GREECE

PART I

Translated by

H. G. ZERVAS

Annotated and brought up-to-date by

ELIAS SILBERSTEIN

and

ROBERT O. TRUMAN

The Collectors Club, Inc.

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The Collectors Club Philatelist

Published Quarterly by THE COLLECTORS CLUB.

FRANKLIN R. BRUNS, Jr., Editor.

Office of Publication, 104 Academy Ave., Federalsburg, Md.

Editorial and Executive Offices, 22 East 35th Street, New York, N. Y.

Subscription Rates $4.00 per Year *Advertising Rates*

Single Copies $1.00. *Upon Request.*

Entered as second-class matter July 5, 1927, at the Post Office at Federalsburg, Maryland, under Act of March 3, 1879.

TRANSLATIONS FROM

KOHL'S HANDBOOK

By Dr. Herbert Munk

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GREECE

(Grèce, Griechenland)

(Europe, Balkan)

1 Drachma = 100 Lepta

Translated

By H. G. Zervas

Annotated and brought up to date

By Elias Silberstein and Robert O. Truman

All prices given in this translation are in German Marks and are for comparison purposes only. They do not reflect market prices.

Greece used the Julian (so-called old) calendar reckoning, in which dates show a time lag of 12 days (since 1900, 13 days) as compared with the Gregorian calendar reckoning used by us. (The Greek Oct. 1, 1861 was therefore the equivalent of our Oct. 13). As it would only cause confusion if we were to add our dating to the cancellation dates of the FD, which are used for verification purposes and cannot easily be transposed, all dates will be given according to the Greek or old style calendar reckoning. In exceptional cases we will add in parenthesis our own or Gregorian dates. Since Mar. 1, 1923 Greece has used the Gregorian calendar also.

Compilers:—Alex. G. Argyropoulos, Athens, Rue Kriezotou 11, and Dr. Munk. Messrs. Glasewald submitted for purposes of revision, the large cover collection of their late father A. E. Glasewald, to which we are indebted for many new discoveries. We are further indebted for material and information to Messrs. N. Garas, Athens, and P. L. Pemberton, London.

Literature:—A. E. Glasewald: "Die Postwertzeichen von Griechenland" Gossnitz, S. A. 1896; W. Dorning Beckton (in collaboration with G. B. Duerst): "The Stamps of Greece," Philatelic Record 1897 Apr./Aug. (also published in book form in Manchester 1897); G. Brunel: "Les Emissions des Timbres Grècs," Paris 1909; P. L. Pemberton: "The Stamps of Greece," Philatelic Journal of Great Britain, Jan. 1911/Jan. 1915; N. S. Nicholaides: "Les Timbres de la Grèce," Echo de la Timbrologie Nov. 1911/Dec. 1912 (later in book form under the title of "Historie de la création du Timbre Grec," Paris 1923); A. Giannotti (Lo Stradiotto): "I Francobolli di Grecia, Primo Tipo 1861-1885," Il Corriere Filatelico July, 1920/Nov. 1922 (compare also Il Corriere Filatelico May 1927); P. de Smeth; "Les Timbres du Premier Type, Historie, Description et Classement," Echo de la Timbrologie Apr. 15/Dec. 31, 1924 (also in book form by Yvert & Tellier, Amiens, 1925); and German translations of extracts in Die Postmarke, (Vienna) Nov./Dec. 1925, Jan./Feb. 1926.

Special literature is mentioned in the text.

1st. Period (Oct. 1, 1861-1868/88). The Large Hermes Heads

Introduction of Postage Stamps and Tariff Schedules

Greece planned the introduction of postage stamps as early as 1855 and, as a matter of fact, perforated engraved stamps. In this year the Greek Government requested the engraving firm of Perkins, Bacon & Co., London—as Bacon and Napier tell us in their History of the Perkins Perforations—to submit a cost estimate for the production and perforating of postage stamps. The requested estimate was submitted by Perkins (Bacon & Co.) on Nov. 3, 1855, and contained a separate estimate for the cost of perforating.

The cost of production by means of engraving as well as for perforating undoubtedly proved too high and, as a result, the Greek Government communicated with Albert Barre (Son) in Paris, the engraver of the then imperforate French stamps (see Vol. II, page 572), and gave him an order to cut in steel a sample for Greek postage stamps. According to Maury (see Vol. II, page 572) Barre definitely received this order as early as (toward the end of) 1858; according to Nicolaides, however, not until the end of 1860. This latter date is undoubtedly too late, because as early as May 21, 1860 (see Official Gazette No. 55 of Sept. 16, 1861) a Decree was published in Athens regarding the introduction of postage stamps and the new tariffs to be introduced with them, and in a new Royal Decree of June 8, 1860 (see Official Gazette as above), concerning the new postage stamps, the designs of the seven values were already described in full detail.

Accordingly Barre must have received his order during the year 1859. After the Greek Post Office Department had received orders to make all necessary preparations for the introduction of postage stamps(1), there was published in (the) *Official Gazette* No. 40 of Aug. 17, 1861 the official Decree of Aug. 10 designating the Royal Mint as the place of production, and creating a commission of three higher officials who were charged under definite regulations with the receiving and safe keeping of the Parisian plates, and also the deliveries of paper intended for the printing of the postage stamps, and further with the supply of both for printing purposes under proper control(2). For further details see pages 10 and 11. This same Decree contained detailed instructions regarding the procedure and method of control to be followed in the production of the postage stamps. (For further details see under "Sheet Margins" foot note regarding the discussed control stamps.) Further articles of the Decree regulated the distribution of the finished postage stamps to the various post offices, their sale to the public, and finally the special methods for their cancellation. By the Decree of Aug. 24, published in the Official Gazette of Sept. 16, 1861 the final colors of the seven values were determined (the Decree of June 8, 1860 had announced a different color arrangement.)

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(1) Compare Th. Leonardos "Exposé général de l'organisation des Postes en Grèce, depuis 1829 jusqu'au Octobre 1, 1861," Athens 1862. Leonardos was, from 1829 to July 1855, General Secretary and later Director of the Greek Postal System.

(2) Article 4 of this Decree orders that records of the original die and the seven plates were to be entered in a book specially provided for this purpose, and every use of the plates to be entered in numerical order, and all entries and records to be personally signed by the Minister of Finance. A specially safeguarded chest was designated as a storage place for the plates, and of the two keys to same one was to remain in the custody of the Chairman of the Commission and the other in the custody of the technical director of the Government Mint. With regard to the issuing and returning of one or more plates for printing, which the director of the Mint ordered as required, a special record was to be made out and signed (see above). Although the Decree does not specifically state that the die and plates referred to had actually been received in Athens on Aug. 10, 1861, their enumeration at the beginning of the Article makes it safe to assume this.

As we know from an official exchange of correspondence, published by Brunel in the Timbre-Post, 1924, page 42, the original die was actually sent to Athens in 1861, and on Nov. 8, 1875 it was returned to Barre for the production of the 30 L. and 60 L. plates. In this case, however, all of the Paris printings, including for example the yellow-brown 2 L. stamps, must already have been printed before Aug. 1861. Finally it is worthy of note that among the various printing materials allegedly sent to Athens, the Paris plate for the insertion of the control numerals is not mentioned.

After all the necessary preparations had been made during the month of August, and besides the plates, the first Paris printings had also been received in Athens, the Law of May 21, 1860 regarding the introduction of postage stamps (see above), with a number of further procedural amendments, became effective on Oct. 1 (13), 1861 in accordance with Article 20 of the Royal Decree of Sept. 5, 1861 *(Official Gazette* No. 55 Sept. 16.)

The newly designated (lower) tariff regulations of the Law of May, 1860, also did not become effective until the introduction of the postage stamps on Oct. 1, (13), 1861, because according to a comment in the above mentioned Exposé of the Postmaster General Leonardos (footnote (2)), reductions in postal revenues, because of the introduction of postage stamps, were as little to be feared (Trans.: in Greece) as they were in France or in England. Even though one considers the fact that with the introduction of postage stamps prepayment of all postal matter became obligatory (see below), the above comment can logically have reference only to the contemporary reduction of all of the domestic tariffs, and if by Oct. 1, 1861, no experience was had with regard to the effects of the new tariff then it cannot have been in effect before that date.

This new tariff, introduced with the postage stamps, whose chief regulations underwent only very slight modification during the first period (Trans.: Oct. 1, 1861-1868/88), set the domestic letter fees regardless of distance and based solely on weight as follows:—the simple domestic letter rate up to 15 gr. at 20 L., over 15 gr. to 30 gr. at 40 L.; over 30 gr. to 60 gr. at 60 L.; over 60 gr. to 100 gr. at 80 L. Letters over 100 gr. were 80 L. for each additional 100 gr. or part thereof. For local letters (city letters) one-half of these rates; for registered domestic letters double the above rates were charged. Rates for newspapers and periodicals under wrapper were:—up to 30 gr. inclusive 1 L., up to 50 gr. 2 L., etc. (1 L. for each 20 gr.), such over 100 gr., 10 L. for each 100 gr. or part thereof.

Sendings of over 1000 gr. were not permissible. For unsealed samples the rates were one-half of the domestic letter rates (see above). For unsealed circulars or price lists the rates in either case were:—up to 10 gr. 4 L., up to 15 gr. 6 L., etc., over 50 gr. 20L. for each 50 gr. When official priced postal cards were first introduced in 1876 the rate was 15 L., reduced about the middle of 1883 to 10 L. to agree with the U. P. U. post card rate (see below). At the same time post cards of 5 L. were introduced for local traffic.

Prepayment of all mail by means of postage stamps became obligatory with their introduction, but during the first year, up to about Oct. 1, 1862, domestic mail franked with one-half of the required postage stamps was forwarded and only the deficiency collected from the receiver, and on letters franked with less than half the required amount in stamps double the amount was collected from the receiver. The regulations of the Law of May, 1860 were to become effective after the end of one year, according to which all insufficiently franked mail was to be returned to the sender, or if unknown to the Post Office, there to be displayed for three months. In addition the name of the addressee was to be published in the trade papers, and such mail not claimed after three months was to be sent to the Post Office Department where, after remaining unclaimed for an additional three months, it was destroyed.

Actually, however, it appears that after the expiration of the one year period insufficiently franked mail matter continued to be forwarded subject to the double penalty(3). The general practice up to 1875, by means of which the

(3) To this regulation there has been at least one exception. It seems that letters posted unfranked in one of the Greek foreign post offices for the homeland, or letters posted unfranked in Greece for foreign countries with Greek post offices, apparently were not penalized with postage due charges at all, but were simply subject to the collection from the receiver of the regular amount of postage not paid by the sender.

There was submitted to us a large correspondence of the 1860's between Smyrna and Syros, the letters of which carried throughout stamps in the amount of 50 L. regardless as to whether they had been affixed by the sender and canceled by the forwarding office in Syros or Smyrna, or canceled by the receiving office in Smyrna or Syros and the amount collected from the receiver.

In another quite large correspondence of the 1860's between Constantinople and

penalty was collected, was for the Post Office to affix postage stamps in the amount due and cancel them, according to regulations, with a dated town cancellation, in contrast to the cancellation of properly franked mail by means of the Post Office's own number cancellation (regarding this see further below).

Foreign postal rates were at first regulated by means of international agreements or postal treaties with the individual countries in so far as these were already in existence in Greece in 1861 (such an agreement had been made with Italy in 1861). In such cases also, the prepayment of postal charges had to be made in Greece by the sender by means of postage stamps to the extent that prepayment was permissible under the particular treaty, otherwise letters were suitably franked or excluded from transmission.

Letters from abroad, on which postage had been prepaid to the Greek port or border only, were subject to the Greek domestic rates for which, up to 1875, postage stamps were attached by the Greek forwarding post office and the amount collected from the receiver. This serves as an explanation for the so-called "mixed frankings" (Mischfrankaturen), in which Greek postage stamps are found together with those of Austria, Italy, Italian States (Sardinia, Roman States, Tuscany, etc.), France, Great Britain, Russia, Roumania, Egypt, etc.

Mail from abroad unfranked, or insufficiently franked or prepaid by the sender, was treated like domestic mail by the Greek receiving post offices attaching the necessary amounts in Greek postage stamps (Trans.: and the amount collected from the receiver). Such postage dues, as represented by the attached postage stamps, carried in early times some extraordinarily high and curiously scaled rates. For example, we found letters from France, mostly from Marseilles or from French Mediterranean mail steamers, of the early part of the 1860's, which in many instances carried postage due charges in amounts of from 132 to 244 L. (Later they are found in rounded-off charges of 90 and 180 L. [see below]; letters from Italy with 112 L., from Triest with 225 L. (also with 75 and 150 L.); some from London, or Russia, with 415 L. or 420 L. respectively. In addition the collectable charges were noted on the face side of the cover in red pencil, and later there appeared in their stead, on the French Mediterranean letters, the large tax hand-stamps, generally with 60, 90 and 180 followed by LEP.

As in all such instances when the postage stamps were used as postage due stamps, it was mandatory from the beginning, according to regulations, for the forwarding Post Office to cancel them with a dated town cancellation. Actually, however, on all letters of the years 1861 and 1862 that were submitted to us (a matter of some 50 letters of many sorts, domestic as well as foreign, directed to Athens, Piraeus, Syros, Patras), the postage stamps used as postage due stamps were not canceled with dated town cancellations, but were canceled throughout with the numbered cancellations of the receiving post office.

It was not until on letters of 1863, on which postage stamps had been used as postage due stamps, that we found them canceled with town cancellations.

Syros every letter carried stamps for 40 L., also regardless as to whether they were prepaid by the sender or collected by the receiving office from the receiver.

The same condition prevailed in a large quantity of letters of the first half of the 1870's for correspondence between Constantinople and Greek cities such as Athens, Piraeus, Syros, Messene, Kalamai and others, or in the reverse direction. All of these letters carried stamps of 40 L. or 45 L. regardless of whether they were prepaid, or the amount collected from the receiver by the delivering office.

On letters between Greece and Alexandria we found the same condition also. In this connection it must be specially brought out that such letters, on which the stamps were canceled by the receiving office, could not possibly have been ship letters, that is, mailed on board a Greek ship and not canceled until arrival at port of destination, but that such letters as were canceled at destination already carried the cancelation of the forwarding post office on the face side, and beside, most of them had an additional colored pencil notation of the particular amount due, 50, 45 or 40 L. It was not until Greece entered the U. P. U. in the middle of 1875 that this arrangement seems to have ceased.

If, therefore, the above mentioned regulation regarding the cancellation of postage stamps used as postage due stamps was in existence at all before the end of 1862, it was at least not observed during this period.(4)

After Greece's entry into the U. P. U. on July 1, 1875 the single rate for foreign letters to member nations of the Union, and between the Greek foreign post offices and the homeland also, was at once reduced to 30 L. as a letter submitted to us bearing the date of July 5, 1875, and directed abroad to one of the Greek foreign post offices, already carried this 30 L. franking. The former scaled registry rates (Ed.: double the ordinary rate) were also changed to the uniform rate of 60 L. The supplementary values of 30 and 60 L., single foreign letter rate plus registry rate, occasioned by these new rates, were issued at the earliest during the latter part of 1875.

The Decree of Sept. 23, 1875 concerning them appeared in the *Official Gazette* No. 56 of Oct. 13, yet according to the Timbre-Post, 1924, page 23, they cannot have appeared before the end of the year. These two rates evidently represent the transition tariff sanctioned by the U. P. U. with which we have already become acquainted under France (Vol. II page 650) and Finland (Vol. II page 463), and according to which, on Dec. 31, 1881 (Jan. 12, 1882) the U. P. U. color scheme was applied to the values 30 and 20 L., carmine for the 20 L. and blue for the 30 L.

For Greece, in contrast to France, Finland, Russia, etc., this transition tariff was retained until the 1880's. The further reduction of the single foreign rate to 25 L. (and foreign post cards to 10 L.) did not take place in 1886 with the issuing of the values 25 and 50 L. and 1 Dr., but undoubtedly in the first half or middle of 1883, because in the Decree covering the issue of these values (comp. Timbre-Poste, 1886, page 37) reference is had to an earlier Decree of Apr. 5, 1883 in which they were authorized. Further, the Greek U. P. U. post cards of 10 L. were actually introduced in the middle of 1883, and finally there was submitted to us a letter from Athens to Germany of Oct. 1883 which carried only the 25 L. franking, despite which it was delivered without penalty.

Original Dies. Plate Production. Hulot or Meyer?

As the postage stamps were to be produced by typography (see above), Albert Barre cut a die of the design in relief in steel(5).

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(4) Although most authors usually state that the use of postage stamps for postage due purposes called for a town cancellation, we have not been able to find such an order anywhere. The above mentioned Art. 15 of the Decree of Aug. 10 (respectively Aug. 17, 1861) in fact orders the contrary, that Greek stamps attached to mail from abroad and requiring the domestic rate to destination were to be canceled with a numeral cancellation at the forwarding office, at least if prepayment had been made to the Greek border. Yet material submitted to us on which, in the early period, charges were collected from the receiver, in other words postage stamps used for postage due purposes on wholly unfranked foreign letters as well as on insufficiently franked domestic mail, the stamps were almost always canceled with the numeral cancellation of the forwarding post office, and seldom did we note letters on which the postage due stamps at that time received the town cancellation of the forwarding post office (see below under "Cancellations").

This circumstance probably explains the fact that the Paris printings, and to a certain extent the older printings of the provisional Athens issue, are more rarely found with town cancellations as compared with the definite Athens printings, although, particularly in the early period of the stamps, more domestic as well as foreign letters were mailed unfranked by the sender, due to a very widespread conception in the Orient that the prepayment of a letter was considered to be discourteous to the receiver.

As above mentioned, postage due rates show in the early period, or until the greater unification of the foreign postal tariffs (particularly of the foreign ship posts), that they were not rounded off in 10's, but ran in single numbers as 2, 4 or 5 L., which could only be made up of the lowest postage stamp values of 1, 2 or 5 L. This explains how, in the early period, in spite of the generally high postage due amounts, the stamps of 1, 2 and 5 L. were used as postage due stamps, even though on stamps off cover their use as such is not recognizable, mostly because of the numeral cancellations.

Even from later periods, as late as the first part of the 1870's, we have seen many letters on which postage stamps used as postage due stamps were cancelled with numeral cancellations, although in later times the majority unquestionably show the town cancellations.

(5) According to P. de Smeth (Echo de le Timbrologie 1924, page 444) the original die was cut "en creux" or carved, that is the colored lines of the drawing were deepened.



Die Proof Without Numerals.

A proof in the Schroeder Essay Collection and Reinheimer's description of it proves that Barre first cut the middle medallion with the Hermes head. A later proof, illustrated by Nicolaides, shows the complete stamp design, but the outer frame shows no engraving whatsoever, top and bottom panels in solid color without lettering, the vertical panels without the Greek border design and the four corners without the small cross-like ornaments.

Two other single proofs of the finished die, also illustrated by Nicolaides, show the complete design of the stamp with the exception that the value numerals to the right and left of LEPT are missing. In their stead small square recesses are found in the original die for the insertion of similarly formed metal parts containing the value numerals.

While we may thus at least approximately visualize the creation of the original die, views as to the manner in which the printing plates were produced from it are still, to this date, widely varied. Since the materials used for the production of the Greek stamps, printing inks, varieties of paper, toning of paper, etc., show, until 1870, such a great similarity to those of the contemporary French stamps it was believed, and to the present time is still widely accepted, that the plates, and likewise the so-called Paris Printings made from them, were produced by Hulot in the Paris Mint.

Therefore, when it became known in the latter half of the 1880's that Hulot produced the French stamps by electrotypy, and in large single printing electrotypes of 300 or 150 subjects (comp. Vol. II, page 572), it was accepted, probably first by Dr. Legrand in Nederlandsche Tijdschrift voor Postzegelkunde of Feb. 1889, that the seven plates of the large Hermes heads design had been similarly produced by electrotypy and, as a matter of fact, in single electrotypes, as the stamps were printed in sheets of 150 subjects, 10 x 15.

Aside from the fact that the original Barre dies of the French stamps were actually engraved in relief, in other words cut and not carved, and under France (Vol. II page 577/78) the already discussed incisions for lightening up the shading lines (see below) can be made only on raised hatching lines, an original die for typography in particular must be cut in relief, because only in this manner can even printing surfaces result whether by electro-typing or by die pressing.

On the other hand, lines or surfaces which are engraved in steel by hand are always of varying depths, and clichés made from them would present entirely uneven lines creating surfaces useless for typography. Rondot also states expressly in a further cited point below "gravure typographique," likewise Dorning Beckton (page 124) and Pemberton accept it as a matter of course that the original die was cut "en relief" in steel. For the same reason we also doubt that the single pulls of the original die, etc. mentioned below, really are "tirées en taille douce" as de Smeth says on page 1698, at least in so far as concerns the original die.

More recently however, P. de Smeth (Echo de la Timbrologie 1924, page 444) has published a highly important statement from N. Rondot's "Le Magazin Pittoresque" of 1864 in which an entirely different method of production of the Greek stamps is described. As an early Essay of the large Hermes head design exists with the personal manuscript dedication from Barre to Mr. Rondot (see above-mentioned Nicolaides page 5), and Rondot therefore was probably personally acquainted with Barre, his (Rondot's) statements may be based on direct information received from Barre so that the following description taken from Rondot's Magazin takes on the character of authenticity.

> "The seven printing plates were prepared by the artist himself. Each of the plates was made up of 150 copper stamps which had been struck singly in a die press from steel matrices and assembled on a copper plate and soldered together.
>
> "This method of reproduction of steel engravings for typography by means of stamping was a resumption of the method used towards the end of the 18th Century for the production of the so-called 'Assignats'.
>
> "This method, which had fallen into disuse and which Albert Barre revived for the first time for the French Essays of 1858 (see further below), produced typographic plates whose subjects matched one another in the smallest details and at the same time resulted in much more durable plates than those produced electrochemically (Dr. Munk—by means of electric precipitation)."

According to this description the plates were composed of individual clichés, and the only point not mentioned in the note is when the small metal rectangles containing the value numerals were inserted in the bottom panels, whether in the original die or in the 150 clichés of each plate. With the electrotypic method the first mentioned method can be accepted without hesitation (comp. France Vol. II page 572); on the other hand, it appears doubtful that small metal rectangles inserted in the original die could be reproduced in the die press.

Dorning Beckton has already called attention to the fact that in each of the 150 subject sheets of each value the position of the value numerals varies in each of the subjects, so that, if Rondot's statement is correct, it may be assumed that the small numeral rectangles were separately struck and directly inserted into each cliché. It is only in the plates of the 30 and 60 L., produced in 1875, that the position of the value numerals is the same in all subjects, so that it must be accepted that they were reproduced directly with the original die. For example;—in the 30 L. value the "0" of the left hand "30" always appears set a little higher than the "0" of the right hand "30", and also differs from it in shape.

The answer to the question whether the plates for the large Hermes heads were produced electrotypically, as were those for the French stamps, and consisted of single electrotypes, or were composed of separate clichés struck in a die press, depends on the answer to the further question—whether the stamps were actually printed in the Mint by Hulot or in the private (trans.: commercial) typographical establishment of E. Meyer, in Paris, because the statement that the plates were single electrotypes rests finally on the assumption that they had been prepared by Hulot, who considered the electrotyping method as his special domain, in fact considered it a secret and defended it against every infringement. Hulot, therefore, would never have tolerated within his plant an entirely different method for the preparation and use of the printing plates. Should we succeed in proving that the Paris printings of the large Hermes heads were not produced by Hulot in the Mint, but were actually printed in the establishment of Ernest Meyer, then the statement that the Greek plates, as did the French plates, consisted of single electrotypes loses its basis, and the method of production as described by Rondot may be accepted as fact. We will endeavor to answer the question whether the Paris printings were produced by Hulot in

the Mint, or by Meyer, in this section although the discussion of print and printing belongs in the following section.

The opinion that the Paris prints of 1860 were produced by Ernest Meyer is based on the fact that of the 1 L. value, as well as of the 20 L., there are extant blocks or strips from proof sheets with the lower sheet margin attached, showing at a certain distance from the stamps themselves the typographed marginal imprint "TYPOGRAPHIE ERNEST MEYER, RUE DE VERNEUIL, 22, A PARIS."(6) Such lower sheet margins with the imprint are not known of the other values (7), but P. Mahé states in his Reminiscences (Gibbons Monthly Journal, Nov. 30, 1906, page 101) that in his time he had purchased in Paris entire sheets of all seven values, of which those of the 1, 2, 5, 20, 40 and 80 L. had this firm imprint on the lower sheet margins.

On the other hand Nicolaides found, in the 1890's, a sizable number of complete sheets of the 40 and 80 L. Paris prints, and a still larger number of sheets of the 2 L. Paris print last printing, of which none showed the marginal firm imprint. Specialists, through whose hands have passed the greater part of the stamps or blocks with lower margin attached, have never found a trace of this marginal imprint on them, so that it may safely be said that the printings sent to Athens did not have, or no longer had, the marginal firm imprint. One attempt to explain this apparent contradiction is that Hulot had called upon the Meyer establishment for assistance in printing; according to another statement differences arose between Hulot and Barre and the later entrusted Meyer with a part of the printing.

Even Dorning Beckton, who illustrates the above mentioned strip of the 20 L. (trans.: with imprint in lower margin), held that the similarity of printing inks and paper toning, as well as the whole execution of the printing of the French stamps and of the Paris Hermes heads of 1860/61, was so outstanding that he was convinced that they were produced by Hulot in the Mint and not by Meyer. We will investigate, therefore, if this question can be decided by other means.

Strongly against the printing of the Paris prints by Hulot is the statement of Rondot's, based on statements made in later letters of Barre, that "Barre had prepared the plates himself"; yet from what we know of Hulot (see Maury's treatise in many places) it seems highly improbable that he did not himself prepare the plates for a printing order that had been entrusted to the Mint, because it was his business to produce plates in accordance with his special method (see above). Maury also states specifically in his treatise that the Greek Government had entrusted Barre not only with the production of the original die, but also with the execution of the entire printing, and that Barre did not have the printing done at the Mint but at a private (Trans.: commercial) printing establishment, although we are not sure to what extent these statements are based on specific information.

More important seems a statement in A. E. Glasewald's book of 1896, in which he expresses gratitude to the "printer of the Paris printings, who unfortunately died in Dresden" (Meyer died there in 1895), for many interesting explanations. According to this it seems that Glasewald, who at that time was living in Gösnitz, not far from Dresden, had personally made inquiries and had received replies to them from Meyer.

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(6) Nicolaides (page 18) illustrates a block of eight of the 1 L. in which the firm imprint is located about 9 mm. from the stamps; Dorning Beckton illustrates a strip of three of the 20 L. in which the firm imprint is located 13 mm. from the stamps. Of the 1 L. proof there was, in addition, in the Gunther-Chemnitz Collection a strip of four with the lower margin (illustrated in Paul Kohl's Offering List No. 53) whereas of the 20 L. proof with marginal imprint a further block of twenty-five, right lower part of the sheet, is found in the Argyropoulos Collection. From the latter is proved that in the 20 L. proofs the firm imprint is located under the three right-hand stamps of the bottom row, the same location as it seems to have had on the 1 L. proofs, which would agree completely with the above cited statement of Mahé.

(7) Editor's Note: Constantinides, in his "Etude sur les Timbres de Grèce," illustrates marginal strips of 10, 40 and 80 lepta proofs showing the Meyer imprint.

That he nevertheless designates him as the "printer of the issue," Meyer, if he was not the producer of the Paris prints, must have withheld this information from Glasewald, which seems quite unlikely. All the adherents of Hulot could say is that they do not deny partial production of the Paris prints by Meyer. We will, therefore, submit some further general considerations.

First: Since the appearance of Brunel's book in 1909, all Greek specialists take it for granted that the so-called "dry prints" of the Paris printing (see further below) were produced on cylinder presses, that is, on presses on which the paper is passed over a horizontal printing form which moves back and forth, by means of a rotating cylinder. Actually it is quite possible (see below) that the Paris prints were produced in this manner (we would not care to maintain this statement in connection with the Athens printings, except the 1 L. and 20 L. of the 1870 printings; see below).

If this be so then they cannot have been printed by Hulot in the Mint, because up to 1875, as long as the French stamps were produced at the Mint, Hulot owned no cylinder presses (according to a "History of Production of French Stamps," based on official material, mentioned (Vol. II, page 1011) that cylinder presses were not used in the production of French stamps until 1900. Furthermore it may be accepted as almost certain that in 1860/61 neither Hulot nor the stamp printing department of the Mint were operating any of the later used so-called "presses mécaniques" (London system), but used hand presses only.

On the other hand, it is quite possible that Meyer at that time operated with cylinder presses, because—being a Dresdener (Trans.: a German)—he would have been familiar with their technique, which at that time had already been highly developed in Germany (in France also, at that time, many cylinder presses were being built, but along with them many flat express presses according to the London system, continued to be used). In this connection another fact merits attention. Rondot states, in the above mentioned note, that Barre first took up again the reproduction method of striking in a die press in the production of the "French Essays of 1858." These are blue proofs of the Ceres design of 1849, but with the inscription "ESSAI 1858" in the top panel, and two zeros to the right and left of "POSTES," which bear on the reverse side a control number "10" in the same design as that of the 10 L. Paris print. Views are still far apart as to whether these proofs were prepared for submission to the French Government for the purpose of showing or suggesting the use of controls, or whether they were used as a pattern for submittal to the Greek Post Office Department, and Barre simply used the French Ceres design for this purpose.

In any case, this essay exists, according to Maury, with Barre's manuscript notation "Press mécanique. Essai 1861. Albert Barre" in the margin, and this proves that these control proofs, also, could not have been produced by Hulot in the Mint printing establishment, as the Mint had no such "Presses mecaniques" at the time.

Second: Whence came so suddenly to Athens, in the beginning of 1870, the German printers to improve the constantly deteriorating and discreditable Athens printings, to recondition the 1 and 20 L. plates (see below), etc., and why did they bring with them German printing inks and other materials, when up to this time all deliveries of materials had been made from Paris?

There is no connection nor bridge between Hulot and Germany, in fact the entire lack of similarity between the French and German technique of postage stamp printing is due to the fact that even into modern times the former were much slower in developing and modernizing their technique than the latter. (The rotary presses, definitely introduced in Germany in 1914 for postage stamp printing, were not, for example, used for French stamp printing until 1922).

Meyer, on the other hand, was a Dresdener (Trans.: a German), and the printers sent to Athens came from the neighboring Leipzig, as Mr. Rühland, who at that time was himself a typographer (typesetter) and was personally acquainted with and questioned those of his colleagues that were sent to Athens, asserts.

According to his account the Leipzig firm sent not only one printer, colors, etc., to Athens, but delivered there also one or two cylinder presses for which a special Monteur accompanied the printer for the purpose of their installation and operation.

This fact, remarkably, was also known to Dorning Beckton who, among other places, states on page 131 of his work, that the "German printer brought with him a new printing press." Herewith now closes the circle of our evidence; the transition in 1870 from Paris to Leipzig appears so sudden and without previous notice that it almost suggests the thought of Meyer (the Dresdener) as middleman or negotiator, but it still does not explain the actual motives for the transition from Paris, where Meyer also had his establishment, and the seeking of assistance in Leipzig.

The real motive was undoubtedly the ordering by the Greek Post Office Department of cylinder presses of a specified construction, or if cylinder presses were in use at all in Athens at that time, of a certain make obtainable only in Germany, from whence most likely Meyer's cylinder presses also came, and possibly from the same Leipzig firm.

Accordingly it may be stated with reasonable certainty that the Paris Hermes heads were not printed in the Mint by Hulot, but were printed by Meyer; also that the printing plates were not one piece Hulot electrotypes, but were composed of singly struck clichés produced by Barre as described by Rondot, and finally, that the coincidence of color shades and paper tints between the Greek and the contemporary French stamps up to 1870 is explained readily, in that Athens, until that time, obtained all of these printing materials from Barre, who had at his disposal the same paper and material sources that were serving the French Mint.

The 1870 change from Paris to Leipzig was not brought about until the ordering of the cylinder presses for stamp production, which were obtained in Germany, and probably through the agency of Meyer. However, when in 1875 new plates were required for the new 30 and 60 L. values, the plates and the first printings from them were again produced in Paris.

FINE AND LESS FINE TO VERY COARSE PRINT, NO PLATE CHANGE, BUT SIMPLY VARIATIONS IN PRINTING AND PLATE CONDITION. SPECIAL APPLICATION OF BOTH CONCEPTS. TWO PRINTING METHODS AND PREPARATION (UNDERLAY) AND SPECIFIC INFLUENCES OF BOTH

The printing of the Paris prints was done, as we have seen above, in the printing establishment of Ernest Meyer in Paris. As to the place of production of the Athens prints, Article 1 of the Royal Decree of Aug. 10, 1861 supplies the information—"The postage stamps shall be printed in the workshops of the National Treasury under the control and responsibility of the director of said establishment."

The statement of several authors, that the Athens prints were produced in private printing establishments because at that time there was no government printing office in Athens or because it was not sufficiently outfitted for the printing of postage stamps, is therefore erroneous.

The government printing office was located in the lower floor of the Treasury and, prior to the introduction of postage stamps, produced the revenue imprints





The three blocks, at top and left, show progressive deterioration of plate.

Strip below illustrates cleaned plate, YELLOWISH.







At top—Hard print. Paper underlay. Mouth does not register.

Left—Soft print. Cloth underlay.

Below—Letter from Venice to Corfu. Left Venice on April 19 (Roman calendar) and arrived at Corfu on April 10 (Greek calendar).



on fiscal papers and, until the later building of the present Government Printing Office, also printed the repeatedly mentioned *Official Gazette* (Journal Official du Royaume de Gréce). It was supervised by the technical director of the State Treasury (Directeur de l'Atelier de le Monnaie), assisted by a manager of the Mint printing plant (Chef de l'Atelier). Further details will be found in the section covering the "Sheet Margins" footnote to the there-described control imprint.

For the seven values with large Hermes head issued in Oct. 1861, and also of the two supplementary values 30 and 60 L. in the same design, but one plate of 150 clichés (10x15) was used for each value until they were superseded by the small Hermes heads in 1888(8).

This is proved chiefly by means of specific cliché characteristics or plate defects of the plates of the individual values, to be discussed later, found in the identical positions in the sheets of the Paris printings as well as in the later and last printings. It is further proved by the circumstance that, in spite of the sudden and remarkable changes shown in the appearance of the stamps, as for example the 1 and 20 L. printings of 1870 as compared with the preceding printings, subsequent printings again reverted to the appearance of earlier printings, and likewise some proofs of the fine Paris prints show a crude execution similar to the later Athens printings.

The extraordinary variations found in all of the values, not only with regard to the general quality of the printings—from extremely fine to badly smeared, but also with regard to particular details, lines, etc., of the engraving, which in different printings are reproduced differently to the extent of seeming alterations, can only be of a secondary nature, that is, all such variations cannot be the result of an actual changing of plates, but are due solely to the influences of what we broadly term, philatelically, as "plate condition" and "workmanship." In our case, however, both terms require further clarification and definition.

As to plate condition, it can, in our case, have only a very restricted application for the explanation of the varying appearance of the printings. In-so-far as coarse or imperfect impressions are actually due to a "plate condition," such a condition can be the result either of an actual dulling, pounding or bruising of the more pronounced elevations of the engraving in specific plate positions, and the resulting thickening and loss of definition in such places; or the poor "condition" may be due to poor cleaning of the plate, or to unworkmanlike or careless handling.

The difference between these possible causes, although they are frequently found together, remains a fundamental one because in the second case the plate can, with the necessary careful and experienced treatment, be restored to its "good" condition, whereas in the first instance it cannot. In comparison to the classic French issues where, in time, the plates of the most used values, in spite of the most careful handling wore out completely, and, therefore, had to be replaced with new ones, the condition of the plates of the Greek issues, particularly up to the middle of the 1870's, and probably also to the end, was only of influence, in spite of wide variations in appearance in-so-far as cleanliness, care and underlay of the plates was in all respects a good and thorough one.

Although the Hermes plates were in use for about 25 years, they were not only used less for printing than were the French plates (in some cases for a much shorter period) but, as a result of the method used by Barre for their production, were probably also much more durable than the French electrotypes of Hulot. It may be said therefore, that if the experienced Paris printer of

(8) Editor's Note: The reference to the 30 and 60 lepta in this statement is erroneous. These two denominations were printed in sheets of 300 stamps comprising two panes of 150 (10x15) each. A plate variety of the 30 lepta found on only one of the panes, prevents any supposition that the sheets might have been printed in two operations from a single plate of 150 subjects. I have seen full sheets of both denominations.

1886 were to have made another printing from the thoroughly cleaned and prepared Hermes plates, with the same care, the same first class underlay, the same good materials and identical procedure as of 1861, the printing would probably not have turned out much "coarser" than the Paris prints of 1861.(9)

(The so-called wearing of the plates of certain of the South American countries has lately also been found to be the result solely of insufficient cleanliness and unworkmanlike handling. After the supposed worn plates or their steel plating had been thoroughly cleaned and expertly used, they produced, after a half a century, reprints closely resembling the best printings of the originals).

If, therefore, the appreciable variation in the appearance of the large Hermes heads is due only in a certain sense, to "plate condition," the management of the printing, printing materials and manner of printing exert a much greater and more widespread influence in these variations. As the exceptionally fine Paris prints were produced on particularly good smooth satin paper, with the use of fine, thoroughly ground and combined colors, the immediate supposition would be that the poorer Athens prints were due, in-so-far as the materials used are concerned, to the use of poorer sorts of paper and printing colors. However, aside from the fact that Barre, with the delivery of the Paris prints, also delivered certain quantities of paper and colors used for their production to Athens, Greece continued to receive paper and colors from Paris until about 1870, and that there the same materials, on the whole, gave quite uniformly good results.

If, nevertheless, the colors of the Athens prints, in many cases, turned out duller, less true and less uniform even before 1870, (even the first printing from colors delivered with the Paris prints, although the tone of the first Athens printing is still like that of the Paris printings), if in Athens certain colors had a strong tendency to oxidize, if the paper for the Athens printings was mostly less satined, in many cases of duller appearance also, and in the very first Athens printings showed decided signs of deterioration and color change on the face, these circumstances, up to the period of 1870, are not so much due to poor material as that perhaps the "condition" of otherwise good paper and materials changed and deteriorated under the influence of a different climate, perhaps also because of improper and less careful storage and handling.

Perhaps in the South (Trans.: Greece) the colors dried out upon exposure to the atmosphere, and as a result additions of varnish or similar materials became necessary, and that the manipulation with inferior binding materials was too strong or too weak, so that the printing colors were from time to time either too strong or too weak or too sticky. The gumming, also, under the influence of the climate, may have decomposed the coloring of the paper, or perhaps the gum used in Athens was not as pure and was less carefully applied.

There must be taken into consideration certain cases of subsequent extraneous influences bringing about a decomposition of printing ink and paper coloring

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(9) According to Pemberton and others a marked plate wear also becomes noticeable in the first half of the 1870's. We cannot agree with this general statement. It is easy to picture the marked tendency of later and last printings to overcoloring as proof of plate wear, because in other instances, for example in France, this is due chiefly to wear. However, many of the 30 L. Athens prints show this same tendency and, as a matter of fact, even the brown prints, although its plate was not put to use at all until 1875. The many overcolorings of the later period must rather be ascribed to the quality and condition of the domestic colors (see above).

On the other hand there were submitted to us many 5 L. stamps of the 1880's on yellow paper and without control numerals, which in part received an especially painstakingly prepared underlay, and are, therefore, really well printed, of which specimens showed not only the small hatchings in the shading lines, but also the sharp tapering of these lines towards the cheek and chin, and the change from shaded to unshaded areas was actually as sharp as produced in the sharpest provisional Athens printings. (Their corners were decidedly "whitish" as a result of a too-weak new underlay).

Similarly there exist, of the 10 and 40 L. values, exceptionally sharp prints of the 1880's without control numerals, which are frequently, and somewhat misleadingly described as prints from "cleaned plates." It must also be borne in mind that even Hulot's 1854 plate of the 5c. did not show wear until towards 1870, after over 15 years of use, even though it surely accomplished much during these 15 years.

typically peculiar to certain postal towns which partly, at least, had already taken place before affixing the postage stamps to mail matter. Such subsequent decompositions are frequently noted, for example, on the postage stamps used on the island of Zante, numeral cancellation 111, and are caused by sulphur fumes resulting from frequent earthquakes with which the island is beset.

On the other hand, it is also likely that even before 1870 papers and inks were used temporarily which were not supplied from Paris, especially for the so-called claret 40 L. on gray paper of 1866, whose impression, as a result, appears particularly poor and smeared. After the Leipzig Intermezzo (see above) the quality of paper and ink became, in part, quite inferior which, in spite of comparatively good underlay and workmanship in printing, is readily noticed.

With regard to the actual printing there is a similar situation. The indistinct, ununiform, or coarser to completely smeared prints, of most of the Athens printings, as compared with the Paris printings, are due, as in similar cases, not only to poorer workmanship (less care, expertness and experience of the Greek printers in printing postage stamps), but besides the general causes, to the special circumstance that, with only two exceptions, they were produced by an entirely different method than that used in Paris.

The Athens printers were undoubtedly uninstructed as to the new undertaking, so that even in the late fall of 1861 Paris printers were sent to Athens to guide and instruct the Greek printers. The underlay, also, (discussed below) required painstaking care and attention to detail which perhaps, to the uninitiated Greek personnel, seemed doubly difficult. The printing presses also were at first perhaps more primitive than those used by Meyer in Paris, and according to one authority, after the departure of the German printers in 1870/71, the use of the cylinder presses, which they had brought with them, was discontinued and the regular hand presses again used.

However, all of this would not have sufficed to have given particular parts of the engraving so altered an appearance, as all Athens printings actually show in contrast to the Paris printings, always with the exception of the two above mentioned cases in which the Athens prints were produced in the same manner as were Paris prints. This change in the manner of printing, which we will next discuss, is the chief cause for the changed appearance of the Hermes heads of the Athens printings.

It was already indicated in the foreword to France (Vol. II, page 574, which see) how important a minutely precise underlay (découpage) is, not only for the elimination of the smallest surface inequalities in the printing form, but above all, for the clearer and more exact reproduction of the delicate and individual lines and details of the engraving, as well as their protection against wear. A description was also given of what this underlay consists:—from specially prepared underlay sheets or prints the lighter portions of the design are removed gradually toward the darker portions of the design, in our case chiefly the face and neck of Hermes, the lighter parts of the winged helmet, and the four corners surrounding the center medallion.

These sheets, which now contain only the darker portions of the design, are pasted one on the other, and the underlay thus prepared is placed in the press in such a manner that the darker portions, in other words, the more solid elevations of the clichés are impressed more strongly and heavily on the sheet at the moment of contact, than the lighter portions, and thus the impression of the finer individual lines of the engraving is softened. An underlay of this type is generally placed under the sheet to be printed in hand presses, in which the printing form descends vertically from above on the so-called bed of the press; in cylinder presses, on the other hand, it is placed on the rotating cylinder which feeds the sheets on the horizontally forward and backward moving form.

Such an underlay also has its inherent dangers and possibilities of error, particularly when used in cylinder presses, because in these, with each passage

of the printing form, the underlay must meet precisely with the form. In the French stamps these underlay errors could be disregarded, because with the expertly trained découpage personnel of the Mint they rarely occurred, or if they did they were turned into printer's waste.

In our case, however, a short discussion, at least of the two most important underlay varieties, is necessary, not only because they occur in a typical manner in the Hermes heads, but also because this occurrence becomes a positive means of identification for certain printings. The first source of error is due to too great a removal of certain lighter portions, and as a result they are not, or are only very lightly impressed on the sheet, so that the impression shows white or nearly white in such places.

These errors occur mainly in the four corners surrounding the center medallion, or are more noticeable at these points, and we have simply called them "white or too-light corners." It can also happen that the removed portions of a subject of the underlay do not exactly match the lighter portions of the corresponding cliché. In this case the front or back contour line of the ground of the medallion bordering on the Hermes head is pressed too weakly against the sheet with the result that immediately in front of the front head contour, or behind the back head contour, or below the bottom line of the neck, or above the wings of the helmet, a white or whitish shadow is formed running parallel to the proper contour line (see illustration of shading page 33).

This appearance, due to an incorrect, or shifted, underlay, which gives the impression, at first glance, of a double print of the Hermes head, and which shows a doubling only of the front or back contour lines (never both) is called "white double contour" or "shifted underlay." Clarity and extent of this white shadow vary greatly, but the appearance itself is so characteristic that the practised eye, even in very weak cases, can promptly identify it as such. "White corners" (see above) are also frequently found shifted as well.

A specially woven cloth, or felt, is usually placed between the underlay and the paper to be printed; sometimes, also, it is placed under the underlay. This cloth, or felt, serves the same purpose in relation to all of the elevated surfaces of the form as does the underlay for the more delicate parts of the individual clichés. Because of its softness and elasticity it serves to ease and reduce the pressure which the hard form, and equally hard backing exert on the paper at the moment of impact.

An important advantage of the printing cloth is that, as a result of this easing action, form and paper may be brought into a somewhat stronger and closer contact at the moment of impact than when the hard form works directly against the hard base, or cylinder, of the press.

The elevated portions of the design presently impress themselves into the printing cloth or felt, and form small hollows under the paper corresponding to the elevated portions of the design, and which, to some extent, soften the impact of the form on the paper at the moment of impression.([10])

As a result of this stronger and fuller contact between form and paper at the time of impression, it is not necessary that the underlay for the finer lighter lines of the engraving be so meticulously worked out, as would be necessary without the use of the cloth. Without the softening effect of the printing cloth, contact between form and paper would have to be exceedingly light and superficial, and with a slightly too thick underlay form and paper would not be brought into sufficiently strong contact, with the result that the finer, lighter lines of the design, brought into weaker contact with the form, would not print

(10) We learned about a remarkable case of such an over-impression (embossing) of the plate design into the printing cloth in the German Inflation stamp #285, in whose center medallion there appeared, at times, traces and shadow-like outlines of a multiple digit number, which may be explained, by the fact that prior to printing #285 the same printing cloth had been used in overprinting a surcharge with numbers which had been strongly impressed into the printing cloth; compare Vol. I, page 1036.

at all, on the other hand, a slight too thinly prepared underlay would cause an immediate wearing away of the lines.

Still, in view of the above mentioned circumstances, the use of a printing cloth also has its drawbacks, particularly in connection with the sharpness of the impression, and the more so the heavier the printing cloth, because with the increasing thickness of the cloth the hollows made in it by the impression of the form are correspondingly deepened.

The stronger contact between form and paper at the moment of impact, together with the shallow impressions of the form in the cloth, make it more difficult to bring out the difference between the stronger and weaker parts of the shading lines of the engraving in the same sharp graduation possible when no cloth is used, although this later presents much tiresome and tedious work and risks. Above all, however, the use of a heavier cloth, instead of a plain sheet of paper, makes it practically impossible to reproduce the small, light segments in the tapering of the shading lines, where they appear as a series of dots, in the manner intended by the engraver.

In this procedure all of the individual lines, and particularly the tapered lines ending in a series of dots, are more deeply impressed into the paper and into the cloth as well (which is most readily noted on the back and often on the front of the stamps in the clearly visible relief, so-called "foulage"), with the result that the series of dots are fused into continuous shading lines in which the dots or segments are generally no longer distinguishable.

Now we have already seen in the foreword to France (Vol. II, lower part of page 577, which see), that both Barres endeavored to achieve a plastic Head effect resembling line-engraving, and at the same time to avoid wear and over-inking of the elevated shading lines, in that the shading lines of the face and neck were not only rendered in tapering lines, but they subsequently added to the original die additional short, narrow hatchings in the shading lines practically vertical to their direction.

In the steel cutting of the Hermes head, whose cheek, throat, etc., Barre evidently desired to render in an especially soft and pleasing manner, he went at least as far again in this "retouching" as in the Napoleon heads, in that all shading lines taper sharply toward their ends, and in addition, the taperings are made to run out in a series of short lines or dots, in fact such lines as the eye brows, which reproduce definite anatomical facial details, or the upper rim of the brim of the helmet, were provided with such hatchings (compare footnote([11]).

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(11) In a single very remarkable case Barre apparently also undertook such a retouching and tapering by making many hatchings in the shading lines of the Hermes head on a single cliché, in contrast to the French issues, in which such a retouching of a single cliché is unknown. This resulted in the 5 L. stamp with the so-called "dotted cheek," see illustration on page 38, which is found in the 72nd position of the 5 L. plate, 8th row subject 2.

The cross hatchings in this variety are not only very much more numerous than in the original die and in the Paris prints, so that some of the engraving lines are made up entirely of dots, but these dots are in some cases found in entirely different positions than on the Paris prints; compare illustration. The variety is generally known only from the later 5 L. printings on yellow paper and without control numerals as de Smeth mentions, but Pemberton found it in the provisional Athens prints of the 5 L. of 1861/62; (compare Philatelic Journal of Great Britain, May 1911), and Pompeo Fabri was even able to recognize it in the Paris prints, (compare The Stamp Collector, Feb. 1908), so that it must already have existed in the plate in Paris, and the retouching undoubtedly was performed by Barre himself.

Whether the retouch is the result of damage or other causes is not known. Meinertzhagen determined that this particular cliché was somewhat larger than the others, (Philatelic Journal of Great Britain, Jan. 1926), which, considering the fact that the plates were made up of individual clichés (see above), is remarkable, because we may here be dealing with a reserve cliché or something similar. The fact that the stamp design appears somewhat larger than usual is of further value in that by means of this feature this variety can be positively identified in the Paris prints, whose delineation is very similar to the "dotted cheek" variety. On the other hand, the fact that the variety has not yet been identified, or only partly so, in the printings from about 1863 to about 1880 may be explained in that in the coarser printings its peculiar identification marks are indiscernible, as are the corresponding hatchings of the original die, whereas the 5 L. printings of the 1880's again show an exceptionally good impression (see above).

In order that all of these shadings and hatchings might be reproduced in the fullest detail and sharpness, Meyer decided, presumably under the suggestion or collaboration of Barre, to do the printing without a printing cloth, and to use merely a sheet of paper for an underlay. Trial printings by Meyer, which later appeared on the market, testify to the pains and patience and constantly repeated trials which this exacting, and also risky, printing method entailed until the desired results were obtained. The shading lines of the cheek, chin, throat and nape of the neck of the engraving and clichés had all of the small segments and hatchings, as they are shown in the fine Paris prints, see illustration of shading I page 33.([12])

When the printing plates were sent to Athens in the fall of 1861, the Athens printers apparently endeavored to continue to produce the stamps in the same manner, that is without the printing cloth, but, because of the above described circumstances, the results were not comparable to those obtained in Paris. Although most of the hatchings are generally still discernible in these first or so-called provisional Athens printings, their reproduction, including the shading and the tapering of the individual shading lines themselves, already presents a heavier appearance.

Besides, neighboring shading lines, at points of least separation, are in many cases joined by small bridges of color, and the above described possible faults in connection with the underlay (white double contours, or white or too white corners) are actually, in some of the values, typical features of these first printings. It may be said that the details of the shading lines, segmentation, etc., while still apparent, the lines themselves have already lost their natural flow, and no longer bring out the intended purpose of the plastic curves, but, on the contrary, together with the above mentioned color bridges, they give the Hermes head, and at times even the whole medallion, a peculiarly wavy and generally larger appearance (Comp,: shading illustration II, page 33).

Because of this, and allegedly on recommendation of the Paris printers, who it is believed were sent to Athens in the late fall of 1861, there was shortly introduced, the use of a printing cloth, not so much to replace the Paris method of printing without it, as to be used in conjunction with that method.([13]) With this method it was expected that the printings would show a more uniform

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(12) This statement requires a slight restriction. By various proofs it is possible to establish that Barre provided the shading lines of the eyebrow with six very narrow, sharp and somewhat off-the-perpendicular hatchings, which often still show lightly in the issued Athens printings, and that he even retouched the lower eyelid, just before it meets with the upper eyelid, with two fine cross hatchings. These cross hatchings represent, in a double sense, a particular type of retouching of the original die, and are, as a result, specially worthy of notice.

In the first place, the eyebrow is not in itself illusory for the purpose of obtaining a particular plastic effect by means of an engraved shading line as in the lines of the cheek, throat, neck, etc., but, as in the eyelid, for the rendition of a definite anatomical detail of the face. Moreover the hatchings of the eyebrow have not been applied to its tapering terminals, as in the regular shading lines, but rather in its shaded portion. Both of these circumstances indicate that the artist did not plan that these hatchings be reproduced as such in the printing, as those of the regular shading lines, but merely provided them to avoid a dulling or thickening of the eyebrow by overinking, without the hatchings themselves becoming visible. Actually the rendition of the eyebrow, in such printings in which these hatchings do show more or less clearly, is not at all finer or more delicate, but rather shaky and displeasing, just because the appearance of the hatchings break up its noble and continuous sweep.

(13) The designation of this printing method without printing cloth as "dry print" is a literal but unfortunate translation of the French "procédé à sec." which presumably is based solely on the condition of the paper, or at all events, the inking. The difference between printing with or without printing cloth is, in the main, that in the first case the hard printing form works directly against the equally hard plate or cylinder, whereas in the second case this contact of hardness against hardness is lessened and softened by means of a soft underlay.

The first method is best rendered in German as "Hartdruck" (Trans.: "hard print"), and the latter, in comparison, "Weichdruck" (Trans.: "soft print"). The bad feature of the use of this designation is, that in the "soft print" the engraving lines, in view of the above mentioned circumstances, produced an esthetically harder effect than in the "hard print." However, once it is understood that the fine, soft, flat execution of the "hard print" is based on the direct, and for that reason, very light contact between hard and hard, and that in the coarser, woodcut-like execution of the "soft print" this contact (Trans.: of hard and hard) is softened by a soft underlay, both of our designations will readily be accepted.

appearance; besides, it was hoped that it would eliminate the many irregularities and faults due to the underlay, see above, caused by lack of experience.

In the first place, with the use of a printing cloth, as we have seen above, the underlay does not require such minutely careful adjustment, and in the second place, inaccuracies and shifting of the underlay are not so noticeable in the stamp design itself. It is probable, however, that the cloth used for the so-called good provisional Athens printings was a comparatively thin one, because with the exception of the 80 L. the stamps show only slight traces of an embossing into the paper of the lines of the engraving.

The tapering of the lines, their sharp termination, in fact the difference between shading and hair lines in these Athens printings is, in most cases at least, still almost as good a reproduction as in the Paris printings, but the hatchings and the segmentations of the shading lines are, for the most part, no longer visible. Most of the engraving lines already show, as do the subsequent definite Athens prints, as solid lines (compare Shading Ill. III; in which the larger appearance of the head is also still present).

It was not until after this transition period of the "Provisional Athens Prints," and based on the experience obtained during this period, that production of a definite Athens issue of all values was begun in 1862, and which was now, for the first time, uniformly produced in "soft print," in other words, with a proper printing cloth, and in which, as a result, the lines of the engraving have been visibly impressed into the paper.

This impressing (Trans.: or embossing) of the lines of the engraving is readily recognized, especially on unused copies, but the practiced eye will readily recognize them also even on the face of used copies. To be observed particularly are the shading lines leading diagonally downward from the eye, the nostrils, the mouth and the ends of the cheek and throat shadings, of which the latter are sometimes so strongly impressed that the unprinted triangle of the throat appears to be in relief.

In this excellent first printing of the definite Athens prints the contrast between the shaded and unshaded areas is generally still well defined. The terminals of the shading lines are now not quite so pointed, but at the same time appear somewhat longer. Because of this the entire shading of the cheek and throat, in spite of its comparatively excellent reproduction, in contrast to the previous printings in which the widening and narrowing of the engraved lines are much more noticeable, appears somewhat monotonous and flat.

The shading of the cheek as a whole somewhat resembles the hollow part of the skeleton of a fish, (compare shading Ill. IV). The subsequent printings of the Athens prints, from 1863 and on, gradually became coarser, and the contrast between shaded and unshaded areas constantly less pronounced. The printing method, however, which we are solely discussing at this point, remained the same "soft print" as heretofore.

Even after the thorough cleaning of all of the plates was undertaken about 1868, and in connection therewith, in some instances, new underlays were prepared, and because of this, better printing results were again obtained, the method of the "soft print" was still retained. It was the Leipzig printers, who came to Athens with the new cylinder presses in the beginning of 1870 (see above), who had the ambition to produce fine prints similar to those of the Paris printings by means of the difficult "hard print" method using only a paper underlay, and no printing cloth of any kind.

This entirely new preparation for the "hard print" was carried out by them only for the 1 L. and 20 L., but in these also, the results remained considerably behind the Paris prints; indeed, considering the circumstance that no proof or trial printings got out as in the case of the Paris prints, it may safely be said that many of the issued sheets themselves were probably proofs or trials of the

new preparations, similar to many of the Paris proofs and many of the coarse Athens provisional prints.

The chief characteristic of these Athens "hard print" printings of the 1 L. and 20 L. of 1870/71 is, beside the complete absence of any embossing in the paper of the design, that the shading lines of the cheek are much shorter, but in spite of which they taper out quite sharply, (see shading Ill. V). This appearance is particularly typical for the 1 L., whereas in the 20 L. they appear much more varied, mostly due to somewhat longer shading lines which run out into small rows of segments or dots as in the Paris printings.

In addition, the majority of the 20 L. show the above described "white or whitish corners," frequently with accompanying shifting of the corner underlay; the "white double contour" also due to shifted underlay is not too rare. After the German printers left Athens a return was made to the less difficult "soft print" method. It is particularly noticeable in the subsequent printings of the 1 L. of about 1871 that the German preparation lasted for some time and that the shading lines of the cheek continue to appear shorter and tapered out sharply.

Some of the other plates also were probably prepared by the German printers and the prints of the other values remained comparatively good in the following years. With regard to the printing method, which we discuss here exclusively, all printings were again produced by the "soft print" method, which was retained to the end of the Athens printings in spite of many a new preparation. Some may even be found with the "white corners," as for example, the first 5 L. printings on cream paper, and later on the same value without control numerals. The only exceptions in the later period are the Paris printings of the 30 L. and 60 L. stamps of 1875, which were again produced in the finest "hard print," whereas their subsequent Athens printings were produced in the "soft print."

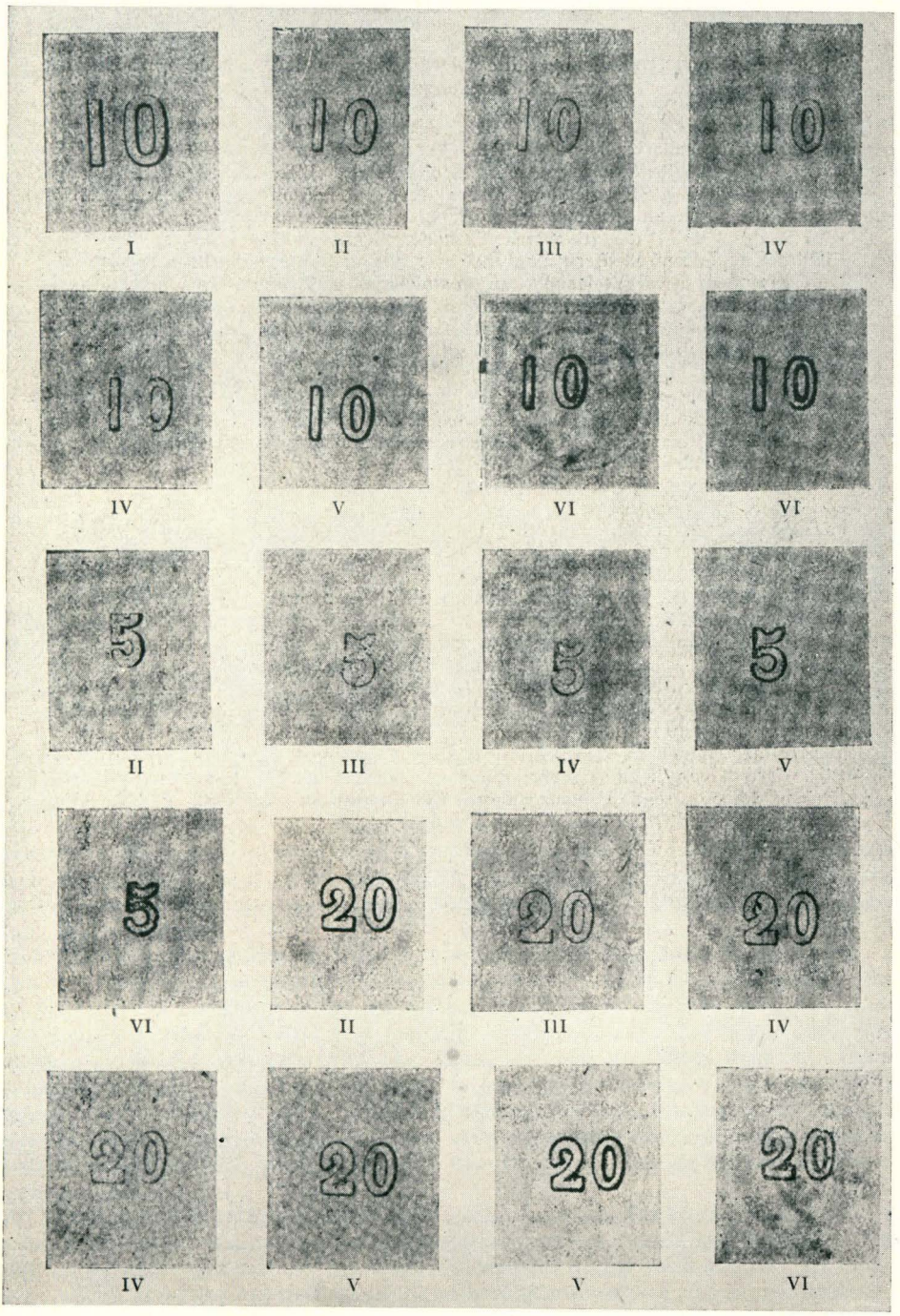
THE CONTROL NUMERALS

The 10 L. stamps of the Paris print had already been provided with an 8mm. tall control numeral "10" (see illustration) on the reverse side. Why in the Paris printing, and why precisely this value was provided with a control numeral, and whether the control numerals as such represent a protection against a possible misuse, or rather to avoid an interchange of values, are still matters of conjecture. On the other hand, in view of the above mentioned "Essai 1858" in the Ceres design with the same "10" printed on the back, it may be surmised that the whole idea of control numerals originated with Barre (compare above), and that he had already proposed them as a general practice.

In Athens, therefore, from the beginning, with the exception of the lower values of 1 and 2 L. which, as a matter of fact, should serve as a clue as to the real purpose of the numerals, all values were provided with control numerals, for which decidedly smaller numerals, only about 6½mm. tall, were used, presumably because the smaller numerals seemed more appropriate and practicable for the form of the stamps.

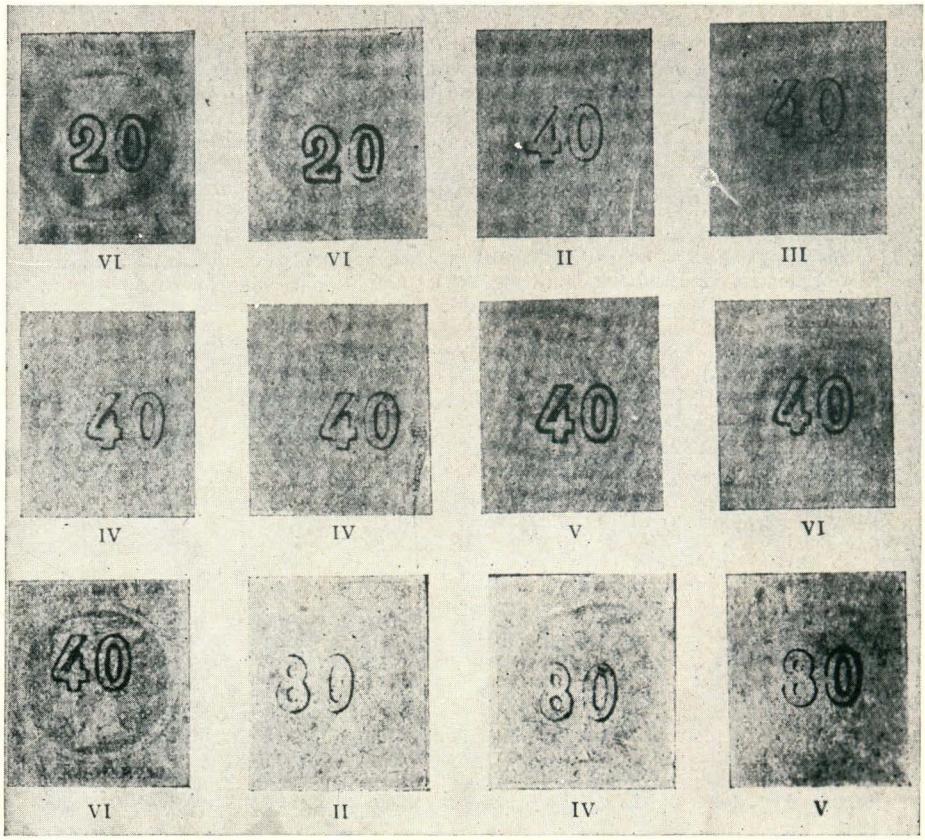
A very small first printing, of the 20 L. only, was hurriedly made without control numbers. This is the quite recently discovered first printing produced in Athens, the rare 20 L. No. 9. During 1862 the control number "5" used for the provisional Athens printing of the 5 L. had already been displaced by an entirely different type (see illustration) which was retained for all subsequent printings.

After almost twenty years of uninterrupted use of the control numerals the Greek Post Office Department decided, in the Spring of 1880, to discontinue their use. The reason for this action is not difficult to discover. With the increasing demand for stamps, and the resulting larger printings, errors in the



Control Numerals.

I—Paris Printing.
II—Provisional Athens Printing.
III—Definite Athens Printing.
IV—Printing ca. 1863/67.
V—Printing ca. 1868/71.
VI—Printing 1871 on.



Control Numerals, continued.

control numerals had become so numerous that it was decided to do away with their use altogether. The new values of 30 and 60 L., issued in 1875, had no control numerals from the first, either in the Paris, or later in the Athens printings.

The control numerals were produced by typography from a single plate which, corresponding with the stamp printing plate, contained 10x15 square indentations for the insertion of the necessary value numerals. Allegedly the plate used in Paris for the 10 Lepta numerals was sent to Athens together with the stamp printing plates, yet this seems unlikely because such a plate is not mentioned in Article 4 of the Decree of Aug. 10, 1861, in which the plate material delivered from Paris is precisely detailed. Also it would not be understandable why the Paris numerals were not likewise sent to Athens, where of course the abrupt change there in the value numerals "5" remains equally inexplicable.

The control numerals were set individually into the 150 indentations of the control numeral plate, the two positioned numerals made up of individual digits.([14]) In the two-digit numerals the spacing was accomplished with slugs in the usual manner, slugs perhaps made specially for the purpose.

(14) Editor's Note: This statement is incorrect. The numerals were probably set and locked-up in a regular printing form. The fact that they could not have been inserted into "individual indentations" in a printing plate is proved by the existence of a large block of the 80 lepta containing the variety "8" and "0" separated. This extra spacing between the two numerals has pushed the remaining horizontal line of figures out of position so that they do not align with those in the rows above or below. This could not have occurred if the plate had been divided into individual indentations.

When two different two-digit numbers were printed one after the other, the whole number was generally not reset, but the zeros remained in position and only the decimals 1, 2, etc. were changed. This is proven in that the zeros wore out sooner than the various decimal numbers, evidence of which is particularly noticeable in the control numbers of the later 80 L. printings; see illustration V. The comparatively little used 8's still appear fresh, so that their shaded and unshaded parts are in good contrast, whereas the zeros already appear uniformly thicker. Besides, and for the same reason, the zeros of later printings show more frequent and more marked defects, indentations, breaks, deformations, etc. than most of the decimal numbers.

Each changing of the decimal numbers after completion of a particular printing of a value, and the resetting for the following printing, shows the decimal figures with specific characteristics, breaks, indentations, etc., in different sheet positions in printings separated by a space of time. Further, as most zeros had early developed specific defects and characteristics also, specific zeros and specific decimal numbers are found in various combinations, one with the other, in different printings of the same value.

Naturally each change of the decimal numbers, and their subsequent resetting, brought about many position variations between the decimal numbers and the zeros. Based on all of these circumstances it is possible, with sufficient material, to plate the control numerals of different printings.

It is further possible, for example, in the 20 L. which are found with the same or similar shading but with two different control numeral settings, to separate them by this means into two printings produced at different times, or to determine the sequence of various printings of a value. Thus the different characteristics of the control numerals, as well as their "setting variations," can be used as a means for identification; a tedious method, by means of which, however, Th. Groom has already achieved some results (compare *Philatelic Journal of Great Britain* 1917 and 1927).

When were the control numerals generally printed on the sheets—before or after the printing of the stamps? And were they printed each time in specified amounts together with their stamps, or were larger printings made of them for stock? First of all, the Paris control numbers "10": from the circumstance that Paris prints of the 10 L. exist identical in color, etc., with the originals, but without control numbers or gum, and that they are probably from entire unfinished sheets without control numbers, one could conclude that the sheets of the 10 L. Paris printing were first printed on the face and then printed on the back and gummed.

The following speaks against this assumption: The large Paris "10's" are, in contrast to the absolute flatness of the "hard print" of the stamps, mostly quite firmly impressed, so that their contours appear relief-like on the face of the stamp. Now it is frequently found that these raised contours of the control numerals are colored, so that traces of fine vertical colored lines are found on the face, for example, over or under the eye, or at the base of the nose, and the contours of the shaded parts of the "1" also show occasionally as two fine, very closely spaced, vertical parallel lines. This appearance is at times so striking that the inexperienced at first sight believe that the control numbers were printed on the face.

Further to the left, towards the neck, the round relief of the "10" also shows colored at times. As the quality and thickness of the paper preclude a striking through of the color from the back, and from the entire appearance it cannot be an offset of the control numbers resulting from an empty run of the press, this appearance must find its explanation in the existence of the relief of the control numbers before the printing of the stamps, and that the printing plate immediately gave off some color as soon as any of these raised places made even the slightest contact with the inked part of the plate.

One could also conclude from the fact that in the first Athens printings, from which the above mentioned 20 L. first printing without control numbers was issued, that the control numbers were printed subsequently (Trans.: to the printing of the stamps), but unusual circumstances surrounded this first printing. The stamp printing plate was on hand in Athens and ready for use, the control number plate on the other hand still had to be set up, so that it was decided to issue the first sheets, without delay, without control numbers.

We have not been able to find really trustworthy evidence as to how the sequence of stamp printing and control number printing was managed in Athens, or whether in any case a definite rule was followed in these procedures. In general the colors of the stamps and the control numbers agree; in many other cases, in specific printings, the two colors are different in a typical manner. For example, in the 80 L. stamps of the provisional Athens printings the control numbers are vermilion throughout instead of carmine; in many printings of the 5 L., and others.

In other instances the colors of the stamps and the control numerals agree only in a part of a particular printing. The best known case of this type is the so called flesh colored 40 L. stamp of 1871 on greenish paper, in which the control numerals have a uniformly dark lilac color whereas the stamps show a dull flesh color, with occasional specimens whose face side show the same lilac color as that of the numerals.

It could therefore be assumed that the lilac color of the 40 L. printing sufficed only for the control numbers and a few sheets of the stamps, and that the remainder of the stamp printing had to be completed in the flesh color. Aside from the fact that it has not yet been determined if the flesh color is the result of subsequent decomposition, the later 40 L. printing shows a return to the lilac color for the stamp and the control numerals, so that this case is of no use as evidence.

As against this, stamps occur, chiefly in the 40 L. printings of 1872/73 on thin meshed paper, in the color of definite printings whose control numerals have the characteristic colors of the stamps of other specific printings, and where the question of decomposition of color cannot be raised because in most cases the color of the control numerals is quite pale. In these cases the control numerals were undoubtedly printed in different printings from those of the stamps, and as in at least two of these cases stamps are found in the color used for the control numerals at an earlier date than this color was used for the stamps, it is most likely that in these cases the control numerals were printed on the sheets before printing the stamps on them.

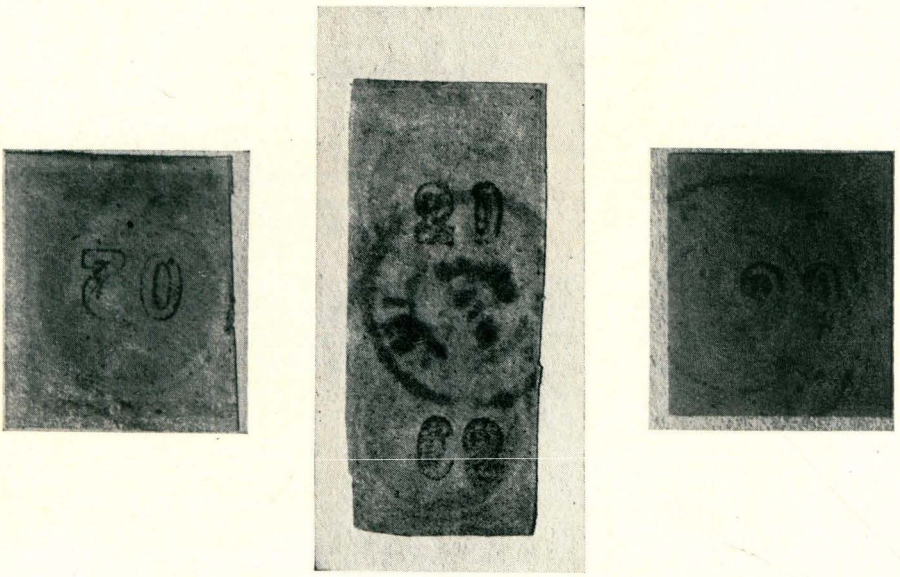
Still these cases cannot be used for a generalization, particularly as the colors of the 40 L. of 1872 varied considerably. Also there is absolutely no evidence as to when the Athens control numerals were printed, as mentioned above for the Paris "10's," because, although they do at times "shine through" and even strike through, they are almost never as sharply impressed as the Paris "10's([15]).

For certain printings or issues, for example, the provisional Athens printings of 1861, the first printing of the definite Athens printings of 1862, the entire printing of about 1868 from cleaned plates, and others, stamps and control numbers were probably printed according to a definite rule, or in single printings or part printings (for example, in the provisional Athens printing the control numerals were applied in a larger single printing and apparently before the printing of the stamps). In other cases there was less of this single or general printing (Trans.: in advance of requirements?), and more in accordance with immediate needs.

(15) On the basis of certain characteristics of the control numerals of the provisional Athens printings, W. Dickson in Gibbons Monthly Journal, Feb., 1928, endeavored to prove that the control numerals were printed before the stamps.

The Paris control numerals "1" and "0" show, as do the Hermes heads themselves, a strongly accented difference between the shaded and unshaded parts or hairlines. This, however, has been done here less for esthetic than for practical reasons. The normally symmetrical figures "1" and "0," (see illustration), were to be given a top and a bottom, a left and a right, by means of the shading lines, and thus guide the setter in placing them correctly.

Athens also retained for its smaller control numerals, the pronounced contrast between shaded and unshaded parts for the proper orientation of the numerals, of which there were four beside the zeros and the "1," and to which an "8" was added later. In the "8" the orientation was further stressed in that the upper part was made smaller than the lower part.



Final printings of the plate numerals, 1875-80.

In a manner similar to the stamp printing, the Athens control numerals also show a definite development of fine first printing, through less fine to constantly coarser printings. As a whole, this deterioration curve, running from top to bottom, is not broken by many intermediate curves, as in the case of the Athens stamp printings, which occasionally improved because of general cleaning and new preparation; but it runs, with very few exceptions, in a straight line from very fine, to continually poorer and coarser numerals.

The reason for this is that no great importance was placed on well executed reproductions of the numerals, printed on the back of the stamps for purely control purposes; and secondly, because the numerals, in contrast to the stamp printing plates, actually wore off more and more as time went on. This is best evidence in that the most used zeros deteriorated the most, and the least used "8" the least.

From this actual wearing away of the Athens control numerals it must not be concluded that they were made of substantially poorer or softer metal than the clichés; allegedly they were made of lead only, but they were subjected to much more use, not only the zeros among the numbers, but generally because of the exposed positions of their lines.

However, just because the deterioration curves of the stamp printing and of the control numeral printing do not coincide, but that the latter, independent of the intermediate curves of the stamp printing, runs from good to bad without exception, the varying condition of the control numerals becomes one of the most important and most unimpeachable means of identification for the classification and the sequence of the Athens printings.

It does not fail even in cases, for example, where a stamp of a particular value, having not only the color but the good reproduction of an earlier printing, suddenly reappears in a later printing as the result of a thorough plate cleaning. Generally speaking the development or curve of the control numerals may be described as follows (compare illustrations page 21-22) :—

In the provisional Athens printings, coarse as well as good reproduction, the control numerals are exceptionally well reproduced, that is, their shaded parts are distinctly dark and full, all of the hairlines on the other hand are remarkably delicate and fine.

A further peculiar characteristic of both Athens provisionals is that the shading lines, as well as the hairlines, show small flakes of color more or less clearly as if the condition of the color had been somewhat coarse or as if the color and the type metal had not been compatible, so that the numerals appear as if stippled with a blotter (compare illustrations II of the control numerals). In addition the "5" of all provisionals is in an entirely different type which is not found later, and the "80" is always vermilion in the provisionals instead of carmine.

In the subsequent first printing of the definite Athens printings (1862), the reproduction of the control numerals is still very fine, the contrast between hairlines and shading is still very clear, the former still very delicate but the shaded parts are no longer quite so deep, dark and full as in the provisionals.

On the whole the numerals give the impression of being somewhat lighter (compare Illustration III of control numerals). This impression of lightness is generally retained by the following still excellent Athens printings of ca. 1863/65, in fact it constitutes for most of the printings of this period a fairly definite means of identification, but the difference between the shading lines and the hairlines begins to grow less from 1863 on.

In the second half of the 1860's, particularly after the thorough general plate cleaning of 1868, the control numerals already are decidedly heavier. The hairlines have become thicker, and show less contrast with the shading lines. The early "elegance" of the numerals has disappeared. In the control numeral 80 the "8" is still relatively fine, but the zero is already plump and uniformly shaded (compare Illustration V of the control numerals).

The temporary change in the printing method of the stamps, and the entirely new underlay for the 20 L. stamps in 1870, has no effect on the coarsening of the control numerals. In contrast to the color of the stamps they are mostly lighter, but the contrast between hairlines and shading lines is no longer clearly defined (compare Illustration V of the control numerals).

In the 1870's the control numerals become increasingly coarser and plumper. Frequently it seems as if they had become shorter and more thickset, even the proper shape of the most used numerals degenerates more and more (compare Illustration VI of the control numerals) up to the spring of 1880 when the decision was made to discontinue them altogether.

CONTROL NUMERAL ERRORS

The control numeral varieties are so numerous and diverse, particularly in the later printings, that we have grouped them after the cataloguing of each issue in special tables. Fundamentally one must differentiate between setting and printing errors, that is, such as occurred in the setting of the numeral form,

principally in the changing of the decimal numerals, and those which are solely the result of a printer's error.

An intermediate position between these two categories is taken up by the rare cases in which the stamps inadvertently received no control figures, because it concerns, in part, entire sheets without control numerals, an omission of the printer, partly also such cases where the typesetter omitted to insert the control numerals into one or more of the 150 positions of the control numeral form.

Real setting errors of the control numerals occur only in the two positioned numerals. The typical setting errors of this type are: one of the two numerals inverted, for example, the "1" or "0," one or both of the numerals entirely missing, for example, the "1" of "10" or the "0" of "80"; the entire control numeral missing (see above); the numerals in reversed order, for example, "01" or "02" instead of "10" or "20."

These errors generally originated in the changing of the decimal numerals, or the resetting of numerals which had dropped out, or a dropping out of such numerals. In three other cases, two of which belong to the rarest and most interesting, a wrong decimal was inserted in one subject of the control numeral plate. These include the 20 L. Athens printing of 1863/64 with control numeral "80" instead of "20," and the 40 L. printing of ca. 1869 with control numeral "20" instead of "40."



The corrected 40 control numeral.

The latter was discovered after the completion of the printing, and in all cases was corrected by printing a "4" over the "2" by means of a hand-stamp, so that not a single uncorrected error was issued. In the first error such a subsequent correction was not made, but in view of the rarity of the 20 L. stamps with "80," it is not improbable that the improper "8" was noted during printing and exchanged for the proper "2."

Beside these cases there is a third in which are found 10 L. stamps on cream paper with the control numeral "00" instead of "10." Finally, of repeated setting irregularities, there are to be noted, among others, too wide spacing between figures and improper spacing, either figure higher than the other.

Errors that may be traced back to the printer or that occurred during the printing are;—both numerals inverted as a result of improper insertion of the entire sheet into the press, (in the control numeral "10" such inverted numerals read "01," the same as if the numerals had been set in reverse order, the difference being that in the latter case the shading of the "1" is on the proper side, whereas in the former case the shading is on the wrong side); complete and spacially separated double print of the entire control numeral, the result of printing twice with the sheet in a different position in relation to the control numeral plate each time.

The most peculiar error "through fault of the printer," and one of the rarest of all numeral errors, are the 10 L. stamps of 1867, which have no control numerals on the back, but have the control numeral "01" on the face. In this instance, the stamp printing, or the control numeral printing, was inadvertently done on the wrong side of a single sheet, and was sent to the post office at Zante, where it was issued in Oct. 1867.

Of purely printing irregularities to be noted are; partial double printing of the control numeral, the result of premature contact of the sheet with the plate; incomplete impression of one or both numerals; (between the first instance and the complete missing of one of the numerals there are transition cases, for example, in the 10 L. stamps on cream paper, such in which only the smallest part of the upper right curve of the "0" is visible; a typical example of incomplete printing of both numerals are the so-called "abbreviated 80's," in which the upper part of the "8" as well as the "0" is missing); very wide displacement of the numeral printing in horizontal or vertical direction so that, for example, the "0" of the "20" is found on the left cut margin, and the "2" on the right cut margin, or the lower half of the "20" is found on the upper cut margin, and the upper half of the "20" is found on the lower cut margin; printing of raised spacing blanks of the numeral setting, for example, the so-called "110." The less striking of such printing accidents are usually mentioned under the particular issue in which they occur.

The numerals "0," "1" and "8" still require special comment because the less experienced can readily overlook the inverted positions of these numerals. In the "0," in the Paris as well as in the Athens, the outer line is shaded at the right, and the inner line at the left; the "1" in proper position shows the shading at the right and at the bottom.

Zeros in which the outer line is shaded at the left and the inner line is shaded at the right, and "1's" whose shading is at the left and top, are inverted. In the "8's" the shading is located the same as in the "0's," but in addition there is the difference between the larger lower part and the smaller upper part by means of which an inverted "8" is readily identified.

CLASSIFICATION ACCORDING TO ISSUES

In the Hermes heads it is possible to speak of issues, in a strictly postal sense, only to a definitely limited extent, with the exception of the supplementary values of 1875, and the color changes in the beginning of 1882. In their case we are actually more concerned with a simple sequence of numerous different printing groups, printings or even part printings. To be sure, all of these printings show more or less striking differences, but those more readily apparent differences, at least to the less experienced, are, from a systematic point of view, of minor importance; whereas, on the other hand, the systematically most important differences are frequently characterized by the incidence of less outstanding and apparent identification marks.

Therefore in the large Hermes heads, more than in any other design, the decisive factor is that the entire complex of their individual printings be divided, in a philatelic sense, into larger issues, periods or printing groups, depending upon what basis one undertakes their classification and sets up the framework or system into which the individual differences of color, paper, printing, etc., are fitted into it as stamp varieties, minor varieties, modifications, etc.

We will therefore first set up separately our view points and the facts, on the basis of which we have founded our classification of the large Hermes heads into several periodically successive printings, again in part under several subdivisions. We will then give, as a result of this system, our own classification, and finally summarize for each of our printings such means of identification on

the basis of which each of its stamps may normally be ascribed to a particular issue or subissue. The cataloging of the individual issues themselves according to stamp types, subtypes, varieties, etc., then follows in chronological order in its special part of the compilation.

Viewpoints and principles of our classification:—Here, as in all other instances, a division into different issues is only possible on the basis of such changes as the Post Office Department or responsible officers undertook either intentionally, or at least knowingly. In our case these official intentions break down into two fundamentally different classes, the intentional (definite or provisional) introduction of actual innovations on the one side, and on the other, the official efforts simply to nullify unintentional changes, that is to say, to restore the former appearance (Trans.: of the stamps) as much as possible.

The following are to be considered as intentional innovations:—

(1) The introduction of 6½mm. tall control numerals for all values, with the exception of the 1 and 2 L., end of Nov., 1862 (whereas in the first issues, produced in Paris, only the 10 L. value had control numerals, and in a larger size).
(2) The issuing of two new values, 30 and 60 L. without control numerals about the end of 1875, as a result of entrance into the U. P. U.
(3) Replacement of the variously toned papers, to match specific printing colors, with cream colored or yellowish paper from the end of 1875 on.
(4) The discontinuance of the use of all control numerals (5, 10, 20, 40, 80) in the spring of 1880.
(5) The change of color in the 20 and 30 L. values, by the Decree of Dec. 31, 1881, to correspond with the color scheme of the U. P. U.

To these are to be added as intentional changes in some values the change of the color of the 2 L. of the Paris printings from olive-brown to yellow-brown, according to our cataloguing from No. 2 to No. 3, and the replacement of the double-lined control numeral "5" of all the provisional Athens printings with the simpler "5" of all of the later 5 L. issues. This later change falls into the larger general period of the provisional Athens printings.

As intentionally undertaken temporary measures are to be considered:—

The issuing of the 20 L. first Athens print without control numeral (No. 9), probably also the using up of all possible remainders of colored or inferior sorts of paper in 1870/72, without regard for the color scheme maintained up to that time, and the subsequent general introduction, end of 1871/75, of a thin, decidedly meshy colored paper of poorer quality. Both of these temporary measures are manifestly the transition steps, or intermediate measures, between the stoppage of paper deliveries from Paris, (end of 1869) and the final discontinuance of the use of different colored papers and the substitution in their stead of a uniform yellowish paper (end of 1875).

All other differences of paper, printing ink, etc., be they ever so striking, are not to be considered as intentional, but are explained as simply being disregarded by the postal authorities, and looked upon with indifference. This holds, supposedly, for the complete change of the ground tone of the 40 L. stamps, which was undertaken temporarily in 1871, again for a time in 1872, and finally again in the second half of the 1870's, on cream colored paper; also for the temporary use of 40 L. paper for the 10 L., among many other instances.

To these periodically introduced innovations, permanent or temporary, are now added, as a separate category, such official efforts which, although they influenced or changed the stamps more or less, cannot be considered as innovations, but, on the contrary, were simply attempts to restore as far as possible, under less favorable conditions, the original appearance of the stamps.

To understand this one must realize that in the large Hermes heads, in contrast to most other developments, perfection was attained in the very begin-

ning in the Paris printings. This perfection ceased, for the already variously mentioned reasons, upon the removal of the printing from Paris to Athens, and the proper authorities there exerted themselves to retain in the Athens printings, a quality equal to, or at least approaching that of the Paris printings.

The first such attempt is represented by the provisional Athens printings from Nov. 1861 into the first half of 1862. In Athens they apparently tried to reproduce the stamps in the same "hard print," with just a paper underlay and no printing cloth, as they had been produced in Paris. The results, however, were so poor and unreliable, that on the alleged advise of the Paris printers sent to Athens, a fine cloth or felt underlay was at once used experimentally as a base for the paper underlay.

Because of these experiments on the provisional Athens printings, lasting several months, it was not until the spring of 1862 that a uniform and definite printing of all values was made in Athens in "soft print." Toward 1867, for the second time, broad measures were taken to improve the printing results, because they had again deteriorated considerably from the first definite Athens printings, see above.

This time there was a systematic and thorough cleaning of all of the printing plates, which was supposedly repeated on some of the plates in the following two years. The printings of 1868/70 from the cleaned plates are thus distinguished from the preceding printings by their reattained cleanliness and clearness.

Finally, in connection with the ordering of German cylinder presses, Leipzig printers were called to Athens, in the beginning of 1870, to improve the Athens workmanship. They not only undertook the preparation of a completely new underlay for the 1 and 20 L. plates, but returned, experimentally, to the finer, but more painstaking "hard print" method of Paris, discontinued in Athens by the end of 1861.

As a result of this third thorough-going attempt to recapture the fine Paris printing quality, the Athens "hard prints" of the 1 and 20 L. came into being in 1870. Perhaps the Leipzig printers partly underlaid the other plates also, even if not for "hard printing," or else the Athens printers themselves again improved their setup and underlay after the departure of the Leipzig printers. In any case, from the end of 1871 on, stamps appearing on meshy inferior paper show comparatively good printing results in many values, which seem directly attributable to the "printings from cleaned plates."

Later also, as, for example, with the introduction of the cream colored paper, some of the plates were thoroughly cleaned, and new underlays prepared for them. This is particularly noticeable after the discontinuing of the control numerals. But aside from the fact that in these cases one can hardly speak of such thorough-going and general measures as in the three cases above mentioned, these come together, as to time, with the transition to the so-called "papier grené," or to the cream colored paper, or the discontinuing of the control numerals, which altered the appearance of the stamps in a much more decided manner.

Classification According to Issues and Sub-Issues

When we collect all of these intentional changes;—innovations, temporary measures, and efforts for improvement into a uniform orderly system, the following classification results;—

1861 (Oct. 1). I Issue: Paris Printing (hard print).

Comment:—In the Paris Printings the change of color in the 2 L. from olive to yellow-brown must be listed under a special catalog number as an intentional change.

1861 (end of Nov.([16]) 1862) (Jan. ff). II Issue: Provisional Athens Printing.

A. 20 L. only, allegedly in "hard print," end of Nov. 1861, as yet without control number as in first issue.
B. Issue with control numbers, all values, end of Nov. 1861/ beginning of 1862.

1. Poor, so-called coarse reproduction, transition printings, allegedly "hard print."
2. Fine reproductions, transition printings with thin cloth underlay. The 80 L. already mostly in the proper "soft print"

Comment:—This most interesting, but generally least-known group of printings, correctly named, in spite of the variability of its appearance, is frequently divided into two issues, our groups B1 and B2. We have not adhered to this procedure because, in the first place, the control numerals of the coarse and fine printings are as identical as they normally differ from all other issues (in the "5" there is the added form difference of the so-called double lined "5" of the coarse and fine provisionals, as against the wholly different "5" of all later printings).

In the second place, from the end of 1861 on, both printings (Trans.: coarse and fine) were used together indiscriminately, as can be determined from larger amounts of cover material of the end of 1861 and beginning of 1862 (for the 40 L. fine printings, the known FD is even earlier than that for the coarse printings). In the third place, in some values, in the 5 L. for instance, there are intermediate grades between coarse and fine printings, where one does not know in which group to assign them.

In our opinion, the provisional printings as a whole represent a period of trials, the testing of various printing methods, etc., under the peculiar Athens conditions, similarly as they preceded the "hard prints" of the 1 L. and 20 L. values of 1870, but in a much weaker manner. In many cases, they are known from other periods of preparations of new underlays. In contrast to Paris, where all incomplete and imperfect sheets were excluded from the final deliveries, the procedure in Athens was not so strict in this respect.

Also the rapid exhaustion of the Paris printings, at the end of 1861 and the beginning of 1862, practically compelled the Post Office Department to distribute the very irregular and frequently imperfect trial sheets of that time. It is not unlikely that these trials were made under the instruction, and with the cooperation of the Paris experts, although this often repeated "legend" has not actually been confirmed by direct statement.

As against this, the first 20 L. provisional without control numerals presents, at least, a sub-issue, because in its case we have a distinctly intentional temporary measure. In order to understand this one must realize that before these first Athens provisionals, only 20 L. stamps of the Paris printings had been issued, and that these likewise had no control numerals. From a postal point of view the Greek Post Office Department, in issuing the first Athens 20 L. stamps No. 9, simply issued it in the same form as the 20 L. Paris printing.

It is still open to question whether the 80 L. stamps with vermilion control numerals should be included with the provisionals as we have done. At least part of them are already of the type of the pronounced "soft print" of the first definite Athens printing, at times produced with particu-

(16) Editor's Note: Date should be October. The 5 lepta of this issue is known on cover postmarked Oct. 20, 1861 (Collection of A. Argyropoulos, Athens).

larly clear reliefs. These should properly be included with the first printings of the definite Athens printings, in which case, however, one encounters the further difficulty that the 80 L., with carmine control numerals, have been assigned to these printings.

The 2 L. stamps also, listed by some authors under the fine provisional Athens printings, show, in the relief embossing, all of the characteristics of the "soft print," yet are identical with neither of our two 2 L. provisional printings, but are rather assigned to the first printings of the definite Athens printing.

1862 (spring)/1867. III Issue:—Definite Athens Printing in "Soft Print."

A. First printing, in fine reproduction (spring of 1862).
B. Neat to coarse printings (B1 to B2, 1863/1867).

Comment:—The first of the definite printings (A) is listed by us as a special sub-group, because it represents, for the first time, the actually achieved adjustment of the printing technique to the peculiar Athens conditions after the foregoing period of mere trials, in other words, the third step after the first poor, and then finer trial printings of 1861/1862; from which also, from 1867/68 on, the quality curve of the printings again deteriorated more and more. As will be seen, by means of further specific marks, this printing is well identified, and for this reason it is especially desirable to make a sub-group of the fine prints of the definite printings in opposition to the fine provisional printings, because these two printings are the easiest and most likely to be confused by the inexperienced.

1868/69 IV Issue: Printings from Cleaned Plates (Soft Print).

Comment:—The printings of this issue make a distinct contrast with the constantly increasing poorness and untidiness of the preceding issues up to 1868. From the beginning of the 1870's they again deteriorate, but only very gradually. Some writers place IV Issue as coming directly before the introduction of the thin meshy paper, end of 1871 on, in which the printings of many of the values are also still quite good. Undoubtedly other plates besides those of the 1 L. and 20 L. (see below) were improved in the years following 1868 by repeated cleanings and the making of new underlays.

We consider 1870 and the "hard prints" of the 1 L and 20 L. stamps as a general dividing line chiefly because, with the transition from Paris to Leipzig, the paper deliveries from Paris probably ceased toward the end of 1869. The following printings of 1870/72 used inferior sorts of paper plus existing remainders. Then followed, from the end of 1871 on, the use of the thin paper.

1870 (Beginning) V Issue: 1 L. and 20 L. Printings in "Hard Print" with entirely new underlay.

Comments:—The temporary transition of the German printers to the former "hard print" method of production, and the preparation of entirely new underlays for this purpose, was not accomplished at once, but only after numerous trials, temporary arrangements, etc. Some of these transition printings were issued to meet regular postal demands.

1870/75. VI Issue: Printings (in "Soft Print") on Inferior Meshy Paper of Various Origins, followed by a decidedly Inferior, Meshy, generally Translucent, paper.

A. Medium meshy paper of varying thickness (1870/72).
B. Decidedly inferior, meshy, thin paper (end of 1871/75).

Comments:—Regarding group A, which is partly catalogued with our group IV, see comments under the latter. We assign it as a sub-group to the issue following the "hard print" of 1870. This will best be understood if it is realized that, for example, even after the "hard prints" of 1870, but before the transition to the thin inferior paper of 1872, certain other printings on poorer paper remainders were made from the 20 L. plate, which cannot be included with the printings made from cleaned plates because, chronologically, they would have been catalogued before the "hard prints" of 1870, which they actually followed.

End of 1875. VII Issue: Supplementary Values 30 L. and 60 L. Due to Entry into the U. P. U. Paris "Hard Print."

End of 1875/Spring 1880. VIII Issue: Cream to yellowish Paper Used for all Values, instead of toned Papers. With Control Numbers.

Spring 1880/1886 ff. IX Issue: Paper as in VIII Issue, but all Values without Control Numbers.

Beginning 1882. X Issue: Color Changes in the 20 L. and 30 L. to Correspond with the Color Scheme of the U. P. U.



Shading I.



Shading II.



Shading III.



Shading IV.



Shading V.



Shading VI_1.



Shading VI_2.

The Issues I - X and their Subdivisions. Means for their Identification.

Having discussed the two most important general means for identification, namely the printing of the stamps and the control numerals, we now combine the actual details and differences of the stamp impression and the control numerals according to issues, sub-issues, etc. To this combination will be added the peculiarities of paper, gum, etc., as such means for the identification come into consideration.

For each issue, up to 1876, we shall give as many characteristics and proofs as possible, because there is probably no single identification mark for an issue, even among those we mention, to which exceptions would not occur at times. To understand this it must be realized that in the differences of the stamp impression and the control numerals, with possibly the exception of the actual wear of the most used figures of the controls, from the end of the 1860's on, that it is not a question of the reproduction of actual differences, but of the differing quality of their reproduction, execution, etc. Pure accidents and exceptions, even the most striking, have a different purpose.

This holds particularly for the typical differences in the reproduction of the shading lines of the cheek, throat, etc. which the less experienced consider to be an inferior means of identification. Of several values of the Paris printings, which are well characterized in this respect, specimens occur, which, solely because of the poor reproduction of the shading, could be mistaken for Athens printings.

Such confusion has frequently occurred in the trade and at auctions. On the other hand, of practically all values, to the latest issues, certain Athens printings will be found that will show, particularly in the reproduction of the shading lines, a fineness at least equal to that of the finest early Athens printings.

In the Athens printings, however, exceptions to the rule, and incidental circumstances, are due, not only to the greater irregularity and unreliability of reproduction, the quality of material, repeated experimentation, but they are also more numerous because of these circumstances, because in Athens even decidedly poor printings, as well as trial printings, were frequently not excluded from Post Office stock. These exceptions and incidental circumstances lie generally in the direction of a coarsening of the specific identification marks or rules.

Because of repeated efforts toward improvement, the opposite also occurs; for example, the stamps of the last IX Issue, which suddenly show the characteristic niceties of the finest earliest Athens printings. Only with this reservation does the following general method of orientation hold, to which, under the particular issues themselves, will be added the description and distinction of the special colors, the stamp impression, the control numerals, the papers of the individual stamp groups or sub-groups.

I Issue. Paris Printing (Shading I, Control Numeral I)

Finest reproduction. Shading lines strongly shaded in themselves, tapering sharply toward their ends, and, with the exception of the shading in the nape of the neck, broken into numerous segments and rows of dots by hatchings. The end of the eyebrow widely separated from the corner of the eye. Color of the medallion covered uniformly full. Corner design fine, delicate and very clear. No trace of relief embossing of the colored lines.

Paper delicately toned, of best quality, smooth and satined. Gum thin, uniformly applied by hand, light yellowish, or, in Nos. 3 and 8b always thick, cracked and yellow. The 10 L. value with control numeral "10" 8mm. tall, the remaining values without control numerals.

II Issue. Athens Printing (Shading II, III; Controls II)

A. The 20 L. still without controls as in I Issue. Color tones correspond with the dark blue color of No. 6b of the 20 L. Paris printing, but, because of external circumstances, appear muddy and dull. Shading lines still with segmentation, but already coarser, as in B1. The end of the eyebrow is already bent down closer to the corner of the eye. Paper mostly dirty grey, only occasionally still bluish, medium thick with the so-called "checkered background" (visible chiefly in the medallion), or thinner paper without the "checkered background."

B 1. Coarse printings, Shading II, Control numerals II. Shading lines still segmented, and shading variations of lines coarsely reproduced. Parallel horizontal shading lines are frequently connected by fine vertical color bridges, as a result of which, and with the coarser reproduction of the shading line segmentation, a "quavery" impression of the head is created.

This gives the head the general appearance of being larger than in the other printings. Ends of the eyebrow are bent quite close to the corner of the eye. Color of the medallion mostly "porous" (no longer so uniformly well covered). Before, or behind, or above, or below the head the "white contour" is frequently found. Spandrels indistinct, either the small dots of the Guillache design appear as small horizontal dashes as a result of clogging up, or "whitish."

The latter is at times found with quite dark impression of the frame and medallion, in addition, the "whitish" corners are also frequently found "shifted." No relief embossing of the colored lines into the paper, only occasional faint traces of it are found in the frame lines of marginal stamps. Good, smooth paper, but frequently cloudy as in A, and on the face side a decided tendency of the original color tone to assume yellowish, greenish or greyish tinges. Gumming thick, cracked and almost always decidedly dark yellow to brown yellow.

The values 5 L. to 40 L. (the 80 L. does not occur in B 1) with smaller Athens control numerals ca. 6½mm. tall, the "5" being double lined. Shading of the control numerals brings out, with strong emphasis, the contrast between the very fine hair lines and the full dark shading lines, giving the control numerals, as a whole, a decidedly dark appearance. Contours of the control numerals with small detached flecks of color, giving them a stippled appearance.

B 2. Fine printings, Shading III, Control Numerals II. Shading lines almost as finely modulated and tapered toward the end as in the Paris printings, but their segmentation only partly or occasionally visible. The head no longer appears "quavery," but frequently still has the appearance of being larger.

The eyebrow usually, but not always, bent down closely to the corner of the eye, as in B 1. Occasional relief embossing of the colored lines of the engraving into the paper, only the 80 L. stamps frequently show a decided relief embossing, often as strong as in the first printing A of III Issue. Color of the medallion generally full, only occasionally with light spots, as for example, in the 1 L. dark chocolate brown.

At times traces of the "white double contour," to be found in all of the values. Corner design generally very fine, clean, and no longer "whitish" or "shifted." Paper good and smooth, in general not cloudy as in B 1, but in the 10 L. and 20 L. occasional tendency to change to a greenish or yellowish tinge on the face. Gum as in B 1. Control numerals, the "5" also, exactly as in B 1. See there the added 80 L. value with vermillion control numerals.

III Issue. Definite Athens Printing. (Shading IV, Controls III, IV).

A. Fine, first printing, control numerals III. Shading lines generally without segmentation, but the contrast between shaded and unshaded areas still well defined. As a result of relief embossing, the ends of the shading lines do not taper off as sharply as in II B 2. The end of the eyebrow generally bent down to the corner of the eye. Clear, often quite sharp relief embossing into the paper (shading line under the eye, sides of the nose, mouth, and the tips of the shading lines), so that the triangle of the throat frequently appears raised. Color in the medallion generally well covering. Spandrels clear, clean, and not "whitish." Paper generally fine, smooth and without cloudiness. Gum colorless and uniformly applied. Control numerals still very sharp, with decided contrast between the hair lines and the shading, but the shading no longer so full, and not as dark as in II B 1 and 2. In contrast to the control numerals of the provisional printings, the controls of this printing appear lighter. The "5", from now on, is no longer double lined as in the provisionals. All control numerals are in the color of the stamp design, the 80 L. is now in carmine.

B. Neat to coarse printing, control numerals IV. Shading lines, at first, still similar to A, clearly shaded and cleanly separated; later generally coarser, thicker, and, at times, especially at the juncture of cheek and chin, smearing into one another. Distinct relief embossing into the paper, in some cases very sharp, although in most cases not as striking as in A.

Color of the medallion not so full or uniformly covered, but light spots in which the paper shines through. Spandrels at first still clear; later more indistinct and smeared. Later prints also frequently with colored dots on the

printed areas of the stamps due to unclean plates—color spot in cheek, etc. Paper good, and with certain exceptions, fine and smooth. Gum yellow, thickly applied and cracked. Control numerals at first decidedly "light," but with the contrast between shaded and hair lines diminishing. Later control numerals, in many cases, begin to appear somewhat heavier with the beginning signs of wear. Color of the control numerals differs from that of the stamps in some printings.

IV Issue. Printings from Cleaned Plates (Shading IV, Controls V).

The shading lines, in the clear reproduction of the contrast between the shaded and unshaded areas, in many cases equal to, or closely approaching, the good printings of the first printing III A; the 80 L. at times even the fine provisional Athens printings. The control numerals, in contrast to those of the fine provisional and definite printings, already appear plumper throughout, lacking the real strong contrast between the shaded and unshaded parts. As a result, they now generally give the impression of being darker and heavier. In the control numeral "80" the less used "8" is still sharp, whereas the "0's" are generally plump and worn. Color of stamps and control numerals generally identical. Color of medallion frequently not well covered, and in the poorly inked printings appears whitish, or as if spread too thin. Spandrels generally very clean and clear. Gum colorless, thin and regularly (Trans.: evenly?) applied.

V Issue. "Hard Printings" of the 1 L. and 20 L. (Shading V, 20 L. Control V)

Shading lines mostly tapering and very sharp, and at the same time, particularly in the 1 L., noticeably shortened. In the more varying 20 L. printings they often run out into fine line segments or dots. No relief embossing. Color of each of the values quite characteristic in spite of variations of shade. Spandrels in the 20 L. mostly "whitish" to decidedly "white," and often "shifted" at the same time. The "white double contour" of the Hermes head is also found occasionally. Paper very fine, satined, and frequently with a decide surface sheen. Control numeral "20" already quite heavy or plump as in IV Issue, color usually light, but occasionally darker also.

VI Issue, So-called Paper Remainders of Poorer Quality, then Decidedly Inferior, Thin, and Meshy Paper (Shading IV, Controls V, VI)

A. Medium thick, meshy remainder paper. Reproduction of shading lines mostly still quite good, but generally less fine than in the IV printings from cleaned plates. Spandrels generally more indistinct than in IV printings. Paper of medium strength, but varying considerably in thickness, and showing a decided mesh when held to the light (for example the 5 and 10 L.), or irregular with light spots scattered over it (for example the 1 and 20 L.). The medallion, because of the more porous body of the paper, frequently showing a mesh-like or broken white spotted appearance. Control numerals more plump, worn and heavier than in IV and V.

B. Newly procured, thin, strongly meshed, and usually transparent paper of inferior quality. Shading lines and impression, also of the spandrels, in general good to fine, similar to Issue IV (cleaned plates), but because of poorer colors, and the inferior paper, often smeared. The color area of the medallion, because of the mesh of the paper, often appears mesh-like or spotted as in A. More or less striking through of impression to the back. Gum yellow and

thickly applied. Control numerals plump, and in part compressed, show heavy wear throughout, and lack all contrast between shaded and unshaded parts.

VII Issue. Supplementary Values 30 L and 60 L. Paris Printing, Shading I

Printing as in the I Issue. Paper very fine, satined, and toned in the color of the impression. Gum yellowish, fine and smooth. No control numerals.

VIII Issue. Cream Colored Paper Throughout (Shading IV, VI, Controls VI)

Printing of shading lines generally coarser, and later smeared together in many instances. In the first printings, however, many of the values are quite clean, and distinctly fine. Paper yellowish and generally heavy in the 60 L. and other values. In the 30 L. the paper is partly heavy and partly thin, and in the 30 L. the toning of the paper is also very different. Gum colorless to yellowish white; in the 30 and 60 L. generally brown-yellow and thickly applied. Control numerals strongly worn and plump throughout, and shading of numerals not apparent.

IX Issue. Without Control Numerals

This issue is distinguished by the omission of the control numerals. For the description of the 1 and 2 L. values of this issue, see further under this issue.

X Issue. Change of colors

This issue is distinguished by the complete change of colors. Further listing of particular identification marks for this issue, as well as for IX Issue, are unnecessary.



1 L., Position 44.



1 L., Position 55.



5 L., "Dotted Cheek."

Recurrent Varieties and Irregularities. Plate Defects, and Clichés with Particular Identification Marks

The fact that all values show plate defects, or peculiarities, which repeat in the same sheet positions from the very beginning to the last printings, is especially important, because only by this means can it be proven that for each of the seven values only one plate each was used. The most important of such repeating position varieties are the following:—

1 L. Position 44, directly under the pointed right hand projection of the throat, a wide white area about 3mm. long (see illustration).

1 L. Position 55, a similar, but narrower, white area about 3mm. long, at the back of the head at about the height of the earlap (see illustration). As these varieties are not supposed to have appeared until after the plate cleaning of ca. 1868, their origin was ascribed to a contemporaneous cliché damage, yet the variety in position 44 had already been found in the printings of the first half of 1867 (FD Jun. 10, 1867). The variety in Position 55 is first found from 1868 on. There has been submitted to Pemberton a block of four having positions 44 and 55, which contained only the first mentioned variety. From 1868 on, both varieties are found in a block of four. Such blocks are especially sought for.

5 L. Position 50, the white line outside of the circle of pearls surrounding the medallion, at about the height of the top of the bridge of the nose, is partly narrowed into a thin indefinite line (so-called "thinned circle"). Traces of the "thinned circle" are also found in positions 46, 65 and 143.([16a])

5 L. Position 129, this circle is broken in about the same place for a space of about 2mm. Above the break, this line is bent towards the right into the right frame panel, and runs directly into the opposite vertical line of the Greek border (so-called "broken circle.")

5 L. Position 124, both of the value numerals are too white.

5 L. Position 72, from the Paris to the last Athens printings the "dotted cheek" variety, discussed in footnote 11. (see illustration).

10 L. Position 40, in all printings, from the Paris printings on, the smooth circle, surrounding the ring of pearls of the center medallion, shows a white loop with a dot in the center at the right center, discovered by Pemberton.

10 L. Position 79, in the top panel, directly under the period after ΓΡΑΜΜ, a second period.

10 L. Position 143, the smooth circle surrounding the ring of pearls shows a narrowing to a very thin line, often scarcely visible, about opposite the bridge of the nose.

10 L. In addition, according to P. Fabri (compare *The Stamp Collector,* Feb. 1908, and *Il Corriere Filatelico,* 1925, page 1095) a specific 10 L. stamp is supposed to show the lower left corner of the stamp design missing from 1862 into the 1880's.

20 L. Position 17, a white spot is found in the lower part of the left frame panel, directly under the lowest left hand corner of the Greek border, which connects the vertical line of the Greek border with the white line above the bottom panel.([17])

20 L. Position 82, the smooth circle surrounding the ring of pearls of the medallion, opposite the bridge of the nose, is narrowed into a very thin indistinct line.

20 L. Position 18, the same variety, but somewhat weaker, and in positions 22, 105 and 133([18]) a weak suggestion of same.

In some clichés of the 20 L. the space between the top panel and the outer frame line is too great, especially noticeable and typical in position 135.([19]) Such space variations of the outer frame line are found in other places also, and are probably due to different printing procedures only.

According to Pemberton, in position 89 of all Athens printings, one of the shading lines of the cheek, somewhat below the level of the mouth, is too short, so that the right edge of the cheek shading appears indented at this point.

(16a) Editor's Note: Also position 75.

(17) Editor's Note: N. S. Alfieris has established that similar varieties occur in positions 27 and 140. Philotelia, Jan. 1934, p. 31.

(18) Editor's Note: This is an error. Should be position 123.

(19) Editor's Note: Incorrect. The position is No. 125. Verified by checking with full sheet of the 20 lepta.

40 L. Position 19, the upper frame line of the cliché must have been below the printing level of the plate, so that the upper frame line is missing completely, or visible at the right only, and the top part of the right outer frame-line, as well as the upper right corner of the stamp design, did not print in many cases. The upper outer frame-line seems to have been present however, because in the printings from cleaned plates, as well as in the following printings of 1871/72, it appears usually as a very thin line. In later printings, from about 1880 on, it is again missing.

40 L. Position 67, in the right frame panel the lowest horizontal line of the Greek border continues in a horn like projection which runs through the last colored inner section of the Greek border toward the upper corner of this section.

80 L. Position 87, the upper parts of both value numerals "8", even of the Paris printings, show a completely white inside.

80 L. Position 43, the right value numeral "8" is all white inside.

It is also possible to identify, in one stamp, the narrowing of the white line encircling the medallion to a very indistinct line, for a small space about opposite the bridge of the nose (position 114).

According to P. Fabri, in sheets of the 30 L. blue, position 10, a large white defect is found which Fabri ascribes to a similar injury to that which caused the plate varieties of the 1 L. in positions 44 and 55, see above. However, as 30 L. stamps from position 10 (the upper right corner stamp) were submitted to us which do not show this defect, even in the slate blue color, the injury cannot have taken place until some time after the color change at the end of 1881.([20])

In partly smeared printings, the so-called thinned circles (5, 10, 20 and 80 L., see above) are partly or completely colored over at the location of the defect, and as a result, appear as breaks in the line. Various white scratches are also found in the stamps, principally in the background of the medallion, which, however, only developed in the course of time. In the 20 L. stamp, according to Pemberton, such a white scratch may be traced through seven adjacent stamps of one horizontal row.

A valuation of the most important plate varieties listed by us will be given according to issues, in table form, at the conclusion of Section I.

Ruled or Checkered Background

Laid paper. In discussing the ruled or checkered background of the French stamps the conclusion was finally reached that in most cases it was caused by surface inequalities, or the surface pattern of the paper (which in many cases may be traced into the imprinted areas of the stamps or sheets), but that other definite factors or conditions must be present in order that they reproduce in the stamp design as a ruled or checkered background, because many specimens have a clear surface pattern and yet show no ruled background. In the large Hermes heads the matter is substantially more complicated. In them the appearances, which we have grouped together as "ruled or checkered background" under France, not only vary much stronger, but also seem, in some cases, to be due to entirely different causes.

The vertically, and, in certain printings of the 1 L., the horizontally ruled background is found as a typical feature principally in the 1 L. printings of the end of 1862/63, and, as an occasional exception, on the 80 L. stamps with vermilion control numerals. Here, also, this appearance is chiefly due to the corresponding surface inequalities of the paper itself, for example, a very fine

(20) Editor's Note: Dr. Munk's reasoning is based on the supposition that the 30 L. was printed in sheets of 150 stamps. We now know that both the 30 L. and 60 L. denominations were printed in sheets of 300 stamps, consisting of two panes of 150 each.

vertical ribbing of the paper, clearly visible on the back, which is not only fainter, but also more regular than that of real laid paper.

On the other hand, the real laid paper frequently does not produce the ruled background which, according to our theory, it would be expected to do. We have found 1 L. stamps, whose paper showed a regular vertical ribbing, in which the impression, principally in the medallion, appeared horizontally ruled.

As proof that this apparently theoretical problem may, under certain circumstances, gain a certain practical significance for the classification of certain issues or printings, Pemberton states that he has been able to distinguish the different printings of the 1L., from the end of 1862/63, in that one generally shows a horizontally ruled, a second a vertically ruled, and a third a smooth unruled background.

The checkered background is mostly found as a typical feature in the first Athens printings of the 20 L., No. 9, without control numerals. It is also found occasionally in the 1 L. and 30 L. stamps. The minor variety of the 20 L., No. 9a, is characterized by this checkered background, which is so pronounced, in some cases, particularly in the medallion, that it appears as if ruled in. Although a weave-like surface of the paper is present in the No. 9a stamps, it is not so pronounced that it could be the cause of so clear a checkered pattern.

In this case it seems most likely that at the moment of impression another stronger surface pattern was transferred. As the printing cloth, which is usually placed directly under the paper and over the underlay, usually presents a pattern of this sort, many writers have taken it for granted that not only the checkered pattern, but also the ruled pattern of the background were essentially an impression of such a weave pattern. In some cases, the surface inequalities of the paper itself, repeatedly mentioned by us, could undoubtedly be explained as being a light plastic weave embossing of the printing cloth. In the case of the 20 L. Athens printing No. 9a (without control numerals) however, this explanation presents certain difficulties, because these stamps are supposed to have been produced in the "hard print" of the Paris printings; that is, without a printing cloth.

For this reason De Smeth has endeavored to explain the checkered pattern as being due to the grain of the paper, which, in the "hard print," is placed over the underlay instead of a printing cloth. Although this explanation seems satisfactory, we are still concerned with a paper surface texture in certain specimens of No. 9a, which produced such a sharp and regular pattern, that even with the use of a so-called linen paper, it is difficult to visualize a paper with such a strong checkered pattern or grain.

Ribbed paper is found chiefly in the 1 L. stamps, from the Paris to at least the printings of 1870. In the printings from 1876/82 it is found in the 5, 10, 20 and 40 L. stamps. It concerns a quite narrow ribbing, not heavy or of uniform thickness, and apparently always vertical. Dorning Beckton, as well as Pemberton, have been able to determine, by means of larger blocks of the 1 L., that the ribbing did not extend over the entire sheets, but was always confined to certain sections, such as the marginal rows.

In whole sheets, and parts of sheets, we, too, have always found the last 2 or 3 marginal rows ribbed, and usually the right-hand sheet margins. At the same time we were able to determine that this ribbing ran for the height of the sheet. It is notable that such ribbing still occurs, in isolated cases, in the stamps of the 1870's and 1880's whose paper is no longer delivered from Paris.

The above facts indicate that the ribbing is caused in the manufacture of the paper, and is an unintentional appearance produced on the drying cylinders, or perhaps later on the calendar, along the edge of the paper strip, supposedly two sheets wide. Regarding the occurrence of a delicate regular ribbing, which can hardly be described as an actual ribbing, see under "ruled background."

Smeared or defective frame lines:—Even in good printings, marginal stamps can frequently be identified as such, in that the frame lines, next to the plate margin, are more or less strongly thickened or smeared. This holds even for some of the Paris printings, particularly those of the 1 L., whose brown or umber colors, because of their poor solubility, show a particular tendency to smearing at the margins.

In the Athens printings, this smearing of the frame lines of the plate is so strong, at times, that their reproduction is quite deceptive in that they appear irregularly thickened, and at the same time appear distinctly doubled. We have not, to date, found a case in which such "doubled" frame lines are due to a splitting, doubling, or something similar, in the printing form, as in some instances among the older French issues.

In the 20 L. stamps of the 1870's, however, we have found lower marginal copies in which the lower frame line is no longer visible, or only barely so, whereas somewhat below it, and apart from it, a sharp, freestanding parallel line, of approximately the same length, is printed. This appearance could be explained as being caused by the formation of a ridge of printing color on the lower plate margin rising above the level of the printing surface.

In this case, however, which resembles strikingly certain appearances in the French stamps (compare Vol. II, page 613), we may possibly be dealing with a real, and possibly later corrected, plate irregularity. Otherwise, the simultaneous omission of frame lines on one or more sides, with the exception of the above mentioned 40 L. sheet position 19 variety, is probably due to insufficient underlay for them, and not to any real wear or defects, although such an omission even appears to be typical, to a certain degree, in some printings.

Sheet Margins

The top and bottom sheet margins of the Paris printings, when they were delivered to Athens, were apparently 18-19 mm. wide, and the side margins 13.5-14 mm. wide, although, even in unused marginal blocks, the sheet margin is rarely preserved in its full width, being generally cut down to about 7.5 mm. For this reason, unused pieces with a margin substantially wider than 8 mm. command premiums.

In the Athens printings, as the result of the use of entirely different kinds of paper and paper sizes, the width of the sheet margins varied considerably. The width of the side margins, according to our material, varied between 12 and 18mm. This variation may be explained as being due not only to varying sheet widths, but also to poor centering of the plate on the sheet. Of the horizontal margins, the lower margins varied remarkably. We found widths of from 13-14mm. (1869), of 18mm. (1872 ff), of 18-19mm. (1 L. stamps of 1865) and of 22mm. (1, 5, 10, 40 L. sheets of 1882).

The upper sheet margin was generally narrower, and usually trimmed, on the average, to 9-11mm., rarely 12mm. wide, although we have found 1L. stamps of 1863 with an upper margin of 18mm. The upper sheet margin was possibly used for placing the sheets in the press, and, therefore, was usually trimmed to a given width. (Trans.: If this was so, could it not have been to center control numerals *already* on the back of the sheets?). The uneven widths of the upper and lower sheet margins probably explain the fact that, in sheets with inverted control numerals, the bottom row of stamps will sometimes be without control numerals, for example, the 10 L. stamps of 1872 on thin paper.

In the Paris printings the lower sheet margins were without printing of any kind. Regarding the firm imprint of the Meyer Printing House, see above. In the Athens printings, however, from as early as the 1860's, there is printed in each of the side margins of the individual values, about 5-7mm. from the stamp impressions, an indistinct vertical line of varying thickness. This prob-

ably involves fill-in lines, between the printing form and the frame into which it is locked, which have gradually worked up to printing height through encrustation of the printing ink.

We have found stamps of the 5 L., from as early as 1866, with such a marginal marking, of the 40 and 80 L. for the first time in 1869, and of the 10 and 20 L. in 1870 ff. Later, in some of the values on cream paper, the marginal lines were always strongly evident. From at least the beginning of the 1870's on, the outer margin of unsevered side sheet margins frequently shows a wide uneven color zone as if printing ink had been deposited on the frame enclosing the printing form.

The plates of the supplementary values 30 and 60 L., issued end of 1875, in which the space between the clichés is wider than in the seven older plates, the Athens printings, in contrast to the Paris printings, show an extra, quite fine, complete frame line about 1mm. from the marginal stamp rows. These lines meet in the four plate corners, but the vertical lines appear to have been interrupted in individual places, for example, opposite the space between two parallel horizontal stamp rows. An occasional occurrence in 30 L. marginal stamps without, or with only part of the frame line printing, is probably due to partial wear.



All sheets of the Athens printings show the illustrated control stamp, in black ink, in one of the corners, usually the lower left. The stamp is usually applied on the back of the sheets, rarely on the face. Control stamps appearing on the face of the sheets are probably due to printing the stamp design on the wrong side of the sheet, and are generally found in the upper right hand corner. The fact that the Paris printings had no such control stamps indicates that it was applied to the sheets before printing as a control of the sheets issued for printing, as in the case of the French control stamps (see Vol. II, page 574).

Article 7, of the above mentioned Decree of Aug. 10, 1861, specifically ordered that the control stamp was to be held in safe keeping at the official paper depot of the Treasury, together with the stock of sheets intended for the printing of postage stamps, and that each delivery of sheets for printing was to be issued and counted out to the technical director of the Treasury in the presence of the above mentioned Commission, and that each sheet issued by the Commission was to be stamped in one of its corners with the control stamp as illustrated.([21])

Dates of Issue, Obsolesence, Amounts Issued and Remainders.

An official date of issue was set only for the Paris printings.

The seven values of 1861 were issued Oct. 1, 1861. The exact date of issue for the supplementary values 30 and 60 L., decreed Sept. 23, 1875, is undetermined. Likewise the color changes in the 20 and 30 L., to conform to the U. P. U. color scheme, and ordered in the Decree of Dec. 31, 1991, were

(21) Even after the issuing of the control stamped sheets to the technical director of the Treasury, a continual check was maintained as to their disposition, so as to make impossible any misuse of the plates or stamped sheets. Regulations covering this are contained in Articles 6, 7 and 8 of the Decree. The technical director of the Treasury was responsible to the chief accounting division for the number of sheets issued to him, and had to record them, under consecutive numbers, in a special book signed by the Minister of Finance.

The director issued daily, to the superintendent of the government printing plant, the number required by him for the next day's printing; of these he had to make a record in a special register, after which he passed them on to the printer. The control books of the director, superintendent and printer were to be kept under constant check by the Commission. After completing his job the printer returned the sheets to the superintendent, who counted them and passed them on for gumming.

After completion of the sheets they proceeded in reverse order back to the superintendent, who checked the sheets for count and for the presence of the control stamp. Rejected sheets were entered in a special register, and were periodically burned by the Commission, who kept an exact record of this procedure for the Ministry. The usable sheets were delivered, by the director, to the Administration of Government Securities, whose "Assistant Cashier" supervised their distribution to the individual post offices.

not issued until weeks or months later. In these cases we must rely on our FD.

Information of an official nature may occasionally be found in the technical press of the times, that may serve as a basis for the determination of the date of issue of certain stamps, or the inauguration of certain changes. For example, there is reproduced, in Timbre-Post 1881 page 98, a circular issued by the Post Office Department, concerning a just discovered forgery of the 20 L., in which the statement is made that this value had been produced during the preceding year without control numerals. This places the date of issue, for the 20 L. stamps without control numerals, at about Spring, 1880.

The Decree of Apr. 29, 1882, reproduced by Dorning Beckton and noted further on, concerning the discontinuance and exchange of the 80 L. stamps, proves that the 20 and 30 L. stamps, in changed colors, must actually have been in use at that time. (We have since found an earlier date of use for each of these values).

In all other cases the dates of issue depend almost entirely on the determination of FD's, which, at least up to the later part of the the 1860's, can generally be done, with any degree of certainty, only by means of cancellations on entire covers.

Consideration must be given to a condition which can readily lead to errors, and, undoubtedly, has already done so in certain cases. A large number of new FD's discovered by us are derived from letters on which the stamp in question had been used as a postage due stamp, in other words, had been affixed by the receiving post office. This circumstance is readily understandable, as in busy post offices new deliveries of the most frequently used values were naturally first put to use in the post offices themselves.

According to our earlier explanations, postage stamps used as postage due stamps were canceled with a numeral cancellation during the 1860's. The date of use, in such cases, can be determined only by one of the cancellations on the letter itself, and, as a matter of fact, not by the posting date stamp on the face, but by the arrival stamp on the back.

As an example for many such cases:—Our FD for the 20 L. stamps of the first printing IIIa, of the definite Athens printings (May 13, previously May 30, 1862), is obtained from a domestic letter, in the Glasewald Collection, sent from Post Office 48 (NAUPAKTOS) on May 9, via Athens (May 12), to Post Office 67 (SYROS) May 13. This cover carries a 20 L. stamp, deep indigo blue, of the coarse provisional printings II B1, and closely beside it a 20 L. stamp, light blue, of the definite, fine, first Athens printing IIIa.

The first stamp is canceled with the numeral cancellation 48 of the post office of deposit. On the light blue stamp the cancellation can be identified as "67" under the microscope. As the letter has a box cancellation with the two-line Greek inscription "insufficient postage" on the face, we are concerned with a letter which weighed over 20 gr., and for that reason the receiving Post Office 67 (SYROS) affixed the light blue 20 L. stamp as a postage due stamp for the collection of the postage due.

The notation, May 9, made by Glasewald on the face of the cover, is, therefore, incorrect, and, on the basis of the Syros cancellation on the back, should be changed to May 13. The stamps on the letter, from which we obtain our FD for the 2 L. stamps No. 3 Paris printing (the second color), were also attached by the receiving post office at Athens, on an unfranked French ship letter from Marseilles, which was mailed there on Nov. 30 (according to our Calendar reckoning, or Nov. 18, according to the Greek reckoning), whereas the Athens receiving cancellation on the back is dated Nov. 23 (old style). Glasewald's notation on the letter of Nov. 30, 1861, therefore, contains a double error, because, according to the Greek calendar reckoning, the letter was mailed on Nov. 18, but the 2 L. stamps, plus several 80 L. stamps, were actually not affixed in Athens, as postage due stamps, until Nov. 23.

Stamps of the large Hermes head design were never officially declared obsolete, either during the first period, or after the issuing of the small Hermes head stamps (1886/88), with the single exception of the 80 L. stamps which, according to two Decrees reproduced by Dorning Beckton, were declared obsolete and withdrawn by the Decree of Dec. 31, 1881. A second Decree of Apr. 29, 1882 declared them to be usable for postage, and, at the same time, permitted such 80 L. stamps as remained in the hands of the public to be exchanged for the new 20 and 30 L. stamps in the U. P. U. colors.([22])

In all other cases, even after such important changes as the abolition of the control numerals, and particularly in the smaller post offices, stamps of the older issues, or printings, continued to be used for many years. This circumstance has, from the beginning, made the determination of FD very difficult. After the appearance of the small Hermes heads, in the denominations of the large Hermes heads (beginning of 1888), the sale of the large Hermes heads was generally discontinued. Only in certain of the smaller post offices did their sale continue, for a time, along with the small Hermes heads. There were submitted to us flesh colored 40 L. stamps of 1871 on green paper used on the small island of SKOPELOS, and canceled Dec. 17, 1888.

The remainders on hand in Athens were accurately inventoried by the Treasury Department in the beginning of 1891, and taken into official custody. The provincial post offices did not, at that time, return their supply of sheets to the main post office administration, so that some of them had large supplies, even of the Paris printings, as late as the end of the 1890's (and later, see below).

It was not until 1900, in connection with the preparation of the overprinted provisionals on the large and small Hermes heads, that all provincial offices were ordered to return to the Treasury Department their stocks of both designs. Even at this time, the order was not completely complied with by some post offices, see below. The Treasury Department made an inventory of all sheets, on hand and returned, and used the greater part of them for the overprinted issues. At the same time it declared obsolete all stamps issued before 1900.

The amounts printed of any one stamp with the large Hermes head is not known. That the Paris printings must have been relatively small will be recognized from the following:—according to Rondot, in his "Magazin Pittoresque" of 1864, the total number of stamps of all values printed was 1,300,000. In the previously mentioned account of the Greek Postmaster General Leonardos, the revenue from the sale of postage stamps for the first three months after their issue, amounted to approximately 100,000 Drachmas.

This amount certainly contains considerable quantities of the 20 L. stamps of the provisional Athens printings, which had already been issued by the end of Oct. 1861, and also certain quantities of the 5, 10, and 40 L. stamps of the first definite Athens printing. On the other hand, many of the Paris printings remained on hand in the small provincial post offices for many years. Timbre-Poste, May 1924, evidently on the basis of official information, gives the total printing of the Paris 30 and 60 L. together as 1,100,000 stamps.

Official remainders of the large Hermes heads were never sold by the Greek Government. The small amounts of these, that were not used in 1900 for the above mentioned surcharged provisionals, are still on hand in the Treasury in Athens.([23]) As against this, after the discontinuance of the sale of the large

(22) According to Timbre-Poste, 1881, the 20 L. stamps were also officially withdrawn after the discovery of the above mentioned forgery. In view of the prompt discovery of the forgery, and the small number that were actually found, we consider this to be hardly likely, but are rather of the opinion that, when Timbre-Poste made this report in Oct. 1881, the imminent change of color for the 20 L. had become known, and possibly, through error, was connected with the forgery.

(23) Editor's Note: These remainders were burned in 1933 with the exception of two entire sheets of each denomination which were retained for the National Postage Stamp Museum.

Hermes heads, and the Athens inventorying of the remainders (see above), sheets of the older issues, among them the Paris printings also, were purchased in large quantities by individuals in the smaller provincial post offices, during the 1890's for collecting purposes.([24])

Nicolaides states that toward the end of the 1890's he was still able to find, in the small post office at DIMITSANA in Peloponnesus, ten complete sheets of the 40 L. Paris printing, and four sheets of the 80 L., and, somewhat later, in MOLAI, even forty sheets of the 2 L. stamps No. 3, Paris printing, in the second color.([25])

Even after 1900, when all remainders should have been returned to Athens, certain quantities of the large Hermes heads still remained on hand in certain provincial post offices.

A collector known to us found, several years after 1900, two hundred stamps of the flesh-colored 40 L. stamps of 1871 on green paper, which are so rare unused, in the small post office of MEGALOPOLIS in Peloponnesus. During the 1890's, as the large Hermes heads were still usable for postage, Paris or fine Athens prints were used for philatelic purposes. Such genuine, but inferior, cancellations, for "Used" collectors, are generally easily identified by the entirely different cancellations used at the time.

Mixed frankings are even found composed of the large Hermes heads of the Paris, or fine Athens printing, with perforated or imperforate small Hermes heads of the Belgian or Athens printings, which betray their philatelic origin frequently by their address, as the letters have generally been mailed in Athens.

Condition and Other Value Determining Features

The space between the stamps on the plates of the seven values issued in 1861 was only 1½ mm. in the vertical spaces, and 1¾ mm. in the horizontal spaces. In the supplementary values, the 30 and 60 L. of 1875, the spacing was somewhat greater, about 2½ mm. vertically and horizontally. As the post office personnel generally took no pains to cut through these narrow spaces carefully, full margined specimens of the seven values of 1861 are rare. Hardly twenty percent of the stamps on the market would meet fastidious demands in this respect. To this must be added the custom of many of the postal clerks, in the busier offices, of cutting up the sheets in advance, first into strips, and then cutting about three quarters through the strip.

Separation through the remaining uncut margin was generally done by tearing, practically always at the expense of the margins or the stamps themselves. Such stamps, with side margins torn, or partially severed pairs or

(24) According to Article 11 of the Decree of Aug. 10, 1861, such a sale of stamps by the finance offices was expressly forbidden.

(25) Of the yellow-brown 2 L. stamp, Paris printing, of which there must have been an exceptionally large printing, or else only a very small use of it in Greece, there appeared in the trade, as early as the beginning of the 1890's, so much used material (with false cancellations also), that certain specialists even associated them, at first, with the trial printings, which also came on the market at the same time.

(26) In certain instances the postal clerks prepared the sheets for separation of the stamps by making small separate slits, cuts or pricks between the stamps. In some instances this was probably done with small rouletting wheels or some sort of sewing machine. Such stamps, with a roulette-like separation, came from CORFU (cancellation 106) from the early 1860's and the 1880's, from the 1876 issue on cream colored paper from Constantinople, and others. The so-called AMPHISSA roulette of the 1870's and 1880's is undoubtedly due to such a device. In 1884 such means of separation was again undertaken at PATRAS to the extent that it occupied the English and French philatelic press for some time. According to the Philatelic Record VI, pages 149/150, a Greek philatelist became aware of these perforations of Patras on a letter from this place bearing perforated 20 L. stamps. Upon his request for remittance of such perforated stamps, he received, from the Patras Post Office, stamps in the denominations of 1, 2, 5, 10 and 20 L. with the statement that the perforation was done at Patras. He used some of these stamps for foreign philatelic correspondence, whereupon he was approached by foreign societies (for example, the Dresdener Verein) and dealers to procure such stamps. However, the Greek government had apparently become aware of the situation, and the postal clerk, in fear of punishment, ceased his preparation of such perforations. The philatelist continued to use up his supply, apparently, without protest from the post office.

strips, from PATRAS (cancellation 9), are rather the rule in the early period, and continue to be found until about 1880. In many instances this advance separation was not done with shears, but with a knife or a sharp pen run along a straight edge. Stamps separated in this manner show irregular and frayed margins, and at times give the impression of having been separated by a primitive perforation (rouleting or coarse perforation).[26]

Our valuations for used stamps are for copies with all around margins of from ½ to 1 mm. Copies with wider margins command premiums. Our valuations for unused stamps, where no comment is made to the contrary, are for copies with full original gum, which in many instances is an important means of identification.

With regard to cancellations, our valuations for used copies are for stamps with neat, clearly legible cancellations, because the cancellations were generally applied without care so that heavy, indistinct and incomplete cancellations are very numerous. Only the cancellations of certain of the Greek foreign post offices, such as SALONIKI, ALEXANDRIA, and usually CONSTANTINOPLE, are notable exceptions being neat and centered cancellations.

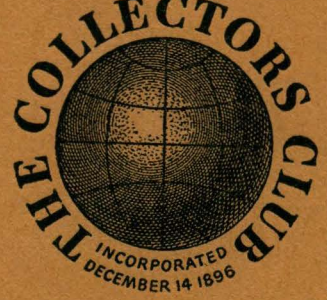
To these general factors determining the value of the large Hermes heads several special features must be added. Certain catalogues point out that all unusual or striking shades, printings, etc., are specially priced regardless, for example, whether the printing is good or poor. However, the contrary also holds for such specimens in which the typical characteristics of the various printings, varieties or sub-varieties described by us are especially numerous or distinct. For example, the stamps of the provisional Athens Issue II of 1861/62 with the distinct characteristics of coarse or fine printing; those of Issue III A with all of the fine characteristics of the definite Athens printing; Issue IV showing all the identification marks of the cleaned plates.

The classification according to printings is the decisive point in all valuations. The more convincing a specimen is for determining the printing to which it belongs, without the aid of cancellation dates, the more it will be valued. For classification as to printings the preservation of stamps on covers, as well as clearly legible cancellation dates on them, have, in many cases, a much more decisive influence on valuation than in the studies of some other countries. In many cases the classification of transition printings, varieties, exceptions, etc. can be determined with certainty only by means of the dates of use found on letters. For research purposes, therefore, the collection of large Hermes heads on cover is of more than usual importance.

For larger units, such as pairs, strips or blocks, their value, or a statement regarding their scarcity, will be given for the various denominations in the comments under each issue. However it may generally be said that up to the issue on cream paper (about 1876), used blocks of even such cheap stamps as the 10 and 20 L. stamps are very rare, and of some values practically unknown up to the present time. This is undoubtedly due to the above mentioned practice of cutting up sheets prior to sale.

(To be continued as Part II.)

NOTES.


THE COLLECTORS CLUB
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DECEMBER 14 1896