

GREECE

PART IV

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TRANSLATIONS FROM KOHLE'S HANDBOOK *By Dr. Herbert Munk*

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GREECE—PART IV

1876, about May 8 (20). VIII A Issue: New values for single and registered foreign letters as the result of entrance into the Universal Postal Union. Paris hard prints in Shading I, without control numerals. Paper tinted (cream for No. 57, green for No. 58), fine and smooth, in No. 57 hard, highly satined, frequently translucent, in No. 58 decidedly thin and transparent. Fine yellow gum.



1876-77 (Athens)

Munk	Scott				Unused.	Used.
57	49	30 L.	(a)	light olive brown on cream (FD May 8, 1876 ⁽⁴⁰⁾)	200.—	45.—
	49a		(b)	dull to dark olive brown on cream (FD May 30, 1876)	75.—	26.—
58	50	60 L		dark green on green (FD Sept. 19, 1876)	10.—	50.—

Regarding the time of issue of both stamps, and the renumbering of issues VII and VIII, see page 145. Regarding the total numbers issued, as estimated by Brunel, see page 45.

The new plates contained three hundred clichés arranged to print two panes of one hundred and fifty (10x15) stamps each separated by a vertical gutter 2.4 cm. wide, instead of the usual one hundred and fifty stamps of the earlier values. The clichés were more widely spaced vertically and horizontally. The plates were again produced in Paris by A. Barre, and the printing took place there also. As a result their reproduction shows the same characteristics as the Paris printings of the I Issue. However, the technique used in the production of the plates varied in several respects from that described on page 7 because the

⁽⁴⁰⁾ Shortly after determining this FD we found a 30 L. stamp No. 57a used in Athens on May 6, 1876. Accordingly some of these stamps must have been used there a few days prior to May 8.

form and position of the value numerals in the bottom panels are identical in each cliché, the space between the outer frame line and balance of the design is always uniform, and the frame lines show no variations in thickness. The uniform spacing between the outer frame line and the design is particularly notable because the contrary is very noticeable in the seven plates delivered in 1861, and is undoubtedly connected with the striking of the individual clichés in the die press; compare page 39 bottom.⁽⁴¹⁾

According to their shades there are two distinct varieties of the 30 L. stamp No. 57. The shade of the much scarcer *Variety a* is somewhat more brownish and brighter than that of *Variety b*, and, together with the light yellowish cream paper, it has a light yellowish cast in contrast with the duller and darker olive shades of *Variety b*. The proofs and printers waste, etc., which are frequently seen in the market with faked gumming, and which, as in I Issue, are occasionally found with a double impression of the stamp design, are even lighter or yellower than the printings of *Variety a*. However, an unquestionable, regularly transmitted cover in the Glasewald collection from SYROS, dated May 21, 1876, shows a stamp of *Variety a* in a light, bright shade which is scarcely darker than many of the proof impressions. The impression of this stamp is so light that the left end of the eye-brow has not printed at all.

Occasional copies of *Variety b* are found in which the hatchings of the cheek shading are no longer, or scarcely, visible, as in similar instances of heavier inking in the Paris printings of 1861.

As all of the 30 L. stamps submitted to us, bearing cancellations prior to the latter part of May 1876, were of *Variety a*, and in most instances were used in Athens and nearby post offices, it seems that by some chance they were used first.

Unused blocks of No. 57b are very rare, and even rarer of No. 57a. Used blocks probably do not exist, and of No. 57a even pairs or strips are rarities.

The 60 L. stamps No. 58 show no shade varieties, although they do run lighter or darker. Because of their very thin paper, the face, even of used stamps, will frequently have a distinctly oily appearance, particularly if the stamp is still on cover or piece.

The abundance of unused copies, large numbers of which are in the market with the false Constantinople cancellation (wooden stamp: ΚΩΝΣΤΑΝΤΙΝΟΥ-ΠΟΛΙΣ (TOYPKIA) 12 ΦΕΒΡ. 76), is not due, as is frequently assumed, to any official sale of remainders, but to the pilfering of a large number of sheets from the depot of the Treasury Department shortly before or after 1900. Genuinely used specimens from the time of their currency (to about 1880) are comparatively scarce and merit the indicated price. Stamps on regularly carried covers are even decided rarities (price on cover 100.— Marks). From 1881 on the stamps were frequently cancelled to order (with genuine cancellations), or affixed to philatelic letters, many of which went through the regular mails. The great majority of used copies are from this later period (price for such stamps about 35.— Marks). The stamps are extant in sheets and large parts of sheets.

1876 (late July, No. 59)/1877 (middle, No. 60): VIII B Issue. Supplementary values (30 and 60 L.) in Athens soft print. Careful to very poor reproduction (Shading IV, VI₁). No control numerals. Both values on cream or buff paper of varying thickness, and in No. 59 in many shades. Quite thick, light to dark yellow gum.

(41) Editor's Note: A description of this different technique is given in the article by Robert O. Truman in the Stamp Specialist Blue Book, p. 102, as follows: "Instead of laboriously making transfers for each individual cliché, only fifteen were struck. These, arranged in three rows of five, were duplicated twenty times in the form of an electrotype plate, printing 300 stamps in panes of 150 each. Plates made in this manner are inferior in some respects but considerable saving of time and expense can be effected. The wearing quality is reduced, partially offset in this case by the fact that production was doubled, an increase from 150 to 300 stamps per impression."



1876 (Paris)

Munk	Scott			Unused.	Used.
59	—	30 L.	(a) olive brown on dull (yellowish) cream, thin paper, (FD Jul. 31; Aug. 1, 1876)	15.—	3.—
	—		(aa) bright olive brown (similar to No. 57a), fine impression	120.—	30.—
	—		(b) olive brown (as Variety a) on brownish buff, (FD Aug. 14, 1876)	25.—	3.25
	—		(c) dark olive brown on brownish buff, (FD Nov. 2, 1876)	22.—	2.25
	51a		(d) dk. greyish brown olive to blackish brown olive on buff to whitish cream (FD Dec. 16, 1876)	20.—	1.50
	51		(e) dk. reddish brown to red brown on buff, light buff (1879)	12.—	1.20
			(FI) light impression on both sides	—.—	40.—
60	52	60 L.	Russian green on bright buff (FD Jul. 6, 1877)	150.—	50.—

In contrast to the Paris printings the marginal stamps of Nos. 59 and 60 practically always show a fine separate line about 1 mm. from their outer frame line. The vertical and horizontal lines meet in the four plate corners, but are interrupted at short intervals, principally opposite vertical or horizontal spacings between the rows of stamps; compare page 43. At times it appears as if the breaks in the lines bend in at right angles between the marginal stamps; in fact, according to Giannioti, traces of such frame lines may actually be found in the spaces between the stamps themselves, principally where the vertical and horizontal spacings cross one another. These same frame lines are found later in the blue 30 L. stamps.

Dates of issue: The 30 L. stamps No. 59 were noted by P. Fabri with dates of July 31 and Aug. 1, 1876, so that they were undoubtedly issued the latter part of July, somewhat less than three months after the Paris printings.

The earliest used dates noted by us on the 60 L. stamps No. 60 were those of July 6, 1877 (SALONIKI) and Dec. 13, 1877 (CORFU). The stamps do not seem to have come into more general use until the latter part of 1877, as the *Timbre-Poste* reported in early May 1878 that "finally the domestic 60 L. printings have recently been put into use."

30 Lepta

The cataloguing of the 30 L. stamps offers some difficulties because their printing inks, as well as the shades of their paper, varied frequently, and independently chronologically, in a characteristic manner. The principal variations of the more or less olive stamps developed in the latter half of 1876. It was not until about 1879 that another substantial variation set in. This, however, was such a complete change of the basic shade into reddish brown that under

other circumstances the Athens printings of the 30 L. stamps could be listed under two catalogue numbers, namely, brown olive (with several sub-varieties), and reddish brown (without any important shade variations).

According to the color alone, the olive 30 L. stamps, *Varieties a-d*, can be divided into two groups, although consideration must be given to the circumstance that each of the groups occurs on at least two differently shaded papers that influence the printing colors. As a matter of fact, the designations, bright, light, dark, or brown, olive, yellowish, etc., are rather broad, that is, they are used solely for distinguishing the *Varieties a-d*.

In *Varieties a and b*, in contrast to *Varieties c and d*, the olive color is somewhat brighter and lighter, whereas in *Varieties c and d* it is noticeably duller, darker to blackish. In *Varieties a and b* it is not so much the olive as it is the olive brown mixture that gives the brighter and lighter effect. Perhaps it is the stronger brown content that brings out the olive, particularly in *Variety aa*. On the whole the shades of *Varieties a and b* still have a certain resemblance to those of the Paris printings, particularly *Variety b*. The sub-variety No. 59aa, marked by its fine reproduction, is more like the lighter and yellower (brownish) shades of No. 57a.

Within the first group the difference between *Varieties a and b* does not rest in a difference of color, but in a difference of their papers, particularly their shades. The stamps of *Variety a* are printed on a thin, quite translucent paper of good quality, whose pale, light yellowish cream tint approximates that of the Paris 30 L. paper. According to Giannioti the earliest printings of *Variety a* used in August 1876, had a pronounced dirty, blurred appearance which improved during August. These were probably impressions whose engraved lines reproduced very well, but were distorted and blurred by numerous color bridges, etc., similar to instances tending to appear with comparatively light or fine impressions after a cleaning, or a new underlay preparation of the plate. (Such impressions, with a fine or light, but complete lattice-like smearing of the shading lines, spandrels, etc., are much more typical for the first printing period of No. 59 than the real heavy, smeared impressions.) On the other hand, the very fine and clean impressions of sub-variety *aa*, on fine, thin, light yellowish paper, and generally in somewhat lighter shades similar to the rarer *Variety No. 57a* of the Paris printings, belong to *Variety a* also. They are distinguished from No. 57a by the lack of the hatchings in the cheek shadings, and their thinner paper.

The stamps of *Variety b*, whose color is almost identical with that of *Variety a*, are printed on a much fuller and more brownish toned buff paper which dulls the tone of the printing color somewhat, but does not change the shade of the printing color itself. This darker buff paper of *Variety b* is also still quite thin and distinctly translucent, but already softer and spongier. We have found quite a number of stamps of *Variety b* in the early shade, but already on the darker buff paper, on covers from the middle of August to the end of September 1876. Until now only Giannioti has listed them as a separate variety.

In October 1876, at the latest, the olive color underwent a general change in which it became darker and duller. This darker or greyer color of *Varieties c and d* varies much more than that of *Varieties a and b*, because it was used over a period of two years until the introduction of the red brown colors. At first the same pronounced brownish buff paper, used for the last printing of the previous group (*Variety b*), was used for *Varieties c and d*. However, as the new olive, although darker, had less olive in it than the earlier, lighter shade, the dark olive of *Variety c*, on the pronounced brownish buff paper, at first appears somewhat more brownish, or not quite so dull, dark or olive, as it actually is. The influence of the brownish color of the paper on the printing color is best noted in under-inked or very porous impressions, which, however, are quite scarce in *Variety c*. The fact that the second darker olive at first appeared on brownish paper, and appears less dull and dark on it, makes the

transition from the first brighter Athens olive (*a and b*) to the duller olive (*c and d*) less apparent and seem more like a gradual darkening of the color. Later on light brownish papers were also used occasionally, but they did not have the decided brown shade of the papers of *Varieties b and c*.

Shortly after the introduction of the dark olive color, the use of the pronounced brownish buff paper must have been discontinued, because we have a stamp of *Variety d*, used in December 1876, on practically white paper, whose color, as a result, is a blackish grey olive with only a very slight brown content. This stamp, which clearly showed the real dark olive uninfluenced by the color of the paper, furnished our FD for *Variety d*. It is practically the only FD we have taken from a stamp not on cover. In the succeeding years the dark, dull, often blackish or decidedly grey, olive shades appear on papers of various tones (cream, buff, off white, etc.). These variations in the tone of the paper also influence the printing color correspondingly, but not to the extent shown by the brownish buff paper in *Varieties b and c*. Impressions on the almost white papers are the least affected, but in these a certain variability of the printing color may be observed. The thickness of the paper, which is softer and spongier throughout in *Variety d* than it is in *Variety a*, later becomes medium thick, and the thick paper is frequently somewhat more strongly toned.

The totally different reddish brown stamps of *Variety e* were not put into circulation until 1879, in fact we have not seen them on covers before late 1879, although they may occur with earlier dates. The color of *Variety e* varies also, but it shows no essential variations in the basic color. Certain shades have a remarkable resemblance to certain dark shades of the contemporary 1 L. stamps.

The paper of *Variety e* varies in thickness, and is more or less buff in tone.

In *Varieties c-e*, as in *Variety a*, the quality of the printing varies considerably. Occasionally, although rarely, impressions are found with decidedly light cheek shading and light spandrels that permit the assumption that periodic measures for bettering the printing results had been undertaken. However, really heavy, strongly over-inked and smeared impressions, in which the Greek border design appears like thin threads, apparently appear only from *Variety d* on. In such over-inked impressions the medallion ground sometimes appears "checked" as in the Provisional printing No. 9A. A similar "checking" appears occasionally in the over-inked impressions of the contemporary 1 L. stamps. On the other hand, in the under-inked impressions the medallion ground will sometimes seem broken up by a white diamondlike pattern.⁽⁴²⁾

In the *Variety FI*, printed on both sides, the impression on the back is usually weak and partial, and is generally shifted from the impression on the front. We have seen one example of a complete impression of the stamp design on the back in the same reddish brown color of *Variety e* as on the face.

Proofs exist of No. 59 in a lighter yellowish olive brown similar to *Variety aa* and No. 57 *a*. Unused specimens also exist in a pronounced red-brown that is not found among the issued stamps of *Variety e*. We do not know where these specimens come from, or whether the sheets from which they came were actually intended for postal use.

Unused blocks exist of all of the varieties of No. 59 with the exception of *Variety aa*. They are worth about five to six times as much as single copies. Of larger used blocks we know only of those of No. 59 *e* (blocks of ten). These merit specialist's premiums.

The 30 L. stamps No. 59 were officially declared obsolete on May 8, 1882. At the same time the 30 L. stamps No. 57 also automatically lost their validity.

60 Lepta

In the 60 L. stamps, No. 60, neither the printing ink nor the paper shows any important shade differences. The printing ink is the uniform Russian-

⁽⁴²⁾ Editor's Note: This diamond-like pattern may be due to the cloth underlay or the mesh of the paper.



Illustrating Impression Variations in this Issue
1880-86

green which simply becomes somewhat lighter in light or under-inked impressions. The color of the paper is usually a pronounced bright, somewhat yellowish buff that occasionally varies to the light or dark side. This variation is connected with the thickness of the paper which runs from medium thick to quite thin, and is sometimes distinctly transparent also. However, the oily impressions, which are found in used condition also, are much scarcer in No. 60 than they are in the 60 L. Paris impressions (value about —.— 75.—).

In most handbooks the reproduction is simply described as poor or smeared. However, this is not correct. Even the heavy, dark impressions are sometimes surprisingly cleanly printed. Light impressions are also found with an excellent rendition of the cheek shading, sometimes even showing the hatchings in the shading lines, a distinct "halo" in the medallion ground, and light, clean spandrels, although the spandrels are generally found to be somewhat blurred. Occasionally so-called fine prints are found that approach the 60 L. Paris printings in excellence. These are rare.

Unused blocks of No. 60 are rarities, and in used condition even strips are quite rare, and blocks command high premiums.

1880 (latter half) / 1886. IX Issue: Soft prints on so-called cream paper (as before), but all values without control numerals. Reproduction partly careful to fine, but the large majority smeared (Shading IV, VI₁ or VI₂). Paper of varying thickness, quality and structure, cream colored (many shades including light buff). The 1, 5 and 10 L. values also on buff yellow paper (first half of 1882). Gum generally quite thick and light in color. (See preceding page for illustrations.)

Munk	Scott			Unused.	Used.
61	43d	1 L.	(a) red-brown on buff yellow (FD Jun. 30, 1882) (known perforated).	1.50	.75
	—		(b) pale, yellowish chestnut brown on cream (Middle of 1882)	1.50	.50
	—		(FI) double impression on face (de Smeth)	—	—
	43a,b		(c) dark reddish (chestnut) brown on cream	2.—	1.—
	—		(d) grey brown (pale to deep dark) on cream (1884)	3.50	1.50
	—		(da) fawn, lilac grey brown, yellowish grey brown	6.—	2.50
62	44	2 L.	bistre on cream (known perforated)	4.50	10.—
63	53	5 L.	(a) green, deep green on cream (ca. May 1881)	3.—	.25
			(b) dark green		
			A paper cream (FD July 10, 1882)	3.75	1.—
			B paper buff yellow (FD July 1882)	7.50	3.—
	53a		(c) pale green, light green on cream (FD Apr. 27, 1883)	3.50	.20
	—		(d) yellowish green on cream (known with double impression on the face)	3.—	.25
64	54b	10 L.	(a) brownish orange red, brick red on cream (FD Apr. 26, 1881)	150.—	12.—
	—		(b) dark to deep orange on cream (FD May 24, '81)	80.—	7.50
	54		(c) yellow orange, dull orange (shades)		
			A paper cream (latter half 1881)	3.—	.25
			B paper buff yellow (FD March 1882)	—	3.—
	54a		(d) orange yellow (shades) on cream	3.50	.25
65	55	20 L.	ultramarine, deep ultramarine on cream (FD July 1880)	60.—	25.—
66	58a	40 L.	(a) dark purple violet on cream (1882)	15.—	5.—
	58		(b) lighter to pale purple violet on cream	12.—	3.50

Dates of issue: according to the official circular mentioned on page 44 the 20 L. stamps without control numerals must have been produced as early as about May 1880. As the printing of control numerals was generally suspended from this time on, it is probable that new printings of the remaining three values, made from the middle of 1880 on, were also made without control numerals. Actually, however, only the 20 L. value is known with a FD of

1880 (July 1880, Truman collection), whereas the earliest date of use, known to us, of the 10 L. stamps is from the first half of Apr. 1881 (on several covers, in the Glasewald collection, used in CHALKIS). Until now the earliest used dates for the 5 L. stamps without control numerals seem to be from the middle of 1882. However, they must have been issued in Apr./May 1881 at the latest, because as early as the first part of June (1881), the *Timbre Poste* reports the submittal of a strip of three of the 5 L. stamps without control numerals. We are most uncertain about the date of issue of the 40 L. stamps. The *Philatelic Record* does report their occurrence as early as August 1881, but the report is too indefinite. The color description "rose lilac," under which it lists the supposed 40 L. stamps without control numerals in the early 1882 review of new issues of 1881, has so little resemblance to the actual color of No. 66 that we cannot place full reliance on this report. However, in late 1882 the same periodical again reported that the new 40 L. stamps without control numerals had now been submitted, and the color was somewhat more correctly described as reddish purple. Early in 1883, in the review of the new issues of 1882, this periodical again lists the 40 L. stamps with the color description—purple (omitting the term reddish). According to this we think it quite probable that the 40 L. stamps were actually first issued during 1882.

There are certain difficulties connected with determining the time of use of the individual varieties of the 1880 ff issue. From 1882 on the single circle hand-stamps described on page 50 were introduced. They were considerably larger than the previous double-circle cancellations, and, besides, the year date was now placed at the bottom of the hand-stamp so that in the majority of cases it no longer fell on the stamps. This situation is further complicated by the fact that to all appearances the last two figures of the year dates, which are important for our FD, were separately exchangeable, and this was done so carelessly in many instances that only the first two digits of the year date, "18", printed legibly. Consequently we must again rely on covers as with the number cancellations of the 1860's. However, because of their abundance, the cheaper 5 and 10 L. stamps were generally removed from covers so that comparatively few were preserved with these values on them. The 20 L. stamps are quite scarce in themselves, and the frequently encountered loose 40 L. stamps are also quite hard to find on cover, which is also the case with the 40 L. stamps No. 56.

Paper: the types of paper used after the discontinuance of the control numerals were even more inferior and, above all, more variable than those of the 1875 ff. issue. The use of a certain approximately uniform good paper for several of the values, similar to the hard smooth A paper found in the first introduction of the cream paper in the 1875 issue, is not found in this issue. However, a somewhat better or more uniform paper does seem to have been used for the 40 L. stamps. Frequently the 5 and 10 L. stamps may also be found on somewhat stiffer and better types of paper. The other papers are all more or less inferior as described under the 1875 ff. issue. The tone of the paper varies considerably; for example, the probably not very large initial printing of the brick red 10 L. stamps No. 64 a is found on two types of paper, one lighter and whiter, the other duller, darker, and dirty yellow. In many instances it seems open to question whether the designation—cream (pale yellowish, cream colored) used for the tone of the paper is the correct one, and that the more appropriate designation would be buff (light pinkish or pale brownish). For example, in the 40 L. stamps in mint condition the color of the paper is never a real cream, but almost always has a light pinkish cast, even on the back, making it more of a buff shade which may have been chosen intentionally to go with the printing color. Similar instances also occur occasionally in most of the other values. On the other hand, many of the papers, for example those of the 10 L. stamps, have such soiled, displeasing, and totally unsuited tones, that the effect of the printing colors is directly influenced by them.

The thickness of the paper also varies considerably, from medium thick to pronouncedly thin and transparent. Such variations in thickness are found even in the paper of the 1, 5 and 10 L. stamps which we have designated as buff yellow, for example, in the 5 L. stamps No. 63 *bB* it is quite thick, whereas in the 1 L. stamps No. 61 *a* it is apparently always decidedly thin and transparent. With all of the extraordinary variations in the paper, the buff yellow paper is the only one that can be listed as a separate variety, as was the brownish buff paper in the 30 L. stamps No. 59 *b* and *c*, the brown buff paper of the 1 L. stamps No. 46 *a* and *b* (and No. 40 *b* and *c*), and the yellow paper of the 10 L. stamps No. 54 *B*. It seems to occur at about the same time (first half of 1882) in all of the values.

In the issue without control numerals the mesh of the paper varies in a remarkable, general, not previously described, manner from that of the earlier issues, particularly the issues of 1871/72 and 1872/76 on pronounced meshy paper. This is most apparent in the 2 L. stamps No. 62 as they are apparently the only stamps of this issue for which a distinctly meshed paper was used exclusively. In these 2 L. stamps, and also in the 1, 5, 10 and 40 L. stamps of this issue, on real distinctly meshed paper, the long diameter of the lozenge-shaped meshes runs vertically so that the lozenges appear to stand on their points, whereas in the meshy paper of the 1872/76 issue, and other issues of the 1870's on distinctly meshed paper, the long diameter of the mesh runs horizontally. The vertical position of the mesh can only be due to cutting the sheets in the direction of the strip (trans. roll of paper), and the horizontal position from cutting the sheets across the strip, and would be understandable if the change coincided with the change from the colored to the so-called cream paper. However, according to our material the stamps of the first issue (1875 ff.), on cream paper with really distinct mesh, remarkably still had the horizontal mesh. It was not until the discontinuance of the control numerals in 1880, which certainly had nothing to do with the paper, that the position of the mesh generally became vertical, so that for some values, for example, certain shades of the 1 L. stamps, the vertical or horizontal direction of the mesh becomes a welcome aid for identification. (Only in the 5 L. stamps with control numerals have we occasionally noted an indistinctly meshed paper with vertical meshes, and in the 10 L. stamps without control numerals we occasionally found a partly meshed paper with a horizontal mesh).

Later we discovered the explanation for this sudden change in the direction of the mesh; about 1881, in an article in Heitmann's *Illustrierte Briefmarken Zeitung* of April 1894. A statement is made there that until then the Greek Government had apparently obtained its paper from domestic sources, and that from 1881 on it was obtained from a firm in Milan, Italy⁽⁴³⁾. This vertical mesh pattern appears quite frequently in the medallion ground of all values, as does the horizontal pattern, in the issues of 1871/72 and 1872/76.

Printing: as the gradual deterioration of the Athens printing results, which showed improvement only occasionally, was not due to an actual wearing of the plates, quite good, clear impressions may be found in various values. In certain values even pronounced "fine" prints may be found. In some instances, for example, the fine 5 L. printings No. 63 *a* (and also in the very good printings of *Variety d* of the preceding 5 L. stamp No. 53 *B*), one even has the impression that the Athens printing personnel had gradually become more expert in the preparation of the underlays, and more experienced in the manipulation of the plates from 1868/70 on. However, following the annexation of Thessaly (1881), and the resulting greater demand for stamps, the size of the printings became considerably larger. Well prepared underlays wore out faster, or newly cleaned

(43) On this basis there could be a certain connection between the abolition of the control numerals and the almost contemporaneous change of direction in the mesh of the paper, namely the change of the supplier of the paper. Both could be the result of a third condition, namely, the strong increase in the demand for the stamps, and the size of the printings, around 1880/81 following the annexation of Thessaly, which we discuss in greater detail in the following footnote.

plates soiled more rapidly than in the 1870's. With the increasing production of stamps the paper and printing ink became more variable, unreliable and sometimes poorer. ⁽⁴⁴⁾

This explains the fact that the over-all picture of the printing results was actually poorer than in the latter half of the 1870's, in spite of repeated measures to improve them, and the growing experience of the printing personnel. In general the already quite heavy or smeared shadings VI₁ and VI₂ (see page 34) are typical for the cheek shading of the 1880 ff. issue. As against this it should be noted that in this last complete issue quite good, sometimes even decidedly fine impressions may still be found. The poor appearance of the printings is by no means always due to the more or less strong smearing, but is also frequently due to the "combed out" or "sketched" appearance, or the inequality in length and strength, of the cheek shading; compare under VI B issue of 1872 ff.

The extent to which the later printing results were particularly influenced by the printing ink, or the degree of inking of the plates, is best noted in occasional pairs or larger multiples showing strong and weak inking (trans. in the same piece?). The impressions of the more weakly inked clichés are almost always considerably better and clearer than those of the more strongly inked clichés.

In addition to these general signs of deterioration in the 1880 ff. issue, a further, peculiar one occurs as already described by Pemberton, namely, the absence here and there of the outer frame line. For most of the varieties of the 1 L. stamps, particularly those whose shades may easily be mistaken for those of earlier issues, this is usually typical, but it also occurs in the other values, for example, in the 20 L. stamps. In the 20 L. stamps this absence of the frame line becomes more frequent after the color change in 1882, particularly after the change to the rosine colors. The new appearance of "wear" varies in extent. In some instances only short intervals of a horizontal or vertical frame line are missing, in others almost the entire outer frame line is missing. In all instances showing this characteristic absence of the frame line, one can be almost certain that they concern stamps of the 1880 ff. issue, with the exception of the 40 L. stamps from position 19, see page 40.

The reason for this interruption, or complete absence, of the frame line is undetermined. We have found similar instances in the 1875 ff. issue of Finland, and the 1853 ff. issue of France, and in both instances they were due to wear in the particular clichés. However, it seems quite doubtful that the same explanation holds here, because in the first place it is impossible to determine an actual breakdown of the frame lines, but simply their partial absence, disappearance, or indistinctness. Furthermore, it is noteworthy that this "disappearance," found generally only in the 1 L. plates, whose printing results, from as early as 1871 on (or shortly thereafter), were already so poor because of the color pigments, that a really effective new underlay, or manipulation of the plate, can hardly have been undertaken after this time. The more frequent "disappearance" of the frame lines in the (rosine) colored 20 L. stamps may have some connection with that particular type of color. We believe, therefore, that in this instance we are not concerned with an actual wearing of the clichés themselves, but rather with a wearing or gradual failure of their underlay, possibly in connection with certain printing colors.

(44) According to an official table, reproduced by Giannioti, the annual revenue from the sale of postage stamps fluctuated from 1865 to 1880 between ca. 580,000 and ca. 680,000 Dr. After the revenue had already increased from ca. 626,000 to ca. 674,000 Dr. in 1880, it suddenly increased to ca. 815,000 Dr. in 1881, and to ca. 904,000 Dr. in 1882. Giannioti properly associates this sudden increase in revenue with the annexation of Thessaly. The same table also reveals that with Greece's entrance into the Universal Postal Union and the lowering of the foreign rates in 1875 the annual revenue from the sale of postage stamps fell off appreciably at first, and that it was not until 1880 that the revenue approximated that of 1874. It is also noteworthy that after the annexation of the Ionian Islands in the Fall of 1863 the annual revenue increased appreciably, namely, from ca. 440,000 to ca. 496,000 Dr. in 1864, and to ca. 612,000 Dr. in 1865. The marked deterioration shown in the printings of the III B issue from about 1865 on, is also undoubtedly related to the increase in the size of the printings, and the latter to the historical events.

1 Lepton

In general the printing in the 1 L. stamps No. 61 is as poor as in practically all 1 L. printings made since the early 1870's. The dots and wavy lines of the spandrels always show a lattice-like blurring. The cheek shading is coarse and massive to smeared. The front silhouette appears shortened, as previously described, with the characteristic angle in front of the longer chin shading, which now sometimes appears as a flat extended tongue. On the other hand, as the result of apparent attempts toward improvement, the rendition of the cheek shading in *Variety d* is not quite so massive and ugly as in preceding printings, and the front silhouette has a more pleasing or at least less ugly, appearance. In many instances the absence, at intervals, of the frame line, particularly in *Varieties b and c*, and in certain shades of *Variety d*, and in stamps on distinctly meshed paper, whose vertical mesh is frequently clearly distinguishable by the practised eye in incident light, are means of identification.

The red-brown on buff yellow *Variety a* is, above all, marked by its paper which is decidedly thin and transparent (and frequently indistinctly meshed at the same time) and has a buff yellow color. Its color and paper frequently resemble that of the red-brown 1 L. stamps No. 40*b*, also on thin, transparent



Back of No. 61*a*
Showing Transparency

buff paper, but the shades of *Variety a* are generally darker or deeper than those of No. 40*b*. Besides the impression of *Variety a* is even poorer, and its buff paper not quite as brown, but more yellowish, than that of No. 40.

Variety b most resembles the 1 L. hard prints No. 38 in color, and the very clean soft prints from cleaned plates No. 31*c*, but the pronounced poor impression, and the characteristic heavy, smeared cheek shading, etc., of *Variety b* preclude mistaking it for either of the stamps mentioned. Besides the shades of *Variety b* have a peculiar faded, unnatural appearance, which increases in the paler shades, to which is added, in many instances, a partial omission of the frame line, or the distinct vertical direction of the mesh of the paper, or a simultaneous occurrence of both.

At times the color of *Variety c* approximates the darker shades of No. 51*b*. Although the shades of *Variety c* are much darker and redder than those of *Variety b*, they generally tend somewhat toward a dark chestnut color. In this variety also, the partial absence of the frame lines, and the vertical direction of the mesh of the paper (although frequently hardly discernible), serve as identification marks.

The shades of *Variety d* (inclusive of *Variety da*) vary considerably, sometimes to the extent of a definite change in the basic color. However, these manifold variations of grey-brown on cream paper do not occur in earlier issues, with exception of the darkest impressions (deep, dark, grey-brown) which sometimes resemble the lighter impressions of No. 40*a*. In such instances one should

specially note the frame lines, and the vertical direction of the mesh of the paper. The rendition of the cheek shading in *Variety d* is generally less massive or smeared than usual.

Regarding 1 L. stamps No. 61 perforated $11\frac{1}{2}$, which still exist in large sections of sheets, see page 159.

2 Lepta

The 2 L. stamps No. 62 are characterized by their so-called loam or stone color and the vertical direction of the mesh of the paper, both of which characteristics do not occur in 2 L. stamps of other issues in this manner (Trans.: that is, simultaneously). In mint copies the gum has frequently penetrated more deeply into the paper in the lighter (thin) places of the mesh so that the vertical mesh is often noted in the stamp impression as an oily pattern. However, in used copies the vertical mesh is also readily noted when held before a strong light.

In general the impression is quite coarse to smeared, although really clean impressions may still be found of this last 2 L. stamp. However, its appearance is always influenced by the decidedly ugly printing color.

The official remainders of No. 62 were used in 1900 for the surcharged issue. Before that time, however, quite an appreciable number of sheets must have gotten out into the market, because as in the case with so many 2 L. stamps, it is very common unused (and used also, with faked cancellations), whereas genuinely used copies are far less common. Regarding copies perforated $11\frac{1}{2}$, see page 159.

5 Lepta

With regard to their reproduction the 5 L. stamps No. 63 are the most interesting of this issue. Although a thorough and careful treatment of the 5 L. plate must have preceded the last, practically uniformly well printed, sap-green variety No. 53 *Bd* (it had previously given the more or less inferior impressions No. 53 *B*), the plate was again thoroughly prepared after the discontinuance of the control numerals. In *Variety a* of No. 63 similar fine prints occur, with pronounced whitish to actually vacant spandrels, finest reproduction of the cheek shading, and partly an underinked medallion ground, as are found in the A stamps of No. 53. However, the underlay, the entire preparation of the plate, and the lightness of the impression seem to have been less forced in No. 63 than they were in No. 53, because the first exceedingly light impressions, whose color generally appears lighter than it actually is, were followed by a considerable number of uniformly fine printings without noticeable indications of deterioration. If the uniformly fine, but not over-stressed printing and underlay of the first 5 L. printing without control numerals is compared with the first fine printings of the 1875 ff. issue it would seem to be more comparable to the Prussian-blue 20 L. stamps No. 55 *A* than to the 5 L. stamps No. 53 *A*.

The color of this well printed *Variety a* is a peculiar warm green, not quite as deep as that of the darker sap-green 5 L. stamps No. 53*d* with control numerals, and not as dark as the green of the following *Variety b* of No. 63. The color has a smooth, soft tone that is rather more bluish than yellowish. There is another shade, more blue-green but still not dark, that must also belong to *Variety a*, or the first printing period without control numerals, because stamps in this shade frequently show distinct traces of the underlay in the form of light to whitish spandrels, a pronounced "halo" in the ground of the medallion, etc.

With the transition to the darker color of *Variety b* the lower cheek shading, and the shading lines of the chin, begin to fuse or smear in the characteristic

manner (compare Shading VI1). This is probably due, in part, to the heavier printing color. The reproduction of the other lines of the engraving is still quite clean, in fact the spandrels are sometimes even extraordinarily fine and clear.

The A paper of *Variety b* is mostly thin and, particularly with gum, decidedly transparent, whereas the buff yellow B paper is generally of medium thickness, but appears porous and of inferior quality.

Toward the Spring of 1883 a complete change of color and of the whole appearance of the stamp sets in *Variety c*. The color now varies from light green to dull green in all possible nuances, of which some shades very closely approach the first light green shades of early 1876, and those on A paper (see under No. 53A). Because of the lightness of these colors the reproduction is mostly very clean, and the rendition of the spandrels often quite remarkable. Nevertheless its clean, so-called normal appearance does not have the same attractiveness as do the fine impressions of *Variety a*. Its paper is quite fully toned at times, generally somewhat stiffer than the preceding paper, and it frequently shows a distinct vertical mesh. From the middle of the 1880's on the colors are again somewhat stronger or deeper, perhaps only temporarily, and the impressions become poorer and indistinct at the same time. We have not been able to determine the exact time of use of *Variety d*.

A gummed sheet of the yellow green 5 L. stamp No. 63 with a double impression on the face got out, of which no used copies are known, so that it is doubtful if the sheet was regularly issued. However, it may have been sent to a post office where it was noticed and withheld for philatelic purposes. The irregular impression is inverted, and so strongly shifted in relation to the regular impression, that only a part of the horizontal rows received the irregular impression, which is also about 4 mm. to the right of the regular one. According to the appearance of the spandrels, ground of the medallion, etc., the regular impression appears to be a printing from a new but incomplete underlay. (Value about 40.—).

10 Lepta

The 10 L. stamps No. 64 begin in April 1881 with the fairly bright brown-orange-red to brick-red shades of *Variety a*. Generally they show quite poor printing results, and tend greatly to overinking and smearing. We have seen copies with a partial offset on the back.⁽⁴⁵⁾

Besides these principal shades of *Variety a*, a more subdued red, more like a dull blood-red (practically without any addition of yellow or orange) also occurs, which generally shows notably better impressions than the brown-orange-red or brick-red shades. This shade has no connection with the equally almost pure, but decidedly bright, glaring red that is occasionally found among the stamps of *Variety Bb* of No. 54. We have found it on covers of June 1881.

The paper of *Variety a* varies in structure as well as in coloring, see foreword to this issue.

As early as May 1881 the color of the stamps changes to a pleasing, at first dark and then lighter, dark orange, in which the red content hardly predominates. These impressions of *Variety b* also tend to overinking at first, but

(45) Trans. Two types of offsets are possible namely:—(a) the press may make an empty run with the plate fully inked, in which case the impression is made on the underlay. In the next run of the press, with a sheet inserted, the sheet will receive an impression on the face from the plate, and a mark-off (offset) from the underlay from the previous empty run. Such offsets would be in exact register with the impression on the face but would probably be minus those parts of the design that had been removed in the underlay for the purpose of obtaining softer impressions of the plate at those points. (b) If a newly printed sheet is laid on a previously printed sheet it might obtain a mark-off from the still wet preceding sheet. In such an instance it would be an unusual coincidence if the offset were in exact register with the impression on the face of the sheet. Hence two types of offsets could be found in these stamps of which the first example would certainly be the more desirable, and probably the scarcer).

have a much cleaner, smoother and clearer appearance nevertheless, so that at least a thorough plate cleaning must have preceded the printing, or perhaps the new underlay below mentioned may be responsible.

In the latter half of June the light shades of *Variety b* are even found in a new rendition that could almost be classed with the fine prints. However, the really fine prints, which clearly show the results of the preparation of a new underlay in the rendition of the shading lines and the spandrels, do not put in their main appearance until shortly after the middle of 1881, and in shades that may be partly assigned to the lighter shades of *Variety b*, and the more yellowish shades of *Variety c*.

The more yellowish orange shades of *Variety c* become more general in the latter half of 1881, and the color and the reproduction are still very pleasing even in the average impressions. As early as the first part of December 1881 the first pronounced dull orange shades of *Variety c* begin to appear, and at the same time the tone of the paper, which was generally clear and well suited to the printing color in *Varieties b and c* up to this time, becomes cloudier and impure, giving the colors a less pleasing appearance.

Toward March 1882 the buff yellow paper (*Variety cB*) appears in the 10 L. stamps also. Its tone also had a displeasing effect on the printing colors.

Later the shades undergo several further changes, among which *Variety d*, from whose orange almost all trace of the red content has disappeared, apparently belongs to the later or last printings.

The types of paper of this later period are also quite dull in part, and poorly suited to the yellowish shades of the printing colors. As a result the generally very poor, or much underinked, impressions of this period have taken on an even more displeasing appearance.

Besides the shades mentioned for the 10 L. stamps, peculiar hard, dry, or thin, light orange-red impressions occur whose whole appearance differs from that of *Variety a*, rather suggesting some later (redder) printing. However, the only legible cancellation date we have found on these stamps was from June 1882, so that possibly they also come from the printing period of early 1881.

20 Lepta

In spite of their small printing, the 20 L. stamps No. 65 vary from comparatively clean to completely smeared or overinked impressions. The shades run from pale to quite deep ultramarine. Even the paper varies somewhat in tone.

The 20 L. stamps No. 65 were officially declared obsolete on May 8, 1882. This automatically made invalid all blue 20 L. stamps.

40 Lepta

The 40 L. stamps No. 66 are properly divided into *Varieties a* (dark) and *b* (lighter to pale), because, although transition shades connecting both shades occur, it is highly probable that we are concerned with separate printings, of which that of *Variety b* was used considerably later than that of *Variety a*. Even the paper of both varieties is different, being cloudy in the really dark shades (showing larger, light, diffused spots by transparency, whereas in the lighter to pale shades the paper is stiffer and more or less distinctly vertically meshed.

No. 66 is also found in really fine impressions, even in the dark shades of *Variety a*, although these dark colors were generally unfavorable to good printing results.

Regarding unused and used specimens of this issue with the PATRAS line-roulette, of which unused blocks also occur, see foot-note (26) on page 46.

1882 (April). X Issue: Change of color of the 20 and 30 L. values to conform with the color scheme of the Universal Postal Union. Shading VI₁ and VI₂. Paper as before. Gum generally fairly heavy, light to yellowish.

Munk	Scott			Unused.	Used.
67A	56	20 L.	(a) carmine (shades) on cream (FD Mar. 31, 1882)	40.—	1.25
	—		(b) deep dark carmine to deep dark claret	45.—	1.50
67B	56a	20 L.	(a) bright rosine rose (FD Oct. 30, 1882)	1.50	.25
	—		(aa) deep dark rosine red	5.—	.50
	56b		(b) light to pale rosine pink (many shades)	2.—	.20
68	—	30 L.	(a) grey-ultramarine on cream (FD May 3, 1882)	25.—	4.00
	57		(b) ultramarine (medium to light) (FD May 18, '82)	25.—	5.—
	—		(c) dark ultramarine	35.—	4.—
	57a		(d) slate-blue, slate-ultramarine (FD Dec. 16, '82)	20.—	3.50
68	FI Plate	variety of position 10, Varieties b and d (Ill. page 162)		—.—	50.—

Date of Issue: The stamps, ordered in the Royal Decree of Dec. 31, 1881, were undoubtedly produced in early 1882. Both values must have been issued by the end of April, because another Decree of Apr. 29, 1882 ordered the exchange of the 80 L. stamps, withdrawn at the same time, for stamps "of the last issue in the new colors." Several copies of No. 67 A have been submitted showing use in the early and middle part of April (among them one on cover). The earliest known date of use for No. 68 is from the latter part of May (compare our FD for *Variety b*). In the meantime we have found a copy of No. 68 in the color of *Variety a* with a FD of May 3. According to the *Philatelic Record* of June 1882 (report of a correspondent in Corfu), the brown 30 L. stamps were withdrawn at the same time as the 80 L. stamps and were to be exchanged. Presumably No. 68 must have been issued by the end of April.

20 Lepta

The printing throughout the 20 L. stamps No. 67 A is quite heavy and coarse. The cheek shading lines, which, particularly in the more lilac carmine variety, seem extended at times, are usually still separated in the lighter shades (which were issued first according to our cover material). The darker, more heavily inked impressions are more or less smeared, sometimes very heavily. The dark claret impressions, those with a somewhat bluish cast, of which several unused sheets have recently appeared, belong to the poorest of all Athens printing results. Their color has an enamel-like luster, as it is occasionally found in the dark 80 L. printings. The dark carmine shades are also frequently oxidized in places where the color has been more heavily applied. In other instances the impression takes on a decidedly oily appearance from the penetration of the gum.

The types of paper used for No. 67 A are generally less than medium thick, often lightly transparent (particularly in gummed condition), and more or less cloudy by transparency. An indistinct horizontal mesh may often be noted in the paper.

The transition to the readily soluble rosine colors No. 67 B took place in October 1882 at the latest, because Glasewald submitted two stamps in the rosine colors, with cancellations of Oct. 30, and Nov. 14, 1882, to the *Dresdener Philatelist* (1891 page 279), and we have seen them with cancellations of Nov. 5, and on cover from Dec. 1882.

In No. 67 B the stronger, brighter *Variety a* shades were the earliest, and with the lightening of the shade the impressions gradually became cleaner. Even then the reproduction of the cheek shading is still quite heavy, although the reproduction of the spandrels is frequently quite fine.

Among the *Variety a* shades the color variety *aa* merits special attention, not only because of its comparative scarcity, but also because its almost claret

shade, and its usually strongly smeared impression, closely resemble certain dark shades of the carmine stamps No. 67 Ab. However, its paper is unmistakably the vertically meshed paper of the rosine colored stamps (see below), and the stamps have a certain aniline luster such as one finds in red aniline shades.

The later rosine printings of *Variety b* are sometimes so pale that the impression no longer stands out properly. Because of this the vertical mesh becomes much more distinct in the ground of the medallion. Toward the middle of the 1880's the rosine colors, which vary extraordinarily in shade, seem to have become stronger again.

A contemporary change in the paper is undoubtedly connected with the beginning of the use of the rosine colors. In No. 67 B it is frequently somewhat better and stiffer, and in No. 67 Ba it is frequently even decidedly hard and glassy. In contrast to the paper of No. 67 A it usually shows a vertical mesh which is sometimes very distinct, particularly in the duller shades.

Regarding an occasional interruption of the outer frame line in No. 67 Bb, as found in the 1 L. stamps No. 61, see the foreword to the 1880 ff. issue.

30 Lepta

In the 30 L. stamps we have also been able to determine that the lighter to medium ultramarine shades of *Variety b* must have preceded somewhat the deep ultramarine shades of *Variety c*, because all copies that we have seen with cancellations of May 1882 seem to have been printed with the light ultramarine. This was shortly followed by the pronounced deep, dark ultramarine shades. However, shortly before completing our compilation, we were surprised to find a grey-ultramarine 30 L. stamp of *Variety a* with a cancellation of GALAXIDION with a FD of May 3, 1882. Although it was a loose stamp, its paper was so clearly that of the ultramarine and dark ultramarine shades of 1882 (not the later somewhat harder and vertically meshed paper of *Variety d*, whose shades run into a grey-blue with an ultramarine cast), that we do not doubt the correctness of our FD. Accordingly, and contrary to all previous assumptions, the first printings must, at least in part, have had a greyish cast similar to that which recurs later in the slate-blue stamps of *Variety d* (compare also under plate variety FI of this issue.)

The really pale slate-blue shades of *Variety d* also came into circulation during the latter months of 1882. This very noticeable change in shade, from ultramarine to slate-blue, was apparently connected with a contemporary change in the paper which, in *Variety d*, is generally very similar, and often clearly vertically meshed, as in No. 67 B. In *Variety d* colors two shades are distinguishable, a very pale or light, frequently underinked, slate-blue, and a pale or subdued, but somewhat fuller, grey-blue with a light ultramarine cast. Of the latter certain shades approach those of *Variety a*.

In general the reproduction in No. 68 becomes cleaner as the printings become lighter in color or impression, or are underinked. For this reason the underinked impressions of *Variety d* are usually the best, and the very dark impressions of *Variety c* are the coarsest reproductions. In the clean impressions of No. 68 the rendition of the cheek shading is generally less heavy than in No. 67, in fact its front silhouette is usually even decidedly light and sketchy, often giving the cheek shading a peculiar convex appearance.

The marginal stamps of No. 68 (all varieties) usually show a separate plate frame line about 1 mm. from the stamps as described under the brown 30 L. stamps No. 59.

Certain grey-ultramarine stamps are also found with a horizontally-ruled medallion ground. No. 68 may be found with partly missing frame line.

The plate variety No. 68 FI consists of a sharp, long, tongue-like flaw in the right side of the cliché at about the height of the point of the nose, and al-



most reaching it (see illustration). The variety was submitted to Giannioti, who first described it, in the shade of *Variety b*, with a cancellation of Oct. 27, 1882. As the above mentioned plate frame line appeared outside of the upper and right frame lines of the stamp Giannioti determined that the variety came from position 10, an upper right hand corner stamp. On the other hand, the variety in the Argyropoulos collection has the pronounced grey-blue shade, and the typically vertically meshed harder paper of *Variety d*, and bears a cancellation of May 1883. The apparent contradiction that upper right hand corner specimens occur in later shades without this defect is readily accounted for by the explanation that the 30 L. plates contained two panes, and that these later upper right hand corner copies are from the other pane. In this connection it is noteworthy that the Sachse collection contains stamps from the upper left hand corner, which would be position 1 in the pane, showing an arrow-shaped defect very similar to FI. It is much weaker however, and appears in the left border of the stamp. It almost seems as if these upper left and right hand corner clichés had been damaged at the same time.

It should be further noted that the defect FI was described in 1907, fourteen years before Giannioti, in an article about plate defects in Pemberton's *Philatelic Journal of Great Britain*, 1907, page 52. That Pemberton, nevertheless, does not mention it in his great work on Greece appearing in the same publication a few years later is probably due to the fact that this most pronounced plate defect of the Hermes Heads is also one of the scarcest (even Giannioti could not find another copy), and there was some doubt that it was a constant plate defect. The scarcity of FI is now readily explained. We now know that in its various printings FI occurred only on half of the panes, and also its earliest date of use is from the latter part of October 1882, whereas four other known copies are from November 1882, April 1883 and May 1883. It would seem, therefore, that FI did not develop until quite some time after the transition to the blue color (Jan. 1, 1882), and that the first panes containing FI were not distributed until the late Fall of 1882. In the middle of 1883 the single U. P. U. letter rate was reduced from 30 to 25 L., thus eliminating the use for which the 30 L. stamps had been issued. During the approximately sixteen months of the greatest use of the blue 30 L. stamps FI seems to have occurred only in the sheets of the last eight or nine months (and only on a portion of these), and in the first half of 1883, just a few months after its first appearance, the printing of the 30 L. value was probably suspended because of the rate change.

THE LARGE HERMES HEADS WITH LINE PERFORATION 11½

In 1888 the Greek Government decided to issue the then current stamps (Small Hermes Heads) perforated. For this purpose it procured a row (comb) perforating machine, gauge 13½, from the firm of "Ramasse" in Paris. According to the *Timbre-Poste* 1889, page 44, this machine which was mechanically driven, was delivered in Athens early in 1889, at the latest. It was set up in the Mint where, in early March, the printing of the Athens Small Hermes Heads

had already begun. According to the official notice of the Post Office Department of June 4, 1890 *Timbre-Poste* 1890, page 82), an expert, who was sent from Paris to instruct the Athens personnel assigned to operate the machine, ran the first trials himself. In the middle of 1889, after the departure of the French technician, the machine, which was difficult to operate, was damaged. Thereupon, toward the end of 1890, the Greek Government ordered a new machine from the firm of Krause of Leipzig (according to a report in the *Illustrierte Briefmarken Zeitung* of 1891, page 102, three machines were presumably ordered). The machine was line-perforating, hand operated, and had a gauge of $11\frac{1}{2}$. This machine was set up in the main post office of Athens in March 1891, and after the $13\frac{1}{2}$ comb-perforating machine had been repaired and set up again in the Mint, both machines were used for perforating the first perforated issue (middle of March 1891), containing all values, which was officially issued in Athens on Mar. 18 (30), 1891.

Later in 1891, or possibly not before the following year, it was officially admitted that the employee operating the $11\frac{1}{2}$ gauge machine in the main post office accommodated those of the public who desired to have sheets or parts of sheets of unperforated stamps perforated. As the small Hermes Heads were already being issued perforated this possibility was exploited after a while for purely philatelic purposes by dealers, collectors and speculators who had whole or parts of sheets of the large Hermes Heads, which were still good for postage and could still be bought for their nominal value from official sources, perforated with the official $11\frac{1}{2}$ line-perforation.

By means of small gratuities the operator of the perforating machine was soon philatelically sophisticated, and so there gradually began to appear more sorts of the large Hermes Heads with the $11\frac{1}{2}$ line-perforation, chiefly from about 1894 on. Among them there were many of a much earlier period, of which the official supply had long since been exhausted. We give below a summary of such of the large Hermes Heads as are frequently found in the market and in collections with the $11\frac{1}{2}$ perforation.



Missing Horizontal or Vertical Perforations

Although the perforating machine was an official one, according to modern standards the value of such stamps, blocks, or larger multiples, is not enhanced by such a perforation, moreover much valuable older sheet material was lost or reduced in value through this practice. Perforation varieties, above all pairs

imperforate between, are by no means scarce, although such pieces may not always have been made for philatelic purposes, but came about through the perforating of many small multiples where it was quite possible for a vertical or horizontal row of perforations to be omitted.

The chief question in connection with the large Hermes Heads with the $11\frac{1}{2}$ perforation, is whether certain sorts of them were officially perforated for actual requirements. On the whole this question should be answered negatively, as large Hermes Heads had been withdrawn from sale in 1891, and the stock available in Athens had been returned to the Treasury (see page 43). It appears, however, that in certain instances sheets of the older issue were occasionally officially perforated, and as the perforating was done in Athens, it was done less because of the need for it than through carelessness, or to avoid an inventorying or an accounting of occasional sheets still turning up in the Athens post office, or subsequently delivered there by the provincial post offices.

Proof of an actually necessary official perforation is only possible through its occurrence on unquestioned regularly transmitted letters of which, until now, we have seen only the 2 L. stamps No. 25 b (III B Issue Impression II), and No. 62 (IX Issue bistre colored), the former in a strip of five on a cover of early November 1891 from SYROS to LIVORNO, together with one each of the small Hermes head values, Athens printing, of 5 and 10 L. to make up the 25 L. foreign rate.

According to Pemberton the 1 L. stamps Nos. 46a, 61b and 61c; the 5 L. stamps No. 63bA; and the 10 L. stamps No. 64c are supposed to have been officially issued with the $11\frac{1}{2}$ perforation over the Athens post office counter. According to Glasewald, the 1, 5 and 10 L. stamps of the 1880 ff. issue, as well as the above mentioned 2 L. stamps No. 25 b, are supposed to have been officially issued in Athens with the first perforated issue of the small Hermes Heads. As a matter of fact the *Timbre-Poste* (1891 page 54) reported that with the issue of the perforated small Hermes Heads in March 1891 the 1 and 2 L. stamps of the last large Hermes Heads issue were also issued in perforated condition by the main post office, so that there can scarcely be any question as to the regularity of their issue in Athens. Regarding the other values or issues mentioned above we are very skeptical. Even such periodicals as the *Timbre-Poste* and the *Philatelic Record*, who, in the 1890's, were punctually and precisely informed by their correspondents regarding new Greek issues, reported the two lowest values only of the large Hermes Heads as having been issued with the $11\frac{1}{2}$ perforation, whereas the first report of the older 5 L. stamps in the $11\frac{1}{2}$ perforation does not appear until 1894, at a time when the public was having its imperforate stamps perforated at the Athens post office for philatelic purposes, and older sorts of stamps also suddenly appeared with the $11\frac{1}{2}$ perforation.

In the following we give a compilation of such catalogue numbers as we have seen with the $11\frac{1}{2}$ perforation, or that were reported to us by responsible sources:

- 1 L. No. 24a (clean and soiled impressions); No. 46 a and b (in complete sheets); No. 61 a-d (in sheets or multiples).
- 2 L. No. 25 b (in large multiples also); No. 41; No. 52; No. 62.
- 5 L. No. 63 b (A and B) and c.
- 10 L. No. 54 B (cream paper); No. 64 c and d.
- 20 L. No. 67 B.
- 30 L. No. 59d; No. 68 a.
- 40 L. No. 29 c; No. 36 a and b; No. 50 b; No. 56 a and b; No. 66 a and b.
- 60 L. No. 58 (Paris print).
- 80 L. No. 30a and c.

In view of the above mentioned circumstances it is possible that other varieties may occasionally be found with the $11\frac{1}{2}$ perforation. Unused specimens are not to be valued any higher than in unperforated condition, and used specimens should be collected tied to cover or piece, as almost all used perforated stamps are cancelled to order, or are regularly used unperforated stamps subsequently perforated $11\frac{1}{2}$.

VALUATION TABLE OF THE MORE IMPORTANT PLATE VARIETIES

To close this first section we illustrate the more important plate varieties, or cliché identification marks, besides those shown on page 38. The valuations given represent premiums to be added to each catalogue number, for example, a Paris printing with the "dotted cheek" is valued 50.— + 90.— = 140.—



5L:E



X (5, 10, 20, 80L)



10L:A



20L:A



40L:B



80L:A



80L:B

Regarding the "circle mince" (thinned circle), and the "circle brisé" of the 5 L. stamps, we have since come to conclusion that its occurrence in four different values (in some values in several positions) is more than merely accidental, because for some unknown reason, from a certain time on, the original die must

have had a somewhat weaker place in the outer medallion circle opposite the root or the upper ridge of the nose. In many sheet positions (of various values) it is possible to determine a weakening or wavering in the reproduction of the outer circle of the medallion opposite the bridge of the nose.

All plate varieties, with the exception of those of the 1 L. plate, existed from first to last in the specific clichés, even though, because of poor printing, etc., certain varieties are comparatively hard to find in certain issues, or have not yet been submitted. Instances of the latter kind are indicated in the table with a —, which indicates that the particular variety must occur in these issues also. To the plate varieties listed must be added the plate variety found in the last blue 30 L. stamps, No. 68 FI, which has already been described, evaluated and illustrated under the X Issue.

- 1 L. A = Damage below point of throat, pos. 44 (illustration page 38) FD June 10, 1867.
B = Damage at back of head, pos. 55 (since 1868)? (illustrated page 38).
- 5 L. A = "Dotted cheek," pos. 72 (illustrated page 38).
B = "Circle brisé," pos. 45, 65 and 129 (illustrated above).
X = "Circle mince," pos. 27, 50, 51, 75, 95, 101 and 143 (illustrated above).
- 10 L. A = Two dots after MM, pos. 79 (illustrated above).
X = "Circle mince," pos. 143 (illustrated above).
- 20 L. A = Damage under the lower corner of the left Greek border, pos. 17 (illustrated above).
X = "Circle mince," pos. 82, somewhat weaker in pos. 18, 22 and 123 (illustrated above).
- 40 L. A = Upper, and also partly the right, frame line missing, pos. 19 (illustrated above).
B = Horn in the lower Greek border, pos. 67 (illustrated above).
- 80 L. A = Upper circles of both 8's white, pos. 47 (illustrated above).
B = Right hand 8 completely white, pos. 43 (illustrated above).
X = "Circle mince," pos. 38 and 114 (illustrated above).

ISSUES

Value	Cliché	I	II	IIIA	IIIB	IV	V	VIA	VIB	VII	IX
1 L.	A				15.—	8.—	25.—	20.—	14.—	5.—	4.—
	B				?	8.—	20.—	20.—	15.—	5.—	4.—
5 L.	A	90.—	90.—	50.—	—	—	—	—	—	32.—	24.—
	B	40.—	25.—	15.—	5.—	10.—	—	5.—	7.—	6.—	3.—
	X	25.—	20.—	12.—	5.—	8.—	—	5.—	7.—	6.—	3.—
10 L.	A	75.—	40.—	20.—	10.—	10.—	—	7.—	7.—	6.—	3.—
	X	35.—	25.—	15.—	8.—	8.—	—	5.—	6.—	5.—	5.—
20 L.	A	20.—	20.—	10.—	5.—	5.—	10.—	5.—	5.—	3.—	12.— (2)
	X (1)	18.—	18.—	10.—	5.—	5.—	10.—	5.—	5.—	3.—	12.—
40 L.	A	—	—	20.—	15.—	—	—	—	25.—	10.—	18.—
	B	40.—	30.—	20.—	10.—	12.—	—	10.—	10.—	6.—	6.—
80 L.	A	40.—	25.—	20.—	12.—	15.—	—	—	—	—	—
	B	40.—	25.—	20.—	12.—	15.—	—	—	—	—	—
	X	40.—	30.—	20.—	12.—	15.—	—	—	—	—	—

(1) Our premiums for the X Variety of the 20 L. stamps are for stamps showing the pronounced "circle mince" of positions 82 and 18.

(2) The premiums for the 20 L. varieties A and X in column IX are for the ultramarine stamps No. 65. For the carmine or Rosine-red 20 L. stamps No. 67 A or B the premiums are 4.— and 2.— respectively.

COUNTERFEITS OF THE LARGE HERMES HEADS

(This is supplementary material not included in the original handbook).

The counterfeits of these first issues of Greece fall into two general categories; entire forgeries and partial forgeries, i.e., genuine stamps which have been altered to resemble scarcer varieties. The former class covers a range so great and diversified that it is impossible to attempt a description of each. Many are crudely executed but a few were prepared with great care and attention to detail. Frequently the forged guarantee mark (J. SCHL.) of the famous German expert, J. Schlesinger, appears in violet ink on the backs of counterfeits of both the large and small Hermes heads. See page 49 regarding forgeries of the lozenge cancellation.

Only one large Hermes head counterfeit is known to have been made to defraud the post office. This is the coarse lithograph illustrated on page 132 and described on page 142 of the handbook. Other early lithographs, created for philatelic distribution, are likewise poorly executed and have from 65 to 75 pearls instead of the 88 which normally surround the central medallion. Those containing 75 pearls have an added frame line about $\frac{3}{4}$ mm. from the outer frame of the design. Most copies show traces of it on one or more sides. The control numerals on specimens intended to imitate Athens printings are too large and of an entirely different shape from the originals (see illustrations).

In contrast to the lithographed reproductions is the attempted imitation of the large Hermes heads in line-engraving. The design stands out sharply, leaving little doubt as to the method of printing. The colors of all copies seen by the editor have been oxidized.

Two names are prominent among the notorious forgers flooding the world with spurious Greek postage stamps; A. Alissafi of Constantinople and François Fournier, who operated from Geneva. W. Dorning Beckton described the Alissafi falsifications in detail in the *Philatelic Journal of Great Britain*, May 1925. In general, the cheek-shading extends only as far as the lobe of the ear and the design is about $\frac{1}{2}$ mm. too large vertically.

Printing plates and samples of Fournier's counterfeits were acquired by the *Union Philatélique* of Geneva after his death and this society prepared *Albums of Fac-Similies* containing assorted specimens, marked *FAUX* to prevent fraudulent re-sale. Although the volumes received a limited distribution, they have been of inestimable value. For example, many of Fournier's productions were cancelled with a single-circle or double-circle postmark. Proofs from these counterfeit cancelling dies show an error in each. There are four, as follows:

- (a) Single-circle Athens, with Α for Α in name of month: ΑΘΗΝΑΙ, 22 ΑΠΡ. 10-Π, 1896, postal station number "6" at sides.
- (b) Single-circle Corinth, with Ι for Δ in name of month: ΚΟΡΙΝΘΟΣ, 2 ΙΕΚΕΜ 1896.
- (c) Large double-circle Paxos, with Ε for Ξ in name of town: ΠΑΕΟΙ, 1 ΝΟΕΜ. 75.
- (d) Small double-circle Argostolion, with first letter missing and reversed Ζ for Σ in name of town: ΡΓΟΖΤΟΛΙΟΝ, 3 ΙΟΥΛ. 77 (110) (see illustration).

Not all of Fournier's counterfeits were printed from a single die. In most instances however, the paper can be identified by its smooth, shiny surface and soft texture. Copies of the 5, 20, 40 and 80 L. without control numerals, apparently intended to resemble the Paris impressions, are much too coarse for Paris prints. Nor should they be mistaken for the Athens printings since the paper is, for the most part, white without the characteristic tint of the originals.

Two exceptional reproductions of the Paris 30 and 60 L., said to have originated in Genoa, are worthy of special mention:

The 30 L. is printed in deep olive-brown, usually on good quality cream paper which is very thin and transparent. On some copies there is a 1 mm.

break in both the outer and inner top frame opposite the ΓΡ of ΓΡΑΜΜ. A similar break occurs at this point in the circle surrounding the pearls of the central medallion. The "Greek key" design at the sides is coarser than that of the originals, the lines forming the nose, nostril and mouth are too fine and the fourth line from the left in the upper left spandrel is always broken at the top. We have seen copies both uncanceled (see illustration) and with the cancellation of Patras, June 28, 1877.

The 60 L. is gray-green on pale yellowish-green paper, thicker than that used for the 30 L. The chief point of identification is the irregular, almost invisible shading on the neck. *All* lines in the upper left spandrel merge with the outer circle of the medallion. This is not true in the originals. We have seen uncanceled blocks of four and copies are known obliterated with the counterfeit double-circle cancellations ΚΟΝΣΤΑΝΤΙΝ and ΘΕΣΣΑΛΟΝΙΚΗ.

The partial forgeries are imitations of rare or high-priced stamps made from cheaper varieties. A favorite method, which requires no artistic talent, has been to convert proofs into the more desirable Paris prints by supplying them with gum. Other treatments consisted of tinting the paper, scraping away some of the shading on the cheek and changing colors or bleaching with chemicals. Occasional black 10 L. "proofs" are found which are chemical changelings.

Fake control numeral varieties have been created on the 1880-86 stamps originally issued without numerals (see illustration of double 20). A widely publicized "rarity" with inverted 5 was made in this manner (see page 76). Stamps of earlier issues sometimes have one or both numerals removed and replaced with others in order to make a scarce error. Double impressions of the numerals often turn out to be ordinary stamps with the second impression fraudulently added. The Ferrari collection contained two fantasies, the so-called control errors "220" and "200," which were common 20 L. adhesives with an added numeral.

While some of the alterations are crude and easily recognized, many partial forgeries are so skilfully made that a practised eye or a careful examination is required to detect them.



ESSAYS ⁽⁴⁶⁾

The authenticity of the so-called Greek essays has never been established. Three groups are known, all poorly executed, which appear to have been originally chronicled in the *Stamp Collectors' Magazine* of May 1st and July 1st, 1864. It is unlikely that they were produced more than a short time prior to those dates since both sets bear the portrait of King George I who ascended the throne in 1863.



The design first reported displays an ill-proportioned medallion portrait of the young monarch superimposed on a representation of the Parthenon with its columns sloping inward toward the base. It was printed from an engraved plate, with the solid portions showing uneven scratches from the engraver's tool. This entire group consists of a single denomination, the 20 lepta, in various colors.

The following are all of the known varieties: (a) A single hand-drawn specimen (Ferrari Collection); (b) A few rare copies on rice paper; (c) Several colors and shades: black, gray-black, rose-carmine, scarlet, yellow-green, sage-green, yellow, fawn, purple-brown, gray-brown, orange, yellow-orange, brown-orange, pearl gray, bright Prussian blue or deep Prussian blue on good quality, hard white paper varying in thickness from medium to thin.

Most of the oranges are oxidized. This is also true to a lesser degree of some of the other colors.

Soon after their appearance the doubtful status of these "essays" was expressed in a letter to the editor of the *Stamp Collectors' Magazine* (Dec. 1, 1864, p. 190). The writer stated that a Mr. Mavrocordato, probably of the Athens post office, had informed him that the so-called Greek essays had never been seen in Greece, that they had not been suggested and that it was not the intention of the authorities to issue other stamps than those in use at that time.

In a later number (Mar. 1, 1865, p. 34), the editor, Overy Taylor, writes that "The Grecian essays, having the head of the king in oval in front of the Parthenon, have been branded as spurious . . . (and) . . . are no more than illegitimate speculations."

N. S. Nicolaides speaks of possessing an unique essay printed in black on bristol with the values and inscription lacking.⁴⁷ In appearance it is similar to the previously-mentioned design but upon close examination several differences are apparent. The central medallion is shorter and broader, the features of the king have been redrawn in better proportion and the columns of the Parthenon slope outward toward the base.



This was evidently the predecessor of a new group. Added inscriptions are the same as before except for slight differences in the size and shape of the letters but the transfers were made by a person unfamiliar with Greek. Defective T's in the original were copied as Greek Γ's, making the denomination read 20 ΛΕΠΓ.

These "essays" are lithographed. Although they still leave much to be desired, considerable improvement is apparent. Nicolaides reports that in 1898 great quantities of defective copies of this second design came on the

(46) See *Early Greek Essays* by R. O. Truman in *Stamps*, Nov. 22, 1941.

(47) *Histoire du Timbre Grec*, p. 10.

market. The existence of blocks of sixteen in orange, blue, deep red and vermillion (collection of E. W. Spink) is evidence that they were printed in sheets. In these blocks the spacing is uneven, varying from $1\frac{1}{2}$ to $2\frac{1}{2}$ mm. between both horizontal and vertical rows. Some copies have been seen with thick, brown gum.

The following shades are noted, on thin, semi-transparent paper: black, rose, deep rose, scarlet, pale red, deep red, pale claret, bright claret, vermillion, lemon-yellow, yellow-orange, dull orange, orange, brown, black-brown, rusty brown, brown-lilac, pale lilac, deep blue, pale cobalt, blue, blue-green, deep gray-green, pale sage-green, deep sage-green.



The third group is no more flattering to the Hellenic king than its predecessors, although the design is more elaborate. There are three denominations, the 5, 20 and 40 lepta, each with a different frame. They first received philatelic attention in the columns of the *Stamp Collectors' Magazine* (July 1, 1864, p. 104) where they were attributed to a Milanese artist. Nicolaides on the other hand, states that they were submitted by an English engraver.

The questions that arose in the above magazine following the announcement of the Greek "essays" are so worded as to apply only to those of the earlier design. Perhaps the legitimacy of this later group was established beyond a doubt but if so subsequent confirmation is lacking. Unknown to many collectors and seldom found even in specialized collections, their rarity might be considered a point in their favor.

This series was produced by lithography in various colors on a diverse assortment of papers. Single strips are known with the three denominations set-tenant, the 20 L. first, the 5 L. in the center and the 40 L. at the right (Martin Schroeder collection). They are not found perforated or in blocks. The following varieties have been noted: (a) black on thick, white paper; (b) black on glossy, colored paper of moderate thickness, tinted on face only; (c) black or gold on dull-surfaced paper of moderate thickness, colored through; (d) inferior, stout white paper, smooth finish. P. L. Pemberton lists the following shades:⁴⁸ rose, deep rose, Turkey-red, orange, lilac, yellow-green, myrtle-green, blue, black, gray-black and purple-brown. Two additional colors, bistre and vermillion, are listed in J. B. Moens' catalogue for 1892.

Glasewald mentions still another "essay" which he places under the date of 1866 (*Griechenland*, p. 37). On the authority of one Dr. Moschkau it is described as being larger than the official stamps, with a numeral in the center surrounded by the inscription ΕΛΛ. ΓΡΑΜΜ. on each of the four sides. We have neither seen the item in question nor any record of its having been chronicled. The *Stamp Collectors' Magazine*, Feb. 1, 1865, announced that a new issue was in preparation at Munich. Perhaps there is some connection. The issue never appeared and the "essay," having rested in obscurity these many years, will probably remain a myth to plague collectors.

(48) *Philatelic Journal of Great Britain*, Jan. 20, 1911, p. 7.

SUPPLEMENT AND CORRECTIONS TO FIRST SECTION ⁽⁴⁹⁾

Literature: A work by Georges Brunel, "Le Classement des Timbres Grecs Première Émission," Paris 1929 (Éditions des Publications Philatelia), contains a letter of Barre of December 19, 1861, addressed to the Greek government, from which, among other information, it may be noted that the Greek government printing office ascribed the poor Athens printing results (End of 1861) to plate wear, although thereafter the Barre plates actually remained in use until the latter 1880's. The letter, which advises the Greek government how, if necessary, new printing plates could be produced in Athens, also contains a reference to the method used by Barre in the production of the plates. See supplement to pages 7/10, below.

Theodore Groom followed his earlier investigations of the various "settings" of the Athens 10 and 20 L. control numerals to show the sequence of the individual printing periods (*Philotelia* 1924-27, and *Philatelic Journal of Great Britain* 1927, page 19ff., 185ff.), with a further study "Greece, the Crust-flaws of the Stamps of the First Type and their uses" (*London Philatelist* 1929) which seeks to demonstrate the presence of similar evidence on the face of the stamps. Groom bases this study on the fact that each of the one hundred and fifty clichés of the 10 and 20 L. plates shows the presence of a definite number and arrangement of minute color specks, the result of color encrustation, during each printing period. In this manner he arrives at a purely empirical determination of the chronological sequence of certain collected sub-varieties or printing periods of these values. On the basis of the same observations, in an incomplete study "Greece: First Type. The Cleaning of the Plates" (*Philatelic Journal of Great Britain*, Nov. 1930/July 1931), Groom seeks to arrive at a more objective and chronologically accurate determination and use of the conception "Cleaned Plates."⁽⁵⁰⁾

Besides these scientific works, the catalogues of certain large auctions of Greek stamps, which occurred in rapid succession after the appearance of the Kohl Handbook and brought out a wealth of notable material, should also be mentioned. In the first place, following the catalogue of the Garas collection already available at the time of the publication of the original handbook, are two additional catalogues of E. Luder-Edelmann, Zurich: the XII Sale (Apr. 15-24, 1929) containing the pulls from the original die from the Nicolaides collection (whose unused material came from the Ferrari collection) and which was partly taken into consideration in the compilation of the original handbook, (see footnote ⁽²⁹⁾, page 67), and that of the XIII Sale (Nov. 4-9, 1929) containing photographs of complete sheets of material from the Barre estate (which first became known in 1929, see further below), and the complete estate of Nicolaides. The catalogue of the 9th sale of Bela-Sekula, Lucerne, covering the collection of the Greek student Lavenir, should also be noted.⁽⁵¹⁾

PAGE 3, LINE 10: "Footnote ⁽²⁾" should be "Footnote ⁽¹⁾."

(49) We are indebted to Messrs. Theodore Groom, Oxford; P. L. Pemberton, London; and Sachse, Altona, for valuable information submitted, also to Messrs. Florian, Krems a/D; Kleinschmidt, Hirschberg; and Schütt, Herne/W for submittal of certain specimens. Messrs. François, Paris; and Franck, Strasburg assisted in the compilation of the summary of the stamps used in the foreign post offices.

(50) Editor's Note: In a later study "Greece. The 40 Lepta of the period 1864-71 and the 80 Lepta of 1862-75" (*Philatelic Journal of Great Britain* 1934, page 185ff., 218), Groom endeavors to deal with these two values in the same manner and to show that they are mutually related to one another and to groups of the 10 and 20 L. This study is likewise incomplete and based upon an admitted paucity of material.

(51) Editor's Note: The catalogues of the Dorning-Beckton sales of H. R. Harmer, London, Nov. 18-19, 1935 and April 27-29, 1936, also contained important material.

PAGE 5, 2ND PARAGRAPH: The new 30 and 60 L. values were not issued until early May 1876, compare page 145.

PAGES 7-10 ⁽⁵²⁾: Barre's letter to the Greek government ⁽⁵³⁾, published by Brunel, contains the following comments regarding his procedure in producing the printing plates:—Le procédé "que j'ai mis en oeuvre dans la confection de planches que j'ai livrés à votre gouvernement, m'appartient entièrement, cependant je n'hésiterais pas à le faire connaître sans restriction. *Ce système était beaucoup plus long, il consistait à prendre des moules en gutta sur les planches constituées par les blocs frappés ou balancier et à les reproduire par la galvanoplastie.*" (The last sentence was added by Barre as a footnote.)

As the letter was written in December 1861 when the various details of the plate production must still have been very clear to Barre, it would seem that he did not print from the plates consisting of one hundred and fifty die-struck clichés, but used galvanos taken from them for printing.

Such a duplication of the production process would be understandable only for the assumption that Barre made only a single plate of die-struck clichés from which he made one galvano for each of the seven values by means of gutta-percha matrices. In this procedure the characteristic plate defects of the various values would not have developed until the second part of the plate production process, namely, when the mold was taken from the primitive plate.

However, aside from the fact that it would be difficult to reconcile other statements and facts with such an assumption, Barre also writes of "*Les planches constituées par les frappés au balancier,*" in other words, of more than one plate produced from individually struck clichés. Moreover, as Barre expressly states that he transferred these die-struck plates to gutta-percha, and then made galvanos from the gutta-percha molds, the appearance of the die-struck clichés must have corresponded exactly with that of the actual printing clichés, that is, the colored parts of the design must have been raised, not depressed. Accordingly the colored design must have been raised and reversed no less than three

(52) Editor's Note: Dr. Munk's original theory regarding the manufacture of the printing plates was correct. We will endeavor to show why this subsequent reversal of opinion is the result of an error.

(53) In order to clarify Dr. Munk's reasoning and our rejection of his conclusions, it is necessary to reproduce the following translation of Barre's letter:

Monsieur le Ministre,

Two completely different procedures offer themselves to the Greek Administration for the production of plates for printing the postage stamps.

1st. The first, which I have put in operation in the manufacture of plates that I have delivered to your government, belongs entirely to me, although I would not hesitate to disclose it without restriction.

2nd. The second manner of manufacturing postage stamp plates is borrowed from galvanoplastie or electrotyping and can be divided into two different methods.

In the first, it would be necessary to consider the plates which I have delivered to the Greek Administration, as reproductive types, that is to say that it would be sufficient to make castings in gutta-percha on each of the plates and in these castings, by means of the tool of galvanoplastie, a deposit of copper could be obtained which would furnish a plate offering the reproduction of the plate type (design). This method of reproduction or plate-making is generally employed to reproduce a large number of typographic prints (such as those) which illustrate the *Magasin pittoresque*, *l'illustration* and in general the publications called "illustrated." Gutta-percha, which has only slight defects, is used when care is not necessary, to introduce a slight shrinking during the cooling.

Herewith you will find the approximate estimate of the expense of preparing a shop for casting. According to this method there would be an expenditure of about 2,500 fr. But it will be expedient to send someone to study the process here. This apprenticeship will cost about 1,000 fr., but if you cannot assume this expense, it is to be feared that the material sent from France cannot be usefully employed at Athens.

Here is the manner of procedure:

First of all, the blanks having the dimensions of each stamp are cut in lead. These blanks are placed in the movable ferrule adjusted under the steel type (die?). The heated blank is placed in the apparatus (and it) receives an impression in the die-press which gives a reverse impression of the steel type (die?). 150 leads thus struck are put on an imposing stone and placed in copper frames. Then they are changed to black-lead and are submitted in a bath to the action of the galvanic battery which induces successive deposits of copper, forming a plate of 150 stamps. This plate is detached from the lead mold and after certain adjustments it becomes ready for the impression.

This procedure offers perhaps more precision than that which employs gutta-percha, (for) the shrinkage is imperceptible, but it also requires an apprenticeship. I do not know whether Mr. Karponni could study it here in a fashion to be certain of making use of it at Athens.

Certainly all these methods are not impenetrable secrets, but there is a turn of the hand (a dexterity) . . ."

times, namely, in the original die, in the die-struck clichés of the primitive plates (or plate), and in the actual printing plate, whereas it was depressed in the intermediate stages, namely, in the intermediate die of the original used in the die-press, and in the gutta-percha matrices taken from the die-struck plates.

As a matter of fact, in the auction of the material formerly in the possession of Nicolaïdes, the single pulls of the original die, etc., proved that the die had been made for typography, that is, the printing surfaces were raised, not depressed. We have already discussed this contra the statements of de Smeth in footnote (5) on Collectors Club Handbook page 5 (compare also *Philatelic Journal of Great Britain* 1929, pages 26 ff., 94 ff., and 1930, pages 11 ff.)

Editorial Comment. Dr. Munk's entire supplementary argument, the tone of which conveys a suggestion that he still has some doubts as to its correctness, hinges upon the footnote which Barre was supposed to have appended to his letter of December 19, 1861. Our contention is that the footnote was added, not by Barre but by Brunel, who was known to be a firm believer in the galvanoplastie theory.

The original publication of Brunel's work in *L'Echo de la Timbrologie*, contained Barre's letter *without the footnote*. Moreover, the footnote is in the past tense although the letter was written in the present tense. It is hardly likely that Barre would make the distinction "The second manner of manufacturing postage stamp plates is borrowed from galvanoplastie" had he already been speaking of a galvanoplastic method for the first procedure. It appears, therefore, that Dr. Munk mistakenly assumed the footnote to be a statement of fact by Barre when it was actually only an erroneous supposition on the part of Brunel.

The actual typographic plates used in printing the first Greek stamps were discovered in 1933 in the basement of the Government Printing Office at Athens. An examination by members of the Société Philatelique Hellénique disclosed that the clichés had been die-struck rather than molded and electro-plated, an incontestable contradiction of Brunel's deductions. Mr. Tryphon Constantinides describes the plates in his *Étude sur les Timbres de Grèce* as follows:

"Each plate consists of a flat base of cast bronze, 215 x 380 mm., on which are found 150 separate bronze clichés in 15 horizontal rows of 10 each.

"These clichés, measuring $18\frac{1}{2}$ x $22\frac{1}{2}$ mm., and 6 mm. in thickness, are assembled on the plate by means of a little projection entering a corresponding hole in the bronze base and firmly attached by means of a sticky reddish substance which fills all the openings between the clichés."

The foregoing facts substantially confirm the description of N. Rondot.

One other frequently debated question is also answered. It was found that the numerals of value had not been inserted in the individual clichés but must have been placed in the original die.

PAGE 22 AND FOOTNOTE (14): Regarding the supposed manner of make-up of the control numeral plates, at least in Athens, see pages 61 and 151.

PAGE 38: Later our cataloguing of the VII and VIII Issues was reversed so that the VII Issue covered the printings with control numerals on cream paper. The supplementary values 30 and 60 L. are catalogued as the VIII A (Paris printings) and VIII B (Athens printings) Issues. Compare pages 143-9.

PAGES 38/40: By means of photographs of the complete "Barre Sheets" (discussed further on) it is possible to correct and supplement our earlier statements regarding plate defects.

In the 5 L. plate instances of "circle mince" occurred in positions 27, 50, 51, 75, 95, 101 and 143, strongest in position 143. Instances of "circle brisé" occurred in positions 46, 65 and 129, strongest in position 129. The occurrence of "too white 5" was most pronounced in position 132.

In the 20 L. plate the strongest example of "filet distant" (too great a space between the top frame line and the top panel) was in position 125 (previously

given as position 135). The same appearance occurs weaker in six other positions of the 20 L. plate. It also occurs in certain positions in other plates (Trans. other values). The short cropped-appearing shading line at the point of transition of the cheek-shading into the longer chin-shading, already noticeable in the Paris printing, but not appearing clearly until the Athens printings, occurred in position 90, a right marginal stamp (not position 89 as reported by Pemberton).

In the 80 L. plate there are instances of "circle mince" in positions 38 and 114. Position 114 is sometimes more accentuated, appearing as a "circle brisé." In certain other positions the 8's seem to have had "white heads" only intermittently.

Regarding the plate defect FI of the 30 L. stamp No. 68, see the X Issue, page 157.

In later issues of the 5 L. we found a white scratch extending over several stamps (see page 40) ⁽⁵⁴⁾.

PAGE 43: A specimen of the control handstamp illustrated on page 43 has now been submitted in blue on the back of a 20 L. stamp No. 28b.

PAGE 45: In the Spring of 1882 the blue 20 L. and brown 30 L. stamps were officially declared obsolete together with the 80 L. stamps. After a decree of Dec. 31, 1881 (published in the *Journal Officiel* of Apr. 24, 1882) had ordered that the 20 L. stamps were to be printed in carmine, and the 30 L. stamps in blue, and all 80 L. stamps were to be withdrawn, the *Journal Officiel* of May 8, 1882 published a second decree of Apr. 29, 1882 according to which the blue 20 L. and brown 30 L. stamps, as well as all 80 L. stamps, would be invalid for postage as of the date of publication (May 8, 1882), and could be exchanged for stamps in the new colors until May 31, 1882. Accordingly the 80 L., blue 20 L. and brown 30 L. stamps became obsolete on May 8, 1882.

PAGES 45/46: In the latter half of February 1931 all remaining official stocks of the large Hermes heads, with the exception of not more than a single sheet each retained for the Postal Museum for exchange purposes, were destroyed by incineration, under the supervision of trustworthy persons, at the instigation of the Société Philotélique Hellénique of Athens.

The numbers destroyed are given below according to value and catalogue number:—

1 L. No. 61a, c	1,139 copies.	40 L. No. 29a, b	14,748 copies.
b	4,498 copies.	c	546 copies.
d	7,249 copies.	d	339 copies.
2 L. No. 62	39 copies.	No. 36	1,297 copies.
5 L. No. 63a, d	473 copies.	No. 45	10,311 copies.
bB	50 copies.	No. 50a	12,334 copies.
10 L. No. 64a	89 copies.	b, d	13,211 copies.
cA, d	826 copies.	c, f	410 copies.
20 L. No. 65	6,952 copies.	No. 56	1,314 copies.
No. 67B	2,971 copies.	No. 66	1,208 copies.
30 L. No. 59b-e	7,417 copies.	60 L. No. 58	1,896 copies.
No. 68	1,040 copies.	80 L. No. 8	5 copies.
		No. 37	7,342 copies.

(54) Editor's Note: The section of the 5 L. sheet containing this variety has been plated by the editor. The scratch starts in the upper left corner of position 22 and runs diagonally across positions 22, 23, 24, 25 and 26. At the right center of position 26 it joins another scratch which runs diagonally downward from the upper right corner of position 16 through position 26 to the bottom right of position 36. (Reported in *Hellenic Philatelic Society Bulletin*, Dec. 1942, Jan. 1943.)

CANCELLATIONS OF THE FOREIGN POST OFFICES, PAGES 51/56.

Mr. Charles Jewell of London has reported to the editor that his collection contains a cover from VOLOS to MARSEILLES dated 3/15 June 1882 franked with a 30 L. No. 68 in a very deep shade, showing the double-circle postmark of VOLOS with (135) at the base. This antedates the Argyropoulos cover mentioned on page 54 by two months.

Recently Argyropoulos has been able to determine that the foreign post office at ARTA (a domestic office from 1881 on) used the double-circle handstamp APTA and (TOYPKIA) at the bottom only up to the latter part of 1872, whereas from ca. 1873 on it used a new handstamp that had only the office number (105) at the bottom in place of (TOYPKIA) as later used by the domestic office. However, this (105) handstamp of the foreign office at ARTA differed from the later domestic one, used from ca. 1881 on, in its diameter of 20.5 mm. as against one of 22.5 mm. for the domestic stamp. This makes it possible to distinguish the foreign handstamp (105) from the domestic one on loose stamps. During the latter part of 1872 the inscription (TOYPKIA) in the old handstamp had become so mutilated that this was probably the reason for the introduction of the new handstamp.

In the following table we give a summary of the values, sorts of stamps and varieties used by the various foreign post offices, from which may be seen which stamps were used in each foreign office, or to which offices the various catalogue numbers or their sub-varieties were distributed. This tabulation is based on all specialized collections, cover collections, etc. made available to us, and further details were added from information submitted by Messrs. François, Franck and others. The present editor has been able to supply several new numbers. This table will no doubt be subject to further additions.

We have omitted valuations for the individual handstamps because for most offices it would be necessary to distinguish between the number and the town stamps, and between types of the latter, which would have impaired the clarity of the tabulation.

Foreign Post Offices in Crete.	CANEA (162)	RETHYMNON (163)
VII Issue (with control numerals)		
10 L. red orange on yellowish	No. 54 BaB	No. 54 BaB
VIII B Issue (Athens Printing)		
30 L. red brown	No. 59 e	—
IX Issue (without control numerals)		
5 L.	—	No. 63 c, d
10 L.	—	No. 64 cA
X Issue (change of color)		
20 L.	—	No. 67 Bb
30 L.	—	No. 68 b

Pages 56/58. Among the unusual cancellations the straight-line stamp B. ΣΤΡΑΤΟΠΕΔΟΝ (approximately = Royal Encampment), used from February to early April 1862, is a great rarity. According to an article by J. Lazopoulos in *Philotelia* February 1930, the cancellation is explained as follows: early in February 1862 NAUPLION and other cities of the Peloponnesus revolted against the government of King Otho, who ordered a part of the Greek army under General Hahn to suppress the uprising. Although the occupied cities of NAUPLION, KALAMEA, etc., continued to use their regular handstamps on mail matter during the occupation, the army supplied the above straight-line stamp also (Trans. As a censorship mark?), which occasionally struck the stamps.

Occasionally the handstamp was used alone as a cancellation as shown on a cover in the Argyropoulos collection (Trans. Military Post?)

PAGE 61: Our assumption that, at least in Athens, the control numeral plates were not made up of one hundred and fifty indentations or frames, but

VARIETIES AND SUB-VARIETIES USED IN THE VARIOUS FOREIGN POST OFFICES.

	95 Constantinople.	96 Smyrna.	97 Alexandria.	98 Safonika.	99 Jannina.	100 Galatz.	101 Braila.	102 Bucharest.	103 Larissa.	104 Preveza.	105 Arta.	135 Volos.
I Issue—Paris Printings.												
1 L.	1c	1b										
5 L.	4			4								
10 L.	5		5								5	
20 L.	6a,6A	6A	6a	6a	6b			6a				
40 L.	7		7				7	7			7	
80 L.	8		8		8		8	8			8	
II Issue—Athens Provisionals.												
B1 Coarse Impressions.												
5 L.	12a,c											
10 L.	13aA			13a								
20 L.	14c											
B2 Fine Impressions.												
5 L.				12c								
10 L.	13b	13b		13b								
20 L.											14d	
40 L.	15		15									
80 L.			16	16								
III A Issue—Definite Athens Printings (1862)												
1 L.		17										
5 L.	19			19								
10 L.	20	20										
20 L.	21		21	21								
40 L.	22		22									
80 L.	23		23									
III B Issue—Definite Athens Printings (1862/67)												
1 L.	24b		24b	24b	24a							24c
2 L.	25a,b	25b	25a,b	25b								
5 L.	26a,b,cA	26b	26a						26b			
10 L.	27a-e	27c,d	27a-e	27c	27c		27a					27b
20 L.	28a,b	28a,b,ba	28a,ba	28a	28a,b		28a		28a,b		28b	
40 L.	29a-d	29a-d	29a,c,d	29d	29b,d	29a			29c	29b	29a,b,d	
80 L.	30a-d	30a,b	30a,b,c	30a,b,c			30					

IV Issue—Cleaned Plates (1868/9)								
1 L.	31a							
5 L.	33a,b							
10 L.	34a,b							
20 L.	35		35			35		
40 L.	36a,b	36	36a,b	36b	36a	36b	36a	36a,b
80 L.	37a,b		37a,b	37a				
V Issue—Athens Hard Print (1870)								
1 L.	38							
20 L.	39	39a	39	39a		39		
VI A Issue—New Soft Prints from Cleaned Plates (1870/2)								
1 L.				40b				
5 L.	42							42
10 L.	43a,b		43	43a,b				43a
20 L.	44a,b		44a	44a,b				44b,c
40 L.	45a,b	45b	45a	45a,b	45a		45a	
VI B Issue—Thin colored Paper (1872/76)								
5 L.	47a,b	47a	47a	47a,b				47a,b
10 L.	48b,c		48b,c	48a,b,c	48b	48b		48b,c
20 L.	49a-d	49a,d	49b-d	49a-d	49a		49a	49a,c,d
40 L.	50a-d,f	50a-d, f	50a,c,d,f	50a-d,f	50a,c			50a-d,f
VII Issue—Cream Paper with Control Num. (1875/80)								
2 L.	52							
5 L.	53A,Ba,b	53A,Bb	53A,Ba,b					
10 L.	54A,Bb	54A,Ba	54A,BaA	54A,Ba,b	54A,BaB		54Bb	54Bb
20 L.	55A,Bd	55A,Bd	55Bd	55Ba,b,d	55Ba			
40 L.	56							
VIII A Issue—New Values Paris Printing (1876)								
30 L.	57b	57b		57b	57b			57b
60 L.	58		58					
VIII B Issue—New Values Athens Printing (1876/7)								
30 L.	59b-e	59c,d	59c-e	59b-e	59b,c,e		59b	59b-e
60 L.	60			60				
IX Issue—Cream paper with- out Controls (1880/6)								
5 L.				63b				63bB
10 L.		64cB				64cA		64b

were made up of continuous grooves in which the numerals were properly spaced by means of spacing material, is further supported by Mr. Groom's information that stamps with the so-called "110" are always marginal copies. As we have already stated on page 28 the first 1 of the supposed printing error "110" was caused solely by the printing of a raised spacing slug, and the circumstance that such raised slugs occurred only in the marginal numerals indicates that they were inserted at the ends of rows to tighten those that had become loose.

I Issue, Paris Printings (pages 63/68).

Since the appearance of the Greek section of the Handbook a number of complete sheets, the property of Barre, have become available, making a review or correction of previous assumptions possible (see supplement to pages 38/40 and below). They also re-open the problem, already touched upon on pages 67 and 68, how to classify the "ungummed originals" appearing on the market, because all of these sheets, which have been broken up into multiples in the meantime, were also ungummed, and all showed the Ernest Meyer—Paris imprint or parts of it in the lower margin, yet, according to the over-all appearance of their printing, they cannot be classified merely as proofs.



The sheets, which came from the possession of the immediate heirs of Barre in Lyons, included one 150-subject sheet each of the 2 L. (No. 2), 5, 20, 40 and 80 L. stamps, and one sheet each of the 10 L. stamps with and without control numerals, a larger number of 150-subject sheets (Ed. half-sheets) of the 60 L., besides various blocks, and two almost complete sheets plus blocks of the 30 L. (regarding the latter value see supplement to the VIII A Issue). As most of these sheets had been hung behind glass for decades (the 10 L. sheet with the control numerals with the numerals facing out), and were therefore, strongly subjected to the influence of light, the color of the paper, and in some instances the printing ink as well, has deteriorated visibly. This is particularly noticeable in the sheets of the 2, 40 and 80 L. stamps, and the control numerals of the 10 L. sheet which was hung with the numerals facing out. That these are subsequent color changes is proved by the fact that the outer margins of the sheets, covered by the frames, have retained the original color of the paper. The differing shades of the Barre sheets are, therefore, no evidence against their validity. Naturally it is no longer possible to determine the original color of the printing ink, for example of the three above mentioned values (2, 40 and 80 L.), although the peculiar shade of the 20 L. stamps is found both in the original stamps and in certain proofs. It will be best, therefore, to disregard the shades of the impres-

sions and the papers of the Barre sheets, and seek other reliable data for their proper classification. The crux of the question is:—if the plates used for printing the Barre sheets had already reached an approved printing state, were the sheets, in contrast to the mere proofs of Meyer, actually the earliest, and therefore the finest impressions, or simply single pulls taken before or separately during a regular printing which were not intended for circulation? The most important fact in this connection is that Barre had in his possession sheets of the most divers categories, that is to say, the reproduction in the Barre sheets was not homogenous at all, no more so than the sheet material of other engravers or contractors, for example, those from the estate of Hulot.

This is particularly true of the Barre sheets coming directly from the heirs. The 10 L sheet without control numerals, for reasons given at length on pages 65, 67 and 68, was undoubtedly a proof sheet if for no other reason than that in the regular Paris printings the control numerals seem to have been printed before the stamps. The color of this third 10 L. proof sheet without control numerals is similar to that catalogued as No. I, and the original stamps also, rather than to the sheet catalogued as No. II. Slight deviations in shade can be ascribed to the above mentioned exposure to light. The other Barre sheets also vary considerably in part in their reproduction. For example, the rendition of the shading lines, etc. of the 20 L. sheet is much heavier than that of most of the other values, in fact its over-all rendition resembles strikingly the block of twenty five in the Argyropoulos collection discussed in footnote (29), page 67. On the other hand, the rendition of the 60 L. sheets (of which a greater number were on hand) is actually defective in part.

Even more important than these evident differences between certain values of the "real" Barre sheets is the circumstance that there must have been sheets of various renditions of the same value in Barre's possession. For example, besides the quite fine and lightly printed sheet of the 80 L. from the Barre heirs, another complete ungummed sheet with a manuscript notation by Barre in the margin (see below) was sold at auction in London in April 1930 by Harmer, Rooke & Co. In this sheet the rendition of the shading lines, etc., is decidedly heavier or stronger, and apparently shows certain "white 8's" also, which are not present in the "real" Barre sheet. It must, therefore, have come from a period of an entirely different printing condition of the 80 L. plate, regardless of the possible assumption that the underlay preparation for the plate had not attained its ultimate nicety at that time (the sheet was given away by Barre in 1860, see below), or that the London sheet is from a later printing period than the "real" Barre sheet during which the underlay of the 80 L. plate had again become somewhat worn. In this connection attention should be called to a peculiarity of most of the sheets of the 1861 issue from the Barre estate which we have never observed in the issued stamps, even those with full original gum. Despite the lightness or fineness of the rendition of the shading lines, etc. shown in many of the Barre sheets, their printing is frequently so unusually sharply executed that the white areas of the helmet, the entire Hermes head, the individual pearls surrounding the medallion, etc., show as distinct hollows on the back in a manner never noted in the issued Paris printings of 1861, even when in the freshest mint condition.

When all of this empirical data is summarized one reaches the conclusion that the condition of the plates must already have been more or less definitive at the time or times the Barre impressions were taken, and that they are not from printing runs of a particular category, but rather a heterogenous group of individual pulls of various categories, among them, presumably, so-called *Imprimeur* sheets also, which were never intended for delivery (Trans. to the Greek government).

Perhaps Barre has given the best designation for all of the "Barre" sheets. According to a photograph of the above mentioned 80 L. sheet sold in London in 1930, its lower margin bears Barre's manuscript notation: "Timbres-postes

grecs, spécimen d'impression, Albert Barre 1860." In the sense used "spécimen d'impression" is roughly equivalent to "sample sheet," such as engravers of printing contracts usually retained for themselves as samples of their art. For this reason perhaps the best designation for the Barre sheets and all of the other ungummed material which has come on the market through Paris, considering their intermediate position between the mere proof sheets and the regular printings delivered to Athens, would be "sample sheets or pieces."

There is still another question in connection with the proper classification of the Barre sheets. The proofs from the Meyer estate, which came on the market through Leipzig, as well as the "ungummed originals" from the Barre estate, marketed in Paris, to which category the sheets bought by Mahé probably also belong (see page 8, and footnote (29) on page 67), had the variously discussed imprint in the lower margin, whereas such an imprint has not as yet come to light from the sheets delivered to Athens. The question is—how to explain this latter circumstance. The reasons why neither the Greek government nor Barre wanted the Meyer imprints to appear is apparent. The contract for the delivery of the postage stamps had been made with Barre, and, as he had not only cut the original die, but had also produced the plates, he naturally would not have wanted some unknown Athens firm to advertise itself by adding its name to the plate margins, and the Greek government had intended from the beginning to have all further printings following the first Paris printings made in the government printing office at Athens, so that it would not have considered it wise to make it possible to distinguish between Athens and Paris workmanship by means of marginal imprints. Another question is—whether the imprint was omitted from the sheets sent to Athens from the beginning, or whether it was subsequently trimmed off (perhaps already in Paris), because in the first instance all sheets with the imprint, that is all proof as well as sample sheets or ungummed originals, would lose their full value, because the presence of the imprint would prove that they were not intended for issue from the beginning. However, this cannot be stated with any degree of certainty although to our knowledge no lower marginal stamps of the Paris printings with parts of the imprint have ever been found, nor have used or unused lower corner copies with original gum of the Paris printings been found with lower margins so wide that the imprint would have been visible if it had been applied. In the variously mentioned London 80 L. sheet the lower sheet margin was just about 12 mm. wide, so that it also had been trimmed directly above where the imprint would have appeared if it had been present. Although the plates were undoubtedly delivered to Athens without the imprint (because the first provisional printings definitely no longer had it), it cannot be stated with certainty whether the Paris sheets delivered to Athens never had the imprint, or whether it was subsequently trimmed off. It should be noted that although the imprint of the Barre sheets had also been trimmed off, the line above the imprint is visible. Only in the 10 L. Barre sheet with control numerals is the imprint preserved intact, because Barre framed this sheet with the numerals out, and had therefore overlooked or omitted the removal of the imprint appearing on the other side.

The 10 L. Barre sheet with the control numerals proved that the inverted 1 (No. 6 FI) actually occurred only once in the sheet (in position 86), and the inverted 0 (No. 6 FII) twice in the sheet (in positions 4 and 88). Besides, in position 14 the 1 was broken (open) at the top. The proof that No. 6 FIII is actually due to the printing of one sheet with the stamps inverted to the control numerals (compare page 65) has been submitted by Mr. Alfieris of Alexandria, the present owner of the piece. In his copy the stamp has the undoubted characteristics of position 103, whereas the control numeral is like that normally found in position 48.

With regard to the similarity of certain poor 20 L. Paris impressions with the provisional Athens printings without control numerals (No. 9, compare page

72) it should first be noted that we have recently seen two such Paris impressions which on first examination would seem to be provisionals because in both instances the poor impressions appear to have been caused by the surface characteristics of the paper. It should also be noted that an appearance similar to the so-called "checkered ground" of No. 9A is found occasionally in the dark blue and lighter Paris impressions.

PAGE 65 (Footnote (28), next to last line should refer to No. I, not No. 1).

II Issue (Provisional Athens Printings, pages 68/79).

We have recently seen a right marginal copy of the 20 L. No. 9 with a reversed offset of a large 20 on the back (compare page 73 and delete last sentence of paragraph 5 on this page) with the numeral stamp 44 (= KARPEN-ISSION) which, according to its owner, was removed from the cover by himself⁽⁵⁵⁾

Page 80—Delete last sentence of footnote.

We report the following new variety: The Dorning-Beckton collection contained a clear double impression of the stamp image of the 10 L. No. 13. Both impressions are shifted horizontally to one another (reported by Pemberton).

The acquisition of a horizontal pair of No. 34 containing the error FIV has enabled the editor to identify this variety as position 2 in the sheet. The left stamp of the pair shows the heavily-printed frame line characteristic of marginal copies and its control numeral "o" is inverted. The "o" of the right stamp (FIV) is likewise inverted and separated from the "1" by a space of — mm. instead of the normal — mm. Among the positions assigned by Groom to the error FIII (footnote 34, page 104) the only two consecutive stamps from the left margin with inverted "o's" are in the first horizontal row of the sheet, or Nos. 1 and 2. The "o" of FIV is defective, having an indentation in the outer circle on the lower left side.

IV Issue (Clean Soft Prints from Cleaned Plates, pages 97/108).

10 Lepta Page 98. Control numeral Error FIV.

V Issue (Athens Hard Print, pages 108/113).

Page 113 (3rd paragraph): Since this paragraph was written we have learned of the existence of an unused pair of No. 39. This rare piece is in the collection of Mr. Basil Vlavianos of New York City.

VIA Issue (New Soft Prints from Cleaned Plates, pages 113/120).

40 Lepta. Pages 119/120. Major E. W. Spink reports that he possesses a second copy of No. 45c with the same July 12 cancellation of PIRAEUS.

(55) Editor's Note: The original copy described on page 73 was also from the right margin. Pemberton discusses this stamp, which is now in his possession, and the more recent discovery (submitted by Joachim Kourkomelis of Missolonghi) in the *Philatelic Journal of Great Britain*, July-Sept., 1943.

The appearance of a second copy adds importance to the variety and excludes the possibility that the first was an isolated freak. Pemberton infers that a "plate" with figures similar in size to those of the Paris 10 L. must have been prepared for the 20 L. There is the possibility that it was intended to print all of the numerals in this larger form but no other evidence exists to support such an assumption.

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