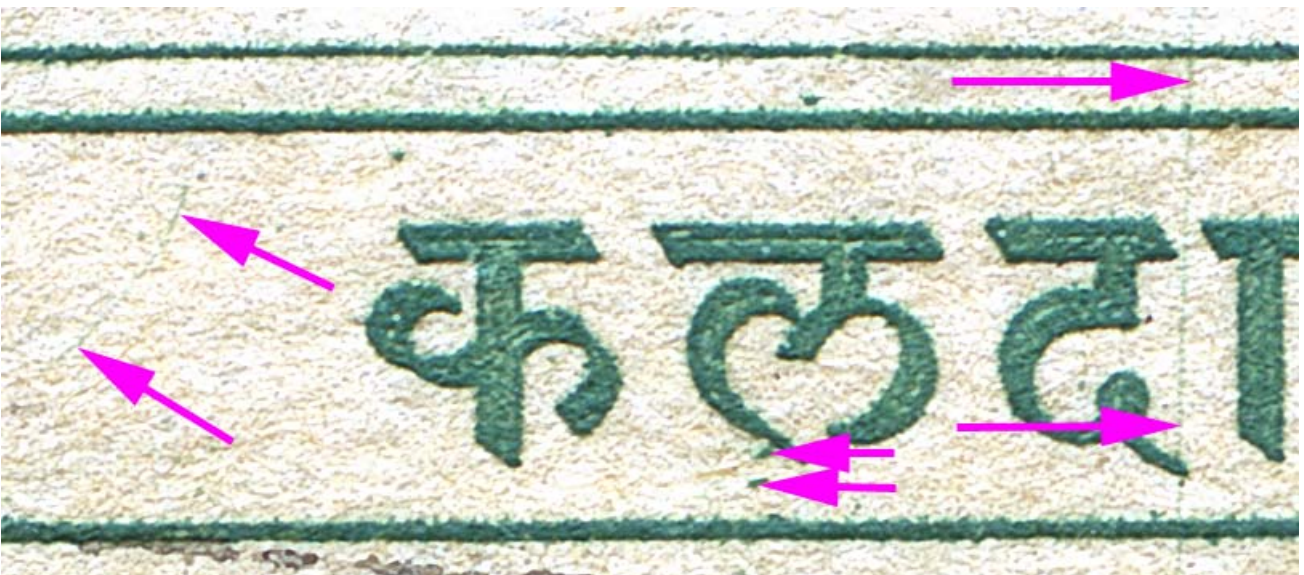
I-12

- ◆ vertical line through the denomination panel



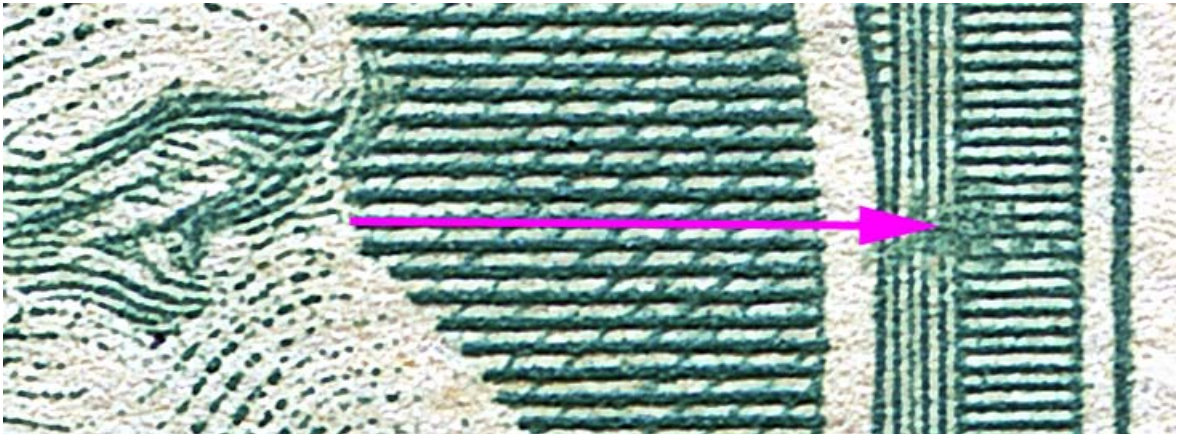
I-13

- ◆ arc to the left of “Kaldar” (diagonal arrows)
- ◆ two dots on the foot of “L” of “Kaldar” (leftward arrows)
- ◆ long vertical line (rightward arrows) which continues down (not shown here) well into the head



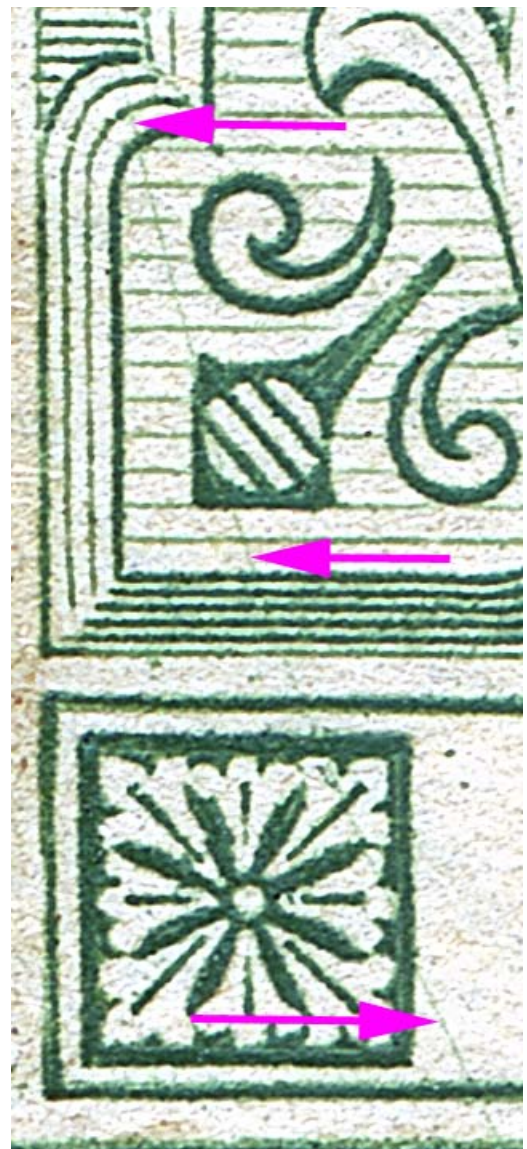
I-14

- ◆ large interior globular cluster opposite the eye



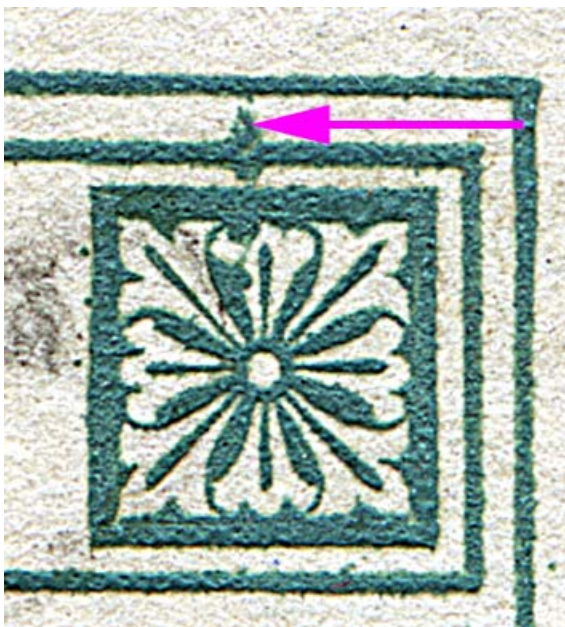
I-15

- ◆ long diagonal across the lower left (right scan)



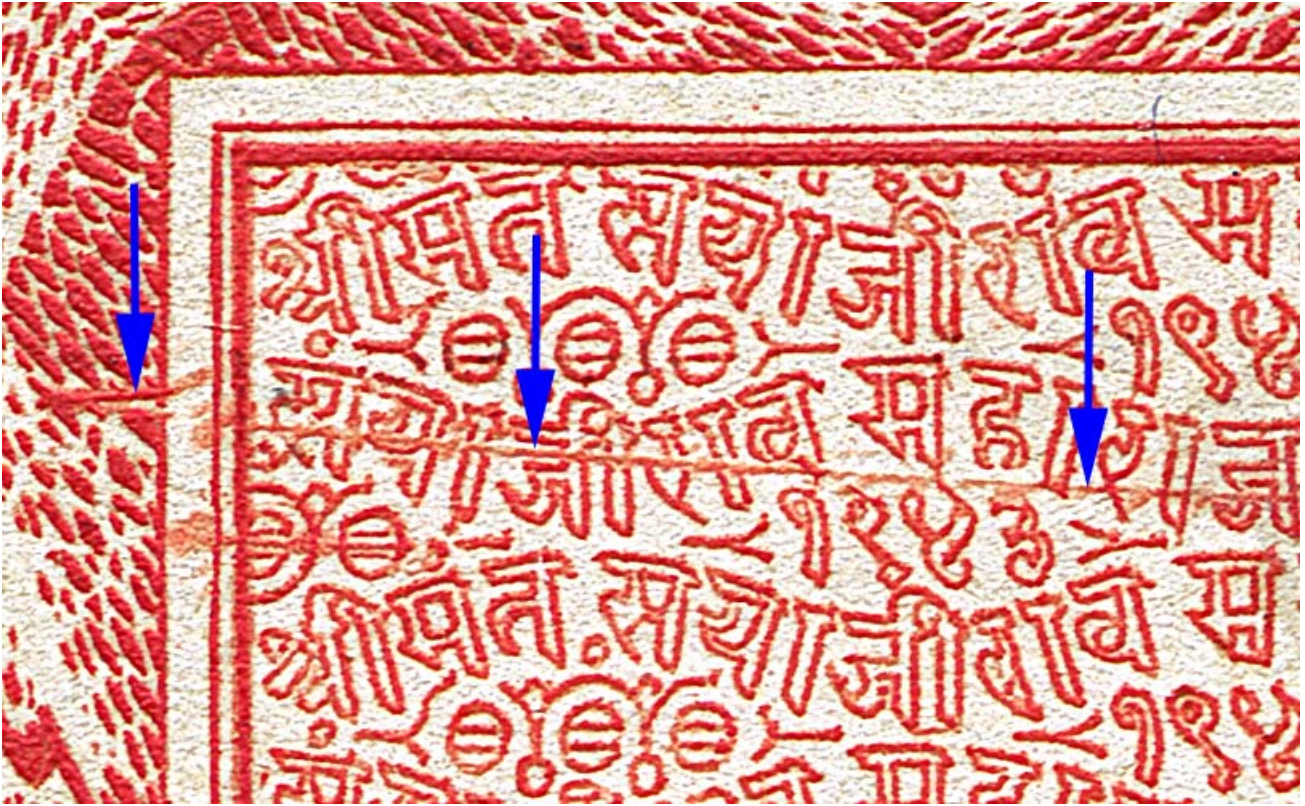
I-16

- ◆ easily visible mark above the upper right rosette



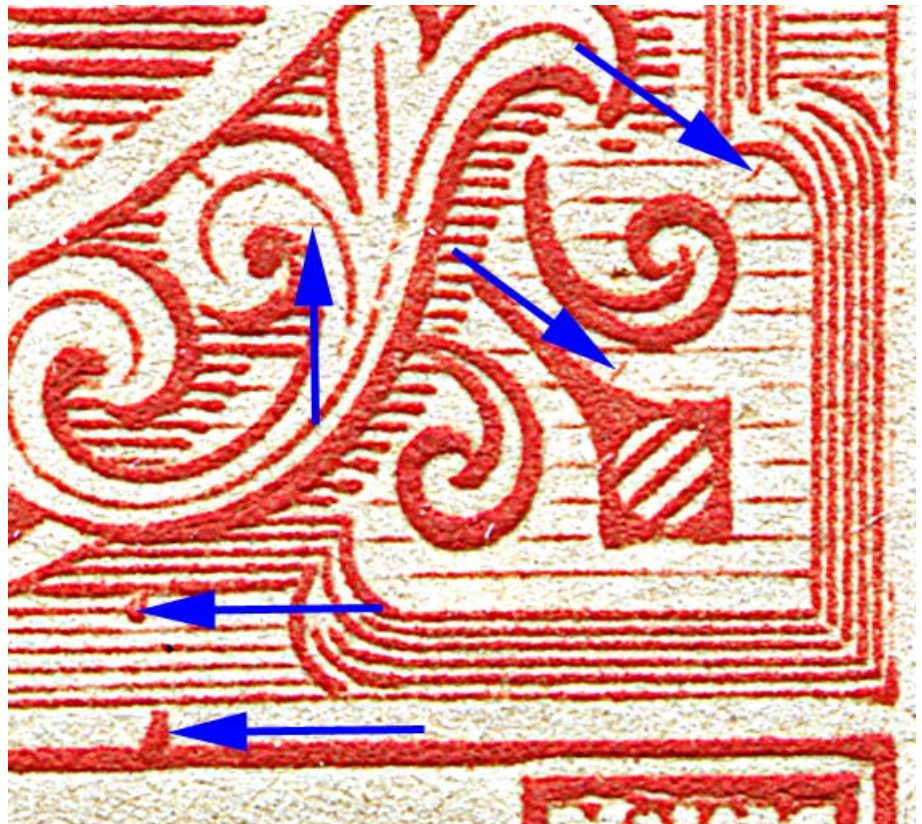
J-1

- ◆ long line starting near the top centre and continuing almost to the right edge of the stamp
- ◆ short thick line near the top centre (first arrow in scan)



J-2

- ◆ lines (diagonal and vertical arrows) and large dots (horizontal arrows) in the lower right



J-3

- ◆ “comet flaw” low in the denomination panel and bottom centre of the stamp



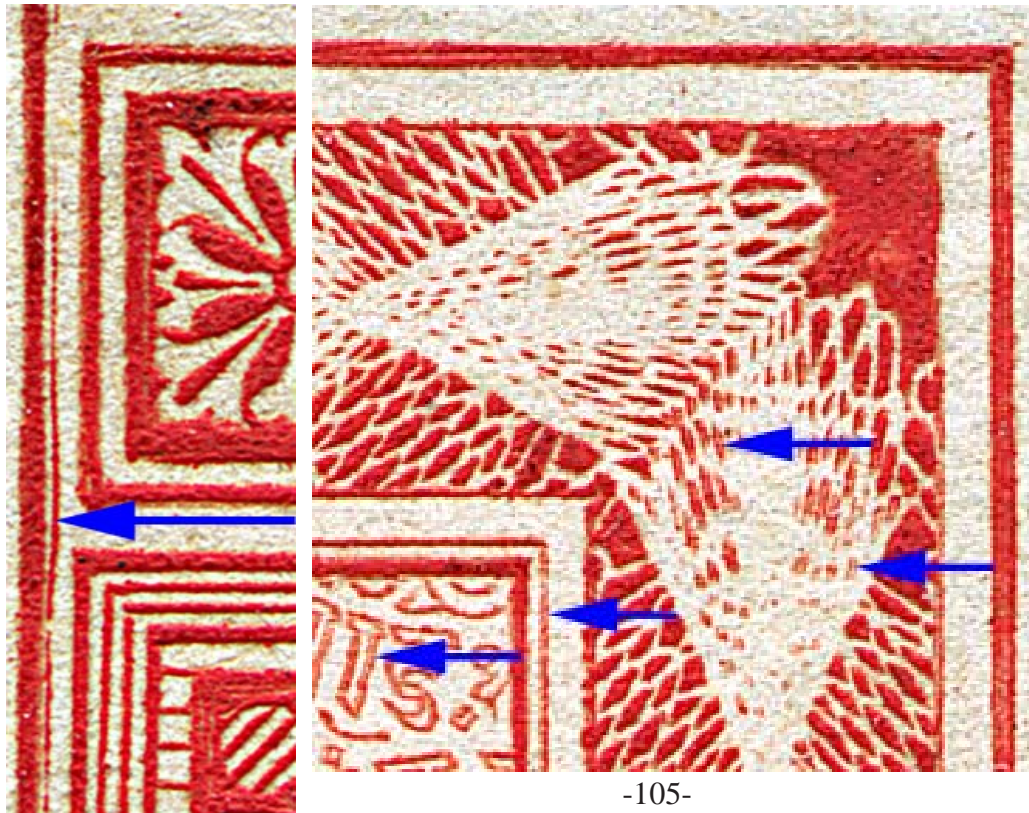
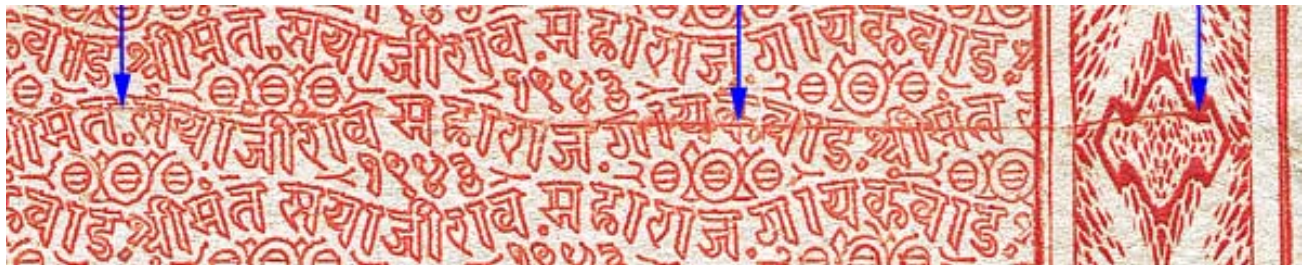
J-4

- ◆ “comet flaw” high in the denomination panel and bottom centre of the stamp



J-5

- ◆ “comet flaw” across the data panel from the right side near the top of the stamp

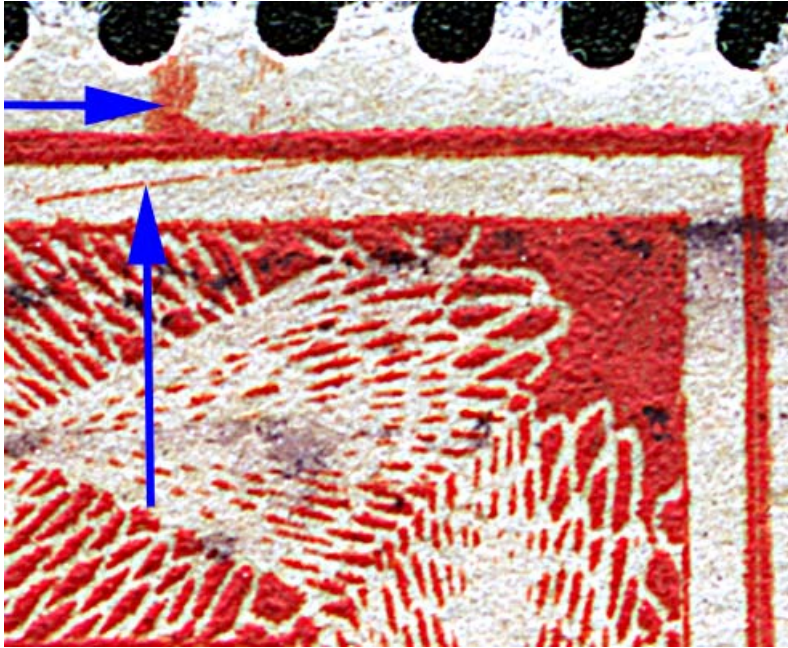


J-6

- ◆ interior vertical line in the upper left (left scan)
- ◆ doubling of the lathework pattern in the upper right (right scan)

J-7

- ◆ major re-entry doubling and tripling in the upper left (right scan)
- ◆ large globular mark and line in the upper right (left scan)



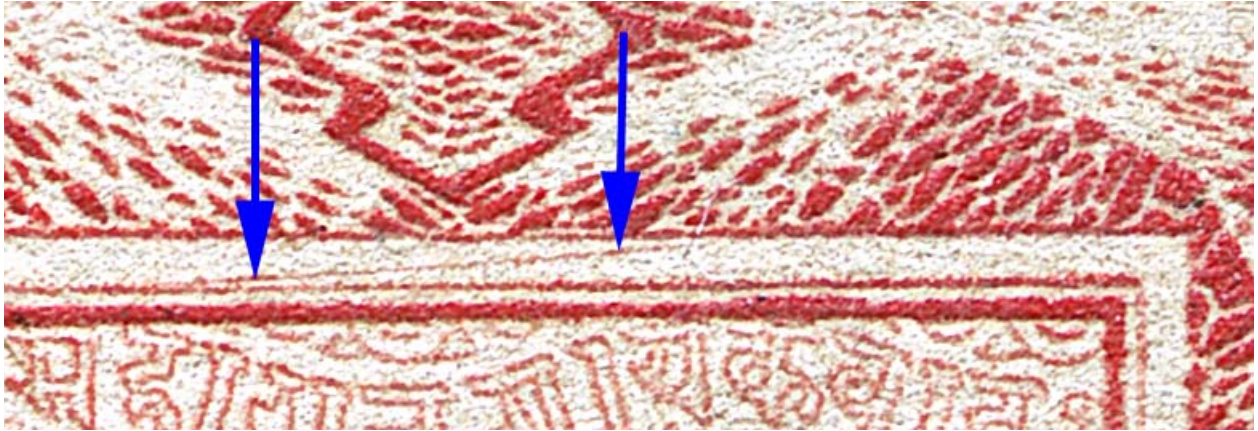
J-8

- ◆ multiple marks below the KA of “Kaldar”



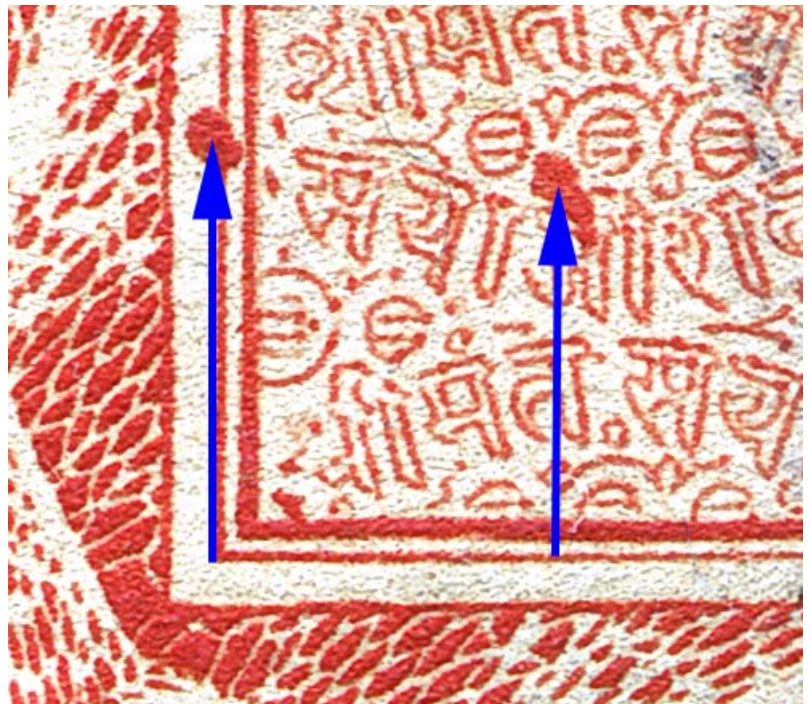
J-9

- ◆ interior diagonal in the upper right (top scan)
- ◆ exterior line in the upper left (left scan)



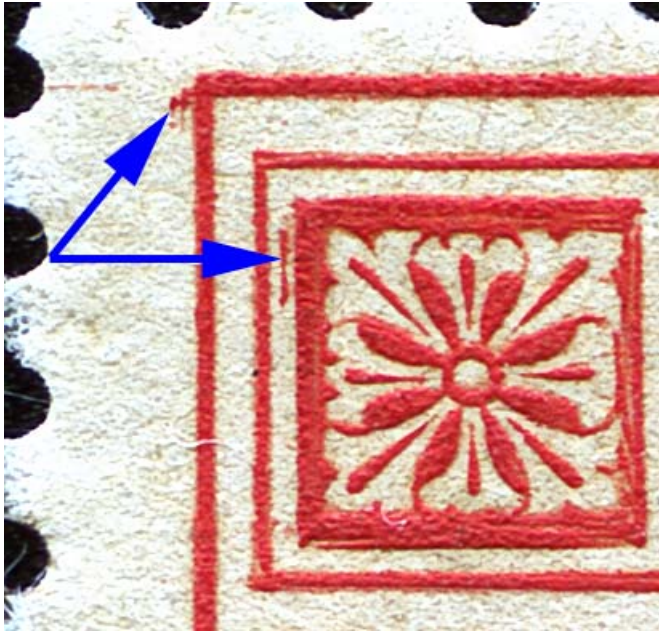
J-10

- ◆ two large dots on the data panel at the lower centre of the stamp



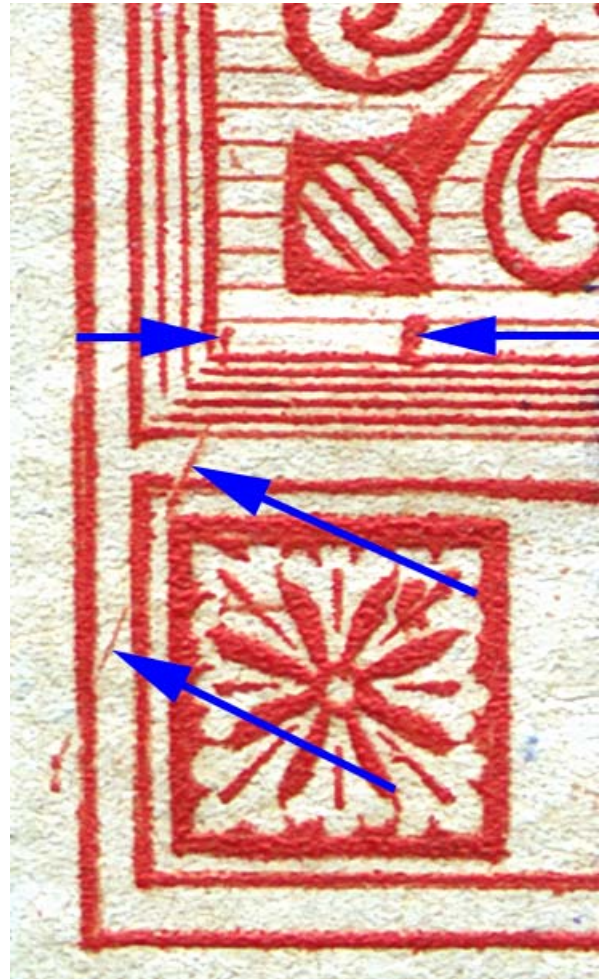
J-11

- ◆ marks in the upper left corner which look like re-entry doubling (lower arrow) and perhaps even tripling (top arrow)



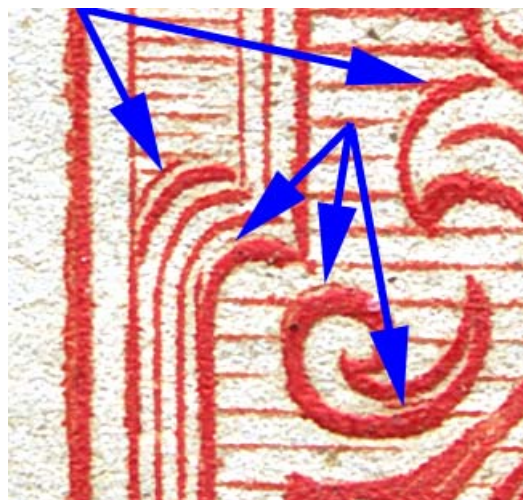
J-13

- ◆ two dots and fragments of a diagonal line in the lower left corner



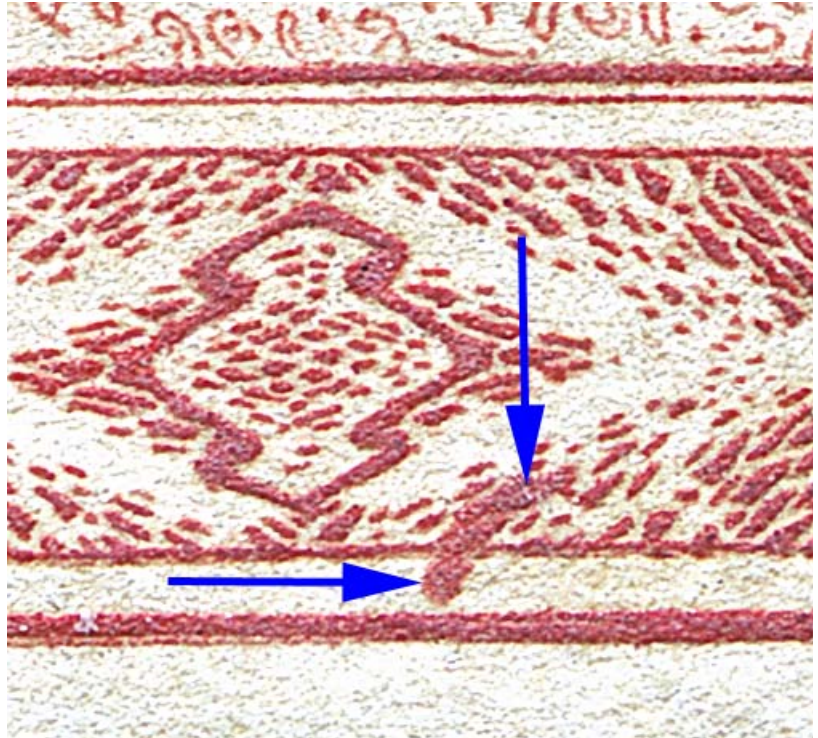
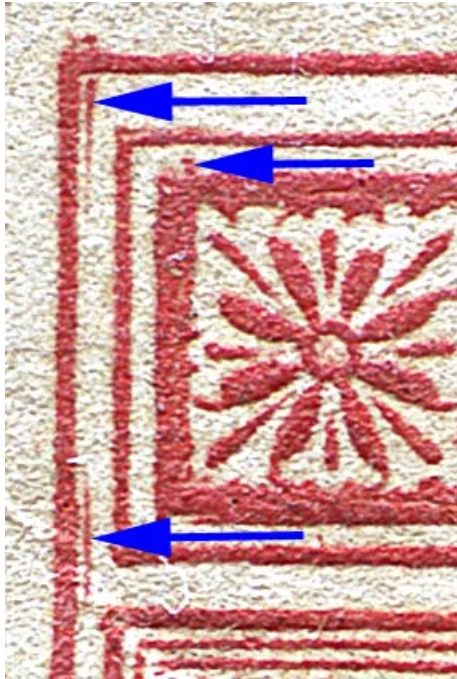
J-12

- ◆ doubling of the data panel in its lower left (left scan below)
- ◆ re-entry doubling in the stamp's lower left (right scan below)



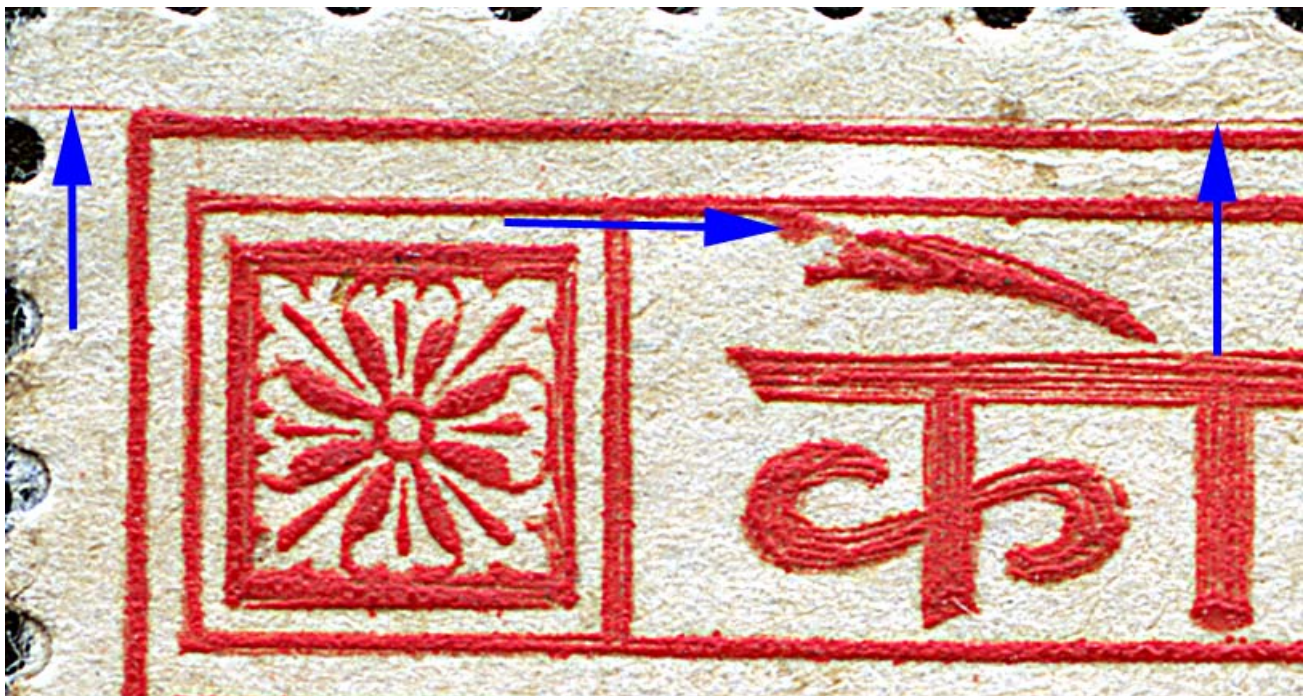
J-14

- ◆ short comet flaw below the centre of the data panel (right scan)
- ◆ interior lines in the upper left corner (left scan)



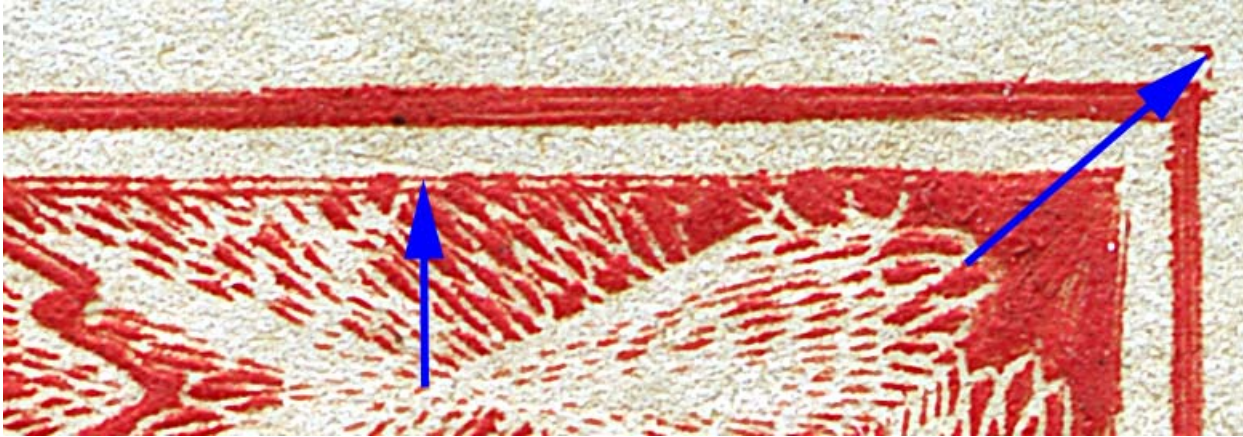
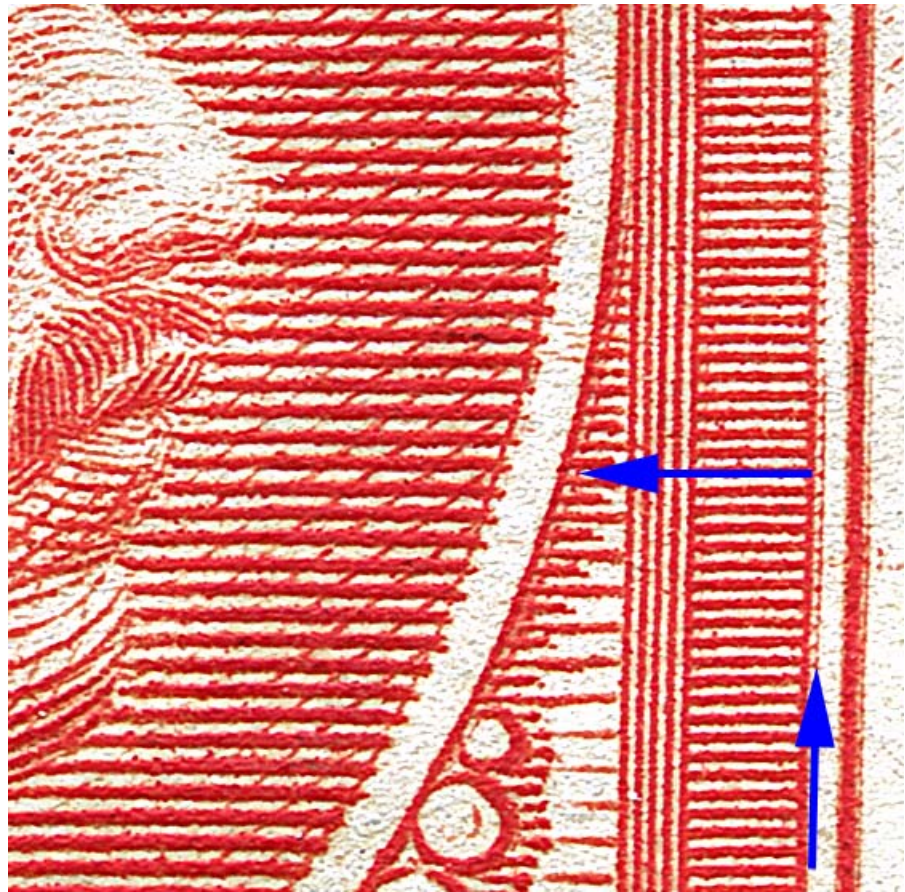
J-15

- ◆ large dot left of the OU vowel mark of COURT in the upper left (rightward arrow)
- ◆ just above the top frameline, a horizontal line extending the entire width of the stamp



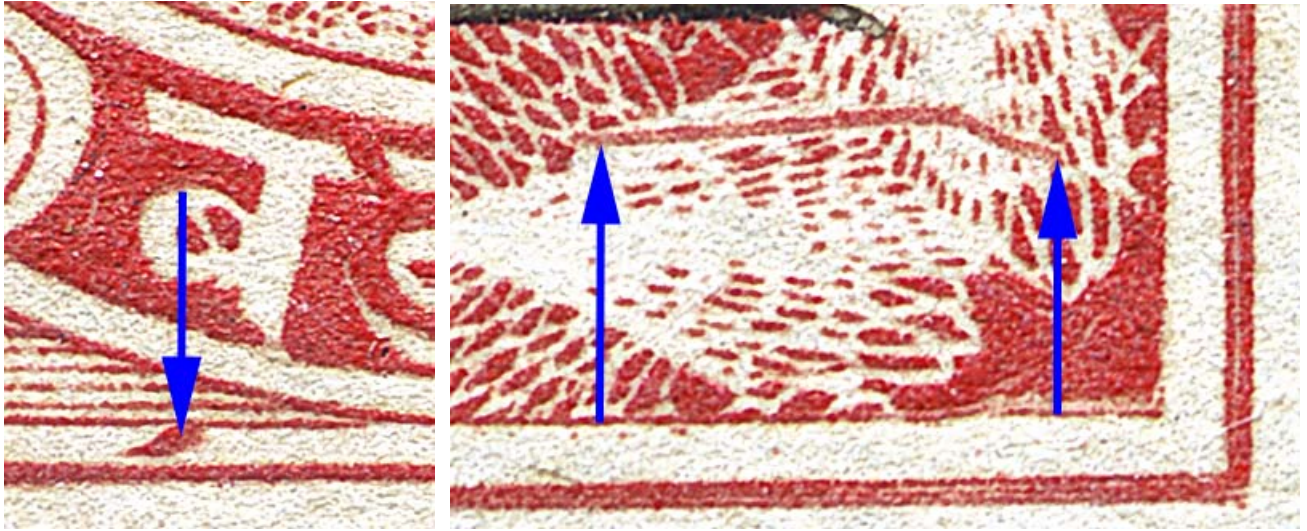
J-16

- ◆ strong doubling from a re-entry shift right in front of the face (top scan)
- ◆ re-entry shift upwards in the upper right (centre scan)
- ◆ an exterior line above the top frameline for about three-quarters of the length of the stamp (lower scan)



J-17

- ◆ comet flaw in the lower right corner (right scan)
- ◆ mini-comet below the first letter of the lower left inscription (left scan)



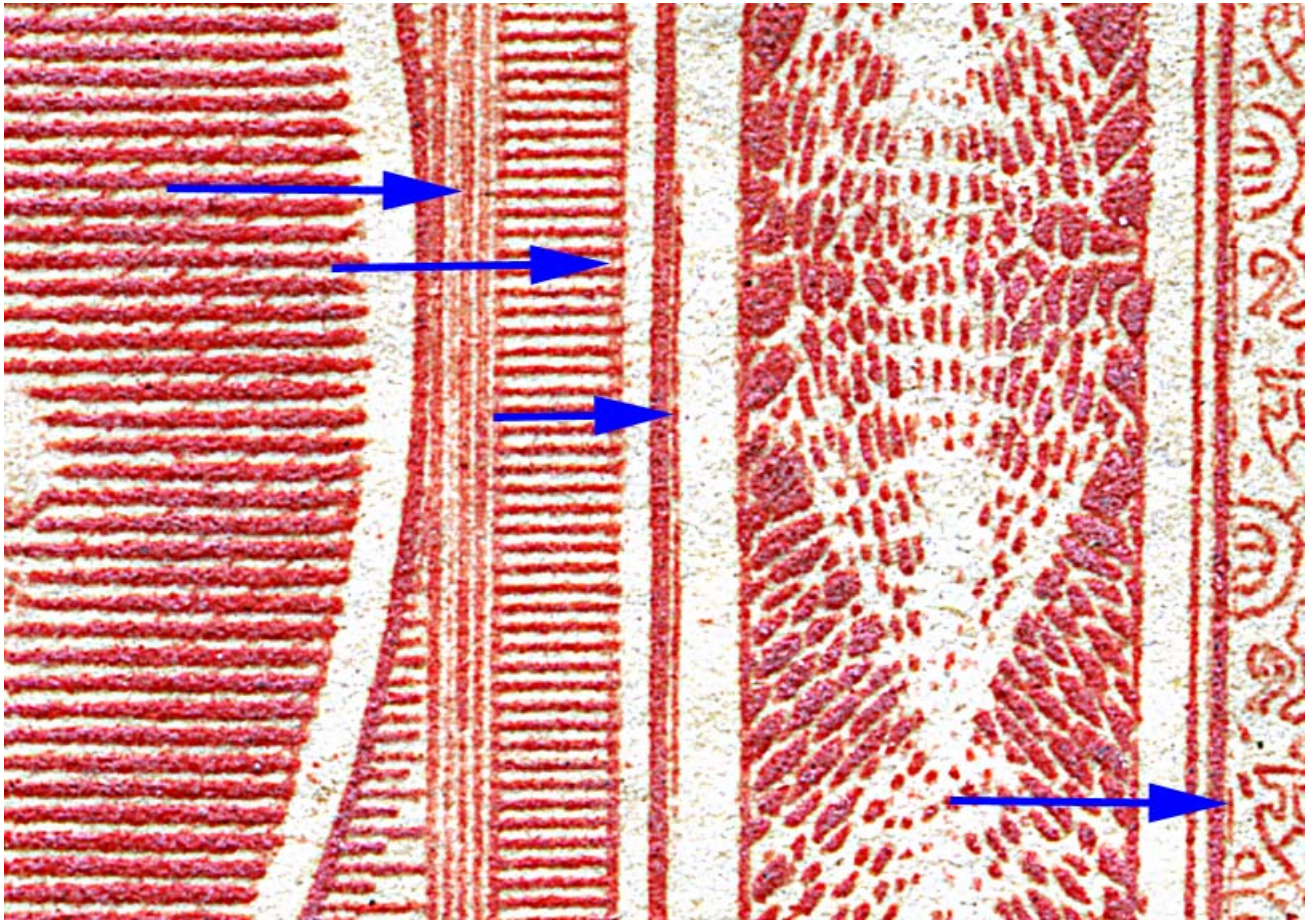
J-18

- ◆ re-entry shift-upward doubling, noticeably (downward arrow) of the horizontal line below the “Court Fee” panel



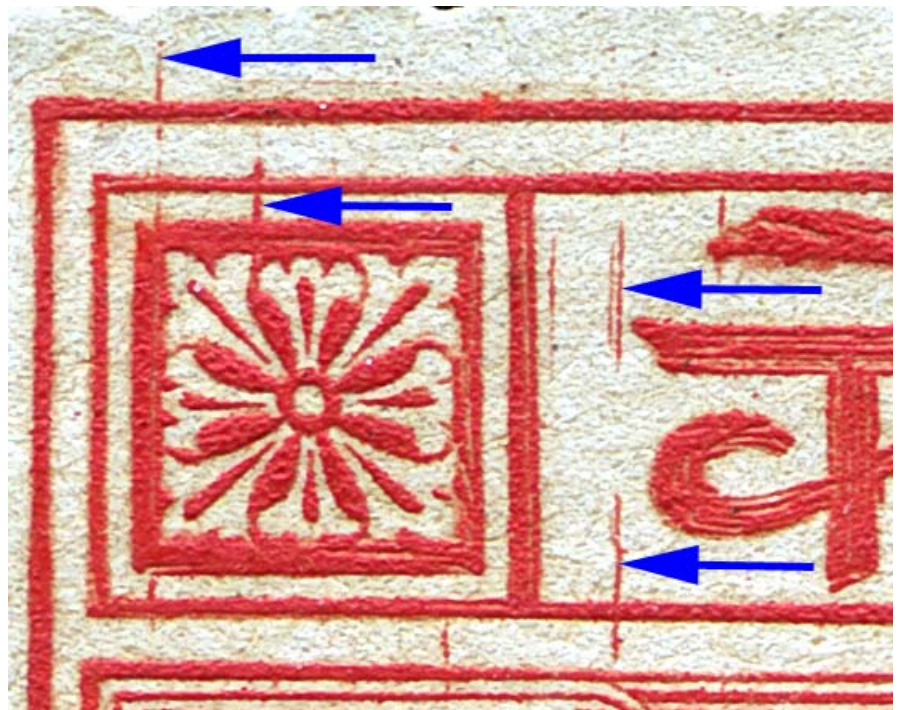
J-19

◆ shift-right re-entry doubling of vertical lines opposite the face, showing as a muddying (top two arrows) and a definite doubling (bottom two arrows)



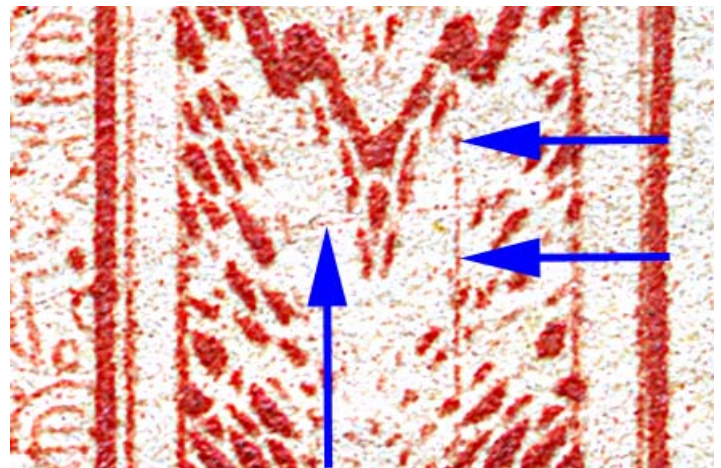
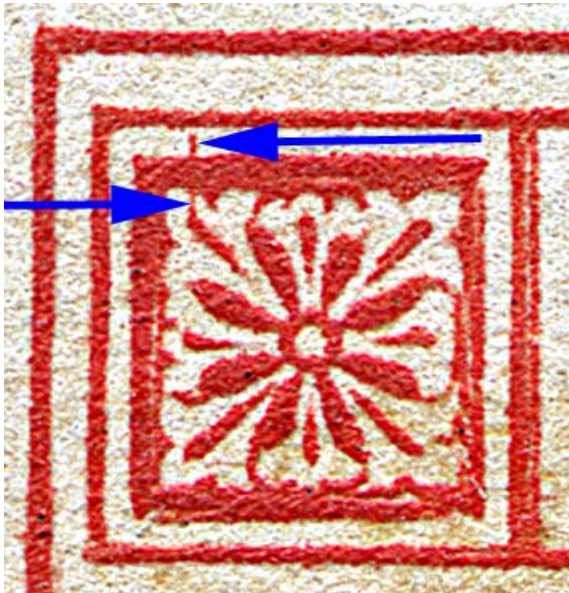
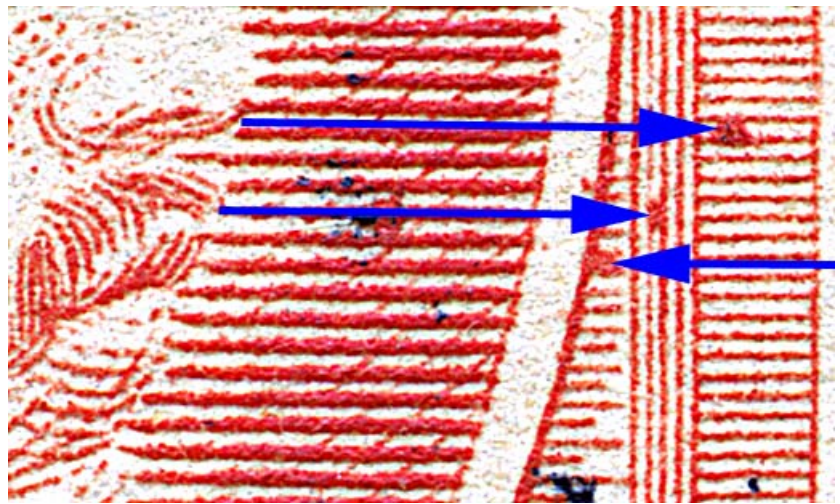
J-20

◆ a cluster of vertical lines in the upper left corner



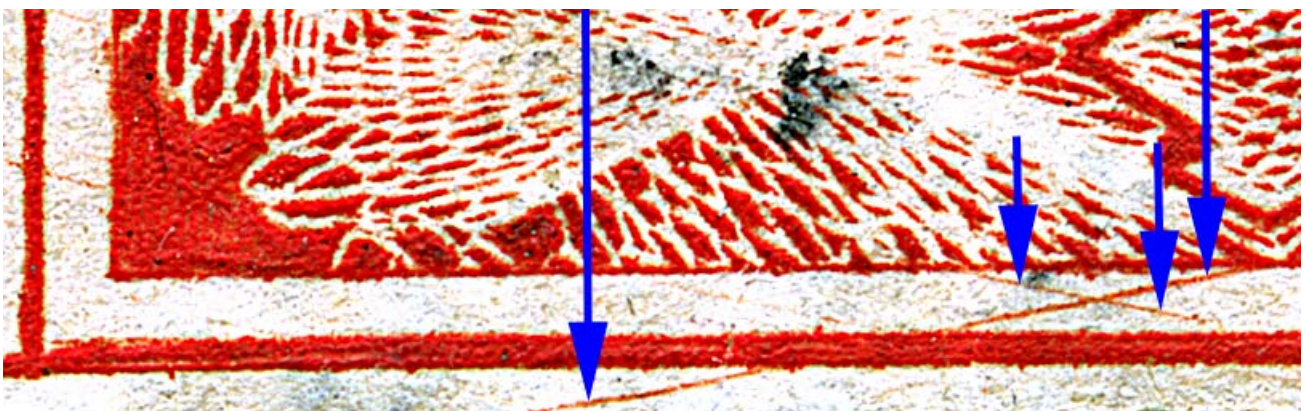
J-21

- ◆ row of three dots opposite the face (top right scan)
- ◆ short vertical line into the upper left rosette (left scan)
- ◆ faint cross near the lower right corner (lower right scan)



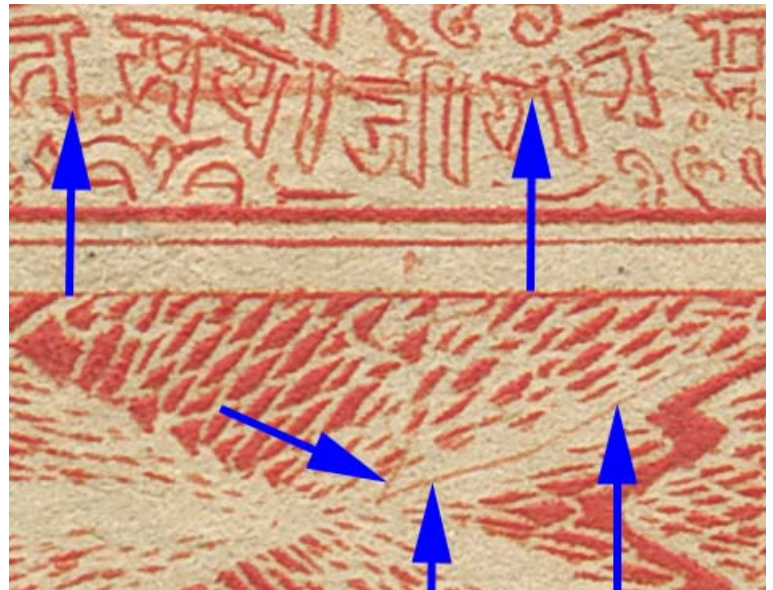
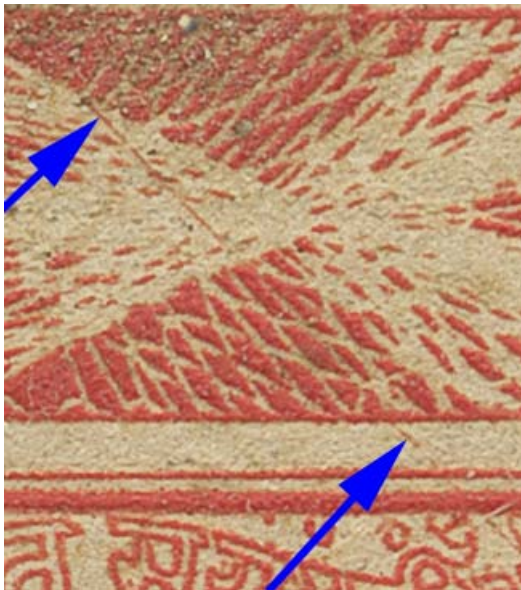
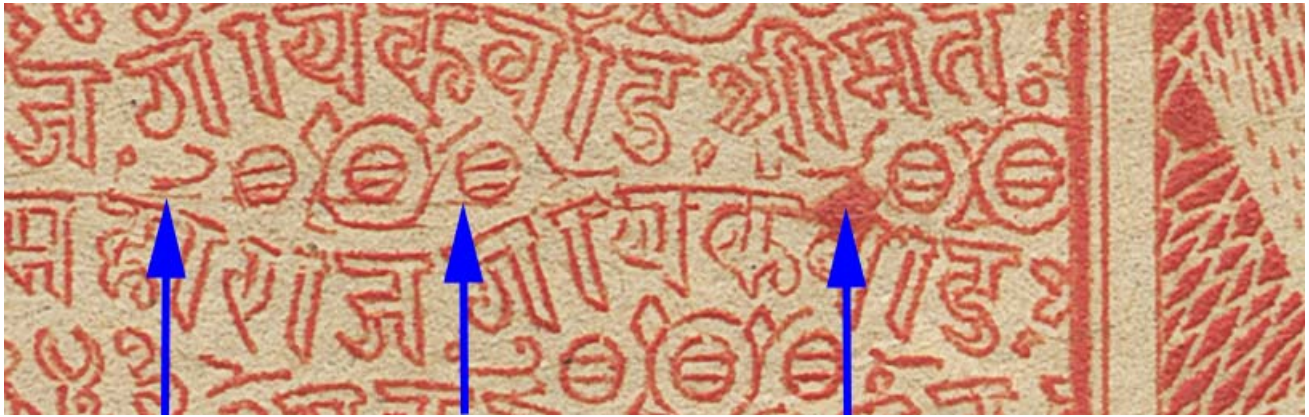
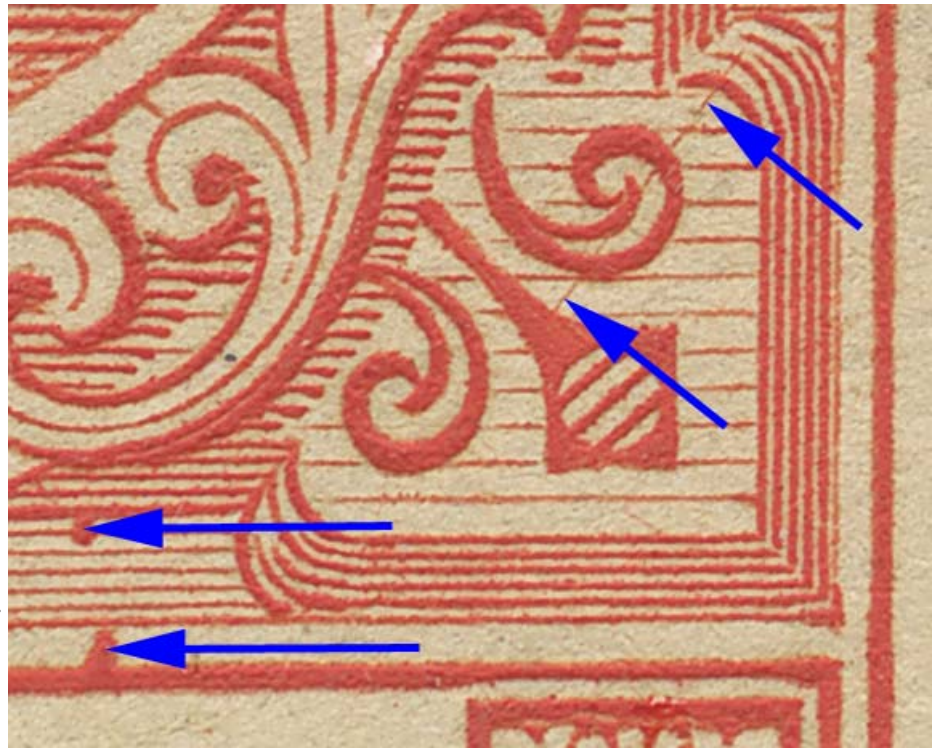
J-22

- ◆ two lines forming an X in the bottom centre of the stamp



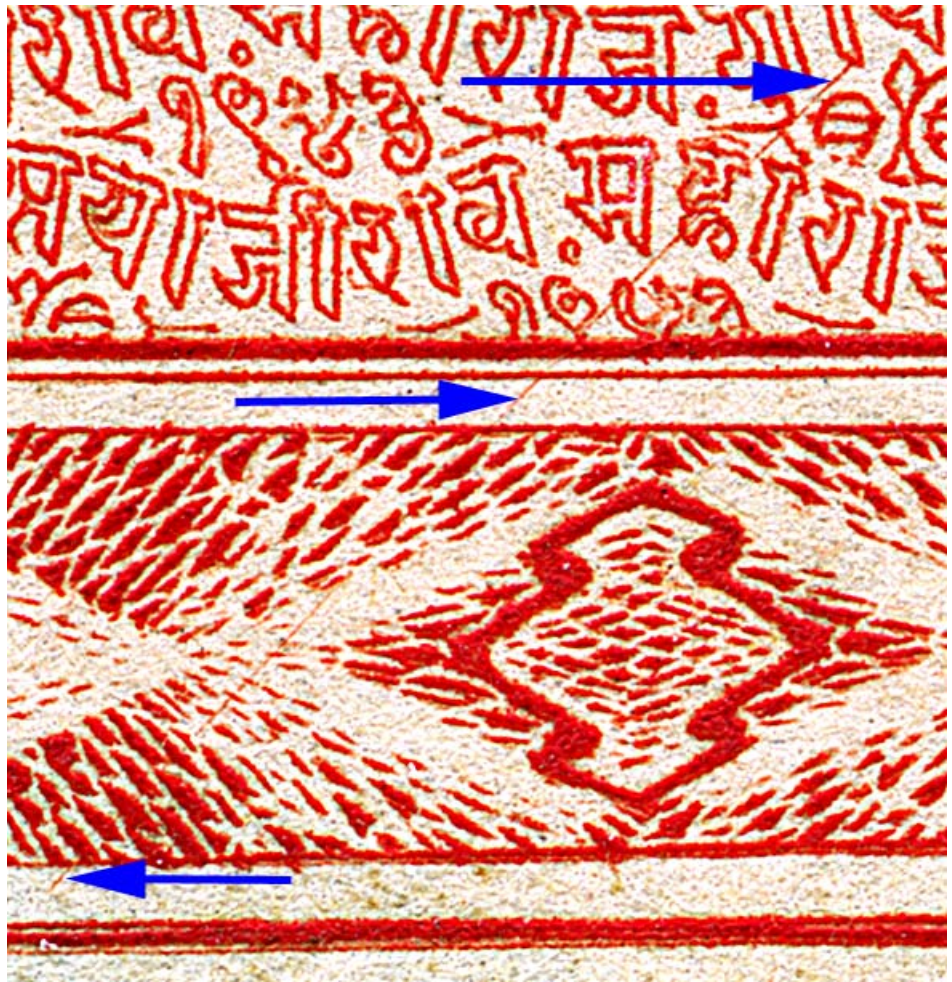
J-23

- ◆ diagonal line and two dots in lower right filigree (top right scan)
- ◆ comet flaw with a very thin tail in the data panel right centre (middle scan)
- ◆ V-shaped mark in the bottom centre lathework, with a very long line above in the data panel (bottom right scan)
- ◆ diagonal in the upper lathework just left of data panel centre (bottom left scan)



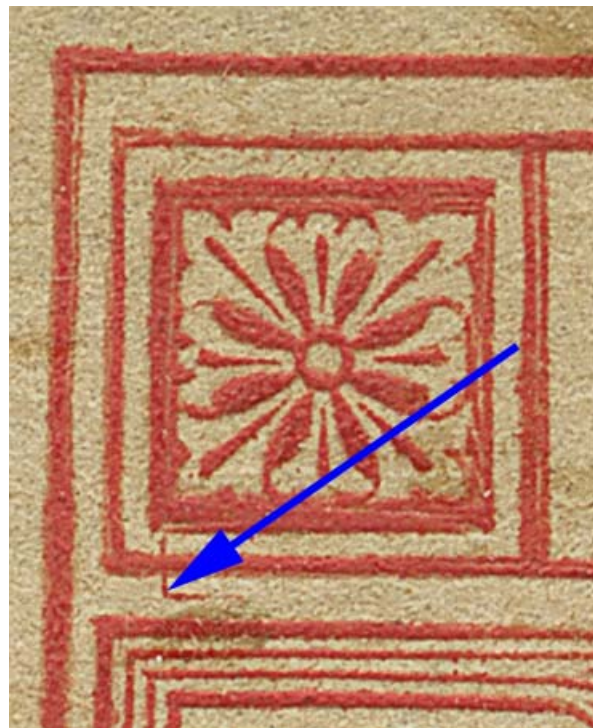
J-24

- ◆ diagonal line at the bottom centre of the data panel and extending into the bottom lathework



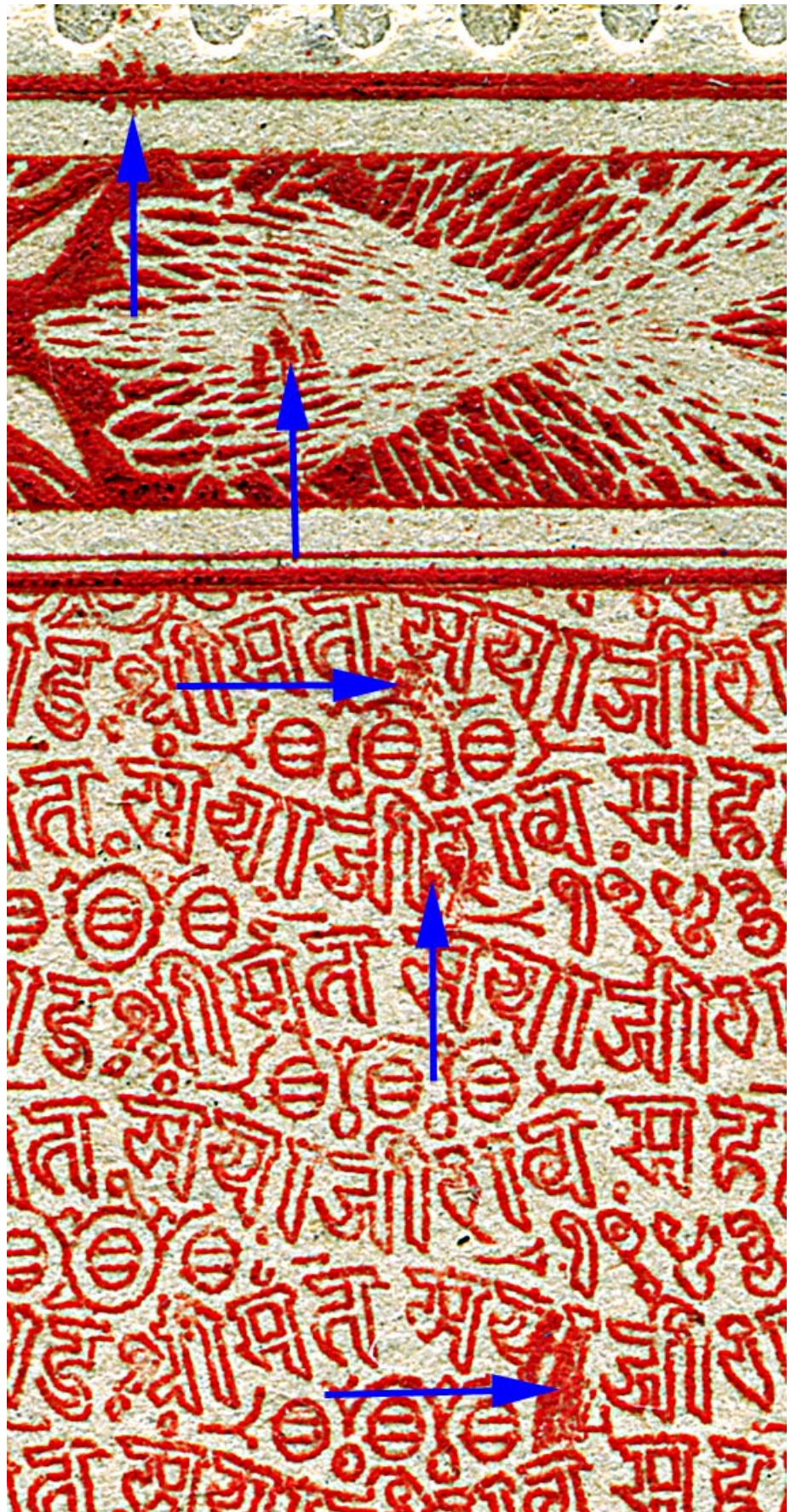
J-25

- ◆ evidence of a shift-downward re-entry below the upper left rosette



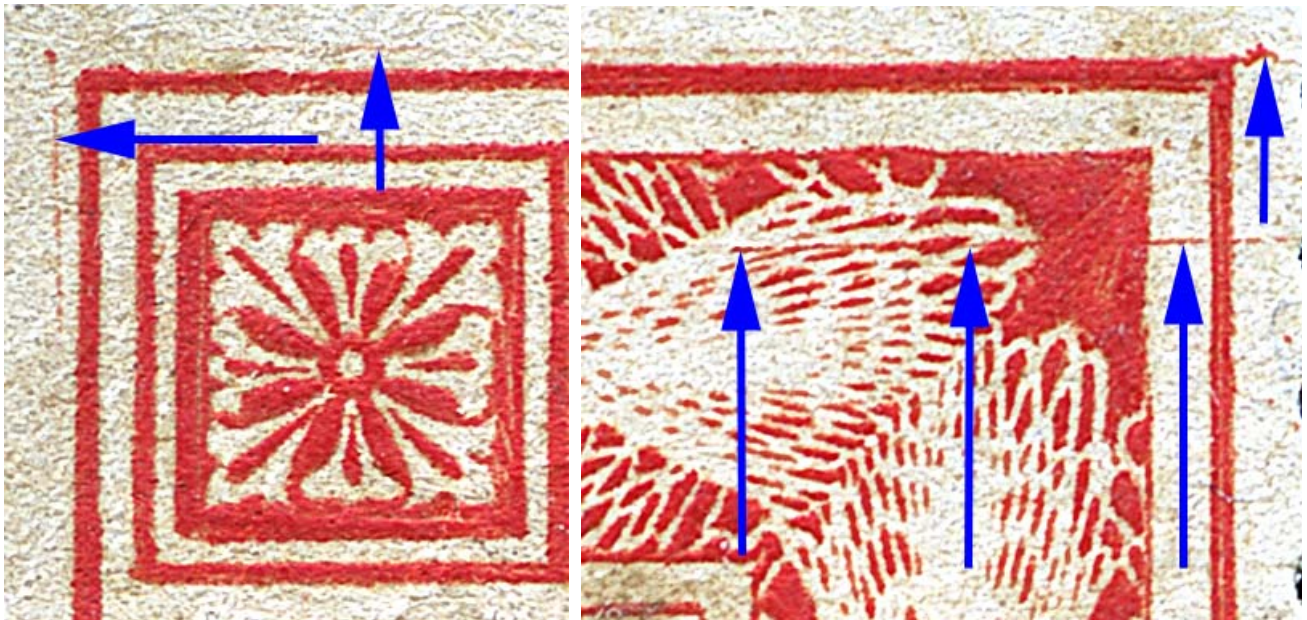
J-26

◆ cascading series of five similar-looking triplets of marks in the top centre of the data panel



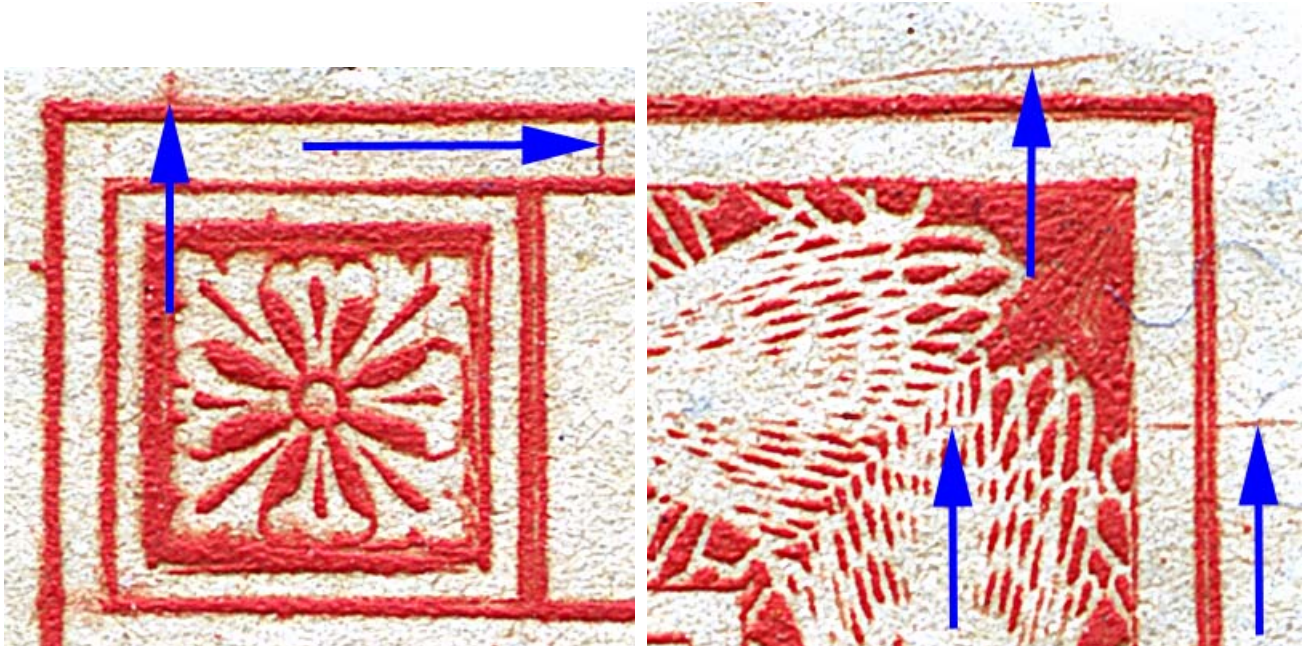
J-27

- ◆ horizontal line (right scan, bottom three arrows) easily seen to be passing into the lathework design across the upper right
- ◆ hook-shaped exterior mark at the upper right corner (right scan, upper right arrow)
- ◆ faint exterior lines in the upper left corner (left scan)



J-28

- ◆ horizontal line, lower than in J-27, passing into the lathework design in the upper right (right scan, lower two arrows)
- ◆ tilted exterior line above the upper right (right scan, top arrow)
- ◆ exterior and interior lines in the upper left corner (left scan)



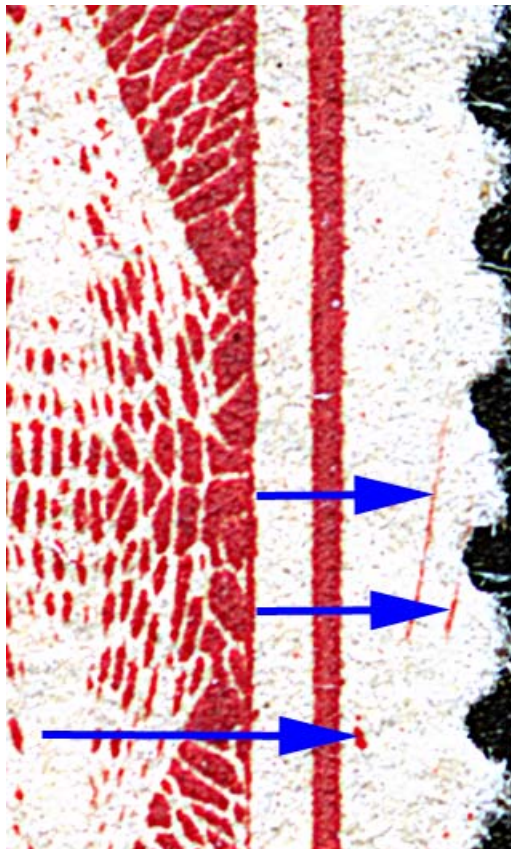
K-1

- ◆ long diagonal arc in the upper right (right scan)



K-2

- ◆ exterior diagonal in the upper left (top left scan)



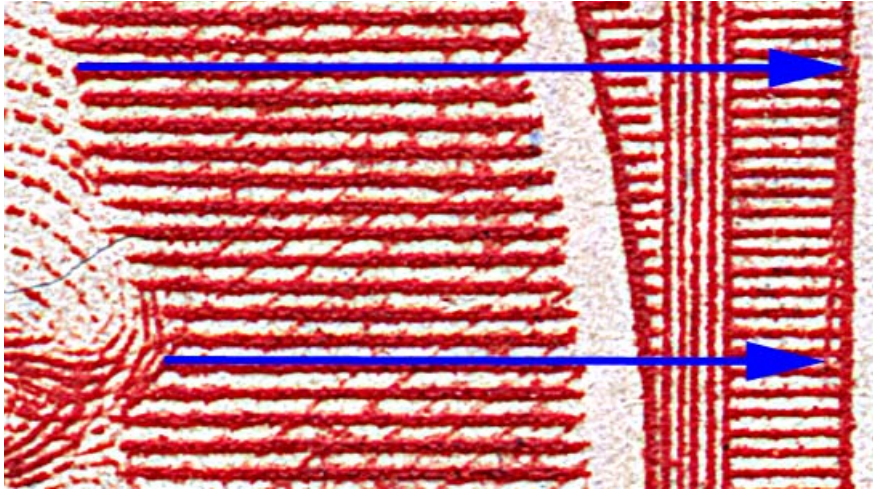
K-3

- ◆ dot and two exterior lines in the centre of the right-hand side (lower left scan)



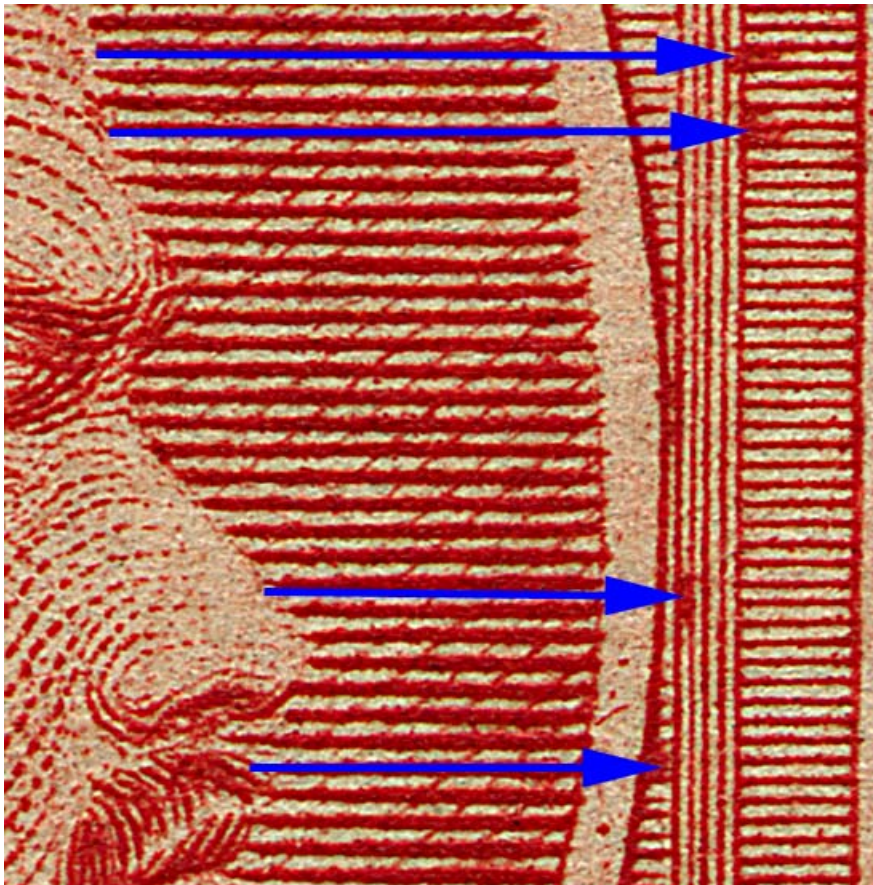
K-4

- ◆ diagonal line opposite the forehead (top left scan)



K-5

- ◆ four large somewhat-circular marks opposite the face (bottom left scan)
- ◆ interior vertical line and dot in the upper left (right scan)

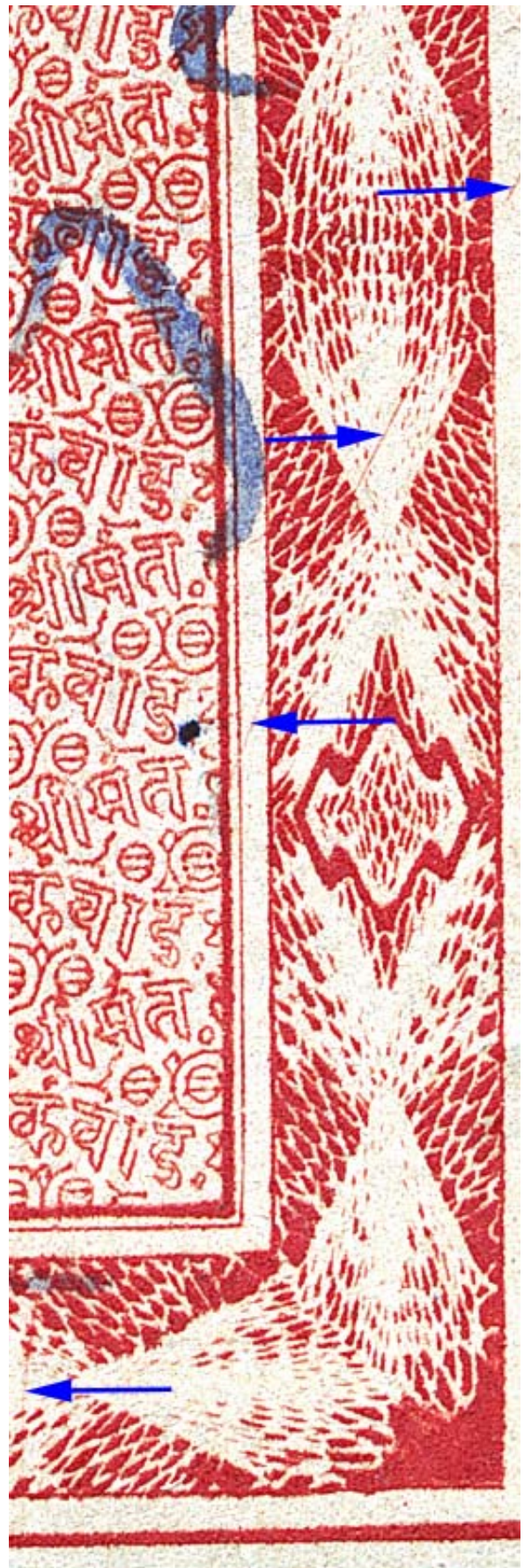
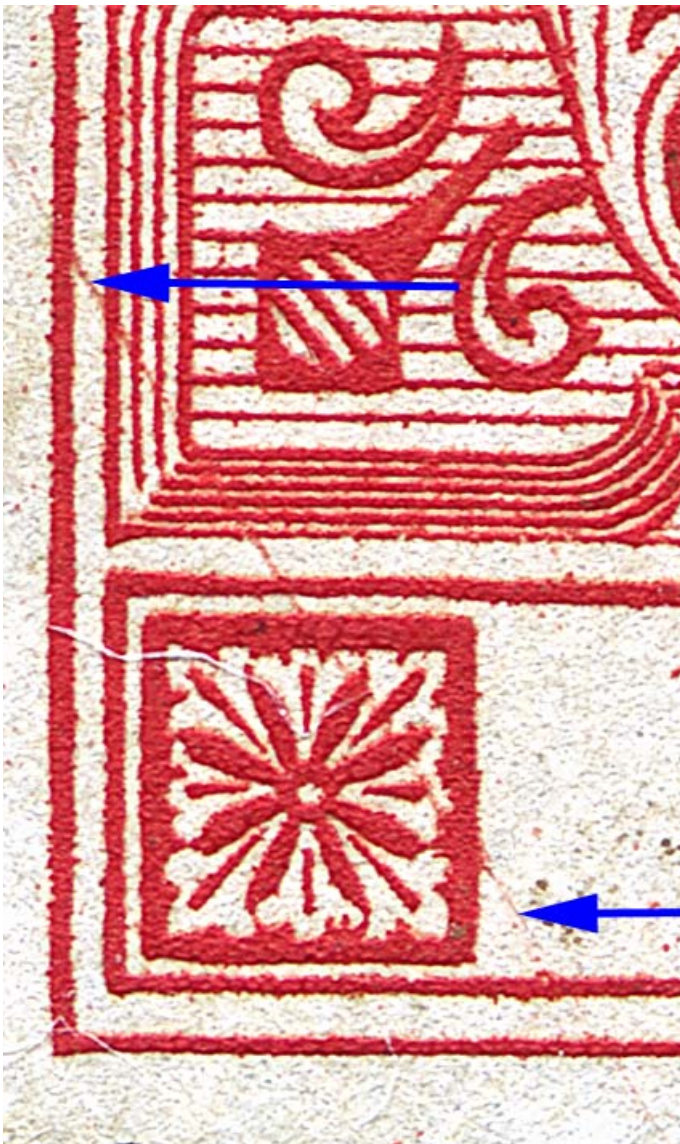


K-6

- ◆ long arc in the right-hand side, bending down into the bottom lathework, strong at top and very faint at bottom (right scan)

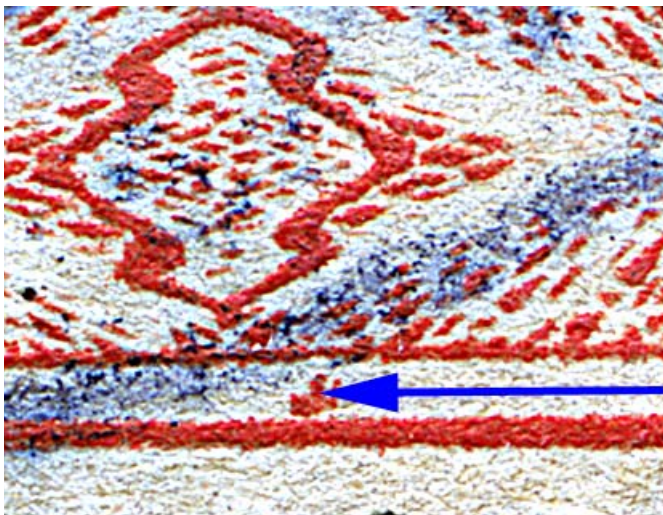
K-7

- ◆ diagonal line across the lower left corner (left scan)



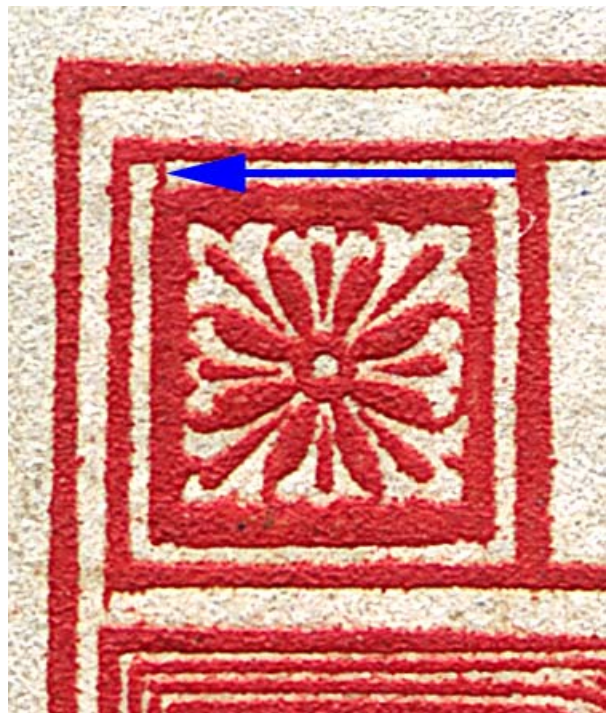
K-8

- ◆ doubling of the upper left horizontal lines of the data panel (top scan)
- ◆ irregular interior mark below the lower central figurine (centre left scan below)
- ◆ short horizontal line below the EE vowel mark of Court Fee (centre right scan below)



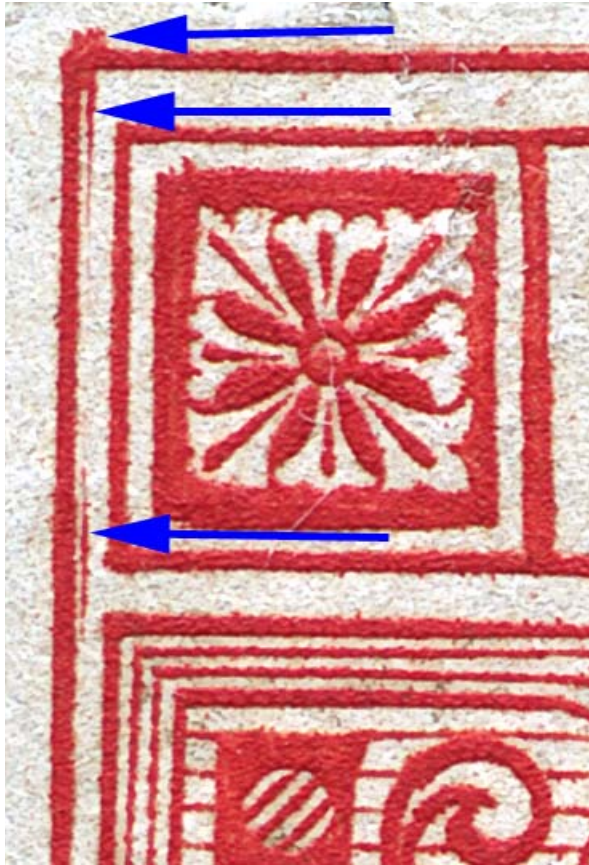
K-9

- ◆ stub on the upper left rosette (right scan)
- ◆ horizontal hair line in the upper right corner (left scan)



K-10

- ◆ two blips on the upper left corner
- ◆ two interior vertical line segments



K-11

- ◆ exterior vertical line in the upper right



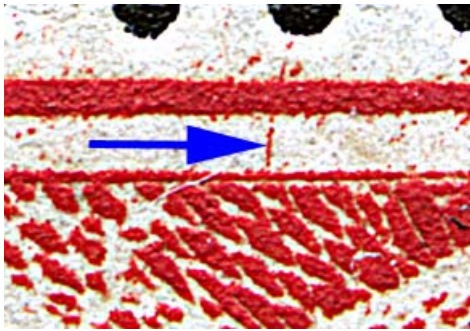
K-12

- ◆ distinctive projections in the upper left and upper right corners
- ◆ two exterior dots opposite the hair



K-13

- ◆ diagonal line across the upper left (right scan, diagonal arrows)
- ◆ exterior vertical line by the upper left (right scan, horizontal arrows)
- ◆ arc-like mark above the upper left of the data panel, between the first and second figurines of the lathework (left scan)

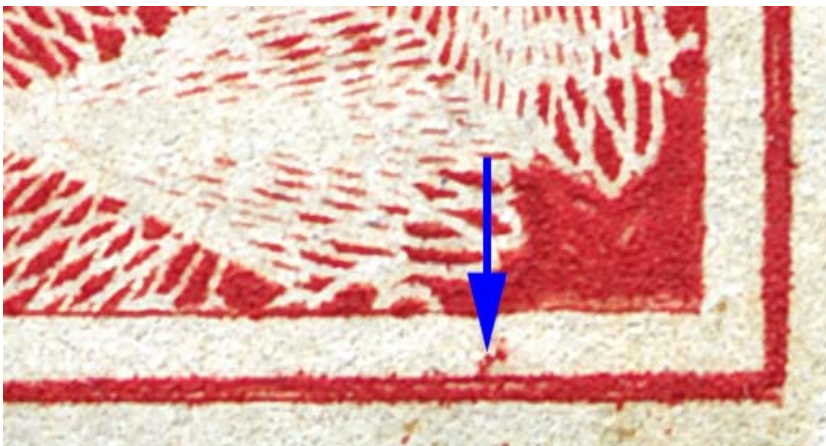


K-14

- ◆ large dot by the second ball in the lower right portrait filigree (lower right scan)

K-15

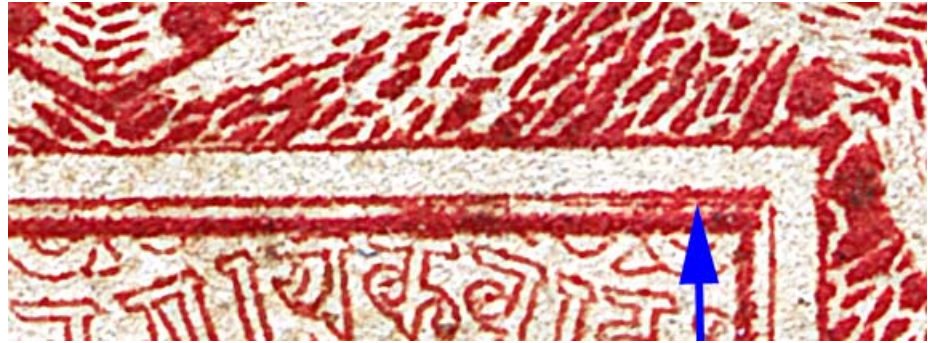
- ◆ distinctive quarter-circle mark in the lower right interior (lower left scan)



K-16

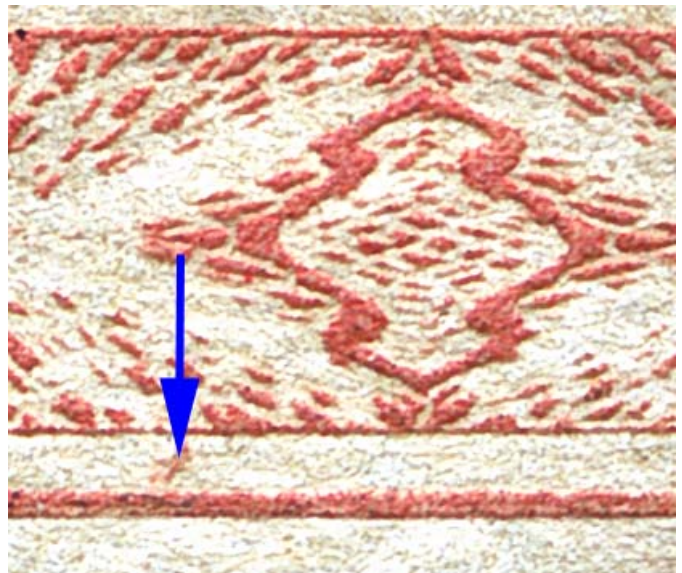
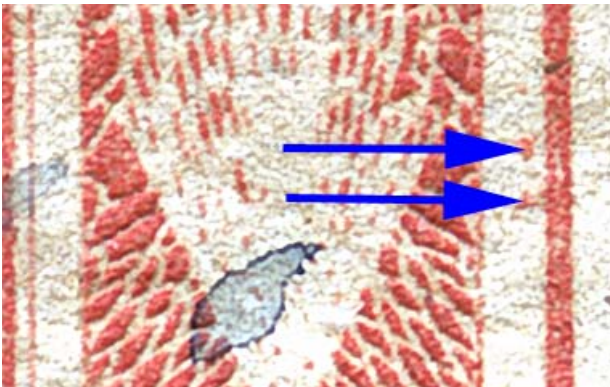
Evidences of a twist-counterclockwise re-entry, including:

- ◆ angling line above Court Fee (top right scan)
- ◆ extra lines in the upper left corner (top left scan)
- ◆ doubling in the upper right corner (centre right scan)



K-17

- ◆ two internal dots by the middle of the right-hand side (left scan)
- ◆ internal dot just left left of the last figurine in the lower right (right scan)



K-18

First State

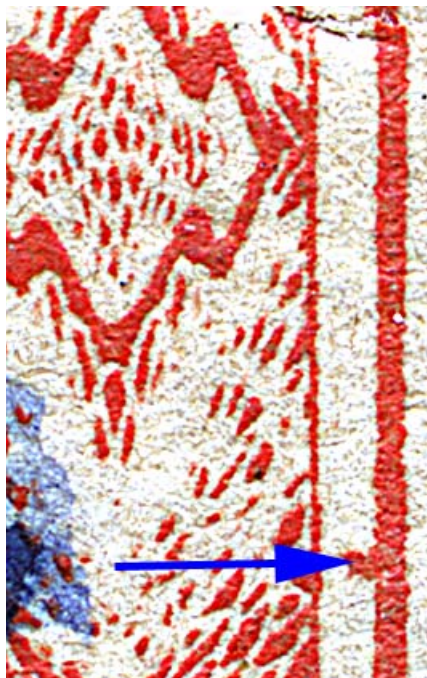
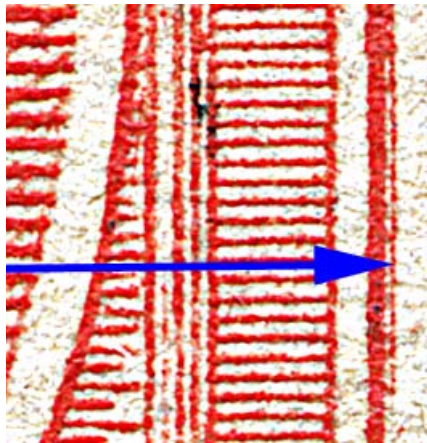
- ◆ a mass of extra **vertical** lines in the upper left (top right scan)

Second State

- ◆ a mass of extra **vertical and diagonal** lines in the upper left (bottom right scan)

K-19

- ◆ engraver's slip opposite the mouth (centre left scan)
- ◆ dot just above the lower right corner (bottom left scan)

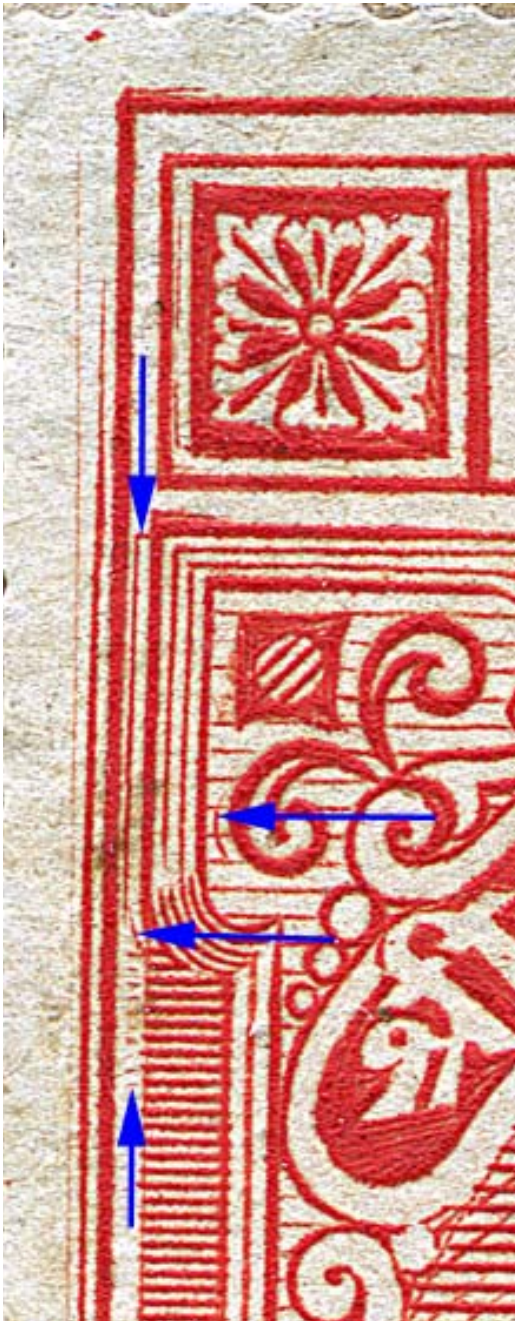
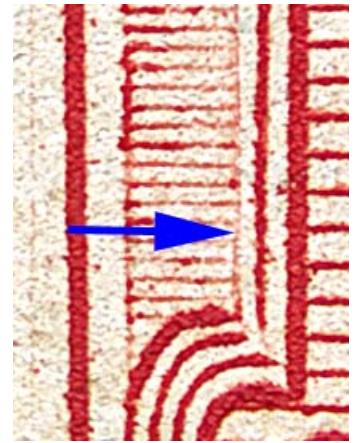




K-20

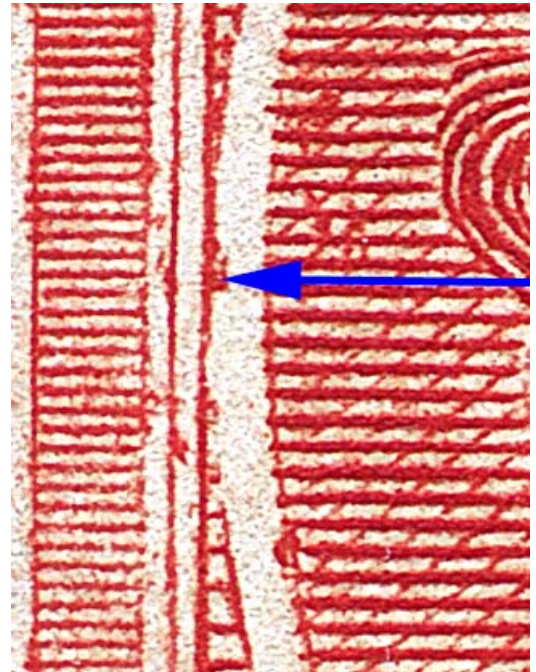
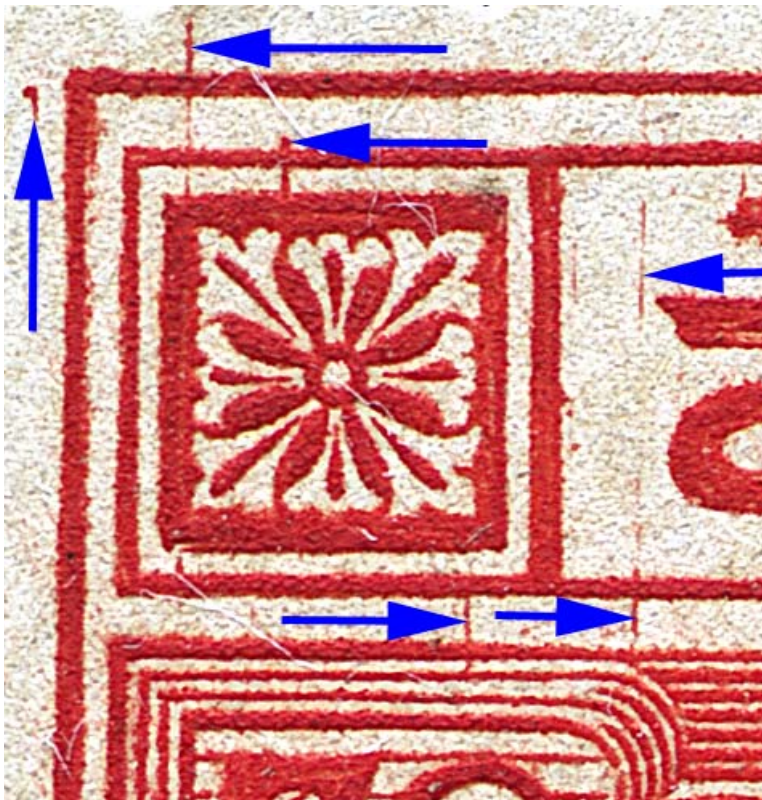
See the two scans on the right side

- ◆ the analogue of J-7 (two left scans), differing mainly in the eroded-ladder characteristic of Group K (top right scan)



K-21

- ◆ series of vertical lines in the upper left reminiscent of J20 (left scan)
- ◆ a dot in the left interior opposite the hair (right scan)



L-1

- ◆ long wandering line in the upper right lathework and data panel



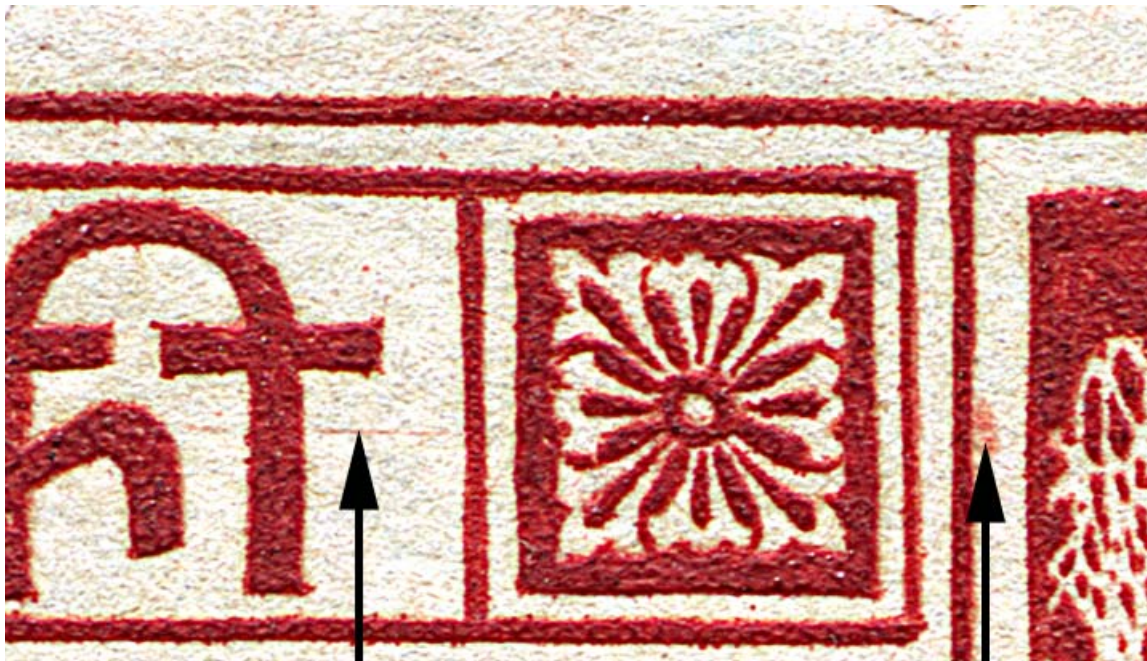
L-2

- ◆ thick interior line in the lower right corner (centre right scan)



L-3

- ◆ line to the left of the upper right rosette (bottom scan, left arrow)
- ◆ nebula to the right of the upper right rosette (bottom scan, right arrow)

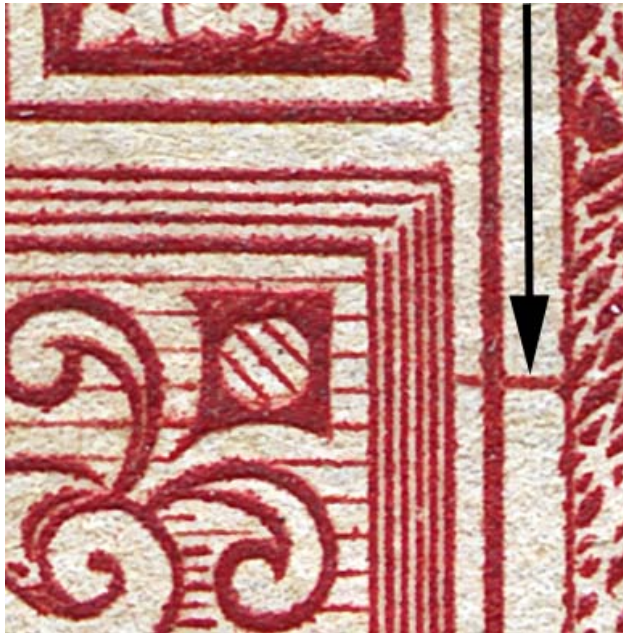


L-4

- ◆ lines and dots (right scan, vertical arrows) and doubling (right scan, horizontal arrows) in the lower left side

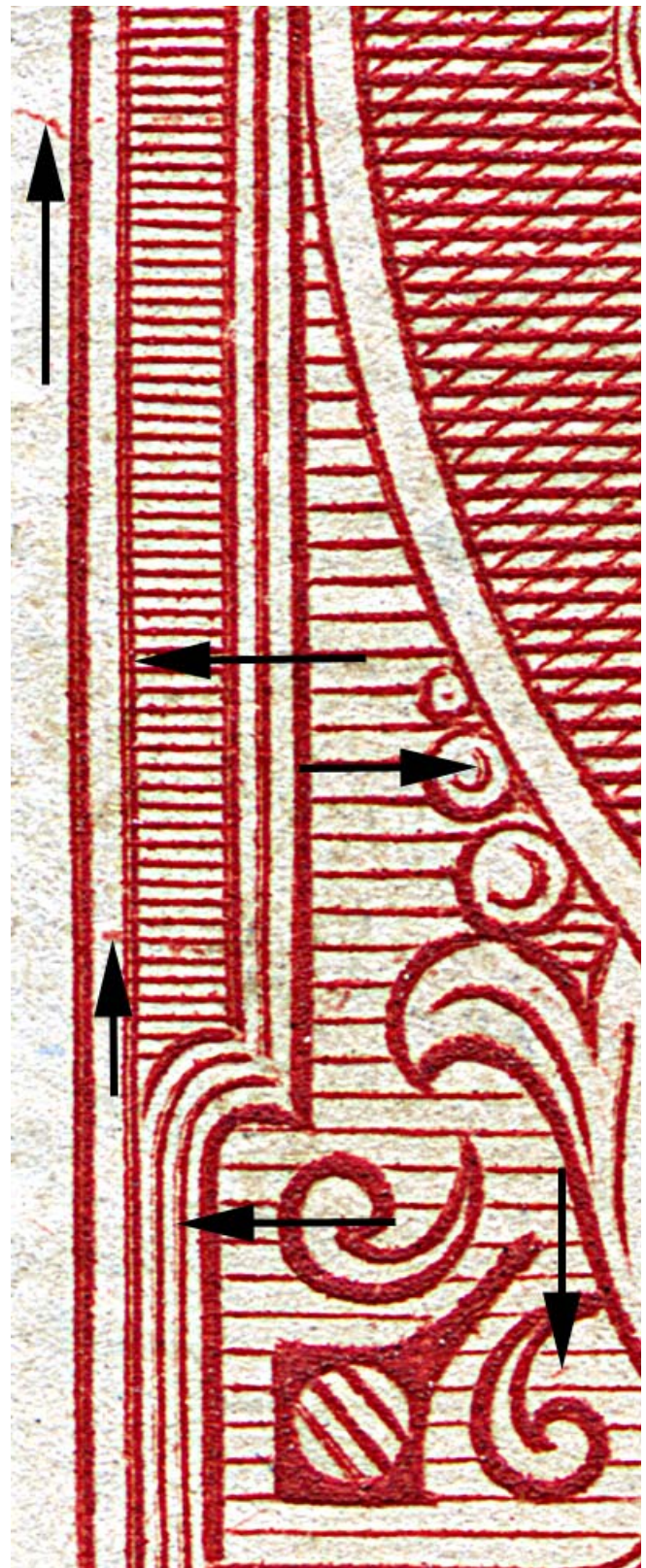
L-5

- ◆ strong horizontal line by the upper right filigree (top left scan)



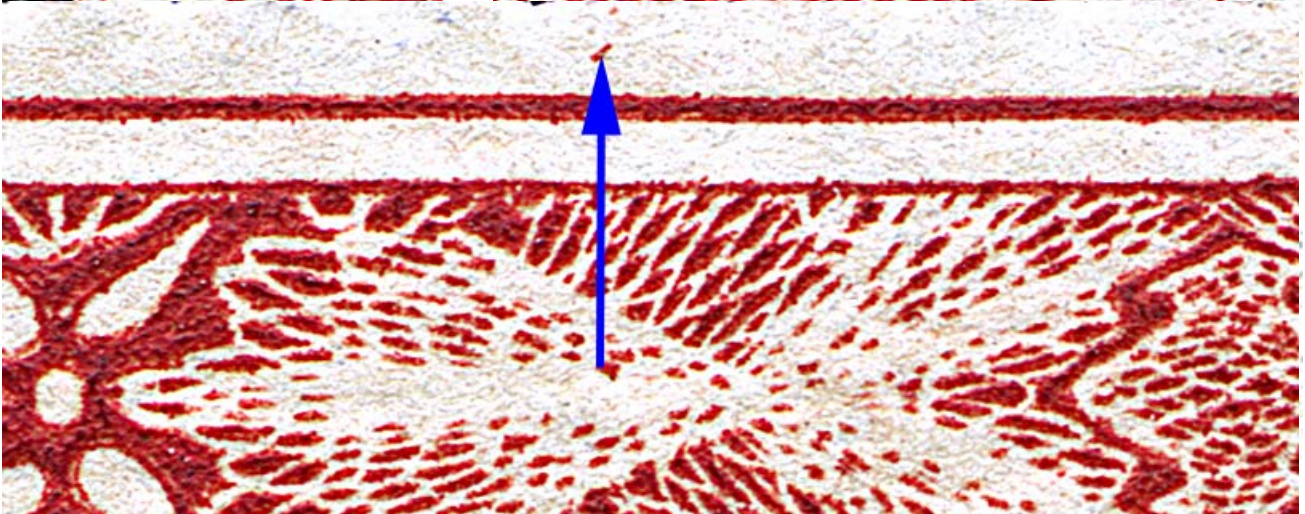
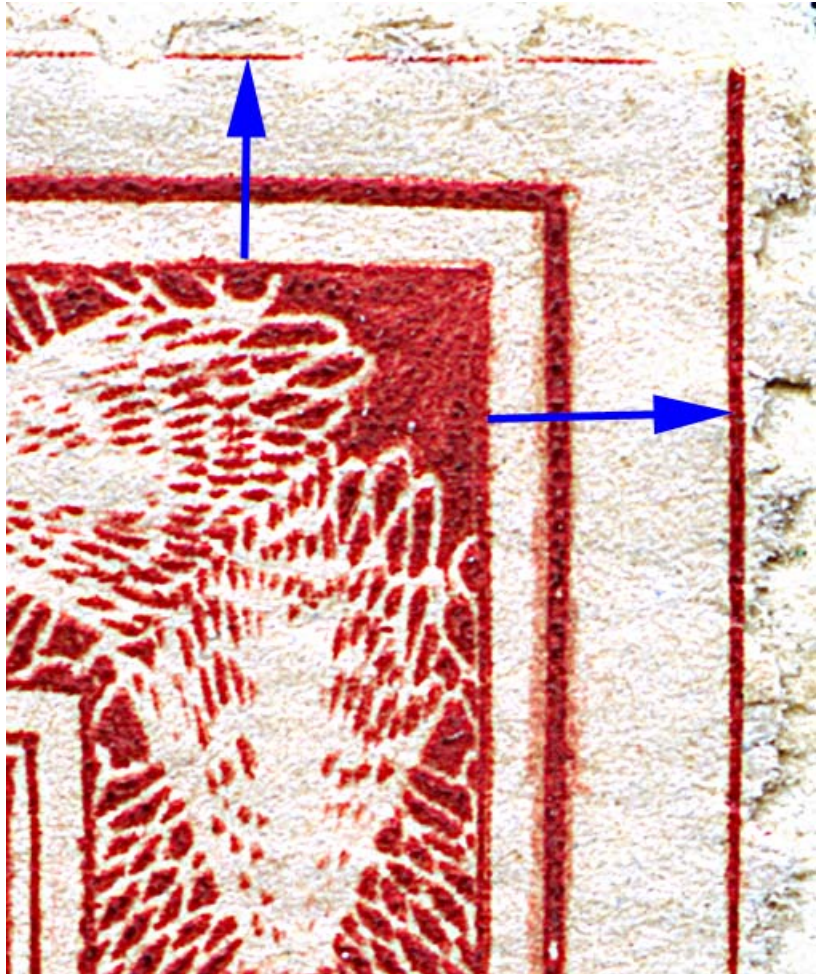
L-6

- ◆ opposite the hair, a large mark (bottom left scan, vertical arrow) and doubling (horizontal arrows) of vertical lines



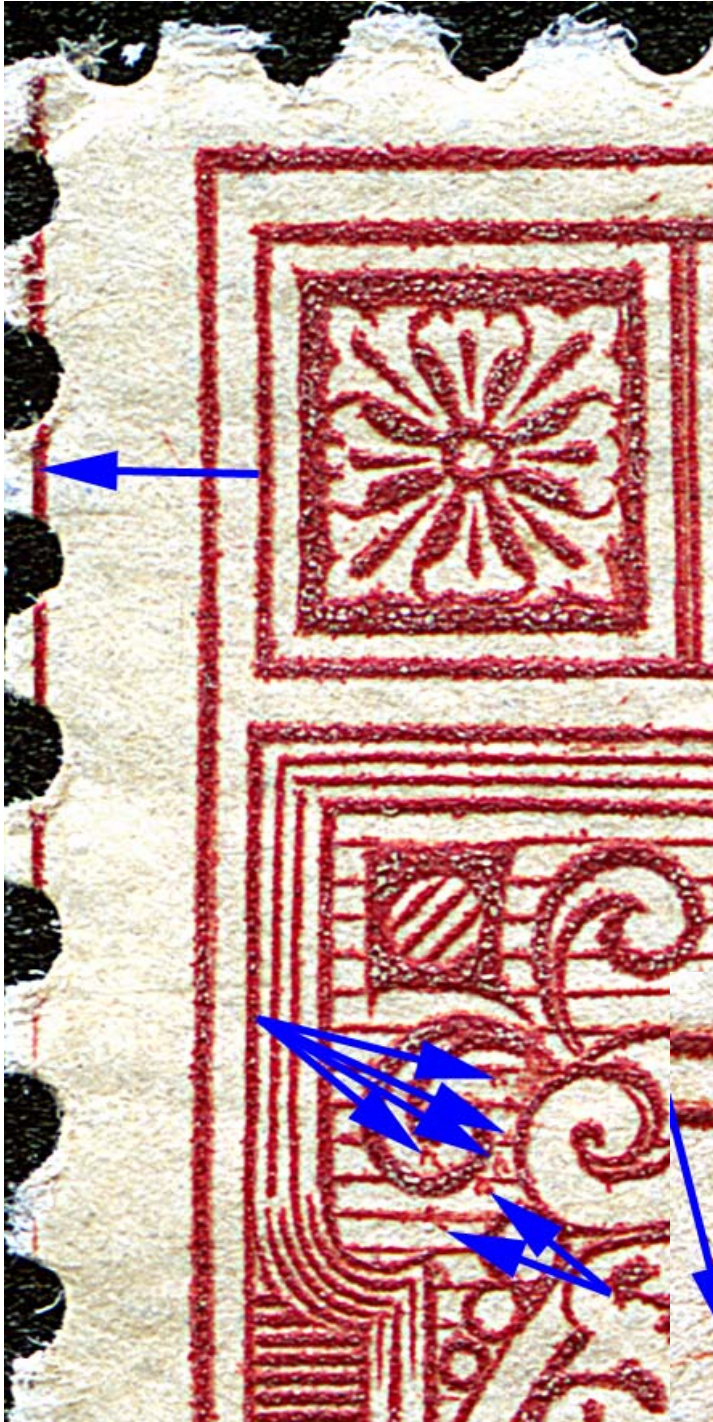
M-1

- ◆ two exterior vertical lines in the upper left (left scan)
- ◆ one horizontal line in the upper left, thick at left end (left scan), thin at right end (not shown)
- ◆ thin horizontal line at upper right (right scan)
- ◆ one vertical line at the upper right, thick at the top end, thin at the lower end (not shown)
- ◆ short exterior diagonal mark (lower scan) between the second and third figurines of the top lathework. ESSENTIAL if the centering cuts off one or more of the corner lines.



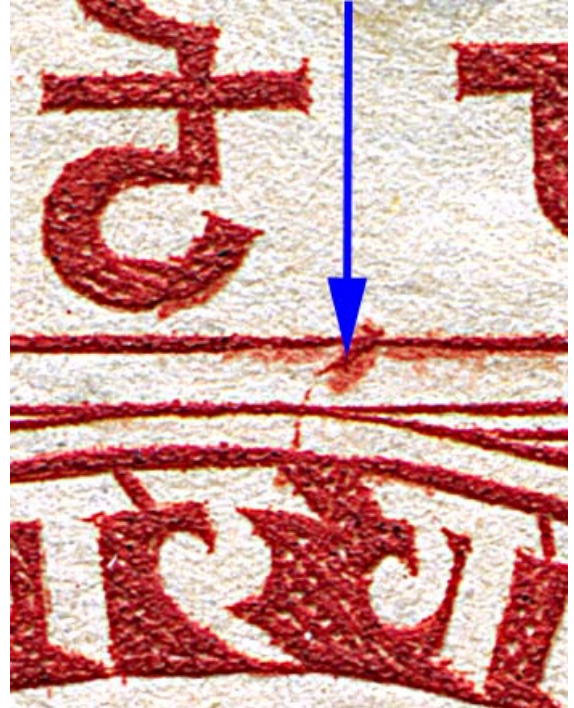
M-2

- ◆ one exterior vertical line in the upper left
- ◆ cluster of extra marks in the upper left filigree



M-3

- ◆ mark and arc between COURT and FEE, and SARKAR and GAEKWAD



M-4

- ◆ diagonal across COU of COURT



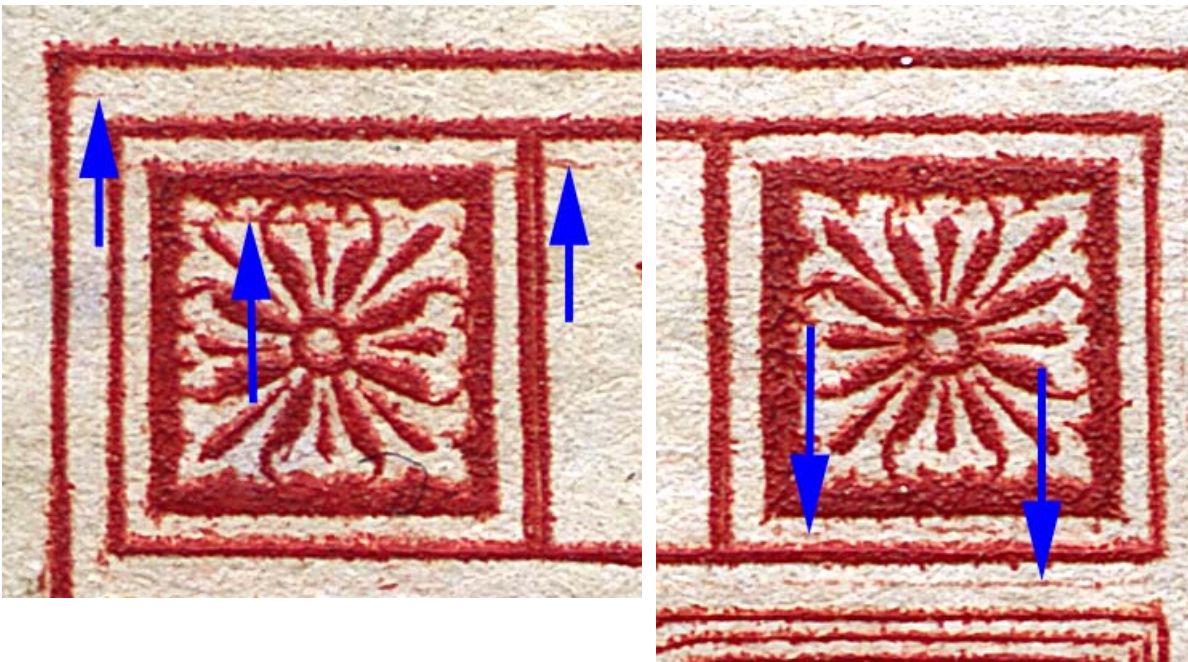
M-5

- ◆ large number of diagonals across COURT FEE



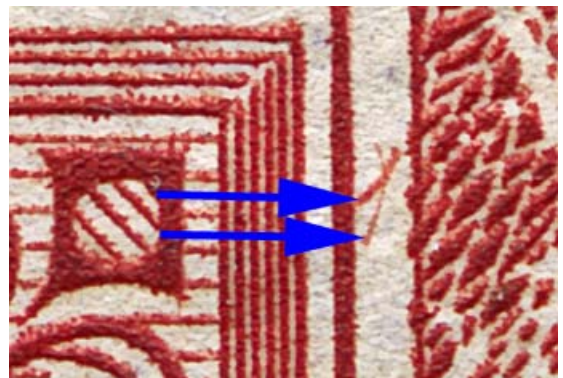
M-6

- ◆ shift-downward horizontal re-entry lines in both upper rosettes



M-7

- ◆ crossed arcs by the upper right rosette



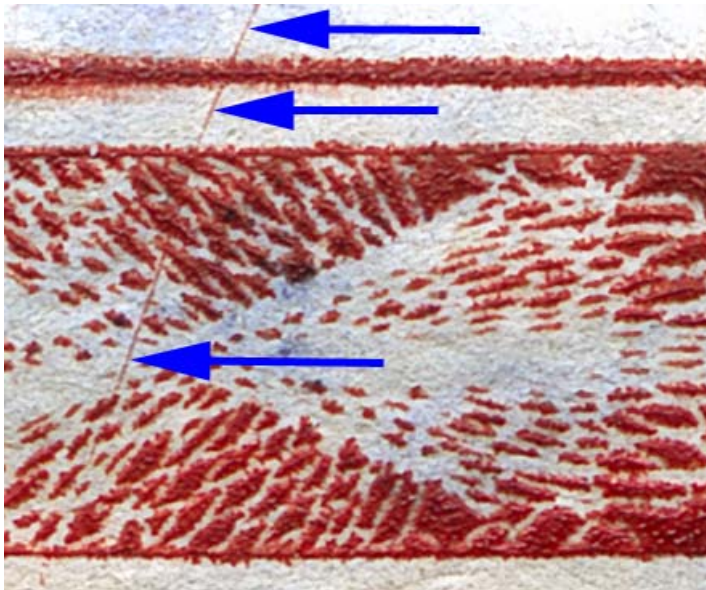
M-8

- ◆ large number of horizontal lines across COURT FEE



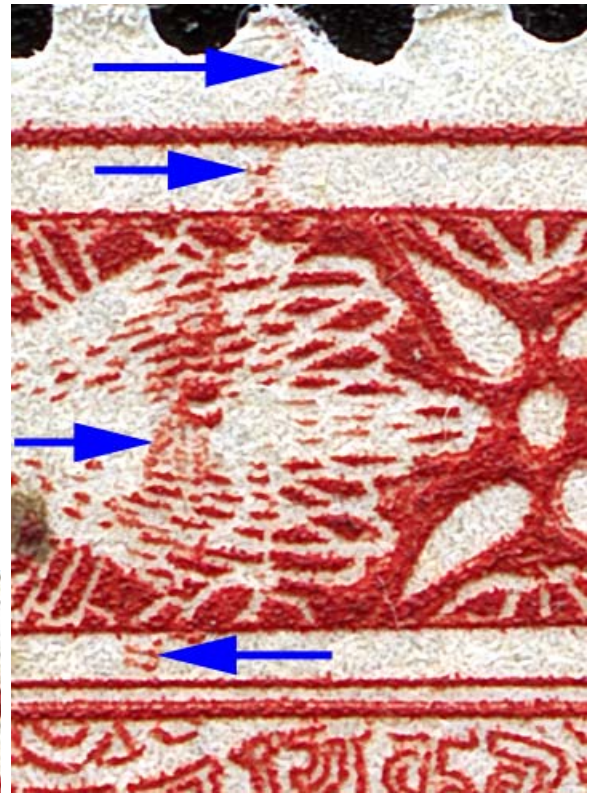
M-9

- ◆ diagonal across the top lathework between the first and second figurines



M-10

- ◆ diagonal trail of horizontal marks near the second figurine of the top lathework



M-11

- ◆ diagonal almost into the upper left lathework of the data panel

M-12

- ◆ above COU of COURT, vertical marks (leftward arrows) and a semi-circular mark (rightward arrows)



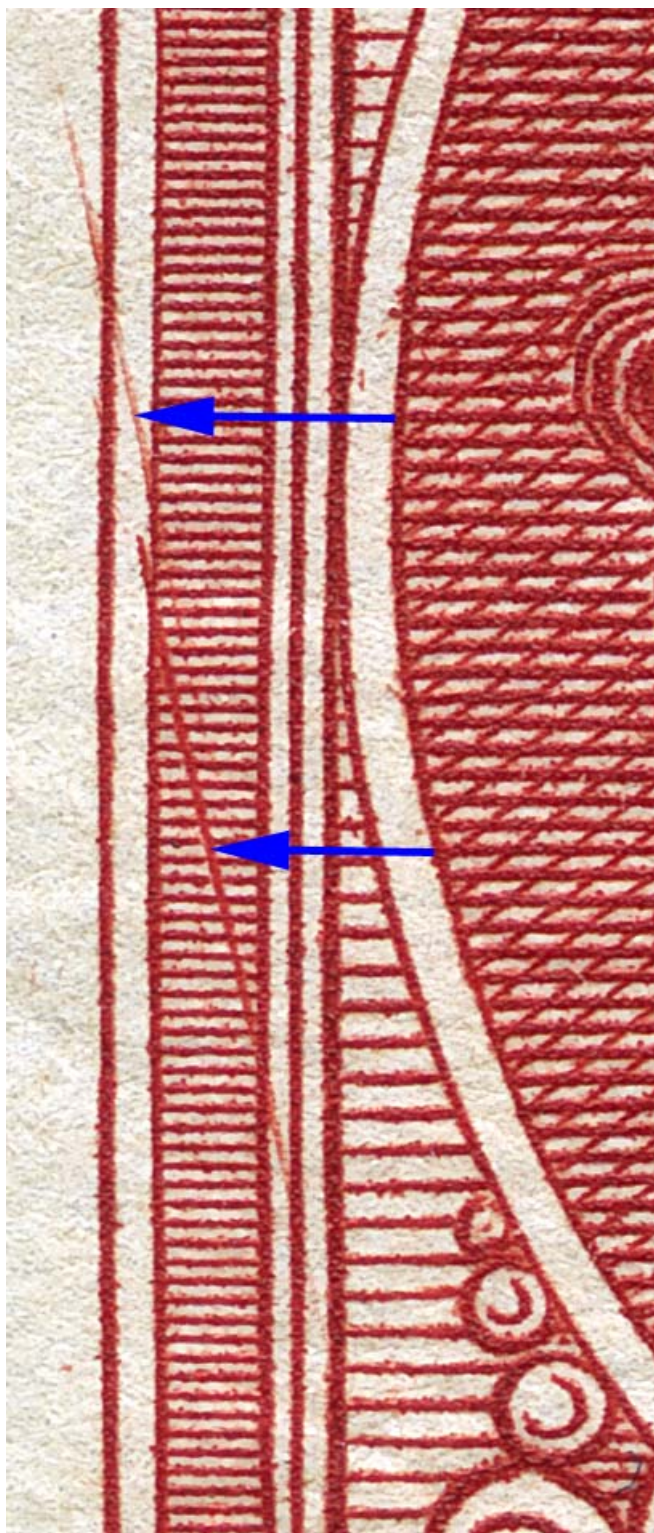
M-13

- ◆ exterior semi-circular mark in the upper left



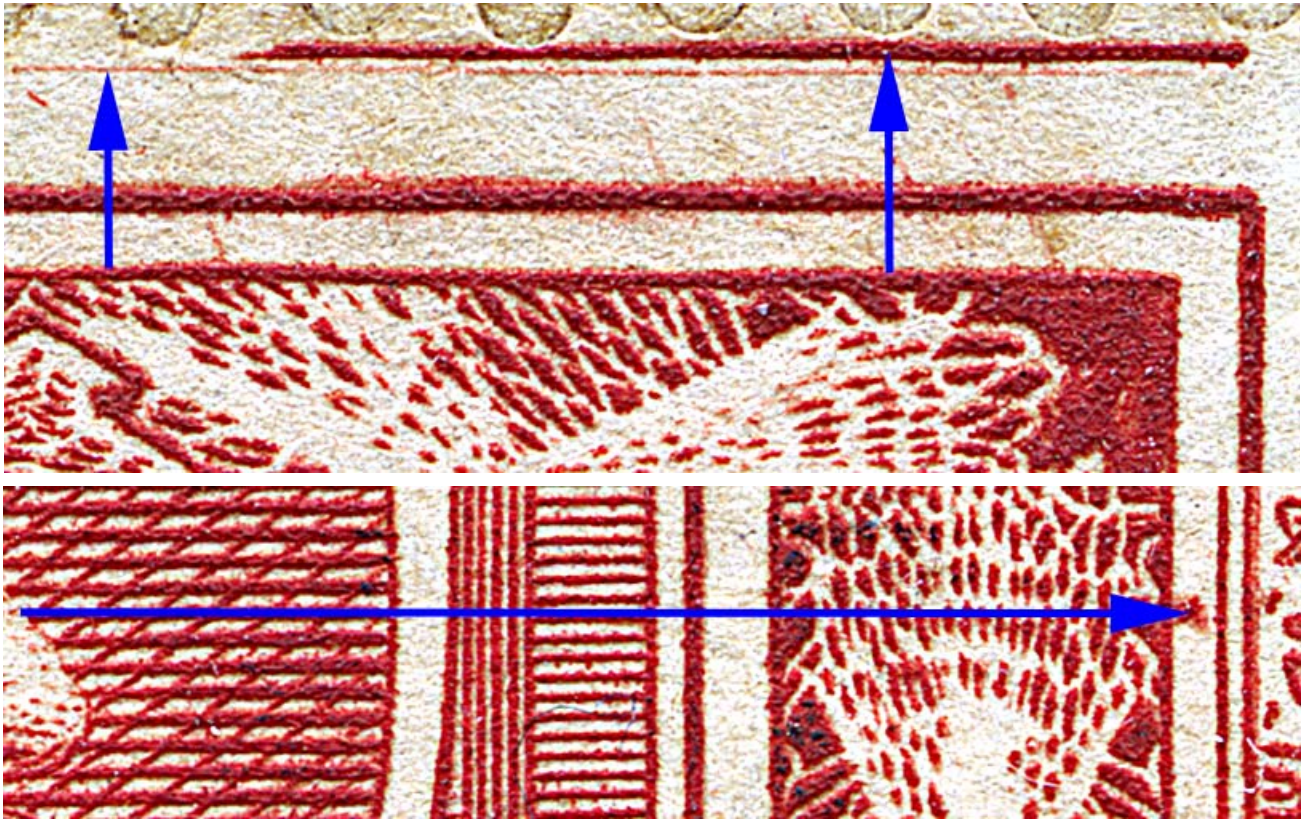
M-14

- ◆ two long, strong parallel lines at left centre



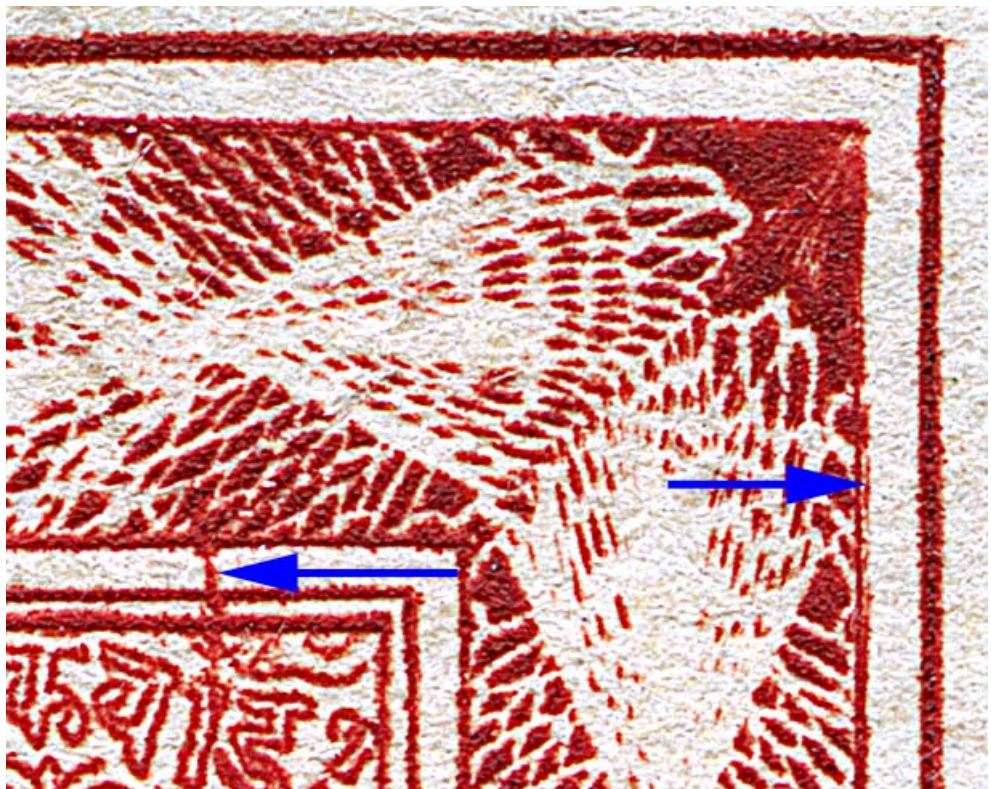
M-15

- ◆ two exterior horizontal lines above the upper right corner (top scan)
- ◆ large dot far right of the nose (centre scan)



M-16

- ◆ thick internal vertical arc in the upper right (leftward arrow)
- ◆ evidences of re-entry doubling in the upper right lathwork (rightward arrow)



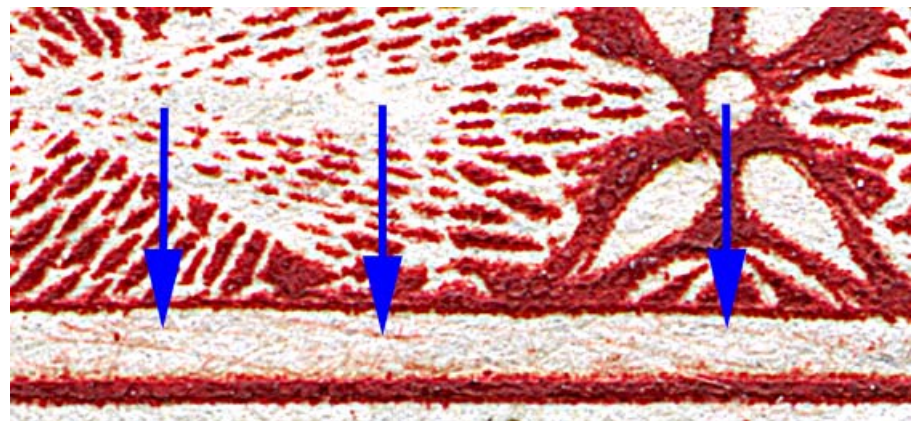
M-17



◆ two exterior parallel lines in the upper right, one thick, one thin (far left scan)

◆ exterior lines and marks in the upper left (centre left scan)

◆ swarm of diagonals left of the second figurine in the bottom lathework (bottom scan)



M-18

◆ interior vertical mark in the upper right opposite the “pinch” in the lathework



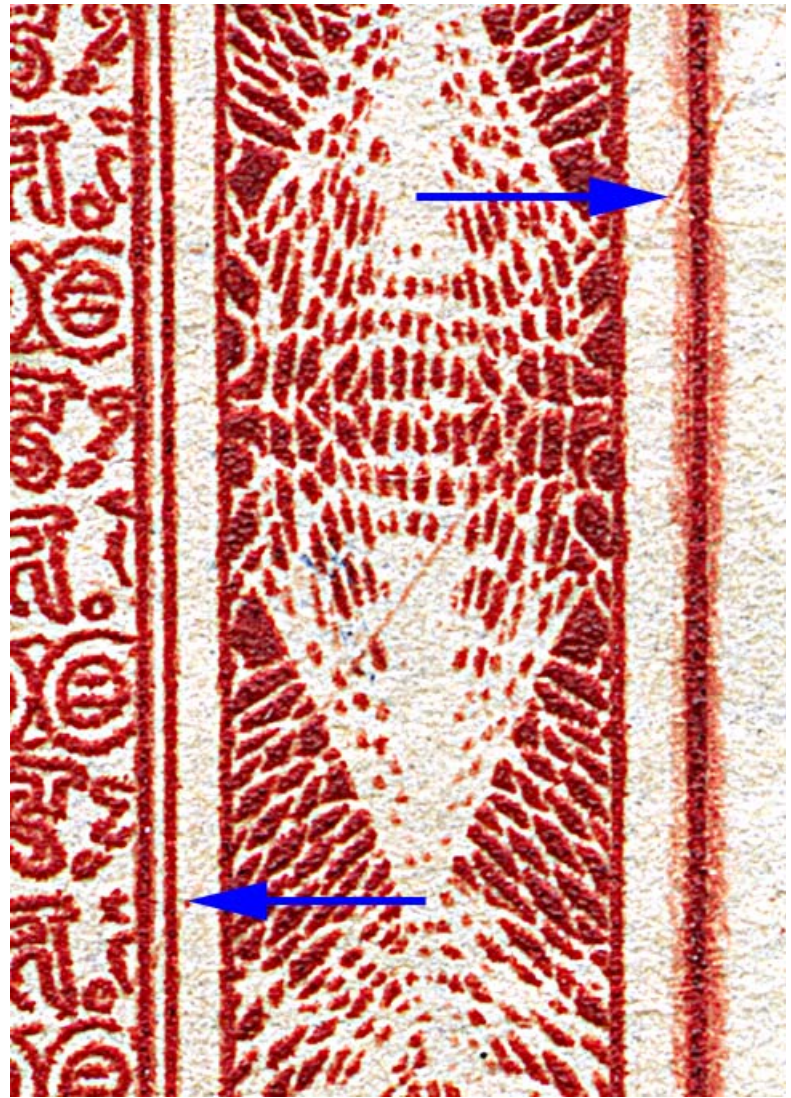
M-19

- ◆ diagonal in the upper right just left of the last figurine in the lathework



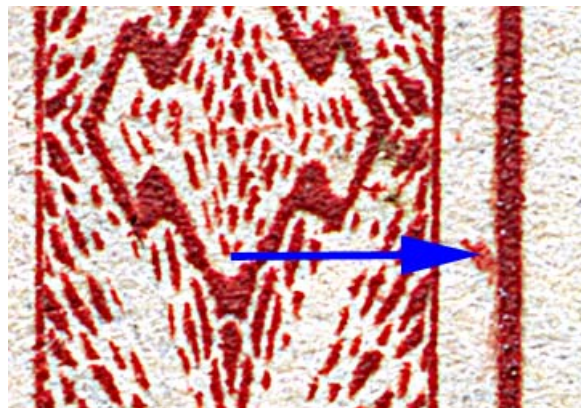
M-20

- ◆ long diagonal across the right centre lathework



M-21

- ◆ large irregular dot touching the outer frameline opposite the bottom of the top figurine in the right side lathework



M-22

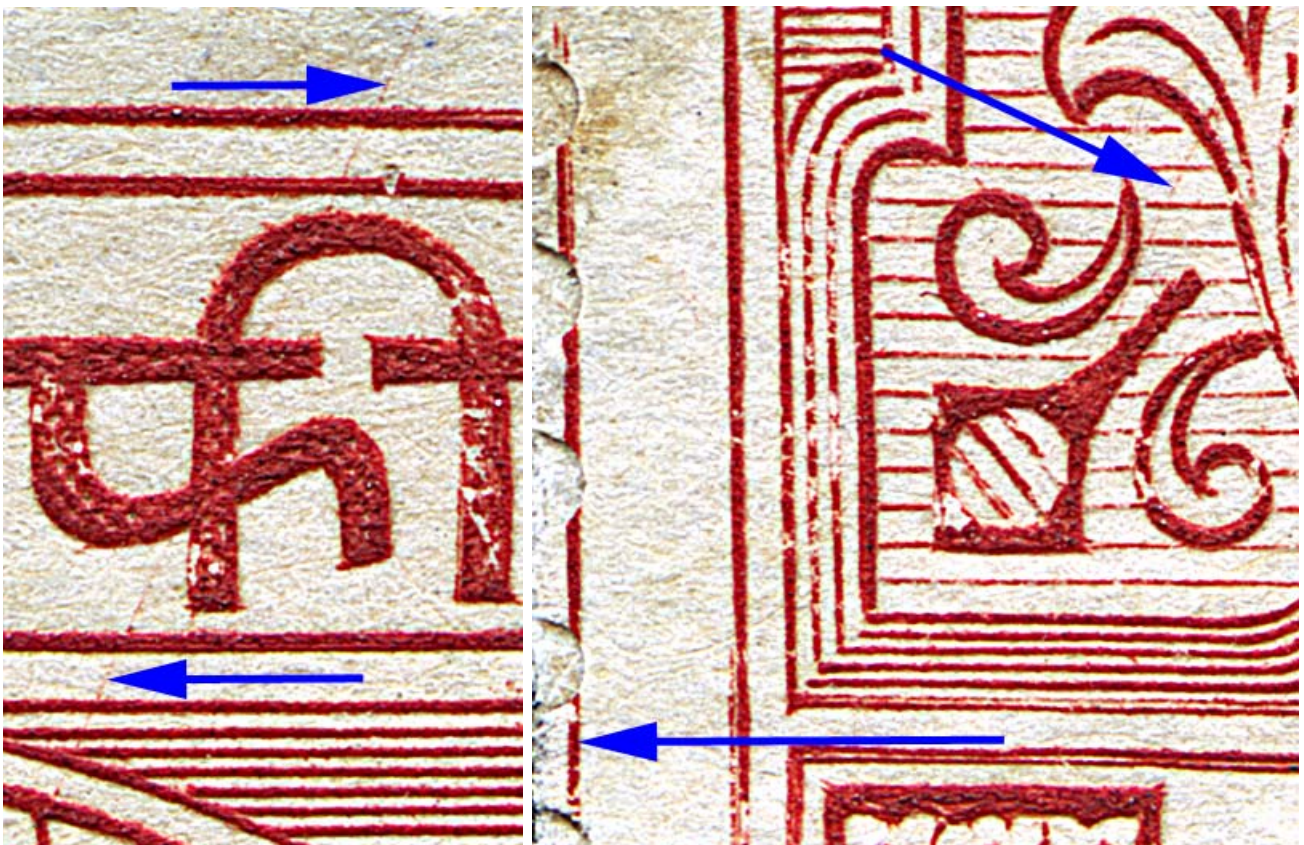
- ◆ two distinctive marks above the second and third figurines of the top lathework



M-23

First State:

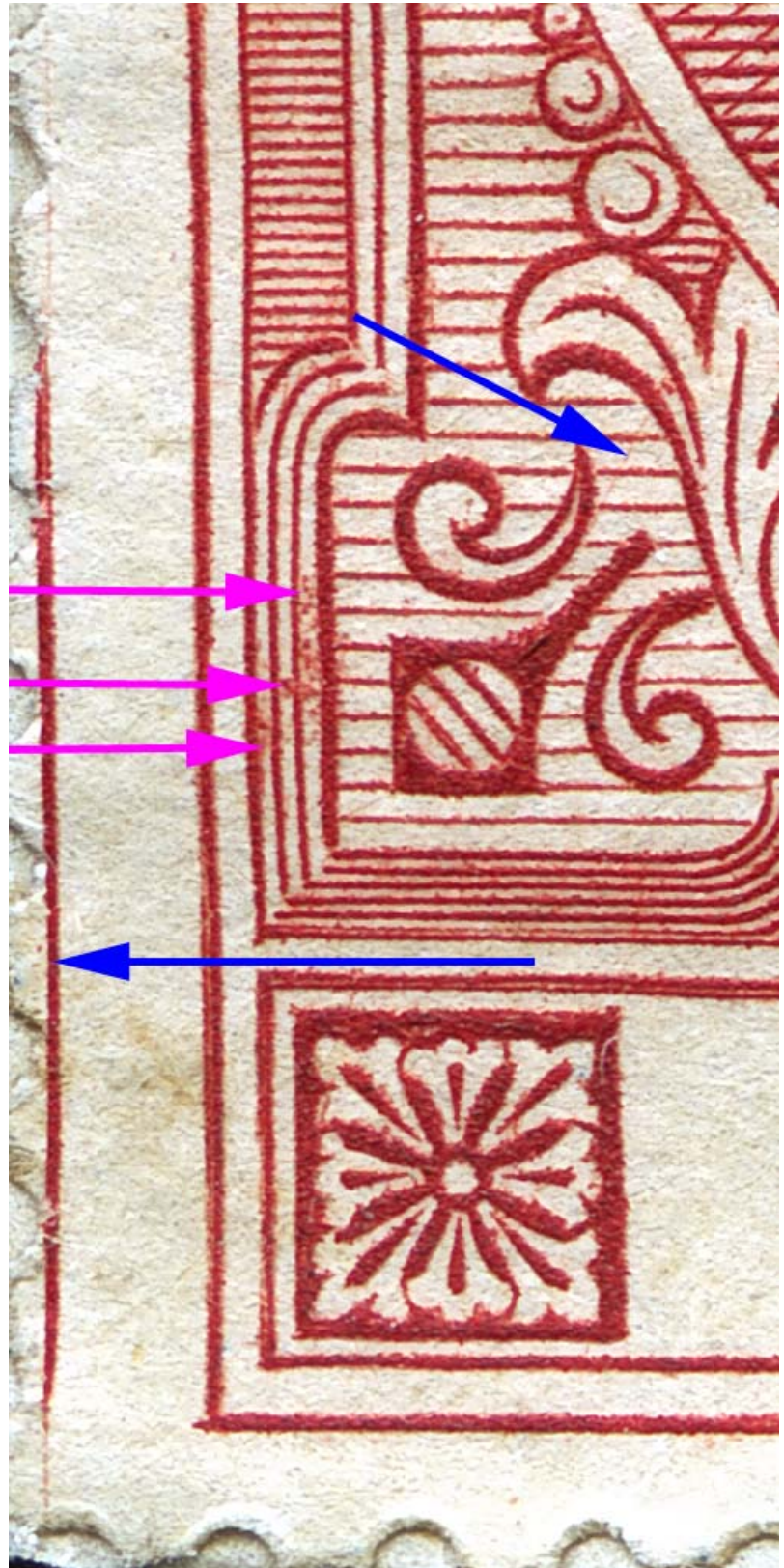
- ◆ exterior vertical lines in both lower corners (right scan below, both scans on next page)
- ◆ diagonal across the lower left filigree (right scans, below and on the next page)
- ◆ diagonal across FEE (left scan below)



M-23 continued

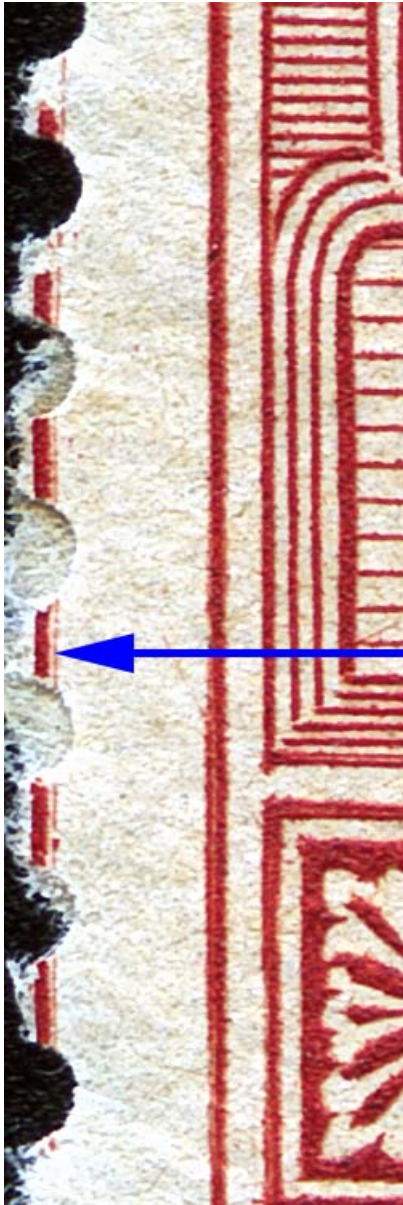
Second State: all of the above, plus

- ◆ cloud of small dots in the lower left (magenta arrows in the right scan below)



M-24

- ◆ exterior vertical lines in the lower right (none of M-23's other properties)



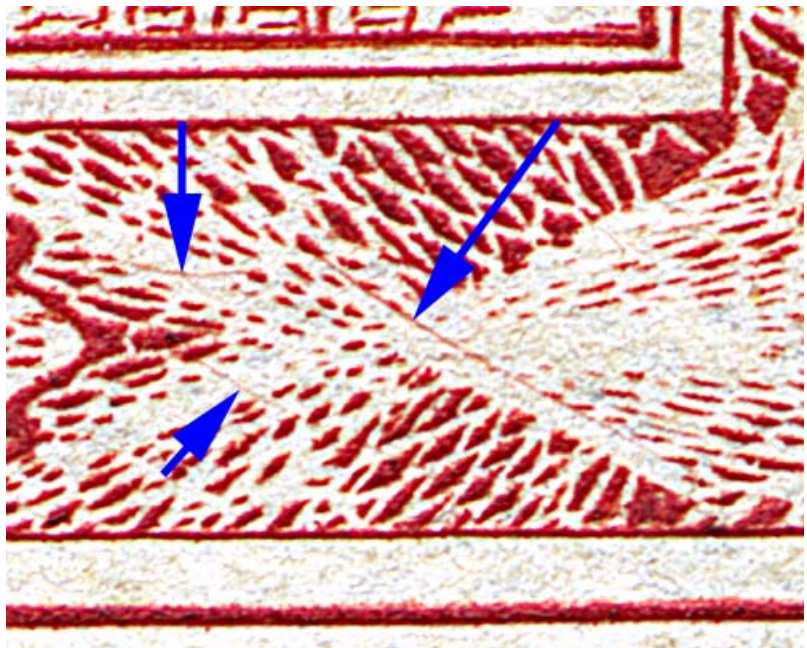
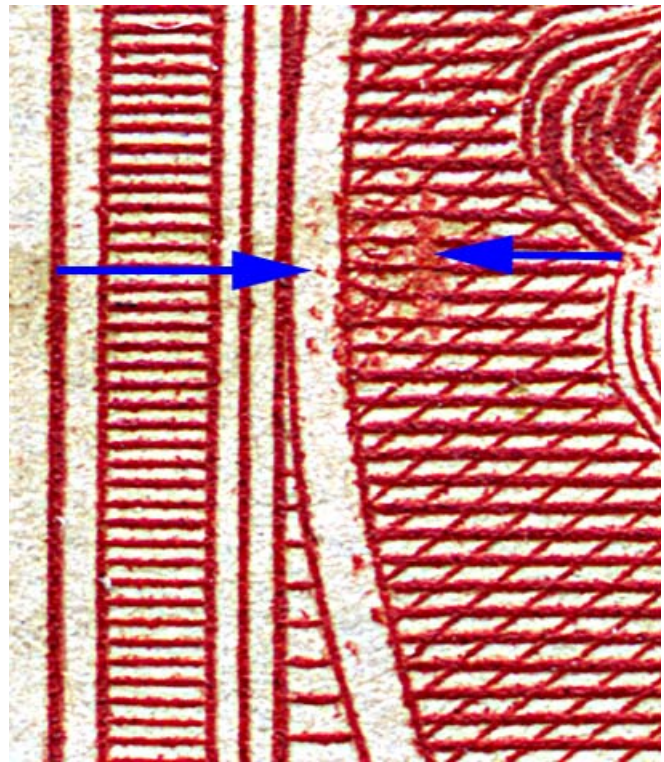
M-25

First State:

- ◆ somewhat circular cluster of marks at left centre (top scan)

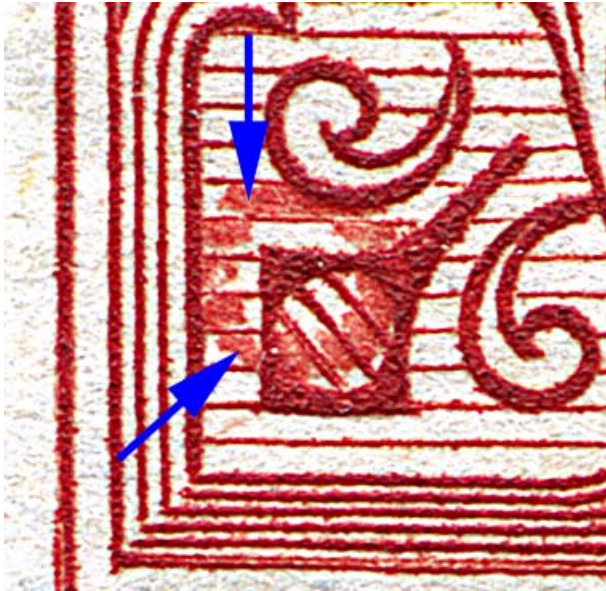
Second State: the above, plus

- ◆ extra lines in the lower right lathework (bottom scan)



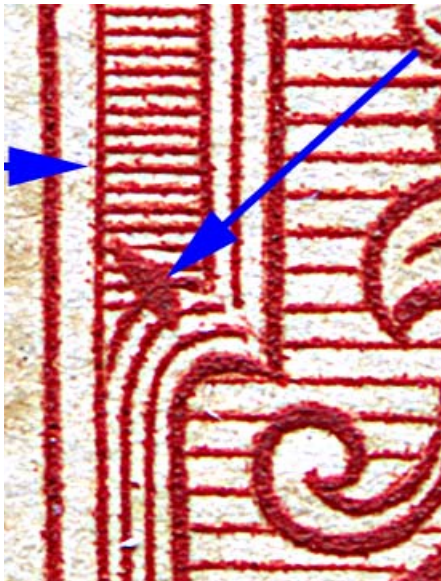
M-26

- ◆ large circular mark in the lower left filigree



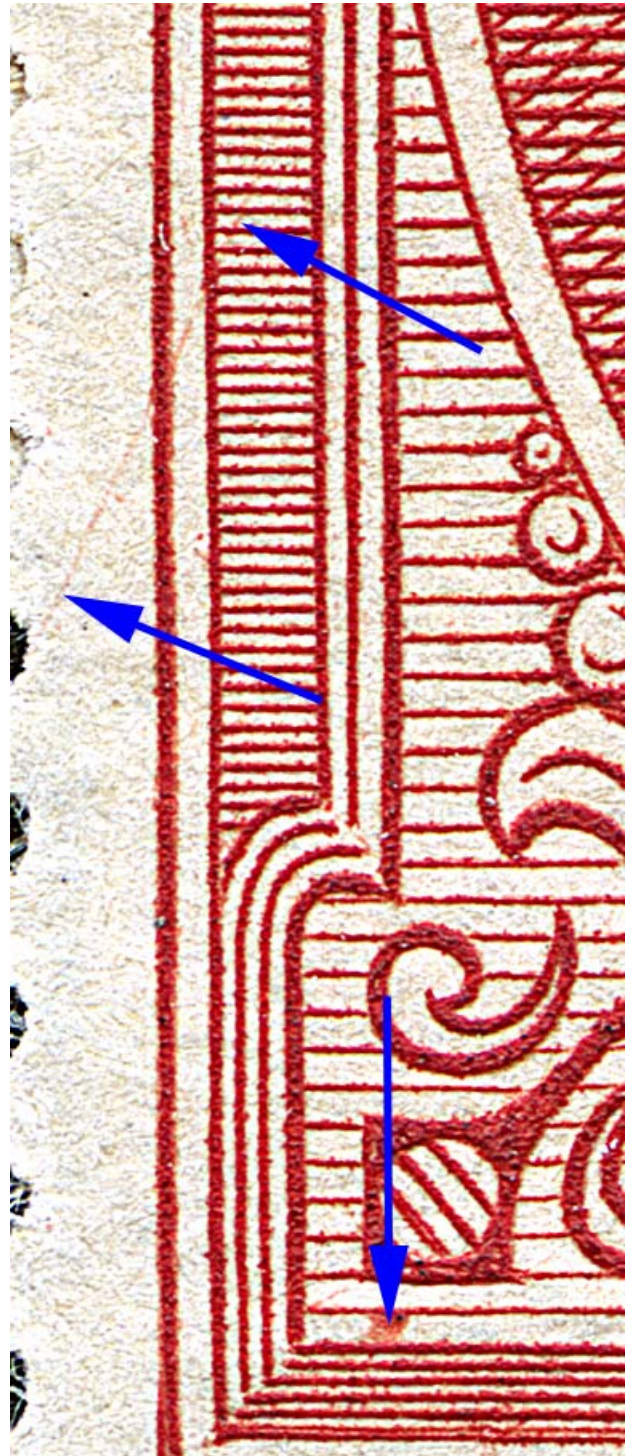
M-27

- ◆ comet flaw at the bottom of the left ladder
- ◆ evidence of re-entry shift leftward (horizontal arrow)



M-28

- ◆ large dot in the lower left filigree
- ◆ faint diagonal across the ladder



M-29

- ◆ two dots below the lower left filigree



M-30

- ◆ scraggly diagonal near the middle of the denomination panel



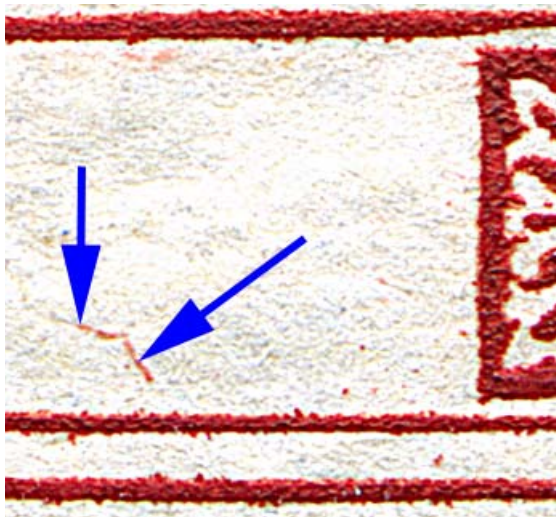
M-31

- ◆ diagonal at the right of the denomination panel



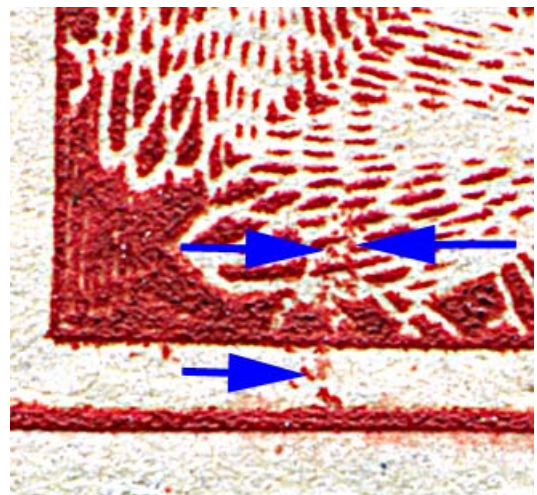
M-32

- ◆ cusp near the right side of the denomination panel



M-33

- ◆ vertical trail of dots by the lower left corner of the data panel lathework

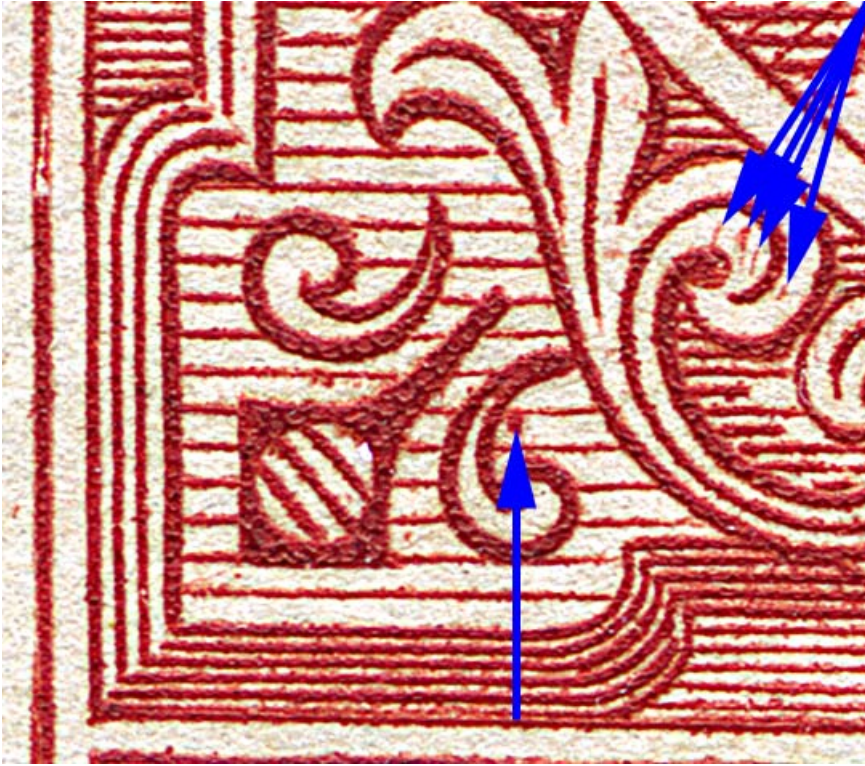


M-34

- ◆ diagonal at the lower left corner of the data panel lathework

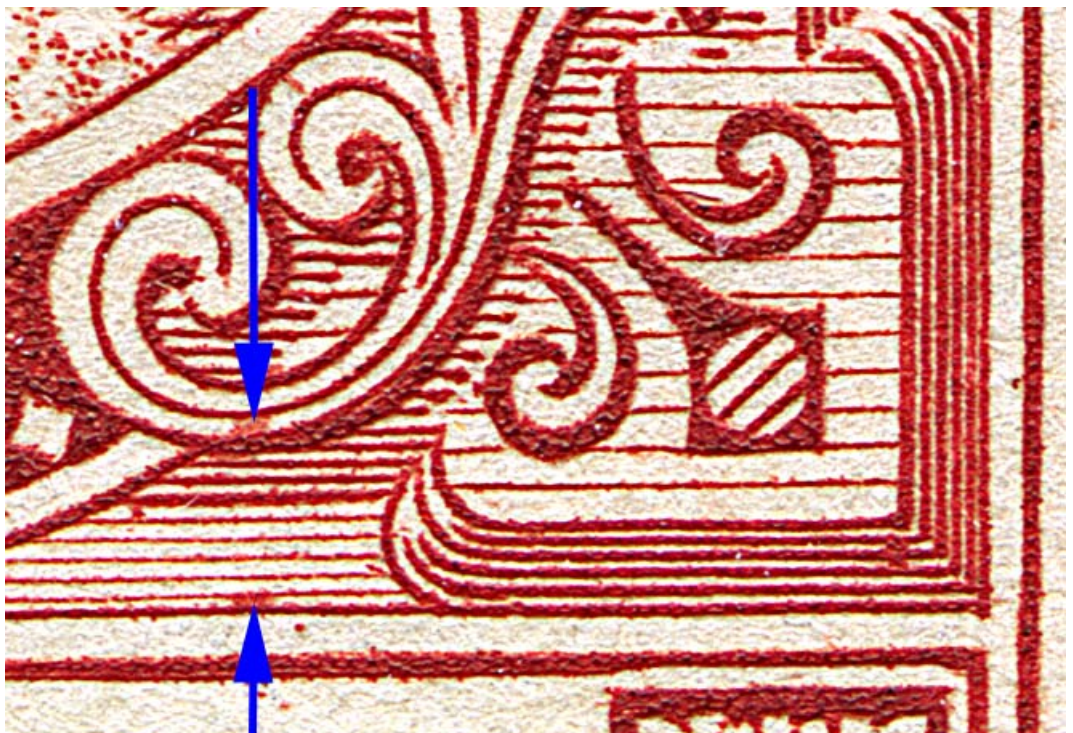
M-35

◆ extra dot (up arrow) and marks (down arrows)
in the lower left filigree



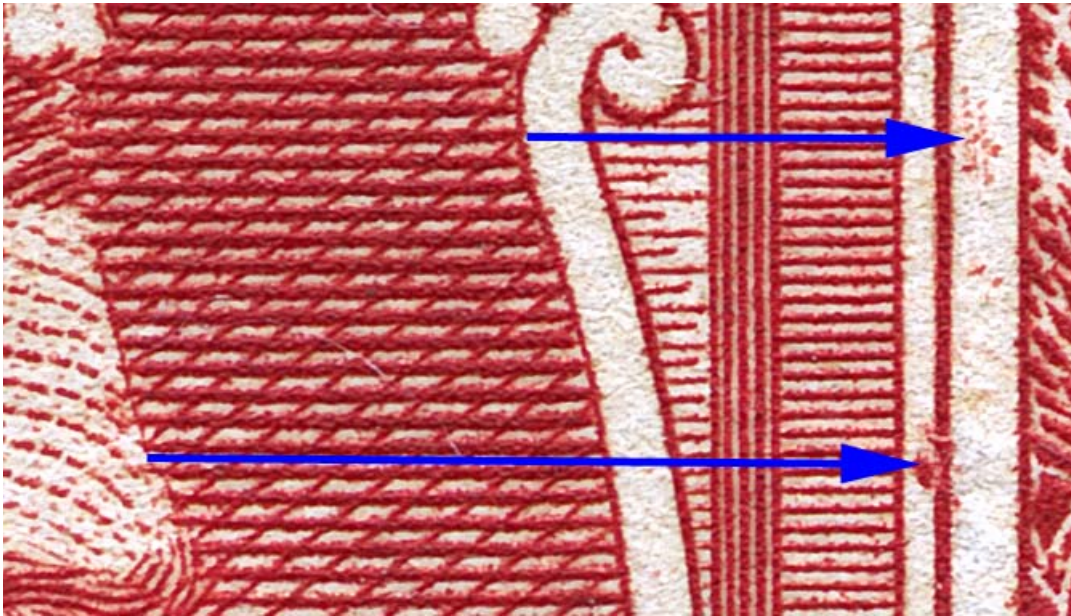
M-36

◆ two diffuse marks in the lower right filigree



M-37

- ◆ large dot opposite the forehead (bottom arrow) and a cluster of smaller dots higher up (top arrow)



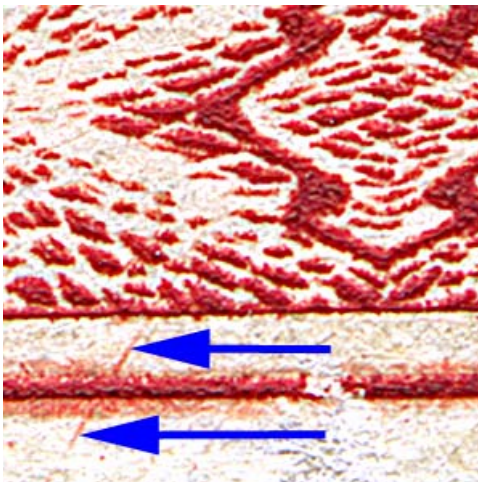
M-38

- ◆ two exterior parallel lines below the lower right corner



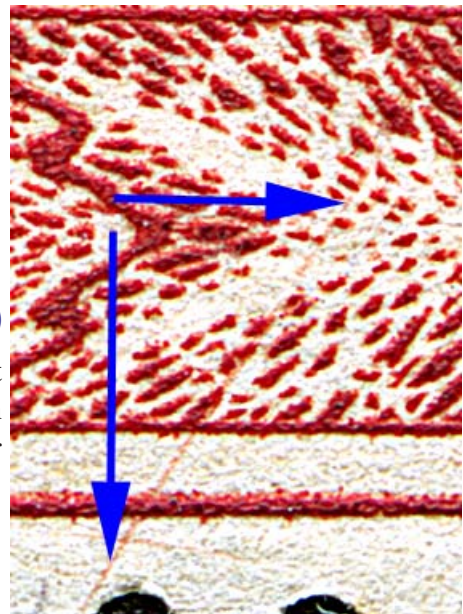
M-39

- ◆ diagonal to the left of the last figurine in the lower right corner



M-40

- ◆ diagonal to the right of the last figurine in the lower right corner



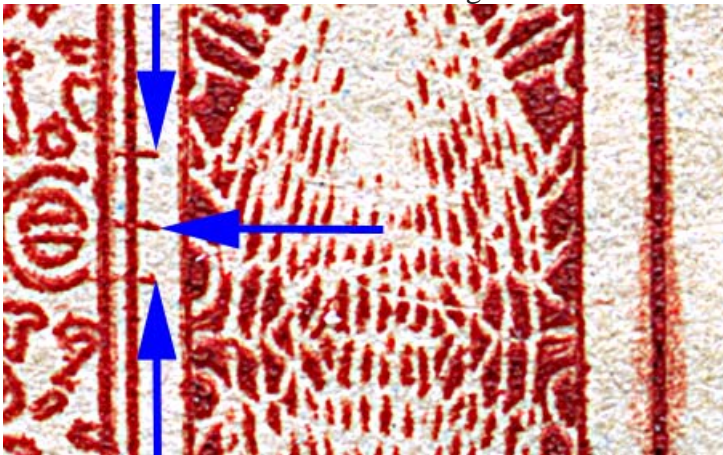
M-41

- ◆ long vertical line (leftward arrows) and several shorter marks and lines (rightward arrows) near the third figurine in the bottom



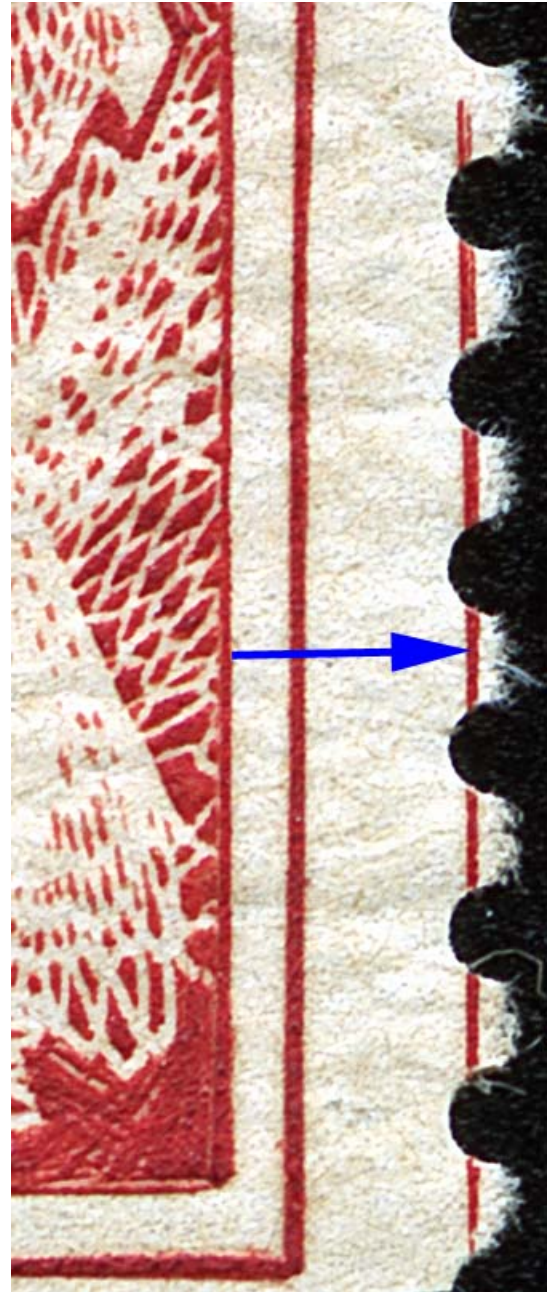
M43

- ◆ three short interior lines at right centre



M-42

- ◆ exterior vertical line in the lower right

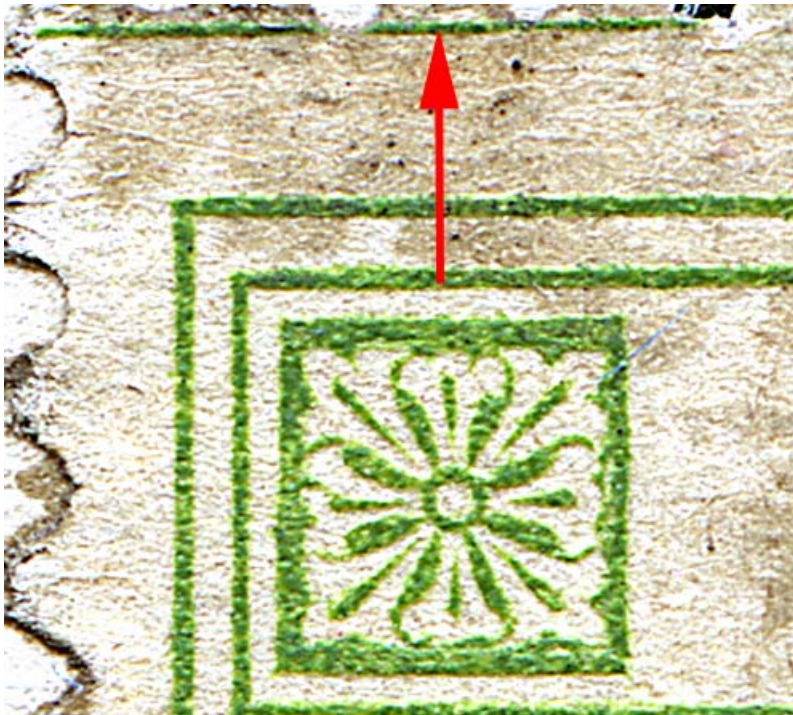
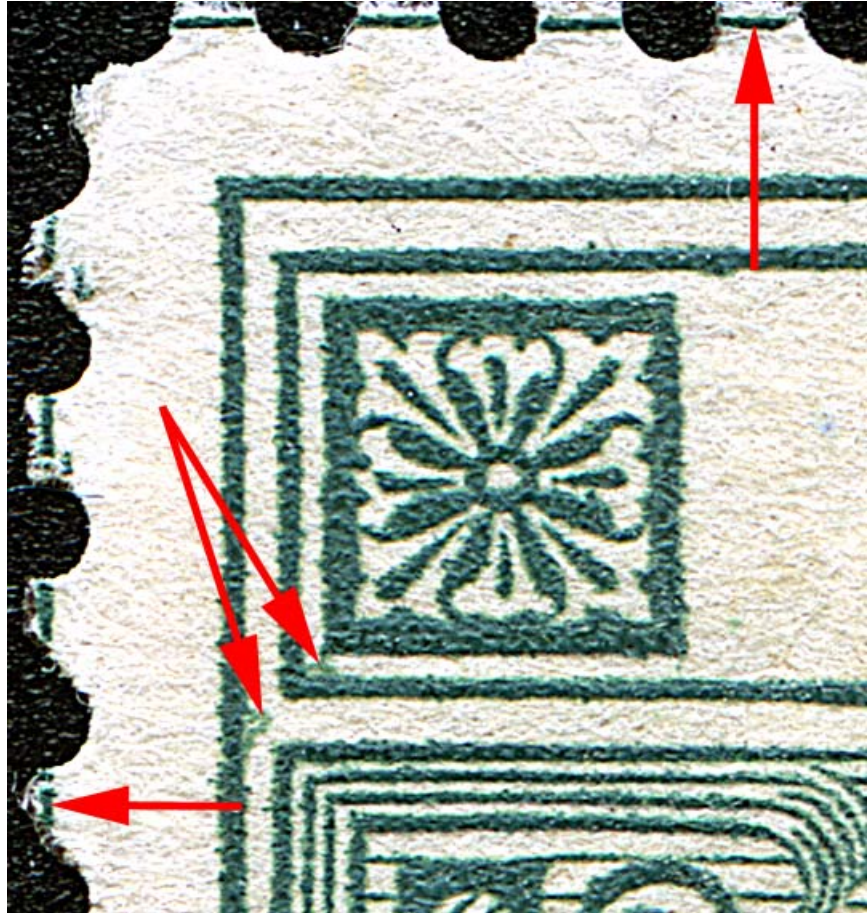


N

Despite extensive examination of stamps from group N, the author has identified no major constant varieties.

O-1

- ◆ exterior vertical line in the upper left (leftward arrow)
- ◆ exterior horizontal line in the upper left (upward arrow)
- ◆ two small interior arclike marks (angled arrows). ESSENTIAL if the centering cuts off one or more of the exterior corner lines.

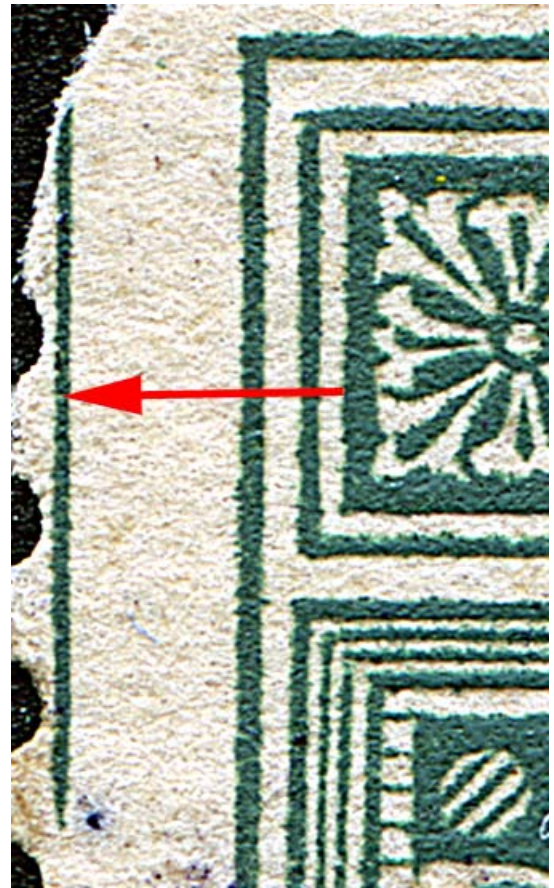


O-2

- ◆ long horizontal line in the upper left

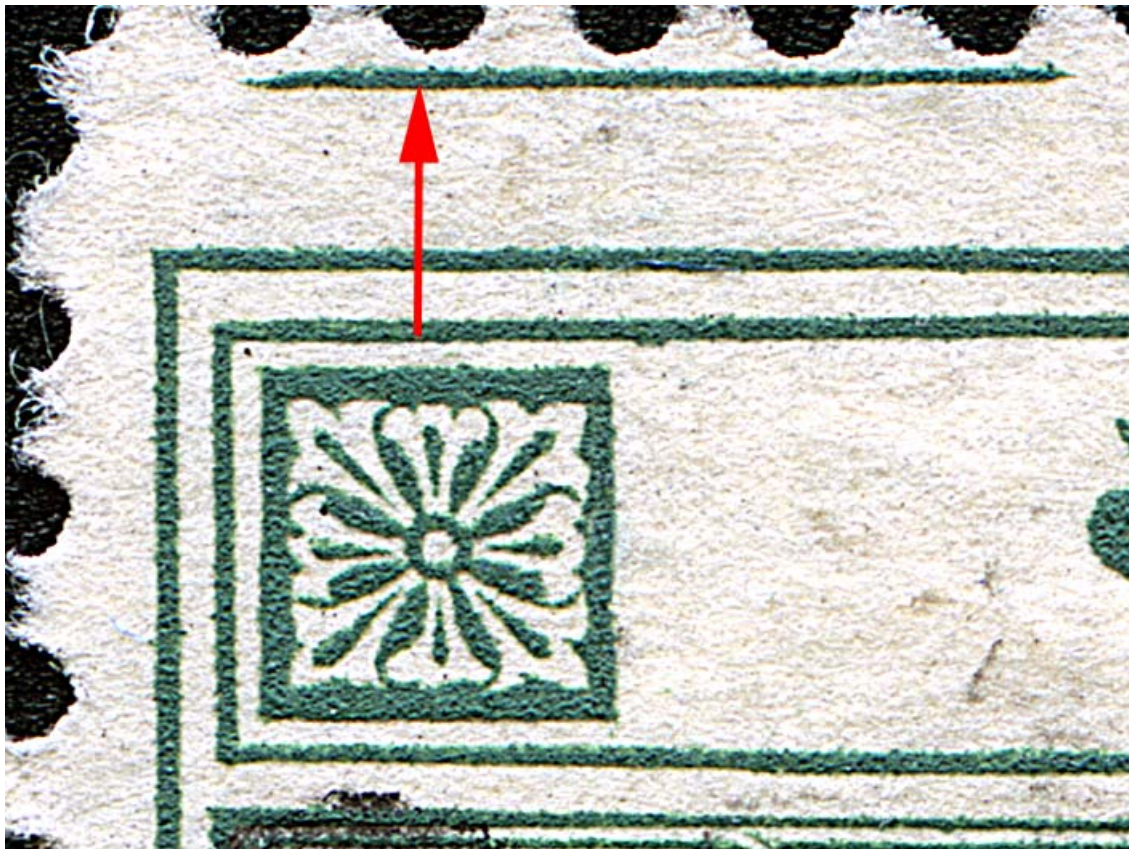
O-3

◆ long exterior vertical line in the upper left
(right scan)



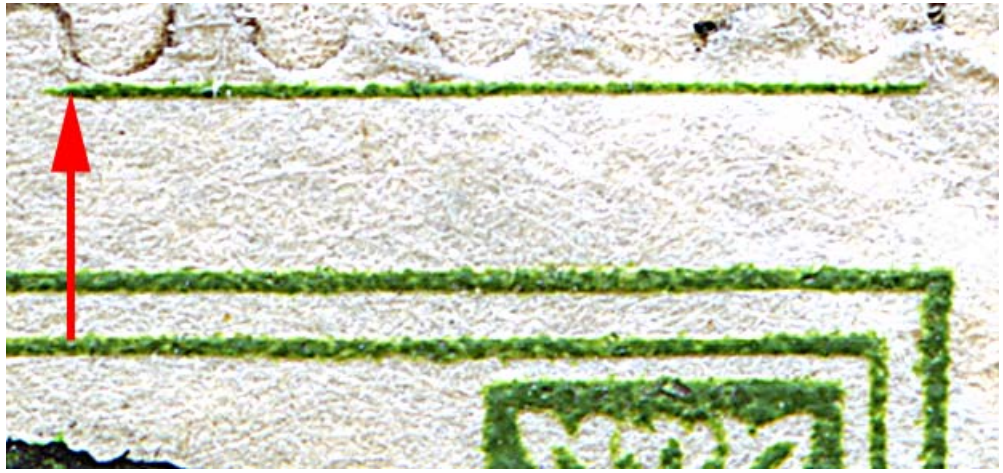
O-4

◆ long exterior horizontal line in the upper left
(scan below)



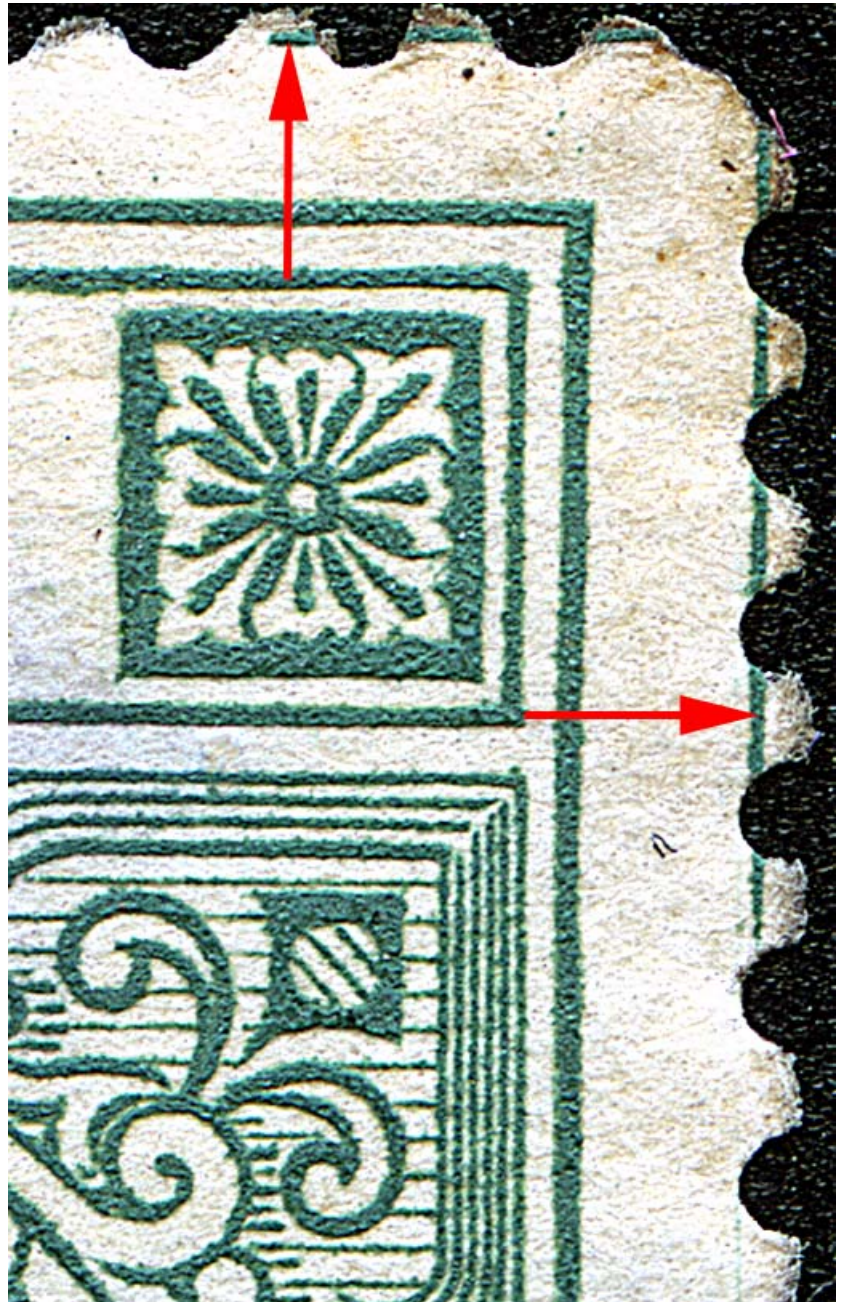
O-5

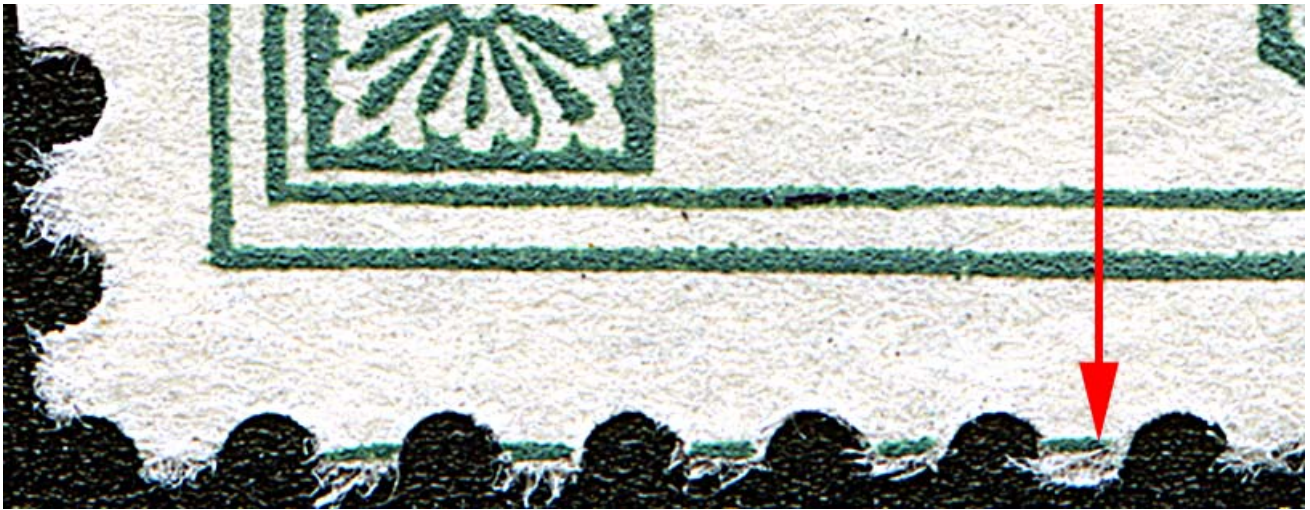
- ◆ long exterior horizontal line in the upper right



O-6

- ◆ short exterior horizontal line in the upper right
- ◆ long exterior vertical line in the upper right



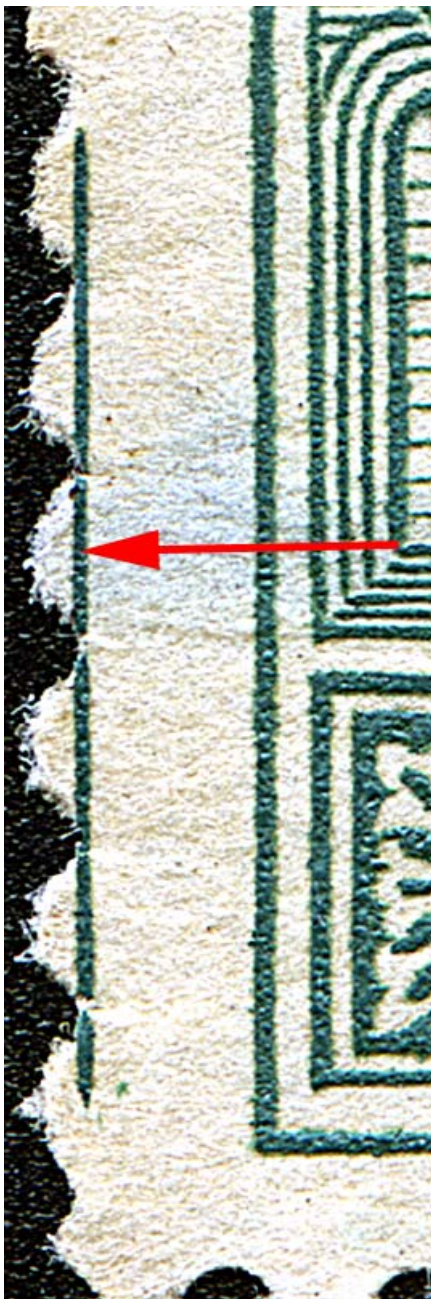


O-7

◆ long exterior horizontal line (top scan)
in the lower left

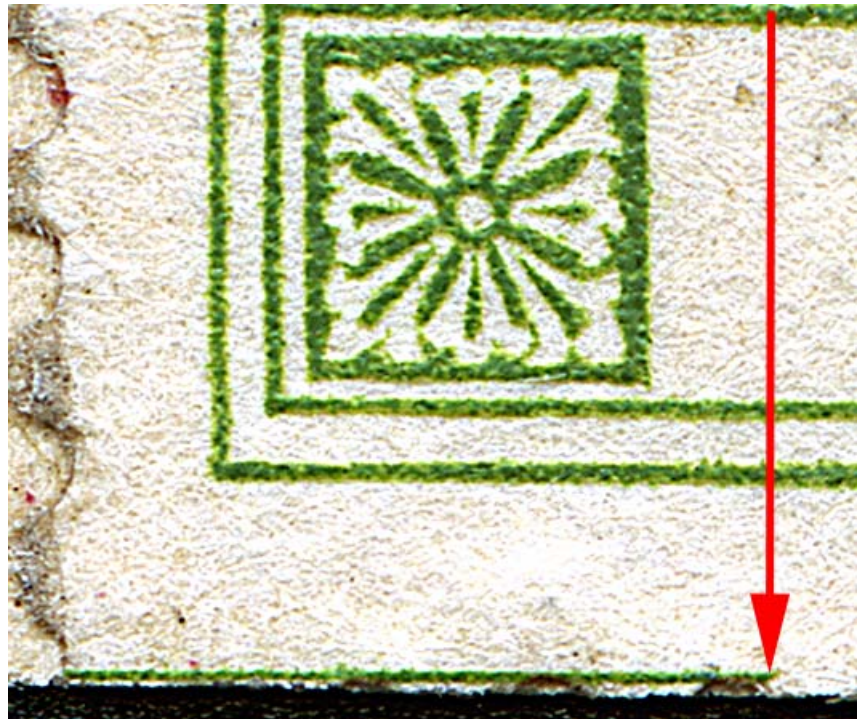
O-8

short exterior horizontal line (lower right
scan) in the lower left



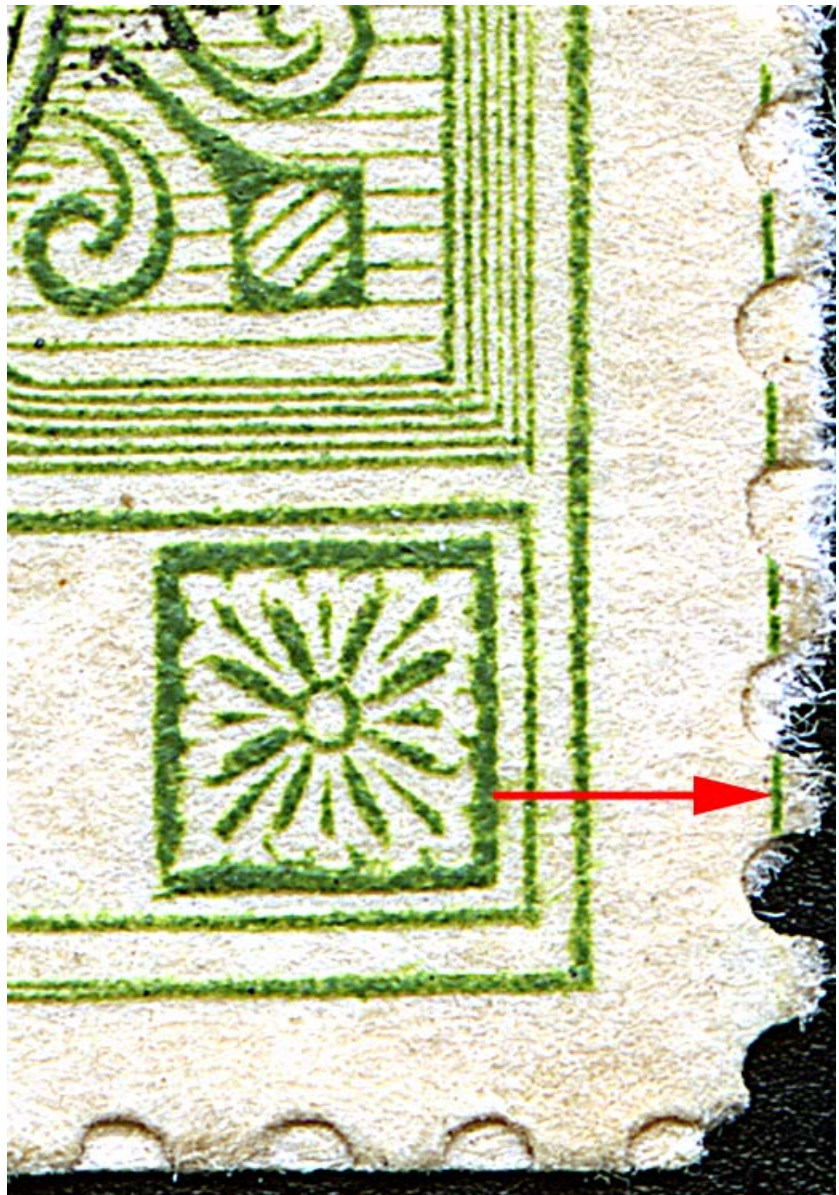
O-9

◆ long exterior vertical line (left scan)
in the lower left



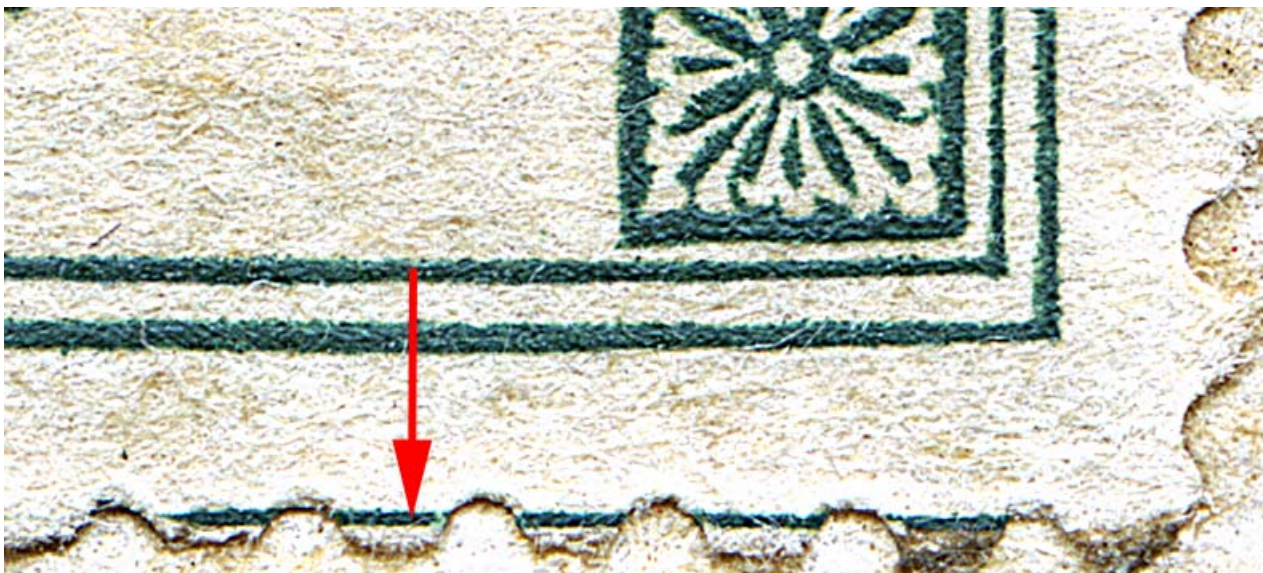
O-10

◆ long exterior vertical line in the lower right (top scan)



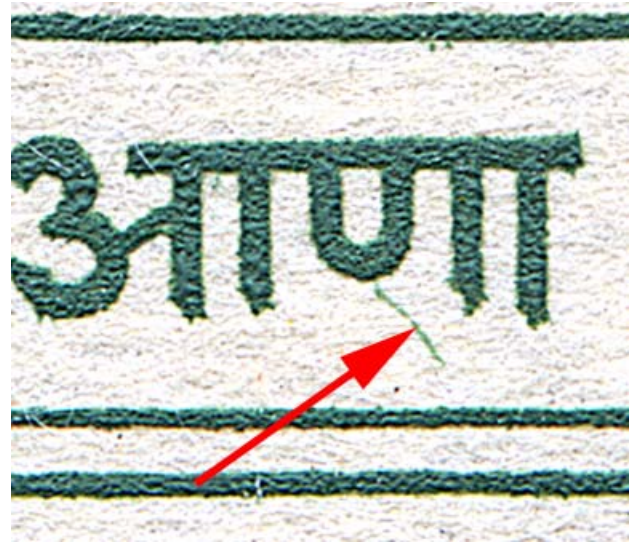
O-11

◆ long exterior horizontal line in the lower right (bottom scan)



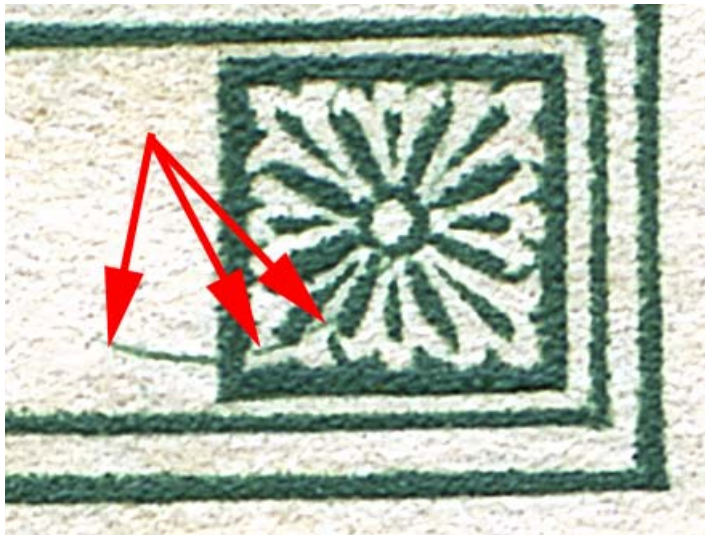
O-12

◆ diagonal below ANNA



O-13

◆ arc crossing into the lower right rosette



Acknowledgement

The author would like to thank the two generations of dealers and collectors who have helped him since his first Baroda stamp, a Design A copy, in the 1980's. To attempt to list names individually from such a long time period might accidentally slight some who have gone out of their way to help. Thank you to all.