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

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
• The following definitions are coming from the:  
*Dictionnaire Philatélique & Postal*, published in 1999, by:  
the *Académie de Philalélie*, 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 imprimatur 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.
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 1\textsuperscript{st}, 1861, in order to start the manufacture of the 7 typographic plates with his method, the “Galvanoplasting”.

• On April 2\textsuperscript{nd}, 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!
• 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.
• On April 5\textsuperscript{th}, Kallergis answered to Pelouze asking to get the first 4 plates, & the stamps associated, by June 15\textsuperscript{th} 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.
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 thanks 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:
The King of the Hellenes, Paul I\textsuperscript{st} 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.
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 it the 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 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 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 “Coussinetts 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 Beaussant)
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 know 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

Imprimatur 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

**Imprimatur 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
• 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, nº 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 imprimatur 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...
Various plate-proofs of the 30 Lepta

The typographic plates of 1876 and their plate-proofs
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 imprimiturs 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 stationary 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
• On July 16th, 1877, Barre received a letter from Théodore Délyannis, Minister of Foreign Affairs of Greece.
The King of the Hellenes, Paul I<sup>st</sup> 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.
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 coinage 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?
Some References (1/3)


- **Tryphon Constantinidès**, *Etude sur les timbres-poste de la Grèce - 1\textsuperscript{ère} Partie*, Société Philotélique Hellénique, **Athènes** 1933.

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Thank you for your attention!