



Bulletin 2

November 2020



Top: Dimitris Biskinis' prototype in large format of the 7 D. airpost Mythology stamp (1935) depicting goddess Athena.

[Courtesy Philatelic and Postal Museum, Athens]

Right: the issued stamp.





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on the occasion of NOTOS 2021
19 to 22 November 2021

We cordially invite all visitors of NOTOS 2021 to our book launch.

Exact date and time to be announced.

Peristeri Exhibition Centre, Athens, Greece

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At a glance

Name: NOTOS 2021 - European Philatelic Exhibition

Dates: Friday 19 to Monday 22 November 2021

Venue: Peristeri Exhibition Centre, Athens, Greece

Expected size: 2,000 sixteen-page exhibition frames
200 Philatelic Literature exhibits
7,000 m² total exhibition space

Philatelic Patronage: Federation of European Philatelic Associations (FEPA)
Association Internationale des Journalistes Philatéliques (AIJP)
Académie Européenne de Philatélie (AEP)

Philatelic Recognition: Fédération Internationale de Philatélie (FIP)

Participation open to: All European Federations with Commissioners' privileges
All world with exhibits on frames related to Europe
All world with Philatelic Literature exhibits

Competition: All FIP and FEPA competitive Classes
including Open, Modern and Picture Postcards
plus "Classe des Champions" for distinguished exhibits

Literature plus: Digital works including websites, software etc.
Literature exhibit submits one copy only
Literature exhibit may be returned if the exhibitor so wishes

Revised key dates: Deadline for entry forms: 31 May 2021
Notification of applicants: 15 June 2021
Payment of entry fees: 15 July 2021

NOTOS 2021 multilingual website:
www.hps.gr/notos2021

Autumn Auction Series including a nice selection of Greece

November 30th to December 4th, 2020



Lot 40069 - The Famous and Unique 30th September Cover
Estimate: 80'000 - 120'000 Euros

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- Great Britain and British Empire
- Persia
- Indian States
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Messages

Message from the President of FEPA



In this year of chaos and confusion brought about by a pandemic it is a particular pleasure to see that the team organising NOTOS 2021 have been quietly pressing ahead with their work, making essential adjustments to their plans where necessary, so that we can all meet again in November 2021 and re-discover how enjoyable philately can be.

From a personal point of view I have spent more time at home in 2020 than in any previous year that I can remember and I am looking forward very much to meeting old friends, making new ones and seeing an outstanding exhibition in 2021. NOTOS will be the perfect opportunity to fulfil these hopes and I am looking forward very much to a visit to Athens which, apart from philately, has so much to offer.

On behalf of FEPA, which has the honour to be a patron of NOTOS, I send Costas Chazapis and his team all best wishes for their final year of preparations and, of course, for a successful and memorable exhibition to crown their great efforts.

Bill Hedley
President, Federation of European Philatelic Associations



Message from the President of AIJP



Good luck!

The AIJP, the International Association of Philatelic Authors and Journalists, extends its greetings to all authors, publishers and journalists, but also to all those interested in philatelic literature and invites every literary creator to participate in this important exhibition. No matter if as exhibitor or visitor.

We thank the organizer for the chance to have our Association represented there. We were already actively involved in NOTOS 2015 and we experienced a literary class with a density and intensity rarely found at international exhibitions.

Greek philately, the National Federation and the HPS have always cultivated literature with great and loving care. This is documented not only - to give but one example - in the excellent magazine *Philotelia*, which is well worth reading and of a very high professional standard, but also in numerous monographs and catalogues, which give the collector support and orientation.

We in Europe are strongly marked by the Greek culture, which has always been a culture of writing and reading. Names such as Socrates, Plato, Aristotle - to mention only these few - are immemorial, testimonies of past culture are today part of the world cultural heritage. Anyone who has ever had the opportunity to admire the preserved cultural monuments such as the Acropolis or the Dionysus Theatre, is immersed in a past that opens new horizons. It is similar with literature, including philatelic literature: it too is capable of making new worlds accessible and opening up new horizons.

Last but not least - and we were all able to experience this personally in 2015: the hospitality, lifestyle, joy and friendship of the people we met left a deep impression on everyone who was present at that time.

I am sure that also in the current difficult situation of the world it is exactly this open welcome and warmheartedness that will characterize NOTOS 2021. The AIJP and its members in more than 40 countries of the world are looking forward to this exhibition, and we will be delighted to support it with all our heart.

Wolfgang Maassen

President, International Association of Philatelic Authors and Journalists

Message from the President of AEP

The European Academy of Philately (AEP) is proud to support NOTOS 2021.



After the success of the last edition in 2015, the European philatelic sphere can be confident: our Greek friends know how to welcome, how to organize and how to carry philately at its highest level.

NOTOS shares the vision, the mission and the values of the AEP. If the number of philatelists is declining on our continent, quality still continues to grow. Europe is going through profound changes and the links between people often put to the test.

NOTOS will prove again that people brought together by a common passion can transcend cultural differences even whilst in competition. Philately does not contain groups of rival supporters or indulge in the brandishing of red cards.

I am looking forward to meeting European diversity at NOTOS 2021!

Jean Voruz

President, European Academy of Philately



Message from the President of HPS



In November 2017, the Hellenic Philatelic Society (HPS) reached the decision to organise a European philatelic exhibition. It is my honour as the President of the Society to welcome all philatelists to NOTOS 2021 that is going ahead with the same determination and initial enthusiasm in a changing world facing challenges affecting all of us on a personal as well as at community level.

Our planning to offer an international exhibition that will make a difference remains unchanged and optimistic as our Athenian tradition of free thinking, communication and creativity is our driving force through history.

It is a great honour for us that NOTOS 2021 is held under the patronage of H.E. the President of the Hellenic Republic. The Municipality of Peristeri is our host once again with its spacious Exhibition Centre. The Philatelic and the Historical Museums as well as the General State Archives will exhibit for the first time unique items such as the Large Hermes Head printing plates and documents relating to the Genesis of the Hellenic Post.

Several other aspects currently under development will add to a positive overall experience of a great philatelic celebration in the culturally and naturally pleasant environment of our country.

We welcome you all to meet in Athens in November 2021 for an event that aims to be more than just another philatelic exhibition.

Ioakeim Chalvatzidopoulos
President, Hellenic Philatelic Society



Contributors

The Hermes Club



The Hermes Club was established in 1984 with the exclusive purpose to finance philatelic exhibitions organised by the HPS. Donations may be sent to the Hermes Club as follows:

- into the designated Piraeus Bank account:
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- via PayPal, to the HPS e-mail: hps@hps.gr

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The HPS and NOTOS 2021 OC are grateful

A token of appreciation

- All donations receive honorary mention on the exhibition website and the exhibition digital bulletins; special honorary Donor's diploma; Donor's Hermes Club pin.
- Donations of €300 or more receive in addition: honorary seat at the Opening Ceremony; honorary mention on a banner at the exhibition entrance; two free tickets in the palmares dinner.
- Donations of €1,000 or more receive in addition another two free tickets (for a total of four) in the palmares dinner.
- Donations of €3,000 or more receive in addition lifetime membership subscription in the Hellenic Philatelic Society.

the Post testifies our History



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NAPLES - GENERAL GARIBALDI DICTATORSHIP (7 September - 8 November 1860)

Front page of the newspaper "L'Omnibus" (27 November 1860), franked with 1/2 tornese blue "Trinacria", issued in the period of General Garibaldi Dictatorship, with large margins, cancelled with boxed postmark "ANNULLATO" impressed in black. On the back, Naples postmark of "27 NOV 1860". Very good quality.



NAPLES - LUIGI CARLO FARINI REGENCY (9 November - 17 December 1860)

1/2 tornese blue "Crocetta", unused without gum, with large margins and extraordinary freshness. It is the first postage stamp symbol of the liberation from the Bourbons in the Kingdom of Naples. Very good quality. Ex A.Rothschild coll.

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Unveiling Athens

All great cities are subject to stereotypes and clichés. Souvlaki, syrtaki dance, the Plaka old neighbourhood and the Acropolis are some of the clichés about Athens.

The need of the discerning visitor in a city is to go beyond the obvious and the famous, to discover the essence of a destination. By “Unveiling Athens” we offer a sample to that need with a walk through the “Six Steps of Dionysus” and a suggestion for one or more visits to a choice of some lesser known Museums in the very heart of Athens.

Six Steps of Dionysus



Theatre of Dionysus (Member of the Jury)

The starting point of this unusual walk is the Temple of Dionysus - Bacchus, just around the corner from the Acropolis Metro station, which used to be one of the most important and popular sites in ancient Athens. The vast popularity of Dionysus for ancient Athenians was due to the fact that he was the God of Liberation from daily anxieties through his “gifts” to them: Wine and the Theatre. The annual worshipping rites for Dionysus soon developed into theatrical plays initially of religious themes and soon of every social, historical and philosophical subject.

The ancient [Theatre of Dionysus](#) - situated opposite the main entrance of the New Acropolis Museum - was founded in the 6th century BCE and extended two centuries later. In this very theatre most of the renowned tragedies of Aeschylus, Sophocles, Euripides, and the comedies of Aristophanes, were first performed. For staging these costly theatrical performances wealthy Athenians were the sponsors and if their plays were the winners of the theatre contest they proudly exhibited their trophies in a nearby street. Lysicrates, a wealthy theatre sponsor, won the aforementioned contest in 334/335 BCE and built a monument to display his bronze tripod trophy.



Theatre of Dionysus (A satyr)

The legendary Battle of Thermopylae



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Monument of Lysicrates

The [Monument of Lysicrates](#), just around the corner from the Theatre of Dionysus, is standing intact in its original form although during the late 17th century served as the library and the reading room of the then nearby monastery of the Capuchin monks.

In 1762 two young, but later well-established, British architects, James Stewart and Nicholas Revett, visited Athens drawing accurate sketches of the ancient monuments that were published in a book of engravings. Their engraving of the Monument of Lysicrates made it known and popular in England. As a result, look-alike versions of the original monument were built in quite a number of landscape gardens.

Another interesting fact related to the monument: it was offered by the Capuchin monks to Lord Elgin, but the negotiations for its sale fortunately turned out to be unsuccessful!

Next on our walk comes the colourful and amazing store of one of the oldest distilleries in Greece - functioning since 1909 - the [Brettos Plaka](#). In this store one could taste - in celebration of Dionysus - different varieties of anise-based ouzo, 40 different types of house liqueurs and more than 150 Greek wines, most of them served by the glass. In this oenophiles' heaven, one has the chance to taste a modern and limited-production version of a red Kotsifali wine from the island of Crete that combines ripe fruit flavours with silky tannins.



Brettos Plaka

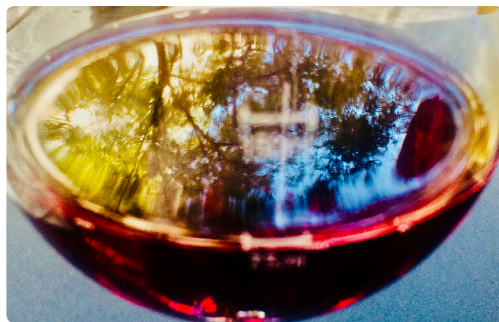
What comes next is known to few people - even in Greece - related to the 13th century church of [Gorgoepeikoos - Saint Eleftherios](#) modestly standing next to the large structure of the Athens Metropolis (Cathedral).

The creator of this exquisite church was Athens Bishop Michael Choniates in the 13th century who was a keen admirer of the ancient culture and for that reason he collected pieces from ancient temples that he incorporated as exterior decoration to this church. Many fine sculptures depict ancient gods, whilst on the northern side of the church appears the sculpture of a satyr, one of Dionysus followers, between two crosses that were made in the 13th century in order to consecrate and purify this pagan demon!



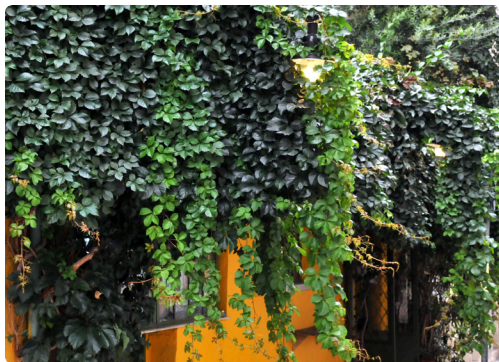
St Eleftherios consecrated satyr

In case you feel tired, a few steps from this church you can step into one of the finest wine bars in Athens. The [Vintage](#) offers an extensive selection of more than 350 Greek and foreign wines served by the glass. Having decided to stop there for a glass, our suggestion for a bold white wine is to try the Santorini island Assyrtiko or a red fruity and aromatic red wine from the Nemea region - where Hercules killed the local lion accomplishing the first of his twelve Labours - from the Agiorgitiko grape variety, also known as “Hercules’ Blood”.



Vintage

Heading towards the Athens Central Market it will be a missed opportunity not to have a look at the colourful spice stores of Euripidou street, which was named in honour of the great playwright. The spice aromas might wet your appetite and the solution to this is to be found just around the corner at the Theatre Square. The first modern, covered theatre, the Athens Municipal Theatre was constructed there but only stood for 52 years as it was demolished in 1940. Now in the Theatre Square (Plateia Theatrou) one can find one of the most exciting and historical traditional taverns, the [Klimataria](#); meaning pergola because of its impressive grape pergola and being surrounded by wine barrels. Since 1929, when Klimataria first opened, it has served the modern followers of Dionysus with its intoxicating wines, music and acting in the spirit of the popular God of the Athenians at the Theatre Square.



Klimataria

The NOTOS2021 organising team along with tourism experts has been preparing similar unusual walks and excursions for the discerning visitors and their companions during the philatelic exhibition.

Among the social programme itineraries, there are half-day walking cultural and gastro-nomic tours, a guided tour by a professional art photographer for the photography aficionados, Greek wine tasting tours accompanied by certified wine appreciation experts, and full day, tailored tours in the area around Athens to significant places overlooked by the “standard offers”.

Finally, following the closure of NOTOS 2021, one may choose from two exciting 3-4 day tours to the north and south of Athens, in some of the most interesting and pleasant sites in Greece, just to add to your overall visit for this great feast of philately.

Five lesser known but remarkable Museums

Athens has certainly more to offer than the renowned National Archeological Museum and the much celebrated new Acropolis Museum. Here is a preview of five great Museums with magnificent exhibits, worth spending your valuable time.

The impressive [Numismatic Museum](#) - close to the central Syntagma Square with the monument of the Unknown Soldier and the Greek Parliament - is an imposing building that once was the residence of Heinrich Schliemann, the man who excavated and discovered the Homeric Troy.



A rare Athenian 4-drachma coin (440 BCE), depicting the city patron goddess Athena and its symbol of wisdom the owl on the other side.

Ernst Ziller, the architect that designed some of modern Athens, was also responsible for Schliemann's Residence, named "Iliou Melathron" - meaning "Trojan Palace". Completed in 1879, it is a neoclassical building with Italian renaissance elements and elegant Pompeii frescos as its interior decoration, and since 1998 it houses the formidable Numismatic Museum a lesser known gem right in the heart of the city centre.

The impressive permanent collection consists of more than 600,000 coins including unique pieces of the antiquity, but also Hellenistic pieces from the Greek-Indian Kingdoms of Bactria, Roman, unique coins from the Silk Road, Byzantine and Medieval to modern Greek coins, as well as a collection of important medals, precious stones and metal signets and weights also used for currency. <http://www.nummus.gr/>

The [Museum of Cycladic Art](#), an exemplary Museum of two interconnecting buildings, was established in 1986 to house the important private Goulandris Collection. The 350 exhibits of the 3rd millennium BCE marble statues from the Cyclades islands have been the source of inspiration for modern sculptors of international reputation, such as Brancusi, Modigliani, Giacometti and others.

Another private collection of Cyprus Art, both chronologically extensive and artistically fine, was added to the Museum's permanent collection in 2002 consisting of 550 exhibits from the 4th millennium BCE up to the Medieval times.

The Ancient Greek Art collection shows the development of the Aegean Civilization using 350 exhibits and interactive applications, the everyday life and the methods of sculpture and jewellery making. A definite must-see Museum. <https://cycladic.gr/en/>



A harp player

The [Byzantine and Christian Museum](#) is known for its extensive collections, possessing more than 30,000 artworks in total, of its religious icons, sculptures and frescos, whilst few people are aware of



Jesus Hominum Salvator icon

its fine collection of South-East and Far East Asian artworks. A collection of more than 4,000 paper artworks, such as engravings, old books, draft paintings and manuscripts as early as the 3rd century CE are included in the permanent collection. <https://www.byzantinemuseum.gr/en/>



Buddhist deity



Astrolabe

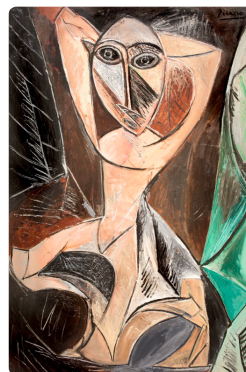
The [Benaki Museum of Islamic Art](#) opened in 2004 with more than 12,000 artworks of ceramics, wood carving, metal jewellery and ironworks, glass-making and fine textiles from the Proto-Islamic 7th century to late 19th century Ottoman artworks, covering all the Islamic countries and regions. If time permits, a stroll to the nearby ancient Agora as well as a look at the Monastiraki area antique stores could make your visit more enjoyable. <https://www.benaki.org/index.php?lang=en>



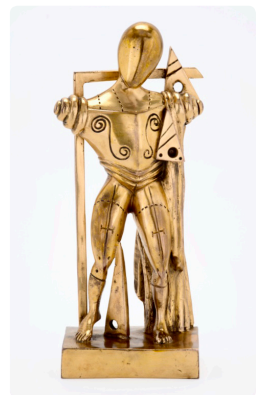
Persian art on plate

[B&E Goulandris Foundation](#) is the newest Athens Museum. Having opened in October 2019, it houses a top class collection of both avant-garde artworks of foreign masters such as Cézanne, van Gogh, Gauguin, Monet, Degas, Rodin, De Chirico, Picasso, Braque, Léger, Miró, Giacometti, Francis Bacon, to mention but a few.

Modern Greek painting is well represented by the works of Parthenis, Bouzianis, Hadjikyriakos-Ghika, Tsarouchis, Gaitis, Moralis, Tetsis and others. It is definitely a private art collection of international standing worth-visiting, and one that could be combined



Pablo Picasso



Giorgio de Chirico

with the nearby 4th century BCE Panathenaic Stadium, which was excavated and rebuilt in white marble to host the first Modern Olympics in 1896. <https://goulandris.gr/en/>

Federation of European Philatelic Associations (FEPA)



FEPA was set up in 1989 by the philatelic federations in a number of European countries to help promote interest and research in philately throughout Europe and beyond. Over the years the number of member Federations in FEPA has grown to 44.

It is an independent organisation with its own Congress which meets annually, at least in normal times, and a Board of seven Directors from different nations to manage its business.

As one of three Continental Federations, it is also an Associate member of the FIP (the world body) and follows the FIP's standards, for example on the judging of exhibits.



HM Queen Elizabeth II with Dr Alan Huggins RDP the first FEPA President, 1989-1993, at the new building of the Royal Philatelic Society London in 2019, on the cover of FEPA News no. 36, published in January 2020.



President José Ramón Moreno 2013-2019 (left) was succeeded by the newly elected President Bill Hedley at the 2019 FEPA Congress in Monaco during Monacophil 2019.

What does FEPA do? Basically, it promotes cooperation and best philatelic practice among its Members. In regard to exhibitions it recognises their importance at all levels and supports them at the international level by giving patronage, as it has done for NOTOS, or recognition. It then assists with advertising the exhibitions and helping to set standards. FEPA also recognises exceptional philatelic achievements by annual awards of medals and certificates.



FEPA Director A. Kunz (left), former FEPA Director A. Virvilis RDP and FEPA President J. R. Moreno at the NOTOS 2015 Palmares dinner in Athens, when Mr Kunz presented Mr Virvilis with a special presentation plate marking FEPA's 25th anniversary.

Another major activity is to disseminate news and information specifically relating to FEPA Members but also on other matters of philatelic interest including forthcoming exhibitions, through the FEPA website (www.fepanews.com) and the *FEPA News* magazine, published twice yearly.

Add to that anything else needed to support the FEPA Members. This year for instance, FEPA has undertaken surveys on the exhibition frames all across Europe, on members' websites and on virtual exhibitions. It is also committed to promoting philatelic study, research and literature. FEPA has a busy programme.

Association Internationale des Journalistes Philatéliques (AIJP)



In 1962, in the midst of the Cold War, during the world exhibition PRAGA '62 in the Czechoslovakian capital, some thirty journalists from countries in the East and the West came together to found the International Association of Philatelic Journalists (AIJP) – a bridge between the “ideological blocs”. They had a three-fold aim:

- to promote the interests of philatelic journalists and authors
- to support the publication, distribution and sale of important philatelic literature
- to secure the position of philatelic literature at exhibitions



They elected Pierre Séguy, an all-round professional radio journalist from Saarbrücken, their first president. Among his successors were philatelists with world renown: Jan Witkowski (PL), Emil Mewes (D), Otto Hornung (GB), Charles J. Peterson (USA), Aad Knikman (NL) and Giancarlo Morolli (I). Wolfgang Maassen (D) has been in office since 2005. During the almost sixty years of its existence, the AIJP has grown continuously and counts about 450 members today. We are a dialogue partner for the FIP and the FEPA and are consulted or intervene whenever the interests of philatelic journalists and authors or philatelic literature in general are concerned.

Over the years, much could be achieved through insistent negotiation and patience. We were instrumental in elaborating regulations governing the literature class, and step by



Notos 2015, Peristeri, Athens

step we succeeded in making them user-friendly. Thus the number of copies to be turned in has been reduced from two to one, and upon request the copy is returned. The fees for a literature exhibit are less than those for a collection. We had digital literature admitted to competitive exhibitions. We introduced standards for the description of literature in exhibition catalogues (e.g. indication of a contact address and the price of a book) and insisted on a suitable presentation of literature at least at international exhibitions, i.e. a convenient reading room. At present we are working for a change in the regulations to lift the “limit” concerning the year of publication of a work and have any book still available on the market to be admitted to a competition.

To show our commitment even more, we became active on the spot: In recent years we have equipped the reading room physically with shelves, labels, chairs and tables and also provided the supervising staff at several exhibitions such as EUROPHILEX 2015 in



Stockholmia 2019

London, NOTOS 2015, ITALIA 2018 in Verona and STOCKHOLMIA 2019. And we organised our own literature exhibitions: LIPSIA 2007 in Leipzig, IPHLA 2012 in Mainz, MONACOPHIL 2013 in Monte-Carlo, ROSSICA 2014 in Moscow. We produced literature catalogues for exhibitions, arranged seminars for friends of literature, and to present new books we used every opportunity at national and international conventions or exhibitions.

We give the term “philatelic author and journalist” a broad interpretation. For that reason our association is open not only to professional journalists, librarians and publishers, but to anyone who has published a book on philately or who is a regular contributor to a journal e.g. of a philatelic study group or thematic association.

Membership to the AIJP is a lot and means a lot. But what counts more is that you belong to a group of idealists who fight for an honorable cause: the cultivation of literature.

Académie Européenne de Philatélie (AEP)



The European Academy of Philately (AEP, www.aephil.com) is a society comprised of serious philatelists from all over the World who have a particular interest in European philately.

It was founded in 1978 and its aim is to collect, study and disseminate information on European philately at the highest level with meetings, exchange of information, displays, publications and any other suitable means.

This in a spirit of tolerance respecting all opinions with the object of furthering European culture today and in the future. The AEP does not want to be a closed circle as an elite might be. On the contrary its members are open to those willing to share their own knowledge: *Damus Petimusque Vicissim* “we give and take in return”. The AEP has adopted this motto which appears on one of the most famous stamps in history.

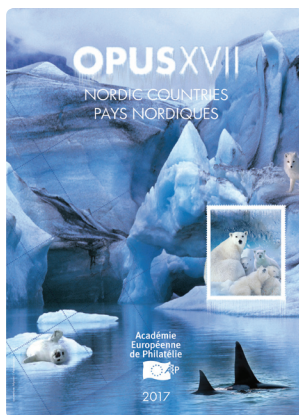


1

The AEP may award (fig. 1) yearly:

- The European Philatelic Merit
- The European Philatelic Literature Award
- The AEP Philatelic Press Award
- The Award of the European Parliament

Opus is the key annual AEP publication. Despite its relatively short life, it has been established as a highly respectable piece of literature. It comprises 20-30 research articles, spread out over an average of 200-250 pages in A4 format. Each year, the majority of the articles follow a particular theme as set out by the Editor, e.g. the 2013 issue was dedicated



2

to Greece, the 2017 to the Polar Countries and the 2020 to the British Empire (fig. 2). Since 2013 the front covers are designed by Ms. Myrsini Vardopoulou, honorary AEP member.



3

The C. Binos Award 2013 established by the Hellenic Philatelic Federation was presented by its President, Pantelis Leousis, to the Editor of AEP, Guy Coutant, as a tribute to *Opus XIII* (fig. 3: P. Leoussis (left) and G. Coutant).



4

The AEP organises seminars (fig. 4) at major philatelic events in Europe.

National Commissioners

The National Commissioners are NOTOS 2021 ambassadors! They have been appointed by their respective National Federations to assist the prospective exhibitors of their countries and finally approve their entry forms.

When the confinement measures will eventually die away and international travel will return to normal, the list will be gradually updated with more National Commissioners from the countries which are now missing (Nov. 2020).



Austria

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Denmark

Per Friis Mortensen
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The background is a collage of various Greek banknotes. In the top left, there's a portrait of a man (likely a historical figure). In the top right, there's a figure standing on a pedestal. In the center, there's a large, ornate number '10'. Below it, the word 'ΔΡΑΧΜΑΙ' (Drachmai) is visible. In the bottom right, there's a portrait of a woman. At the very bottom, there's a blue banknote with the text 'PER IL SVO VALORE NOMINALE'.

Hellas Banknotes 1822—2020 Vol.1

A. Karamitsos
International
Auctions

HELLAS BANKNOTES 2020

In Three Volumes

www.karamitsos.com
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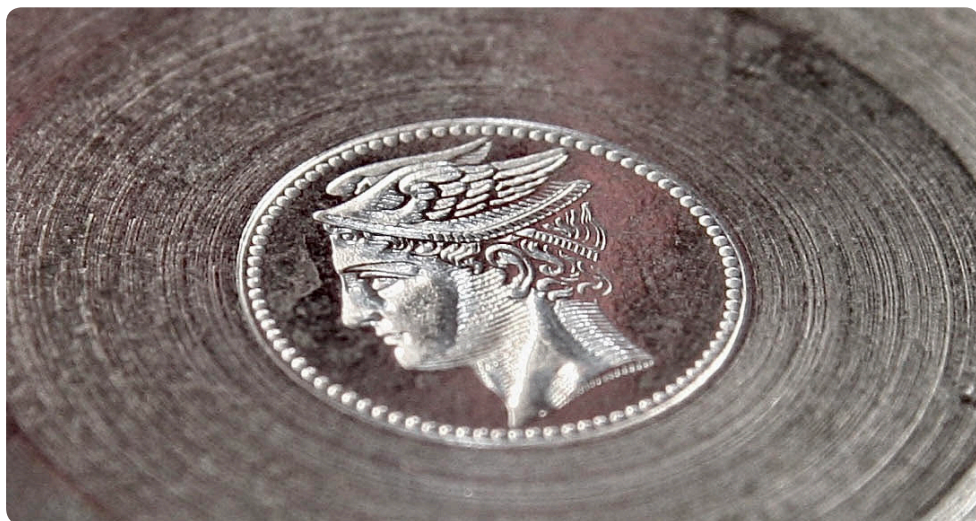


Greece (host country)
Thomas Arvanitis
oldpostnet@gmail.com

The original medallion die of the Large Hermes Head

Court of Honour

Exhibitor: Louis Fanchini



The original medallion die was realised by the Chief Engraver of the French Mint in Paris, Désiré-Albert Barre (1818-1878), in late 1860 / early 1861. The Hermes head effigy was engraved on mild steel, using the technique of engraving called “taille de relief”, also named “gravure en épargne”. The engraver etched on each side of the line which he wished to achieve, in order to obtain the line in relief. The “gravure en épargne” method is used for the engraving of punches (or dies) intended for the manufacture of plates for typographical printing. Indeed, in typography, it is the projecting parts of the plate that print the sheet of paper, by pressure, after having been inked.

The original medallion die is the only one to have been engraved by Désiré-Albert Barre; all the other parts of the final die were created by the other members of his staff at the French Mint in Paris.

The final die of the Large Hermes Head, the only one ordered by the Hellenic Postal Administration, was issued from this original medallion die, in fact from its matrix (see the following description of the matrix of the medallion die).



The matrix of the original die of the Large Hermes Head

Court of Honour

Exhibitor: Louis Fanchini



When Désiré-Albert Barre had finished the engraving of the original medallion die, he struck a matrix. By matrix we mean: a punch obtained mechanically by use of the original die to press (or strike) a block of soft steel in a coining press. The matrix is thus the inverse imprint of the original die, the recesses having become raised (in relief) and vice-versa.

The matrix was hardened and was used to create the final die. The final die was used to coin the 150 clichés of each typographic plate for the first seven values of the Large Hermes Head of 1861.

After a few early unfortunate experiences, this operation was made almost systematically by Chief Engravers in the French Mint to enable them, if necessary, to recreate, or modify the final punch. Indeed, the punches were subject to enormous mechanical forces during the tempering (or hardening) and/or during the striking operations which could alter their design or even cause breaks in the engraving. Thus, if a punch was broken or damaged in an operation, it was sufficient to recreate a new punch from this matrix which was retained for this purpose.



The Great Encounter of the Solferinos

Court of Honour

Exhibitors: various owners

Piraeus, July 1871. A brand new sheet of 40 lepta stamps of peculiar colour reached the hands of a post office clerk at the counter. In just three days the 150-stamp sheet was consumed. Each one of the stamps was separated from the sheet in order for the correspondence of the various shipowners and merchants of the busy harbour to be properly paid.

150 years later, the NOTOS 2021 OC has set an ambitious target: To bring the few surviving Solferinos together again under the same roof during the four exhibition days, for the philatelists and the general public to admire some of the world's greatest rarities.

The Solferino is undoubtedly the most celebrated Greek stamp. A colour variety of the 1871 40 lepta printed in the lilac-rose shade of the control figures, instead of the typical rose-bistre or yellow-bistre shades of the regular printings of the same period. It was named Solferino after the bloody battle of 1859, between the Franco-Sardinian troops and the Austrian army.

Thirteen copies have survived to date, all used; one on an entire letter and one on fragment; two of the lot formerly a pair, at some time separated, and only in 2018 side by side in the same collection again!

The stamps are cancelled by the Piraeus p.o. dotted "2" (payment of postal rates on outgoing mail) or the corresponding c.d.s. (payment of postage dues on incoming mail).

Unique plate positions confirmed by independent scholars and a mere three dates detected on the postmarks (12-14 July 1871) are in favour of the argument that not more than one sheet of the Solferinos must have been consumed at the Piraeus p.o. counter.

Baron A. Rothchild, Edward Loines Pemberton, Alexander Argyropoulos, Nikos Alfieris, Thomas William Hall, Herbert Charles Vassall Adams, Charilis Binos, E. Spink, Herbert Bloch, Ronald Lee, Peter Holcombe were among the owners of at least one Solferino in the earlier years. During the 1980s, George Zachariades from Cyprus managed to add to his collection five Solferinos: the one on an entire letter, the one on a fragment and three single copies.

So far eleven out of the thirteen copies
have confirmed their participation in NOTOS 2021

The Crown Jewel of Hellenic philately

The unique copy on an entire letter

Entire letter from Piraeus (13 July 1871, o.s.) to Larnaca, Cyprus. Cancelled on the reverse by transit postmark VIA LLOYD AGENZIE SMIRNE (27 July, n.s.). Postal rate: 40 lepta for letters carried by Lloyd's ships from Greece to ports in the Levant. Boxed PD on the obverse shows the letter was paid to destination, alongside the Piraeus c.d.s.

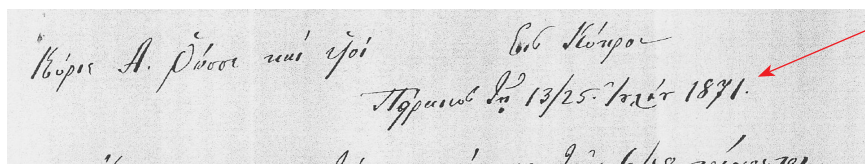


Exhibitor: Marcus Orsi (David Feldman S.A.)

Plate position: 51

Classification: Williams no. XII, Zafeirakopoulos no. 1

Provenance: G. Zachariades



1871 or 1872?

The c.d.s. on the single copies are not clear regarding the year indication: It could be either 71 or 72. It was the discovery of the entire letter in the 1970s, with the manuscript on both sides with “13/25 July 1871”, which put an end to the year dispute.

The unique pair

The pair was first observed and reported by N. Z. Zafeirakopoulos in 2002 in *Philotelia* journal, following M. Tseriotis' presentation of the thirteen copies in David Feldman's auction catalogue, *The Collection (I)*.

It seems that the two depicted copies used to be a pair, cancelled together on some postal item, and at some time later on they were separated in order to journey around in various celebrated collections.

In 2018, Stavros Andreadis presented for the first time the re-joined pair along with other unique and world class rarities in his "Kassandra" Large Hermes Heads exhibit at the World Stamp Championship in Israel. He was awarded the Championship title.



Exhibitor: Stavros Andreadis

Stamp at left:

Plate position: 91

Classification: Williams no. I, Zafeirakopoulos no. 2b

Provenance: A. Economides, C. Binos (Sparta), G. Zachariades, X. Yataganas

Stamp at right:

Plate position: 92

Classification: Williams no. IV, Zafeirakopoulos no. 2a

Provenance: E.L. Pemberton, N. Alfieris, H. Nagele, G. Kotsis, A. Kadinopoulos

All copies used, not one in mint condition

A. Economides, the first recorded owner of a Solferino since 1928 (Williams no. I), mentioned that he was presented by Paul Wolf, a London stamp dealer, with an unused gummed copy with large margins (*Philotelia* 340/1956). This copy has never been reported since, its existence is highly in doubt (Papathanassiou, *Philotelia* 668/2011).

Classification

L.N. Williams, *Encyclopaedia of Rare and Famous Stamps*, David Feldman S.A., Geneva, 1993 and M. Tseriotis in *The Collection (I)*, David Feldman S.A., Geneva, 2002.

N.Z. Zafeirakopoulos, "The Solferino", *Philotelia* 612/2002.

The unique copy on fragment

Cover fragment from the Greek post office in Istanbul, cancelled Constantinople (9 July 1871) to Piraeus (12 July). Paid at destination. Here the year on the c.d.s. is clear. It was the single piece of strong evidence that was verified by the entire letter.



Exhibitor: Stavros Andreadis

Plate position: 29

Classification: Williams no. VIII, Zafeirakopoulos no. 6

Provenance: C. Zinopoulos, H.G. Jones, R.A.G. Lee (Maximus), G. Zachariades



Adolphe Yvon, « Bataille de Solférino », Château de Compiègne - Musée du Second Empire, Compiègne, France

Exhibitor:
Elias Tempelis



Plate position: 112
Classification: Williams no. IX, Zafeirakopoulos no. 9
Provenance: J. Janky, N. Wasdekis, E. Mavrides

Exhibitor:
Xenofon Yataganas



Plate position: 131
Classification: Williams no. III, Zafeirakopoulos no. 11
Provenance: A. Argyropoulos, C. Binos (Sparta), G. Zachariades, S. Andreadis

Exhibitor:
anonymous



Plate position: 31
Classification: Williams no. XI, Zafeirakopoulos no. 10
Provenance: H.C.V. Adams, M. Konialides

Exhibitor:
anonymous



Plate position: 140
Classification: Williams no. V, Zafeirakopoulos no. 12
Provenance: H. Bloch



Exhibitor:
Argyris Karamitsos

Plate position: 87

Classification: Williams no. VII, Zafeirakopoulos no. 7

Provenance: H.G. Jones, R.A.G. Lee (Maximus), G. Zachariades



Exhibitor:
anonymous

Plate position: 77

Classification: Williams no. XIII, Zafeirakopoulos no. 5

Provenance: H. Sassenhausen, E. Mavrides



Exhibitor:
anonymous

Plate position: 136

Classification: Williams no. X, Zafeirakopoulos no. 13

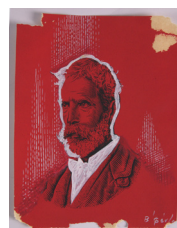
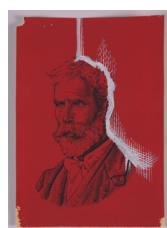
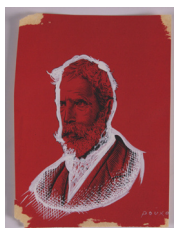
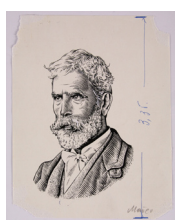
Provenance: Judd, P. Holcombe, G. Trefonas, N. Wasdekis, E. Mavrides

Plating the Solferinos

Three of the most prominent Large Hermes Head connoisseurs, N. Asimakopulos, L. Basel and N. Coundouros, accepted the challenge by N.Z.Z. to plate the thirteen examples and publish their results. They worked independently, using the photographs provided by the auction catalogue and *Philotelia*. Despite the fact that they worked with gray scale photos, while some of them were of poor to medium quality, they all arrived at the same results!

Philatelic & Postal Museum

The Philatelic & Postal Museum is housed in its own building, right next to the Panathenaic Kallimarmaro Stadium, in the city centre. It was created initially by the Hellenic Post and the philatelic associations, in order to collect, preserve and exhibit historical objects that have been used since the founding of the Postal Service in Greece. It was officially founded in 1966, but it was only in 1977 when the building housing the Museum until today was donated to the State, by philanthropist Nia Stratou, and began operation under the supervision of the Hellenic Post.

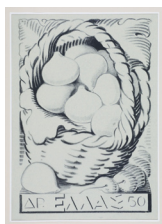


The colour separations made by Tassos for the preparation of the printing plates of the Nicolas Gyzis stamp of the Painters set (1966). Handwritten by the artist himself in Greek (from left): "Black", "Background A", "Clothes", none, "Background B".

The photographic process of the time treated the red areas as if they were black. The artist needed the red colour to distinguish his design drawn in black. The white tempera designates the areas where the different colours would be applied.

Beside the postage stamps themselves as the final product of artistic work, the Museum preserves and exhibits original draft designs of the artists, often water-colours, engravings, drawings, etc., on which the final illustration of the stamp was based, together with postal items such as seals, post office boxes, old equipment etc.

The Philatelic & Postal Museum is a special museum of modern art and technology. Visitors can see the famous first Greek editions of the Large Hermes Heads or the



Jean Kefallinos' "lines" on early designs of the National Products stamps (1953).

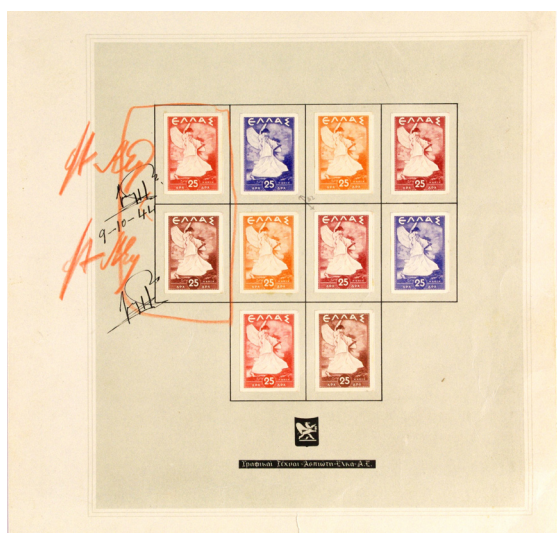


From the Children's welfare set during the WWII Occupation (1943): the original photograph, the artist's design, the photographic proof of the maquette and the final stamp.

work by some of the most important engravers of Greece, such as Biskinis, Tassos or Kefallinos, who worked on the production of postage stamps over time, but also old stamp machinery and post office equipment.

Through the iconography of stamps one can go through all the political and ideological fluctuations of the country, all the great events that have defined the general history of the land, as well as the everyday life of people in all its aspects: The First Athens Olympic Games of 1896, the Balkan Wars, revolutions and coups, the Resistance, Kingship, Dictatorship, Democracy, the way to the EEC, the industrialisation, the reconstruction after WW II, ancient Greek, Byzantine and modern Greek art and many other themes in commemorative or thematic series are exposed and preserved in the Philatelic & Postal Museum.

In 2013, the Philatelic & Postal Museum was transferred from direct supervision of the Hellenic Post to the General Secretariat of Telecommunications and Post, thus establishing the Philatelic and Postal Museum Service. Today, the Museum is an organisational unit of the General Secretariat of Telecommunications and Post of the Ministry of Digital Government.



The first Greek post-war "Glory" stamps were placed in circulation on 1 March 1945, copies of the older 25 D. design of the 1937 Historical issue. The depicted card with the colour proofs reveals that the first colours were selected on 9 October 1944, three days prior to the departure of the occupation army from Athens (12 October).

Consequently, Nikolaos Gyzis' "Psara Glory" was selected as the first "free" postage stamp figure at some earlier time, most probably with the early September news regarding the Nazi army withdrawal from Greece.

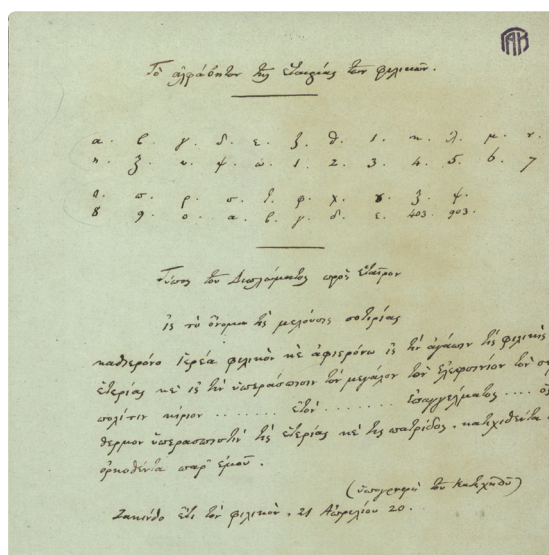
General State Archives of Greece

The General State Archives (GSA) of Greece (www.gak.gr) is an independent public service that reports directly to the Ministry of Education and Religious Affairs. GSA consists of the Central Service based in Athens (with seven Directorates) and of 54 Regional Services and, also, seven Local Archives throughout Greece.



Giannis Vlachogiannis (1867-1945) was instrumental in establishing the GSA in 1914, of which Prime Minister Eleftherios Venizelos appointed him first director (1914-1937).

According to our mission statement “In a period where free access to information constitutes a fundamental right, in the General State Archives we do not just store and preserve



*The coded alphabet of the Filiki Etairia, Zakynthos, 21 April 1820.
[GSA-Central Service, Mamoukas archive]*

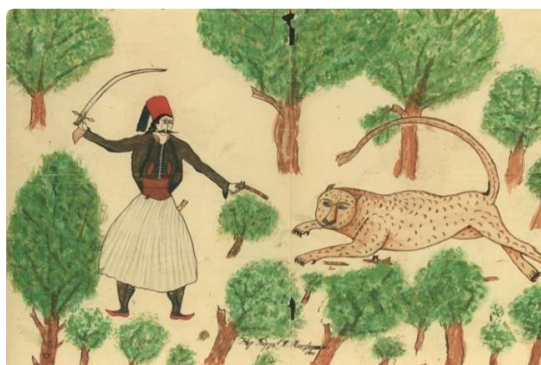


Manuscript entitled “XENOPHON, book of signals”, accompanied by their definitions, 1823.
[GSA-Central Service, Private Collections]

documents but we also ensure free access, we manage information stored in multiple formats and protect State’s and citizens’ rights”. We are a national heritage institution and our main goal is to: a. protect, b. preserve and c. disseminate Greece’s cultural & historical memory.

The GSA contains public documents of all types, many of which originated prior to the foundation of the modern Hellenic State. The greatest volume of public archives kept in the Central Service extends chronologically from the Greek War of Independence, records from the periods of Kapodistrias, King Otto, King George I and the archives of ministries and public services from 1833 and on, while in some regional archives the oldest of their material date from 14th and 17th century respectively.

The General State Archives of Greece is participating at the European Philatelic Exhibition NOTOS 2021, by providing original archival material related to the Hellenic Post, as well as digital copies that are uploaded on the official website of the exhibition.



A pupil’s drawing depicting a 1821 revolutionary fighter, 19th century.
[GSA-Central Service, Giannis Vlachogiannis Collection]

A. Karamitsos

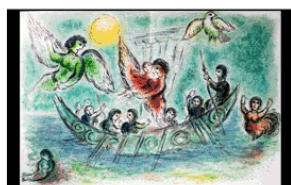
Based in Thessaloniki, in the northern part of Greece, A. Karamitsos International Philatelic Auctions have been established in the global philatelic community for their consistency and reliability for more than forty years.

A. Karamitsos MAJOR SPONSOR

The company was founded by Argyris Karamitsos. When he partnered with the late Michalis Tspidis the engines started running in full speed. Today, the company is in the hands of the next generation. Asteris Karamitsos, the son of Argyris, took over as the new CEO.

With continuous upgrades of their services and the exploitation of modern means of communication plus a user-friendly on-line bidding application, they have produced a corporate identity, which is largely appreciated internationally.

Their auctions mostly include rare stamps and postal items, as well as modern issues, while still offering coins, banknotes, medals, postcards, and from time to time various art objects. In recent years they have also presented rare maps and unique photographic material, focusing on the geographical area of Greece, the Balkans, Turkey and the Eastern Mediterranean. In this manner, A. Karamitsos have established themselves as a unique auction house in the Southeastern Mediterranean, covering a wide range of collectibles and targeting at a continuously growing audience.



Auction 669 (Part 2):
Limited Editions, Art Books &
Prints, Photography & Erotica
7-Nov-2020 12:00:00

[get approved for live bids →](#)

[download auction catalog | view →](#)



Auction 669 (Part 1):
Rare Books, Maps, Philhellenism
& Antique Prints
6-Nov-2020 18:00:00

[get approved for live bids →](#)

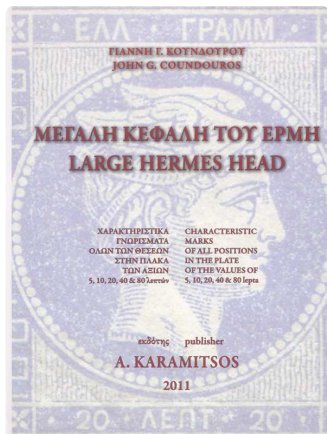
[download auction catalog | view →](#)



Public Auction 668
General Philatelic Auction
7-Nov-2020 10:30:00

[download auction catalog | view →](#)

The November 2020 auctions on-line



Great reference works, all published by A. Karamitsos:

John Coundouros: "Large Hermes Head: Characteristic marks of all positions in the plate"

John Daes: "The handstamps of the Greek post offices"

Nick Asimakopulos: "The plate flaws of the Large Hermes Heads"

Their contribution to philatelic literature has been recognised worldwide. The elaborate auction catalogues, some of which are fine accumulations of unique philatelic treasures, specialised books written by the connoisseurs, as well as the biannual *Hellas* catalogue of stamps and postal history of Greece and areas contribute decisively to the research and the creation of admirable collections.



The latest "Hellas" catalogue:

The stamps and Postal History of Greece in three volumes

In addition, during the last two decades, A. Karamitsos have supported every significant philatelic event or important publication in Greece, such as exhibitions, conferences, symposia, magazines, specialized research works etc. In general, their financial contribution to Hellenic Philately has been greatly appreciated.

Given next year's opportunity of bringing the Greek stamp at the central stage in front of a large international audience in NOTOS 2021, A. Karamitsos decided not only to financially support the exhibition, but to undertake the role of the Major Sponsor in order to help the organisers produce a truly enjoyable and memorable event.

The City of Peristeri

It was back in 1934 when the neighbourhoods of Peristeri were detached from the Municipality of Athens to which they belonged. The new Municipality was established on pretty much the same land it stretches out upon today, giving priority at that time to the fast growing population and their urgent housing needs.



Peristeri: Town Hall

However, the story of Peristeri stretches quite far back into the past. Newer archaeological findings attest to human presence at least twenty five centuries ago. The evidence includes, among others, sarcophagi, pottery, marble tombstones, ancient coins etc.



Peristeri park: The Abduction of Europa



Peristeri: Municipal Library

Today, Peristeri is the third largest city in the Athens metropolitan area, only behind Athens itself and Piraeus, and the eighth largest in the whole country. Andreas Pachatouridis has been the elected Mayor since 2002 for a record of five consecutive elections! An open-minded personality and a man of culture, in a city of so many cultural events throughout the year, he embraced very quickly and supported the idea of the first European philatelic exhibition when the NOTOS 2015 OC made their proposal. It was only natural to also support the second proposal when it was laid out by the NOTOS 2021 OC. In both cases he offered gratis the Peristeri Exhibition Centre, one of the most spacious and convenient exhibition centres to accommodate a philatelic exhibition.



Peristeri: Exhibition Centre

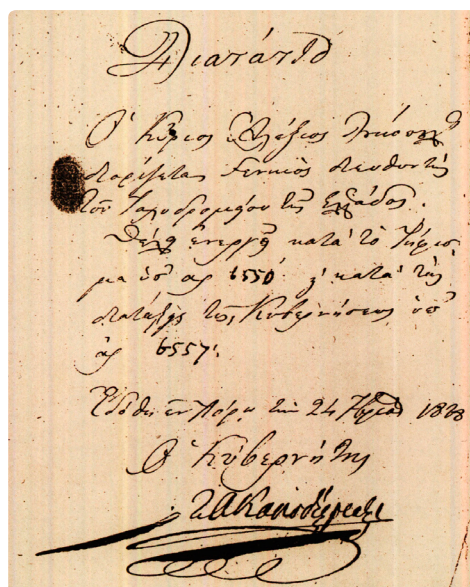
Peristeri is easy to visit. Aside from the bus and the trolley lines, three stations on the red metro line also serve the city. The visitors can enjoy its parks, playgrounds, sports facilities, gyms, swimming pools, theatres, cinemas, the public library, as well as the shops, restaurants, cafes, bars; the works.

Peristeri is Greek for dove, the bird associated with peace for ages. NOTOS 2021 is an international event, meant to bring people together; in peace.

Hellenic Post

With almost two centuries of knowledge and experience, having been founded practically at the same time as the Greek State, Hellenic Post is the oldest company in Greece and plays a crucial role in the country's business, social and cultural environment.

With a nationwide network of 636 branches, 534 postal outlets and 5200 employees, Hellenic Post is the universal service provider in Greece and today connects citizens and businesses in every part of the country and every part of the world.

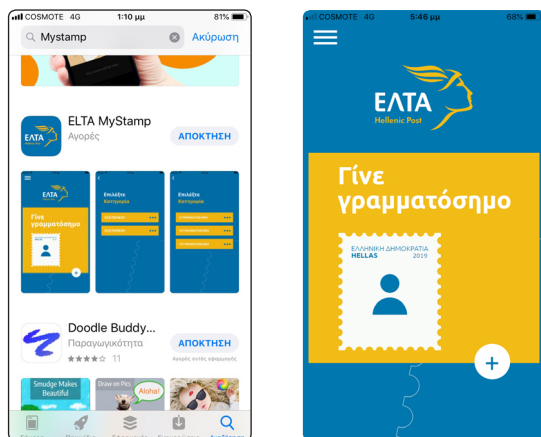


Greece's first Governor, Ioannis Kapodistrias, signs the appointment of the first Postmaster General (1828).

A founding member of the Universal Postal Union, one of the first organisations to recognise the importance of the global interconnection of populations beyond geographical boundaries, Hellenic Post monitors and is regularly involved in developments in the international and European postal market.

The Hellenic Post has always been associated with philately. The first Greek stamp, the historic Large Hermes Head, the messenger of the gods, was issued in 1861. Since then, there have been more than 900 issues and more than 4,000 different images. Despite their size, our stamps have always carried the power, history and knowledge of centuries, while they are among this country's most potent national symbols.

Every year, the Hellenic Post presents sets of stamps that encompass the historical record, political portrayal and aesthetic cultivation, covering a wide range of topics inspired by



Philatelic applications on smartphones developed by the Hellenic Post.

history, art, folk tradition, sport, and the natural world, and commemorate people and events that have marked the country's history. We also participate in special themed sets of stamps with postal operators in other countries (EUROPA & EUROMED), often winning awards.

Today, the Philatelic Service is adapting to the new era and is moving firmly forward. With new technologies, an emphasis on social networks, electronic applications and innovative issues, it is appealing to the younger generation and keeping the flame of philately burning as brightly as ever. In a rapidly developing digital world, Greek stamps promote the timelessness of culture and maintain their historical and artistic value.

The Hellenic Post is actively contributing to NOTOS 2021 by supporting the exhibition, welcoming the many Greek and foreign visitors and, of course, presenting all its philatelic activities. In addition, a commemorative set of NOTOS 2021 stamps and a miniature sheet will be released to mark the event.

You can find out about new sets of stamps at Hellenic Post's bilingual site, www.elta.gr, where you can also make purchases.



The interior of the Post Collection shop in central Athens (5 Lykourgou Str.).

Amendments to the IREX

The following amendments were approved by the FEPA Consultant and communicated to the FIP Liaison Officer prior to the publication of the amended IREX (version 2) on NOTOS 2021 website. The amended IREX is dated 13 September 2020.

Article 1.3 (new clause added):

The exhibition will be held under the Patronage of H.E. the President of the Hellenic Republic Ms. Katerina Sakellaropoulou.

- * *An additional opportunity to participate with 8 frames: The coronavirus stripped the philatelic calendar from all FIP exhibitions in 2020 and the first half of 2021. They have been either cancelled or postponed to a later date. This meant in turn that some exceptional exhibits missed the opportunity to be exhibited in 5 frames, score easily 85 points or more and be able to apply in NOTOS 2021 with 8 frames.*

Article 8.4 (new paragraph [d] added):

[d] 8 frames optionally, for exhibits that have been awarded 95 points or more in a previous national or international exhibition, subject to the approval of the respective national Federation.

- * *New deadlines: Respecting the intentions and requests of our prospective exhibitors and visitors, we pushed back the deadlines to their favour, hoping that these changes will encourage them to participate and travel to Athens.*

Article 9.3 (amended):

[old]: Deadline for submitting entry forms to the OC is 28 February 2021.

[new]: Deadline for submitting entry forms to the OC is 31 May 2021.

Article 9.4 (amended):

[old]: The applicants will be notified by 30 April 2021...

[new]: The applicants will be notified by 15 June 2021...

Article 10.2 (amended):

[old]: Entry fees should reach the OC by 30 June 2021...

[new]: Entry fees should reach the OC by 15 July 2021...

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expert AIEP

info@collectio.bid

+30 210 3305086, +30 6944 545312

Our software


<https://cometonotos.hps.gr>


A brand new software, developed for NOTOS 2021 in order to reduce paperwork and errors to a minimum.


Anyone involved with the exhibition is registered by either using their favourite account (Google, Twitter, Facebook) or by creating a new local account.

Registration

Welcome to our prospective Exhibitors and Visitors, the appointed National Commissioners and the proposed Members of the Jury as well as anybody else involved in one way or the other with NOTOS 2021.

 Sign in with Google

 Sign in with Twitter

 Sign in with Facebook

Or sign up and use a local account:

Login

Sign up

The software is further used by:

- The National Commissioners and Jurors to enter their appointment data.
- The Exhibitors to submit their Entry Forms.
- The Travellers to Athens to enter their trip and accommodation details.

Special software features:

- Any submitted entry form reaches the National Commissioner for approval.
- Any submitted appointment reaches the National Federation for validation.
- Entered data may be edited and resubmitted by the user at any time.

Details and brief instructions on the exhibition website: www.hps.gr/notos2021

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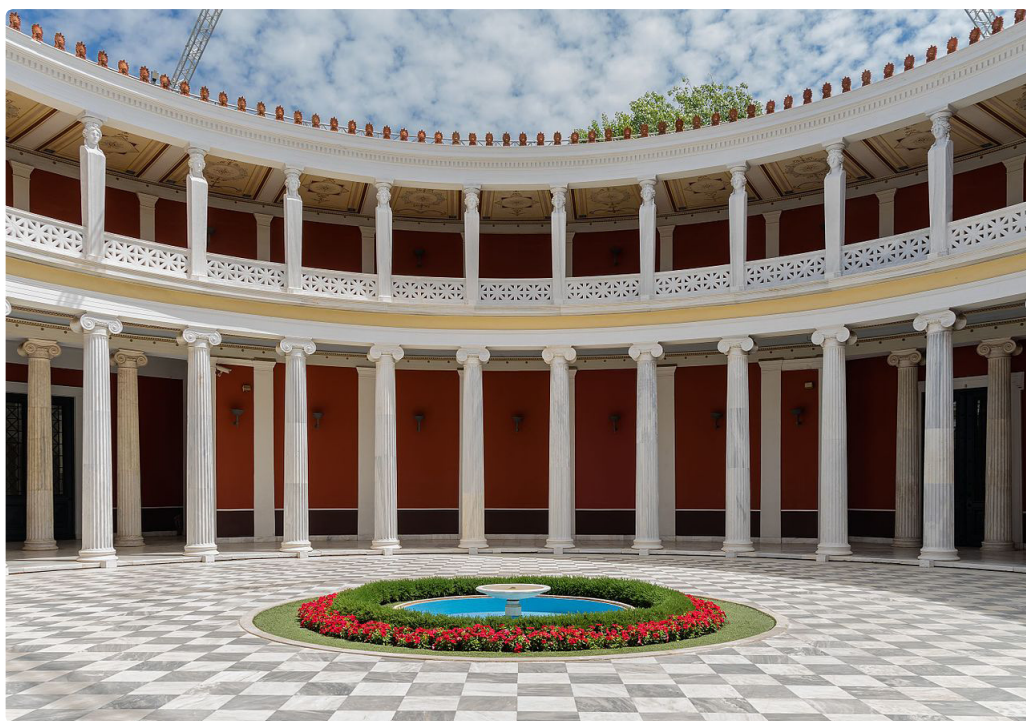
E-mail: ilissia.stamps@yahoo.gr • www.ilissia stamps.gr

NOTOS 2021 welcomes the FEPA Congress in Athens



A few years back, we had the pleasure and honour to host the FEPA Congress in Athens. It was the closing day of NOTOS 2015, our first attempt to stage a major international exhibition.

Next year we shall be honoured to welcome for a second time the delegates and the attendants of the European Federations. The upcoming FEPA Congress is scheduled to take place in Athens on 23 November 2021, following the closure of NOTOS 2021. In view of the cancellation of this year's Congress, it is understandable that we ...can't wait!



Athens, Zappeion courtyard [photo by Jebulon in commons.wikimedia.org]

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Our legacy

Alexander Argyropoulos

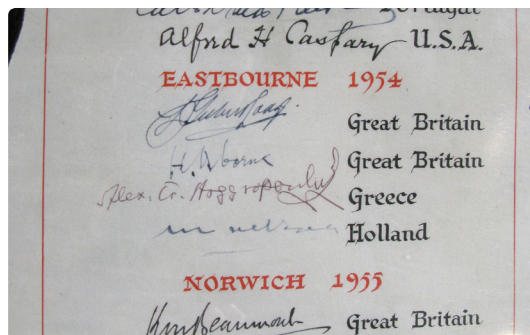


Alexander Argyropoulos was born in London in 1883, at a time when his father was the Greek Ambassador to the Court of St. James. He was an agricultural engineer by profession.

He built significant collections not only of the classical first issue of Greece but also of Samos and of Greek postal history. From 1930, he frequently participated in various international exhibitions. In 1953, in Lisboa, he was awarded with the Grand Prix in competition and in 1955, in Stockholm, he was awarded with the Grand Prix d'honneur. From then on he occasionally served as an international juror.

In 1954, he was the first Greek philatelist to be invited to sign the Roll of Distinguished Philatelists. It took sixty years for another Greek to sign the Roll, when Anthony Virvilis was similarly honoured in 2013.

A great researcher, Argyropoulos published a number of exceptional articles in *Philotelia*, several of which were translated and re-



Alexander Argyropoulos signs the Roll in 1954 after Leicester James Gilbert-Lodge (GB), and Harry Osborne (GB), but before Walter Sylvain Wolff de Beer (Holland)

printed in the United States. His major work, however, was his involvement in the *Kohl Briefmarken Handbuch* published in 1934. The classification in the Greek section of the renowned handbook is his own work exclusively.

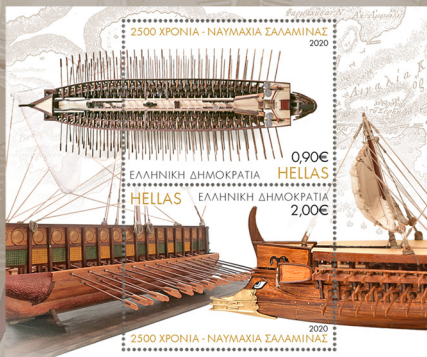
He was one of the earliest members of his "home club", the Hellenic Philatelic Society (HPS). In 1950 the HPS named him Honorary President. At a later time he became also a member of the Royal Philatelic Society London. He died in Athens in 1962.

Argyropoulos' portrait which provided the image depicted on the stamp of the 2107 Prominent Greek Philatelists set is an oil painting by Nikolaos Atzaritis, another great philatelist of his time. The portrait is on permanent display at the Hellenic Philatelic Society premises.



Argyropoulos' painting by Nikolaos Atzaritis

The legendary Naval Battle of Salamis



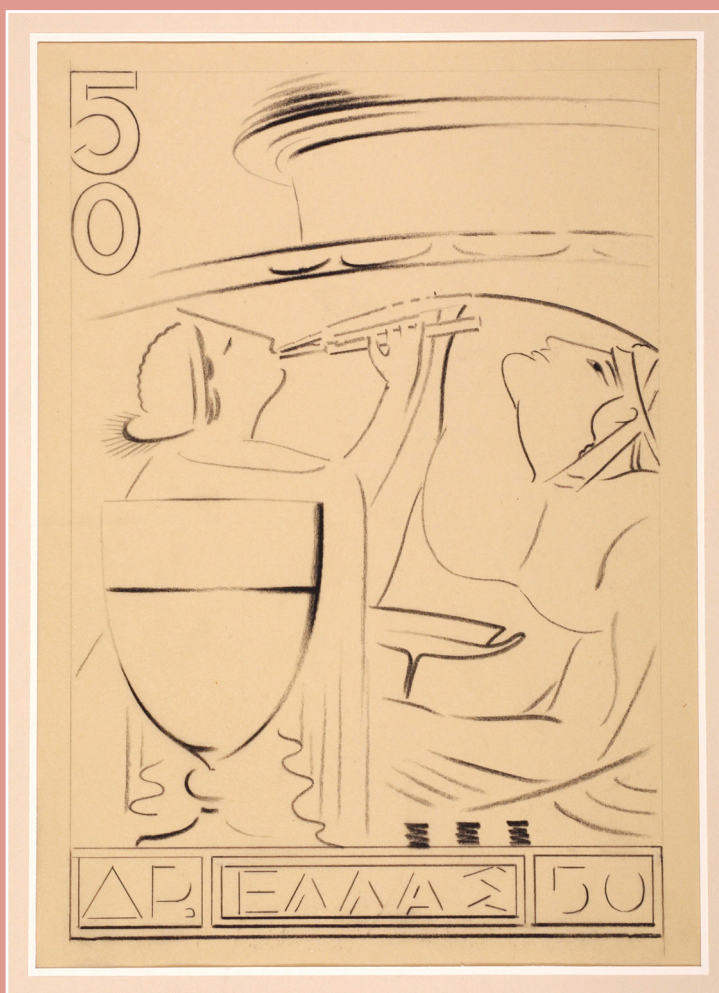
2500 Years of History

The Hellenic Post presents a Commemorative Set of Stamps – Feuillet to honor perhaps the most legendary Naval Battle in antiquity.

The victory in Salamis is attributed to the brilliant strategist **Themistocles**, who managed to annihilate the numerical superiority of the enemy fleet.

First Day of Issue
22.09.2020

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Top: Jean Kefallinos' prototype in large format of the 1300 D. National Products stamp (1953). [Courtesy Philatelic and Postal Museum, Athens]

Right: the issued stamp.

