

The large Hermes head dies, plates, die-proofs & plate-proofs



Louis Fanchini – The Collector Club – **New York**, March 16th, 2016

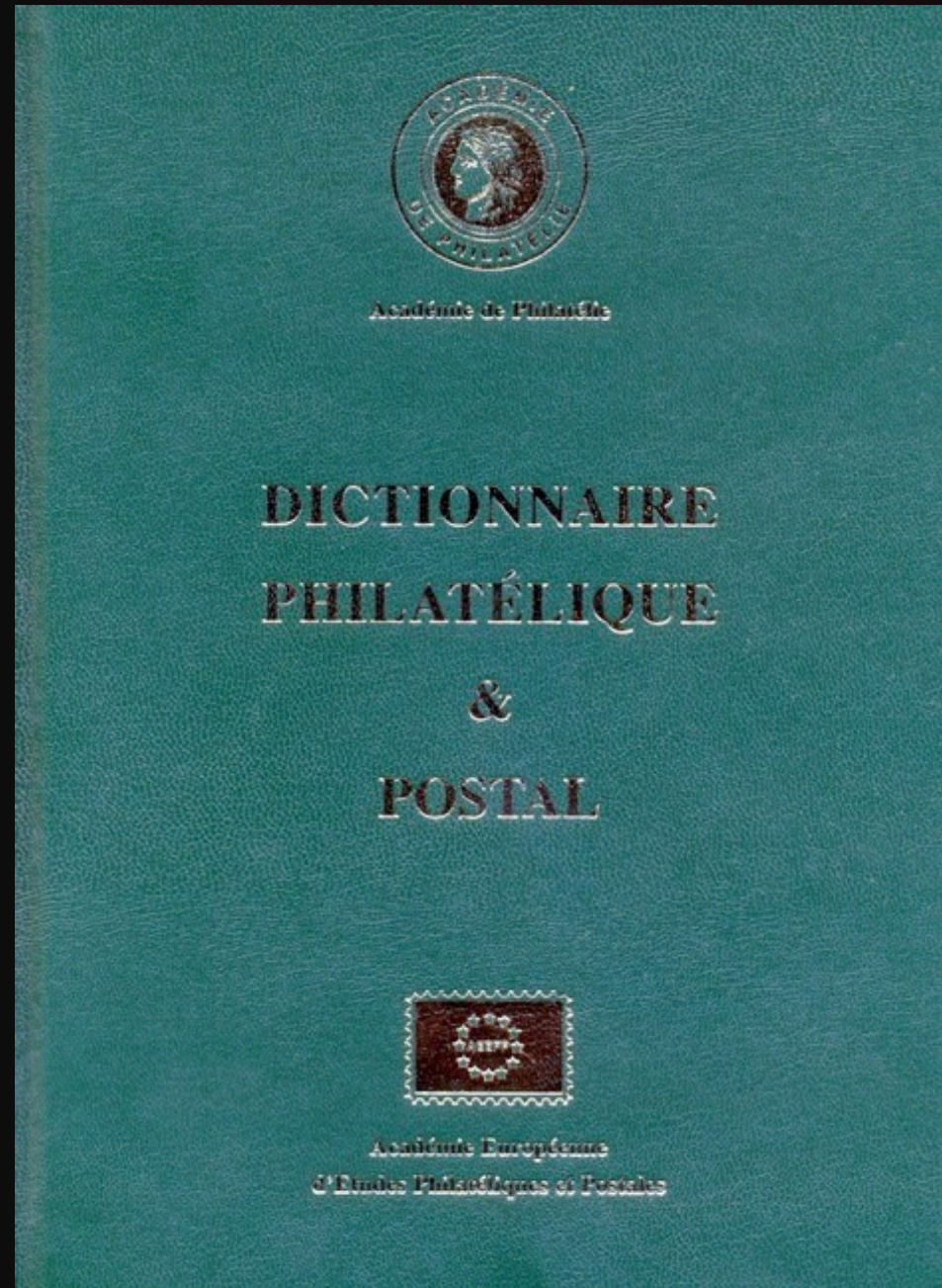
Agenda

- Definitions,
- Some historical data,
- Die-proofs & plate-proofs done to validate the typographic plates manufacturing method of the "*direct striking in the coining press*":
 - "*Cérès 1858*"
 - "*Cérès without inscription*".
- The LHH mock-up,
- The medallion die and its progressive die-proof,
- The provisional die and its progressive die-proofs,
- The final die and its final die-proofs,
- Typographic plates of 1861 and their plate-proofs,
- Die-proofs of the 30 & 60 Lepta of 1876,
- Typographic plates of 1876 and their plate-proofs,
- Die-proofs of the postal stationaries of 1876,
- Some historical data (continued),
- References,
- Questions & answers.

Definitions

Definitions

- The following definitions are coming from the:
Dictionnaire Philatélique & Postal, published in 1999, by:
the **Académie de Philatélie**, and,
the **European Academy of Philatelic and Postal Studies (A.E.E.P.P.)**



Definitions

The die-proofs (“Epreuves” in French):

- Definition of the *Dictionnaire Philatélique & Postal*:
“*Impression on paper by a tool destined for the fabrication of material for printing postage stamps*”.
- They are made by the **engraver** who uses them to visualize his work in 2 dimensions, in order to verify the progress of his engraving work to aid to the completion of the engraving of the dies.
- These die-proofs are printed as **single units** in the centre of small sheet of paper of good quality (China/India or Japan, Bible, “*Pelure*”, Laid papers...).
- There exist only a very limited number of die-proofs, from a single one to few dozens, at a maximum.
- There exists two types of die-proofs:
 - **Progressive die-proof** (“Epreuve d’état” in French):
They are produced during the engraving of the trial/intermediate die (provisional die). They are issued from the provisional die itself or from a “*cliché*”, or a matrix, issued from the provisional die.
 - **Final die-proof** (“Epreuve terminale” in French):
Final proofs are produced from the final die itself or from a “*cliché*”, or a matrix, issued from the final die.

Definitions

The plate-proofs (“Essais” in French):

- Definition of the *Dictionnaire Philatélique & Postal*:
“*Impression using a tool destined to print the postage stamps directly*”.
- They are made by the **printer** and are produced from the plates used to print the postage stamps.
- The plate-proofs permit:
 - the calibration of the presses (essays in black ink),
 - to define the quality and quantities of ink to be used,
 - to standardize the ink mixtures to arrive at the optimum chosen colour,
 - to determine the choice of the papers,
 - to calibrate the sheets built for the “*découpage*”,
 - ...
- The number of plate-proofs is larger than those of the die-proofs as they come from printing plates of 10, 25, 50, 150 or even 300 clichés depending on the type of stamp, so multiple are existing...
- Plate-proofs with multiple impressions and/or printed “*recto/verso*” are frequently found on a variety of different types of paper.
- There exists some particular plate-proofs, like the **Imprimatur** (Same in French):
“*Printing authorization given by an authority for a work under its approval*”.
 - They served as “*pass for press*” before launching the printing of the stamps.
 - The imprimaturs sheets have some special inscriptions in their margins, for the large Hermes heads, it's the name & the address of the printer, **Ernest Meyer**, at the bottom of the sheet.
 - They are also called “*Final essays*”.

Definitions

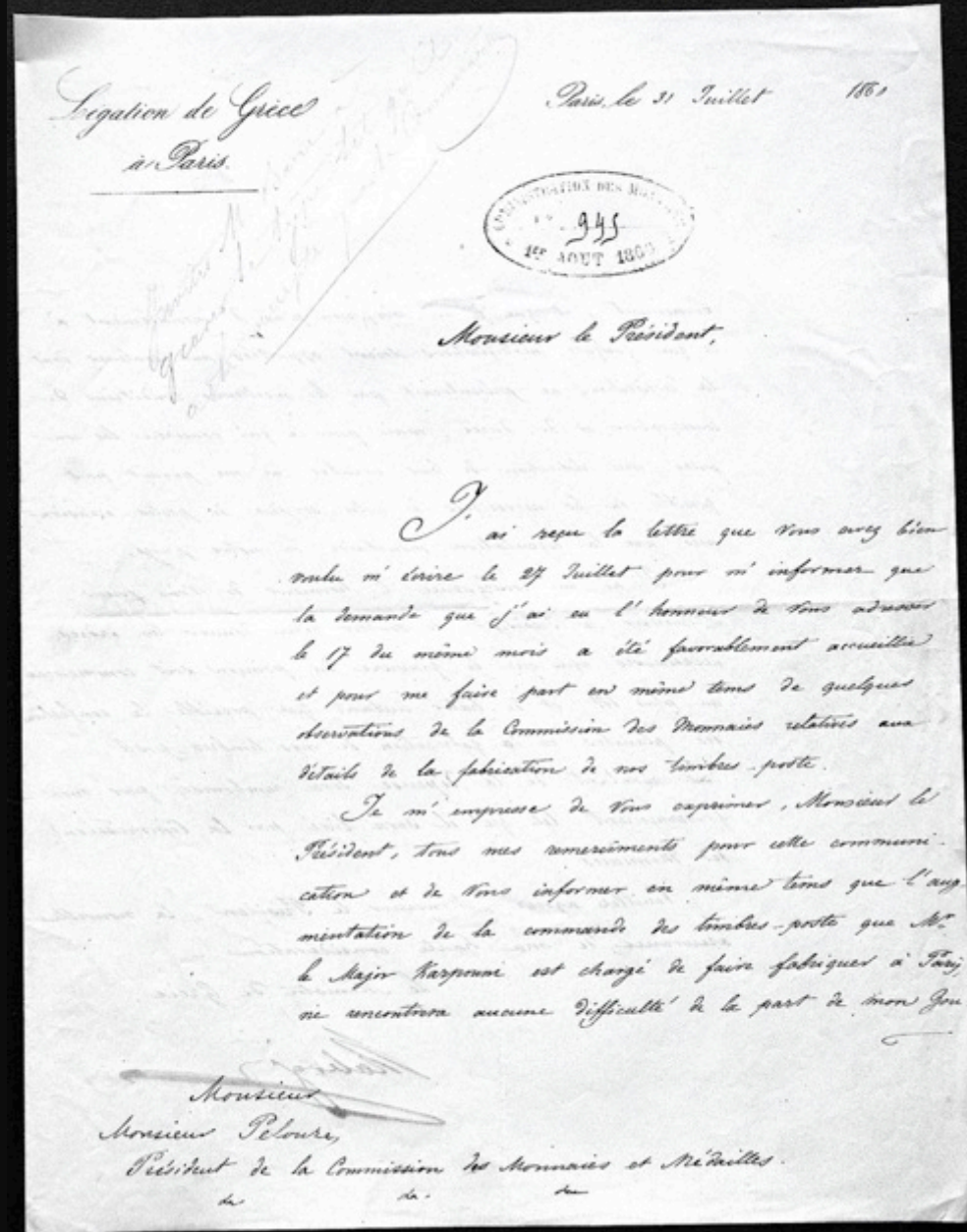
So in conclusion:

- Die-proofs are coming from the **dies** and are done by the **engraver**, (“*épreuves*” in French),
- Plate-proofs are coming from the **plates** and are done by the **printer**, (“*essais*” in French).
- It’s also interesting to note that the **Constantinidès** “*Etude*” of 1933 is separating the “*die-proofs*” and the “*plate-proofs*”:
 - Die-proofs: “*Essais de la matrice*” coming from the dies, and
 - Plate-proofs: “*Essais des valeurs*” coming from the plates...

Some historical data

Some historical data

- The Greek Administration placed the order of the 7 values of the first Greek stamp, to the French Mint Commission, on July 31st, 1860.



Some historical data

- The die creation was assigned to the Chief Engraver, **Désiré-Albert Barre**, and the printing of the stamps to his assistant, **Anatole Hulot**.

vernement, et que je ne vis, non plus d'inconvénient à ce que quelques modifications soient apportées aux couleurs de la République ne présentant pas les meilleures conditions de conservation et de durée; mais pour ce qui concerne les coupures, une réduction de leur nombre ne me paraît pas possible en les nécessités de notre service de postes occasionnées par la circulation monétaire de notre pays.

J'ai eu en conséquence l'honneur de vous prier, Monsieur le Président, de vouloir bien donner les ordres nécessaires afin que la gravure du poinçon soit commencée au plus tôt et de hâter autant que possible la confection des planches et la fabrication de nos timbres-poste.

Le montant de la dépense sera remboursé par mon Gouvernement tel qu'il sera fixé par la Commission des Monnaies.

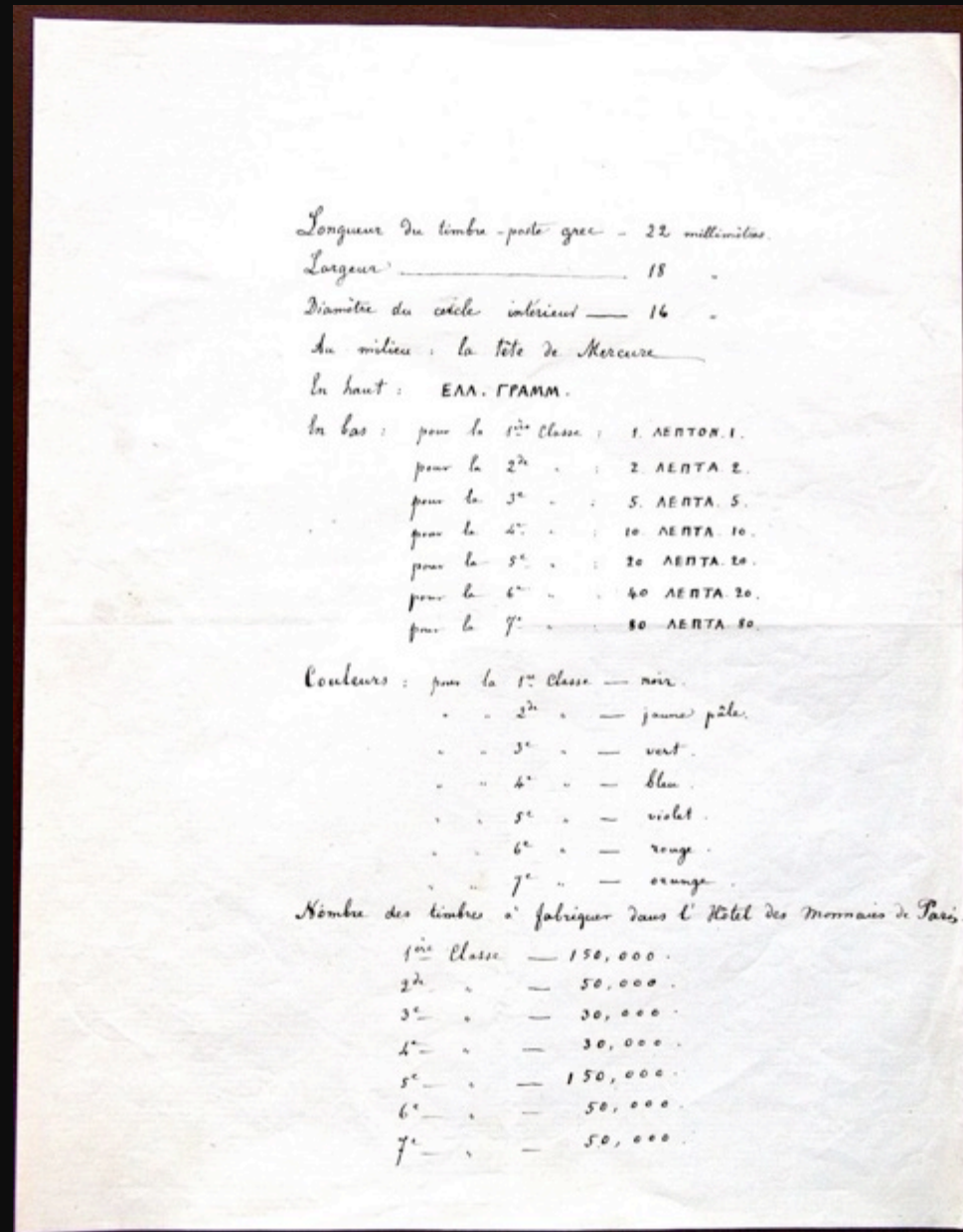
Tenille agréer, Monsieur le Président, la nouvelle assurance de ma haute considération.

Le Ministre de Grèce.



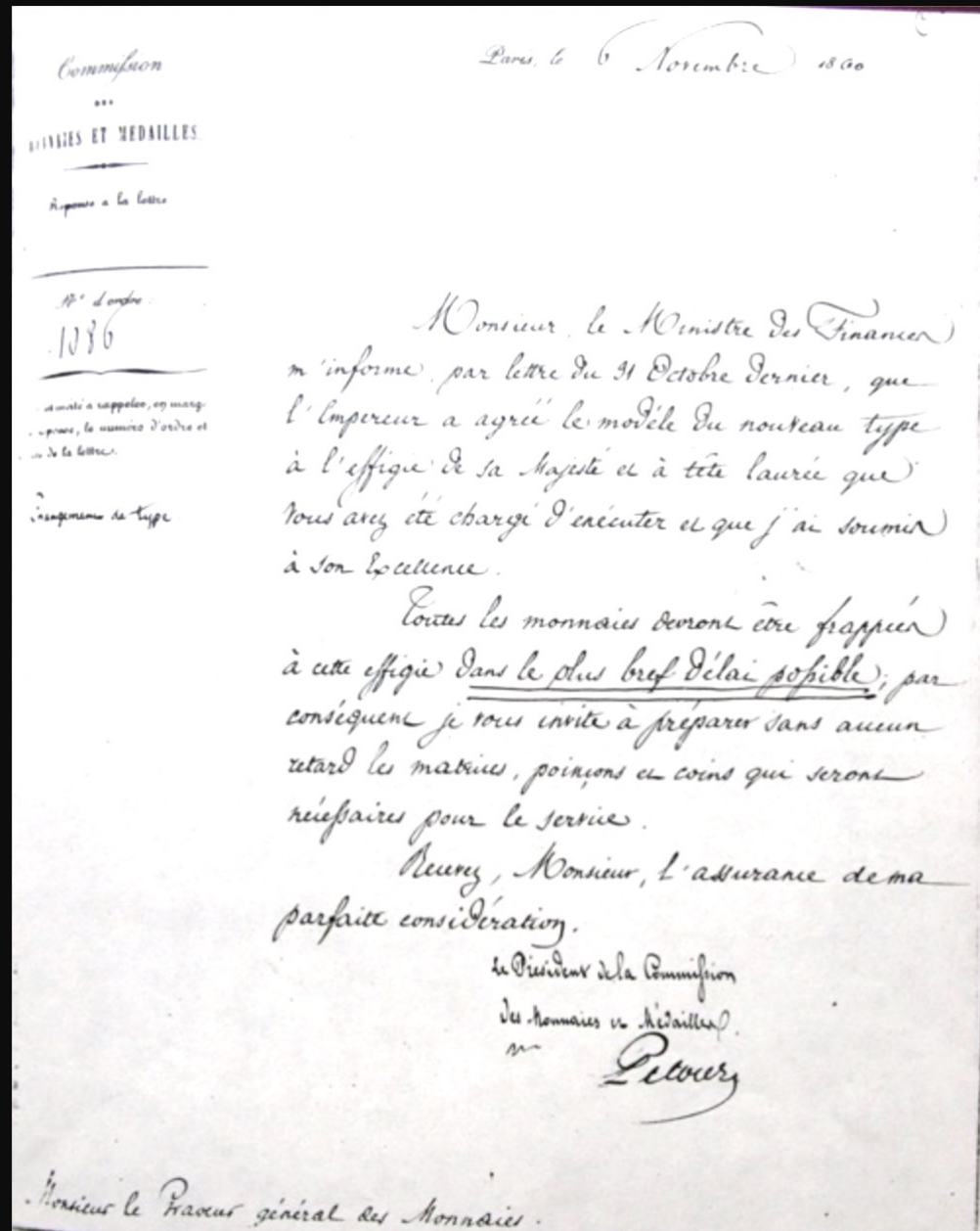
Some historical data

- **Désiré-Albert Barre** started to work on the creation of the die on August/September 1860.



Some historical data

- But, starting November 6th, 1860, **Barre** has been asked to modify immediately all the dies/matrix of the French coins with the “*Présidence*” effigy which must be transformed to the “*Empire*” one, with laurel wreath, after the agreement of the Emperor of the French Empire, **Napoléon III**.
- Finally, the Chief Engraver gave the LHH final die to **Anatole Hulot** on February 1st, 1861, with 3 months delay...

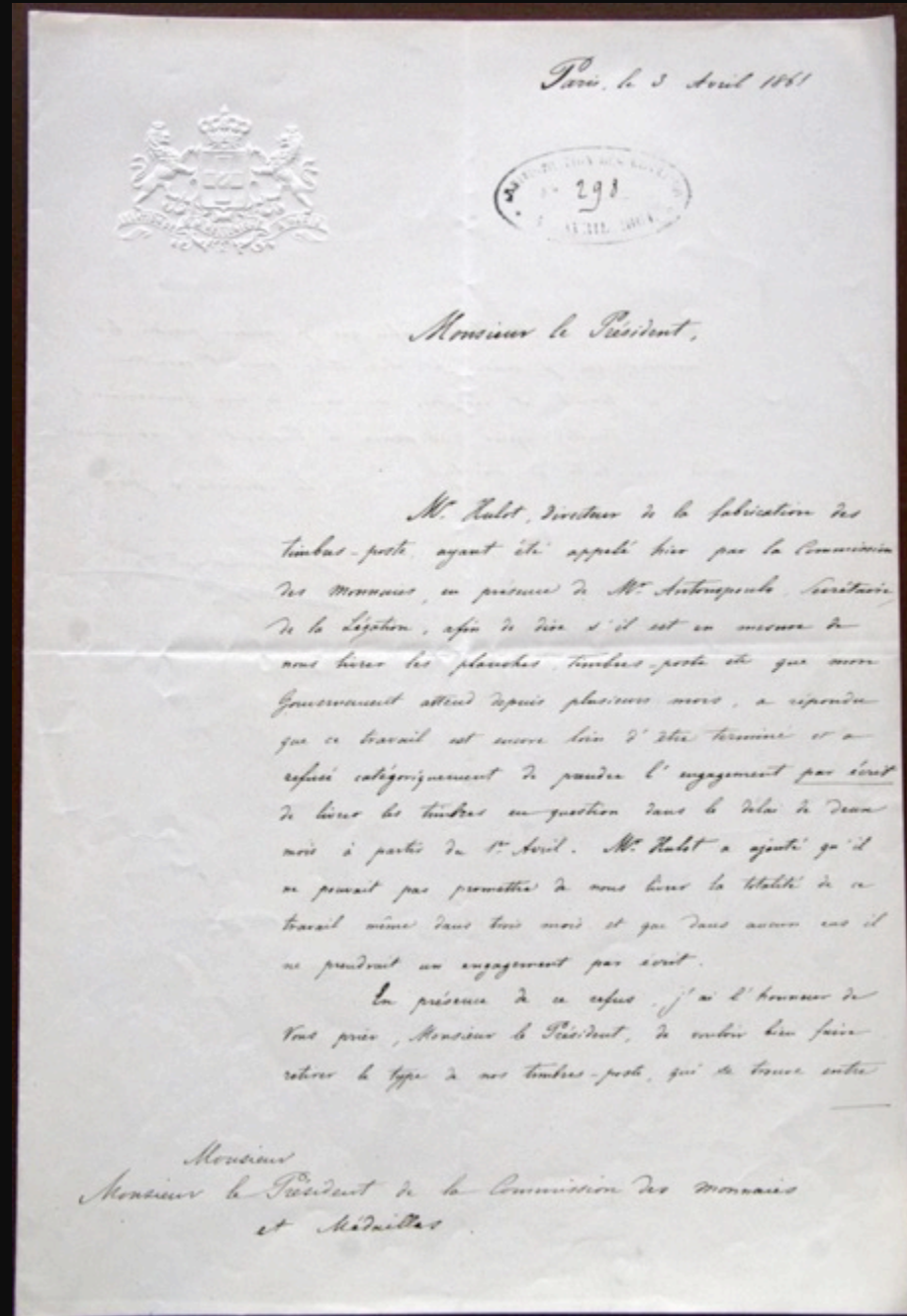


Some historical data

- So **Hulot** got the final die on February 1st, 1861, in order to start the manufacture of the 7 typographic plates with his method, the "*Galvanoplasty*".
- On April 2nd, 1861, **M. Antonopoulos**, the first secretary of the Greek Legation in **Paris**, visited **Hulot** to get some news on the status of the order, 8 months after...

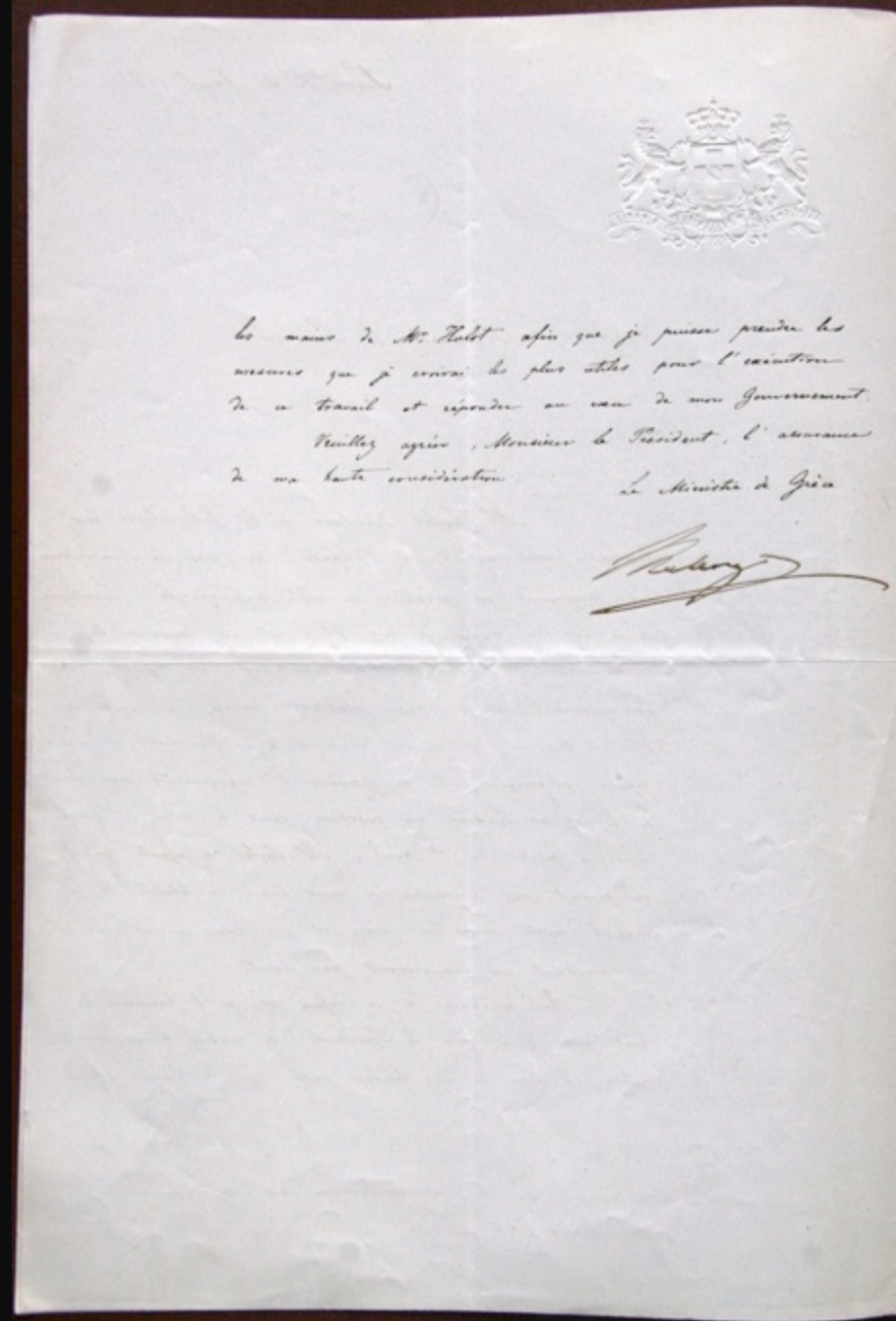
Some historical data

- On April 3rd, **Demetrios Kallergis**, Minister of the Greek Legation in **Paris**, wrote a letter to **Théophile-Jules Pelouze**, President of the French Mint commission.



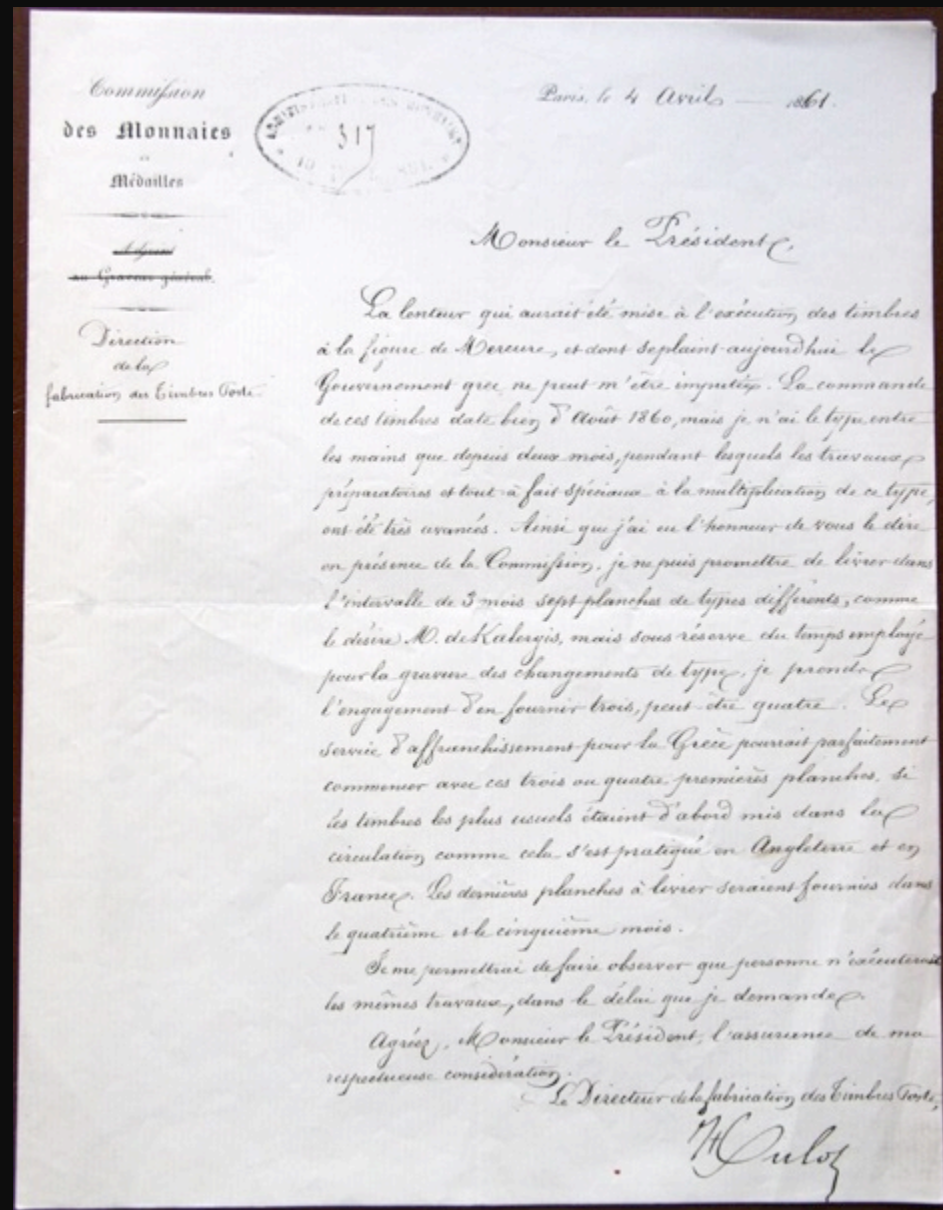
Some historical data

- **Kallergis** was asking to get the final die back!



Some historical data

- On April 4th, **Hulot** wrote a letter to **Pelouze**, explaining that he got the final die since only 2 months and that he cannot deliver the first 3 or 4 plates before July 1861.



Some historical data

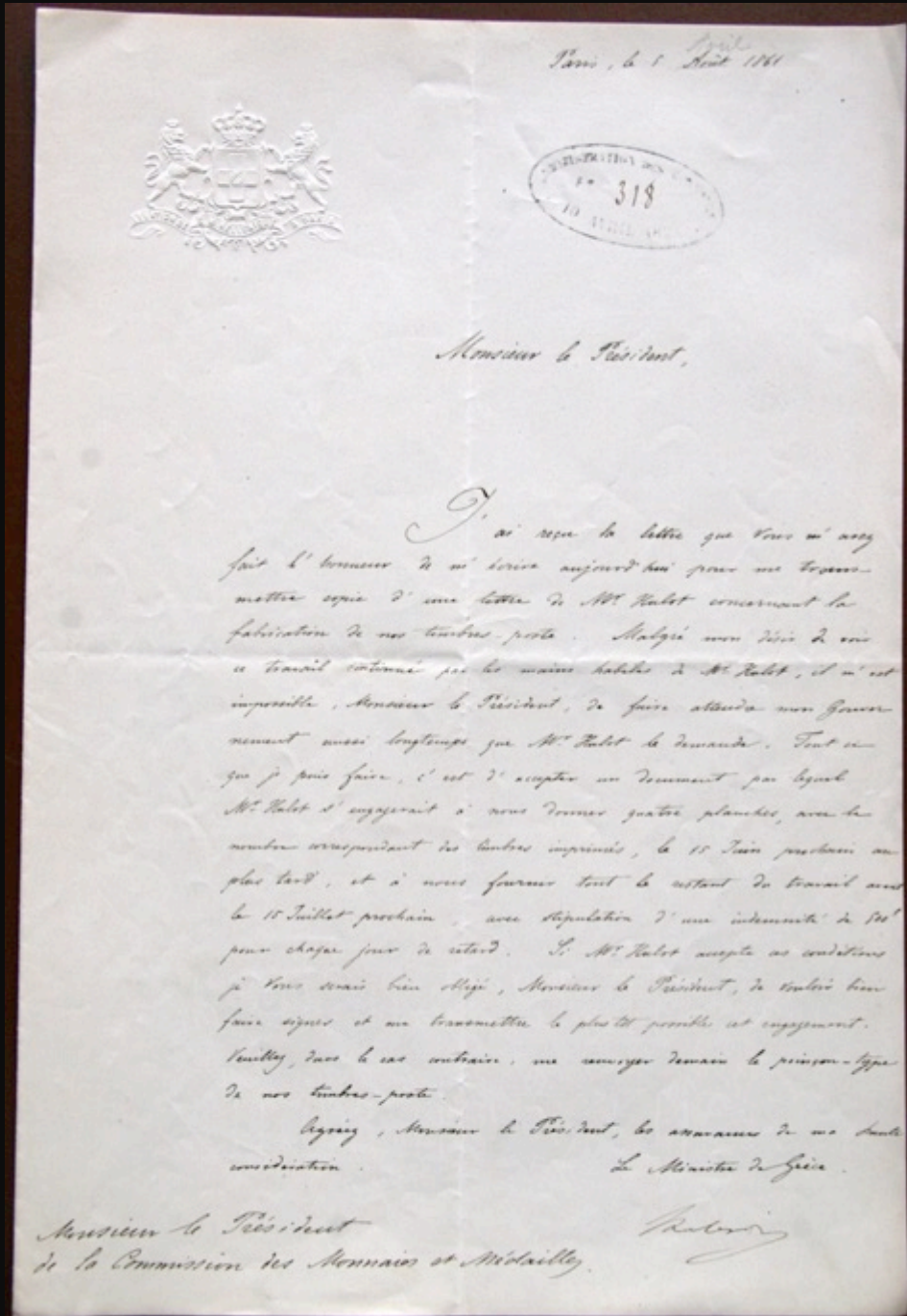
- On April 5th, **Pelouze** sent the **Hulot's** previous letter to **Kallergis**, and asked him if these conditions were acceptable. He also requested a meeting.

COMMISSION DES MONNAIES ET MÉDAILLES.		MINUTE DE LETTRE.	
SERVICE			
RÉPONSE		A Monsieur le Ministre d'Gr	
à la lettre du			
N° D'ORDRE:		L 5 Avril 1861	
286			
SOMMAIRE.		Monsieur le Ministre	
PIÈCES À JOINDRE.		<p>J'ai l'honneur de vous envoyer copie d'une lettre que je reçois de M. Hubert. C'est à vous, Monsieur le Ministre d'approuver si vous avez accepté l'engagement qu'il prend de fournir de livrer 3 planches au moins dans le délai de 3 mois.</p> <p>Je vous prie de me faire savoir si vous insistez pour que je vous renvoie le poinçon type et sans ^{les cas contraires} les cas j'aurai l'honneur de m'entendre ultérieurement avec vous sur la forme qu'il conviendra de donner à l'engagement qui sera pris par M. Hubert.</p>	

Commission des monnaies, n° 5. (Février 1860.)

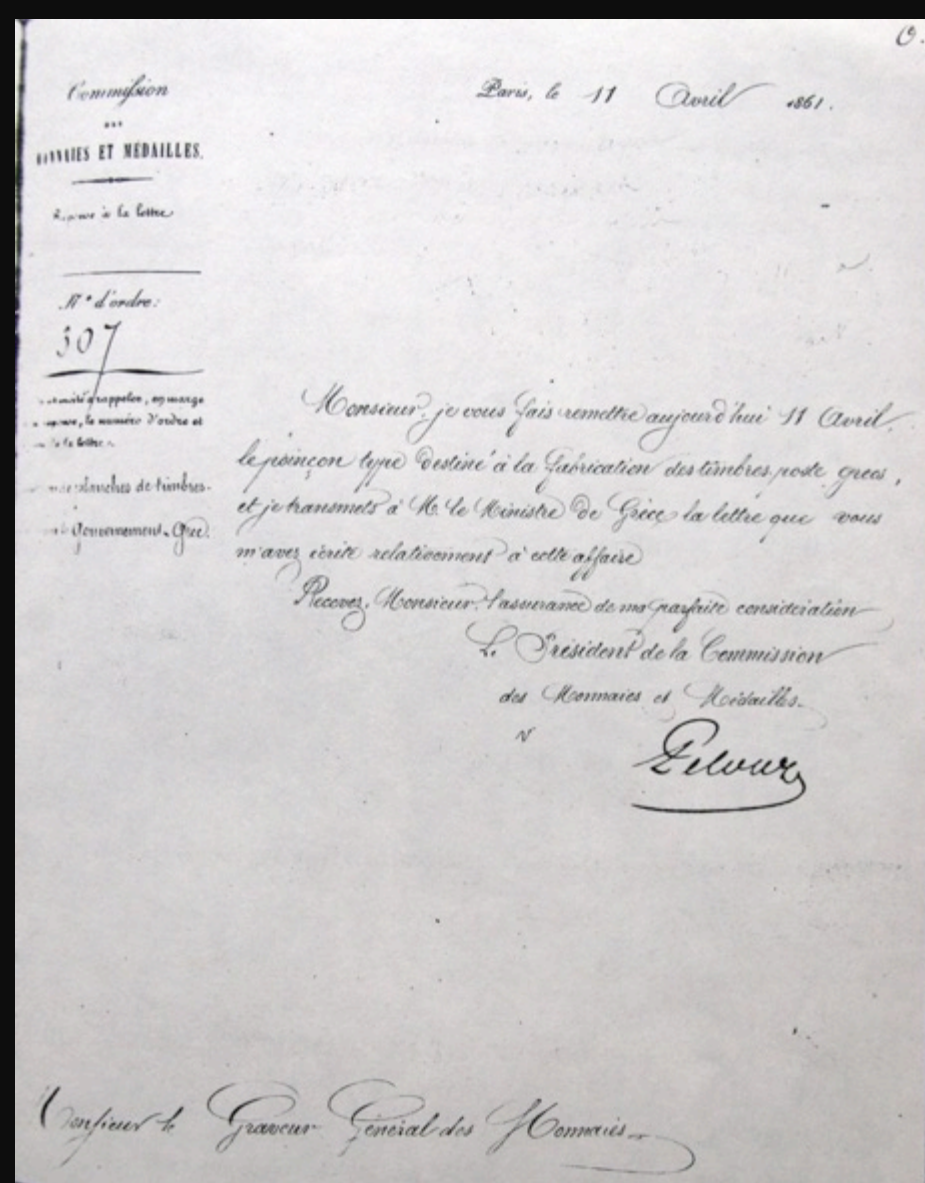
Some historical data

- On April 5th, **Kallergis** answered to **Pelouze** asking to get the first 4 plates, & the stamps associated, by June 15th and the 3 last ones, a month after...



Some historical data

- Then probably, many discussions occurred between all the parties as on April 11th, **Pelouze** sent a letter to **Barre** to tell him that he is got back the final die.



Some historical data

- On the same day (April 11th), **Barre** answered to **Pelouze** to indicate the financial conditions to build the plates and print the stamps (the same as agreed on July 1860) and his commitment to deliver 4 plates no later than July 12th, and the 3 last ones a month later.

Graveur Général
des
Monnaies

Paris, le 11 avril 1861

Monsieur le Président

Timbre-poste
à la
grande

J'ai l'honneur de vous adresser réception du
type des timbres-poste grecs qui m'a été remis par
votre ordre le 11 c^t.

J'y joins, en outre, certifier dans cette lettre
l'engagement moral, que j'ai pris devant la Commission
des Monnaies, M^r Antonopoulos étant présent, de livrer
4 demi-planches trois mois après la remise du type, et à
délai avant le 12 juillet et les 3 autres demi-planches dans
le courant du mois suivant, ou d'autres termes avant le
12 août.

Il a été convenu que les rémunérations suivantes
seraient affectées à ces travaux, savoir :

Dessin et gravure du type (p ^r mémoire)	1,500 ^{fr}
Confection des 4 demi-planches à 1500 l'une	10,500 ^{fr}
Total	12,000 ^{fr}

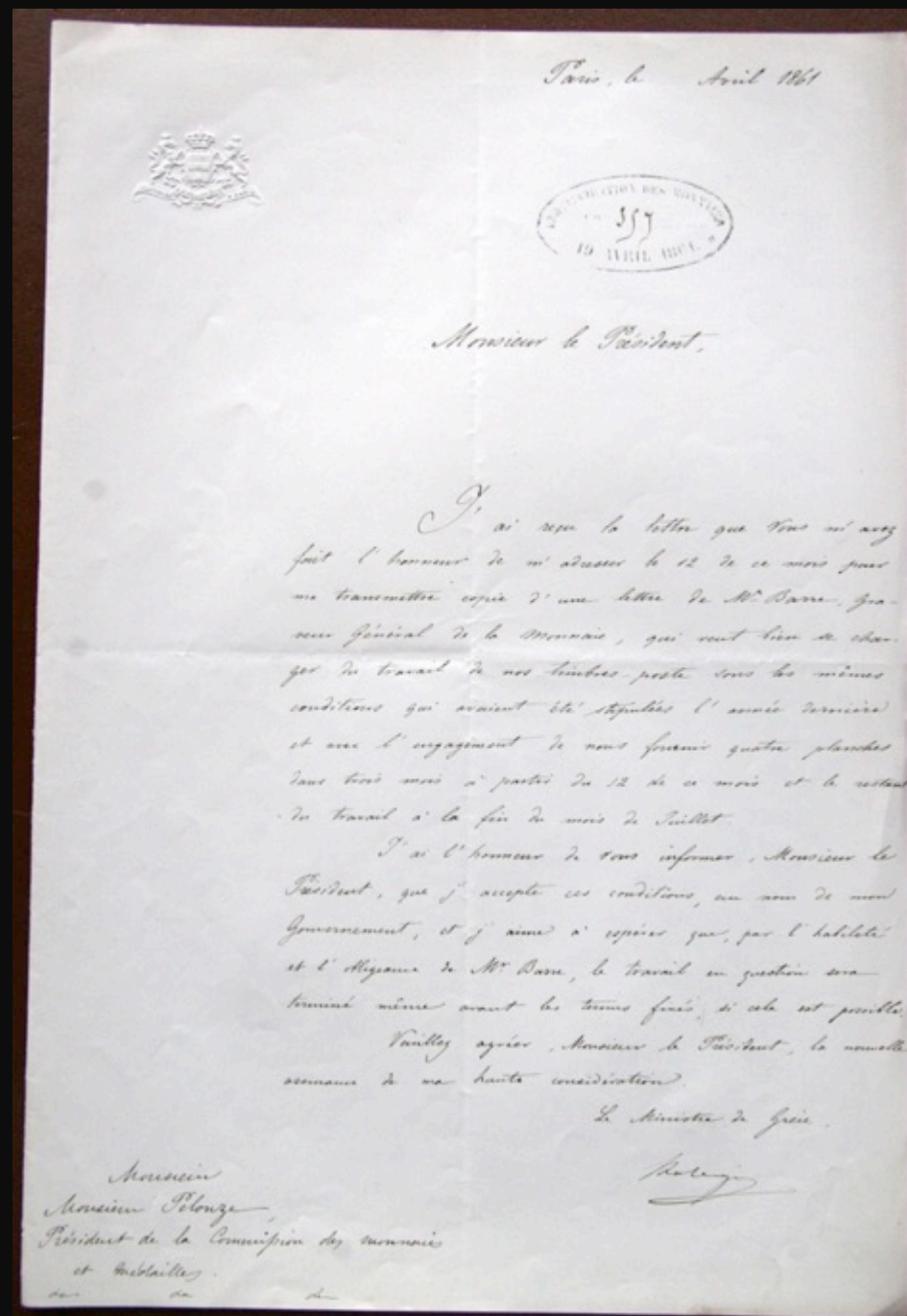
Plus un franc cinquante cent. par chaque million
de timbres imprimés et gommés. L'emballage et autres
frais accessoires et éventuels restent à la charge du
gouvernement grec.

Très agréablement, Monsieur le Président, l'assure
de mon respect

Albert Barre

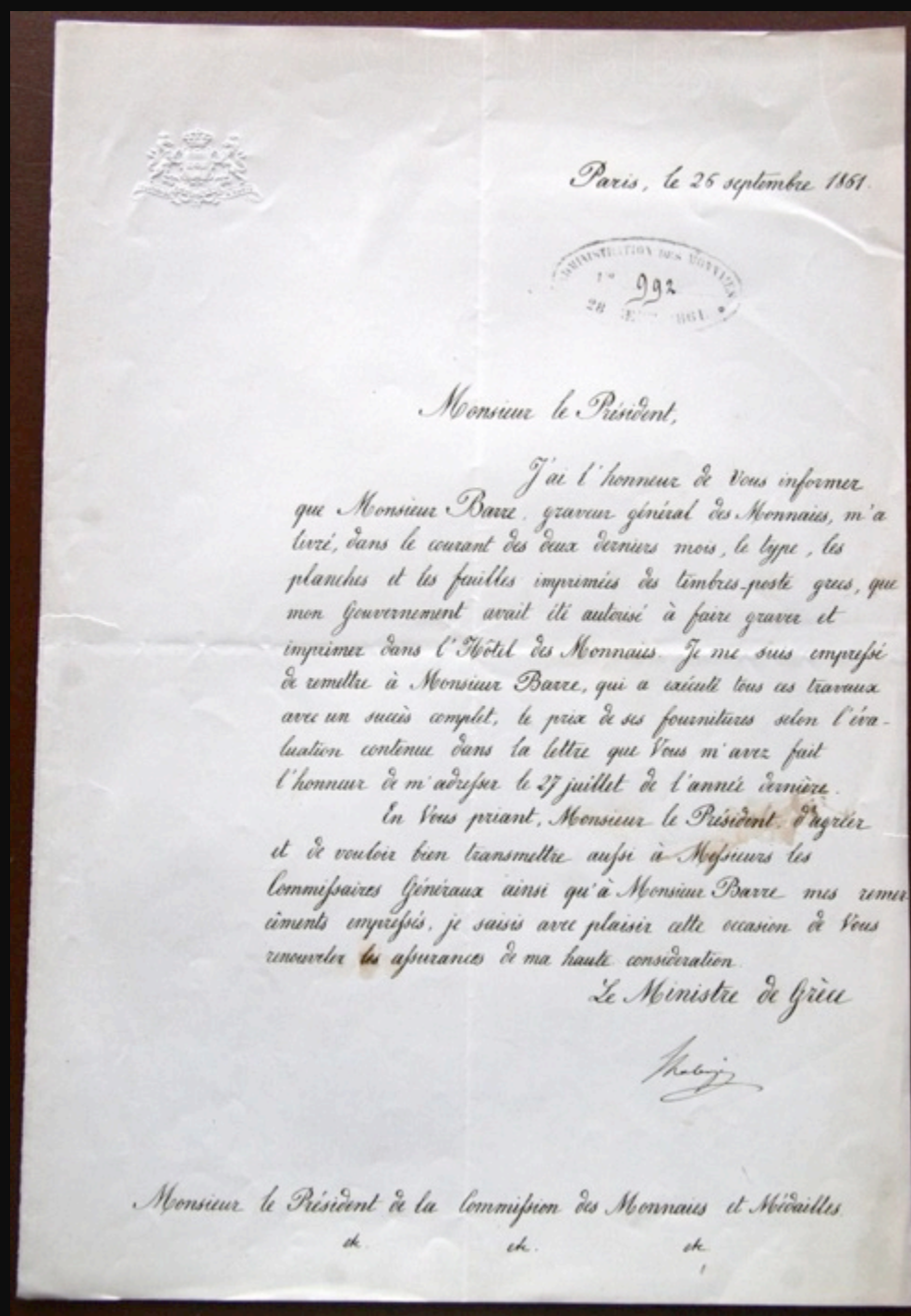
Some historical data

- On April 19th, **Kallergis** sent a letter to **Pelouze** to accept the **Barre's** financial conditions and delivery dates.



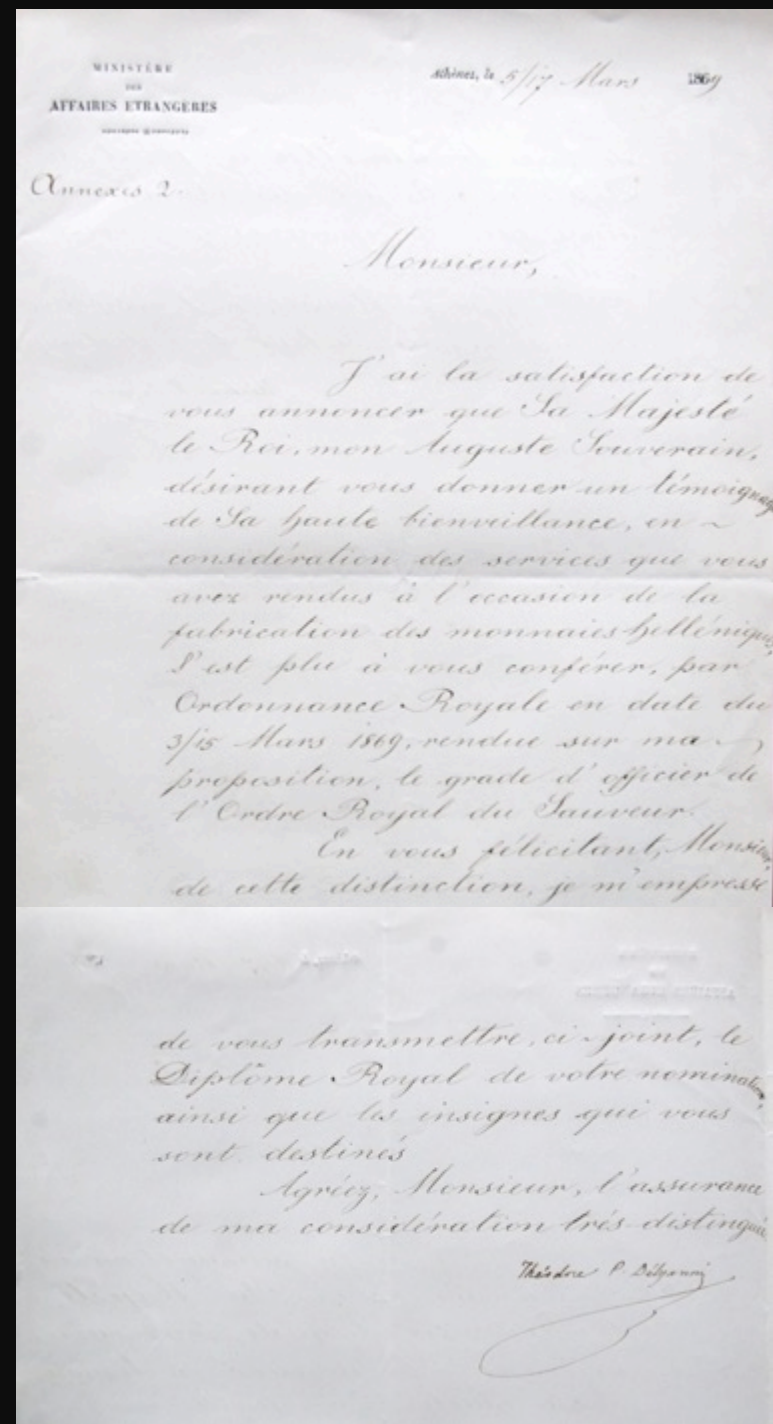
Some historical data

- Finally, **Barre** shipped to **Athens** the first 4 plates & the stamps associated, on August 10th (Vs. July 12th), and the last 3 ones on September 11th (Vs. August 12th).
- On September 26th, 1861, **Kallergis** sent a letter to **Pelouze**
 - to acknowledge the reception of 7 plates in **Athens**,
 - to confirm the payment to **Barre**,
 - to thank the French Administration, and more particularly **Albert-Désiré Barre**!

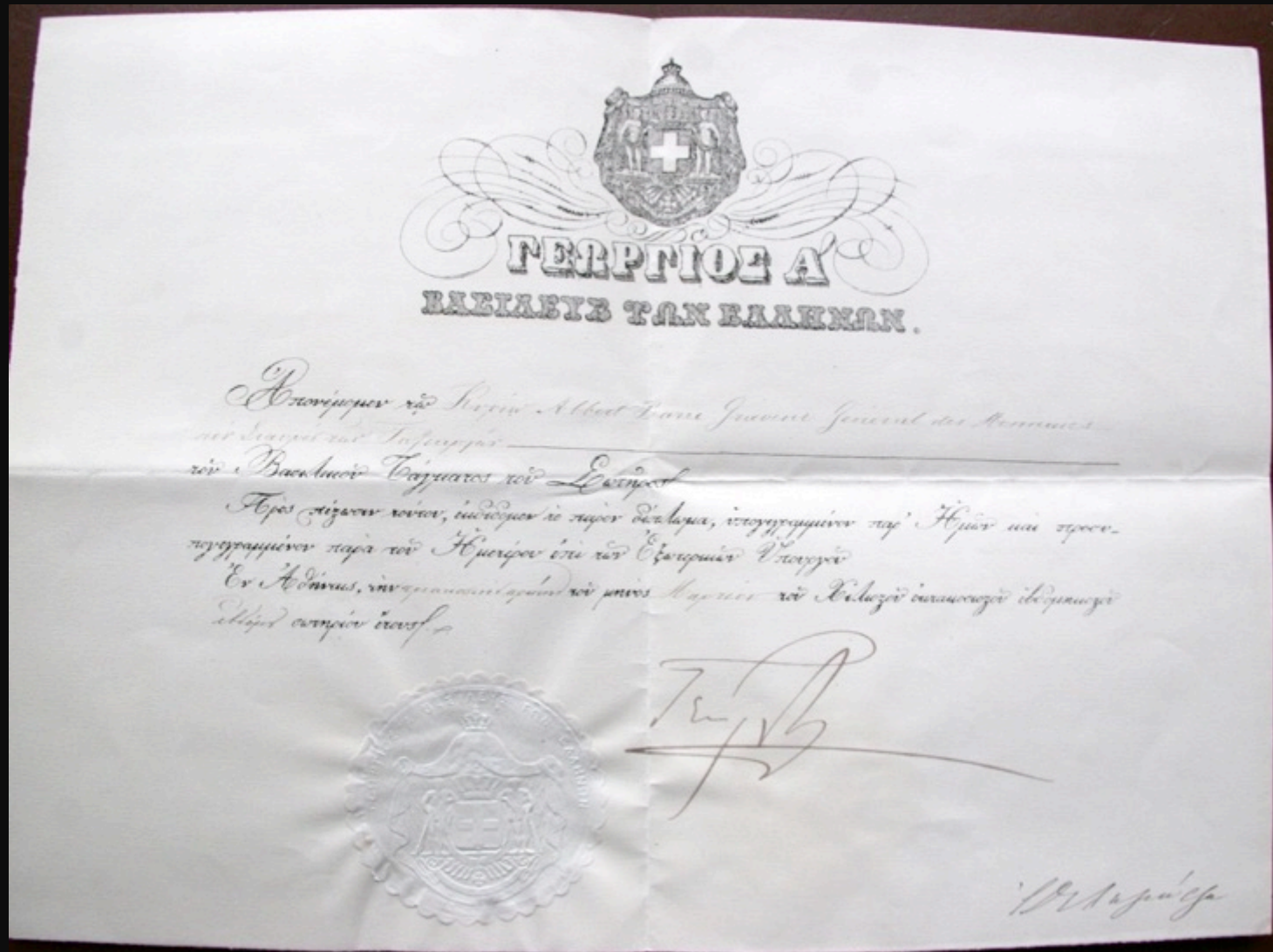


Some historical data

- Few years later, on March 17th, 1869, and after having also done coins for the Greek Government, **Barre** received a letter from **Théodore Délyannis**, Minister of Foreign Affairs of Greece:



Some historical data



- The King of the Hellenes, **Paul Ist** has promoted him to the grade of "Officier de l'Ordre Royal du Sauveur" for his work on the creation of the Greek coins.

Die-proofs & plate-proofs done to
validate the method of the
“direct striking in the coining press”

Die-proofs & plate-proofs done to validate the “*direct striking in the coining press*” method

- Since 1849, in France, the typographic plates were done by **Anatole Hulot** with the “*Galvanoplasty*” method,
- The number of stamps produced in France went from:
 - 46.340.400 in 1849 to,
 - 181.418.400 in 1856.

50

Années	Total		Observation
	Reuilles	Cimbrées	
1848	18 902	5 460 600	Encre de la Presse simple à 20 "a par un seul an. 1848 Encre de la Presse à 20 "a par an. 1848
1849	154 468	46 340 400	
1850	119 138	25 741 400	Encre de la Presse simple à 25 "a par un seul an. 1850 Encre de la Presse à 25 "a par an. 1850
1851	100 759	30 227 700	
1852	95 109	27 922 700	
1853	119 843	32 922 900	
1854	210 187	25 852 100	Encre de la Presse à 25 "a par an. 1854 Encre de la Presse à 25 "a par an. 1854
1855	509 347	152 954 100	Encre de la Presse à 25 "a par an. 1855 Encre de la Presse à 25 "a par an. 1855
1856	605 728	181 718 400	
	2 007 281	602 184 3 00	Encre de la Presse à 25 "a par an. 1856 Encre de la Presse à 25 "a par an. 1856
10450 mois 1857	518 996	155 692 800	
111000 mois 1857	291 642	177 492 600	
1857	196 142 600		
1858	196 943 700		
1859	221 907 200		
1860	293 293 800		

Die-proofs & plate-proofs done to validate the “*direct striking in the coining press*” method

- Since 1849, in France, the typographic plates were done by **Anatole Hulot** with the “*Galvanoplasty*” method,
- The number of stamps produced in France went from:
 - 46.340.400 in 1849 to,
 - 181.418.400 in 1856.
- **Hulot** had the monopoly of this “*Galvanoplasty*” method,
- So in order to optimize the cost, the French administration asked, in 1858, to **Désiré-Albert Barre** to create a new method to manufacture the typographic plates,
- **Désiré-Albert Barre** created the “*direct striking in the coining press*” new method in late 1858/early 1859,
- This method has never been used to create stamps printing plates for any French stamp as **Hulot** decreased his prices significantly in 1860.
- This method has been used only to manufacture the printing plates the stamps of the “*large Hermes head*” of Greece!

Die-proofs & plate-proofs done to validate the
“*direct striking in the coining press*” method

**So it's the reason why the “*Cérès 1858*”
& the “*Cérès without inscription*”
are parts of the Greek philately!**

(See Louis Fanchini study)

Die-proofs & plate-proofs done to validate the *"direct striking in the coining press"* method



Coining press of the 19th century – Musée de l'Hôtel des Monnaies de **Paris**

The die-proofs of the *"Cérès 1858"*

Die-proofs & plate-proofs done to validate the "*direct striking in the coining press*" method - "*Cérès 1858*"

Progressive die-proof of
the "*Cérès 1858*" done
on late 1858/early 1859

Unique item

(Collection

Raymond Beaussant)



Die-proofs & plate-proofs done to validate the "*direct striking in the coining press*" method - "*Cérès 1858*"

Final die-proof of the
"*Cérès 1858*" done on
late 1858/early 1859
3 items known so far



The plate-proofs of the *"Cérès 1858"*

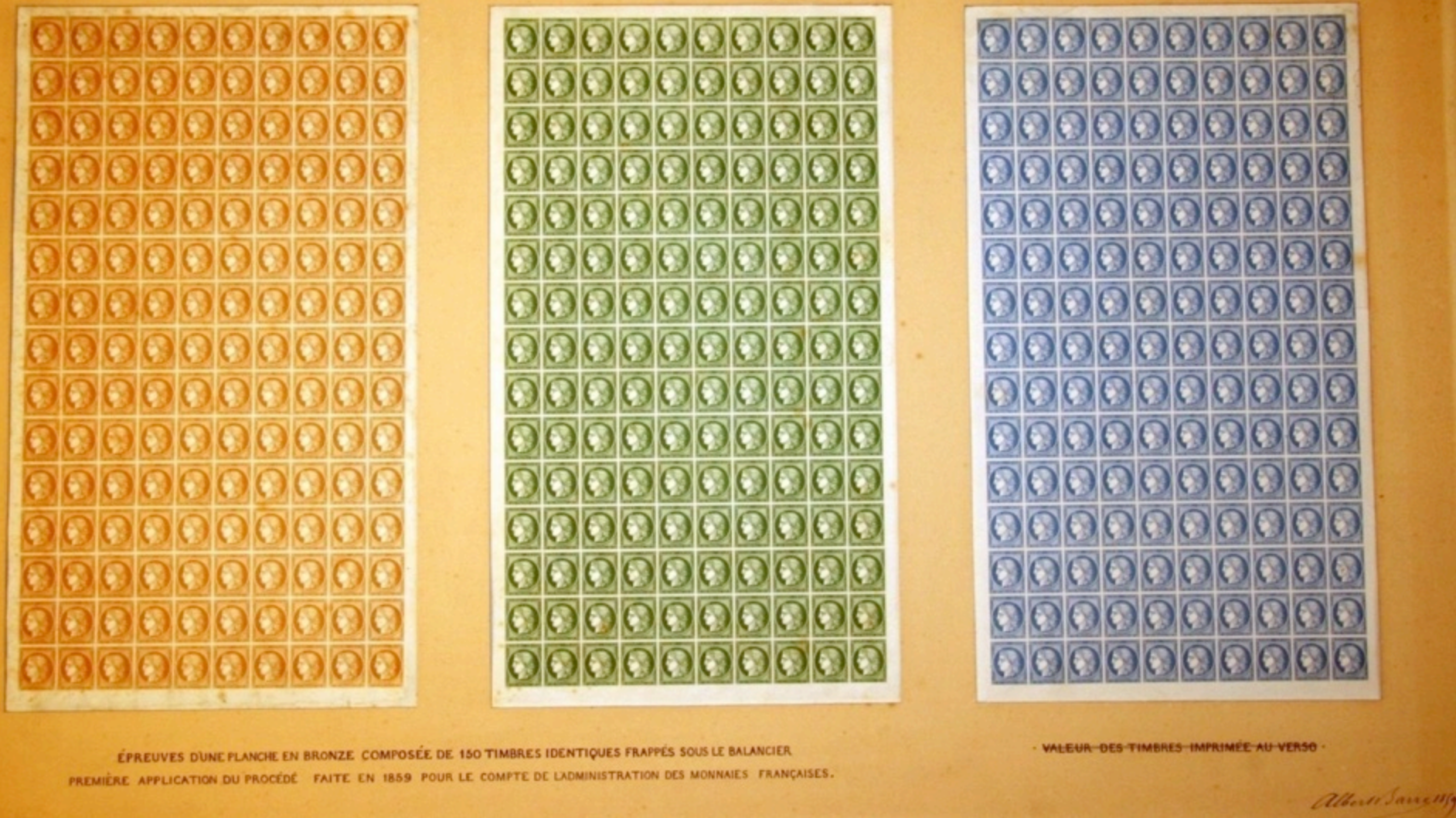
Die-proofs & plate-proofs done to validate the "*direct striking in the coining press*" method - "*Cérès 1858*"

The "*Cérès 1858*" plate-proofs of 1858/1859:



- Plate-proofs realised by **Désiré-Albert Barre**, in 1858/1859, to validate the "*direct striking in the coining press*" method
- 4 Colours: Black, Green, Blue and Bistre, all without "*Control Number*" on the back
- The plate was composed of 150 "*clichés*" made on bronze (95%) & brass
- The "*direct striking in the coining press*" method will be used by **Désiré-Albert Barre** in 1861, to manufacture the 7 typographic plates of the 7 first values of the "*large Hermes head*"

Die-proofs & plate-proofs done to validate the "*direct striking in the coining press*" method – "*Cérès 1858*"



The "*Cérès 1858*" plate-proofs of 1858/1859 as exhibited at the Universal Exhibition of **London** in 1862

The plate-proofs of the
“*Cérès 1858*” of 1861

Die-proofs & plate-proofs done to validate the "*direct striking in the coining press*" method – "*Cérès 1858*"

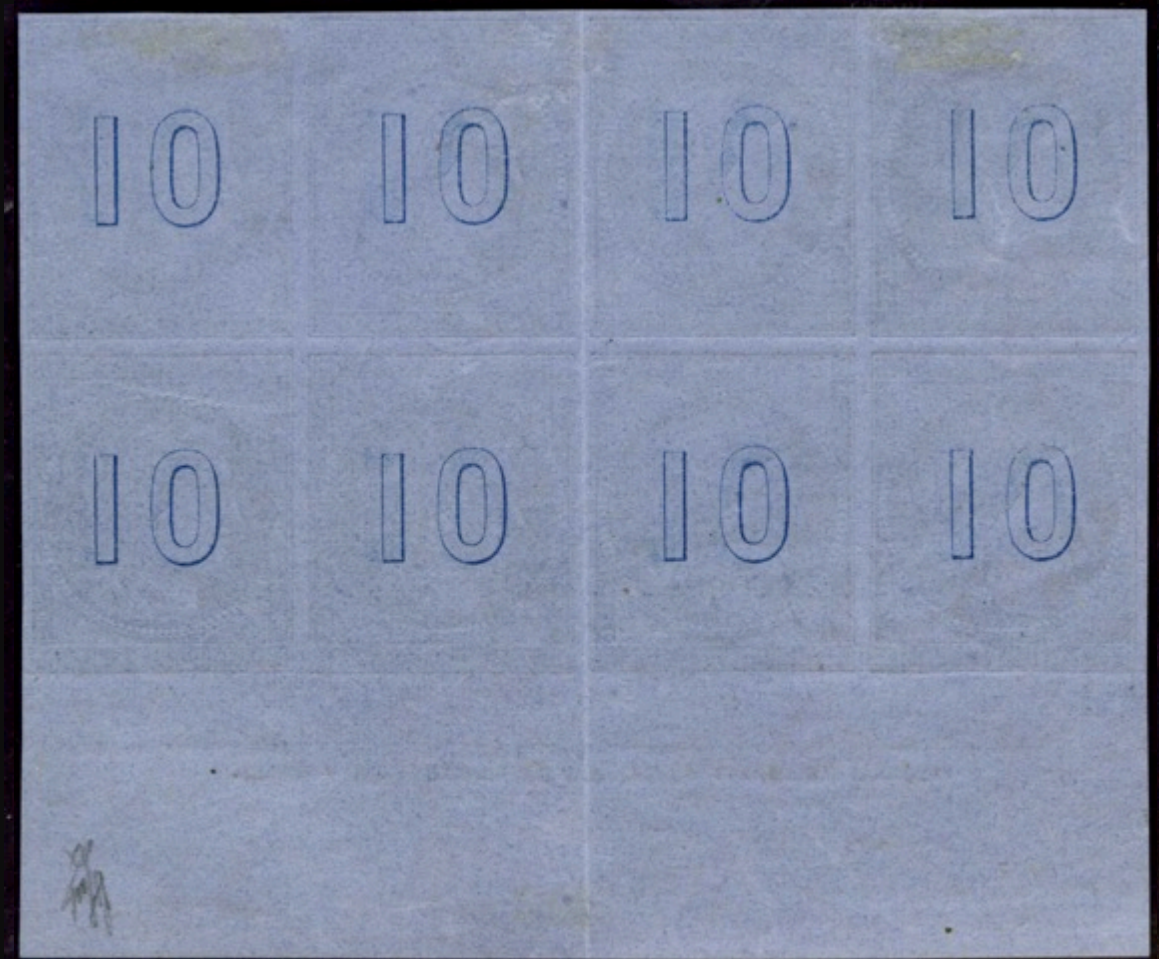
The "*Cérès 1858*" plate-proofs of 1861:

- Realised in 1861 to test the "*control numbers*" printing in the workshop of the printer **Ernest Meyer** in **Paris**
- Unique piece to date



Die-proofs & plate-proofs done to validate the "*direct striking in the coining press*" method – "*Cérès 1858*"

The "*Cérès 1858*" plate-proofs of 1861:



- Same inscription of the printer as the 10 Lepta of the LHH.
(comas, and not dots)

Die-proofs & plate-proofs done to validate the "*direct striking in the coining press*" method – "*Cérès 1858*"

The "*Cérès 1858*" plate-proofs of 1861:



- Blue on bluish paper, realised in 1861
- The "*control numbers*" identical to those of the 10 Lepta of the **Paris** printing LHH
- Same "*control numbers*" errors, at the same positions of the sheet in the 2 cases
- Realised in 1861 to test the "*control numbers*" printing in the workshop of the printer **Ernest Meyer** in **Paris**

The plate-proofs of the
“*Cérès without inscription*”
of 1861

Die-proofs & plate-proofs done to validate the "*direct striking in the coining press*" method – "*Cérès without inscription*"

The "*Cérès without inscription*" plate-proofs of 1861:

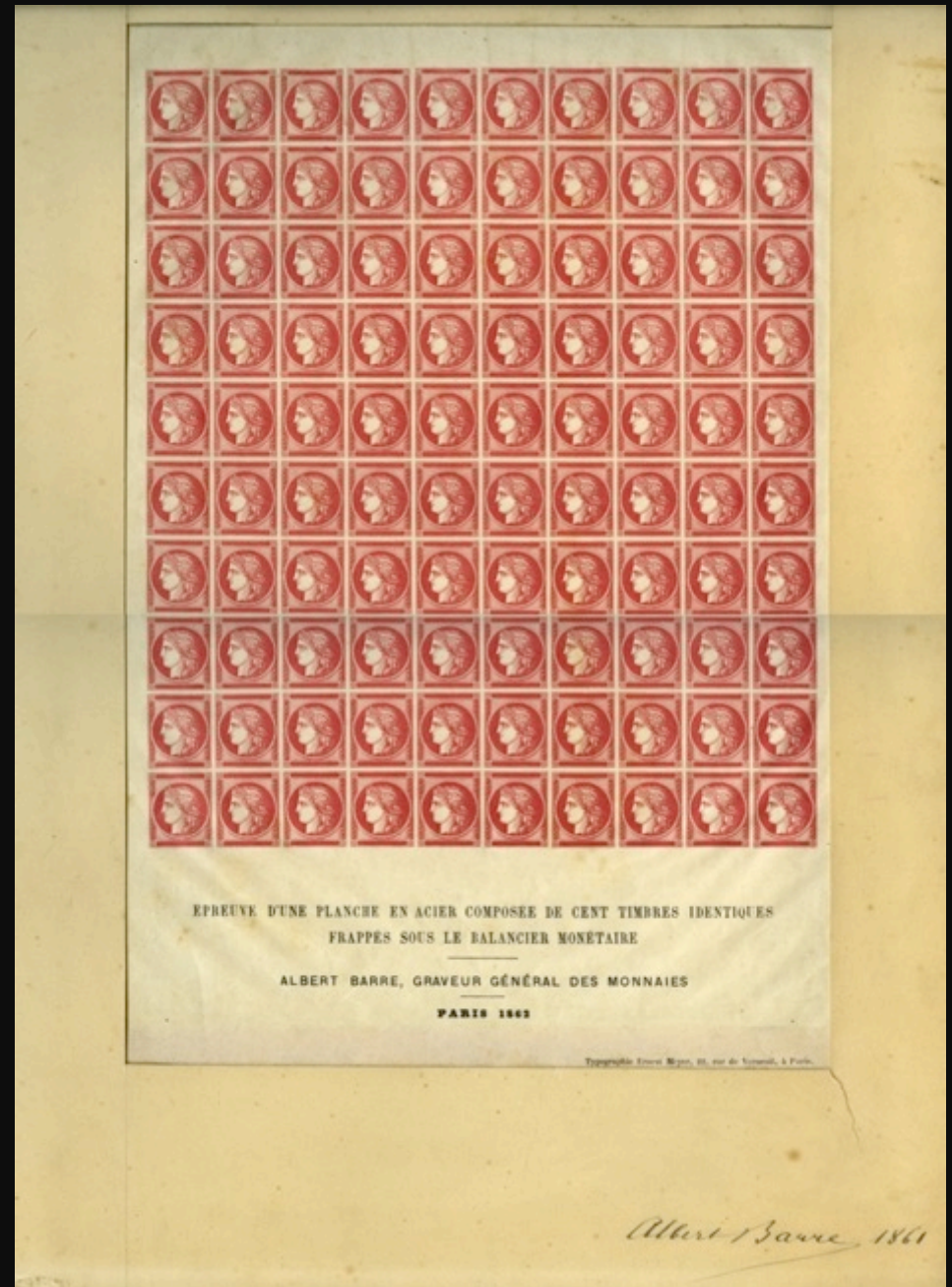


- Realised in 1861 to improve the "*direct striking in the coining press*" method, developed in 1858/1859
- The plate is composed of 100 "*clichés*" in steel
- Printed by the printer **Ernest Meyer** in **Paris**
- Exhibited at the Universal Exhibition of **London** in 1862

Die-proofs & plate-proofs done to validate the
“*direct striking in the coining press*” method
“*Cérès sans inscription*”

**The “*Cérès without inscription*”
plate-proofs of 1861:**

The “*Cérès without inscription*”
of 1861 as exhibited at the
Universal Exhibition of **London**
in 1862



The mock-up of the
large Hermes head

The mock-up



The effigy of Hermes has been drawn by **Désiré-Albert Barre**, using China ink, in the middle of a black plate-proof of a 20 centimes, type "Présidence" and the legends have been inked. Unique piece, (Collection **Stavros Andreadis**).

The medallion die, and
its progressive die-proof,
of the large Hermes head

The medallion die and its progressive die-proof



The medallion die, at its final stage, engraver by **Désiré-Albert Barre** in late 1860/early 1861, using the "*gravure en épargne*" method. This is the only work by **Désiré-Albert Barre** himself.

The medallion die and its progressive die-proof

The medallion die
at its final stage
(detail)



The medallion die and its progressive die-proof

- The proof from the medallion die (Picture from the book below)
- Only shown in the book by **A. Reinheimer**, *Concise Description of the Collection of Essays of Martin Schroeder* - **Leipzig**, which was edited in **Leipzig** on 1903
- The "*Kohl handbuch*" and the "*Etude*" also mention it but by referring to this same above book...
- As far as I know, it has not been seen since then...
So, is it a myth?



The matrix of the medallion die



The matrix of the medallion die was done by striking, in a soft steel, the medallion die in order to keep a reference if any problem happened to the medallion die during the various operations to create the final die.

The matrix of the medallion die



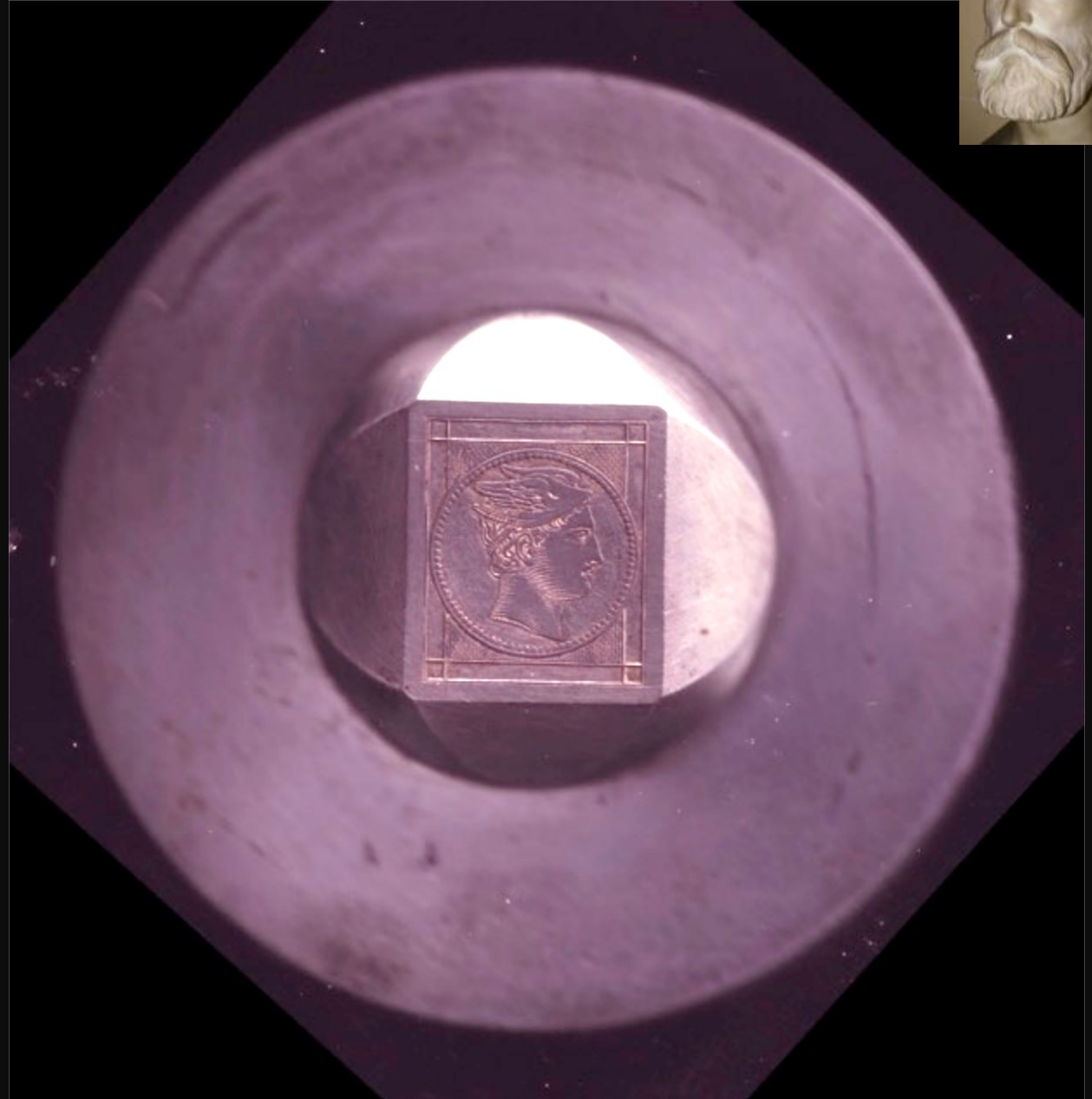
The matrix of the medallion die at its final stage (detail)

The provisional die, and
its progressive die-proof,
of the large Hermes head

The provisional die and its progressive die-proofs



The provisional die
(Private collection)



The provisional die and its progressive die-proofs

The provisional die (Detail)
(Private collection)



The provisional die and its progressive die-proofs

"Cliché" in copper from
the provisional die
(Private collection)



The provisional die and its progressive die-proofs



Sepia progressive die-proof in "*negative*" from a "*cliché*", or a matrix, of the provisional die. One is known to date. The wavy lines are intact. (Private collection).

The provisional die and its progressive die-proofs



Black progressive proof in "*negative*" from a "*cliché*", or a matrix, of the provisional die.
Two are known to date. The wavy lines are intact.

The provisional die and its progressive die-proofs

- Progressive die-proof from a "*cliché*" (or a matrix) of the provisional die,
- Six are known to date, all in blue,
- The "*Etude*" is mentioning a black one that I have never seen...
- The wavy lines are intact,
- Some, like this one, have been mounted on a piece of carton.



The provisional die and its progressive die-proofs



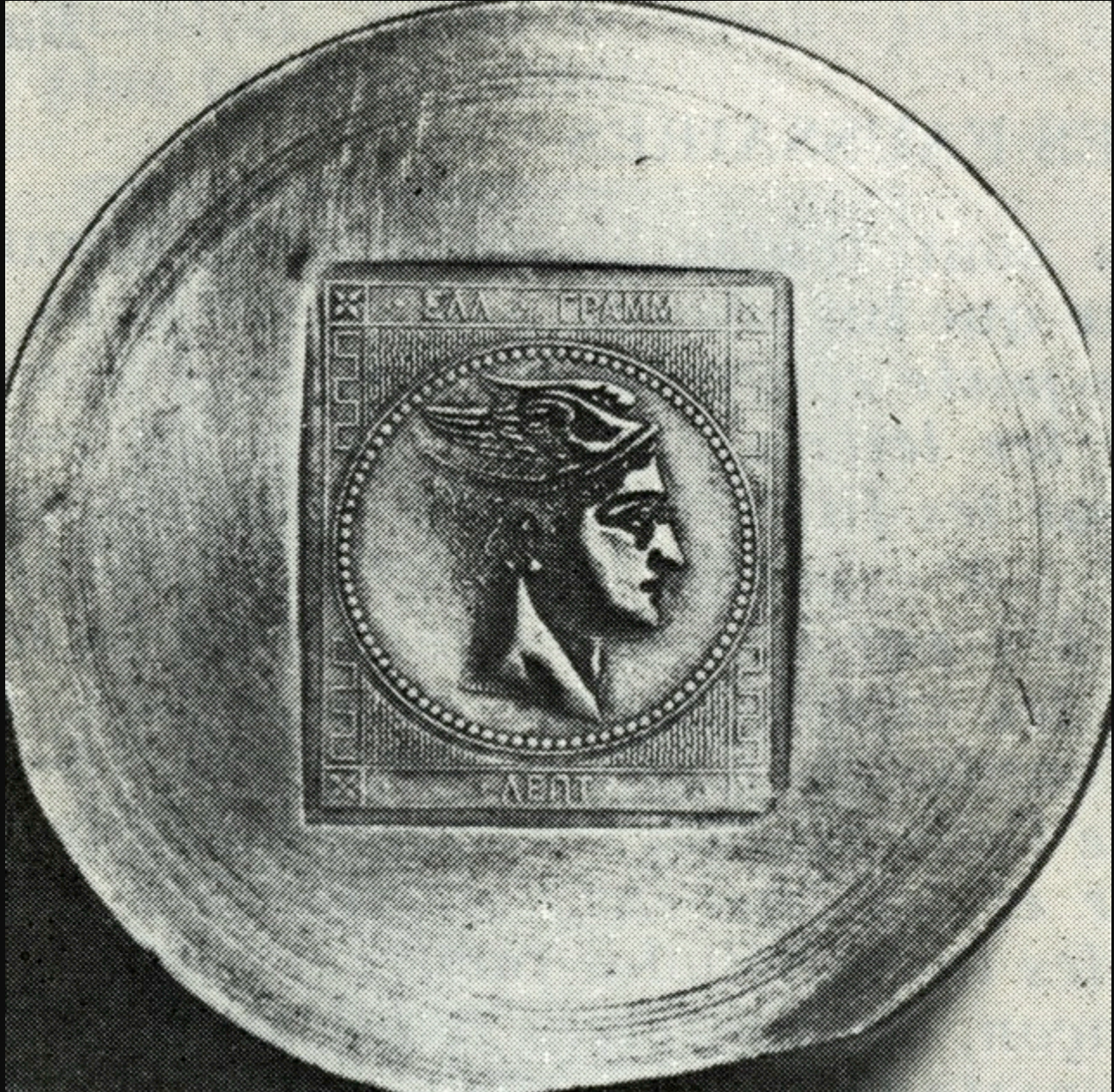
Progressive die-proof from a "*cliché*" (or a matrix) of the provisional die

The final die,
and its final die-proofs,
of the large Hermes head

The final die and its final die-proofs



The final die
at its final stage
(Private collection)



The final die and its final die-proofs – without value

- Final die-proofs from the final die,
- This exemplar is from **Wolfgang Bauer** collection,
- Exist in 3 colours:
 - Black (10),
 - Bleu (6),
 - Red-Brown (13).
- Have been printed by **Désiré-Albert Barre** before February 1861 and the hardening/first striking of the die, so the wavy lines are still intact.
- Some, have been mounted on a piece of carton.



The final die and its final die-proofs – without value



Red-brown final die-proofs from the final die before hardening/first striking

The final die and its final die-proofs – without value



Blue final die-proofs from the final die before hardening/first striking

The final die and its final die-proofs – without value



Black final die-proofs from the final die
before hardening/first striking



The final die and its die-final proofs – with values

- Black numbered final die-proof (with 1 Lepton values) from the final die after hardening and/or the first striking,
- So the wavy lines 1 & 10 of the north-west spandrel are broken at their base,
- The only one copy known to date,
- The slugs with the “1” have been removed and replaced with blank slugs before striking the “*clichés*” to build the typographic plates of the 7 first values.



Main differences between the progressive & final die-proofs



See **Louis Basel** study for the detailed description of the differences.

The typographic plates of 1861,
and their plate-proofs,
of the large Hermes head

The typographic plates of 1861 and their plate-proofs

- The seven typographic plates of 1861 have been manufactured by **Désiré-Albert Barre** with its method of the "*direct striking in the coining press*".
- The same method he has developed in 1858/1859 and validated with the "*Cérès 1858*" essays.
- In 1861, he has built one plate of 100 "*clichés*" made in steal and has validated it with the "*Cérès without inscription*".
- Each of the seven typographic plates of the LHH seven values of 1861 was composed of 150 "*clichés*".
- Two blank slugs have been inserted in the 2 holes of the final die.
- The values were not inserted in the die, before striking the "*clichés*", but they were stuck by percussion on each individual "*cliché*".
- The 7 plates are at the Postal Museum in **Athens**.
- The plate-proofs and the stamps of the 7 values (**Paris** printing) of 1861 have been printed by the printer **Ernest Meyer**, rue de Verneuil, 22, in **Paris**

The typographic plates of 1861 and their plate-proofs

- Number of type of **plate-proofs** referenced, by value, in the “*Etude*”:
 - 1 Lepton: 39
 - 2 Lepta: 6
 - 5 Lepta: 7
 - 10 Lepta: 4
 - 20 Lepta: 20
 - 40 Lepta: 11
 - 80 Lepta: 4
 - **Total:** **91**
- New types have been discovered since then, e.g.:
 - **Nicholas Asymakopulos** have added 2 new on top of the “*Etude*” list (5 & 10 Lepta in back), in his book *The first Greek stamp*.
 - I have in my collection several new types, not referenced by the “*Etude*”...
 - So, there is about one hundred of different types of essays of the LHH.
- But, there is not a single item known, so far, of the sheets used for the “*Découpage*”, also called “*Coussinets d’impression*”...

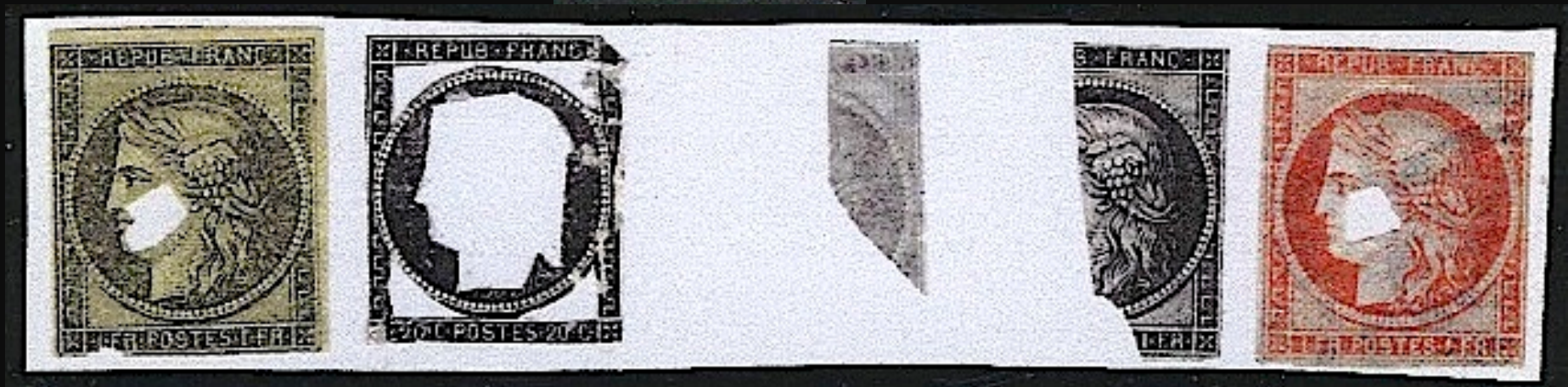
The typographic plates of 1861 and their plate-proofs

Some "*Coussinets d'impression*" of the French classical stamps of the same period. This same technic was also used for the **Paris** and First **Athens** LHH printings – "*Tirage à sec*" or "*Hard printing*":



The typographic plates of 1861 and their plate-proofs

Some "*Coussinets d'impression*" of the French classical stamps of the same period. This same technic was also used for the **Paris** and First **Athens** LHH printings – "*Tirage à sec*" or "*Hard printing*":



1 Franc "*République*" / "*Cérès*" complete and after dismantling
(Collection **Raymond Beaussant**)

The typographic plates of 1861 and their plate-proofs

Some "*Coussinets d'impression*" of the French classical stamps of the same period. This same technic was also used for the **Paris** and First **Athens** LHH printings – "*Tirage à sec*" or "*Hard printing*":



Strip of 20 of the 1 Franc "*République*" / "*Cérès*" on tissue
(Collection **Raymond Beussant**)

The typographic plates of 1861

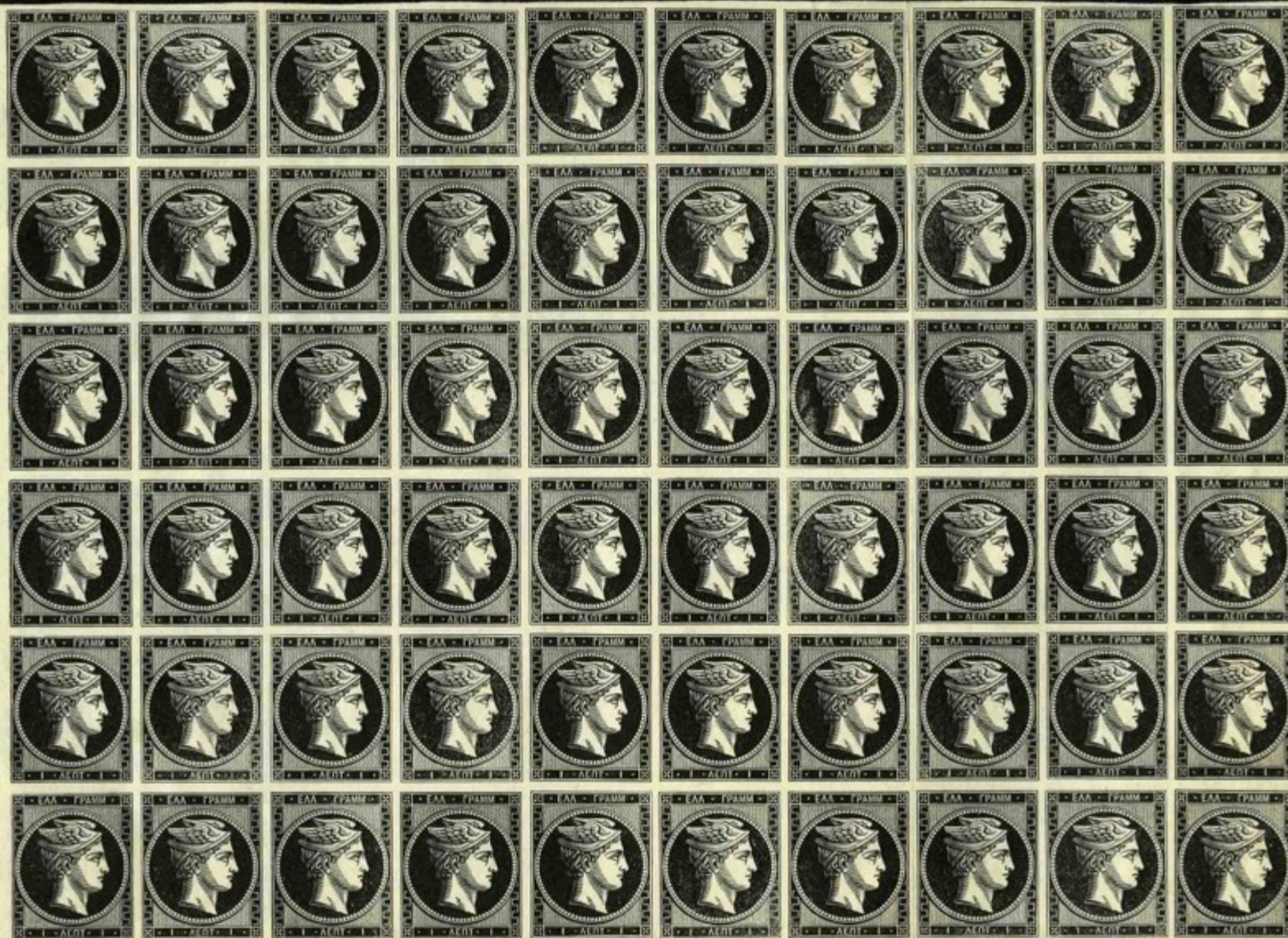
Some "*Coussinets d'impression*" of the French classical stamps of the same period. This same technic was also used for the **Paris** and First **Athens** LHH printings – "*Tirage à sec*" or "*Hard printing*":

Here a full page of 150 stamps of the **Prince Albert** of Romania, also designed by **Désiré-Albert Barre**.



The typographic plates of 1861 and their plate-proofs

Bloc of 60 of the 1 Lepton in black (Positions 61 → 120):



The typographic plates of 1861 and their plate-proofs

Some plate-proofs of the 1 Lepton:



The typographic plates of 1861 and their Plate-proofs

Some plate-proofs of the 5 Lepta and 80 Lepta:



The typographic plates of 1861 and their plate-proofs

Some plate-proofs of the 20 Lepta:



Bloc of 35 of the 20 Lepton blue (Positions 1 → 30 & 36 → 40)
with inscription and signature of **Désiré-Albert Barre** at the top of the sheet

The typographic plates of 1861 and their plate-proofs

Some plate-proofs of the 20 Lepta:



Triple impression

Double impression with one inverted



The typographic plates of 1861 and their plate-proofs

Some plate-proofs of the 20 Lepta:



The typographic plates of 1861 and their plate-proofs

Some plate-proofs of the 40 Lepta on “*pelure*” paper:



The typographic plates of 1861 and their plate-proofs

Some plate-proofs of the 40 Lepta on "*pelure*" paper:



The typographic plates of 1861 and their plate-proofs

Some plate-proofs of the 40 Lepta:



The typographic plates of 1861 and their plate-proofs

Imprimaturs of the 1 Lepton:

- Same as the **Paris** printing stamps but without gum
- Served as "*Pass for Press*" before launching the printing of the stamps
- Also called "*final essays*" and "**Barre** essays"
- Printed by the printer **Ernest Meyer** in **Paris** with the inscription, at the bottom of the sheet: "*TYPOGRAPHIE ERNEST MEYER. RUE DE VERNEUIL. 22. A PARIS.*"
- 23 pieces known for the 7 values
- Only one piece known for the 2 & 40 Lepta
- See the **George M. Photiades** and **Louis Fanchini** studies



Bloc of 8 of the 1 Lepton

The typographic plates of 1861 and their plate-proofs

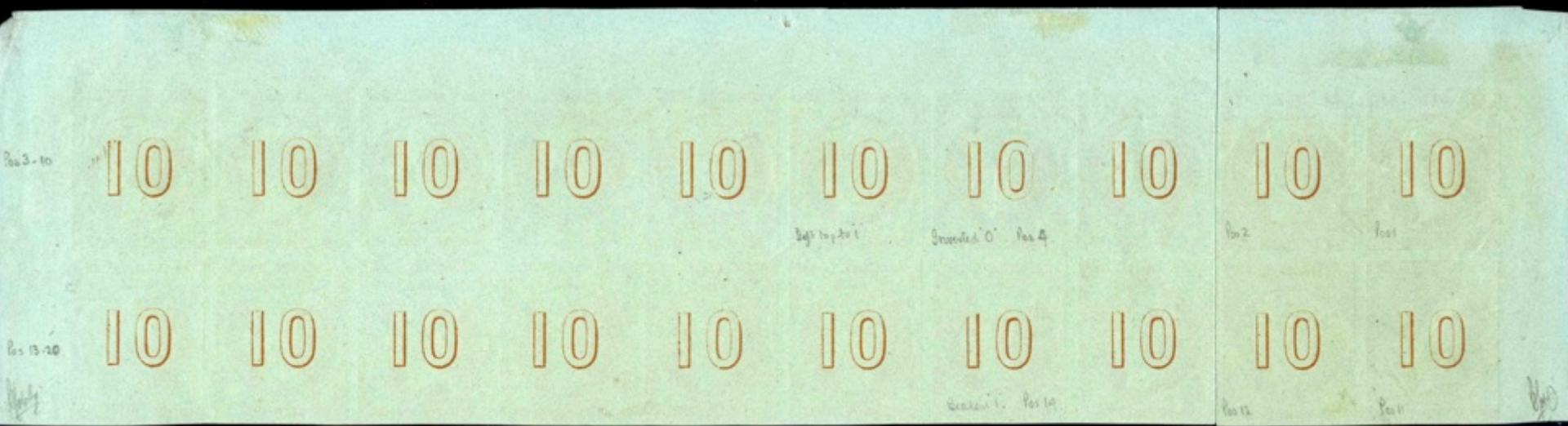
Imprimaturs of the 10 Lepta:



Strip of 20 of an imprimatur (**Paris** – 1861), top of the sheet
(Positions 1 → 10 & 11 → 20)

The typographic plates of 1861 and their plate-proofs

Imprimaturs of the 10 Lepta:



Strip of 20, top of the sheet (Positions 10 → 1 & 20 → 11) with “*Control Numbers*” errors:

- “0” Inverted - Position 4
- “1” Open - Position 14
- “0” Open - Position 16

Non recurrent errors on the:

- “1” of the position 5
- “0” of the position 6

The typographic plates of 1861 and their plate-proofs

Imprimaturs of the 80 Lepta:

- Same as the **Paris** printing stamps but without gum
- Served as "*Pass for Press*" before launching the printing of the stamps
- Also called "*final essays*" and "**Barre** essays"
- Printed by the printer **Ernest Meyer** in **Paris** with the inscription, at the bottom of the sheet: "*TYPOGRAPHIE ERNEST MEYER. RUE DE VERNEUIL. 22. A PARIS.*"
- 23 pieces known for the 7 values
- Only one piece known for the 2 & 40 Lepta
- See the **George M. Photiades** and **Louis Fanchini** studies



Bloc of 8 of the 80 Lepta

The die-proofs of the
30 & 60 Lepta
of the large Hermes head

Die-proofs of the 30 Lepta

- In 1875, the Greek postal Administration asked to **Désiré-Albert Barre** to manufacture 2 new plates for the 30 & 60 Lepta,
- **Barre** asked to get back to **Paris**, the final die, sent in **Athens** on 1861,
- The wavy lines 1 & 10 of the north-west spandrel are broken at their base, as the final die at its final stage was used,
- Two items are known to date.



Die-proofs of the 60 Lepta

- In 1875, the Greek postal Administration asked to **Désiré-Albert Barre** to manufacture 2 new plates for the 30 & 60 Lepta,
- **Barre** asked to get back to **Paris**, the final die, sent in **Athens** on 1861,
- The wavy lines 1 & 10 of the north-west spandrel are broken at their base, as the final die at its final stage was used,
- Two items are known to date.

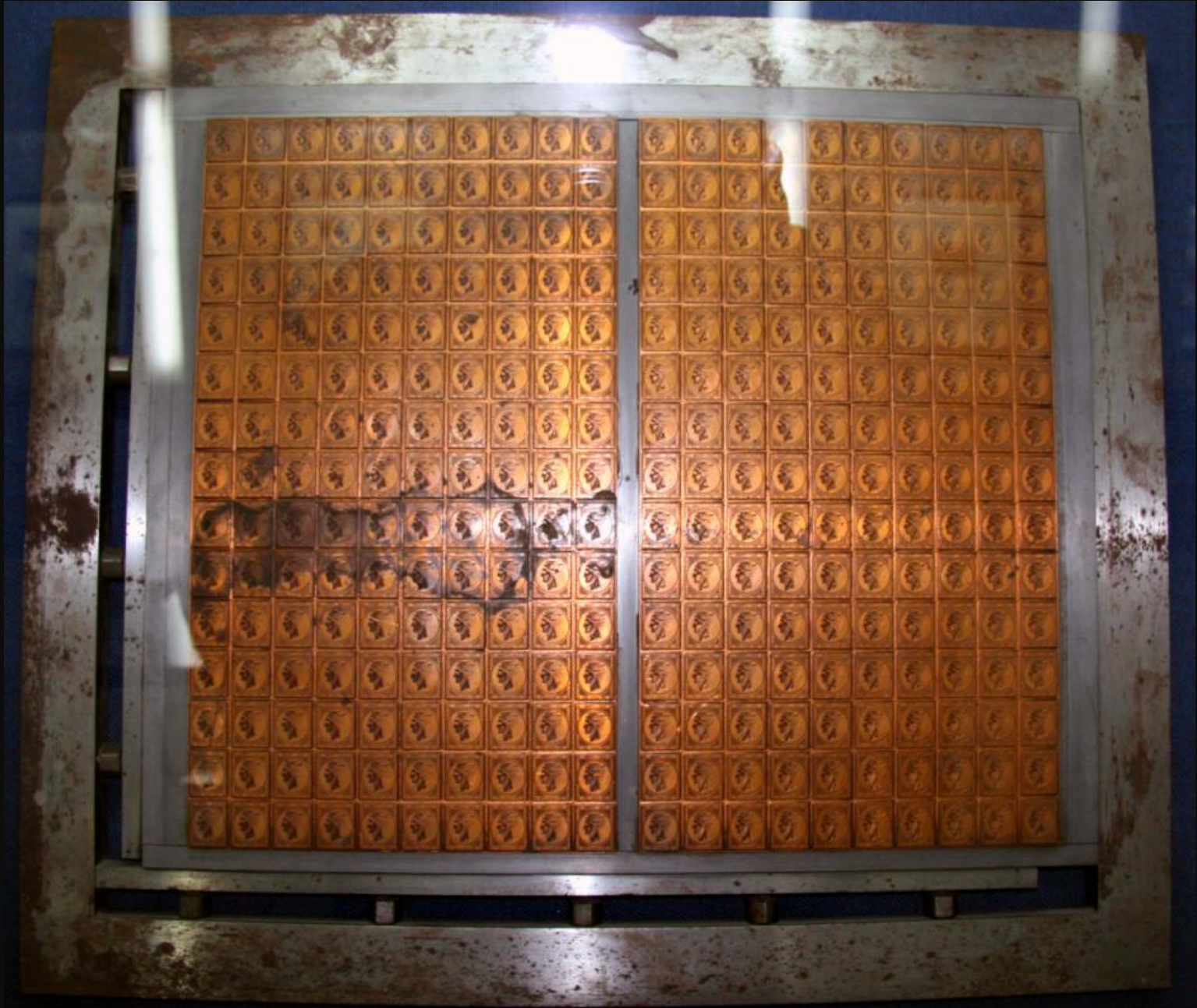


The typographic plates of 1876,
and their plate-proofs,
of the large Hermes head

The typographic plates of 1876 and their plate-proofs

- That time, these 2 typographic plates have been manufactured using the “*Galvanoplastie-type*” method.
- These 2 new 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**.
- The blank slugs have been removed from the final die, and the 30 Lepta slugs have been inserted (and then the 60 ones), before striking the lead “*flans*” needed for building the typographic plates. So all the clichés are totally identical without any difference on the values alignment.
- The plate-proofs and the stamps of the 2 values (**Paris** printing) of 1876 have been printed by the printer **J. Claye & C°**, rue Saint Benoît, n° 7, in **Paris**
- The plates were consisted of 300 stamps made by 2 “*galvanos*” of 150 stamps each.
- These 2 plates are visible at the Postal Museum of **Athens**.

The typographic plates of 1876 and their plate-proofs

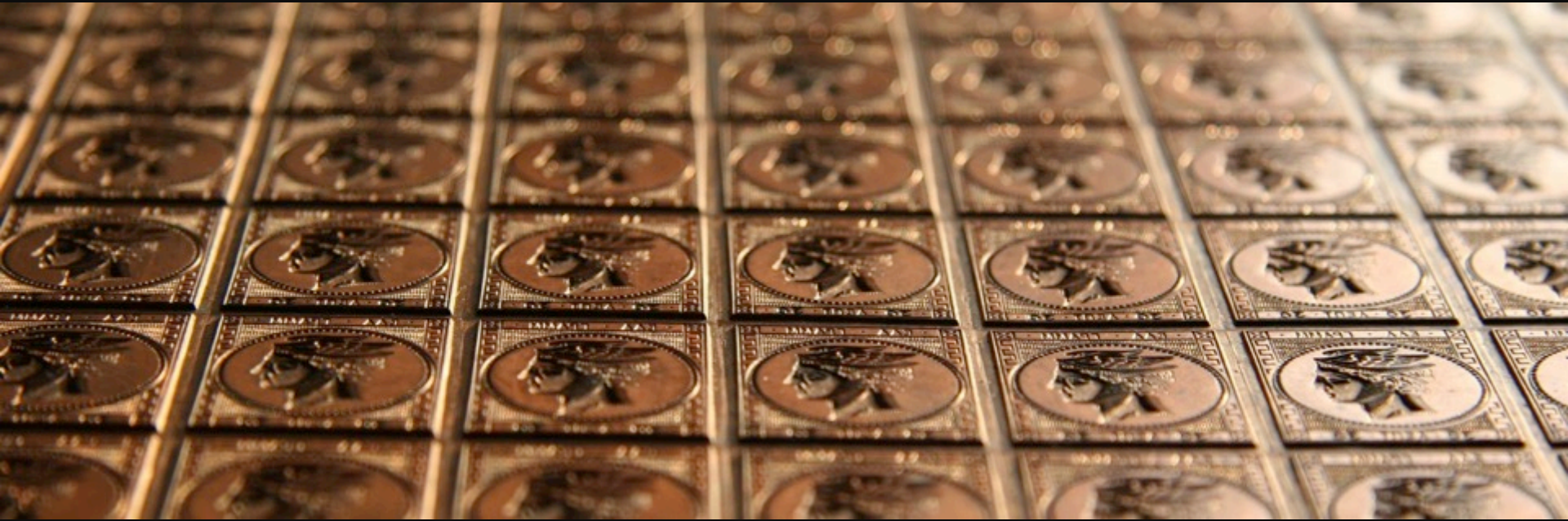


The typographic plates of 1876 and their plate-proofs

- The “*Galvanoplastie-type*” was an evolution of the method used earlier by **Hulot**,
- The “*galvano*” were consisted of the assembly of 10 “*cliché-fils*” of 15 stamps each, as this one,
- This new method have been developed in order to avoid to replace the full “*galvano*” when only one of the stamp was damaged...
- See the study of **Louis Fanchini**



The typographic plates of 1876 and their plate-proofs



"Galvano" of the 30 lepta (detail)

The typographic plates of 1876 and their plate-proofs

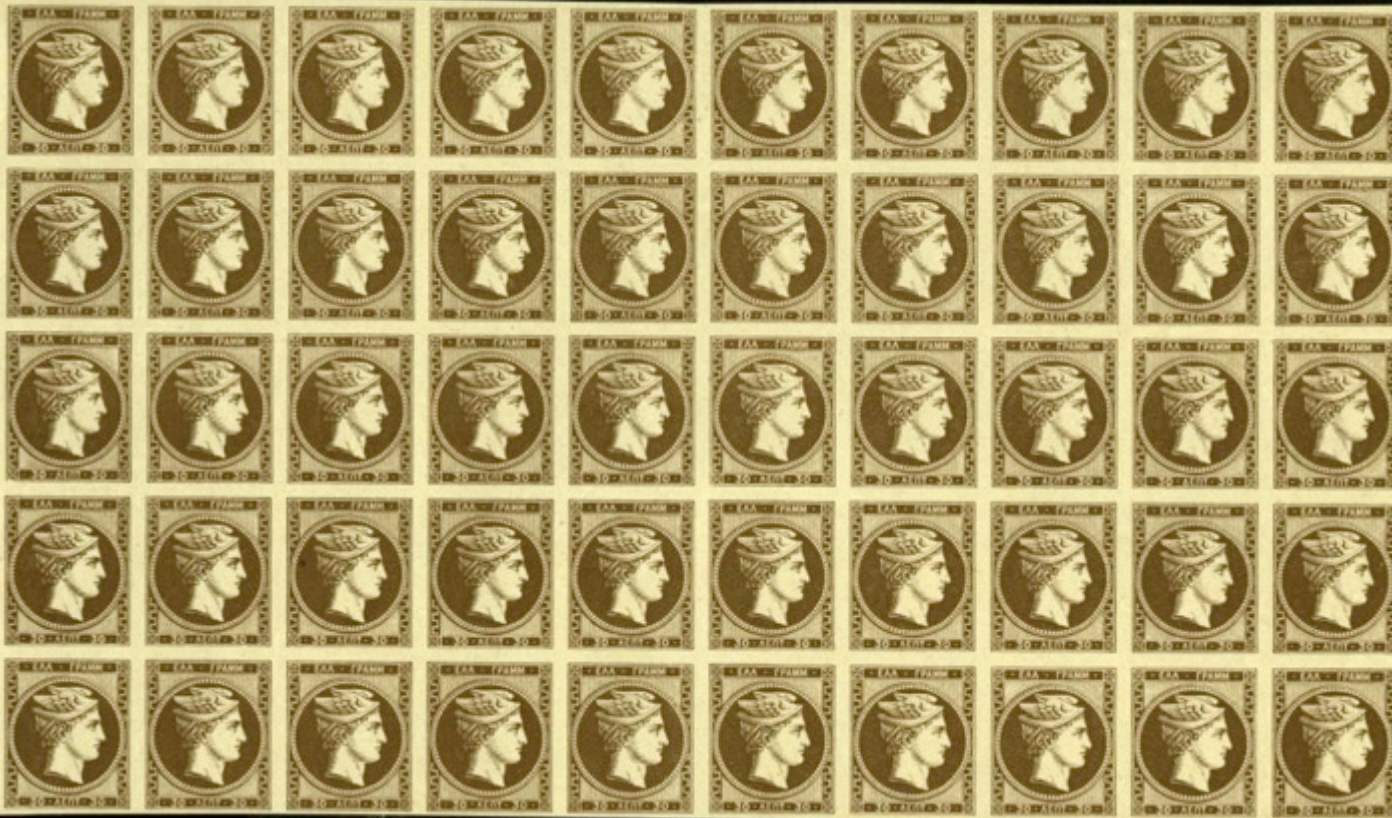
- Number of type of **plate-proofs** referenced, by value, in the "*Etude*":
 - 30 Lepta: 7
 - 60 Lepta: 2
- Only imprimaturs are known for the 60 Lepta
- It's interesting to notice that according to **Barre**, the 500 sheets of the stamps of each value (30 & 60 Lepta) of the **Paris** printing sent to **Athens** were qualified as "*essais*" (plate-proofs) in the letters exchanged with the Greek administration...

The typographic plates of 1876 and their plate-proofs



Various plate-proofs of the 30 Lepta

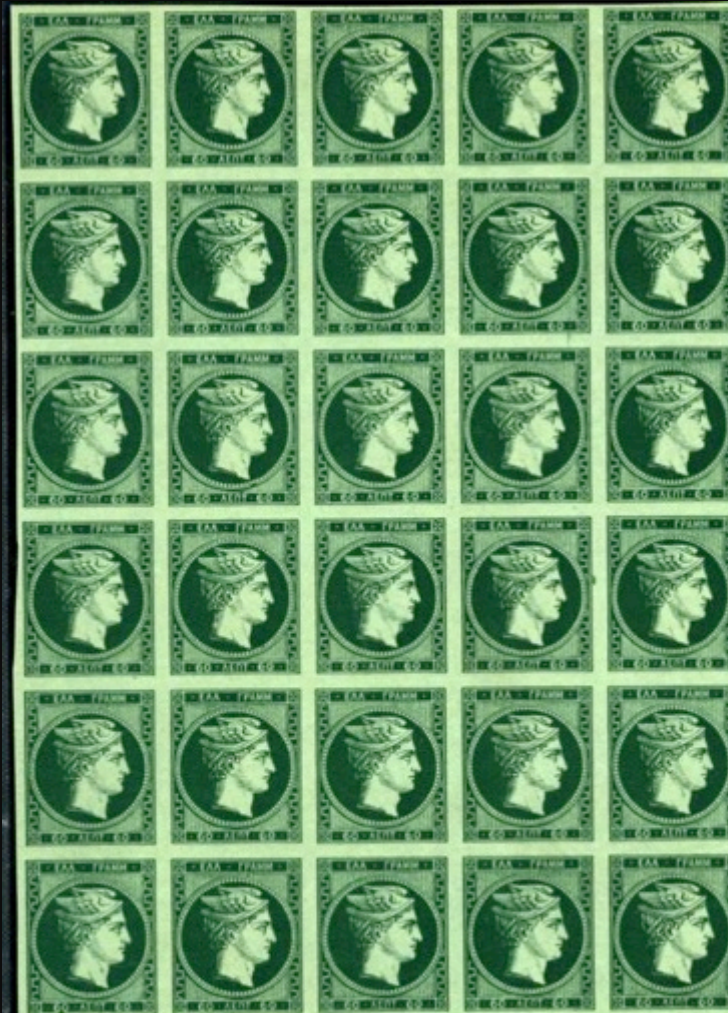
The typographic plates of 1876 and their plate-proofs



Bloc of 50 of imprimaturs of the 30 Lepta

The typographic plates of 1876 and their plate-proofs

Bloc of 30 of
imprimaturs of
the 60 Lepta



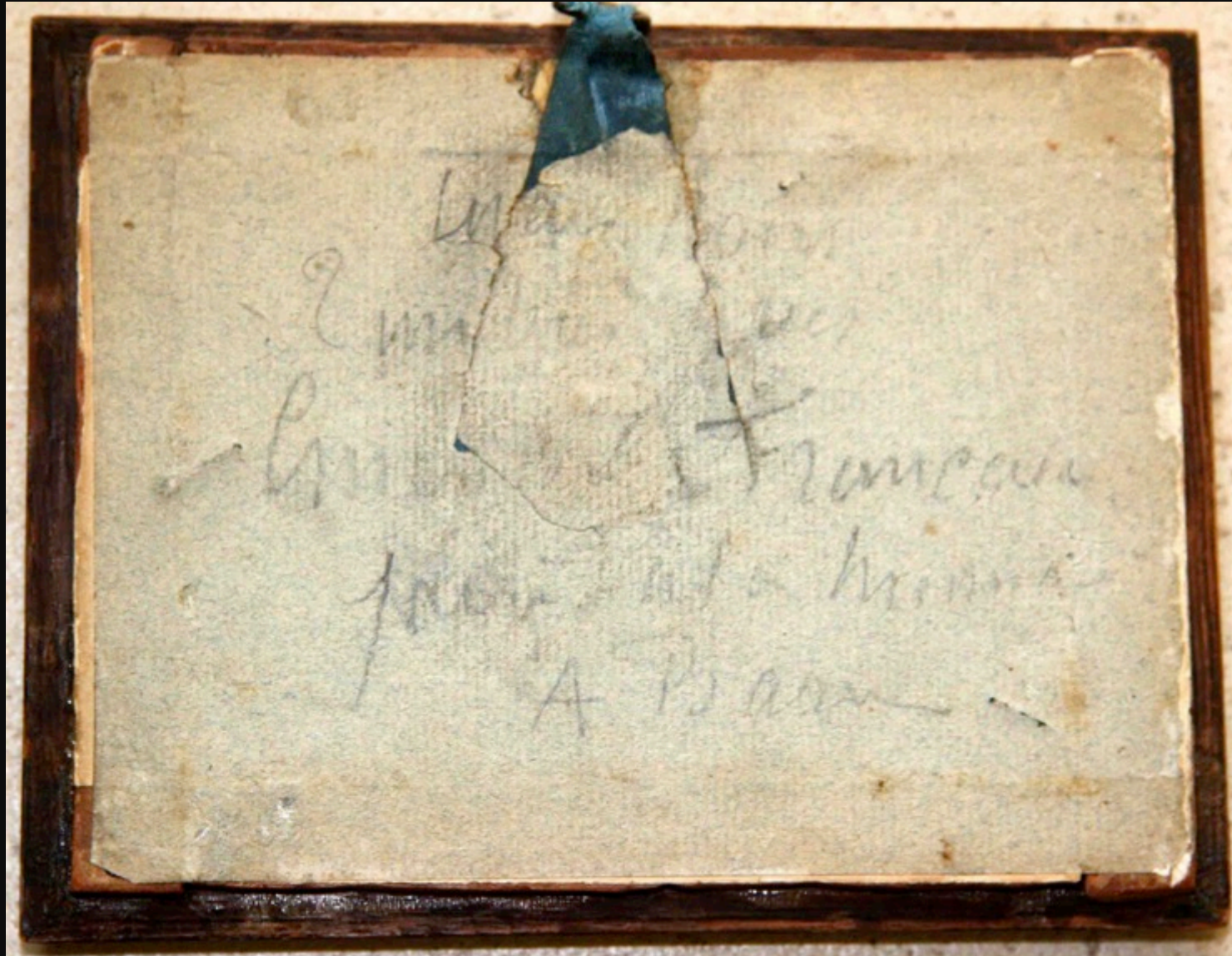
The typographic plates of 1876 and their plate-proofs

Some plate-proofs in a frame found in the Désiré-Albert Barre archives:



The typographic plates of 1876 and their plate-proofs

Some plate-proofs in a frame found in the Désiré-Albert Barre archives:



Pre-project, mock-up and die-proofs
of the postal stationaries
of the large Hermes head

Pre-project, mock-up and die-proofs of the postal stationaries

- In 1875, the Greek postal Administration also asked **Désiré-Albert Barre** to manufacture printing plates for the postal stationaries,
- **Barre** used the existing medallion die for Hermes effigy and created a new frame,
- The typographic plate had 24 cards each.
- The typographic plate has been manufactured, under the supervision of **Désiré-Albert Barre** by the company **Charles Derriey**, 6 & 12, rue Notre-Dame-des-Champs in **Paris**.
- The postal stationnaries (**Paris** printing) of 1876 have been printed by the printer **J. Claye & C°**, rue Saint Benoît, n° 7, in **Paris**

Pre project of the postal stationaries



Pre project of the postal stationery
from the French stamp of
1 centime olive-green, type "Cérès
à gros chiffres" of 1871/1872.

Unique item.

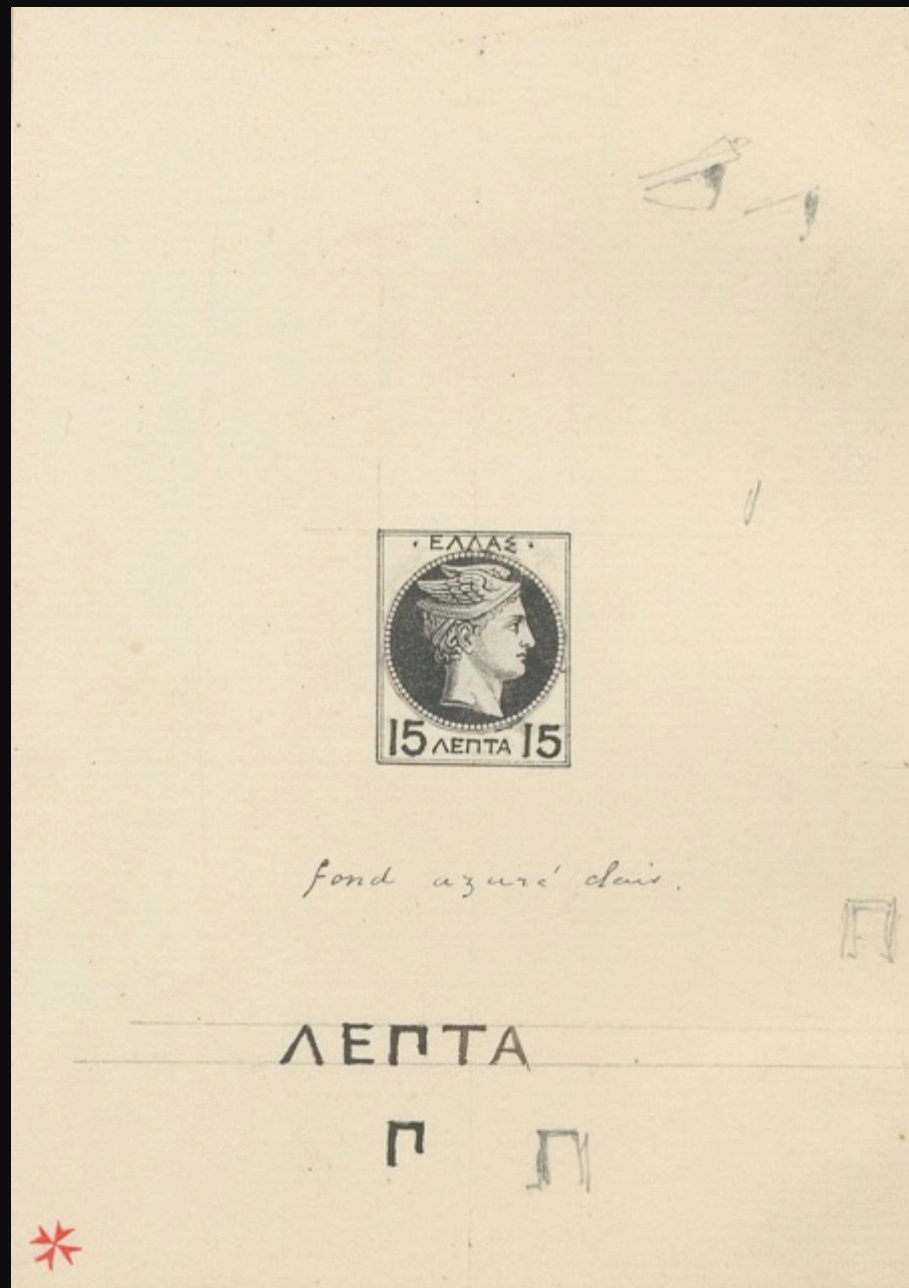
Mock-up of the postal stationaries

Mock-up: from the medallion of
a LHH black plate-proof.

the frame and the inscriptions
have been drawn with China
ink.

To be notice: pencil trials of the
eye at the top right.

Unique item.



Die-proofs of the postal stationaries



- Only 2 of each value are known to date.

Some historical data – Con't

Some historical data – Con't

- On July 16th, 1877, **Barre** received a letter from **Théodore Délyannis**, Minister of Foreign Affairs of Greece.

LÉGATION DE GRÈCE
15, AVENUE DE MESEINE

Paris le 16 juillet 1877

Particulière

Cher Monsieur Barre,

Je m'empresse de vous envoyer, ci-joints, le Brevet de la Croix de Commandeur de l'Ordre du Sauveur, que Sa Majesté le Roi des Hellènes vous a conférée, il y a quelques mois déjà, et vous prie de vouloir bien m'annoncer par deux mots sa réception.

Je tiens d'ailleurs d'un voyage qui m'a tenu pendant quelque temps éloigné de Paris, c'est

pourquoi je ne suis pas allé vous voir depuis si longtemps.

Veuillez agréer, Cher Monsieur Barre, l'expression de mes sentiments affectueux.

Tout à vous,

N. S. Délyannis

Some historical data – Con't

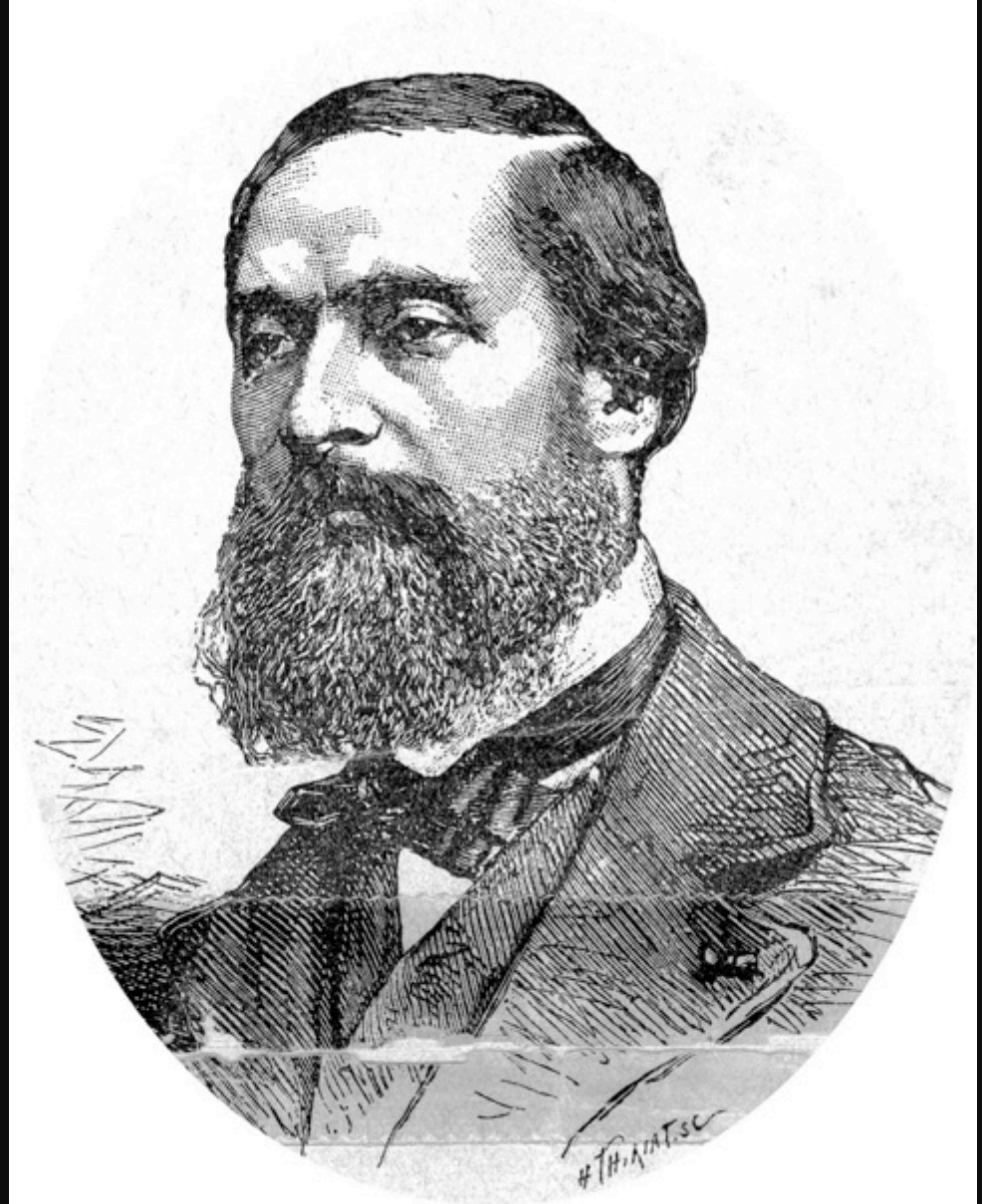


- The King of the Hellenes, **Paul Ist** has discerned him the brevet of "La Croix de Commandeur l'Ordre du Sauveur" for all his work on the creation of the stamps, medals & coins for the Kingdom of Greece.

Some historical data – Con't

Désiré-Albert Barre:

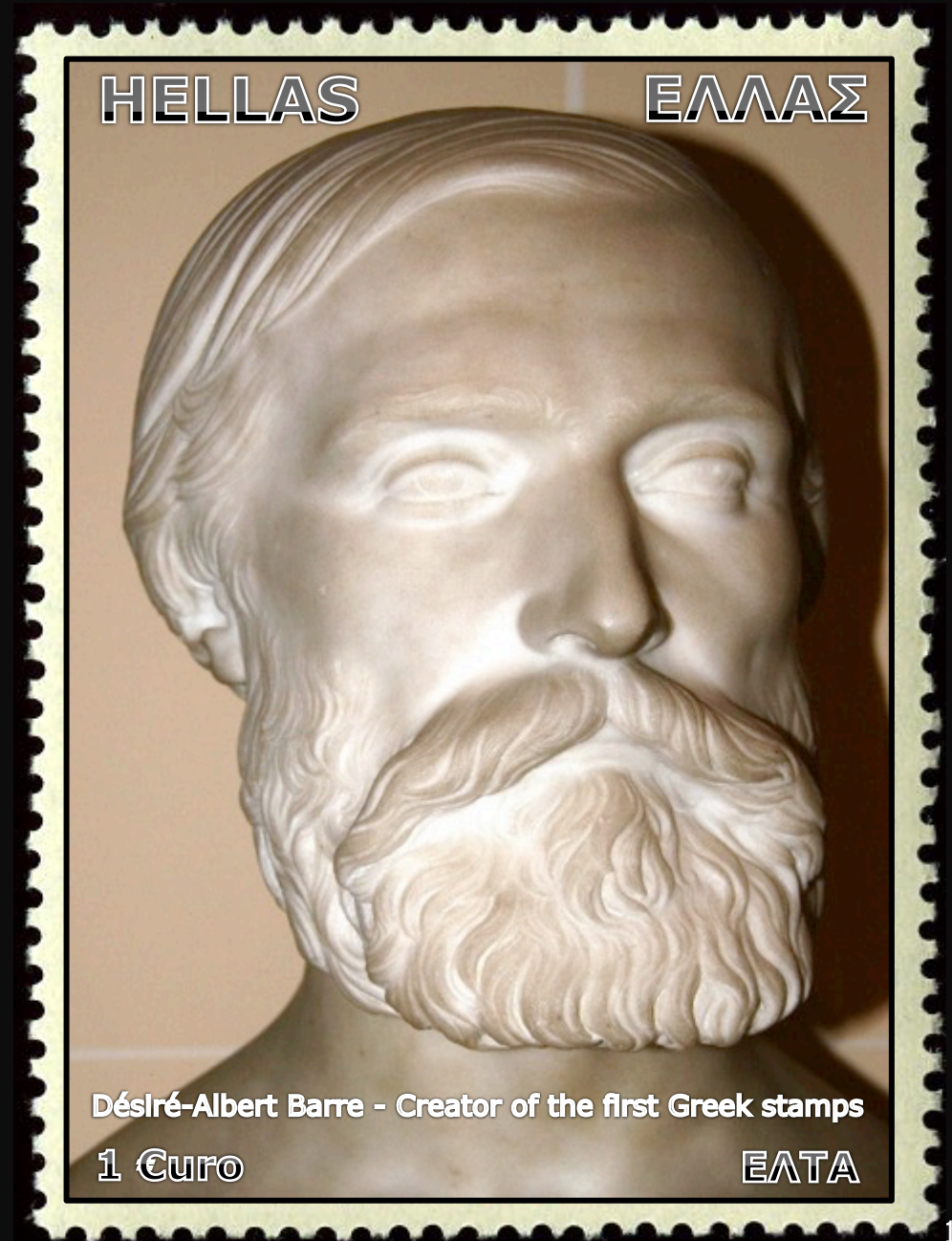
- 1818 (Paris) – 1878 (Paris)
- Ecole des Beaux-Arts (1838)
- Chief Engraver of the French Mint from 1855 to 1878, after his father, **Jacques-Jean Barre** (1840 – 1855), and before his oldest brother, **Jean-Auguste Barre** (1878 - 1896)
- Engraver of the die of the French stamps, types "*Présidence*" & "*Empire*"
- Engraver of the die of the French Colonies, type "*Aigle*"
- Engraver of all the medals and coins of the French Empire/République from 1855 to 1878
- Creator of "*direct striking in the coining press*" method to manufacture the printing plates
- Engraver of the die of the first stamps of: **Guatemala, Romania & Greece**



Some historical data – Con't

Désiré-Albert Barre:

So, when the Greek Posts will
print a stamp to his effigy?



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 - *The essays "Cérès 1858": Why are they an integral part of Greek philately?*, n° 652/653 & 654, September, 2008 to February, 2009.
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 - In **Stamp & Coin Mart** (English):
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- Web site of the **Association Philatélique Sparnacienne - APS** (In French):
 - <http://www.philatelie-epernay.fr>

Thank you for your attention!

