

MONACOPHIL

3-5 décembre 2026



Announcement of Sales • 2027

The Louis Fanchini Collection

*** BREAKING NEWS ***

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Louis Fanchini FRPSL (b. 8 December 1956).

Louis Fanchini is certainly widely known in the philatelic circles as an exhibitor, philatelic researcher, author and as a good friend. This is reflected through numerous articles and publications on his philatelic subjects, not least on Wikipedia. Among many memberships, Louis is a member to Académie de Philatélie in France, Club de Monte-Carlo in Monaco, the Hellenic Philatelic Society, and Collectors Club New York. He is also a Fellow to The Royal Philatelic Society London.

The 'EDITION D'OR' series of books presents the most beautiful stamp collections of our time, which is the first step of creating a brand of a collection and to prepare it for sale. The Louis Fanchini Collection is published in #89.



HALL OF FAME

The most important philatelic collections and exhibits of our time preserved to future generations.

The Fabrication and Postal Usage of the

'Large Hermes Head' of Greece (1861/1901)



@ The Matrix of the Original Medallion Die (1860).

Greetings from Zürich

In this outstanding collection, Louis Fanchini proves how he has dedicated his life to study the "Large Hermes Head" stamps. His research and treatment in his competitive philatelic exhibit is extraordinary. The integration of near to all relevant philatelic items in existence has been widely recognised. We are very pleased to be chosen as his agent for selling his collection @ Corinphila.



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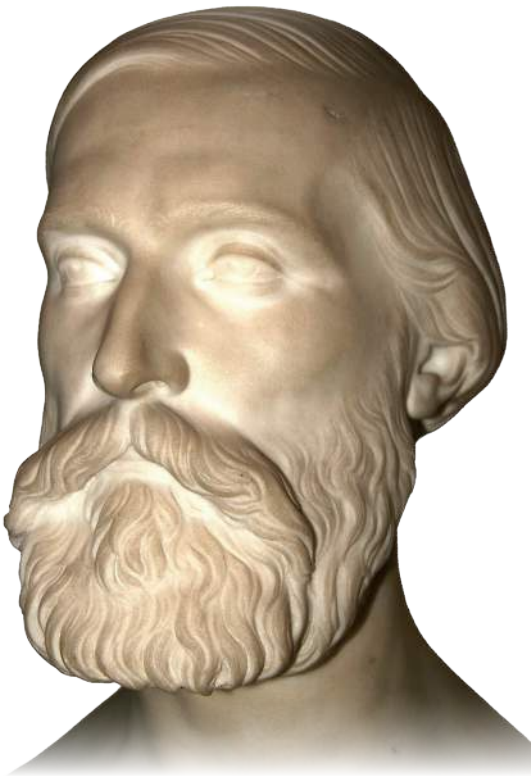
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The 19th century was the century of the industrial revolution and the century of the rediscovery of ancient Greek and Roman civilisations. France was one of the great powers of this century and was one of the major players in the recognition of ancient Greece.

The designer of the first Greek stamps in 1860 was **Désiré-Albert Barre (1818–1878)**. He had helped his father Jacques-Jean Barre to design the first Cérès stamps from France already 1848.



@ The Original Medallion Die by the “Graveur Général” Désiré-Albert Barre. The only one engraved (1860).



Provenance • Barre's Archive.

@ The Final Die Proof.



Die Proof from the Final Die probably pulled by Barre upon the return of the Die from Auguste-Anatole Hulot in April 1861; in order to verify the state of the Dies (42 x 42 mm). Of excellent clarity showing the single curved line under the eye, the lighter 'Paris' shading on the neck and the breaks at the base of the spandrels (numbers 1 and 10) in the background at top left.

Provenance • Zachariades.

@ This Proof is from the final accepted Die and entirely unique.

The only known sketch to date – a mock-up – is made by Désiré-Albert Barre and dates from 1860. This sketch is an Indian Ink drawing with the head of Hermes inside a cut-out frame of a French “Présidence” 25 centimes black Plate Proof. The choice of the effigy of Hermes being the messenger of the Olympian gods to illustrate the first postage stamps (and postal stationery) from Greece was just perfect.

The printing technique to produce the first Greek stamps was typography. In France, this technique was known since Gutenberg (end of the 15th century), so it was perfectly mastered. On top of that, the “Atelier du Timbre de la Monnaie de France” had been printing postage stamps using typography for more than 10 years (1848). So in theory there should not have been any major obstacles to successfully produce the first Greek stamps. However the smooth running of things is sometimes thwarted by the vagaries of history.

Désiré-Albert Barre was delayed in producing the Die for the large head of Hermes. He did not hand over the die of the large head of Hermes to Anatole-Auguste Hulot until the beginning of February 1861 – almost three months late.

Anatole-Auguste Hulot was assistant to the Engraver General and director of stamp production and he was responsible for producing the typographic plates (using his electrolytic method, the galvanoplasty) and printing the sheets of postage stamps. When the members of the Greek delegation in Paris came to visit him at the beginning of April 1861 to take delivery of their order (placed in July 1860), Anatole-Auguste Hulot was unable to give them precise dates for delivery of the seven printing plates and the 1,100,000 stamps ordered.

Théophile-Jules Pelouze who was chairman of the French mint & medals commission and superior to the “Graveur Général”, removed Anatole-Auguste Hulot from responsibility for producing the typographic plates and printing of the first Greek stamps. Pelouze asked Désiré-Albert Barre to do the work as soon as possible.

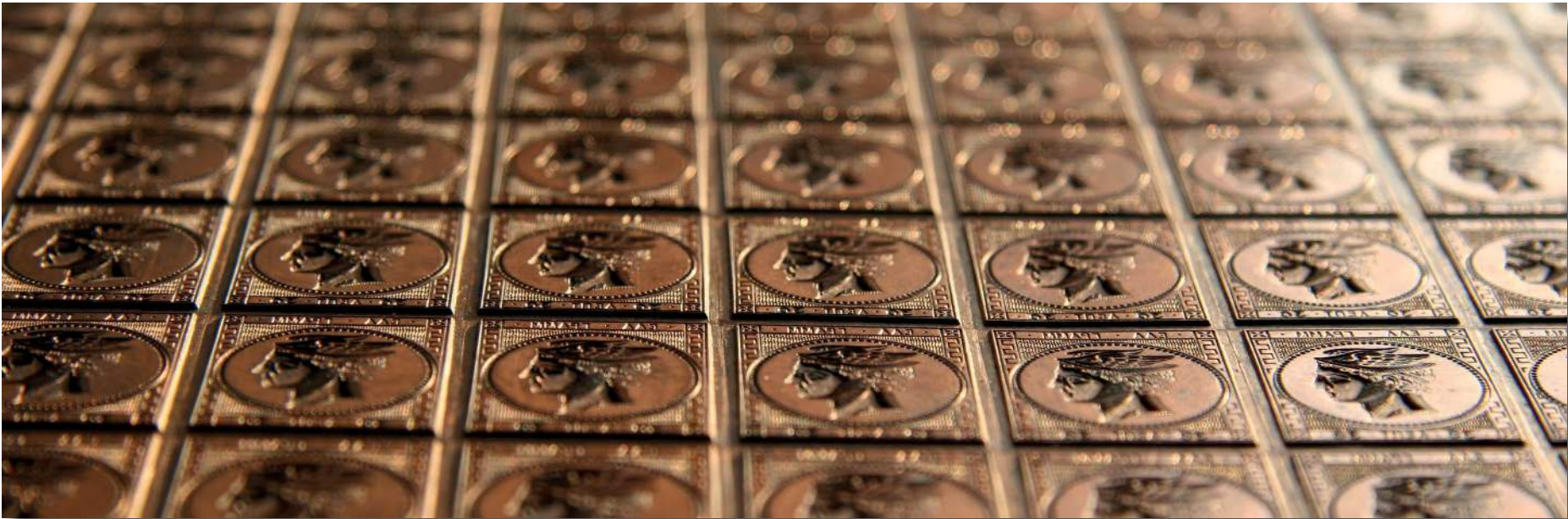
Désiré-Albert Barre as “Graveur Général” was responsible for creating and producing the dies for coins, medals and stamps. He was not a printer, but in 1858/1859 he devised a new method of producing typographic plates (the direct striking one the coining press) which was initially intended to replace Anatole-Auguste Hulot's galvanic method, but which was, at the end, never used for printing French stamps. Désiré-Albert Barre used this method to produce the typographic plates for the seven values of the first Greek stamps.



Progressive Die-Proof from the cliché of the progressive die not yet finished by Barre. It was made to visualise and fine tune to perfection the engraving of the 'Large Hermes Head' medallion. At this stage the values, the legend, the frame and the florets are missing. The Progressive Die Proofs differ from the final design on several elements • The eye has a pupil and an inferior eyelid • The shade lines of the neck and the nape continue • The nose and the mouth are more pronounced • The second line of the helmet continues • There is only a single point on the left up to the ear

Provenance • Alphonse, Zachariades.

@ One of six recorded Progressive Die Proofs – all six are in blue



It should be noted that the stamps of the seven first values of the Large Head of Hermes from 1861 are the only stamps ever made using typographic plates produced by the direct striking one the coining press method.

Désiré-Albert Barre asked a private printer, Ernest Meyer, to print the stamps for the Paris printings of the large Hermes head. So the seven typographic plates

to the stamps of the Large Hermes Heads from the Paris Printings (1,345,000 at the end) were finally delivered to the Greek administration on August and September 1861 – about a six months delay.

First Day Use



1 October 1861 from Missolonghi to Patras paying the 20 lepta first letter rate up to 15 grams. First Day of Issue.

Provenance • Zachariades.

@ One of seven recorded covers used on the First Day of Issue.

Exceptional Use



1 lepta red-brown horizontal strip of five used with 5 lepta green on greenish and superb 10 lepta orange on blued all tied by "67" dotted numeral obliterations of Syra on arrival of 25 November 1861. Entire letter from Chios via Smyrne with weak Lloyd Agency postmark in blue below the 1 lepta strip. Reverse with Syros cds of receipt (Dec 6) in black.

Provenance: "Hellas", "Kassandra" and illustrated on page 32 of Edition D'Or XXVIII.

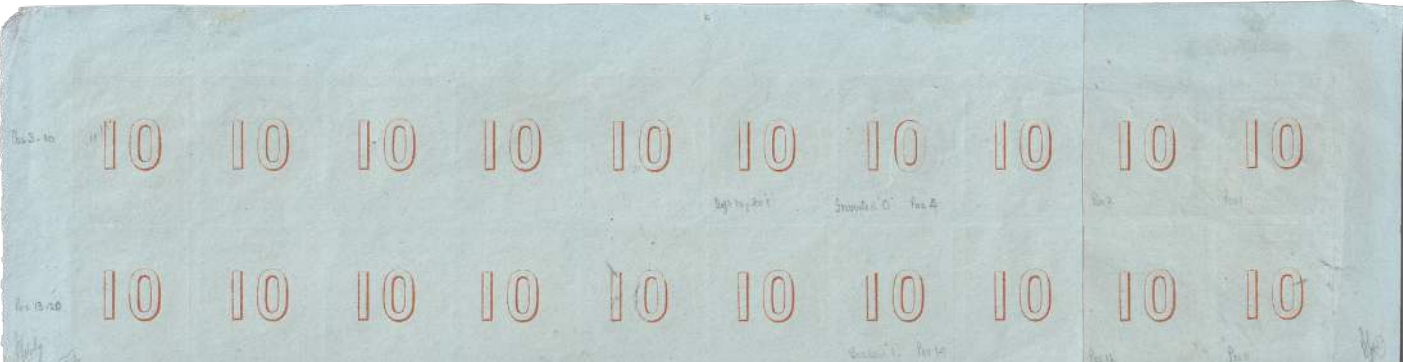
@ The 20 lepta fee paid the domestic rate for a letter up to 15 grams. An exceptional and very rare cover.



34x 20 lepta (positions 1–30 & 36–40) with manuscript text by Désiré-Albert Barre and his partial signature: Chaque demi feuille ... deux à la fois sur la presse Stanhop.

Provenance • Maximus, Zachariades.

@ The largest multiple of the 20 lepta denomination.



These Imprimaturs for the 10, 20 and 80 lepta denominations from the top two horizontal rows of the sheets have served as "pass for printing" prior to the final printing of the issued stamps. They are identical to the issued stamps from the Paris Printings, but without gum. Désiré-Albert Barre and Ernest Meyer kept 21 complete sheets of Imprimaturs for their archives – known as the 'Barre Plate Proofs'. The 10 lepta denomination from the Paris Printing have the eight millimetres high control number on the reverse.

Provenance • 10 lepta: Garras, Zachariades; 20 lepta: Garras, Burrus, Maximus, Zachariades; 80 lepta: Garras, Burrus, Zachariades.

@ 10 lepta: One of the two largest multiples of this denomination; 20 lepta: One of the three largest multiples of this denomination; 80 lepta: One of the two largest multiples of this denomination.

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The EDITION D'OR Series of books is founded for collections which have achieved one of/or all three recognitions:
1) Large Gold Medal at an international FEPA or FIP exhibition;
2) Grand Prix at any exhibition;
3) Champion of Champions in the USA's World Series of Philately.

The Louis Fanchini Collection has received the following awards:

2026	Dubai 2026 World Stamp Exhibition	FIP	Large Gold
2025	World Stamp Exhibition PHILA KOREA 2025	FIP	Large Gold + Special Prize
2024	EFIRO 2024 World Specialized Stamp Exhibition	FIP	Large Gold
2022	London 2022 International Stamp Exhibition	FIP	Large Gold
2021	NOTOS 2021 European Philatelic Exhibition	FEPA	Large Gold
2019	PHILA-FRANCE		National Grand Prix
2018	Epernay, France		Inter-Regional Grand Prix
2015	LONDON 2015 Europhilex Stamp Exhibition	FEPA	Large Gold + Special Prize
2015	NOTOS European Philatelic Exhibition	FEPA	Large Gold
2014	STAMPEX		National Grand Prix
2013	Hellas-Cyprus		National Grand Prix
2013	Yzeure, France		Inter-Regional Grand Prix

We are open for consignments to future auctions.
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