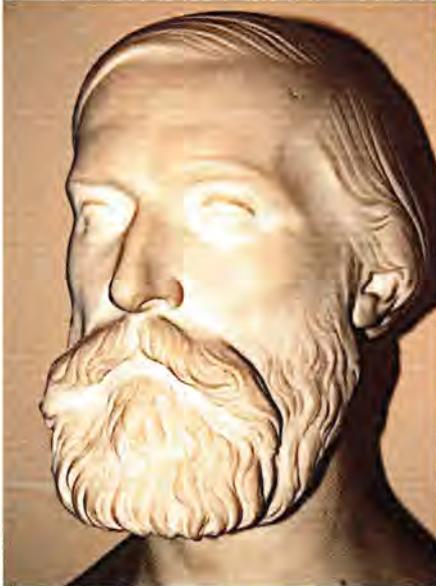


Fabrication and postal usage of the “*large Hermes heads*”, Paris printings

The first Greek stamp, the so-called “*large Hermes head*”, was created in **Paris**, in 1860/1861, by the Chief Engraver of the Mint of France, **Désiré-Albert Barre**. It's representing the Hermes head, mythological God, messenger of the Olympia and protector of the trade and the arts. The first day of issue was on October 1st, 1861 (Julian calendar) or October 13th, 1861 (Gregorian calendar).



Désiré-Albert Barre (1818-1878) was the second son of **Jacques-Jean Barre** (1793-1855), also Mint Chief Engraver, who created, among others, the first French stamp in 1848: the “*République*” type. Following his father, **Barre fils** engraved, the French stamps “*Présidence*” & “*Empire*”, and many other ones for France, French colonies & several other countries, as well as almost the totality of the French coins & medals done during this period.

In 1860, he drawn the mock-up of the “*large Hermes head*”, with China ink, from a 20 centimes black French plate proof, “*Empire*” of 1853. Then, **Barre fils** engraved the medallion die from which the progressive & final dies were issued. This last one was used to realise the “*service die*” to manufacture the typographic plates.

Désiré-Albert Barre also manufactured the typographic plates of the seven first values of the “*large Hermes head*” (**1 lepton, 2, 5, 10, 20, 40 & 80 lepta**) using his own new method, the “*direct striking in the coining press*”, developed in 1858/1859. These seven same typographic plates were then shipped to **Athens** and were used to print all the LHH **Athens** printings up to 1882.

In 1875/1876, the Chief Engraver manufactured two plates for two new values (30 & 60 lepta), issued when Greece joined the **U.G.P.**, (ancestor of the **U.P.U.**), by using that time, a galvanic method called “*galvanoplastie-type*”. He also created the first Greek postal stationary at that same time.

The printing of the plate proofs, imprimaturs and issued stamps of the seven values of the first Greek stamp of the **Paris** printings has been realised by the typography **Ernest Meyer** in **Paris** in 1861. **J. Claye & Cie** in **Paris**, has printed the two new values stamps and postal stationaries of 1875/1876.

This presentation is illustrated with “*Cérès 1858*” die proofs and plate proofs, which have been made to validate the “*direct striking in the coining press*” method to manufacture the typographic plates. Progressive & final die proofs, and plate proofs & imprimaturs of the nine values, are demonstrating the preparatory work of the artist to create the “*large Hermes head*” stamps. Finally, the **Paris** printings issued stamps and examples of their domestic & international usage are also exhibited.

The printing of the plate proofs, imprimaturs and issued stamps of the seven values of the first Greek stamp of the **Paris** printings has been realised by the typography **Ernest Meyer** in **Paris** in 1861. **J. Claye & Cie** in **Paris**, has printed the two new values stamps and postal stationaries of 1875/1876.

This presentation is illustrated with “*Cérès 1858*” die proofs and plate proofs, which have been made to validate the “*direct striking in the coining press*” method to manufacture the typographic plates. Progressive & final die proofs, and plate proofs & imprimaturs of the nine values, are demonstrating the preparatory work of the artist to create the “*large Hermes head*” stamps. Finally, the **Paris** printings issued stamps and examples of their domestic & international usage are also exhibited.

The Julian calendar was still used in Greece in the 19th century. There was twelve days difference with the Gregorian calendar, already in place in Western Europe at that time. It's the reason why we are using two dates (Julian/Gregorian) to describe the covers to/from abroad illustrating this study.

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Die and plate proofs of the “Cérès 1858” issued from the die which served to realise the typographic plates with the new method, called the “direct striking in the coining press”:

In 1858, the president of the French Mint Commission asked **Désiré-Albert Barre**: “... to urgently research the means of reproducing the printing plates for postage stamps by other processes than that of galvanoplasty...”. To respond to this request, **Barre fils** experimented, for the 1st time for stamps, the method called “direct striking in the coining press”, already used during the 18th century to print the “assignats” (banknotes used during the French Revolution). To validate this new method, **Barre fils** used the first French stamp effigy of 1849: the “République” type (also known as “Cérès”). The upper legend “· REPUB · FRANC · » was replaced by “· ESSAI · 1858 · ” and the value was changed to “00” at the bottom. He realised few die proofs, in black ink, and printed the “Cérès 1858” plate proofs in four colours: black, bistre, green & blue (see the bottom of this frame).

The typographic plate was consisting of clichés, made with 95% of bronze and brass, struck individually between the coining press and a steel matrix, then placed side-by-side and soldered onto a bronze base. The plate was composed of one hundred & fifty clichés (10 X 15). This new method was never used to print any French stamp but was finally used in 1861, to manufacture the typographic plates of the seven first values of the first Greek stamp, the “large Hermes head” for both **Paris** and **Athens** printings.

The Greek stamps of the seven first values of the “large Hermes head” (**1 lepton, 2, 5, 10, 20, 40 & 80 lepta**) of all the **Paris** and **Athens** printings are the only stamps which have ever been printed from typographic plates realised with the “direct striking in the coining press” method.



Progressive die proof of the “Cérès 1858”.

Two items known so far.

(©)



Pair of the “Cérès 1858” plate proof, in black.

The unique multiple known so far.

(©)

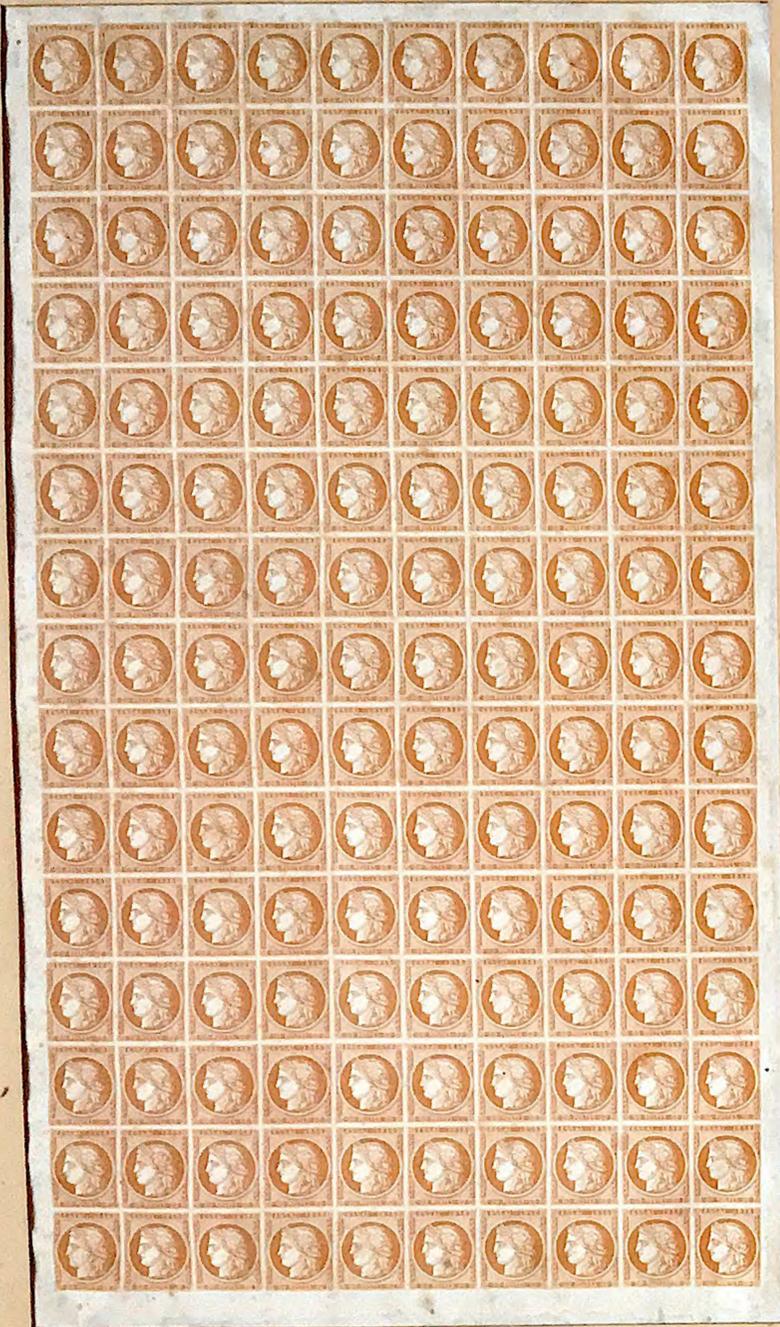
"Cérès 1858" plate proofs of 1858, issued from the typographic plates new manufacturing method called the "direct striking in the coining press" method:

Complete sheets of one hundred & fifty of the "Cérès 1858" plate proofs in three, out of four issued colours (black, bistre, green & blue) from the first typographic plate manufactured with the "direct striking in the coining press" method created by Désiré-Albert Barre in 1858/1859, and exhibited by the chief engraver, as such, during the Universal Exhibit of London in 1862.

These plate proofs have been created from the first French stamp effigy, the "République" type of 1849, also known as "Cérès". The upper inscription "REPUB · FRANC ·" was replaced by "ESSAI · 1858 ·" and the values were changed to "00" at the bottom. The complete signature of the French mint Chief Engraver, Désiré-Albert Barre, is visible at the bottom-right of the frame. Unique Piece. - (©)

The new "direct striking in the coining press" method, developed in 1858/1859 by Désiré-Albert Barre, and perfected in 1861, was used, in 1861, to manufacture the typographic plates of the seven values of the first Greek stamp, the "large Hermes head", Paris printings (1 lepton, 2, 5, 10, 20, 40 & 80 lepta).

The Greek stamps of the seven first values of the "large Hermes head" (1 lepton, 2, 5, 10, 20, 40 & 80 lepta) of the Paris printings are the only stamps which have ever been printed from typographic plates realised with the "direct striking in the coining press" method, as it has never been used to manufacture any other typographic plate for any other stamp!



ÉPREUVES D'UNE PLANCHE EN BRONZE COMPOSÉE DE 150 TIMBRES IDENTIQUES FRAPPÉS SOUS LE BALANCIER
PREMIÈRE APPLICATION DU PROCÉDÉ FAITE EN 1859 POUR LE COMPTE DE L'ADMINISTRATION DES MONNAIES FRANÇAISES.

· VALEUR DES TIMBRES IMPRIMÉE AU VERSO ·

Albert Barre 1859

Plate proofs of the “*Cérès without inscription*” of 1861, issued from a typographic plate manufactured with the “*direct striking in the coining press*” method, developed in 1858/1859 and perfected in 1861:

Désiré-Albert Barre tested out various types of metals and alloys in order to find the easier one to be struck and the one which will not corrupt the colours and will restore the optimum printing rendering.

The plate proofs presented on this sheet are issued from a typographic plate, in pure steel, of one hundred clichés (10 X 10), manufactured in 1861 in order to improve the “*direct striking in the coining press*” method, developed in 1858/1859.

It exists two colours of the “*Cérès without inscription*” plate proofs: red and blue, the late one in two shades, blue & dark blue.

One sheet of one hundred plate proofs of the each colour, red & blue, have been exhibited by **Désiré-Albert Barre** at the Universal Exhibit of **London** in 1862, (see on the upper-right corner of this frame).



Block of 4 of the “*Cérès without inscription*” plate proof, in blue. (©)



Pair of the “*Cérès without inscription*” plate proof, in dark blue.



Pair of the “*Cérès without inscription*” plate proof, in red.

Sheet of one hundred plate proofs of the red "Cérès without inscription":

In 1861, Désiré-Albert Barre perfected his "direct striking in the coining press" method, developed in 1858/1859, in order to manufacture the typographic plates of the "large Hermes head" of Greece. Particularly, he experimented the usage of different types of metals and alloys in order to find the most appropriate one for an easier striking and for an optimum printing. Barre fils realised a typographic plate of one hundred clichés (10 X 10), in pure steel, of the "Cérès" but that time, without any legend, and he printed, from this plate, sheets of plate proofs in red and in two shades of blue (see on the next page).

Finally, the typographic plates of the first seven values of the "large Hermes head" of Greece were made of bronze.



EPREUVE D'UNE PLANCHE EN ACIER COMPOSEE DE CENT TIMBRES IDENTIQUES
FRAPPES SOUS LE BALANCIER MONÉTAIRE

ALBERT BARRE, GRAVEUR GÉNÉRAL DES MONNAIES

PARIS 1862

Typographie Ernest Meyer, 22, rue de Verneuil, à Paris.

Albert Barre 1861

Complete sheet of one hundred plate proofs of the "Cérès without inscription", in red, printed in 1861 and exhibited by Désiré-Albert Barre, as such, at the Universal Exhibit of London in 1862.

Unique, up to date. - (©)

Inscription of the printer, Ernest Meyer, at the right-bottom of the sheet, and signature of Désiré-Albert Barre at the right-bottom of the frame.

Plate proofs of the “*Cérès 1858*” of 1861, issued from a typographic plate manufactured with the “*direct striking in the coining press*” method, developed in 1858/1859 and perfected in 1861:

In 1861, Désiré-Albert Barre perfected the typographic plates manufacturing new method, developed in 1858/1859, the “*direct striking in the coining press*” method and printed “*Cérès 1858*” plate proofs in a fourth colour: the blue on bluish paper.

At that stage, he also experimented the printing of “*control numbers*” “10” of eight millimetres high, on the back of the stamps. This practice will be used on the stamp of **10 lepta** of the “*large Hermes head*” Paris printings (eight millimetres high), and later, on all the **Athens** printings of the **5, 10, 20, 40 & 80 lepta**, up to 1880 (six & half millimetres high).



Positions: 89-88 / 99-98.
“0” inverted (Position 88).
Unique, up to date.



The only known “*Cérès 1858*” piece, up to now, with the complete printer imprint:
“*TYPOGRAPHIE ERNEST MEYER, RUE DE VERNEUIL, 22, A PARIS.*”
With “*control numbers*” “10” on the back - (©).

Progressive die proofs from the progressive die:

Progressive die proofs coming from a matrix of the progressive die, not finished, and engraved between the end of 1860 and the beginning of 1861. These die proofs have permitted to the Chief Engraver, **Désiré-Albert Barre**, to visualise and then to fine tune, up to the perfection, the engraving of the "*large Hermes head*" medallion before the realisation of the final die.

At this stage, the values, the legend, the frame and the florets are missing.

The progressive die effigy differs from the final one on several elements, the most remarkable are:

- The eye has a pupil and an inferior eyelid,
- the shade lines of the neck and the nape are continue,
- the nose and the mouth are more pronounced,
- the second line of the helmet is continue, and
- there is only a single point at the left up to the hear...

Six pieces of this type of progressive die proofs have been identified so far, all in blue.



Progressive die proof on India paper,
mounted on carton support.

(©)



Progressive die proof on "*laid bâtonné*" paper.

(©)

Progressive die proof printed in “negative”, issued from the progressive die:

It exists three progressive die proofs printed in “negative”, coming from a cliché, or from a matrix, of the progressive die. These three progressive die proofs, one in sepia and two in black, are printed on “Canson” drawing paper. They have appeared for the first time during the sale of the last archives of the **Barre** family in December 2002, organised by the auction house **Aguttes** in **Neuilly**, France.

The engraver inked the recess parts of a cliché, or a matrix, of the progressive die, probably with his thumb, and printed three progressive die proofs. This technique that we can call “*pseudo taille douce*”, have the advantage to be extremely fast. The result appears in “negative” as the cliché, or the matrix, were done for a typographic printing.



Progressive die proof printed in
“negative” on “Canson” drawing paper.
Three pieces are known, so far.

(©)

Final die proofs, issued from the final die:

Final die proofs, issued from a service die, coming from the final die, realised in the beginning of 1861. They are exactly similar to the issued stamps with the exception of the values which are missing, and the first & tenth wavy lines of the north-west spandrel which are intact, unlike all the plate proofs and the issued stamps of all "large Hermes head" printings.

The stamps of the "large Hermes head" were initially supposed to be printed from typographic plates manufactured with the "galvanoplasty" method. So two empty spaces, needed to insert the values were dug at first in the service die. But as finally, the "galvanoplasty" was not used, these two holes have been finally refilled before striking the clichés.

These final die proofs have been printed in three colours: black, blue and red-brown.

As of today, ten are known in black, six in blue and thirteen in red-brown.



Black final die proof,
mounted on carton support.

(©)



Black final die proof
on Indian paper.

(©)



Black final die proof on Indian paper.

(©)

Final die proofs, issued from the final die (continued):



Blue, mounted on carton support - (©).



Blue on "*laid batonné*" paper - (©).



Red-brown on China paper, with brushstrokes in the margins and at the back.



Red-brown on "*laid batonné*" paper. (©)

Numbered final die proof of the 1 lepton, issued from the final die:

This unique numbered final die proof of the 1 lepton has been discovered recently.

It has been, probably, realised in April 1861 by **Désiré-Albert Barre** when he got back the final die which stayed in **Auguste-Anatole Hulot** hands from February to March 1861. **Hulot**, who was initially supposed to build the seven typographic plates of the "*large Hermes head*", has started the necessary work to realise the typographic plates, with his own galvanic method, by the **1 lepton**, but as this task was removed from his responsibility by the president of the Commission of Moneys and Medals of France, **Théophile-Jules Pelouze**, he gave the final die back to **Barre fils**. Finally, the typographic plates of the first seven values of the "*large Hermes head*" have been manufactured by **Désiré-Albert Barre** with his own method, the "*direct striking in the coining press*" developed in 1858.

This numbered final die proof has been printed after the hardening of the final die and/or after the striking of few "*flans*" (name of the clichés in galvanoplasty). The wavy lines 1 & 10 of the north-west spandrel are broken at their base, like all the plate proofs and all the issued stamps of the "*large Hermes head*" printed after this date. These wavy lines 1 & 10 of the north-west spandrel are intact on the final die proofs as shown previously in this presentation. This could demonstrate that these breaks have happened, accidentally, during the hardening of the final die and/or during the striking of few "*flans*" of the **1 lepton**, when the final die was in possession of **Hulot** (February & March 1861) and when he started the manufacturing process of the first of the seven typographic plates, the **1 lepton**.



Black numbered final die proof of the
1 lepton on "*laid batonné*" paper.
Unique piece known, up to date.

(©)

Plate proofs of the 1 lepton, in black:

The plate proofs are issued from the typographic plates. They are allowing to calibrate the printing press (plate proofs printed with black ink), but also to define the quality and the quantity of the ink to be used. This practice is also necessary to define the right choice of the papers and to standardise the inks blending in order to reach the optimum of the desired colour.

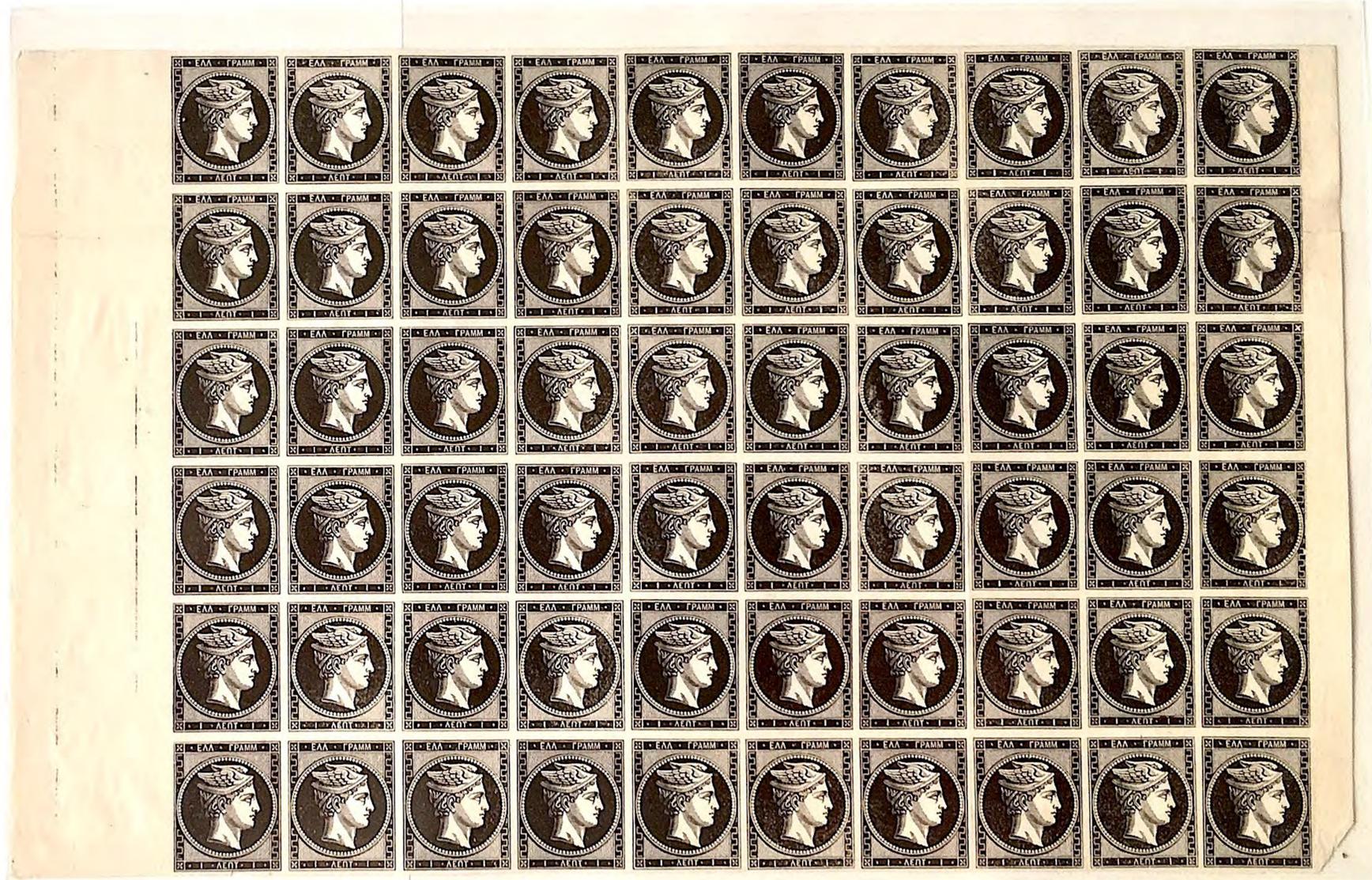
The plate proofs are also allowing the mounting of the various layers of sheets to build the corrective "*decoupage*", a technique used in typographic printing to increase the contrast and to correct the parallelism imperfections of the typographic plate.

In his letter of July 17th, 1861 to **Théophile Jules Pelouze** (President of the French Mint Commission), **Dimitri Kalergis** (Plenipotentiary Minister of Greece in Paris) defined the specifications of the drawing, the values, and the quantities & colours of the seven stamps that his government wished to acquire from the French administration. The requested colour for the 1st class stamp (the **1 lepton**) was black. By his answer on July 27th, 1860, **Pelouze** recommended three modifications:

- The diminution of the number of values,
- the change of colours for **1 lepton** and of the **2 lepta**, and,
- the increase of the ordered quantities.

Kalergis, by his letter of July 31st, 1860, accepted the two last requests, but maintained the initial number of values. Then the **1 lepton** has been finally printed in brown and not in black...

The printing of the plate proofs & imprimaturs and of the **Paris** printings issued stamps of the "*large Hermes head*" have been realised by the **Typographie Ernest Meyer**, printer, 22, rue de Verneuil, in **Paris**.



Block of sixty of the **1 lepton** plate proofs.

(Positions 61 → 120).

The largest known block of this value, up to date.

Plate flaws:

- "*Open cross*" on position 90,
- "*NW rounded corner*" on position 91, and,
- "*Point as coma*" on positions 72 & 92.

(©)

Plate proofs of the 1 lepton (continued):



Plate proof of the 1 lepton.
In grey and black.



Plate proof of the 1 lepton.
Search of the colour.



Plate proof of the 1 lepton.
Printed on both sides.



Corner block of six plate proofs
of the 1 lepton - Final colour.



Marginal strip of three plate proofs
of the 1 lepton.



Marginal block of six plate proofs
of the 1 lepton.

Plate proofs of the 20 lepta:



20 lepta plate proof - Triple impression.
Three pieces known, up the date.



Block of eight of the 20 lepta plate proofs.
Double impression "*tête-bêche*" – Printed on both sides.
The large known block of this value, up to date.

(©)

Plate proofs of the 20 lepta (continued):

This block of thirty five plate proofs of the 20 lepta carries in its upper margin, a hand-written inscription of the Chief Engraver, **Désiré-Albert Barre** stating:

- That this half sheet of one hundred & fifty plate proofs has been printed on a **Stanhope** press, and,
- that this half sheet of one hundred and fifty plate proofs was printed, as part of two half sheets at the same time on the same complete sheet of three hundred stamps (150 X 2).
- We can also see a part of the signature of the Chief Engraver.

The printing of the plate proofs & imprimaturs and issued stamps of the 1861 Paris printings has been done by the **Typographie Ernest Meyer**, printer, 22, rue de Verneuil, in **Paris**.



Block of thirty five plate proofs of the 20 lepta.
(Positions 1 → 30 & 46 → 50)

The largest known block of this value, up to date.

Hand written inscription of **Désiré Albert Barre**:
“*Chaque demi feuille deux à la fois sur la presse Stanhope*”,
and partial signature of the Chief Engraver.

(©)

Plate proofs of the 20 lepta (continued):



Plate proofs of the 20 lepta.
In grey and black.



Plate proofs of the 20 lepta.
Search of the colour.



Plate proofs of the 20 lepta with partial
inscription of the printer, **Ernest Meyer**.
Two pieces known, up to date.



Plate proofs of the 20 lepta.
Double Impressions.



Marginal strip of five plate proofs
of the 20 lepta - Final colour.

Plate proofs of the 5 lepta and 40 lepta:



Plate proof of the 5 lepta.
Pink on peel paper.



Plate proofs of the 5 lepta.
Search of the colour.



Plate proofs of the 40 lepta – Search of the colour.



Plate proofs of the 40 lepta.
On newspaper paper – Printed on both sides.



Plate proofs of the 40 lepta.
Various colours, inked at the back.



Marginal strip of four imprimaturs of the 40 lepta.
Previously in the **Ferrari & Burrus** collections as part of the complete set of seven values with the printer inscription, **Ernest Meyer**.

Plate proofs of the 40 lepta (continued):



Marginal strip of three plate proofs of the **40 lepta** on peel paper with the hand written inscription of the Chief Engraver, **Désiré-Albert Barre**: "*épreuve d'essai . 40 Lepta*".

(©)



Marginal block of four plate proofs of the **40 lepta** on peel paper with the hand written inscription and the initials of the Chief Engraver, **Désiré-Albert Barre**: "*essai sur papier pelure*".
The largest block of this value known, up to date.

(©)

Plate proofs of the 80 lepta:



Plate proofs of the 80 lepta - Search of the colour.



**Block of four plate proofs of the 80 lepta.
Very light impression, as insufficient inking.**



**Block of nine plate proofs of the 80 lepta.
Final colour.**

Plate proofs of various values (1 lepton, 10, 20 & 40 lepta) in black:

The plate proofs, printed in black, allow the calibration of the printing press. They also permit to determine the quality and the quantity of the ink to be used. This practice is also necessary to choose the right papers and to standardize the right inks blending in order to reach to the optimum of the desired shade.



Plate proofs of the 1 lepton.



Plate proof of the 10 lepta.
Two items known, up to date.



Plate proofs of the 20 lepta.



Marginal block of ten plate proofs of the 40 lepta.

Imprimaturs of the seven initial values (1 lepton, 2, 5, 10, 20, 40 & 80 lepta) of 1861:



Positions: 41–42 / 51–52.
Plate flaw of the "Thin circle"
(Position 51).



Without "control numbers"
at the back.

Positions: 97–98 / 107–108

Plate flaw of the
"Greek touching the circle"
(Position 107) - (©).



Imprimaturs of the 10, 20 & 80 lepta:

These "final plate proofs" or imprimaturs have served as "pass for press" before the final and definitive printing of the issued stamps.

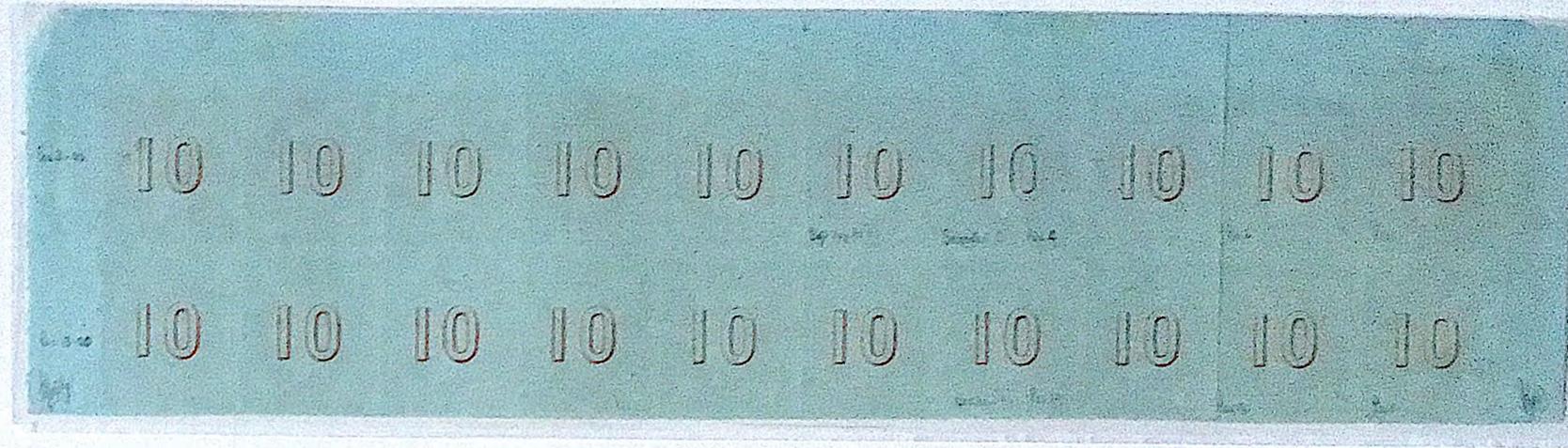
They are absolutely identical to the issued stamps of the Paris printings but they have not been gummed.

The bottom margin of the complete sheets of these imprimaturs were printed with the typographer / printer inscription: "TYPOGRAPHIE ERNEST MEYER, RUE DE VERNEUIL, 22, A PARIS", in the same shade as the stamp. Many believe that all the sheets of the issued stamps of the Paris printings were also printed with this inscription.

Désiré-Albert Barre, kept only 21 complete sheets of these imprimaturs, with this inscription, for his own archives. He probably cut this inscription at the bottom of the totality of the 8,369 sheets of the issued stamps of the seven values shipped to Athens during the summer of 1861.

These imprimaturs are called "*Barre plate proofs*".

Only the Paris printing issued stamps and the plate proofs & imprimaturs of the 10 lepta have, at their back, "control numbers" "10" of eight millimetres high. This practice was used for all the Athens printings with the exception of the last two emissions. All the printings of the 5, 10, 20, 40 & 80 lepta of the Athens coming emissions, up to 1880, have "control numbers" of six & half millimetres high with the facial value at their back.



Strip of twenty imprimaturs of the 10 lepta - Top of the sheet (Positions: 10 → 1 / 20 → 10).

"Control numbers" errors:

- "0" inverted (Position 4),
- "1" open (Position 14), and,
- "0" open (Position 16).

To be noticed, the faulty, and non recurrent, impression of the top of the "1", (Position 5).

One of two largest blocks of this value known, up to date - (©).



Strip of twenty imprimaturs of the 20 lepta - Top of the sheet (Positions: 1 → 10 / 10 → 20).

One of three largest blocks of this value known, up to date - (©).



Strip of twenty imprimaturs of the 80 lepta - Top of the sheet (Positions: 1 → 10 / 10 → 20).

One of two largest blocks of this value known, up to date - (©).

Imprimaturs of the 1 lepton and 80 lepta with the printer inscription, Ernest Meyer:



Block of eight imprimaturs of the 1 lepton.
One of the three largest blocks of imprimaturs of this value known,
up to date, with the printer inscription, Ernest Meyer.

(©)



Block of eight imprimaturs of the 80 lepta.
The largest block of imprimaturs of this value known, up to date,
with the printer inscription, Ernest Meyer.

(©)

The 1 lepton and its postal usage:

300,000 stamps of the **1 lepton** of the **Paris** emission have been printed and shipped to **Athens** with the first shipment on August 10th, 1861. **1 lepton** was the rate for the shipment of the newspapers up to 30 grams. It exists three main shades of the **1 lepton**: Brown, red-brown and chocolate.

The first date of issue of the seven values (**1 lepton**, **2**, **5**, **10**, **20**, **40** & **80 lepta**) of the **Paris** emission was October 1st, 1861 (Julian calendar) or October 13th, 1861 (Gregorian calendar).



Block of eight of the **1 lepton**, chocolate.



Strip of three of the **1 lepton**, brown.
Cancelled with the lozenge postmark, type 1, number "67" of **Syros**.



Strip of five of the **1 lepton**, red-brown.
Cancelled with the lozenge postmark, type 1, number "8" of **Kalavrita**.
Circular postmark, type 2, number "1" of **Athens**, on the fragment of the envelop.

The 1 lepton and its postal usage (continued):

Weekly newspaper "Η ΠΕΛΟΠΟΝΝΗΣΟΣ"
 ("THE PELOPONNESE") of October 6th, 1861.
 Shipped from Kalamai, postmarks types 1 & 2,
 number "31", of October 8th, 1861.

The domestic and international rate, for the
 newspapers and magazines was 1 lepton
 up to 30 grams, plus 1 lepton
 per slice of 20 additional grams.

ΕΤΟΣ Β'. EN ΚΑΛΑΜΑΙΣ ΤΗΝ ΟΚΤΩΜΒΡΙΟΥ 1861. ΑΡΙΘ. 64

Η ΠΕΛΟΠΟΝΝΗΣΟΣ

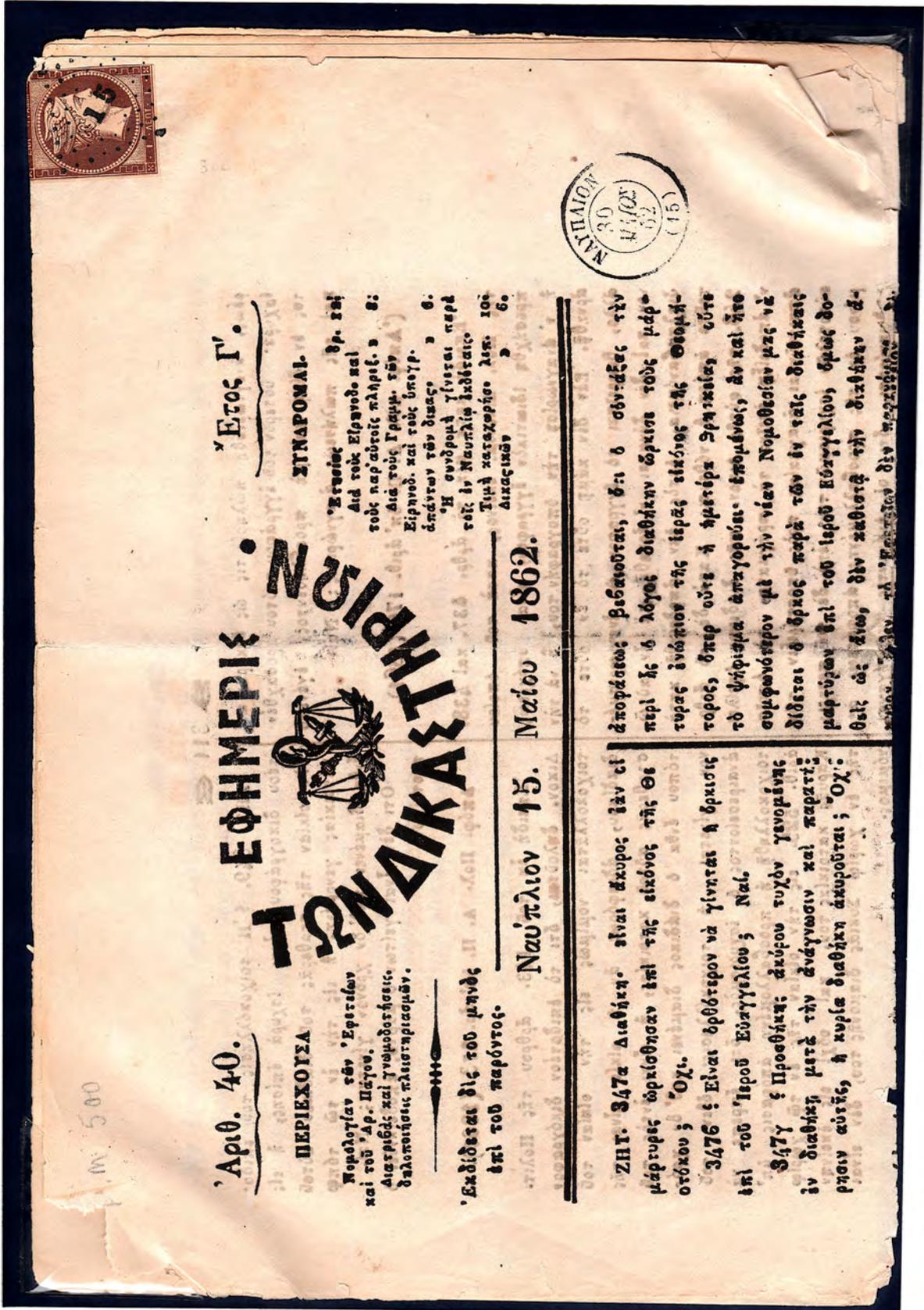
ΕΦΗΜΕΡΙΣ ΠΟΛΙΤΙΚΗ ΚΑΙ ΦΙΛΟΛΟΓΙΚΗ
 ΕΚΔΙΔΟΜΕΝΗ ΑΠΑΣ ΤΗΣ ΕΒΔΟΜΑΔΟΣ.

ΤΙΜΗ ΣΥΝΔΡΟΜΗΣ ΠΡΟΠΑΗΡΩΤΕΑ		ΤΙΜΗ ΚΑΤΑΧΩΡΗΣΕΩΝ ΠΡΟΠΑΗΡΩΤΕΑ.		ΑΙ ΣΥΝΔΡΟΜΑΙ ΓΙΝΟΝΤΑΙ.
Διὰ τοὺς ἐντὸς τοῦ Κράτους ἑτησίᾳ	Δραχμᾶς 20.	Εἰδοποιήσεων κτλ. μέχρι τῶν 35 στίχων	Δραχ. 5.	Ἐν Καλάμαϊς, παρὰ τῷ Διευθύνοντι Γ. Α. ΚΑΦΟΠΟΥΛΩ πρὸς
Ἑξαμηνία	10.	Διατριβῶν δὲ κτλ. ἕκαστος στίχος	Λεπ. 15.	ὃν διευθύνονται καὶ αἱ καταχωρήσεις.
Διὰ τοὺς ἐκτὸς	26.	Δικαστικῶν, συμβολαίων καὶ κατασχίσεων	10.	Ἐν ταῖς Ἐπαρχίαις, παρὰ τοῖς Κ. Κ. Ταχυδρομ. ἐπιστάταις.
Ἑξαμηνία	13.	Οὐδεμίᾳ καταχώρησις μὴ γεγραμμένη εὐσχήμως εἶναι δεκτή.		Ἐν δὲ τῷ Ἐξωτερικῷ, παρὰ τοῖς Κ. Κ. Ἑλληνικοῖς Προξένοις

ΤΟ ΕΝ ΚΑΛΑΜΑΙΣ ΓΥΜΝΑΣΙΟΝ.

κάρδιον τοῦτο αἶσθημα τῆς ἀγαλλιᾶσεως καὶ
 εὐγνωμοσύνης ἐκτὸς τοῦ δημοσίου ἐξεφράζε-

Ἐν τούτοις εἰς τὸ Γυμνάσιον τοῦτο θέλει ἐκπαί-
 δεύεσθαι οὐμόνον ἢ τῆς Μεσσηνίας πολυάριθμος



Weekly newspaper "ΤΩΝ ΔΙΚΑΣΤΗΡΙΩΝ" ("THE TRIBUNAL") of May 15th, 1862.
 Shipped from Nafplio on May 30th, 1862 - Postmarks types 1, number "15" and type 2.
 The domestic and international rate for the newspapers, up to 30 grams,
 was 1 lepton, plus 1 lepton per additional slice of 20 grams.

The 2 lepta and its postal usage:

224,000 stamps of the **2 lepta** of the **Paris** emission have been printed and have been shipped to **Athens** on August 10th, 1861 and September 11th, 1861. The 100,000 stamps shipped with the first shipment (August 10th, 1861) were of bistre colour. **Désiré-Albert Barre** has considered that shade by far too pale and has printed, for free, 100,000 stamps of bistre-olive colour which have been shipped to **Athens**, with an additional 24,000 stamps with the second shipment (September 11th, 1861).



Marginal block of eight of the **2 lepta**,
dark bistre-brown on thick paper.



Block of twelve of the **2 lepta**, bistre.



Strip of five of the **2 lepta**, bistre-olive.
Cancelled with the lozenge postmark, type 1, number "23" of **Megalopolis**.

The 2 lepta and its postal usage (continued):



Copy of the back of the letter.

Letter shipped from **Verviers**, Belgium, on January 7th/19th, 1862 (cancellation under the stamps), arrived in **Athens** (1), on January 18th/30th, 1862.

Mobile post-offices cancellations of:

- **Midi N° 2** of January 8th/20th, 1862 (cancellation at the back), and,
- **Calais E.** of January 8th/20th, 1862.

The 144 lepta tax is corresponding to 124 lepta for the transportation through the French territory and with the French mail boats for a letter less than 7 ½ grams, plus, the Greek domestic rate of 20 lepta for a letter up to 15 grams, between Belgium and Greece.

Only a tenth of covers between Belgium and Greece are known.

The **2**, **40** and **80 lepta** are from the **Paris** printings, and the **20 lepta** from one of the first **Athens** printings.

NB: The "large *Hermes head*" stamps have also been used as postage-due stamps, up to 1875, when the first Greek postage-due stamp was introduced.

The 2 lepta and its postal usage (continued):



Letter shipped from Paris, France on November 24th/December 5th, 1861, arrived in Athens (1) on November 30th/December 12th, 1861, via Marseille, France. The 132 lepta tax is corresponding to the effective rate, up to October 30th, 1867, according to the 1838 convention between Greece and France for the sea transportation, by the French mail boats, of 112 lepta (1 French franc), for a letter less than 7 ½ grams, plus the Greek domestic rate of 20 lepta for a letter up to 15 grams. All the stamps are from the Paris printings.



Letter shipped from Marseille, France on January 13th/25th, 1862, arrived and taxed in Syros (67) on January 20th/February 1st, carried by the company "Paquebots de la Méditerranée". The 244 lepta tax is corresponding to the effective rate, according to the 1938 convention between Greece and France for the sea transportation by the French mail boats, and up to October 30th, 1867, of 224 lepta (112 lepta X2 or 2 French francs) for a letter from 10 grams and less than 15 grams (third weight level), plus the Greek domestic rate of 20 lepta for a letter up to 15 grams. All the stamps are from the Paris printings.

The 2 lepta and its postal usage (continued):



Letter shipped from **Patras** (9) on October 3rd, 1863, and arrived in **Athens** (1) on October 5th, 1863, stamped at 20 lepta, the domestic rate for a letter up to 15 grams, with one **10 lepta** and five **2 lepta**, including one vertical pair. The **2 lepta** are from the **Paris** printings, and the **10 lepta** is from one of the first **Athens** printings.



Letter sent from **Syros** (67), on July 25th, 1862, and arrived in **Calamata** (31) on July 28th, 1862, via **Athens** (1) on July 26th, 1862. Stamped at 30 lepta, rate for the transportation of letter of less than 15 grams by the Greek, or French, mail boats, inside the country.

The five **2 lepta** (one pair & one strip of 3) are from the **Paris** printings, and the **20 lepta** is from one of the first consecutive **Athens** printings.

The 5 lepta and its postal usage:

130,000 stamps of the **5 lepta** of the **Paris** emission have been printed. 100,000 stamps have been shipped to **Athens** with the first shipment on August 10th, 1861, and 30,000 stamps with the second on September 11th, 1861. It exists two shades of the **5 lepta**: green and yellow-green.



Block of four the **5 lepta**, yellow-green.
Positions: 129-130 / 139-140.
Plate flaw of the "*Broken circle*"
(Position 129).



Pair of the **5 lepta**, green, cancelled
with the lozenge postmark type 1,
number "29" of **Nision**.



Pair of the **5 lepta**, yellow-green.
On the left stamp: plate flaw of the "*Thin circle*".



Strip of three of the **5 lepta**, green.
On the middle stamp: plate flaw of the "*Thin circle*".
Cancelled with the lozenge postmark type 1, number "40" of **Levadia**.

The 5 lepta and its postal usage (continued):



Letter from Patras (9) on January 11th/23rd, 1862, arrived in Trieste, Austria-Hungary on January 18th/30th, 1862, via Athens (1) on January 13th/25th, 1862. The 75 lepta rate is corresponding to the sum of 10 lepta (3 kreuzer) for the transit through Trieste, 45 lepta (15 kreuzer) for the transportation by Austrian mail boats, and, 20 lepta for the Greek domestic rate for a letter up to 15 grams. All the stamps are from the Paris printings.



Strip of four of the 5 lepta of the Paris printings, on a letter shipped from Athens (1) on November 25th, 1861, and arrived in Patras (9) on November 27th, 1861, stamped at 20 lepta, the domestic rate for a letter up to 15 grams. On the first stamp from the left, plate flaw of the "Broken circle" (Position 129).

The 5 lepta and its postal usage (continued):

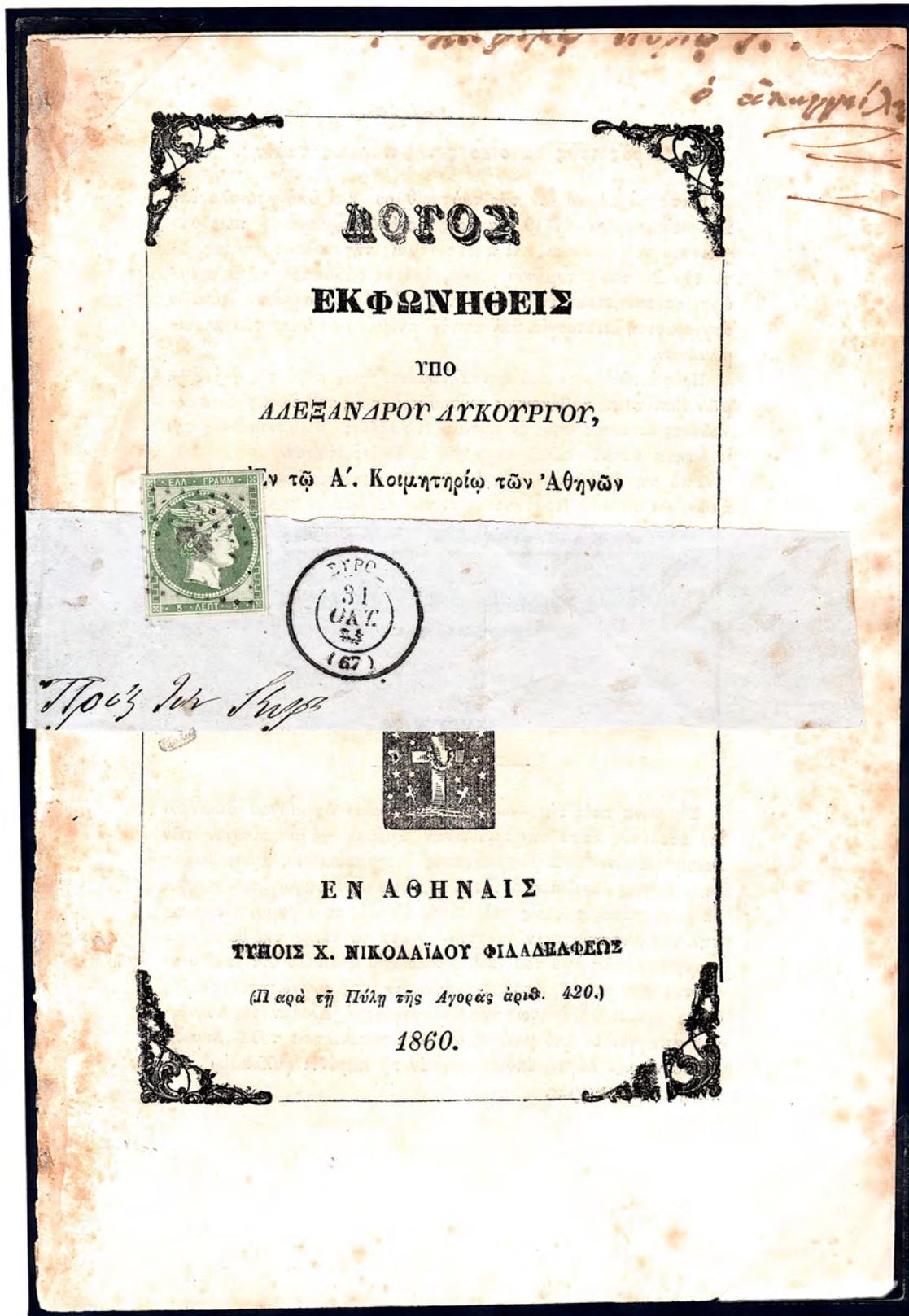


Letter shipped from **Trieste**, Austria-Hungary, on November 10th/22nd, 1862, arrived in **Kalamai** (31) on November 18th/30th, 1862, taxed at the arrival at 75 lepta, corresponding to: 10 lepta for transit through **Trieste** (3 kreuzer), plus 45 lepta for the transportation by Austrian mail boats (15 kreuzer), and, 20 lepta for the Greek domestic rate. The 5 and 40 lepta are from the **Paris** printings, and the 20 lepta from one of the **Athens** consecutive printings. Plate flaw of the "Thin circle" (position 129) on the upper 5 lepta.



Letter shipped from **Syros** (67) on March 11th, 1862, arrived in **Kalamai** (31), on March 15th, 1862, via **Athens** (1) on March 12th, 1862. Stamped at 40 lepta, the double interior rate, for a letter from 15 to 30 grams. All the stamps are from the **Paris** printings.

The 5 lepta and its postal usage (continued):



Magazine “ΛΟΓΟΣ” (“REASON”) sent from **Syros** (67) on October 31st, 1861, stamped with a **5 lepta**, yellow-green of the **Paris** printings, rate for a magazine between 110 et 130 grams. The domestic rate, as well as the international one, for the newspapers and magazines, was **1 lepton**, up to 30 grams, and **1 lepton** per additional slice of 20 grams - (©).

The 10 lepta and its postal usage:

100,000 stamps of the **10 lepta** of the **Paris** emission have been printed and shipped to **Athens** with the second shipment on September 11th, 1861. It exists two shades of the **10 lepta**: orange on bluish paper and yellowish-orange on bluish paper. The **10 lepta** is the unique value of the “*large Hermes head*” **Paris** printing with numbers of eight millimetres high on the back indicating the facial value. This innovation has been introduced by **Désiré-Albert Barre** and then implemented, with numbers of six & half millimetres high, on the **5, 10, 20, 40 & 80 lepta** of all the **Athens** printings from 1861 to 1880. Not any single document has been discovered so far indicating the exact goal of these numbers. Many hypothesis have been built to explain the presence of these numbers: easier readability of the value of the stamp, or to avoid possible counterfeit... It is admitted now that the most plausible reason was the control and the quantification of the quantity of sheets circulating between the printer, the mint and the administration. It’s the reason why we are qualifying them as “*control numbers*”.



Marginal block of six of the **10 lepta**, orange.

Positions: 91 → 93 / 101 → 103.

Plate flaw of the “*Greek touching the frame*” (Position 93).



Strip of four of the **10 lepta**, orange.

Positions: 117 → 120.

Plate flaw of the “*Open frame*” (Position 117).

Cancelled with the lozenge postmark type 1, number “32” of **Sparta**.



Back of a pair of the **10 lepta**,
with the “*control numbers*” of eight millimetres high.

The 10 lepta and its postal usage (continued):

The one hundred and fifty stamps of the sheet of the **10 lepta** of the “large Hermes head” **Paris** printings are wearing “control numbers” of the facial value “10” on their back. It exists impression errors of these “control numbers” like the “1” or the “0” inverted. These are the main errors:



Regular “control numbers”.



“1” inverted.
(Position 86).



“0” inverted.
(Position 4).



“0” inverted & uneven numbers.
(Position 88, left stamp).



Uneven numbers.
(Position 127).



“1” open.
(Position 16).



“0” open.
(Position 14).

The 10 lepta and its postal usage (continued):



Letter shipped from **Constantinople**, Turkey on October 4th/16th, 1861 (**Constantinople** French post-office postmark on the bottom-right of the envelop), arrived et taxed in **Athens** (1), on October 6th/18th, 1861, via **Piraeus** (2), on 6th/18th October 6th/18th, 1861 (postmarks on the back of the envelop).

The 115 lepta tax is corresponding to the effective rate, up to October 30th, 1867, according to the January 1838 convention between France and Greece, for a 4th level of weight letter, between 15 grams and less than 20 grams, between the foreign French post-offices and Greece.

October 6th, 1861 is the first date known, up today, for the usage of the 10 lepta of the Paris printings of the "large Hermes head".

The letters from foreign French post-offices to Greece with the French post-offices cancelations and with "large Hermes head" **Paris** printings are extremely rare.

The four stamps are from the **Paris** printings.

(©)

The 10 lepta and its postal usage (continued):



Letter shipped from **Spetses** (66) on November 4th/14th, 1861, arrived in **Corfu** (106), via **Nafplio** (15) on November 5th/17th, 1861 and **Patras** (9) on November 8th/20th, 1861. At that time, and since the fall of **Napoléon**, the Ionians Islands had the status of English protectorate. They have been given back to Greece on May 21st/June 2nd, 1864 for the sacrament of the new King of Hellenes, George Ist. Postmark "ΠΕΔ" or "ΠΛΙΡΟΤΦΕΝ ΕΧΟΤΕΡΙΚΟΝ ΔΗΚΕΟΜΑ" for "Foreign Postage Paid", and small red postmark of **Corfu**. The rate of 50 lepta is corresponding to the sum of the transportation by Austrian mail boats of 30 lepta, plus the domestic rate of 20 lepta for a letter up to 15 grams. One Penny, hand written on the left of the stamps, was paid, in cash, by the addressee. The two stamps are the **Paris** printings.



Letter shipped from **Starta** (32) on December 21th, 1861, arrived in **Syros** (67) on December 24th, 1861, via **Athènes** (1) on December 23rd, 1861. Stamped at 40 lepta, the double internal rate for a letter between 15 and 30 grams. The three stamps are from the **Paris** printings.

The 20 lepta and its postal usage:

321,000 stamps of the **20 lepta** of the **Paris** emission have been printed. 300,000 stamps have been shipped to **Athens** with the first shipment on August 10th, 1861 and 21,000 stamps with the second one on September 11th, 1861. It exists a large spectrum of shades of the **20 lepta**: from pale blue to deep dark blue. **20 lepta** was the domestic rate for a letter up to 15 grams.



Block of four of the **20 lepta**, blue.



Marginal pair of the **20 lepta**, blue.
Cancelled with the lozenge postmark type 1, number "67" of **Syros**.



20 lepta, blue with
plate flaw of the
"Deformed bottom frame".
(Position 50).

The 20 lepta and its postal usage (continued):

First Day of Circulation Cover



First day cover shipped from **Mesolongion** (49) on October 1st, 1861, arrived in **Patras** (2) on October 2nd, 1861 (postmark on the back), stamped at **20 lepta**, the domestic rate for a letter up to 15 grams.

Seven first day covers, with one or several of the seven values of the "large Hermes head" Paris printings, are known, up to date.

(©)

The 20 lepta and its postal usage (continued):



Letter shipped from **Syros** (67) on November 29th/December 11th, 1861, arrived in **Kalamai** (31) on December 3^d/15th, 1861, via **Athens** (1) on November 30th/December 12th, 1861. Stamped at 30 lepta, rate for the transportation of letter of less than 15 grams by the Greek, or French, mail boats, inside the country. The two stamps, 10 & 20 lepta, are from the **Paris** printings.



Letter shipped from **Calamata** (31), on November 28th/December 10th 1861, arrived in **Trieste**, Austria-Hungary, on December 8th/20th, 1861, via **Athens** (1) on December 1st/13th, 1861, stamped at 75 lepta, corresponding to: 10 lepta for transit through **Trieste** (3 kreuzer), plus 45 lepta for the transportation by Austrian mail boats (15 kreuzer), and, 20 lepta for the Greek domestic rate. All the stamps are from the **Paris** printings.

The 40 lepta and its postal usage:

130,000 stamps of the **40 lepta** of the **Paris** emission have been printed and shipped to **Athens** with the second shipment on September 11th, 1861. It exists two shades of the **40 lepta**: mauve on bluish paper and dull-mauve on bluish paper.

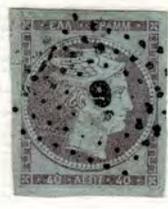


Block of four of the **40 lepta**, mauve.



40 lepta, mauve

Cancelled with the lozenge postmark type 1, number "67" of **Syros**.



40 lepta, dull-mauve.

Cancelled with the lozenge postmark type 1, number "9" of **Patras**.

The 40 lepta and its postal usage (continued):



Letter shipped from **Patras** (9), on October 12th/24th, 1861, arrived in **Trieste**, Austria-Hungary, on October 19th/31st, 1861 via **Athens** (1), on October 14th/26th, 1861 (postmark on the back of the cover).

Red postmark "ΠΕΔ" or "ΠΛΗΡΟΤΦΕΝ ΕΧΟΤΕΡΙΚΟΝ ΔΗΚΕΟΜΑ" for "Foreign Paid Postage".

150 lepta is corresponding to the effective rate for a letter, between 15 & 30 grams, between Greece and Austria-Hungary (second weight level) of:

- 90 Lepta (30 kreuzer) for the Austrian maritime company "Lloyd Adriatico",
- 20 Lepta (6 kreuzer) for the transit tax through the town of **Trieste**, at that time in Austria-Hungary, and,
- 40 Lepta for the domestic rate.

The five stamps are from the **Paris** printings.

The 40 lepta and its postal usage (continued):



Copy
of the
back
of the
letter.

Cover sent from **London**, England on November 26th/December 8th, 1862, arrived in **Patras** (9) on December 9th/21st, 1862, via :

- **Aachen**, German States on November 27th/December 9th, 1862,
- **Trieste**, Austria-Hungary on December 1st/13th, 1862,
- **Athens** (1) on December 7th/19th, 1862.

It was insufficiently stamped in **London** with only eleven pence (three stamps of one penny, four & six pence) which was the rate up to **Trieste**, and then taxed at the arrival with 65 lepta corresponding to 45 lepta (15 kreuzer) for the transport by the Lloyd maritime company from **Trieste** to Greece, plus 20 lepta, the Greek domestic rate for a letter up to 15 grams.

The postmark "*INSUFFICIENTLY STAMPED*", in black, was apposed by the British post-office.

The **5 & 40 lepta** are from the **Paris** printings, and the **20 lepta** from one of the **Athens** consecutive printings. One of the two covers known with such combination.

The 40 lepta and its postal usage (continued):



Letter shipped from the Greek post office of **Smyrna** (96), Turkey on May 12th, 1862, arrived in **Kalamai** (31) on May 17th, 1862, via **Piraeus** (2) & **Athens** (1) on May 14th, 1862. The 50 lepta tax is corresponding to 30 lepta for the transportation by Greek, or French, mail boats plus 20 lepta for the domestic rate, for a letter up to 15 grams. The three stamps are from the **Paris** printings.



Letter shipped from **Patras** (9) on May 1st/13th, 1862, arrived in **Taganrog**, Russia, on May 3rd/15th, 1862, via **Athens** (1), **Piraeus** (2) and **Constantinople**, Turkey. The 65 lepta tax is corresponding to the sum 45 lepta for the transportation by Austrian mail boats up to **Constantinople** (1 & ½ time the basic rate of 30 lepta for a letter of the second weight level), and 20 lepta for the domestic rate for a letter up to 15 grams. Each country was paying to/from the exchange harbour of **Constantinople**, according to the 1848 convention. Postmark "ΠΕΔ" or "ΠΑΙΡΟΤΦΕΝ ΕΧΟΤΕΡΙΚΟΝ ΔΗΚΕΟΜΑ" for "Foreign Paid Postage", corrected with "ΔΠ" for "ΠΛΗΡΩΘΕΝ ΔΙΚΑΙΩΜΑ" for "Paid Postage". The addressee, at the arrival, paid 33 kopecks in cash. The three stamps are from the **Paris** printings. - (©)

The 80 lepta and its postal usage:

140,000 stamps of the **80 lepta** of the **Paris** emission have been printed. 100,000 stamps have been shipped to **Athens** with the first shipment on August 10th, 1861, and 40,000 stamps with the second one on September 11th, 1861. It exists two shades of the **80 lepta**: rose-carmine and light carmine.



Block of four of the **80 lepta**,
light carmine, margin of the sheet.

Positions : 129-130 / 139-140.

On the stamp in the position 129:

Plate flaw of the "*Line between the Greek & the frame*".



Pair of the **80 lepta**, rose-carmine

Cancelled with the lozenge postmark type 1, number "67" of **Syros**.



Vertical pair of the **80 lepta**, rose-carmine.

Cancelled with the lozenge postmark type 1, number "67" of **Syros**.

The 80 lepta and its postal usage (continued):



Letter shipped from **Paris**, France on November 10th/22nd, 1861, arrived and taxed in **Athens** (1), via **Marseille**, France and **Piraeus** (2), by the mail boats of the French company "Paquebots de la Méditerranée".

This letter was carried from **Marseille**, either by the mail boat "Cydnus" on November 23rd, 1861, or by the mail boat "Phase" on November 30th, 1861, both operating on the "U line" of the French company "Paquebots de la Méditerranée". The "U line", (Initially named the "Levant line"), was doing the route: **Marseille**, France / **Constantinople**, Turkey / **Marseille**, France, with stopovers at **Messina**, Italy, **Piraeus**, Greece and **Dardanelles**, Turkey.

The 132 lepta tax is corresponding to the effective rate, up to October 30th, 1867, and according to the January 1838 convention between France and Greece, for the transportation, by the French mail boats, of 112 lepta (1 French franc), for a letter of less than 7 ½ grams, plus the domestic rate of 20 lepta for a letter up to 15 grams.

The four stamps are from the **Paris** printings.

The 80 lepta and its postal usage (continued):



Letter shipped from **London**, England on January 8th/20th, 1862 (postmark under the stamps), arrived in **Patras** (9) on January 20th/February 1st, 1862, via the “*voie d’Ostende*”, via **Aachen** (red mobile post office cancellation: “*England per Aachen*” on January 9th/21st, 1862) and **Athens** (1) on January 18th/30th, 1862.

The 170 lepta tax, at the arrival, is corresponding to the sum of:

- 105 lepta (35 kreuzer) for the transportation by land route, through Belgium and the German states, from England, and up to the Austrian border,
- 45 lepta (15 kreuzer) for the routing between Austria and Greece, and,
- 20 lepta for the domestic rate for a letter up to 15 grams.

The three stamps are from the **Paris** printings.

The 80 lepta and its postal usage (continued):



Letter from **Venise**, Italy on December 27th, 1861/January 8th, 1862, arrived and taxed in **Athens** (1), on January 4th/16th, 1862, via **Trieste**, Austria-Hungary on 28 December 28th, 1861/January 9th, 1862. The 95 lepta tax is corresponding to the rates of the Austrian maritime company "Lloyd Adriatico" of 45 lepta (15 kreuzer), the transit tax through **Trieste**, of 30 lepta (10 kreuzer), and, the Greek domestic rate of 20 lepta for a letter up to 15 grams. The **80 lepta** is from the **Paris** printings and the **5 & 10 lepta** from one of the first **Athens** printings.



Cover from **Weimar**, Prussia on December 4th/16th, 1861, arrived in **Athens** (1) on December 15th/27th, 1861, via **Grossneuhausen**, Grand Duchy of Saxe-Weimar-Eisenach on December 5th/17th, 1861 and **Trieste**, Austria-Hungary on December 9th/21st, 1861. Taxed at 110 lepta, corresponding to the rates for the Grossneuhausen/Trieste earth route of 45 lepta (15 kreuzer), the Trieste/Greece sea route of 45 lepta (15 kreuzer), plus the Greek domestic rate of 20 lepta for a letter up to 15 grams according to the 1850 conventions between Austria and Greece and to the Greek circular of May 25th, 1861. The **80 lepta** is from the **Paris** printings and the **10 & 20 lepta** from one of the first **Athens** printings.

Die proofs of the 30 lepta and 60 lepta:

In 1875/1876, two new typographic plates have been manufactured, under the supervision of **Désiré-Albert Barre**, for two new values (**30 & 60 Lepta**) asked by the by the **U.G.P. - Union Générale des Postes** (ancestor of the **U.P.U. - Union Postale Universelle**), following the adhesion of the Kingdom of Greece to this international postal organisation on July 1st, 1875.

The final die, shipped to **Athens** on September 1861 has been sent back to **Paris** on December 1875 in order to realise these two new printing plates with the exact same design as the one done in 1861 for the first seven values.

If the seven first plates were made in 1861 by using the "*striking in the coining press*" method, the typographic plates of these two new values have been manufactured with a galvanic method named "*Galvanoplasty-type*" which was an evolution of the "*Galvanoplasty*" method used by **Anatole-Auguste Hulot** for the manufacturing of the typographic plates of the French stamps from 1849 to 1875, date of his departure from the French Mint.

Each plate was consisting of two "*galvanos*" of one hundred & fifty clichés each (10 X 15) in pure copper. Each "*galvano*" was consisting of ten "*clichés-type*" (2 X 5) assembled to make a half-plate of hundred & fifty clichés. Each "*cliché-type*" was composed of fifteen clichés (5 X 3). Two "*galvanos*" were assembled to make a full plate of three hundred clichés [(10 X 15) X 2].

This method was introduced in France few years before in order to avoid to change the complete "*galvano*" when just one cliché was damaged by accident.

These two new typographic plates have been manufactured, under the supervision of **Désiré-Albert Barre**, by the company **Charles Derriey**, 6 & 12, rue Notre-Dame-des-Champs in **Paris**.



Die proof of the **30 lepta**.
Two items known, up to date.

(©)



Die proof of the **60 lepta**.
Two items known, up to date.

(©)

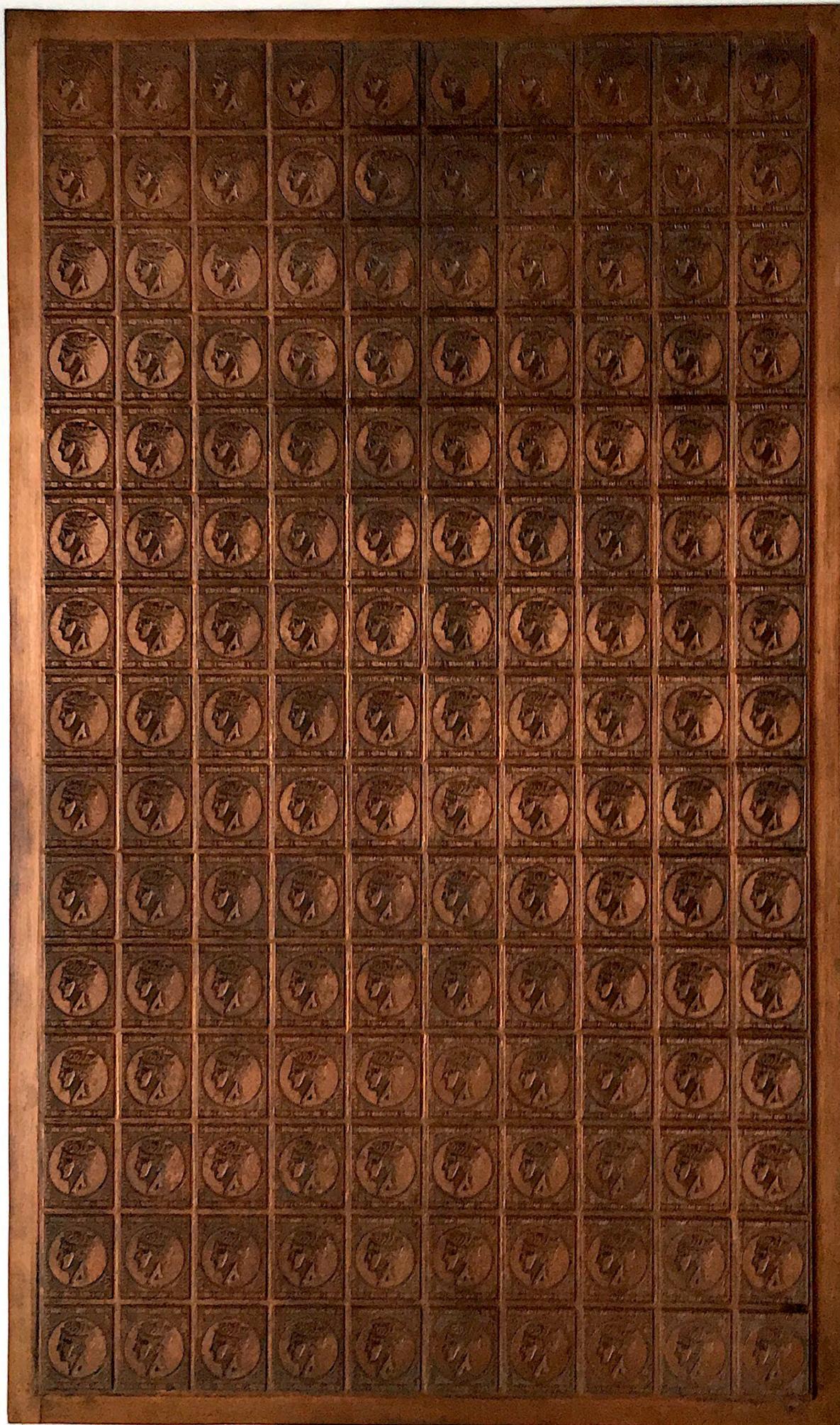
"Galvano" of the 30 lepta:

In 1875/1876, the typographic plates of the two new values (30 lepta & 60 lepta) have been realised with the method of the "galvanoplasty-type". They have been manufactured, under the supervision of Désiré-Albert Barre, by the company Charles Derriey, 6 & 12, rue Notre-Dame-des-Champs in Paris.

The typographic plates of the 30 lepta and 60 lepta count 300 clichés each as they are composed by the assembly of two "galvano" of 150 clichés each. They are visible at the Postal Museum in Athens.

The studs without value have been removed from the final die and the studs with the 30 lepta values have been inserted (then those of the 60 lepta), before striking the lead "flans" (clichés of a galvanic typographic plate) necessary for the manufacturing of the typographic plates. So all the clichés are exactly identical and in particular, the two values are perfectly aligned, that was not the case with the typographic plates of the values of 1861.

The plate proofs, imprimaturs and the issued stamps of these two values of 1876 (30 & 60 lepta) have been printed by the company J. Claye & C^o, rue Saint Benoît, n^o 7, in Paris.



Half-plate or "galvano" of one hundred & fifty clichés of the 30 lepta, in pure copper.

This "galvano" is either a spare one, or a defective one.

This "galvano" has appeared during the auction of the last archives of the Barre family done by the house Aguttes in Neuilly, France on December 2002.

Unique as of today.
(©)

Plate proofs of the 30 lepta (continued):



Block of four of a plate proof of the 30 lepta with double impression.



Plate proof of the 30 lepta, on carton paper.



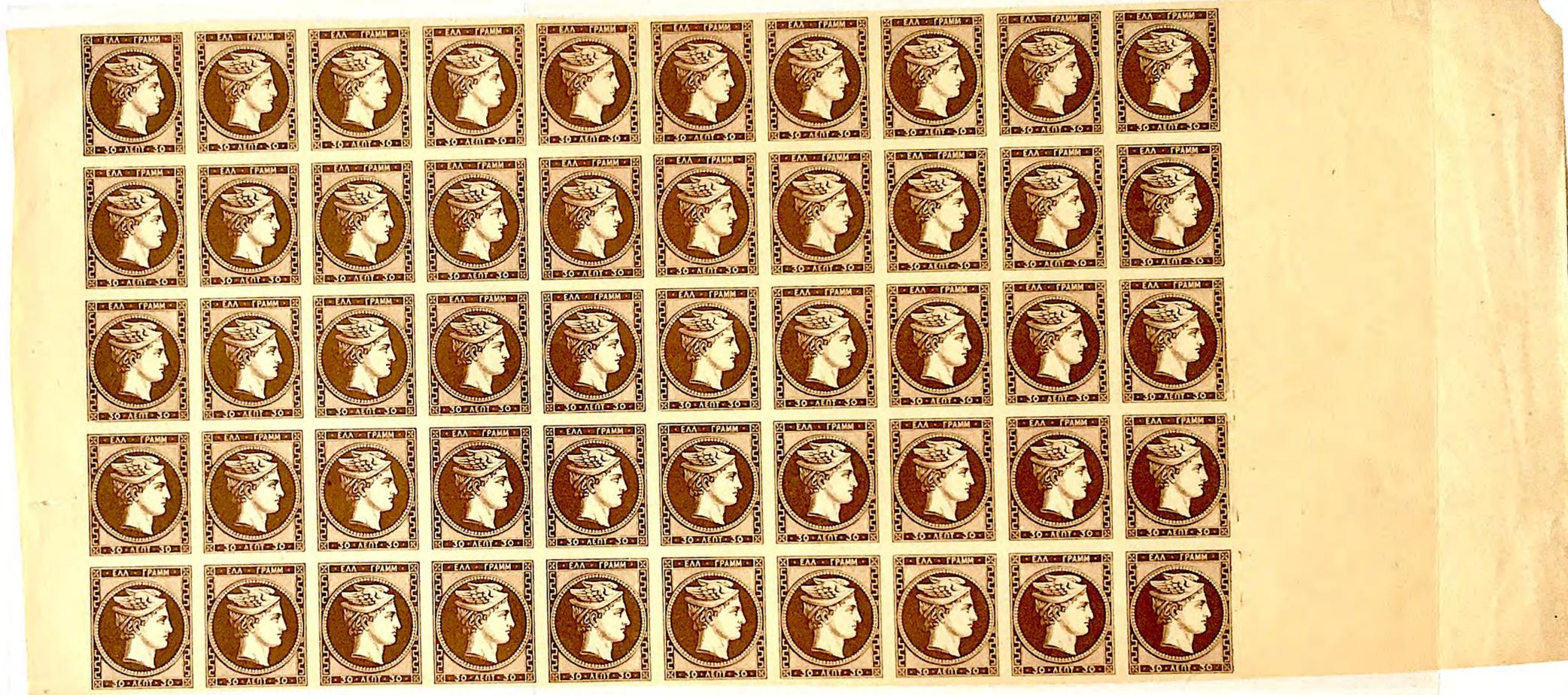
Plate proofs of the 30 lepta, printed on both sides.



Block of four of the imprimatur of the 30 lepta, margin of the right sheet.

Plate proofs of the 30 lepta:

Block of fifty plate proofs of the 30 lepta.
Margin of the right sheet.



The 30 lepta and its postal usage:

150.000 stamps of the **30 lepta** of the **Paris** emission have been printed by the printer **J. Claye & C°**, rue Saint Benoît, n° 7, in **Paris**, and have been shipped to **Athens** on April 19th, 1876. It exists two main shades of the **30 lepta**: yellowish-brown and deep olive-brown.



Marginal block of four of the **30 lepta**, yellowish-brown.



Marginal block of twenty of the **30 lepta**, yellowish-brown - (©).

The 30 lepta and its postal usage (continued):



Letter shipped from **Tinos (70)** on August 11th/23rd, 1877, arrived in **Pau, France** on August 18th/30th, 1877, via **Syros (67)** on August 12th/24th, 1877, and **Bordeaux, France** on August 18th/30th, 1877. Red postmark "PD" for "Paid Postage". Stamped at the **U.P.U.** rate of **30 lepta** for a letter up to 15 grams for the international. The **30 lepta** is from the **Paris** printings.



Letter shipped from **Patras (9)** on July 11th/23rd, 1876, arrived in **Trieste, Austria-Hungary** on July 15th/27th, 1876, via **Corfu (106)**, on July 12th/24th, 1877. Stamped at the **U.P.U.** rate of **30 lepta** for a letter up to 15 grams for the international. The **30 lepta** is from the **Paris** printings - (©).

"Cliché-type" or "Cliché-fils" of the 60 lepta :

In 1876, the typographic plates of the **30 lepta** and **60 lepta** have been manufactured with the method called "*Galvanoplastie-type*" which was an evolution of the galvanic method used by **Anatole-Auguste Hulot** to build the typographic plates of the French stamps since 1848. The "*galvanos*" were consisting of an assembly of ten "*clichés-type*" of fifteen stamps each. This new method has been developed to avoid to replace the complete "*galvano*" when an accidental problem happened on only one or few clichés of the typographic plate...

The main steps of the manufacturing of the typographic plate were the following:

1. First, from the hardened final die, one stroke, under the coining press, pieces of lead named "*flans*",
2. Fifteen "*flans*", mounted on "*métal d'imprimerie*", were assembled on three rows of five, to give a "*cliché-type*" (5 X 3),
3. A footprint of this "*cliché-type*" was realised with gutta-percha. This footprint was put in the galvanic bath to generate a "*cliché-fils*". This last operation was done twenty times,
4. Then, ten "*cliché-fils*" were assembled to give a "*galvano*" of one hundred & fifty clichés,
5. This last operation was repeated once in order to get a second "*galvanic*" of one hundred & fifty clichés (15 X 10),
6. Finally, the two "*galvanos*" were assembled in a frame of bronze in order to give the complete typographic plates of three hundreds clichés [(5 X 3) X 10] X 2.

The "*Galvanoplastie-type*" method has been used in France, starting the beginning of the years 1860's, to realise the typographic plates done up to the end of the 19th century.

The piece shown here is either a spare "*cliché-fils*", or the "*cliché-type*" which has been used, as footprint, to create the twenty or so "*cliché-fils*" to build the typographic plate.

It's coming from the auction of the last Barre's family archives done in December 2002.



*"Cliché-type" or "Cliché-fils" of the 60 lepta in pure copper.
Unique piece known so far.*

Plate proofs of the 60 lepta:



Block of thirty plate proofs of the 60 lepta.
Corner of the right sheet.

The 60 lepta and its postal usage:

150.000 stamps of the **60 lepta** of the **Paris** emission have been printed by the printer **J. Claye & C°**, rue Saint Benoît, n° 7, in **Paris**, and have been shipped to **Athens** on April 19th, 1876.
It exists only one shade of the **60 lepta**: deep green on greenish paper.

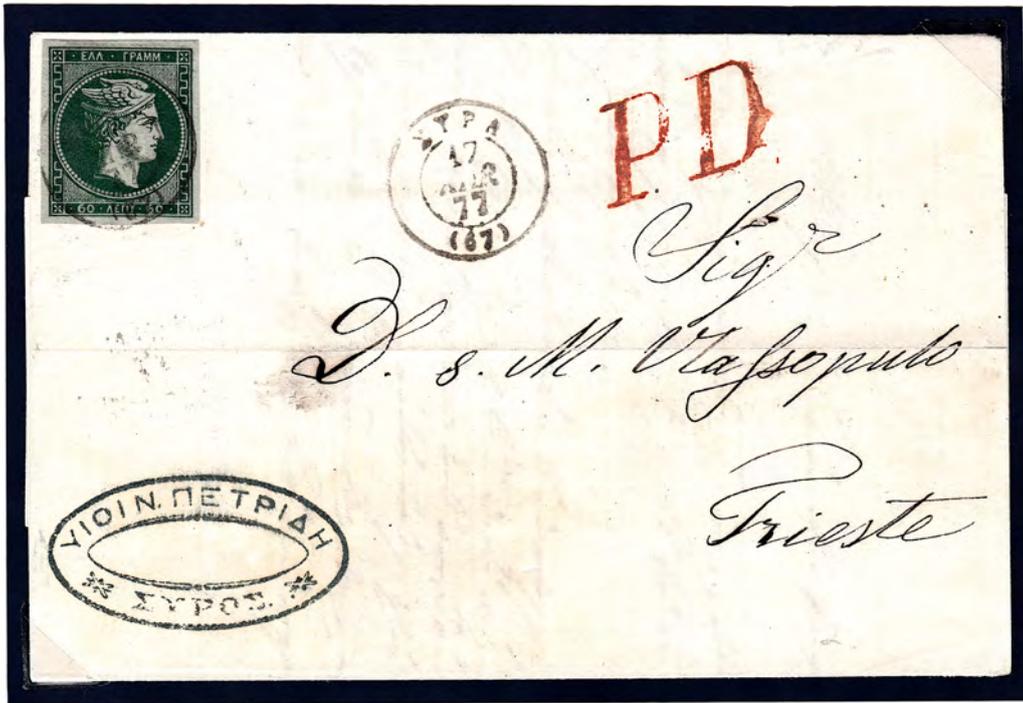


Marginal block of four of the **60 lepta**,
deep green on greenish paper.



Marginal block of eight of the **60 lepta**,
deep green on greenish paper.

The 60 lepta and its postal usage (continued):



Letter shipped from **Syros** (67) on April 17th/29th, 1877, arrived in **Trieste**, Austria-Hungary on April 21st/May 3rd, 1877. Red postmark "PD" for "Paid Postage". Stamped at the **U.P.U.** rate of **60 lepta** (double weight level) for a letter from 15 to 30 grams for the international. The **60 lepta** is from the **Paris** printings.



Letter shipped from **Athens** (1) on April 1st/13th, 1877, arrived in **Livorno**, Italy on April 26th/14th, 1877, via **Brindisi**, on April 13th/25th, 1877. Postmark "Piroscafi Postali Italiana" for "Italian Mail Boat". Stamped at the **U.P.U.** rate of **60 lepta** (2nd weight level) for a letter from 15 to 30 grams for the international. The **60 lepta** is from the **Paris** printings.

Pre-project of the postal stationary:

In 1875, the Greek Postal Administration asked to **Désiré-Albert Barre** to realise a typographic plate to print the first Greek postal stationary ("*carte-correspondance*").

The Chief Engraver used the same medallion die as the one used in 1861 to create the "*large Hermes head*" stamps to replicate the same Hermes head effigy, on the postal stationaries. This typographic plate was manufactured, under the supervision of **Désiré-Albert Barre**, by the company **Charles Derriey**, 6 & 12, rue Notre-Dame-des-Champs in **Paris**, by using the method of the "*galvanoplasty-type*".

This typographic plate counted twenty four clichés (4 X 6). 1,000 sheets of twenty four "*carte-correspondance*" each have been printed on Bristol paper by the printer **J. Claye & C°**, rue Saint Benoît, n° 7, in **Paris**. They have been shipped, with the typographic plate, to **Athens** on the same shipment as the **30 & 60 lepta** plates and stamps on April 19th, 1876.



The pre-project of the stamp of the **15 lepta** postal stationary
Drew by **Désiré-Albert Barre** from the one centime French stamp,
olive-green, of the "*Cérés à gros chiffres*" of 1871/1872.

On the stamp, **Barre fils**, drafted the legends, the values and arabesques with China ink.
On the carton support, he drafted, with pencil, the legend, the frame and the florets.

Unique item.

(©)

The mock-up and die-proofs of the postal stationery:



The mock-up of the stamp of the **15 lepta** postal stationery realised by **Désiré-Albert Barre** in 1876. Around the medallion, cup from a black plate-proof of the "large Hermes head" of 1861, the Chief Engraver drew the frame and the legends of the stamp with China ink. He drafted, with pencil, on the top right of the carton support, potential modifications of the eye.

Unique item. - (©)



Final die proof of the effigy of the **15 lepta** postal stationery, green on "laid baton" paper.

Two items known, so far. - (©)



Final die proof of the effigy of the **15 lepta** postal stationery, black on "laid baton" paper.

Three items known, so far. - (©)