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The Ukrainian Philatelic and Numismatic Society (UPNS) seeks to unite all collectors of Ukrainian materials and is particularly dedicated to the promotion of Ukrainian stamp, coin, and medal collecting. *Ukrainian Philatelist* serves as the society’s official record of original research, new discoveries, and member activities. Inquiries regarding society membership, journal subscriptions and advertisements should be addressed to:

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Cover: Privately prepared souvenir cover commemorating the Sydney 2000 Olympic Games with a block of four 30 kop. Ukrainian Olympic stamps and Australian Olympic Logo stamp on a NOC of Ukraine envelope (refer to pages 14-15 for further detail). Souvenir stamp (logo) commemorating Olympilex 2000. ‘Team Ukraine’ car window sticker.

## RECOGNIZING THOSE WHO SERVE

by Inger Kuzych

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*Your society held one of its best ever UKRAINPEXs in the Detroit suburb of Warren this fall. Honored at the awards banquet were several gentlemen (and one UPNS chapter) who have made major contributions to our hobby. I felt it would be fitting to reproduce the remarks made in distributing the plaques, so that all society members who were not able to attend the convention-exhibit would learn of the services the recipients had performed.*

### **Maksymczuk Award Winners for 2000**

This year we are presenting six Maksymczuk awards for outstanding services to UPNS and Ukrainian philately. It's a lot of awards at a time, but there are quite a few people who are long overdue for recognition.

The first award goes to the Metropolitan Detroit UPNS Chapter for putting on another outstanding UKRAINPEX. It was six years ago that this chapter hosted its first UKRAINPEX and I was delightfully surprised when early this year (just days into my new administration) Roman Maziak contacted me and volunteered to organize this year's event. I'm very grateful for all the efforts that all of the chapter members have put into making this show so successful. It's been particularly heartwarming for me since (as I think most of you know) I grew up in the Detroit area originally. I'd like to ask Roman Maziak, president of the Metro Detroit Chapter, to come up and accept the award on behalf of the other chapter members.

The second award goes to someone who is not here this evening, Mr. Hryhoriy Lobko. Most of you probably are aware that Mr. Lobko (from Kyiv) is the author of the excellent study on modern-day Ukrainian provisional stamps. His first edition came out in 1996 in Ukrainian. The second was put out earlier this year in English. This work is now considered "The Bible" on the subject. The book is the largest ever published concerning any aspect of Ukrainian philately. I'd like to ask Mr. Val Zabijaka, a friend of Mr. Lobko's to come up and accept the award on his behalf. Mr. Zabijaka deserves some of the credit for this award since it was he who urged Mr. Lobko to undertake the effort to compile a listing of all recent provisionals in the first place.

The next award goes to the person without

whose help there never would have been a second edition of Mr. Lobko's catalog. I'm speaking of Dr. Andrew Martyniuk who undertook the translation of the catalog from Ukrainian into English. Not only that, he also did all the page layouts for all 250+ pages. Yes, he did have some help on translating some small sections of the book, but I think it's fair to say that 80-85% of the effort was his. Mr. Martyniuk was also helpful earlier this year in helping to design society application forms, stationery, and special bookplates. The latter were used to present several volumes on behalf of the society to the Collectors Club of New York. Andy, come on up and get your well-deserved reward. I'm pleased that his parents Dr. and Mrs. Osyp Martyniuk were able to come up from the Cleveland area to visit UKRAINPEX and to see their son get some recognition for all his hard work.

Our final three awards go to three gentlemen whom we might call the Three Musketeers of the society. They all joined in 1968 and I was surprised to find out that their membership numbers are chronological: 240, 241, and 242. The first of these is Dr. Lubomyr Onyshkevych who has been doing such a fine job putting out the society's newsletter *Trident Visnyk* for the past 4½ years. Dr. Onyshkevych has contacts with all sorts of folks in Ukraine who supply him with information and materials enabling him to keep current with all of Ukraine's philatelic and numismatic releases. He thus is able to provide our members with the very latest in what is happening in our hobby in Ukraine. He deserves to be recognized for all his time and effort.

Our fifth award goes to an unsung hero of UPNS, Dr. George Slusarczuk. During the 1970's he held the society together as president during some very lean times; since then he has served as the society's treasurer. It's a position he's managed very well and we are all grateful to him for his efforts because it's a job no one else seems to want! I've lost track of how many years he's served in this position, but it must be going on 20 years. For a time, George even served as the society's journal editor. So, for his many years of service to the society, in many different capacities, we recognize Mr. George Slusarczuk.

Our final award winner also is a former president of our society. He took over the job

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from Mr. Slusarczyk in 1983 and served for two terms during which society membership grew appreciably. He is better known, however, as the person who has run an auction of Ukrainian materials for almost three decades now. I am, of course, speaking of Mr. Val Zabijaka. Most people do not realize just how much work it is to set up an auction. One must first gather all the materials from a variety of sources and then describe and enter them all into an auction listing. Val undertakes this tedious process not once but

three times a year and has done it now for 82 auctions! In recognition of his many years and countless hours devoted to our hobby, I'm delighted to be able to present this award to Val Zabijaka.

Congratulations and a big thank you to all of this year's Maksymczuk Award winners!

### UPNS In Cyberspace!!

On 29 August 2000, your society went online with its new web site: [www.upns.org](http://www.upns.org). The site provides a wealth of information about Ukrainica collecting with separate pages devoted to: an introduction to Ukrainian philately, a bookstore of available publications, a look at the Narbut Prize for best Ukrainian stamp design (all past winners are listed and many of the finalists shown), the contents from the society's latest *Ukrainian Philatelist* journal, and links to all sorts of related collecting sites. In addition, one can also join the society online by printing off an application after first reading about the many benefits derived from membership.

So, check out the site and then contact me (Inger Kuzych) online with your impressions, comments, or suggestions.

### EDITORIAL

*by George D. Fedyk*

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I take the opportunity to thank all UPNS members who have contacted me since the publication of my first *Ukrainian Philatelist*. Your support and acknowledgment is greatly appreciated. The many positive and constructive comments have provided me with the encouragement to continue my editorial style, one which I have always believed to be relevant, diverse, interesting, and at times acerbic. I uphold the view that Ukraine has a fabulous opportunity to promote itself philatelically with dignity on the world stage, although there have been many occurrences that have caused me to despair. But, being an eternal optimist, I live in hope that the situation will only improve.

I cannot continue without mentioning Olymphilex 2000. As a collector of Ukrainica, I was devastated that Ukraine did not make an appearance in Sydney. All the philatelic press in Australia, as well as the official exhibition program, made it abundantly clear that Ukraine would be attending. Unfortunately, this was not so. I appeal to the philatelic powers in Ukraine and implore them to explain their motives and ethics, for as far as many in Australia are concerned, their professional credibility has suffered a damaging blow. If it is their intention to embrace the world stage then they have a lot of soul searching to do.

Within this issue I have been able to assemble a diverse and interesting range of topics. However, I have been lucky, lucky that so many of my colleagues have taken the interest and time to prepare original articles and respond to the call to make this flagship journal one of the best around. To all contributors (and all those in the future), sincere thanks. Without your contributions, this fine journal would not appear.

In conclusion, I inform readers and contributors that articles for the next journal will be accepted up to the end of February, 2001. I look forward to being able to present to you many more fine articles that should continue the fine tradition this journal has enjoyed over the past almost half century.

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# THE SO-CALLED MARIUPOL ISSUE: WHAT IS IT?

by Alexander Epstein

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## Background

The present paper deals with one of the issues effected during the Russian Civil War in Ukraine, allegedly at Mariupol (Scott Ukraine Nos. 78 and 79). This issue consists of two stamps of Ukraine with face values of 10 and 50 shahiv (Scott Ukraine Nos. 67 and 71) surcharged 35 k and 70 k respectively (Figure 1). Some modern catalogs, including Michel (Germany) and Stanley Gibbons (England), list this issue among the stamps issued in 1918-1920 by White Armies fighting against the Soviet forces. More particularly, these stamps are ascribed to the Volunteer Army administration under General Denikin.

There is also another opinion expressed first by the late Evhen Vyrovyy, an expert in Ukrainian philately [1]. According to this opinion, these stamps were issued by the Soviets during their short-time occupation of Mariupol in the spring of 1919. This point of view was shared by Peter Bylen [2] and was again reiterated in his recent publication [3].

Mint Mariupol stamps are found rather scarcely, especially the 70 K/50 sh. surcharge, of which only 5,000 copies are believed to have been overprinted. Genuinely used copies are rare, saying nothing about covers with such stamps. Most of the used copies have cancellations of Mariupol dated from the end March to July 1919. Probably, this is the reason why these stamps are known as the Mariupol Issue. However, cancellations from other places, e.g. Khartsysk, Kramatorivka, etc., are known as well. The area where these cancellations are known to have existed coincides approximately with the Donetsk coal mining area (Donbas), which at that time was a part of the Katerynoslav province (and a small portion of the Kharkiv province) but presently in the Donetsk (formerly Yuzivka) oblast of Ukraine.

The following are the only covers franked with the Mariupol stamps known to me up to the present:

To find a key for a probable solution of the problem as to the true origin of the Mariupol stamps

**Table 1**

No	Item	From	Date	To	Date	Franking	Source
1	letter	Usensko-Kozlovskoe [Katerinoslav Province]	1.4.19	Taganrog	7.4.19	2 x 35k/10sh + 2 x 70k/50 sh + 18 x 5k PSB	[4]
2	R-letter	Kramatorivka	3.4.19	Taranivka		35k/10sh+70k/50sh + 2 x 35k + 2 x 70k Chainbeaker	[4]
3	R-letter	Sergievka-Izyumskaya [Kharkiv Province]	8.4.19	Vernigorodok [Kyiv Province]		35k/10sh+35k+70k Chainbeaker	
4	letter	Mariupol	3.5.19	Taganrog	30.6.19	35k/10sh+10k Rus. +25k postage due	
5	R-letter	Sartana [Katerinoslav Province]	6.6.19	Ekaterinodar	9.6.19	3x35k/10sh+5x3k + 5x4k with trident overprint.	[5]

without pertinent documents (which may still be kept in some archives in South Ukraine or Russia), one should remember the events taking place at that time in the Donets coal mining area. Up to November 1918, this area, as a part of Ukraine, was occupied by German troops, which found themselves there in accordance with the Treaty of Brest-Litovsk between the Central Powers and Ukraine. After the defeat of Germany and the November Revolution, these troops started to be drawn off from Ukraine and, first of all, the Donets area. Thus, this area remained actually without defense against various local rebels (including the famous *bat'ko* Makhno) and the Bolsheviks, who were preparing to invade Ukraine from Russia. The Ukrainian State itself had too few forces for providing such defense.

Pavlo Skoropadski, Hetman of Ukraine, turned to General Krasnov, Head of the Autonomous Republic of Don Cossacks with an urgent request to occupy temporarily the Donets coal mining area with Don troops. A corresponding agreement was achieved and the Cossacks occupied this area including the towns of Luhansk, Yuzivka, Debaltsevo, Mariupol, etc., in the second half of November 1918 (see the area map, Figure 2). The local population was assured that this was only a temporary measure “pending the creation of a permanent and universally recognized power in Ukraine”. Post and telegraph offices in the area, which had been earlier subordinated to the Katerinoslav Post/Telegraph District, were now being governed by the corresponding Don administration, i.e., the Rostov Post/Telegraph District.

In January 1919 the Red army started an offensive directed at the Donets coal mining area and Ukraine itself. By the end of this month they had succeeded in occupying a considerable part of this area, reaching the Debaltsevo-Yuzivka-Popasnaya line. The Don army was not strong enough in keeping the Reds back alone, therefore, General Denikin, to whom the Don Army was strategically subordinated to from the beginning of January, ordered the transfer of the Volunteer Army troops under General May-Mayevski to South Ukraine, which became free after the final victory over the Red Army in the Terek area, North Caucasus. The Bolsheviks were brought to a stop and even forced back at the beginning of February. However, after a new attack, by mid-March the Reds restored for some time their former positions in this area. The town of Mariupol on the Azov Sea coast was taken on 29 March by the Red Ukrainian troops coming from the West and Northwest, now supported by Makhno’s units, and remained under Soviet occupation up to 19 May, with a break from 10 to 28 April.

To determine what entity issued the so-called Mariupol stamps it is useful to analyze the postal rates in effect in Ukraine and Russia at that time. Let us first, however, turn our attention to a postal stationery card listed in catalogs usually under Ukraine (Higgins & Gage, Michel-Europa.), a postcard of Russia with the face value of 5 k (the so-called ‘Kerenski’ issue of 1917) overprinted in 1918 with a Ukrainian trident and new value of 10 k and then revalued once more to 15 k with a corresponding surcharge (Figure 3). One can easily see that this 15 k surcharge is very similar in its design to the 35 k and 70 k surcharges of both Mariupol stamps. Having in mind also that the trident overprint was applied to the postcards at Katerinoslav (such postcards were also in use in the Donets coal mining area) there remains little doubt that the postcards surcharged 15 k and the Mariupol stamps are parts of a common issue. Table 2 provides detail of postal use of these PS cards in the form of a cutout known to me:

**Table 2**

No	From	Date	To	Date	Additional franking	Source
1	Rostov	23.9.19?			2x10k “United Russia” + 30k postage due	[4]

One more such postcard used in 1920 under the Soviet administration is known to me as well. In both these cases the postcards were used as blanks, i.e. without taking into account their face value. In any case, it seems that the Mariupol stamps and the 15 k PS cards were not made invalid for postal use at their face value until after July 1919.

**Table 3**

The basic postal rates for the commonest kinds of mail are adduced in Table 3 below:

Kind of mail	1	2	3	4	5
Postcard	20 k	10 k	20 k	free	15 k
Letter (up to 15 g)	35 k	25 k	35 k	free	35 k
Registration	70 k	25 k	50 k	25 k (+10 k, resp. 25 k for weight)	35 k

1 = Soviet Russia from Feb. 28 to Sept. 14, 1918

2 = South Russia (Don, Kuban, the Crimea) from autumn to end 1918

3 = Ukraine from Nov. 15, 1918

4 = Soviet Russia from Jan. 1, 1919, incl. the parts of Ukraine under the Soviets

5 = South Russia (areas under the Volunteers and Don Army) from beginning 1919

At first sight the face values of both Mariupol stamps correspond well to the Soviet postal rates (item 1 above) that give a reason to consider them as a Soviet issue. However, by the beginning of 1919 this set of rates had been long abolished; also, the 15 k postcard face value does not conform to these rates. The rates in 2 to 4 are also out of the question. Only the set of rates in item 5 conform fully to both stamps and postcard face values, i.e. the 35 k stamp was destined for ordinary and the 70 k for registered letters. Consequently, one should consider these stamps and postcards as issued or, at least, prepared for issue by some 'White' Russian administration.

It is much more difficult to answer the question as to what particular military or postal administration ordered the surcharge of these stamps and postcards, where this work was effected, and when they were released for sale at postal counters. Turning to the items 2 and 3 in Table 1, one can easily see that these letters, although being of philatelic origin, were posted at and delivered to the localities which were for a relatively long time under the Soviet administration. All other items in this table went through the mail in the area occupied by the White forces, although item 1 seems to be strongly overfranked (maybe also philatelic). One should also keep in mind that while the Gregorian Calendar (New Style) was used in Soviet Russia and other areas under the Soviets, as well as in Ukraine under the Skoropadski government, the Julian Calendar (Old Style) was still in force in Don and other areas of South Russia and Ukraine occupied by the Whites. Thus, one should correct either data for 13 days forward or backward bringing them to a common denominator.

Item 4 in Table 1 is of particular interest. Unfortunately, it cannot be illustrated here, as the copy received from its owner in Mariupol is of very bad quality. It is impossible to determine from the postage due marking on the cover whether it was applied at Mariupol or Rostov. Anyway, the manually inscribed amount "25" seems to be no double difference between the corresponding postal rate and actual franking as demanded by the postal regulations, but only a single difference. However, it remains unclear what particular postal rate was applied in this case: that under item 5 in Table 3 or the next set of postal rates introduced in South Russia under General Denikin's administration as from 1 July 1919 (70 k for an ordinary letter). In the first case, the 35 k/10 sh stamp was recognized as valid for franking.

Thus, all the circumstances indicate that the so-called Mariupol stamps were distributed to the post offices of the Donets coal mining area no later than March 1919 (probably, still earlier). However, if the stamps (and also the PS cards) had been overprinted at Mariupol and distributed from this town, which was occupied to the end of March by White troops, it would hardly be possible (and senseless) to also deliver them over the front line to the territory occupied by the Red Army. Consequently, one should look for another place where these stamps and postcards could have been overprinted and sent distributed.

Taking into consideration all the circumstances discussed above, one might adopt a logical conclusion that the so-called Mariupol issue was prepared by the Don postal administration specifically for those parts of Ukraine occupied by the Don Army, namely, the Donets coal mining area and distributed to post offices in this area just before the 'Red's' offensive. This could not have taken place later than February 1919. The necessity of such an issue was probably connected with the fact that purely Ukrainian stamps (which were earlier used in this area) with face values to meet the appropriate postal

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rates, were mostly sold out by this time (let us remember, for instance, the scarcity of the 35 k stamps with the Katerinoslav trident!). This would also be in the spirit of the agreement between the Ukrainian and Don governments about a *temporary* occupation, although the new Ukrainian government, the Directory, did not recognize this agreement. It was also impossible to receive fresh stocks of unoverprinted Imperial Arms stamps from the center (i.e. Soviet Russia), while stocks of stamps of the Don Republic (Imperial Arms stamps surcharged “25” and “50” at Rostov at the end of 1918) were negligible. With the area’s consolidation by the Armed Force of South Russia (Denikin’s), this administration, which did not seek the independence of Ukraine and did not recognize Ukrainian postage stamps, declared the Mariupol issue invalid.

As to the place where the stamps and PS cards were surcharged, Rostov, where the Don postal administration was situated, seems the most probable place. Of course, it could have been some other town, even Mariupol, although such an assumption has many counter-arguments. In any case, this problem requires further study.

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2. Peter Bylen: The Interim Issues of Soviet Ukraine. *Ukrainian Philatelist* v.39; No 1(61), 1992, 3-16.
3. Peter Bylen: *Soviet Ukraine: a catalog-checklist*. Ukrainian Philatelic Resources No 2”, 1995, p. 9.
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5. *Ukrainski Filatelisticheski Visnik* No 2/17, 24, 1992.



Figure 1  
35/10 sh. and 70/50 sh. overprinted stamps.



Figure 2  
Area map of the Mariupol region (with Mariupol indicated).

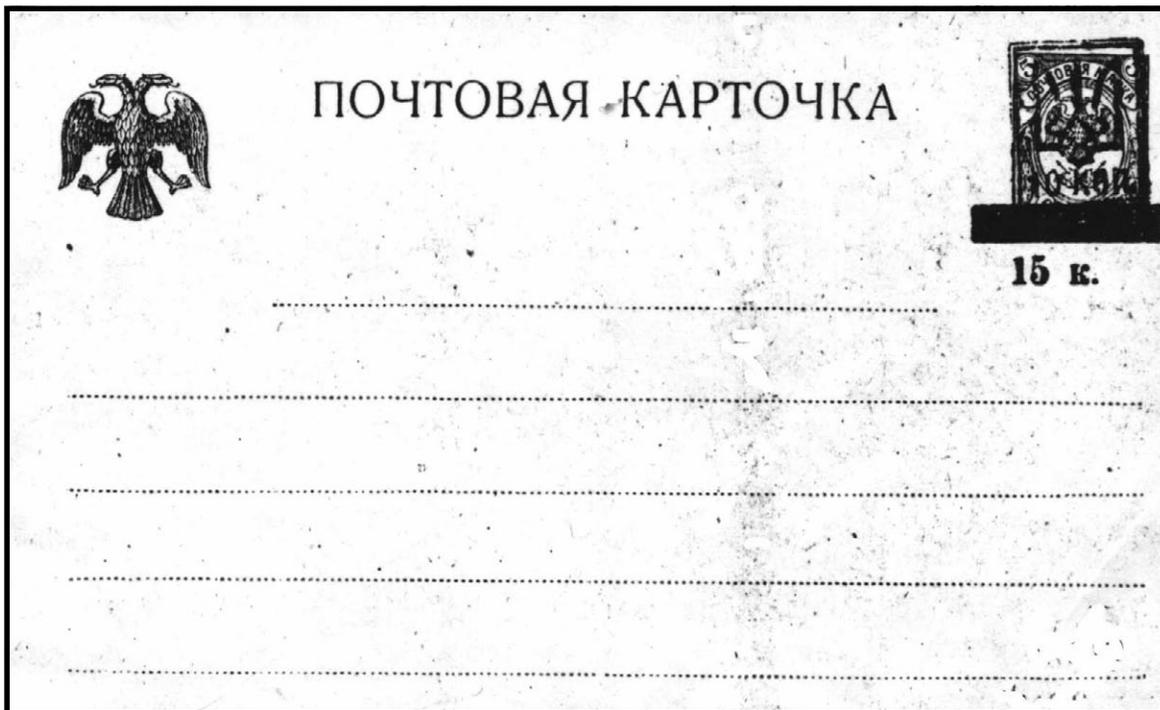


Figure 3  
1917 Kerenski postcard with a 5 k face value, overprinted with a 10 k trident, then revalued again to 15 k.

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# THE FIRST STAMPS OF WESTERN UKRAINE: THE LVIV ISSUE OF 1918

*by Ingerit Kuzych*

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## **Background to the Stamp Issue**

By the fall of 1918, it was becoming all too apparent that the Central Powers of Germany and the Austro-Hungarian Empire were going to lose the Great War. Various peoples in the latter multi-national state began undertaking negotiations and making plans for independence. Included were the Poles, Czechs and Slovaks.

Other, less populous ethnic groups, however, were being ignored or marginalized, forcing some of them to take matters into their own hands. Among these folk were Italians, Croats, Slovenes and Ruthenians. It is upon the latter group of people that this article will focus.

Although the Austrians called them "Ruthenians", these people were Ukrainians. Their region of Galicia had been absorbed into the Austrian Empire a century and a half earlier, in 1772, during the First Partition of Poland. They now looked to take advantage of the opportunity presented to them and separate East Galicia, mostly Ukrainian, from West Galicia, primarily Polish. Unfortunately, the Poles saw things differently. As far as they were concerned, all of Galicia was Polish.

During the early morning hours of Friday November 1, 1918, Ukrainians in the Galician capital city of Lemberg, as well as throughout East Galicia, carried out an audacious coup d'état, seizing all of the important governmental and municipal institutions. The action was carried out at the behest of the Ukrainian National Council, to forestall a transfer of power by Austrian authorities to the Poles as had secretly been agreed to for that day. On 9 November the name of the new state was proclaimed as the Western Ukrainian National Republic (ZUNR); Lemberg now went by its new (old) Ukrainian name of Lviv.

Following the coup, a policy of Ukrainianization was implemented in governmental and administrative institutions, which also included all post offices. Although postal services remained the same as under the Austrian regime, they were now run by a ZUNR Ministry of the Post. The first post office to open in the city was on Volova Street; no Ukrainianization was needed at this locale as by

fortunate coincidence, all postal workers there were Ukrainian. During Austrian times this post office used the cancel LEMBERG 8 - LWOW 8.

Initially, available Austrian stamps were used for mailings. They were canceled by an oblong rubber device without a dateline and with a one-word Ukrainian inscription, "LVIV", using violet ink. The dimensions of the rubber impression were 32.5 mm in length, 3 mm in height, and 5 mm between individual letters of the inscription.

## **Production of the Lviv Issue**

In order to prepare distinct Western Ukrainian stamps, Deputy State Secretary of the Post, Volodymyr Holovatsky, authorized the overprinting of Austrian stamps. The Ministry ordered a single-impresion metal handstamp made at the Appel firm in Lviv. The image consisted of the words ZAKHIDNO UKR. NARODNA REPUBLICA (Western Ukr[ainian] National Republic) and a rearing lion inside an eight-sided frame. The outer shape was used to conform to the octagonal frame design then found on most Austrian stamps (Figure 1).

Stamps selected for overprinting were the 3, 5, and 10 heller values of the 1916 Austrian definitive issues featuring the imperial crown, and the 20 heller Kaiser Carl I issue of 1917; the original values were retained (Figure 2). Overprinting occurred mostly with black ink, but violet and violet-black overprints are also known. Red and green overprints do exist, but these are considered to be essays. Inverted overprints in black are known for all four denominations.

The quantities produced for the four stamps were as follows: 3 heller – 2,200 copies; 5 heller – 3,400 copies; 10 heller – 6,700 copies; and 20 heller; 8,000 copies. In addition to the normal slate green 20 heller type, a small quantity of a light-green variety was also overprinted. The total number of stamps amounts to 20,300 on 812 panes, each of 25 stamps; the total value was 250,600 heller, or 2,506 kronen.

On Wednesday the 20th of November 1918, the stamps were released for postal circulation. By this time, however, Polish elements within the city had set up a resistance

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network and Lviv was the scene of intense street fighting in certain locales. The dangerous conditions hindered the post office from fully carrying out its mail delivery duties throughout the city. On the 20th of November the position of the ZUNR. government became untenable and it withdrew to Ternopil during the night of 21-22 November. The Lviv Issue postage stamps were, therefore, only in circulation in Lviv for two days. Ukrainian postal workers were evacuated to the town of Khodoriv; they took with them the entire unused supply of overprinted stamps. No examples of usage in Lviv have been recorded, but covers bearing these stamps are known from Khodoriv, Kolomyia, and Stanislaviv. Because of their scarcity, these items can fetch about \$1,000 apiece. Figure 3 shows the earliest known usage of the Lviv Issue, on a postcard dated 8 December 1918 and mailed in Stanislaviv.

### Cataloging the Lviv Issue

The release and circulation of the Lviv Issue is well documented (see Bulat, 1973); most major catalogs (e.g. Minkus, Michel) and all Eastern European/Ukrainian specially catalogs list these stamps as Western Ukraine 1-4 (or at least I-IV). Curiously, however, Scott lists them as 5-8 after the Kolomyia Issue, which it correctly lists as having been released on 12 December 1918. The note under the Lviv Issue states: “These stamps, the *first Western Ukraine issue* [italics added], were used in Lviv for only two days. After the fall of the city they were used in Khodoriv, Stanislaviv and Kolomyia”. The facts are all correct, yet the numbering is misleading!

It so happened that Western Ukraine’s second stamp issue, the Kolomyia Issue, also consisted of four stamps. I propose that Scott switch the stamps of its numbers 5-8 (Lviv Issue) and 1-4 (Kolomyia Issue) to the way they were chronologically released. This could easily be carried out without any disruption to the remainder of Scott’s Western Ukraine listing. Note that the Lviv Issue cancel date in Figure 3 (8 December 1918) precedes the Kolomyia Issue release date by four days.

### Collecting the Lviv Issue

Although not inexpensive at about \$30 each, the Lviv Issue stamps fall among some of the less pricey Western Ukrainian issues (some rare-overprint values go for thousands of dollars apiece!).

It is a challenge to find these stamps in multiples, but pairs and blocks can be obtained. Several tete-beche pairs of the three heller value

are known and may fetch \$250 – \$300 per pair (see Figure 4), but only one complete set of all four values tete-beche has been assembled.

Recently, I was fortunate to obtain an entire intact pane of 25 stamps of the first Lviv Issue value (3 heller, Western Ukraine No. 1). This item has never previously been described and I believe it is the only pane of Lviv Issue stamps in existence (Figure 5). Val Zabijaka, who has conducted auctions of exclusively Ukrainian materials for almost three decades, claims it is the only such sheetlet he has ever seen.

Examining the pane it is possible to observe that the overprinter was fairly conscientious in his/her job. The overprint design falls on the colored portion of the stamp most of the time. The only poorly-centered overstrikes are in positions 1, 13 and 25; only in position 5 is the image slanting more pronounced. (Figure 6, a digital photo with stamp colors muted to show the overprint details).

### Forgeries

At least one forgery of the Lviv Issue is known. The example, shown in Figure 7, is suspect for several reasons: the left frame is unbroken (an authentic overprint has two breaks in the left frame); genuine overprints have a square stop after “UKR” in the top line, as well as a distorted cross line in the Cyrillic “N” of “ZAKHIDNO”.

### Epilog

Virtually throughout its entire nine-month existence, Western Ukraine was in a state of war with Poland. The ZUNR government moved from Ternopil to the more secure city of Stanislaviv at the end of December 1918. It was here that most Western Ukrainian stamps were produced, the final total of which amounted to 132 (including two sets printed in Vienna but never issued).

On 22 January 1919 the ZUNR. government and the government of the Ukrainian National Republic (UNR), which had declared its independence from Russia exactly one year earlier, agreed to a merger of the two states. However, the union was never fully implemented and by July 1919 Poland occupied all of Western Ukraine. It continued to administer the region until 12 March 1923 when the Conference of Ambassadors allowed Poland to retain East Galicia with the proviso that its Ukrainian inhabitants be granted autonomy. The terms of the agreement were never kept by the Poles. In the meantime, the UNR fought on until 1920,

when it was finally defeated by the Bolsheviks.

During World War II, western Ukrainian territories were made part of the German-occupied Generalgouvernement until “liberated” by Soviet armies in July 1944 and joined to the rest of the Ukrainian SSR. All of Ukraine finally won its independence on 24 August 1991 as the USSR crumbled.

I wish to acknowledge the assistance received from Peter Cybaniak, Peter Bylen, and most especially from Val Zabijaka in the preparation of this article. I also want to thank Mary Dattilo for her help with digitizing Fig. 6.

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Figure 1.  
The overprint design used for the Lviv Issue.



Figure 2.  
A complete set of the Lviv Issue (actual size).

A. STAUDACHER I SP. (Maryan Haskler), STANISŁAWÓW, TEL. 115.

KSIEGARNIA, A. STAUDACHERA I ST.  
(Właściciel Maryan Haskler)  
W STANISŁAWOWIE  
poleca swoją na sposób wielkomięjski urządzoną  
**CZYTELNIĘ**  
belletrystyczno-literacką i popularno-naukową w językach  
polskim, niemieckim i francuskim (30.000 tomów).  
Nowe warunki abonamentu ..

Hość tomów	Abonament miesięczny	Abonament kwartalny	Abonament półroczny	Abonament roczny
2 tomy dziennie	1 korona	2 kor. 50 h.	4 kor. 50 h.	8 koron
4 tomy dziennie	2 korony	5 koron	9 koron	16 koron
6 tom. dziennie	3 korony	7 kor. 50 h.	13 kor. 50 h.	24 koron
10 tom. dziennie	4 korony	10 koron	18 koron	32 koron

Kaucya 1 korona od każdego tomu.

CZYTELNIA znakomicie zaasortowana, stale uzupełniana  
nowościami w kilku i kilkunastu egzemplarzach.  
Abonament zamiejscowy: 10 Tomów oraz kaucya 10 K.  
Abonament 3 K. miesięcznie. 3 Katalogi po 50 h.

DRUKI.

W. P.:  
Szan.:  
20-8 XII 1918  
STANISŁAWÓW

W. Fedorow  
Chryplonia

Figure 3.  
The earliest known use of the Lviv Issue, 8 December 1918.



Figure 4.  
A tete-beche pair of the 3 k value.



Figure 7.  
A Lviv Issue forgery (enlarged 2 times).



Figure 5.  
The only complete pane known from the Lviv Issue.



Figure 6.  
A digital photo of the pane with the stamp colors muted to show stamp overprint details.  
(Prepared courtesy of Mary Dattilo).

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## OLYMPHILEX 2000 - SYDNEY, AUSTRALIA.

*by George D. Fedyk*

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For quite a number of months prior to the Sydney Olympic Games I had been clandestinely planning a great philatelic coup – for myself, this journal, and the Ukrainian collecting public. Finally, there was to be an Olympilex held in Australia – something I know would not occur again in my lifetime. You must remember that this event is held only every four years and then, in different countries. It is not an event that too many people could afford to attend on a regular basis.

So, when I started planning to attend Olympilex, the icing was put on the cake when I finally saw confirmation in the official Australian philatelic press that the Ukrainian Postal Administration “Marka Ukrainy” would indeed be taking part as a standholder. This meant that they would be involved in the exhibition, provide for sale postage stamps, covers, a special cancel, and so forth. All the sort of things we philatelists crave for. I planned a series of wonderful souvenirs, things I could swap, sell and collect. Finally I could provide my colleagues with wonderful and unique philatelic items.

Olympilex 2000 was held between 15 to 28 September in the AMP Tower in the center of Sydney, and was opened by none other than the President of the International Olympic Committee, Mr. Juan Antonio Samaranch. Such a renowned personality, such a glorious location, such wonderful lead-up promotion and publicity. I could only waddle in my own happiness.

Upon arrival at the exhibition (Saturday 23rd September), I entered the auditorium like a wide-eyed boy. I knew I was going to purchase the special gold winning Australian Olympic stamps (issued to commemorate Australia’s Olympic champions), but the first thing I purchased was the exhibition catalogue and promptly found the page that showed the location of all the various postal administrations. The Ukrainian stand was located on the Grand Hall Level (second floor). Rushing up the escalators I searched the location, turned the corner and there was the booth.

What happened next can only be described as shock – unadulterated horror. There was the booth, but there was no “Marka Ukrainy”. I thought I went to the wrong booth, but no, there it

was, stand number 34, and it was taken up by an Australian dealer. Upon inquiry, it was confirmed that “Marka Ukrainy” was not in attendance. To say that I was stunned is an absolute understatement. There it was, in the catalogue (on page 225), written confirmation that “Marka Ukrainy” was meant to be in attendance, But, they were not there!

It is sufficient to state that I was devastated. All the other 21 postal administrations were there but my “Ukraine” wasn’t. So, the opportunity and all my plans to prepare and purchase souvenir philatelic items became as substantial as smoke.

To cut a long story short, a colleague (who also happened to be on the Australian Friends of the Ukrainian Olympic Committee) and I discussed what we could conjure up to make up for our intense disappointment and at least have some sort of philatelic souvenir. My friend was able to round up about 30 NOC of Ukraine envelopes and we were also able to procure a number of sheets of the four Ukraine Olympic stamps (from some Ukrainian Olympic officials), which fortunately had been cancelled with the first day of issue cancel in Kyiv. We decided that it would be prudent to add the official Australian Olympic logo stamp and have that stamp cancelled with one of the many Australia Post cancellations on offer. The end result is depicted on the following page as well as the cover of this journal.

Unfortunately, we were only able to manufacture a total of seven sets of four envelopes (that’s all the envelopes we managed to obtain). So, there it is, the philatelic grand total of Ukraine’s participation at the 27th Summer Olympiad, the first for the new millennium, only the second time ever in the southern hemisphere — seven sets of privately prepared souvenir envelopes.

For those who wish to obtain a set of the remaining five sets of envelopes, I can relay your inquiry onto my colleague in Sydney.

But the burning question remains – **Where was Marka Ukrainy?**



НАЦІОНАЛЬНИЙ ОЛІМПІЙСЬКИЙ КОМІТЕТ УКРАЇНИ  
NATIONAL OLYMPIC COMMITTEE OF UKRAINE

УКРАЇНА, 252023, Київ-23  
вул. Еспланадна, 42  
42, Esplanadna Str.,  
252023 Kiev, Ukraine



НАЦІОНАЛЬНИЙ ОЛІМПІЙСЬКИЙ КОМІТЕТ УКРАЇНИ  
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## UKRAINIAN OLYMPIC PINS AT SYDNEY 2000

by George D. Fedyk

During the 27th Summer Olympics in Sydney, official pin-trading outlets were easily located, while 'market' pin-trading bourses sprang up on every conceivable few meters of spare space throughout the city and Olympic Park. Attracting truly unbelievable crowds, both types of outlets had dizzying arrays and ranges of pins and badges available for sale or swap for the duration of the Games.

Quickly developing an interest in collecting anything Ukraine related, I embarked on what seemed a never-ending sojourn, visiting as many traders as possible with the aim of finding all Olympic pins related to Ukraine and its National Olympic Committee (NOC).

Illustrated within this article are all the Ukraine related pins that were released for the Sydney 2000 Olympics – a total of 26 pins. The two pins illustrated as Figures 1 and 2 were found at the 'market' pin trading bourses and could be bought for between \$10-25, dependent on how good you were at haggling. Manufactured in

Ukraine (in Poltava), they seemed to have been give-aways from Ukrainian athletes and officials. The pin illustrated at Figure 3 is the officially licensed SOCOG (Sydney Organizing Committee for the Olympic Games) product, and was only available at official outlets (and only from the last day of the Olympics, a result of a manufacturing problem) for a price of \$9.95. The official catalogue gives this pin a catalogue number of 023532, with a mintage of 5,000 units.

The NOC of Ukraine made available an impressive official set of 23 pins – in a hard plastic box with a limited mintage of 2,000 sets. It is unclear precisely how many sets made it to Sydney but it seemed that there weren't very many available. Loose badges were selling for up to \$35 each while the complete set normally started at \$200 AUD with one dealer asking in excess of \$400 AUD!

The set of 23 badges comprised the single 'key' NOC of Ukraine badge along with 22 badges depicting various sports – Archery, Athletics, Artistic Gymnastics, Badminton, Boxing, Canoe and Kayaking, Cycling, Diving, Fencing, Football, Handball, Judo, Rhythmic Gymnastics, Rowing, Shooting, Swimming, Synchronized Swimming, Table tennis, Tennis, Greco-Roman Wrestling, Weightlifting and Yachting. According to sources, athletes wore badges depicting their respective sport.

Compared to other national NOC's, it was evident that no other nation, other than Australia's SOCOG, had more than a couple of various pins, and nothing like a comprehensive set that was issued by the NOC of Ukraine.



Figure 1



Figure 2



Figure 3

(The name 'Ukraine' appears at the bottom of the globe).

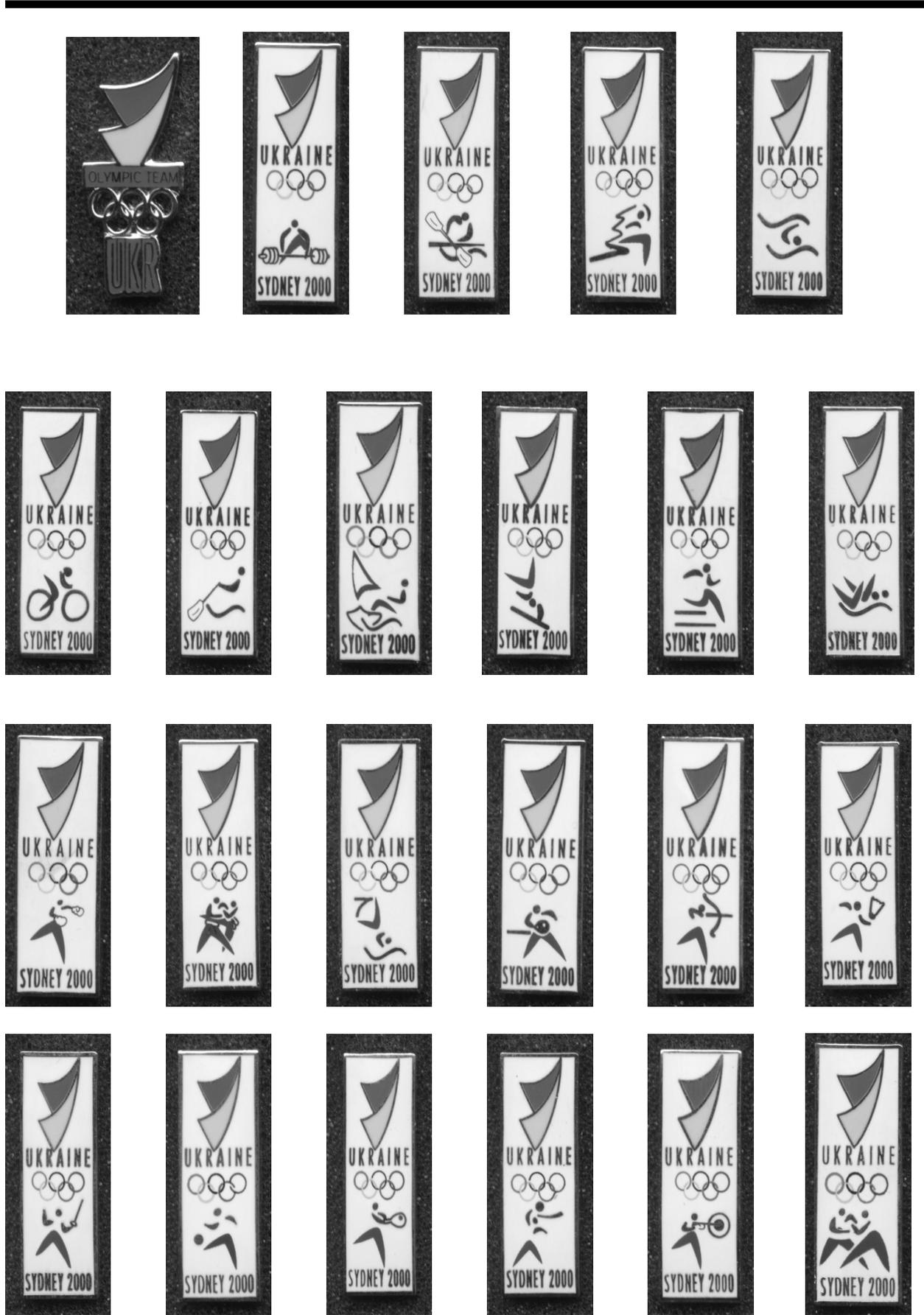


Figure 4. Complete set of 23 NOC of Ukraine pins. With a white background, each pin measured 11 mm x 29 mm.

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# PROPAGANDA LABEL RELEASE OF THE DIVISION GALICIA

by Inger Kuzych

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The history of the Ukrainian military force Division Galicia (1943-1945), and the postal releases created by members of the Division at their internment camp in Rimini, Italy (1945-1947), have previously been described in *Ukrainian Philatelist*, and more recently in issues of *The Southern Collector* (all these articles are indicated with a star in the references). During the two-year period of internment, a total of 29 stamps, one souvenir sheet, and four postcards were produced at the Rimini camp to carry internal correspondence. Since this POW postage did legitimately move mail, albeit within the enclosed area of the sprawling camp, these emissions are of considerable interest to Ukrainian philatelists.

Of the 10,000 men of the Division who surrendered in 1945, more than 8,000 were shipped to various POW camps in Great Britain two years later (17 camps were located in England and three in Scotland). Because these British POW camps were so much smaller than the one in Italy (and not nearly as restrictive), no new postal issues were needed or produced at any of these locales.

During the creation of the Division in 1943, however, two propaganda labels announcing the formation of this military unit were printed in Lviv. The description of these labels in the Maksymczuk *Catalog* [9] is as follows:

Released by the Military Administration of the Sharpshooter Division Galicia in Lviv. Stamp designs, by Sviatoslav Hordynsky, depict soldiers of the Division in battle gear and the coat of arms of the Division, a modified version of the Galician district's lion on a shield with three crowns. No value given on stamps. Letterpress printed on thick, light cream-colored, non-gummed paper, perforated 10½. Selling price for the series of Division stamps was 5 zloty.

A few more details may be added: the Division labels were released in September of 1943 and the Ukrainian inscription reads "Riflemen Division SS". The labels were sold at the Divisional Support Establishment Offices to aid the Divisional Welfare Fund. Recently, examples of both of these labels were found printed on white paper.

The illustration shows these two labels affixed to an envelope bearing a return address of: Military Administration "Galicia", 10 Parkova St., Lviv. Both the two bronze-red "stamps" in the upper right, and the gray-blue "stamp" in the lower left, are "cancelled" by a circular marking that again reproduces the Division's emblem in its center and the German inscription "Wehrausschuss Galizien" (the meaning is the same as the title on the return address) along the inner border. Inquiry with the UPNS Expertising Committee revealed that the address is correct for the headquarters location of the Division and that the item was apparently genuine; it is currently in the collection of Mr. Roman Dubyniak of Leeds, England.

Very few of these "covers" were ever created and fewer still survive. I have only ever seen two and the one illustrated sold about 15 years ago for several hundred dollars. Although technically these labels are not postage stamps, they are eagerly sought by certain philatelic collectors specializing in military material. Ordinary, loose (unattached) labels are not that difficult to find and go for about \$3 each. Reportedly, the entire remainder of unsold labels was destroyed in 1945 by a commission in Blumhofen by Kaufbeuren in southern Bavaria, to where the archives of the Division had been evacuated. Even so, many sheets of these labels survived.

Two excellent books about the Division Galicia are included in the reference list below [7,8].

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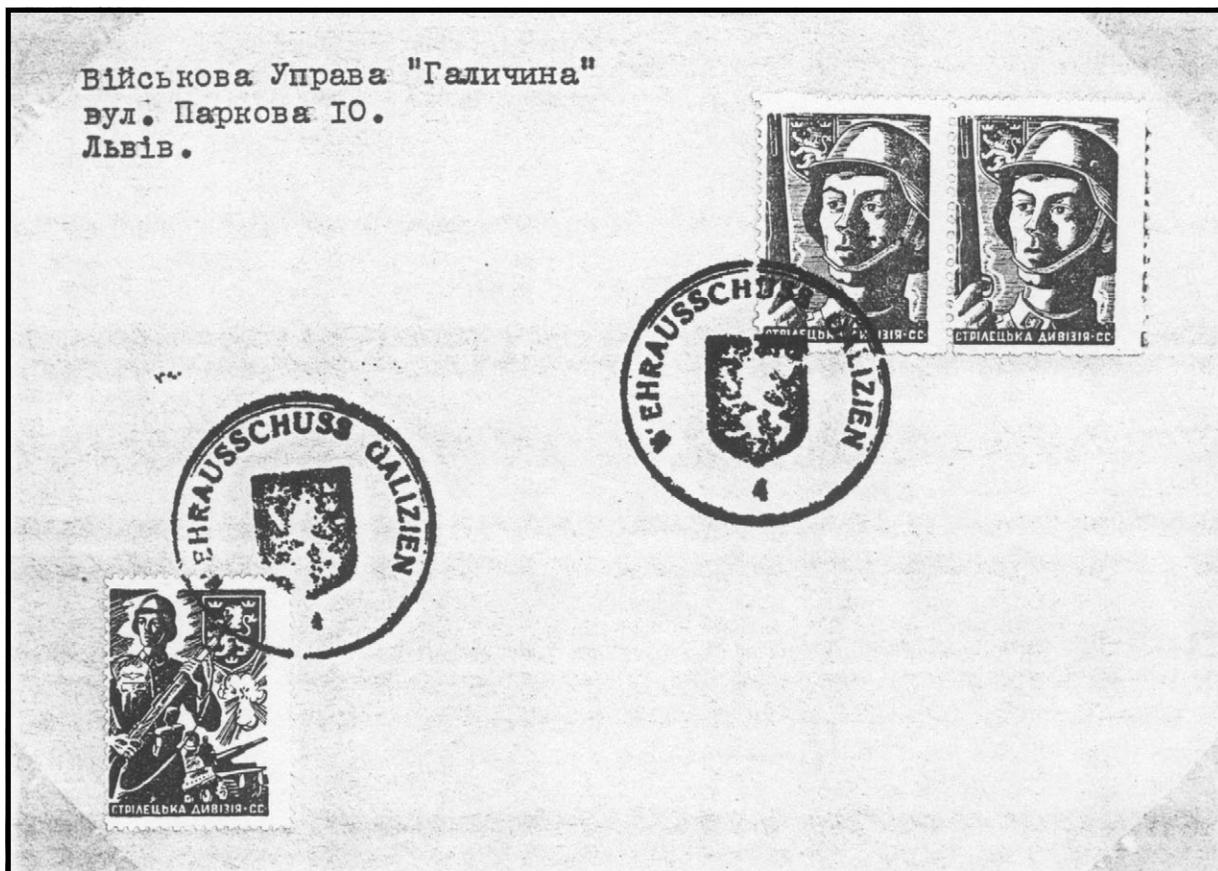
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*Philatelic envelope with "stamps" issued by the Ukrainian Military Board of the Division Galicia.*

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## IVAN AIVAZOVSKY: ARTIST OF THE BLACK SEA

by Inger Kuzych and Andrij D. Solczanyk

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No other artist before him had managed to capture with such brilliance, accuracy, and apparent ease the most difficult of subjects for a painter – the changing moods of the sea. Although Ivan Aivazovsky did occasionally dabble in the more traditional art forms of landscapes and portraiture, the bulk of his output was seascapes. He was a master at realistically depicting water and the sea in its many forms: calm, choppy, stormy, at night, as rain, as foam on waves, windblown, etc.

### About the Artist

Ivan Aivazovsky was born on 29 July 1817 in Teodosiia, a town on the southeast coast of the Crimean peninsula. He was the son of Konstantin Aivazovsky, a minor official of Armenian background who had come to Crimea from Austrian Galicia and settled there at the beginning of the 19th century. It was here that Ivan developed his life-long fondness for the Black Sea.

A plague had swept through Teodosiia in 1812, wrecking the family business. When Ivan was born five years later, the family had fallen on hard times. The lad grew up waiting tables in a coffee house. With a good ear for music, he learned the violin and to play the folk tunes of many of the nationalities represented in the cosmopolitan port town. However, it was in drawing that the young Aivazovsky excelled. Lacking artist's materials, he drew with charcoal on the whitewashed walls of Teodosiia. Eventually these drawings attracted the attention of the mayor, who helped the young man enter the Simferopol gymnasium and, in 1833, the St. Petersburg Academy of Arts.

Aivazovsky flourished at the Academy and after four years received a gold medal, which gave him the privilege of a prolonged study abroad at the expense of the Academy. In view of Aivazovsky's considerable talent, the Academy Council made an unusual decision. He was to return to Crimea for two years of independent work sponsored by the Academy. This would enable him to perfect his preferred genre of seascape painting before departing to foreign destinations.

The graduate threw himself into his new assignment with the capacity for work that was to

be his hallmark throughout life. An entire succession of Crimean seascapes soon emerged.

While still at the Academy, the impressionable student had been attracted by the romance and beauty of sailing ships and at the same time intrigued by what he learned of naval battles. In Crimea, he took advantage of a number of opportunities and in 1839 took part in Black Sea maneuvers on three different occasions.

In 1840, Aivazovsky at last set off on his scholarship journey. He went to Rome where he worked industriously and exhibited regularly. He was soon gathering widespread acclaim. The St. Petersburg publication *The Art Gazette* published a lengthy article on his success in Italy, a portion of which is reproduced here:

“Aivazovsky's pictures in Rome are judged the best in the exhibition. His *Neopolitan Night*, *The Storm*, and *Chaos* have caused such a sensation in this the Capital of Fine Arts that the palaces of noblemen and society venues are all astir with talk of the landscape painter from southern Russia; the newspapers have sung his praises loudly and all agree that only Aivazovsky depicts light, air, and water so truthfully and convincingly. Pope Gregory XVI has purchased his *Chaos* and had it hung in the Vatican, where only the works of the world's greatest artists are considered worthy of a place. His *Chaos* is generally held to be quite unlike anything seen before; it is said to be a miracle of artistry”.

Leading artists did not fail to praise Aivazovsky, while others began to imitate his work. Marine painting had been virtually unknown in Italy, but soon seascapes became all the rage. In 1842, Aivazovsky exhibited some of his works in Paris and was awarded a gold medal by the Paris Academy. Triumph followed triumph as the young man continued to travel around western Europe: to Spain and Portugal, France, England, Holland, and Malta.

What brought about such extraordinary interest in his work by both seasoned connoisseurs and ordinary art-lovers alike? It was undoubtedly Aivazovsky's unusual fidelity to nature that entranced all who viewed his pictures. His ability to accurately convey the effect of water in motion or to portray watery reflections of sunlight or moonlight was unprecedented.

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With some of his works you almost felt you would get your fingers wet if you touched the canvas.

Aivazovsky returned to the St. Petersburg Academy of Arts in 1844 and was honored with the title of academician. By decree of the czar, he was appointed to the Chief Naval Staff “with the title of painter to the Staff and with the right to wear the uniform of the naval ministry”. His first commission was to paint various sites on the Baltic Coast, an assignment he completed by the end of winter.

In the spring of 1845, the artist set out on a voyage around the shores of Asia Minor and the Greek Isles. Working diligently, he filled his sketchbooks with the new impressions he experienced. On his return he settled in his hometown of Teodosiia and set to work painting the coastal scenes and places he had visited. The pictures of this period, especially those of Constantinople and Odesa, are among his best.

Aivazovsky soon realized that he preferred to work in this provincial seaside town; the role of court painter did not especially appeal to him. Although he continued to occasionally travel, Teodosiia remained his real home and it is there that he created his best canvases.

Over the next half century, Aivazovsky’s indefatigable energy allowed him to produce the staggering total of about 6,000 paintings! He exhibited his works in Odesa, Kyiv, Kharkiv, Mykolaiv, Sevastopol, and Kherson, as well as in Moscow and St. Petersburg. In 1857, Aivazovsky repeated his Paris success – his exhibition was awarded the Legion of Honor – a prize only rarely conferred on foreigners.

Although, as mentioned earlier, most of Aivazovsky’s works depict the Black Sea or seascapes, he did frequently travel through Ukraine proper and he did produce a number of Ukrainian landscapes. Among these are: *Chumak Caravan* (1855); *Reed Bank on the Dnipro Near the Town of Oleshnia* (1858); *Ukrainian Landscape* (1866); *Mill on a Riverbank, Ukraine* (1880); and *Wedding in Ukraine* (1891).

In 1868, Aivazovsky traveled in the Caucasus and the following year he took a trip to Egypt. Invited to the opening celebrations of the Suez Canal, he became the first artist to paint this engineering marvel and the epoch-making event.

A few years later, in 1871, Aivazovsky built a Historical and Archeological Museum in Teodosiia. He had long been interested in

archeology, as was only natural with his affinity for maritime history. Many years earlier, in 1853, he had even taken part in archeological excavations near Teodosiia and discovered a number of valuable articles now housed in the Hermitage. Over the next several years he made a number of trips to Italy, visiting among other places Nice, Florence, and Genoa.

In 1880, Aivazovsky established the Teodosiia Picture Gallery, which also served as his studio. Today it bears his name and houses 130 canvases and 270 of his sketches (along with paintings by other marine artists from Crimea). It is definitely worth a visit if you are ever in the area. In addition to the Gallery and the earlier-mentioned Historical Museum, Aivazovsky contributed to his hometown in other ways. He donated the funds to build a water main for Teodosiia and he also opened an art school in the town. Needless to say, these civic actions earned him the admiration and love of the townspeople.

It was in 1892, at the age of 75, that Aivazovsky made his longest trip – to the United States. In the eastern US he visited Washington D.C. and Niagara Falls, which he, of course, painted. In 1894, he joined the Society of South Russian Artists. Founded in Odesa in 1890, this was an association of artists who lived in southern Ukraine. (Other outstanding Ukrainian artists in the organization were the painter Kyriak Kostandi, who headed the Society for many years, and the sculptor Borys Edwards).

Ivan Aivazovsky passed away on 5 May 1900 in Teodosiia, leaving unfinished a picture, *The Explosion of a Ship*, he had begun that very day. It still rests on its easel in the Teodosiia Museum. A monument of Aivazovsky was erected in 1930; it stands before the Picture Gallery that he founded. Today, two of the principal sites of Teodosiia are Aivazovsky’s tomb near an ancient Armenian church and his Gallery.

### **Aivazovsky Stamps**

The Soviet Union produced the greatest number of postal issues honoring Ivan Aivazovsky: a total of ten stamps and one souvenir sheet. The first commemoration was a three-stamp set (Scott 1529-3 1) issued in 1950, the 50th anniversary of the artist's death. The first two stamps of this set depict two of Aivazovsky’s most famous paintings. The 40-kopek value shows *The Black Sea* (1881), which very realistically portrays a storm brewing over the sea. The wind forms swells in the water, while on

the horizon, a speck of a ship attempts to out race the dark, threatening clouds (Figure 1). This masterpiece presently hangs in the Tretyakov Gallery in Moscow.

Figure 1

The other work, *The Ninth Wave* (1850), appears on the 50-kopek stamp (Figure 2). Now in the



Russian Museum, St. Petersburg, this haunting depiction is of a maddened, stormy sea at sunrise. Along the bottom of the canvas, a half dozen shipwrecked survivors cling to some flotsam. The newly risen sun, piercing the watery chaos, raises their hopes, while a looming, enormous wave portends their possible doom. Unfortunately, Soviet printing technology of the time does not do justice to the grandeur of either of these paintings. Not only is it hard to make out any details, but the colors are distorted.

Figure 2

The third (1 ruble) stamp of the set shows the artist as a young man; entitled *I. Aivazovsky*

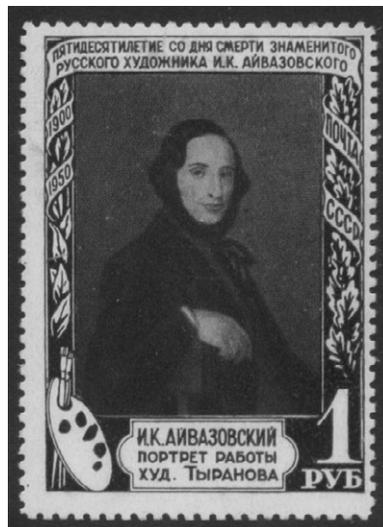


*Portrait* (1841), it was painted by the Russian artist Aleksei Tyranov and may be found in the Tretyakov Gallery (Figure 3).

Figure 3

Figure 4

A single stamp greeted the 150th anniversary of Aivazovsky's birth in 1967. This time an early painting from 1840 was reproduced. Entitled *Sea Shore*, this 4-kopek value (Scott 3421) was part of a multi-stamp set displaying works from the Tretyakov



In 1974, a decision was made to



honor Aivazovsky with an entire stamp set of his own. Seven different values were included: six stamps each featuring one of his greatest works and a souvenir sheet depicting the artist (Scott 4178-84). It turned out to be a lovely philatelic issue with fairly accurate and detailed reproductions of the paintings. The low-value, 2-kopek stamp presents a painting entitled *View of Odesa by Moonlight* from 1846 (Figure 5). It currently hangs in the Russian Museum, St. Petersburg.



Figure 5

The 4-kopek stamp is the only one of this series in a vertical format; it depicts *The Battle of Chesme on 25-26 June 1770* (Figure 6). Dating from 1848, the scene shows a spectacular nighttime sea battle. A recent book on Aivazovsky lists this painting as being in the Dzerzhinsky Higher Naval Engineering College of St. Petersburg. The stamp, however, cites the Teodosiia Picture Gallery as its location. We are unable to establish which setting is the correct one at this time. The rendering on the 6-kopek features yet another night scene (Figure 7); its title is *St. George's Monastery* (1846) and it may be found in the Teodosiia Picture Gallery.



Figure 6

Figure 7

The next three, higher-value issues all



depict turbulent seascapes. The 10-kopek stamp (Figure 8) is simply called *Stormy Sea* (1868) and is displayed in the Tretyakov Gallery.

The subject matter of the 12-kopek value (Figure 9), entitled *The Rainbow*, is somewhat reminiscent of *The Ninth Wave*. Once more tension and uncertainty are depicted around the survivors of a sea storm. The mother ship is foundering, but one lifeboat has been launched, another is loading. Although survival is still questionable, a rainbow and an ascending sea gull represent hope. This is one of Aivazovsky's



Figure 8



Figure 9

“wettest” representations. The mist and rain almost look like they are ready to drip off the canvas. Painted in 1873, it may be found in the Tretyakov Gallery.

The 16-kopek stamp unfolds another dramatic story (Figure 10). Entitled *Shipwreck* (1876), it presents a lifeboat full of survivors caught in a tempestuous sea. The craft is being driven against huge boulders at the foot of a cliff. Above, a handful of onlookers have spotted the boat, but they are powerless to help. This famous canvas hangs in the Teodosiia Picture Gallery.



Figure 10

Lastly in this set, the high value 50-kopek souvenir sheet features a *Portrait of I. Aivazovsky* (1881) by Ivan Kramskoi, from the Teodosiia Picture Gallery (Figure 11).

Additional stamps with Aivazovsky connections appear in the postal releases of five other countries. Armenia honored Aivazovsky in 1993 when it reproduced his painting *Noah's Descent from Mt. Ararat* on a souvenir sheet (7r; Scott 458). The artist was identified as Hovhannes (Armenian for Ivan) Aivazovsky.

In 1988, Madagascar (of all places) included *The Black Sea Squadron at Teodosiia* (1890) on a stamp (20 fr; Scott 878). The original resides in the Teodosiia Picture Gallery.

An 1845 work by Aivazovsky entitled *Seascape*, which hangs in the Art Museum of Romania in Bucharest, graced a 1971 stamp of Romania (1.75 l; Scott 2266).

A recent Russian 1.5-ruble stamp (from 1998; Scott 6449) depicted *The Ninth Wave* (1850) previously described.

Finally, a Ukrainian 40-kopiok stamp from 1999 (Figure 12; Scott 344), which commemorated the 200th anniversary of Alexander Pushkin's birth, indirectly also honored Ivan Aivazovsky. The scene is from one of his paintings, originally titled *Pushkin on the Shore of the Black Sea* (1897). The canvas was donated by the artist to the city of Odesa under a new name, *Pushkin in Odesa*. The following year the rendering was hung in the Odesa Art Museum where it may still be viewed.

#### Aivazovsky-Related Postal Stationery

To date, the Soviet Union is the only entity that has issued stationery honoring Ivan Aivazovsky. These items may be grouped into four categories depending on the subject being

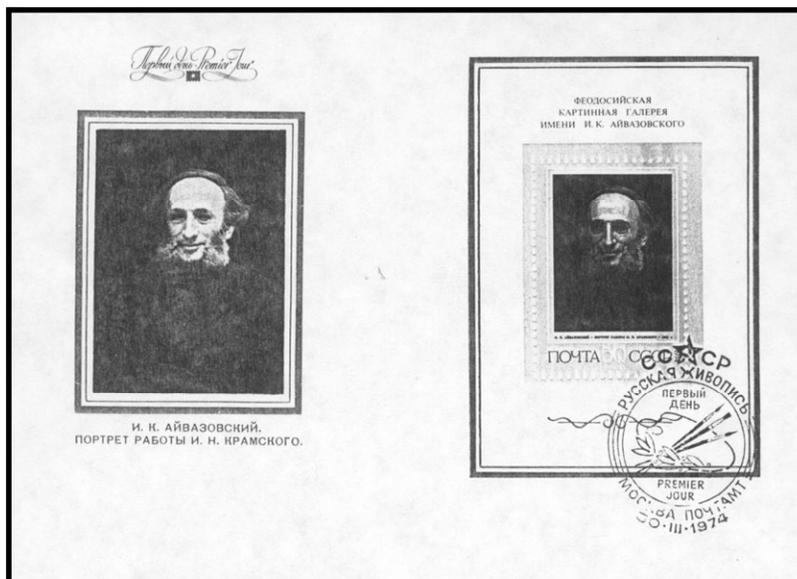


Figure 11

depicted.

#### I. The Ivan Aivazovsky Picture Gallery in Teodosiia, built 1848-50 according to the design of Mr. Aivazovsky.

- USSR, envelope, 4187, 5.IV.66 (4k)
- USSR, envelope, 6978, 15.IV.70 (4k)
- USSR, envelope, 7910, 10.XI.71 (4k)
- USSR, envelope, 8863, 18.IV.73 (4k)
- USSR, envelope, 10604, 17.VI.75 (4k)
- USSR, envelope, 14307, 13.V.80 (4k) (Fig. 13)
- USSR, envelope, 117/90, 20.III.90 (5k)
- USSR, postal card, 87, 5.III.80 (4k airmail)
- USSR, postal card, 14.X.76 (3k)
- USSR, postal card, 24.VIII.82 (4k)
- USSR, postal card, 10.IV.87 (4k)
- USSR, cancellation, 3888, "Teodosiia, 29.VII.80, Centenary of I. Aivazovsky Picture Gallery". (Fig. 13)

#### II. The Ivan Aivazovsky Monument, erected in 1930 in front of the Aivazovsky Picture Gallery, Teodosiia; sculptor: Iia Ginsburg, architect: Pavlo Hollandsky.

- USSR, envelope 8863, 18.IV.73 (4k)
- USSR, envelope 9409, 15.I.74 (4k)
- USSR, envelope 10604, 17.VI.75 (4k)
- USSR, envelope 10936, 24.XI.75 (4k)
- USSR, envelope 14307, 13.V.80 (4k)
- USSR, envelope 117/90, 20.III.90 (5k)
- USSR, postal card 87, 5.III.80 (4k airmail) (Fig. 14)
- USSR, postal card, 14.X.76 (3k)
- USSR, postal card, 24.VIII.82 (4k)
- USSR, postal card, 10.IV.87 (4k)

#### III. The Ivan Aivazovsky Fountain in Teodosiia, built in 1888 according to the design of Mr. Aivazovsky.

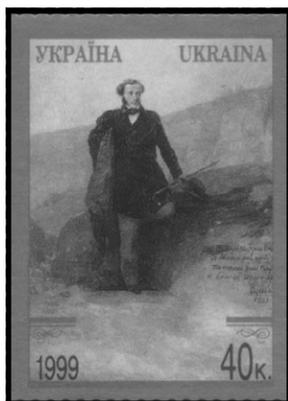


Figure 12

USSR, envelope 4136, 2.III.66 (4k)  
 USSR, envelope 7045, 26.V.70 (4k) (Figure 15)  
 USSR, envelope 10062, 22.X.74 (4k)  
 USSR, envelope 12235, 12.VII.77 (4k)  
 USSR, envelope 175/84, 19.IV.84 (5k)  
 USSR, envelope 104/88, 22.II.88 (5k)  
 USSR, envelope 101/91, 5.IV.91 (7k)  
 USSR, postal card, 24.VIII.82 (4k) (Fig. 16)

#### IV. Miscellany

USSR, envelope, 5285, from 1967 (4k). Portrait of Ivan Aivazovsky  
 USSR, postal card, 87, 5.III.80 (4k airmail). *Navy Sailing Vessel*, a detail of *The Black Sea Squadron at Teodosiia* (see Madagascar stamp 878 above); also shown is Aivazovsky's autograph.  
 USSR, cancellation, 1876, "Teodosiia, 29.VII.67, 150th Birth Anniversary of I. Aivazovsky" (Fig. 17)

#### Reconsidering Aivazovsky's Heritage

Ivan Aivazovsky belongs to a group of personalities on postal issues that were born and worked in Ukraine, but who have not generally been identified as being Ukrainian. Some other such notables are: Ilya Repin and Arkhiv Kuindzhi, artists; Ihor Sikorsky, aviation engineer; and Ilya Mechnykov, Nobel Prize winning microbiologist.

In Soviet times Aivazovsky was always represented as a Russian painter, but he more correctly falls within the cultural milieu of both Russia and Ukraine. While much of his training and exhibiting occurred in Russia, most of his artistic labors were undertaken in present-day Ukraine, on the Crimean peninsula. A large segment of his output focused on Ukraine, Crimea, and the Black Sea.

In our opinion, then, the above-described Aivazovsky postal issues deserve to be included in any good philatelic collection of Ukrainian topics. This year marks the centennial of Aivazovsky's death. Would it not be appropriate if Ukraine Post prepared some sort of Aivazovsky philatelic commemorative release, perhaps featuring a marine topic?

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Figure 17

Figure 16  
 Cachet of PSE 101/91 depicting  
 the Ivan Aivazovsky Fountain

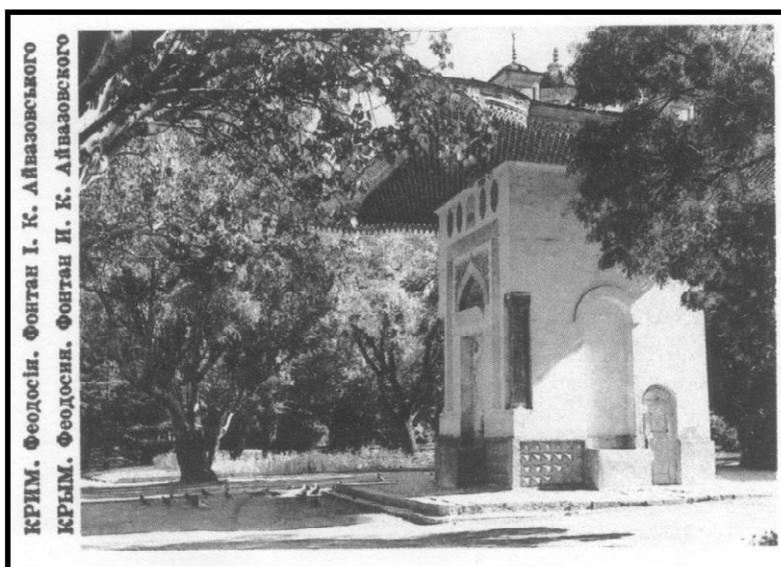




Figure 13  
PSE 14307 and cancellation 3888

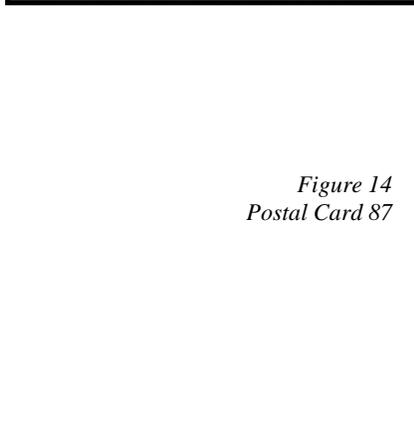


Figure 14  
Postal Card 87



Figure 15  
PSE 7045



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## WAYNE GRETZKY STAMP IS CANADA'S THIRD HONORING UKRAINIAN HOCKEY CONTRIBUTIONS

*by Inger Kuzych*

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Of the five major team sports in North America – baseball, basketball, football, ice hockey, and soccer – it is in hockey that Ukrainians have had the greatest impact. This should not be that surprising since this sport is still dominated by Canadians (some 60% of National Hockey League (NHL) players hail from the Dominion) and there are well over one million Canadians of Ukrainian background (some 4 percent of the population of Canada). Virtually every NHL team has at least one player with some Ukrainian blood. Perhaps the most famous hockey player of all time was Wayne Gretzky, the soft-spoken super star who rewrote the NHL's record book and is Ukrainian on his father's side.

Hockey remains firmly entrenched as Canada's national game and stamps featuring the sport have appeared on a number of occasions in the past. Two of the issues featured players of Ukrainian background: Terry Sawchuk [6] and Vladislav Tretiak [7].

### **Background on the Stamp Issue**

This year the NHL celebrated its 50th All Star Game in Toronto (the site of the first such contest). To honor the event, on 5 February, the day before the game, Canada Post issued a special souvenir sheet that depicted six of the sport's greatest players, living and past. The men honored were: Wayne Gretzky, Gordie Howe, Maurice Richard, Doug Harvey, Bobby Orr, and Jacques Plante. Artists Dan Fell and Vincent McIndoe created this issue by combining canvas illustration with computer design. Round action vignettes of each of the players appear on square stamps (each denominated 46 cents) in the center of the souvenir sheet. Each stamp is flanked by a label showing a portrait of the player (Figure 1). The souvenir sheet could be purchased alone or, for an extra 23 cents, displayed in a souvenir folder.

The stamp of Wayne Gretzky becomes the third Canadian issue to depict a hockey player of Ukrainian background. Mr. Gretzky is shown in the uniform of the Edmonton Oilers, the only Canadian-based team of the four NHL clubs that he played for. The All-Star Game souvenir sheet has been given the Scott No. 1838; the Wayne Gretzky stamp on the sheet is 1838a.

A set of three first day covers was also prepared for the occasion. Wayne Gretzky's stamp appears with that of Gordie Howe, Mr. Gretzky's boyhood idol. The two men also appear on the cachet portion of the cover (Figure 2). It was Mr. Howe's many records that Wayne Gretzky spent his career chasing; in most cases he was able to break the established benchmarks. In all, Mr. Gretzky retired holding or sharing 61 records: 40 for the regular season, 15 for the Stanley Cup championship playoffs, and six for the All-Star Game. (It takes a page and a half in the NHL Record Book 2000 just to list them all). The most impressive records are those for most goals, assists, and points in not only the regular season, but also in the playoffs and All Star Games.

The All-Star Game issue continues Canada Post's recent tendency of showing persons while they are still living. Canada Post's previous Ukrainica stamp from 1998 celebrated the 125th anniversary of the Royal Canadian Mounted Police (RCMP). One of the two stamps issued for the occasion depicted Theresa Figurski of Winnipeg, Manitoba (Ukrainian on her paternal side) who represented all of the women that have served in the RCMP. These living personages (Figurski, Gretzky, and others) are not identified on their stamps and so Canada Post is still able to adhere (in a backhanded sort of way) to its regulation of not issuing stamps specifically honoring living personalities. (Note: the six hockey stamps' inscriptions all mention just the All-Star Game; only the attached labels name the actual players). See the fuller description of Canada Post's issuing policy in my article about the RCMP issue [8].

### **A New Philatelic Product**

On 28 March, Canada Post announced the release of a new product – stamp cards. Six of these items were produced, one for each of the players on the souvenir sheet. Each card (measuring 4¾ x 3 inches) is affixed with a clear protective bubble unit containing the actual postage stamp-portrait label combination along with a complimentary border design. The reverse of each card presents a color image of the featured player along with his career all-star statistics (in English and French).

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This new product was a first for Canada Post and, as far as I know, a first in the philatelic world. The card collection is a marketer's dream as it brings together two types of collecting traditions: sports cards and stamps.

A custom-made presentation folder was created for the stamp cards. Made of safe (acid-free) plastic to fit into a standard three-ring binder, the two nesting panels of the cover each hold three cards numbered according to their appearance on the souvenir sheet. The binder opens to reveal a sleeve that can hold the All-Star Game souvenir sheet (not included). The back of the folder houses an information sheet with short biographies of the six hockey legends. The cards come with the folder and cannot be purchased separately.

### Accolades

Wayne Gretzky is regarded by experts as one of the greatest hockey players ever; if not the best, then certainly in the top handful. Reams of newspaper and magazine articles, as well as dozens of books, have been written about him, his career, and his family. I'm not about to try and match any of the superlatives found in those publications, but I will suggest that anyone interested in finding out more about Mr. Gretzky simply go to any bookstore in North America. Every sport section will have at least a couple of different books about him.

On 22 November 1999, Wayne Gretzky was officially inducted into the Hockey Hall of Fame – the highest honor possible for a hockey player. The customary three-year waiting period for enshrinement was waived, only the tenth time this has happened.

The previous month, on 1 October 1999, Mr. Gretzky's number 99 was officially retired. This action, signaling that the number would never again be worn by another player, was carried out not only by the Edmonton Oilers, the club he played with the longest (10 years), but by every team in the NHL. Such a league-wide number retirement was unprecedented in hockey, but quite apropos for the player dubbed "The Great One".

A considerably shorter version of this article first appeared in *The Ukrainian Weekly*, 9 April 2000.

### 50th NHL All-Star Game Issue Details

Date of Issue      5 February 2000

Last Day of Sale	4 February 2001
Denomination	6 x 46 cents
Layout	A. Souvenir sheet of 6 stamps (no folder) (\$2.76) B. Souvenir sheet of 6 stamps (with souvenir folder) (\$2.99) C. Commemorative stamp cards in presentation folder (set of 6) (\$12.99)
Designers	Dan Fell/ Vincent McIndoe
Printer	Canadian Bank Note
Quantity	36 million stamps
Dimensions	Stamps: 42 mm x 42 mm Souvenir sheets: 160 x 204 mm
Perforation	13+
Gum Type	P.V.A.
Printing Process	Lithography (six colors)
Tagging	General, four sides
First Day of Issue	Toronto, Ontario
Cancellation	(pack of three – \$3.66)

Note: All monetary values are in Canadian dollars.

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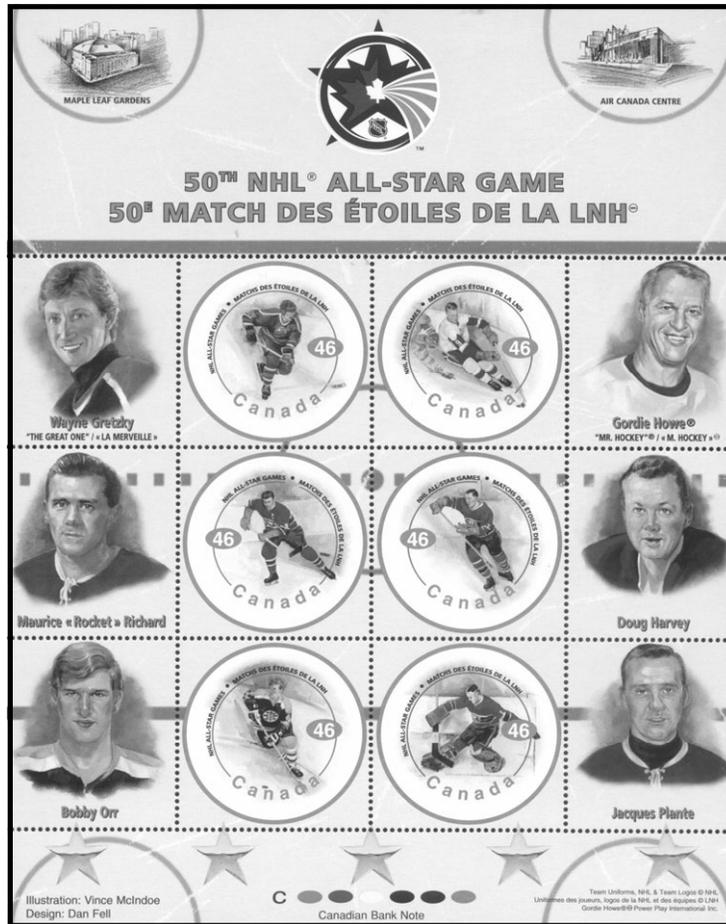


Figure 1.  
The Canada Post souvenir sheet with the Wayne Gretzky stamp in the upper left.

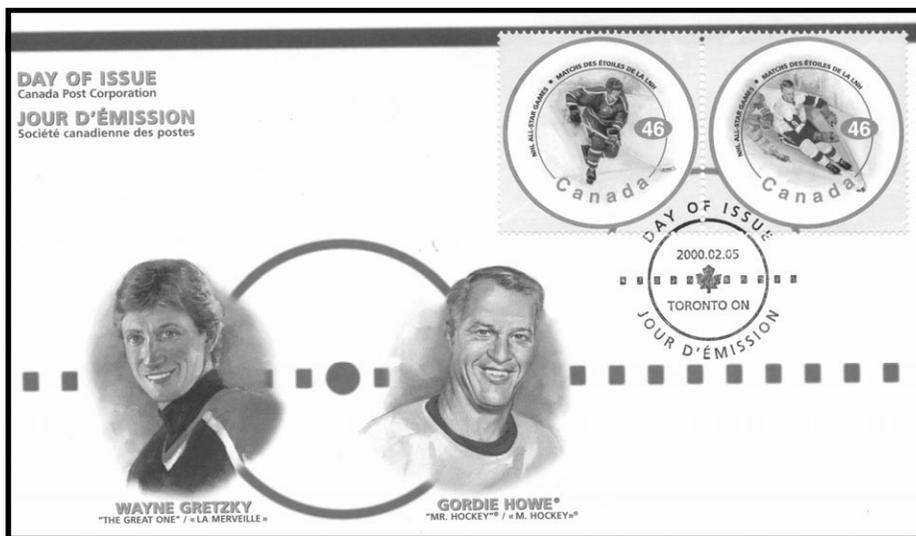


Figure 2.  
Wayne Gretzky and his boyhood idol Gordie Howe share the spotlight on the first day cover bearing their stamps.

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## AN OPEN LETTER TO COLLECTORS OF UKRAINE LOCAL POST ISSUES

by Barry Keane

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In recent issues of *Trident Visnyk* and *Ukrainian Philatelist*, reviews of a new catalog: *The Provisional Postage Stamps of Ukraine 1992-1995* by Hryhoriy Lobko caught my attention. The reviews were overwhelmingly in praise of Mr. Lobko's monumental achievement, sorting out and cataloguing many Ukrainian local provisionals issued after the establishment of an independent Ukraine in 1991.

Taking into consideration the admiration for Mr. Lobko and this excellent work, I still was somewhat annoyed, although not surprised, that the reviewers, and I suppose, "experts" as well, are not taking Mr. Lobko's statements very seriously.

For those who have not yet been able to obtain a copy of the catalog, I am furnishing some of the more pertinent statements from Mr. Lobko's introduction:

"... After the appearance of the first edition, the author received many letters, comments, and suggested additions from collectors dealing with the provisional issues of Ukraine. These additions may be divided into two categories: 1) serious information, which truly reflected the stamp issuance of various postal administrations, and 2) deliberately untruthful information, which was intended to legitimize fantasy issues or forgeries. Because of the impropriety of information provided by the contributors of the second category, the author decided not to publish the names of any correspondents ... the materials received have been reviewed and evaluated by various 'experts' in the fields of philately and postal services. The final conclusions and presentations, however, remain the responsibility of the author".

The Catalog's translator (from Ukrainian to English) comments: "This catalog represents the definitive work of describing legitimate provisionals, as opposed to fantasies. Collectors worldwide will now be able to distinguish legitimate provisionals from forgeries and other fantasies".

And, most importantly, from the reviewers of Mr. Lobko's work: "It was a bit of a shock to see confirmation that the overwhelming majority of those items (in my collection) were indeed 'forgeries' and 'fantasies' – the fabrications of

unscrupulous entrepreneurs and private speculators – persons who were able to cash in on an extremely difficult period for Ukraine and its postal system and who had successfully duped collectors with fanciful overprints and provisional stamps ..... by way of exclusion the reader is quite easily able to identify those items termed as 'fantasy' issues".

So, although Mr. Lobko tells us that he cannot claim "perfection" — that there was limited access to postal archives which means we must rely on the judgment of 'experts' — we are shown which are the legitimate locals, including varieties, and which are so-called forgeries. The reviewers advise us that if it is not included in the catalog, it is a forgery, fantasy, etc.

Nowhere in the Lobko catalog, including his commentaries, is there any indication that exclusion of a local issue denotes illegality in any way. Rather, I got the impression this was an "on-going" work, open to new discoveries and finds in the future. To relegate exclusion, for whatever reason, to the realm of fantasy or phony, seems philatelically Purist, even arrogant.

In the July-September 1995 *Trident Visnyk*, an article by V. Ostrovskiy, a philatelist from Donetsk, lists 23 official provisional issues (Donetsk Oblast obtained permission from the Oblast Bureau of Communications to prepare provisional surcharges on stamps which were necessary to meet the postal service needs for the inhabitants in this area). Yet, in the Lobko catalog, I find only 9 provisional issues from Donetsk. Only 3 from the Lobko catalog are on the Ostrovskiy listing. Is it possible these were never issued? Or, perhaps Donetsk postal authorities do not wish to admit any involvement with this issue. There may be an entirely plausible answer, but we don't know. Do we just ignore these issues or just label them, as most "purists" do when unsure how to classify any issue, "fantasy" or "bogus"?

In my personal collection I have more than a few local or provisional issues – many corroborated with the same stamps on postally used covers – from cities and oblasts, as an example: Irpen, Priluky, Luhansk, Melitopol, Burshtyn, Halychyna, Chernihiv, Mariupol, Zakarpattia, Avdeevka, Mirhorod, Stakhanov, Hlinsk, Poltava, Vozneysensk, Korosten, etc., to

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list just a few. None of these listed locals appear in the Lobko catalog. Am I to accept the notion that they are all “fantasies”? Unfortunately, many “purists” would say yes, only too eager to delegitimize any local they cannot clarify to their own satisfaction, and most of the time it is not reasonable.

We are also told that Mr. Lobko visited as many post offices as possible. This is no small feat. But it does seem to imply that not all post offices were visited. Which ones were left out? And why? Smaller entities in more remote areas? Branch post offices in larger oblasts where testimony could be problematical?

A few years ago I was able to peruse a large compilation of Ukraine local issues. It was supposedly very definitive, with much descriptive text and many illustrations. After advising us how open-minded this compilation will be, we were advised:

“..... Invalid — statements from local authorities who validate specific local issues — I have seen copies of several letters from authorities in cities such as Bilhorod-Dnistrovskiyi, Borodiianka, Chernihiv, Lviv, Melitopol, Mykolaiv, Obukhiv, Rivne, Tiraspol, etc., — in order to legitimize these issues. These documents are useful but should be approached with a healthy dose of skepticism. Some of these certifications are merely part of the philatelic fakery — others may be legitimate but...” Later on, we are given the legitimate, unquestionably correct, testimony of officials who denied emission of any local overprints or provisionals from their district.

So, we have testimony supporting local stamp issues that we should take with a “healthy dose of skepticism”, and other testimony denying issuance of local issues as legitimate — unquestionably correct. Does one get the feeling of a “preconceived bias”? Or a “purist” attitude of how our local issues should be defined or classified? And this compilation is constantly being referred to as a prime example of determining legitimacy from bogus or fakes. With all the implications of subterfuge and collusion apparently existing at many post offices throughout Ukraine during 1992-1995, are we fully able to determine who is telling us the truth and who is not? We all condemn such actions, but never consider that perhaps a good deal of the information we have received from post office personnel was determined by “protecting one’s job security”. “Telling us what we want to hear will be a satisfactory situation for everyone”.

And, if all this seems too complicated, too difficult, let’s not pursue it at all — let’s have the “experts” and “purists” decide for us — then we will have the added convenience of categorizing everything that has the least bit of controversy — that does not give us the 100% satisfactory answer — as “bogus” or “fake”.

Isn’t this the norm, today, the obsessiveness to classify every local issue that does not fit into our preconceived notion of legitimate or official, as a Fake? And this is one of the prime reasons why Ukraine philately, in general, has not grown. As far as non-Ukrainians are concerned, there is almost no interest in general issues, and probably even less in local issues — due to the fear mongering, admonitions of “Buyer - Potential Collector “Beware” of the fakes and forgeries that exist in Ukrainian local issues — you will be taken if you’re not careful”. Maybe not in so many words, but, talk to dealers, other collectors, those considering (and probably deciding against) collecting “Ukraine”. Listen to what they have to say. Is it positive or negative? Are they excited, uplifted, positive about getting involved in collecting “Ukraine”?

I firmly believe that until we change the way we study, collect, and communicate, there will not be any marked increase or interest in Ukraine philately amongst non-Ukrainians. It hasn’t happened with general issues and that won’t change going forward. Fortunately, we have a ready-made specialization that would attract many potential collectors if it is marketed correctly. With local issues as the “means” to get others interested, we have historical significance, exciting, unusual issues, “positive, not negative, controversy”, that should induce these potential collectors to get involved, to be “turned on”, not “turned off” to Ukrainica. If expressed positively, could anyone deny that collecting local issues, with so much to study, learn, and collect, is so much more rewarding than any general issue? And then, there is the possibility, even probability, that with perseverance and diligence, one may be able to establish “complete collections” ... with new finds waiting around the corner? This is a specialization for real “stamp collectors”.

One way we can improve the outlook for Ukraine philately is by standardizing our definitions or classifications of provisionals and locals. Today, everywhere we turn, “bogus” or “fake” is the accepted definition for just about everything other than our conception of “legal”. Not only do we “misuse” with great frequency

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the “bogus” categorization, but those definitions that mean “illegal, fake”, etc., have become synonymous with others that do not have the same meaning, ie., Philatelic, Semi-official – CTO — even Private or Cinderella may mean something other than “Bogus”. When I hear “apple” or “orange”, I am absolutely sure what they mean, but “bogus” or “fake” as applied by another, may not be, according to my categorization.

Except for “purists”, where a “fake” or “forgery” group seems to be the only definition

aside from “legitimate”, it has become a guessing game for many collectors, including myself.

Therefore, these are the definitions, or categories, I use, and propose. I believe they are more adaptable to collector’s needs, more realistic and honest in their descriptions of each definition, and much more optimistic and positive in their outlook towards our collections.

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## STAMPS

- I. Official (Authorized) issue  
Sanctioned by Central or Regional Postal Authorities.
- II. Local, Local Post (Semi-Official) issue  
Sanctioned by Local Postal Authorities (Local provisionals, overprinted stamps; locally produced, surcharged, and supposedly (but not always) locally distributed).
- III. Private issue  
Privately produced – no association with, or distribution through, a post office.
- IV. Forgery, Fake, Bogus, Fantasy, Cinderella, etc.  
Privately produced.  
Purported to be an official, or Semi-official issue.  
The difference between this and a Private issue is deception, making it a forgery, bogus, etc.

## COVERS

- I. Legitimate (legal) cover  
Any postal entity that went through the mail (postal system).  
The purpose for mailing, quantity, how it was mailed, etc., has no relevance.
- II. Philatelic cover  
Never went through the mail (postal system).  
Philatelically inspired CTO by postal clerk, i.e. when an individual has a cover canceled by a post office clerk and the cover is not mailed.  
[\* This could also apply to a CTO’d stamp or stamps not on cover.]
- III. Private cover  
Privately distributed — no association with, or distribution by, the post office.
- IV. Forgery, Fake, Bogus, Fantasy, Cinderella, etc.  
Privately distributed – purported to have gone through the mail but never did. Deception makes it bogus, fake, etc.  
Stamps and covers are defined and categorized separately.

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1. A local provisional or overprinted stamp that is OK’d by local postal authorities only, is a Local Post issue (Semi-official).
2. A stamp that is privately produced and distributed is a Private issue.

3. If that same stamp is CTO’d by a postal clerk, it is still a privately issued stamp with CTO, or Philatelic with cancel.
4. If a privately produced stamp is claimed to have been issued locally (through a local post

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office) and then found out to have a private issuance, it is bogus, a fantasy, etc.

5. A cover that goes through the mail is a legitimate or legal cover. Some stamps on cover may be official, some semi-official, some privately issued. They have no relevance to the classification of the cover. In this case, a legitimate cover with official, semi-official, privately issued stamps.

6. A cover that never went through the mail, but is distributed privately, with bogus stamps attached, gives us a private cover with bogus stamps.

7. All bogus stamps on a cover that is CTO's by a postal clerk but does not go through the mail, gives us a philatelic cover (CTO) with bogus stamps.

8. A cover that purportedly went through the mail, but never did, with official and semi-official

(local) stamps attached, gives us a bogus cover with official and semi-official stamps.

I have no idea how many local issues eventually will prove to be official, semi-official, private or bogus. I am not that obsessed with it. I do not view a private or bogus issue as the "kiss of death" the way many purists do. Frankly, some of the most 'beautifully produced' issued are fantasies. But that is a discussion for another day. And, I don't think I am less serious or dedicated about my collection. I love what I collect.

I do know that honest and fair verification of Local issues, together with a realistic, positive standardization of definitions, should evolve into a more optimistic outlook towards Ukraine philately, and can only increase our enjoyment and knowledge of local stamps and covers.

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## PHILATELIC POINTS TO PONDER

*by George D. Fedyk*

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This new column is designed to bring to the attention of readers various philatelic issues that generally cause collectors to scratch their heads. Sometimes these issues are answered in due course in various ways while sometimes they are just forgotten. The purpose is to highlight these issues and hopefully someone will be able to provide adequate answers or other examples. Readers are invited to write to the editor with any responses as well as provide any other interesting points of interest.

### **PPP-1 St Andrew the First Named First Day of Issue Cancel**

Have you noticed that this FDI cancel (issued 12.12.99) does not bear the name of the issuing post office? Ukraine has been consistent in providing the issuing post office's name on all its official FDI and pictorial postmarks since 1992. Was there a reason for this oversight and are there any more?

### **PPP-2 Aerogrammes**

To my knowledge Ukraine Post / Marka Ukrainy have not issued any aerogrammes. An aerogramme is the official U.P.U. (Universal Postal Union) name for an airletter sheet. Many countries issue these postal stationary items so that their citizens can send cheap letters internationally. I know that Ukraine issues PSE's (Pre-Stamped Envelopes) ad-nauseam for the domestic market, but they don't for international airmail? Is there a reason why Ukraine has not issued any aerogrammes?

### **PPP-3 Stamp Designer's name on the stamp.**

Not since the eight stamps printed by the Austrian State Printer in 1992-1993 have any Ukrainian postage stamps / miniature sheets (souvenir sheets) borne the name of the respective stamp's designer. Although the Cosmic Fantasies stamps (issued 30.11.99) had the name of the child whose drawing adorned the respective design, it is not until the year 2000 that stamps have again carried the stamp designer's name. They are the International Philatelic Exhibitions miniature sheet, four Olympic stamps, and the single Obizhnyky and Kyiv Post Office stamps. Are we seeing some new sort of policy?

### **PPP-4 Marka Ukrainy Promotion**

The name of the publishing house Marka Ukrainy (in Cyrillic) appears at the bottom of the Oksana Petrushenko stamp (issued 11.2.00). The purpose of this is...?

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## THE NEW LOBKO: A REVIEW

by John-Paul Himka

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Lobko, Hryhoriy. *The Provisional Stamps of Ukraine 1992-1995*. 2nd ed. Translated by Andrew O. Martyniuk. Springfield, Virginia: Ukrainian Philatelic Resources, 2000.

An English-language version of Hryhoriy Lobko's catalogue of provisionals, originally published in Ukrainian in 1996, has been awaited impatiently by many Ukrainian philatelists of my acquaintance. This publication fills a real need in our hobby, since many in North America who are passionately interested in the provisionals of 1992-95 find it difficult or impossible to read Ukrainian. No wonder, then, that its appearance has been cheered throughout the philatelic press. There has not yet been substantive discussion of the catalogue, but it certainly warrants it. This is not a mere translation of the original Ukrainian text, but a major reworking, a fully revised second edition.

In most of this review, I will discuss how Lobko reworked his catalogue, but first a few words on the translation as such. The rendering of Lobko's prose by Andrew O. Martyniuk is clear and accurate. There is, however, a feature of the translation that is puzzling. For some reason the localities are not in the alphabetical order familiar to English readers, but in Ukrainian alphabetical order. I do not find this a user-friendly choice.

As for Lobko's revision. The most striking feature is how much expansion the text has undergone. The original Ukrainian edition comprised 127 pages, the English 249. Moreover, the pages of the English edition are twice the size of the Ukrainian one. Most of the expansion is accounted for by the addition of cash-register receipts to the new catalogue (they were not in the old one). This is a debatable choice, because these receipts differ from provisional stamps in a number of respects, e.g., their values are not stable and different dates and sequential numbers appear on them. Yet they were pasted on covers to move the mail during the provisional period.

There are a number of other new inclusions in the revised edition. Among them are the Donetsk provisionals (pp. 10-11) and the Varvarivka (Mykolaiv RVZ-3) set on the back of coupons (p. 109). There were two major changes to the sections on the trident overprints of Kyiv, Lviv and Chernihiv (KLC). In the first Lobko catalogue (as well as in the Kuzych and Michel catalogues) there was only one 0.45/2k Kyiv

overprint recognized (with hollow and solid shield, of course, and with the usual varieties). Now, however, Lobko has made a fundamental distinction between the bright blue and cobalt blue overprints, assigning them separate numbers. This is a radical revision of what constitutes the set of Kyiv trident overprints. Where Michel, Kuzych or the old Lobko would indicate that 20 stamps constitute the basic set, the new Lobko would require 22. It would be interesting to know the justification for this. I myself own one genuine pane that is clearly cobalt blue in contrast to the others that I have which are bright blue. Yet the stamps of the lower-left corner fade into what looks suspiciously like the bright blue.

Another major change in these sections was the omission of the detailed guides to forgery detection that were included in the first Ukrainian edition (based on various spots in different plate positions). It is unclear why these were left out. Were they wrong? (I think not.) Have the forgers found a way to cheat the guides so that they are no longer as reliable as they were? (I have been warned about this in Ukraine.) Was it decided that this information should not be so widely publicized? Or were the guides too difficult to reproduce for the English edition? We are left wondering.

The catalogue puts prices on unused and used examples of the provisionals, but not used on cover. Since some issues can only be collected used on cover (especially the cash-register receipts), they are not priced. The prices that are given make a certain relative sense: that is, rarer items are priced higher, commoner ones are priced lower. But overall, and especially with regard to the cheaper items, the prices assigned to most stamps are much lower than I have been able to buy them for. I doubt that many in the West will be able to buy genuine material at these prices. Still, Lobko's pricing is a good general indicator of value. Is this the last word on provisionals, the definitive catalogue? It is certainly aiming to be that, but only time will tell. In reaction to the imputed authoritativeness of this catalogue, provisional collector Barry Keane has penned "An Open Letter to Collectors of Ukraine Local Post Issues" that takes objection to claims of comprehensiveness. Keane rightly argues that many items from this period fall between authorized/official/legal/legitimate issues and forgeries/fakes/fantasies produced with

the intention to deceive. He also makes the point that even the fakes and fantasies can be fun and interesting to collect. I could not agree more. Cinderella collecting is a flourishing branch of philately, and these particular cinderellas, which have so much to say about the economics, ethics and political mood of the first years of Ukrainian independence, are of extraordinary interest. But I also think that Lobko has made a legitimate and wise choice in trying to create a catalogue that focuses on the "blue chip" provisionals. We do need, though, a more comprehensive, inclusive catalogue as well, something on the order of the two volumes produced early on by Vsevolod Onyshkevych. Outdated as it is, I still refer to the Onyshkevych catalogue frequently.

Also, in preparing this review of the Lobko catalogue, I realized how desperately we need a comprehensive bibliography of the literature that has appeared to date on the provisionals and related material of 1992-95. In sum, with the appearance of this publication, an excellent tool has become available for anglophone collectors of Ukrainian provisionals. Hryhorii Lobko, Andrew O. Martyniuk and Ukrainian Philatelic Resources deserve our hearty gratitude. But the publication also raises questions and suggests new projects

for our philatelic community to undertake.

## References

Kuzych, Inger. *Ukrainian Postage Stamps: A Catalog of Issues from 1991-95*. Ukrainian Philatelic Resources, 6. Westchester IL: 1996.

Lobko, Hryhorii. *Misttsevi vypusky poshtovykh marok Ukrainy*. Vinnytsia: Kontyent-PRYM, 1996.

Michel *Europa-Katalog...Ost*. Various editions. Munich: Schwaneberger Verlag.

Onyshkevych, Vsevolod. *Ukrainian Postage Stamp Catalogue*. 2 vols. Princeton, N.J.: Vsevolod Onyshkevych, 1994.

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## PHILATELIC SHORT – “Ж” DEFINITIVE

*submitted by Leonard Tann*

Leonard Tann of Great Britain forwarded a copy of the illustrated block of “Ж” value Ethnographic definitives that he received on a cover in September 2000.

Close scrutiny highlights that these stamps have misplaced perforations. Indeed, the left vertical perforations on the top two left hand stamps intersect the left hand design of the stamps while there is a very wide margin between the central stamps. In fact, the four right hand stamps have the top perforation intersecting the top of the design while the vertical perforations are shifted left. Although a portion of these stamps has been separated, they are, under enlargement, all connected.



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## IDENTIFYING UKRAINIAN PROVISIONAL STAMPS

by Andrew O. Martyniuk\*

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### INTRODUCTION

I'm sure many Ukrainian philatelic collectors and specialists alike have faced the same problem I have on numerous occasions while hunting for Ukrainian stamps at shows, bourses, online auction sites, etc. Namely, how to tell if a particular stamp, purported to be a Ukrainian provisional stamp<sup>1</sup> is legitimate rather than a fantasy issue? This question can be vexing because often, stamps held out as provisional issues are priced at a premium. Faced with a dearth of these uncommon issues, it is often tempting to acquire these items rather than wait and risk having someone else purchase them out from under you. A complicating factor remains that compared to the quantity and variety of authentic provisional stamps issued and used in Ukraine, there exist on the market today a disproportionately large quantity of fantasy issues masquerading as legitimate stamps. I know, because I am the proud (?) owner of many of these fantasy issues!

To a great extent, this problem has now been solved, at least for those individuals who possess a copy of the newly revised *The Provisional Postage Stamps of Ukraine 1992-1995* by Hryhoriy Lobko—the authoritative guide to the legitimate provisional postage stamps used in Ukraine. This catalog lists and illustrates virtually all of the legitimate stamp issues used during the early years of Ukraine's newly acquired sovereignty. However, even if a collector is fortunate enough to possess this catalog, and actually has it available when perusing perspective provisional stamp purchases, a major hurdle still remains. When the stamp is not on cover and/or in mint condition, how to tell what postal region issued the stamp? After all, many of the issues have similar characteristics (e.g., trident and new value overprints).

Short of in-depth knowledge of this narrow specialized collecting area, one is forced to page through the catalog sequentially, hoping to find the stamp in question. When one gets to the end, and still has not found the stamp, the nagging question of whether the stamp was simply missed on the first go-around remains. Even your author, who has spent hundreds of hours poring over this catalog while translating it from Ukrainian to English, is often flummoxed by the more subtle fantasy issues and less obvious forgeries. The purpose of this article is to serve as an aid to collectors to quickly locate a stamp in the catalog, and thus establish its legitimacy prior to purchasing it. Then, when a stamp is located, the price listed in the catalog can help with negotiations for purchasing the item.

In this article, I shall provide a short narrative background history on how Ukrainian provisional stamps came into existence, including trials, forgeries, and fantasy issues. Next, I describe an identification or verification method to establish, at least to a first level approximation, whether a stamp in question resembles a legitimately issued provisional. More detailed information can then be gleaned by referencing the catalog.<sup>2</sup> Based on qualities other than a similar design, such as the kind of stamp overprinted, the type of paper used, the color of the overprint, the printing technique utilized, etc. one can get a pretty good idea of the authenticity of a purported provisional stamp.

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<sup>1</sup> It should be noted here that the provisional issues addressed in this article are “stamps” affixed to mail. This category excludes imprints or surcharges made directly onto postal stationery.

<sup>2</sup> Where appropriate, I have indicated references to the Lobko catalog by the region or post office issuing/using the stamps and by page number.

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## BACKGROUND

Ukrainian provisional stamps were born when Ukraine once again became an independent nation in 1991. Up to that time, Ukraine, as a republic of the former Soviet Union (USSR), used stamps issued by the USSR government. When an independent Ukraine became a reality, post offices in Ukraine were left with large stocks of stamps of the now defunct USSR. Although major post offices such as those in Kyiv and Lviv began almost at once to experiment with uniquely “Ukrainian” stamp imprints or overprints on former USSR stamps, smaller, isolated post offices continued to use the same stamps they had been using all along—those of the Soviet Union. The stamps of the former USSR were recognized as “revalued” to comply with new tariff rates issued by the nascent Ukrainian Government. When stocks began to run out, many of these post offices resorted to various techniques to verify the receipt of postage, namely the use of postal cash register receipts, post office forms, and the so-called “TP” (*Taxe Perque* – charge collected) receipts affixed to mail.

In addition to those provisional imprints and overprints used for postal purposes, a number of provisional stamps were prepared exclusively for philatelists, or simply were never used on mail. However, having been duly “approved” or simply printed and issued by post office authorities, these stamps retain a legitimate philatelic collectible value. Likewise, trial issues of stamp designs, having been commissioned by postal authorities, also retain a collectible interest.

The appearance and use of provisional stamps provided fertile ground for the production of forgeries of these issues. Forgeries, both to defraud collectors as well as postal authorities, began to appear in large numbers soon after provisional stamps began to be used<sup>3</sup>. Newly designed imprints were often primitive in design, thus making it relatively easy for forgers to prepare illegitimate clichés that were then used to overprint or imprint stamps. Other imprints that were legitimately made with black ink on standard white paper lent themselves to forgery by means of photocopy machines. Still other forgeries, primarily to defraud collectors, were prepared by “cutting out” imprints made directly on envelopes. These cutouts were subsequently touted as legitimately produced “stamps”. These and many other techniques employed by forgers are discussed in the Lobko catalog when examples of forged issues are encountered.

With the dissolution of the USSR, large quantities of Soviet stamps remained behind in certain post offices. Stocks of these stamps were often obtainable at very low cost by individuals both in countries of the former USSR and abroad. The availability of these stamps gave birth to unscrupulous “entrepreneurs” who, once having acquired these stamps, began to produce fantasies bearing a wide range of overprint subjects. Although these “stamps” far outnumber legitimately produced provisional stamps in quantity as well as type, they have only limited philatelic collectible value. However, many collectors, unable to distinguish legitimately issued provisionals from bogus creations, were and are still duped into purchasing these fantasies, believing them to be authentic provisional issues. A quick glance at lots available on e-bay will confirm this situation.

## METHODOLOGY

There are numerous approaches that one could take to outline a method for quickly locating, identifying, and verifying legitimate provisional stamps using the Lobko catalog mentioned in the introduction. I have chosen to organize the identification tool that comprises the remainder of this

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<sup>3</sup> Consistent with my usage in the Lobko catalog, I use the term “overprint” to connote new markings on existing stamps and the term “imprint” to connote markings that in and of themselves are provisional stamps, but which were usually printed on blank paper.

article using four broad categories of provisional stamps: 1) stamps used as provisional postage, but bearing no visible markings indicating their provisional usage; 2) overprinted stamps of the former Soviet Union and Ukraine; 3) imprints; and 4) others (e.g., “TP” and other imprinted labels). Sub categories are listed under each broad provisional category; each sub category lists the post offices that used such stamps and references them by page number in the Lobko catalog.<sup>4</sup> Although it might be useful to go into much more detail in this identification section, I have taken great pains not to simply reproduce the catalog, or to provide a complicated cross-referencing tool. Instead, I have tried to err on the side of simplicity. To actually verify the legitimacy of a particular item, one will have to actually reference the Lobko catalog itself.

## IDENTIFICATION TOOL

### Category 1: Unaltered Stamps Used as Provisional Postage

Stamps of the former Soviet Union as well as Ukrainian stamps were frequently used as provisional postage in an unaltered state. In other words, the stamps themselves bear no markings indicating that they are provisionals. As such, these stamps have no value as provisionals unless they are on cover or preserved as cutouts with the date and post office of origin distinct and readable. Provisional stamps in this category naturally fall into two broad sub categories: Those used at face value based on prevailing postal rates (Table 1.1); and those used at revalued rates based on prevailing postal rates (Table 1.2).

#### *Sub Category A: Stamps Used at Face Value*

The first sub category comprises USSR stamps used on mail based on prevailing postal rates. Part III of the Lobko catalog (pp. 227-249) contains detailed tariff tables based on the date mail was posted. These stamps were not revalued but used at their face value from January 1992 through November 1993 (p. 3). USSR stamps (both definitive and commemorative issues) of the following denominations are known to have been used as provisional postage:

**Table 1.1 Denominations of former USSR stamps used at face value as provisional postage**

1 kop.	7 kop.	20 kop.	50 kop.
2 kop.	10 kop.	25 kop.	1 rub.
3 kop.	12 kop.	30 kop.	2 rub.
4 kop.	13 kop.	32 kop.	3 rub.
5 kop.	15 kop.	35 kop.	5 rub.
6 kop.	16 kop.	45 kop.	

#### *Sub Category B: Revalued Stamps*

The second sub category comprises both Ukrainian and USSR stamps that assumed new values. These revalued stamps were not marked as such and again, the date the stamp was used and the prevailing postal rates at the time are critical for establishing their authenticity. The following stamps are known to have been used as revalued provisional issues:

<sup>4</sup> In this article, I shall reference all revalued and overprinted stamps by their *Scott Catalog* numbers. Although *TsFA Catalog* numbers are used to identify these stamps throughout the Lobko catalog, a table cross-referencing these numbers to their corresponding *Scott Catalog* numbers appears on page xv (Lobko catalog) along with an illustration of each stamp.

**Table 1.2 Revalued Ukrainian and former USSR stamps used as provisional postage at other than face value**

Stamp Issuing Country	Scott Catalog Number	Region/Post Office	Lobko Catalog Reference	Inclusive Dates Revalued Stamps Were Used <sup>1</sup>
Ukraine	118 <sup>2</sup>	Ukraine	pp. 3-4	June 1994 – June 1995
Ukraine	119	Ukraine	pp. 3-4	June 1994 – June 1995
Ukraine	121	Ukraine	pp. 3-4	June 1994 – June 1995
Ukraine	122 <sup>2</sup>	Ukraine	pp. 3-4	June 1994 – mid-1997
Ukraine	124 <sup>2</sup>	Ukraine	pp. 3-4	June 1994 – mid-1997
Ukraine	126 <sup>2</sup>	Ukraine	pp. 3-4	June 1994 – mid-1997
Ukraine	128 <sup>2</sup>	Ukraine	pp. 3-4	June 1994 – mid-1997
Ukraine	130 <sup>2</sup>	Ukraine	pp. 3-4	June 1994 – June 1995
Ukraine	171 <sup>2</sup>	Ukraine	p. 4	June 1995 – mid-1997
Ukraine	173	Ukraine	p. 4	June 1995 – mid-1997
Ukraine	174	Ukraine	p. 4	June 1995 – mid-1997
Ukraine	176 <sup>2</sup>	Ukraine	p. 4	June 1995 – mid-1997
Ukraine	179	Ukraine	p. 4	June 1995 – mid-1997
Ukraine	182	Ukraine	p. 4	June 1995 – mid-1997
USSR	4599	Kirovsk	p. 90	October 1994 -
USSR	4600	Kirovsk	p. 90	October 1994 -
USSR	5112	Kirovsk	p. 90	October 1994 -
USSR	5726	Kirovsk	p. 90	October 1994 -
USSR	5726	Rubizhne (11)	p. 93	October 1994 -

<sup>1</sup> - Indicates all possible dates of usage even through primary dates of usage may comprise a shorter time period.

<sup>2</sup> - Indicates stamps that were revalued at more than one rate.

## Category 2: Overprinted Stamps

As one may well imagine, overprints of many different styles, types and kinds exist ranging from crude new values inked by hand, to sophisticated, professionally printed overprints on entire sheets (100-stamp panes) of stamps. These overprints appear on Ukrainian stamps and stamps of the former Soviet Union. Many overprints from different regional origins may appear similar and indeed, some varieties (e.g., Kyiv 3, Lviv, and Chernihiv 1) can only be differentiated by the types of ink used in the overprinting process.

The overprints in this category will first be divided into the following seven overprint types (sub categories):

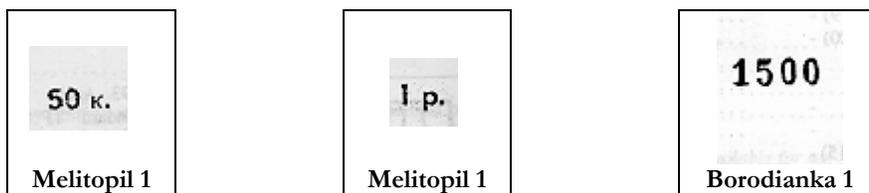
- A - New Values Only (Table 2.1);
- B - Tridents Only (Table 2.2);
- C - Tridents & New Values (Table 2.3);
- D - Tridents & Other Markings (Table 2.4);
- E - Tridents, New Values, & Other Markings (Table 2.5);
- F - New Values & Other Markings (Table 2.6); and
- G - Other Markings Only (Table 2.7).

Under each sub category, stamps are grouped by the particular stamp overprinted and its *Scott Catalog* number: the region/post office issuing the overprinted stamp, overprint technique, plate position (if necessary), and Lobko catalog page reference follows. Due to significant variations that exist with respect to other factors, such as the color of overprint ink used, varieties, etc., final reference will have to be made to the Lobko catalog in order to authenticate stamps. Entries for each overprinted stamp are ordered as they appear in the Lobko catalog—generally according to the Cyrillic alphabet by

oblast (province). For any particular overprinted stamp, all non-trial (postal) varieties are listed before trial varieties.

*Sub Category A: Overprints of New Values Only*

These stamps are characterized by numerical overprints or numerical overprints and currency type only. Some of the stamp issuing regions/post offices listed below assigned different valuations to the same stamp at different times, therefore, a single entry below may represent more than one revalued stamp.



**Table 2.1** Stamps of the former USSR bearing new value overprints only

Scott Catalog Number	Region/Post Office	Overprint Technique	Lobko Catalog Reference
USSR 4596	Melitopil 1 <sup>1</sup>	Hand-stamped	pp. 48-50
	Mykhailivka	Hand-stamped	p. 52
	Borodianka 1	Hand-stamped	pp. 73-74
USSR 4600	Melitopil 1 <sup>1</sup>	Hand-stamped	pp. 48-50
USSR 4702	Melitopil 1 <sup>1</sup>	Hand-stamped	pp. 48-50
USSR 4706	Melitopil 1 <sup>1</sup>	Hand-stamped	pp. 48-50
USSR 5112	Kirovsk	Hand written	p. 90
USSR 5723	Huliai-Pole	Hand-stamped	pp. 47-48
	Melitopil 1 <sup>1</sup>	Hand-stamped	pp. 48-50
	Mykhailivka	Hand-stamped	p. 52
	Polohy	Hand-stamped	p. 52
	Borodianka 1	Hand-stamped	pp. 73-74
USSR 5724	Borodianka 1	Hand-stamped	pp. 73-74
USSR 5725	Melitopil 1 <sup>1</sup>	Hand-stamped	pp. 48-50
USSR 5726	Kirovsk	Hand-stamped	p. 90
USSR 5728	Borodianka 1	Hand-stamped	pp. 73-74
USSR 5729	Borodianka 1	Hand-stamped	pp. 73-74
USSR 5984	Melitopil 1 <sup>1</sup>	Hand-stamped	pp. 48-50
USSR 5984 (Imperf.)	Melitopil 1 <sup>1</sup>	Hand-stamped	pp. 48-50

<sup>1</sup> - Stamps originally overprinted separately with two clichés (trident and new value). Because they were overprinted separately, often by different individuals, varieties exist bearing only the new value overprint. A “private issue” of Melitopil 1 also exists overprinted on the following Soviet stamps: 4596, 4600, 4602A, 4702, 5308, 5429, 5702, 5723, 5724, 5725, 5726, 5727, 5888, 5895, 5896, 5897, 5898, 5899, 9884, 5984 imperf., 5971, 5994, 5995, 5996, 5997, 5998, 5999, 6000, 6001, 6002, 6003, 6022, 6030, 6031, 6032, 6033, 6034, 6035, 6041, 6042, 6044, 6045, & 6050.

*Sub Category B: Overprints of Tridents Only*

There are no provisional stamps that bear only an overprinted trident as with the “classic trident overprints” of the Russia Arms Issues of 1909-1918 stamps. In most cases, trial overprinting of complete sheets for provisional postage stamps (Part II of the Lobko catalog) provided examples where only a trident was used to overprint some of the stamps on a sheet. In these examples, the trident can appear on one stamp only, or it may span over 2 or 4 stamps. In the latter case, a single stamp of such a block would provide only a quarter of the complete trident. However, these trident-only overprints are not stamps. They are merely “labels” *se-tenant* to provisional postage stamps. In one instance (Chernivtsi 2), trident overprints on single stamps (labels) appear *se-tenant* with non-trial provisional issues. Trident varieties and types are not differentiated (e.g., small crest of Ukraine, Vyhovsky trident, reverse trident, trident in shield, etc.). Referencing the pages listed for each issue in the Lobko catalog provides illustrations of the various trident types. The trident-only overprint labels appear on the following trial varieties:



**Table 2.2** Stamps of the former USSR bearing trident overprints only

Scott Catalog Number	Region/Post Office	Overprint Technique	Plate Positions	Lobko Catalog Reference
USSR 4598	Lviv (trial)	Offset	15-16, 25-26 (on block of four stamps) <sup>1</sup>	pp. 213-215
	Lviv (trial)	Offset	32 on single stamps and 1 spanning two stamps <sup>2</sup>	pp. 217-218
USSR 5723	Chernivtsi 2	Offset <sup>3</sup>	32 on single stamps and 1 spanning two stamps <sup>2</sup>	pp. 162-163
	Lviv (trial)	Offset	15-16, 25-26 (on block of four stamps) <sup>1</sup>	pp. 213-215
	Lviv (trial)	Offset	32 on single stamps and 1 spanning two stamps <sup>2</sup>	pp. 217-218
	Chernivtsi (trial)	Offset	32 on single stamps and 1 spanning two stamps <sup>2</sup>	pp. 222 & 224-225
	Chernivtsi (trial)	Offset	Unknown <sup>4</sup>	p. 225
USSR 5724	Lviv (trial)	Offset	15-16, 25-26 (on block of four stamps) <sup>1</sup>	pp. 213-215
	Lviv (trial)	Offset	32 on single stamps and 1 spanning two stamps <sup>2</sup>	pp. 217-218

- <sup>1</sup> - Location on sheets bearing 6 labels spanning blocks of 4 stamps. Plate positions not known for sheets bearing only 2 such labels spanning blocks of 4 stamps.
- <sup>2</sup> - The 32 tridents appearing on single stamps occupy the following plate positions: 1-4, 7-11, 20-21, 30-31, 40-41, 50-51, 60-61, 70-71, 80-81, 90-94, & 97-100. The trident spanning 2 stamps appears at positions 5 & 6.
- <sup>3</sup> - Based on a corresponding trial variety, these stamps were most likely printed by offset means.
- <sup>4</sup> - Although this sheet is not depicted, it is likely, based on the subject matter and number of “stamps” on the sheet, that 32 tridents appear on single stamps and a trident spans 2 stamps (see note 2 above).

### Sub Category C: Overprints of Tridents & New Values

The greatest number of provisional stamp overprint varieties consist of tridents and new values on stamps of the former USSR. In many instances, the same underlying stamp was revalued at different denominations, even in the same region/post office. In some cases (e.g., Melitopil 1 and 2) the tridents and new values were applied using separate clichés and often by different postal employees. In other cases, entire sheets were professionally overprinted with tridents and new values. Also, some sheets bear trident and new value overprints *se-tenant* with labels of no postal value. Here, plate positions for the provisional stamps are provided, when possible. As with Sub Category B, the various trident types are not distinguished but can be found on the pages referenced in the Lobko catalog.

Trial varieties of trident and new value overprints also abound. Often, differentiating among trial varieties of the same region/post office requires careful attention to any printing on the sheet margins (selvedge) as well as printed documentation attached to trial sheets. Tridents and new values and corresponding plate positions appear on the following provisional stamps:

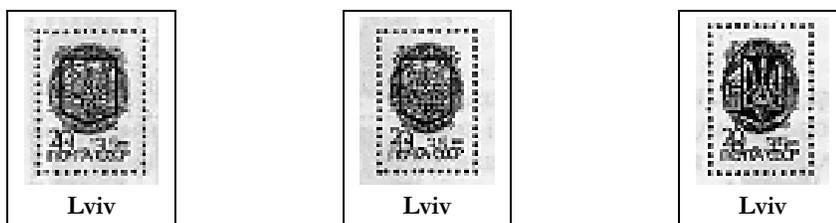


Table 2.3 Stamps of the former USSR bearing trident and new value overprints only

Scott Catalog Number	Region/Post Office	Overprint Technique	Plate Positions	Lobko Catalog Reference
USSR 4596	Melitopil 1 <sup>10</sup>	Hand-stamped	All	pp. 48-50
USSR 4598	Melitopil 2	Hand-stamped	All	pp. 50-51
	Lviv (trial)	Offset	All	pp. 212-213
	Lviv (trial)	Offset	Unknown <sup>1</sup>	pp. 213-215
	Lviv (trial)	Offset	76 of 100 stamps <sup>2</sup>	pp. 213-215
	Lviv (trial)	Offset	74 of 100 stamps <sup>3</sup>	pp. 215-216
	Poltava (trial)	Offset	All	p. 220
USSR 4599	Melitopil 2	Hand-stamped	All	pp. 50-51
USSR 4600	Melitopil 1 <sup>10</sup>	Hand-stamped	All	pp. 48-50
	Kyiv (trial)	Laser	All	p. 194
	Kyiv (trial)	Laser	All	p. 200
USSR 4702	Melitopil 1 <sup>10</sup>	Hand-stamped	All	pp. 48-50
USSR 4706	Melitopil 1 <sup>10</sup>	Hand-stamped	All	pp. 48-50
USSR 4708	Zaporizhia	Hand-stamped	All	p. 40

USSR 5723	Zaporizhia	Hand stamped	All	p. 40	
	Melitopil 1 <sup>10</sup>	Hand-stamped	All	pp. 48-50	
	Melitopil 2	Hand-stamped	All	pp. 50-51	
	Kyiv 3	Flat plate	All	pp. 61-65	
	Kyiv 6	Offset <sup>4</sup>	74 of 100 stamps <sup>3</sup>	pp. 67-68	
	Lviv	Typograph	All	pp. 85-88	
	Chernivtsi 1	Offset	All	p. 159-160	
	Chernivtsi 2	Offset <sup>4</sup>	74 of 100 stamps <sup>3</sup>	pp. 161 & 163	
	Chernihiv 1	Offset	All	pp. 174-176	
	Kyiv (trial)	Laser	All	p. 194	
	Kyiv (trial)	Laser	86 of 100 stamps <sup>5</sup>	pp. 194-196	
	Kyiv (trial)	Laser	All	p. 200	
	Kyiv (trial)	Offset	All	p. 202	
	Kyiv (trial)	Laser	80 of 100 stamps <sup>6</sup>	p. 206-207	
	Kyiv (trial)	Laser	Unknown <sup>7</sup>	p. 208	
	Kyiv (trial)	Laser	Unknown <sup>8</sup>	p. 209	
	Kyiv (trial)	Offset	74 of 100 stamps <sup>3</sup>	pp. 209-210	
	Lviv (trial)	Offset	Unknown <sup>1</sup>	pp. 213-215	
	Lviv (trial)	Offset	76 of 100 stamps <sup>2</sup>	pp. 213-215	
	Lviv (trial)	Offset	74 of 100 stamps <sup>3</sup>	pp. 215-216	
	Chernivtsi (trial)	Offset	All	p. 221	
	Chernivtsi (trial)	Offset	All	pp. 221-222	
	Chernivtsi (trial)	Offset	74 of 100 stamps <sup>3</sup>	pp. 222-223	
	USSR 5724	Zaporizhia	Hand-stamped	All	p. 40
		Kyiv 3	Flat plate	All	pp. 61-65
		Lviv	Typograph	All	pp. 85-88
Chernihiv 1		Offset	All	pp. 174-176	
Kyiv (trial)		Laser	All	p. 194	
Kyiv (trial)		Laser	All	p. 200	
Kyiv (trial)		Laser	80 of 100 stamps <sup>6</sup>	p. 206-207	
Lviv (trial)		Offset	All	pp. 212-213	
Lviv (trial)		Offset	Unknown <sup>1</sup>	pp. 213-215	
Lviv (trial)		Offset	76 of 100 stamps <sup>2</sup>	pp. 213-215	
Lviv (trial)		Offset	74 of 100 stamps <sup>3</sup>	pp. 215-216	
USSR 5725	Melitopil 1 <sup>10</sup>	Hand-stamped	All	pp. 48-50	
	Melitopil 2	Hand-stamped	All	pp. 50-51	
USSR 5728	Melitopil 2	Hand-stamped	All	pp. 50-51	
USSR 5984	Melitopil 1 <sup>10</sup>	Hand-stamped	All	pp. 48-50	
	Kyiv 3	Flat plate	All	pp. 61-65	
	Lviv	Typograph	All	pp. 85-88	
	Chernihiv 1	Offset	All	pp. 174-176	
	Kyiv (trial)	Laser	All	p. 194	
	Kyiv (trial)	Laser	Half <sup>9</sup>	pp. 197-198	
	Kyiv (trial)	Laser	86 of 100 stamps <sup>5</sup>	pp. 198-200	
	Kyiv (trial)	Laser	All	p. 200	
	Kyiv (trial)	Laser	All	p. 201	
	Kyiv (trial)	Offset	All	pp. 201-202	
	Kyiv (trial)	Offset	All	p. 202	
	Kyiv (trial)	Laser	80 of 100 stamps <sup>6</sup>	p. 206-207	
	USSR 5984 (Imperf.)	Melitopil 1 <sup>10</sup>	Hand-stamped	All	pp. 48-50
Kyiv (trial)		Offset	All	pp. 201-202	
Lviv (trial)		Offset	All	pp. 212-213	

USSR 5985	Kyiv (trial)	Laser	All	p. 194
	Kyiv (trial)	Laser	All	p. 200

- <sup>1</sup> - Tridents and new values overprinted on 92 stamps of the 100 stamp sheets. Plate positions not ascertainable because positions of the two 4-stamp labels, probably centrally located on the sheet, are unknown.
- <sup>2</sup> - Overprints appear on 76 single stamps of the 100-stamp sheet at the following plate positions: 1-14, 17-24, 27-31, 34-37, 40-41, 44, 47, 50-54, 57-62, 65-66, 69-72, 75-76, & 79-100.
- <sup>3</sup> - Tridents and new values overprinted on single stamps interspersed with crests and new values *se-tenant* with labels on 1, 2, and 4 stamps. Tridents and new values appear at the following plate positions: 2-9, 11, 13-18, 20-23, 25-26, 28-32, 34, 37, 39-41, 43-44, 47-48, 50-52, 54-57, 59-63, 65-66, 68-72, 74-77, 79-83, 85-86, 88-90, 92-94, & 97-99.
- <sup>4</sup> - Based on a corresponding trial variety, these stamps were most likely printed by offset means.
- <sup>5</sup> - Overprints appear on 86 single stamps of the 100-stamp sheet at the following plate positions: 5-6, 9-11, 13-14, 16-17, 19-44, 46-47, 49-61, 63-64, 66-67, & 69-100.
- <sup>6</sup> - Overprints appear on 80 single stamps of the 100-stamp sheet at the following plate positions: 1-11, 13-18, 20-23, 25-26, 28-32, 34, 37, 39-41, 43-44, 47-48, 50-52, 54-57, 59-63, 65-66, 68-72, 74-77, 79-83, 85-86, & 88-100.
- <sup>7</sup> - Trident and new value overprints interspersed with stamps bearing other overprints and labels. Only the bottom four rows of the sheet are depicted. Overprints depicted on these rows appear at the following plate positions: 61-63, 65-66, 68-72, 74-77, 79-83, 85-86, 88-90, & 92-99. Presumably, one label occurs at the corners of the sheet, for a total of 4. Also, the large 10-00 krb. overprint spanning four stamps probably appears at positions 35-36 & 45-46. Somewhere in the top six rows are label(s) on 2 stamps, however, their locations cannot be conclusively ascertained without additional information.
- <sup>8</sup> - This variety is not depicted, therefore, the locations of the trident and new value overprints (presumed) are unknown.
- <sup>9</sup> - Trident and new value overprints interspersed with stamps bearing additional overprinted material. From the portion of the sheet provided, it is not possible to determine the plate positions for these varieties. Extrapolation from the portion of the sheet provided indicates approximately half of the stamps on each sheet bear trident and new value overprints only.
- <sup>10</sup> - A "private issue" of Meliopil 1 also exists overprinted on the following USSR stamps: 4596, 4600, 4602A, 4702, 5308, 5429, 5702, 5723, 5724, 5725, 5726, 5727, 5888, 5895, 5896, 5897, 5898, 5899, 9884, 5984 imperf., 5971, 5994, 5995, 5996, 5997, 5998, 5999, 6000, 6001, 6002, 6003, 6022, 6030, 6031, 6032, 6033, 6034, 6035, 6041, 6042, 6044, 6045, & 6050.

#### *Sub Category D: Overprints of Tridents & Other Markings*

As with the overprints of Sub Category B (Tridents Only), there are no provisional stamps that exhibit a trident and some other overprint markings (other than a denomination). However, several labels *se-tenant* to provisional stamps and trial provisional overprints do exhibit a trident and some other marking that usually consists of the wording "ПОШТА УКРАЇНИ" (Ukraine Post) or some other variant. These labels appear on the following stamps in the plate positions, where known, indicated:



**Table 2.4** Stamps of the former USSR bearing trident and other marking overprints

Scott Catalog Number	Region/Post Office	Overprint Technique	Plate Positions	Lobko Catalog Reference
USSR 4598	Lviv (trial)	Offset	1, 10, 91, & 100	pp. 215-216

USSR 5723	Kyiv 6	Offset <sup>1</sup>	1, 10, 91, & 100	pp. 67-68
	Chernivtsi 2	Offset <sup>1</sup>	1, 10, 91, & 100	pp. 161 & 163
	Kyiv (trial)	Laser	7	pp. 194-195
	Kyiv (trial)	Laser	91 & 100 <sup>2</sup>	p. 208
	Kyiv (trial)	Laser	Unknown <sup>3</sup>	p. 209
	Kyiv (trial)	Offset	1, 10, 91, & 100	pp. 209-210
	Lviv (trial)	Offset	1, 10, 91, & 100	pp. 215-216
	Chernivtsi (trial)	Offset	1, 10, 91, & 100	p. 223
USSR 5724	Lviv (trial)	Offset	1, 10, 91, & 100	pp. 215-216
USSR 5984	Kyiv (trial)	Laser	Unknown <sup>4</sup>	pp. 197-198
	Kyiv (trial)	Laser	7	pp. 198-200

<sup>1</sup> - Based on a corresponding trial variety, these stamps were most likely printed by offset means.

<sup>2</sup> - Trident and new value overprints interspersed with stamps bearing other overprints and labels. Only the bottom 4 rows of the sheet are depicted. Presumably, one label occurs at the corners of the sheet, for a total of 4. Only the bottom 2 at positions 91 & 100 are depicted. It is quite likely that two more tridents and other marking overprint labels appear at positions 1 & 10.

<sup>3</sup> - Trial issue not depicted, therefore, the existence of trident and other marking labels is conjecture. However, based on the subject matter (theme) of the overprint, it is likely that trident and other marking labels appear at positions 1, 10, 91, & 100.

<sup>4</sup> - Trident and new value overprints interspersed with stamps bearing additional overprinted material. From the portion of the sheet provided, it is not possible to determine the plate positions for these varieties. Extrapolation from the portion of the sheet provided (20 stamps of a 100-stamp sheet) indicates that three of the overprints depict a trident and the word "Україна" (Ukraine) only. Because this trial variety was not approved for further printing it is unknown whether these three stamps were intended to be labels or provisional postage stamps. Extrapolations suggests there may be as many as 15 of these varieties on a complete sheet of stamps.

#### *Sub Category E: Overprints of Tridents, New Values, & Other Markings*

Trident and new value overprints occasionally appear on provisional stamps along with other markings. These other markings frequently consist of the wording "ПОШТА УКРАЇНИ" (Ukraine Post) or wording indicating the region or city of origin of the provisional stamp. In addition to overprints on single stamps, several overprinted sheets (both regular and trial issues) consist of overprints spanning blocks of 4 stamps. The four underlying stamps bear a single new value, frequently greater than the single stamp overprint varieties on the remainder of the sheet. As such, these blocks of 4 overprinted stamps actually represent one stamp. Where this occurs, plate positions are provided, when ascertainable. Trial varieties overprinted on sheets consist of wording added along each row of the sheet, different portions of which overlie each stamp in the row. In several cases, the wording was added during a second overprinting process. As before, the trident varieties themselves are not distinguished as to form or type. Also, the other markings are not distinguished. Reference to the Lobko catalog on the pages indicated provides illustrations of the overprints discussed. The following stamps bear overprints of tridents, new values, and other markings:



**Table 2.5** Stamps of the former USSR bearing trident, new value, and other marking overprints

Scott Catalog Number	Region/Post Office	Overprint Technique	Plate Positions	Lobko Catalog Reference	
USSR 4596	Chernivtsi 3 <sup>1</sup>	Typograph	On four-stamp blocks <sup>2</sup>	pp. 163-165	
USSR 4598	Kyiv (trial)	Offset & Dot Matrix/Ink Jet <sup>3</sup>	All	pp. 205-206	
USSR 4599	Vinnitsia (trial)	Flat plate	All	pp. 191-192	
USSR 4750	Mykolaiv 6	Typograph	All	pp. 101-103	
USSR 5723	Lutsk	Typograph	All	pp. 6-8	
	Chernivtsi 3 <sup>1</sup>	Typograph	On four-stamp blocks <sup>2</sup>	pp. 163-165	
	Chernivtsi 4 <sup>1</sup>	Typograph	On four-stamp blocks <sup>2</sup>	pp. 165-166	
	Vinnitsia (trial)	Flat plate	All	pp. 191-192	
	Kyiv (trial)	Laser	1-4 & 8	pp. 194-196	
	Kyiv (trial)	Offset & Dot Matrix/Ink Jet <sup>3</sup>	All	pp. 203-204	
	Kyiv (trial)	Offset & Dot Matrix/Ink Jet <sup>3</sup>	All	pp. 205-206	
USSR 5724	Lutsk	Typograph	All	pp. 6-8	
	Chernivtsi 3 <sup>1</sup>	Typograph	On four-stamp blocks <sup>2</sup>	pp. 163-165	
	Chernivtsi 4 <sup>1</sup>	Typograph	On four-stamp blocks <sup>2</sup>	pp. 165-166	
	Kyiv (trial)	Offset & Dot Matrix/Ink Jet <sup>3</sup>	All	pp. 203-204	
	Kyiv (trial)	Offset & Dot Matrix/Ink Jet <sup>3</sup>	All	pp. 205-206	
	USSR 5733	Vinnitsia (trial)	Flat plate	All	pp. 191-192
		USSR 5984	Chernivtsi 3 <sup>1</sup>	Typograph	On four-stamp blocks <sup>2</sup>
Chernivtsi 4 <sup>1</sup>			Typograph	On four-stamp blocks <sup>2</sup>	pp. 165-166
Vinnitsia (trial)			Flat plate	All	pp. 191-192
Kyiv (trial)			Laser	Unknown <sup>4</sup>	pp. 197-198
Kyiv (trial)			Laser	1-4 & 8	pp. 198-200
Kyiv (trial)			Offset & Dot Matrix/Ink Jet <sup>3</sup>	All	pp. 203-204
Kyiv (trial)	Offset & Dot Matrix/Ink Jet <sup>3</sup>		All	pp. 205-206	
USSR 5984 (Imperf.)	Chernivtsi 3 <sup>1</sup>	Typograph	On four-stamp blocks <sup>2</sup>	pp. 163-165	
	Chernivtsi 4 <sup>1</sup>	Typograph	On four-stamp blocks <sup>2</sup>	pp. 165-166	
USSR 5985a	Lutsk	Typograph	All	pp. 6-8	

<sup>1</sup> - The trident overprint on this issue is actually contained within a crest.

<sup>2</sup> - The overprint spans a block of 4 stamps bearing only one denomination. Thus, the 4-stamp block serves as one provisional stamp. There are four such blocks appearing at the corners of each 100-stamp sheet at the following plate positions: (1, 2, 11, 12), (9, 10, 19, 20), (81, 82, 91, 92), & (89, 90, 99, 100).

<sup>3</sup> - The trident and new value are overprinted by offset means. Wording that appears along each row of stamps is printed with either a dot matrix or an ink jet printer.

<sup>4</sup> - Overprints of tridents, new values and other markings interspersed with stamps bearing other overprint varieties. From the portion of the sheet provided, it is not possible to determine the plate positions for these varieties. Of the 20 stamps depicted, 4 bear a trident, new value, and the wording “Україна” (Ukraine). Extrapolation from the portion of the sheet provided suggests as many as 20 stamps on the 100-stamp sheet bear this variety overprint. However, without further information, this estimate is merely conjecture.

*Sub Category F: Overprints of New Values & Other Markings*

This Sub Category of provisional postage stamps consists of overprints on Ukrainian stamps and former USSR stamps with new values and some other marking(s)—excluding tridents. Frequently, the other marking(s) comprise wording such as “ПОШТА УКРАЇНИ” (Ukraine Post), wording indicating the region or city of origin of the provisional stamp, or a regional/Hetmanate-crest. The following provisional stamps bear this type of overprint:



**Table 2.6** Stamps of Ukraine and the former USSR bearing new value and other marking overprints only

Scott Catalog Number	Region/Post Office	Overprint Technique	Plate Positions	Lobko Catalog Reference
Ukraine 102	Chernivtsi 5	Hand-stamped	All	pp. 166-169
Ukraine 118	Borodianka 2	Hand-stamped	All	p. 74
Ukraine 119	Borodianka 2	Hand-stamped	All	p. 74
	Chernivtsi 5	Hand-stamped	All	pp. 166-169
Ukraine 122	Borodianka 2	Hand-stamped	All	p. 74
	Chernivtsi 5	Hand-stamped	All	pp. 166-169
Ukraine 124	Borodianka 2	Hand-stamped	All	p. 74
	Chernivtsi 5	Hand-stamped	All	pp. 166-169
Ukraine 126	Borodianka 2	Hand-stamped	All	p. 74
	Chernivtsi 5	Hand-stamped	All	pp. 166-169
Ukraine 128	Chernivtsi 5	Hand-stamped	All	pp. 166-169
Ukraine 143	Chernivtsi 5	Hand-stamped	All	pp. 166-169
USSR 3260	Chernivtsi 5	Hand-stamped	All	pp. 166-169
USSR 4596	Mykolaiv 7	Typograph	All	pp. 103-105
	Chernivtsi 3	Typograph	84 of 100 stamps <sup>1</sup>	pp. 163-165
USSR 4597	Chernivtsi 5	Hand-stamped	All	pp. 166-169
USSR 4598	Mykolaiv 7	Typograph	All	pp. 103-105
	Chernivtsi 5	Hand-stamped	All	pp. 166-169

USSR 4599	Mykolaiv 7	Typograph	All	pp. 103-105
	Chernivtsi 5	Hand-stamped	All	pp. 166-169
USSR 4600	Chernivtsi 5	Hand-stamped	All	pp. 166-169
USSR 4601	Chernivtsi 5	Hand-stamped	All	pp. 166-169
USSR 4602	Mykolaiv 7	Typograph	All	pp. 103-105
USSR 5723	Kyiv 6	Offset <sup>2</sup>	16 on single stamps & 1 on 4-stamp block <sup>3</sup>	pp. 67-68
	Borodianka 2	Hand-stamped	All	p. 74
	Obukhiv	Hand-stamped	All	pp. 76-78
	Mykolaiv 7	Typograph	All	pp. 103-105
	Chernivtsi 2	Offset <sup>2</sup>	16 on single stamps & 1 on 4-stamp block <sup>3</sup>	pp. 161 & 163
	Chernivtsi 2	Offset <sup>2</sup>	16 on 4-stamp blocks <sup>4</sup>	pp. 162-163
	Chernivtsi 3	Typograph	84 of 100 stamps <sup>1</sup>	pp. 163-165
	Chernivtsi 4	Typograph	84 of 100 stamps <sup>1</sup>	pp. 165-166
	Chernivtsi 5	Hand-stamped	All	pp. 166-169
	Chernivtsi 6	Typograph	All	pp. 169-170
	Pryluky	Hand-stamped	All	p. 187
	Kyiv (trial)	Laser	12, 15, 18, 45, 48, 62, 65, & 68	pp. 194-196
	Kyiv (trial)	Laser	16 on single stamps & 1 on 4-stamp block <sup>3</sup>	pp. 206-207
	Kyiv (trial)	Laser	Unknown <sup>5</sup>	p. 208
	Kyiv (trial)	Laser	Unknown <sup>6</sup>	p. 209
	Kyiv (trial)	Offset	16 on single stamps & 1 on 4-stamp block <sup>3</sup>	p. 209-210
	Lviv (trial)	Offset	16 on single stamps & 1 on 4-stamp block <sup>3</sup>	pp. 215-216
Lviv (trial)	Offset	16 on 4-stamp blocks <sup>4</sup>	pp. 217-218	
Chernivtsi (trial)	Offset	16 on single stamps & 1 on 4-stamp block <sup>3</sup>	pp. 222-223	
Chernivtsi (trial)	Offset	16 on 4-stamp blocks <sup>4</sup>	pp. 222 & 224- 225	
Chernivtsi (trial)	Offset	16 on 4-stamp blocks <sup>7</sup>	p. 225	
USSR 5724	Borodianka 2	Hand-stamped	All	p. 74
	Obukhiv	Hand-stamped	All	pp. 76-78
	Mykolaiv 7	Typograph	All	pp. 103-105
	Chernivtsi 3	Typograph	84 of 100 stamps <sup>1</sup>	pp. 163-165
	Chernivtsi 4	Typograph	84 of 100 stamps <sup>1</sup>	pp. 165-166
	Chernivtsi 5	Hand-stamped	All	pp. 166-169
	Kyiv (trial)	Laser	16 on single stamps & 1 on 4-stamp block <sup>3</sup>	pp. 206-207
	Lviv (trial)	Offset	16 on single stamps & 1 on 4-stamp block <sup>3</sup>	pp. 215-216
Lviv (trial)	Offset	16 on 4-stamp blocks <sup>4</sup>	pp. 217-218	
USSR 5725	Chernivtsi 5	Hand-stamped	All	pp. 166-169
USSR 5726	Chernivtsi 5	Hand-stamped	All	pp. 166-169
USSR 5728	Borodianka 2	Hand-stamped	All	p. 74

USSR 5729	Borodianka 2	Hand-stamped	All	p. 74
	Chernivtsi 5	Hand-stamped	All	pp. 166-169
USSR 5732	Chernivtsi 5	Hand-stamped	All	pp. 166-169
USSR 5733	Chernivtsi 5	Hand-stamped	All	pp. 166-169
USSR 5984	Obukhiv	Hand-stamped	All	pp. 76-78
	Mykolaiv 7	Typograph	All	pp. 103-105
	Chernivtsi 3	Typograph	84 of 100 stamps <sup>1</sup>	pp. 163-165
	Chernivtsi 4	Typograph	84 of 100 stamps <sup>1</sup>	pp. 165-166
	Chernivtsi 5	Hand-stamped	All	pp. 166-169
	Chernivtsi 6	Typograph	All	pp. 169-170
	Pryluky	Hand-stamped	All	p. 187
	Kyiv (trial)	Laser	Unknown <sup>8</sup>	p. 197-198
	Kyiv (trial)	Laser	12, 15, 18, 45, 48, 62, 65, & 68	pp. 198-200
	Kyiv (trial)	Laser	16 on single stamps & 1 on 4-stamp block <sup>3</sup>	pp. 206-207
	Lviv (trial)	Offset	16 on single stamps & 1 on 4-stamp block <sup>3</sup>	pp. 215-216
	Lviv (trial)	Offset	16 on 4-stamp blocks <sup>4</sup>	pp. 217-218
USSR 5984 (Imperf.)	Mykolaiv 7	Typograph	All	pp. 103-105
	Chernivtsi 3	Typograph	84 of 100 stamps <sup>1</sup>	pp. 163-165
	Chernivtsi 4	Typograph	84 of 100 stamps <sup>1</sup>	pp. 165-166
	Chernivtsi 5	Hand-stamped	All	pp. 166-169
	Chernivtsi (Post Office) <sup>9</sup>	Hand-stamped & Hand-written	All	p. 173
USSR 5985a	Chernivtsi 5	Hand-stamped	All	pp. 166-169

<sup>1</sup> - The new value and other markings overprint occurs on 84 stamps of the 100-stamp sheet in the following plate positions: 3-8, 13-18, 21-80, 83-88, & 93-98.

<sup>2</sup> - Based on a corresponding trial variety, these stamps were most likely printed by offset means.

<sup>3</sup> - The 16 overprints appearing on single stamps occupy the following plate positions: 12, 19, 24, 28, 33, 38, 42, 49, 53, 58, 64, 67, 73, 78, 84, & 87. The overprint spanning a block of 4 stamps appears at positions 35, 36, 45, & 46 bears only one denomination. Thus, the 4-stamp block serves as one provisional stamp.

<sup>4</sup> - The 16 overprint each span a block of 4 stamps bearing only one denomination. Thus, the 4-stamp block serves as one provisional stamp. The 4-stamp blocks on 100-stamp sheets appear at the following plate positions: (12, 13, 22, 23), (14, 15, 24, 25), (16, 17, 26, 27), (18, 19, 28, 29), (32, 33, 42, 43), (34, 35, 44, 45), (36, 37, 46, 47), (38, 39, 48, 49), (52, 53, 62, 63), (54, 55, 64, 65), (56, 57, 66, 67), (58, 59, 68, 69), (72, 73, 82, 83), (74, 75, 84, 85), (76, 77, 86, 87), & (78, 79, 88, 89).

<sup>5</sup> - New value overprints and other markings interspersed with stamps bearing other overprint varieties. Only the bottom four rows of the sheet are depicted. Based on the arrangement of the bottom 4 rows and the total number of "stamps" bearing new values, the sheet presumably contains 16 overprints on single stamps and one overprint on a block of 4 stamps. The overprints depicted on the bottom 4 rows appear on single stamps at the following plate positions: 64, 67, 73, 78, 84, & 87.

<sup>6</sup> - Trial issue not depicted, therefore, the existence of new value and other marking labels is conjecture. However, based on the subject matter (theme) of the overprint, and type of "stamps" included on the sheet, it is likely that a new value and other marking labels appear on the sheet.

<sup>7</sup> - This variety is not depicted, therefore, the locations of the new value and other marking overprints (presumed) are unknown. However, based on the sheet format, denominations, etc. the arrangement is the same as that listed in Note 4 above.

<sup>8</sup> - Overprint of new values and other markings interspersed with stamps bearing other overprint varieties. From the portion of the sheet provided, it is not possible to determine the plate position for this variety. Of the 20 stamps depicted, one bears a new value and the wording "Ukpaia" (Ukraine). Extrapolation from the portion of the sheet provided suggests as many as 5 stamps on the 100-stamp sheet bear this variety overprint. However, without further information, this estimate is merely conjecture.

<sup>9</sup> - This issue is actually a TP imprinted on 2 stamps on sheets of former Soviet Union stamps. When used, they represent overprints of new values and other markings. This issue is also listed in Category 2g (overprints of other markings—for mint stamps) and Category 4c (for TP stamps).

*Sub Category G: Overprints of Other Markings Only*

This last Sub Category lists overprints on stamps that do not fall into any of the other sub categories. These overprints are labels and bear no denomination other than that of the underlying former USSR stamp. One issue was used as a TP for provisional postage; however, the underlying stamp type is not known (see Category 4b for further information on this variety). The subject matter of these labels consists of heraldic crests and year designation that are *se-tenant* with other overprint varieties discussed above. Labels with overprints consisting of other markings only appear on the following stamps:



**Table 2.7** Stamps of the former USSR bearing other marking overprints only

Scott Catalog Number	Region/Post Office	Overprint Technique	Plate Positions	Lobko Catalog Reference
USSR 4598	Lviv (trial)	Offset	On 4-stamp blocks <sup>1</sup>	pp. 213-215
	Lviv (trial)	Offset	Spanning 2 stamps <sup>2</sup>	pp. 215-216
	Lviv (trial)	Offset	Spanning 2 stamps <sup>2</sup>	pp. 217-218
USSR 5723	Kyiv 6	Offset <sup>3</sup>	Spanning 2 stamps <sup>2</sup>	pp. 67-68
	Chernivtsi 2	Offset <sup>3</sup>	Spanning 2 stamps <sup>2</sup>	pp. 161-163
	Kyiv (trial)	Offset	Spanning 2 stamps <sup>2</sup>	p. 209-210
	Lviv (trial)	Offset	On 4-stamp blocks <sup>1</sup>	pp. 213-215
	Lviv (trial)	Offset	Spanning 2 stamps <sup>2</sup>	pp. 215-216
	Lviv (trial)	Offset	Spanning 2 stamps <sup>2</sup>	pp. 217-218
	Chernivtsi (trial)	Offset	Spanning 2 stamps <sup>2</sup>	pp. 222-223
	Chernivtsi (trial)	Offset	Spanning 2 stamps <sup>2</sup>	pp. 222 & 224-225
	Chernivtsi (trial)	Offset	Unknown <sup>4</sup>	p. 225
USSR 5724	Lviv (trial)	Offset	On 4-stamp blocks <sup>1</sup>	pp. 213-215
	Lviv (trial)	Offset	Spanning 2 stamps <sup>2</sup>	pp. 215-216
	Lviv (trial)	Offset	Spanning 2 stamps <sup>2</sup>	pp. 217-218
USSR 5984	Kyiv (trial)	Laser	Unknown <sup>5</sup>	pp. 197-198
USSR 5984 (Imperf.) <sup>6</sup>	Chernivtsi (Post Office)	Hand-stamped	Spanning 2 stamps	p. 173

- 
- <sup>1</sup> - Two varieties of sheets exist: one bearing 6 labels spanning blocks of 4 stamps, and the other bearing only 2 labels spanning blocks of 4 stamps. In both cases, one overprint is a trident and is reported separately. On the 6-label sheet variety, the 5 labels bearing other heraldic crests appear at the following plate positions: (32, 33, 42, 43), (38, 39, 49, 49), (45, 46, 55, 56), (63, 64, 73, 74), & (67, 68, 77, 78). Location of the one heraldic crest on the 2-label sheet variety is not known.
  - <sup>2</sup> - In every case, this label consists of the year “1992” overprinted over two stamps located at plate positions 95-96.
  - <sup>3</sup> - Based on a corresponding trial variety, these stamps were most likely printed by offset means.
  - <sup>4</sup> - This variety is not depicted, therefore, it is unknown if it bears any other marking overprints. However, based on the number of “stamps” indicated and similar issues, a year label “1992” may appear at plate positions 95-96.
  - <sup>5</sup> - One overprint of other markings is interspersed with stamps bearing other overprint varieties. The overprint bears a crest and the wording “Ukpaiha” (Ukraine). From the portion of the sheet provided, it is not possible to determine the plate positions for these varieties. Of the 20 stamps depicted, only one bears an ‘other markings only’ overprint. Extrapolation from the portion of the sheet provided suggests as many as 5 stamps on the 100-stamp sheet bear this variety overprint, however, without further information, this estimate is merely conjecture.
  - <sup>6</sup> - This issue is actually a TP imprinted on two stamps on sheets of stamps of the former USSR. When mint, they represent overprints of other markings only. This issue is also listed in Category 2e (overprints of new values and other markings—for mint stamps) and Category 4c (for TP stamps).

### **Category 3: Imprints Used as Provisional Postage**

In addition to revalued and overprinted stamps of the former USSR, a number of regions/post offices created their own provisional stamps for use on mail. The imprints themselves were produced from clichés that were either hand-stamped or used in a canceling machine or similar device. Other varieties were professionally printed. Finally, some of these imprints were prepared by using laser printers and photocopy machines.

Just as the imprinting technique varies widely, so does the type of paper used for these provisional stamps. In general, stamps were printed on whatever paper was available at the time. Standard white paper was often used; however, blank telegraph forms, the backs of unused postcards, packaging tape, and the like was also used as a medium for these stamps.

This section will be divided into the following three sub categories based on the geometry of the imprinted image:

- A - Polygonal shapes such as octagonal, hexagonal, or other oddly shaped stamps (Table 3.1);
- B - Vertically oriented rectangular shaped stamps (Table 3.2);
- C - Horizontally oriented rectangular shaped stamps (Table 3.3).

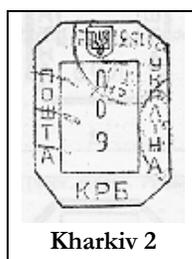
To make these imprints easier to locate, particularly with respect to the rectangular varieties, a further subdivision indicates those imprints bearing printed (imitation) perforations that give them the appearance of stamps.

#### *Sub Category A: Hexagonal, Octagonal, & other Oddly Shaped Imprints*

Interestingly, many provisional imprint varieties have an hexagonal or octagonal shape. This shape refers to the imprint itself, not necessarily the edging, which was frequently rectangular in shape. This shape may have been selected because many of these imprint clichés were created for use in stamping and canceling machines that normally provided a circular-shaped cancellation. A polygon with more than four sides utilized more of the available space on the potential cliché face, thus allowing more information, a more intricate design, and so forth, to be inserted. The clichés prepared for stamping or canceling machines could also be used for hand-stamping imprints (e.g., Bakhmach on p. 178—clichés used for hand-stamping as well as mechanical imprinting).



Ichnia



Kharkiv 2



Sevastopil

Table 3.1 Hexagonal, octagonal, and oddly shaped imprints

Imprint Shape	Region/Post Office	Imprint Technique	Lobko Catalog Reference
Hexagonal	Bakhmach	Stamping machine	p. 178
	Ichnia	Hand-stamped	pp. 180-181
	Koriukivka	Hand-stamped	p. 181
	Kulykivka 1	Hand-stamped	pp. 181-182
	Mena	Hand-stamped	pp. 185-186
	Novhorod-Siverskyi	Hand-stamped	pp. 186-187
	Semenivka	Hand-stamped	p. 187
	Shchors	Hand-stamped	p. 188
	Octagonal	Donetsk (Post Office-1)	Canceling machine
Donetsk (Post Office-2)		Hand-stamped	p. 11
Horlivka (Post Office)		Hand-stamped	p. 13
Yalta		Hand-stamped	pp. 82-84
Kharkiv 2		Canceling machine	pp. 127-128
Kharkiv 3		Canceling machine	pp. 128-130
Kharkiv 4		Canceling machine	p. 130
Kharkiv (Post Office-1)		Canceling machine	p. 131
Kharkiv (Post Office-2)		Canceling machine	pp. 131-132
Kharkiv (Post Office-3)		Canceling machine	p. 132
Kamianets-Podilskyi-1		Unknown	pp. 156-157
Kamianets-Podilskyi-2		Unknown	p. 157
Bakhmach		Stamping machine & Hand-stamped	p. 178
Ichnia		Hand-stamped	pp. 180-181
Koriukivka		Hand-stamped	p. 181
Kulykivka 1		Hand-stamped	pp. 181-182
Mena		Hand-stamped	pp. 185-186
Novhorod-Siverskyi		Hand-stamped	pp. 186-187
Semenivka		Hand-stamped	p. 187
Shchors		Canceling machine & Hand-stamped	p. 188
Other Shapes	Sevastopil	Typograph	pp. 80-81
	Ochakiv 1	Photocopy machine	pp. 110-111
	Ochakiv 2	Photocopy machine	p. 111

*Sub Category B: Vertically Oriented, Rectangular Shaped Imprints*

Vertically oriented imprints (taller than they are wide) were produced to visually approximate non-provisional stamps. Thus, many varieties bear imitation, printed perforations to produce a stamp-like appearance. However, they were subsequently cut from the paper they were printed on, and thus

represent imperforate provisional issues. Interestingly, one variety (Chernihiv 2, pp. 176-177) used dots and colons to create the stamp boarder. This arrangement also provides the idea that the provisional is a perforated stamp. However, as it cannot be ascertained that this was the intent of the border design, this variety is listed without imitation perforations. Printing techniques varied widely as did arrangements on sheets.

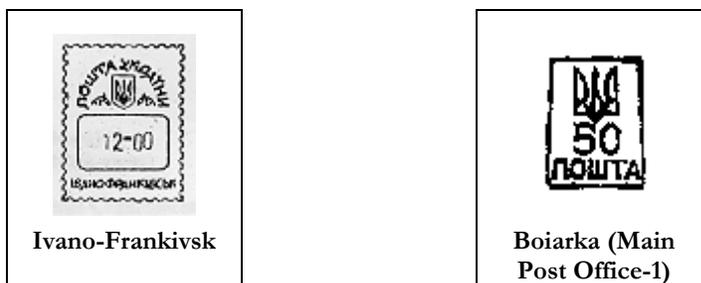


Table 3.2 Vertically oriented, rectangular shaped imprints

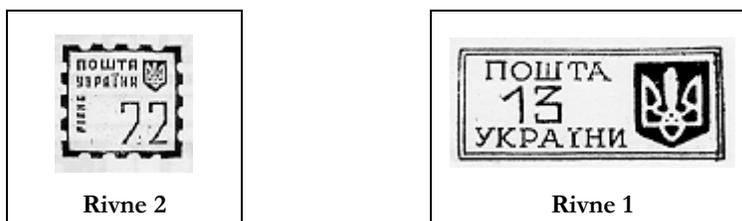
Imprint Border	Region/Post Office	Imprint Technique	Lobko Catalog Reference
Imitation Perforations	Ivano-Frankivsk	Stamping machine	p. 54
	Kyiv 1	Canceling machine	pp. 58-59
	Kyiv 2	Canceling machine	pp. 59-61
	Kyiv 4	Canceling machine	p. 66
	Kyiv 5	Canceling machine	pp. 66-67
	Kyiv 7	Canceling machine	p. 67
	Boiarka (Main Post Office-1)	Hand-stamped	p. 75
	Boiarka (Main Post Office-2)	Hand-stamped	p. 76
	Pereiaslav-Khmelnyskyi	Hand-stamped	pp. 78-79
	Poltava	Photocopy machine	p. 113
Boiarka (trial)	Hand-stamped	p. 211	
Solid Border	Boiarka (Main Post Office-1)	Hand-stamped	p. 75
	Mykolaiv 1	Rotary press	pp. 96-97
	Mykolaiv 2	Rotary press	pp. 97-98
	Mykolaiv 3	Rotary press	pp. 98-99
	Mykolaiv 4	Rotary press	pp. 99-100
	Mykolaiv 5	Rotary press	pp. 100-101
	Mykolaiv 8	Rotary press	pp. 105-107
	Mykolaiv (RVZ-1)	Laser	p. 107
	Mykolaiv (RVZ-2)	Laser	pp. 107-108
	Mykolaiv (RVZ-3)	Hand-stamped	pp. 108-110
	Mykolaiv (RVZ-4)	Photocopy machine	p. 110
	Ochakiv 3	Photocopy machine	pp. 111-112
	Kharkiv 1	Rotary press	pp. 126-127
	Chernihiv 2	Printing machine <sup>1</sup>	pp. 176-177
	Kulykivka 2	Laser	pp. 182-185
Kulykivka 3	Unknown <sup>2</sup>	p. 185	
Boiarka (trial)	Hand-stamped	P. 211	
Mykolaiv (trial)	Rotary press	p. 219	

<sup>1</sup> – Imprints were made on an industrial-type printing machine.

<sup>2</sup> – Although the printing technique is not listed, comparison of the varieties and features of this issue with Kulykivka 2 suggest that a similar printing process was used—namely a laser printer.

*Sub Category C: Horizontally Oriented, Rectangular Shaped Imprints*

Much of what was said about vertically oriented, rectangular shaped imprints (wider than tall) applies to horizontally oriented, rectangular shaped imprints. The vertical orientation may have been adopted due to the width of paper strips used to print some of the stamps (see e.g., Rivne 1, pp. 118-120). Some of the varieties come close to approximating a square shape. Again, in some cases, imitation perforations were printed and are indicated as such.



**Table 3.3** Horizontally oriented, rectangular shaped imprints

Imprint Border	Region/Post Office	Imprint Technique	Lobko Catalog Reference
Imitation Perforations	Rivne 2	Canceling machine	pp. 120-122
	Rivne 3	Canceling machine	pp. 122-123
Solid Border	Yalta	Hand-stamped	pp. 82-84
	Rivne 1	Canceling machine	pp. 118-120
	Chernivtsi 7	Typograph	pp. 170-171
	Chernivtsi 8	Typograph	p.172
	Chernivtsi 9	Typograph	pp. 172-173

**Category 4: Other Provisional Postage Stamps**

When post offices ran out of stamps, they were faced with the problem of how to indicate that postage had been paid for letters and packages. As outlined earlier, a number of regions/post offices printed their own provisional stamps. However, a larger number simply used other means such as cash register receipts affixed to mail, TP (*Taxe Perque* – charge collected) receipts, a variety of post office forms, etc. This category will be divided into the following sub-categories:

- A - Cash Register Receipts (Table 4.1);
- B - Post Office Forms (Table 4.2); and
- C - TP and Other Provisional Stamps (Table 4.3).

For each sub category, information concerning the regions/post offices issuing the provisional, and the Lobko catalog page reference will be listed.

*Sub Category A: Cash Register Receipts*

A very large number of individual post offices used cash register receipts—nearly 135 known and cataloged. These receipts were simply the tapes printed by a cash register when funds were received for sending mail. They were then cut and affixed to the letter or package. Often, only a portion of the receipt was attached—usually the portion indicating the amount that was paid.

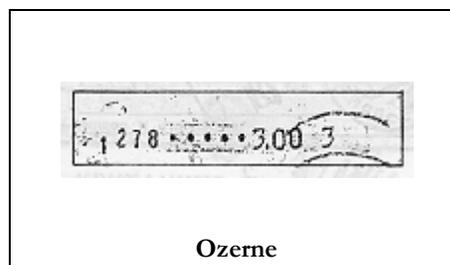
Cash register receipts provided a great deal of flexibility when it came to sending mail and packages that varied from the standard letter rate. Instead of collecting an assortment of stamps that totaled the cost, a single receipt could be generating to cover the mailing charge. Likewise, when inflation raised the rate of postage by a factor of 100, cash register receipts provided a means of dealing with the change.

The types of paper used as receipts varied from standard white to yellow or gray color varieties. The receipt also indicated the particular cash register used to produce it. Interestingly, in all the issues listed in the Lobko catalog, none originate from “Cash Register No. 1”. A possible explanation is that in post offices, Cash Register No. 1 was used for “official” business (e.g., military mail, official mail), and activities such as censorship (e.g., state security), etc. In at least one large post office, Cash Register No. 1 was most likely located in a separate room from the other cash registers.

Cash register receipts have limited philatelic value separate from mail unless they are cut out and the cancellation indicating date and post office is clearly readable. Due to the fact that these receipts all resemble one another, all of the individual post offices that generated these provisional stamps will not be listed. Instead, only the region/city utilizing provisional stamps will be listed along with inclusive catalog page references.



Rubizhne



Ozerne

Table 4.1 Cash Register Receipts Used for Provisional Postage

Receipt Type	Region/City	Lobko Catalog Reference
Entire Cash Register Receipt Used	Zhmerynka	p. 5
	Kovel	p. 8
	Donetsk	p. 12
	Amvrosiivka	p. 12
	Selidove	P. 18
	Sloviansk	pp. 18 & 20
	Kryvyi Rih	p. 24
	Zhytomyr	pp. 25-35
	Burshtyn	p. 55
	Kirovohrad	p. 56
	Oleksandriia	p. 57
	Svitlovodsk	p. 57
	Shcholkino	p. 82
	Krasne	p. 89
	Lysychansk	pp. 91-93

	Rubizhne	pp. 93-94
	Lubny	pp. 115-116
	Myrhorod	pp. 116-117
	Pyriatyn	p. 117
	Trostianets	p. 125
	Khmelnitskyi	pp. 149-156
	Neteshyn	p. 158
	Varva	p. 179
	Desna	p. 179
	Zhuravka	p. 180
	Mryn	p. 186
Portion of Cash Register		
Receipt Used	Shakhtarsk	p. 22
	Ozerne	p. 37
	Borodianka	p. 75
	Snizhkiiv	p. 148
Entire & Portion of Cash Register		
Receipt Used <sup>1</sup>	Debaltseve	pp. 14-15
	Dnipropetrovsk	pp. 23-24
	Zaporizhia	pp. 40-47
	Kyiv	pp. 69-73
	Severodonetsk	pp. 94-95
	Komsomolsk	pp. 114-115
	Kharkiv	pp. 132-148

<sup>1</sup> - Individual post offices within each region/city may have used only one variety (entire receipt or portion). Reference to the catalog will have to be made to ascertain whether this is the case for a particular region. Interestingly, there are very few post offices listed where examples of both entire and portions of cash register receipts were used.

### *Sub Category B: Post Office Forms*

When traditional stamp supplies became depleted, postal employees at a number of post offices began using post office forms to indicate that postage was paid. Most of these remaining forms were in Russian, the *lingua franca* of the old Soviet Union. However, some were in Ukrainian. Handwritten text usually indicated destination and the amount paid for postage. These forms were then attached to mail and cancelled as a traditional stamp would be. In order to have philatelic value, these forms need to be attached to mail or, in the case of cutouts, the cancellation must be clear and indicate date and location where mailed.

Four types of post office forms appear as provisional postage on mail:

- Form F-1 - "Destination";
- Form F-2 - "Receipt of Telegram";
- Form F-3 - "Receipt of Registered Letter/Package"; and
- Form F-47 - "Received From".

The titles of the forms are taken from the first distinguishing lines of the form and should not be taken to mean that this is the official name of the form. Only the region/city using a particular form is indicated when one or more separate post offices within that region/city used post office forms for provisional postage. Lobko catalog page numbers for all of the specific post offices are provided as reference.



Kharkiv (Form F-1)



Sloviansk (Form F-2)



Mykolaivka (Form F-3)



Rai-Oleksandrivka (Form F-47)

Table 4.2 Post Office Forms Used for Provisional Postage

Receipt Type	Region/City	Lobko Catalog Reference
Form F-1	Kharkiv	pp. 144-145
Form F-2	Sloviansk	p. 19
Form F-3	Mykolaivka	p. 16
	Sloviansk	pp. 20-21
	Priazhiv	p. 37-38
Form F-47	Prelesne	p. 17
	Rai-Oleksandrivka	p. 17
	Sloviansk	pp. 19 & 21
	Cherkask	p. 22
	Buky	p. 35
	Veresy	p. 36
	Kodnia	pp. 36-37
	Priazhiv	pp. 37-38
	Rudnia-Horodyshche	pp. 38-39
	Sinhuri	p. 39
	Lysychansk	p. 92
	Khmelnitskyi	p. 150

*Sub Category C: TP & Other Provisional Stamps*

Like the cash register receipts discussed above, TP (*Taxe Perque* – charge collected) receipts were printed on whatever kind of paper was available at the time. They are usually imprinted with the letters “TP” and the amount collected written in by hand. They are generally long and narrow in dimension, but several varieties are known to have been used in a square shape.

For the most part, TPs were produced as needed by postal employees at the time the postal fee was collected. In one instance (Chernivtsi Post Office, p. 173), the TP imprint was overprinted by hand on stamps of former USSR 6298A1 (imperf.). The overprint spanned 2 stamps. Thus, each sheet of 100 stamps produced 50 TPs. When mail was sent, the amount charged was written in by hand. These TPs were only used for international mail and, as with all TPs, were not sold over postal counters. TPs were affixed to mail for use as provisional postage and it is from this attachment that their philatelic value stems. If “cut out” from mail, the cancellation must be clear and indicate the date and the post office from which the mail was sent.

In addition to formal TPs, one imprint used for provisional postage states “charge collected” in Russian, but has no TP marking. A novel trial variety used pinholes to shape out the amount of postage paid. However, this issue was not approved for further production. The following regions/cities used TPs and other such imprints as provisional stamps:



**Table 4.3 TP and Other Stamps Used for Provisional Postage**

Provisional Type	Region/City	Lobko Catalog Reference
TP Imprints	Pustomyts	pp. 8-9
	Verkhnotoretsk	p. 13
	Horlivka	p. 14
	Kramatorsk	p. 15
	Krasnopartyzansk	p. 15
	Berdiansk	p. 47
	Danylo-Ivanivka	p. 48
	Melitopil	pp. 51-52
	Chervone Pole	p. 53
	Kaminaka Buzka	p. 88
	Bilashiv	p. 123
	Sumy	p. 124
	Rubanka	p. 125
	Chernivtsi <sup>1</sup>	p. 173
Other TP-type Imprint	Panteleimonivka	p. 16
	Krasnoperekopsk	p. 80
Other Imprint	Borodianka (trial)	p. 211

<sup>1</sup> - This TP was created by overprinting 2 stamps of former USSR 6298A1 (imperf.). It is listed here because the overprint is distinctly a TP and the stamps were used in the manner of a TP and not sold over postal counters.

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## CONCLUSION

The 15 tables presented in this article attempt to simplify provisional stamp identification. Category 1 provides information on stamps used as provisional postage, but which remained unaltered in appearance. Category 2 examines all of the overprints of Ukrainian and former USSR stamps and divides them by overprint type and the underlying overprinted stamp. Because these two factors are readily observable for any given specimen, locating the item in the Lobko catalog should not be a great problem. Category 3 organizes the various imprint stamp varieties principally by geometry and then by border design. Category 4, consisting mainly of unique items collected on cover, identifies regions/cities where these items were known to have been used as provisional stamps.

Items that do not appear in these tables must be carefully scrutinized to ascertain if they are truly undiscovered varieties, forgeries, or, as is most often the case, fantasies.

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(Editor's Note: Enclosed with this issue is a newly prepared, alphabetized index to the Lobko catalog.)

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## LOUISE NEVELSON: THE “ARCHITECT OF SHADOWS”

*by Inger Kuzych*

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Sprawling, three-dimensional walls of wooden boxes usually painted black, but sometimes white or gold, are among the unique trademarks of “environmental sculptor” and artist Louise Nevelson. Born in Kyiv in 1899 or 1900 to Mina Sadie and Isaac Berliawsky, Nevelson introduced a new form of sculpture consisting of recycled, carved, and painted objects arranged in boxes that were then stacked to create sculptural walls. Over a career extending almost five decades, she produced an influential body of work.

The Berliawsky family moved from Ukraine to Rockland, Maine in 1905. After her marriage to Charles Nevelson in 1920, Louise moved to New York City where she studied the arts and where she lived and worked for most of the rest of her life. She later left her husband and son Myron to pursue her artistic ambitions.

Nevelson’s first individual exhibition was held in New York City in 1941. Her early figurative sculptures – in wood, terra-cotta, bronze, and plaster – present a preoccupation with blockish, interlocking masses that recall the sculpture of Central America (where she traveled in the 1940’s). After many years of critical neglect, Nevelson by the 1950’s had begun to earn significant recognition. By this time her mature style almost exclusively displayed abstract forms and she is best known for her works of this period. Her carefully stacked boxes, filled with suggestive arrangements of unusual wooden objects and bric-a-brac, were usually then painted a single color and given a mystical title (e.g., “Sky Cathedral”, “Silent Music II”, “Sky Gate-New York”).

Major museums began purchasing Nevelson’s wall sculptures in the 1950s, and over the following decades she began to be recognized as one of the leading sculptors of the second half of the 20th century. In 1967 the first major retrospective exhibit of her work was presented at the Whitney Museum of American Art in New York, which today houses the largest collection of her works. During the 1970’s and 1980’s, Nevelson expanded the variety of materials used in her works to include objects made of

aluminum, Lucite, and Plexiglass. Describing herself as an “Architect of Shadows”, she continued working until her death in 1988.

On 6 April 2000 in New York, the US Postal Service commemorated the works of Louise Nevelson — which the agency described as “one of the most gifted sculptors of the 20th century” — with the release of a miniature pane of 20 postage stamps (five designs). Each of the five 33-cent stamp designs depicts a detail of a larger Nevelson sculpture. Featured on the stamps are (from left to right on the stamp pane): “Silent Music I (Scott 3379)”, “Royal Tide I (Scott 3380)”, “Black Chord (Scott 3381)”, “Nightsphere-Light (Scott 3382)”, and “Dawn’s Wedding Chapel I (Scott 3383)”. The selvedge photo of Nevelson shows her standing in front of the sculpture “Dawn’s Wedding Feast”. A quote may be seen in the lower edge of the image: “My work is delicate; it may look strong, but it is delicate. True strength is delicate. My whole life is in it.....” Each of the sculptures represented on these stamps is constructed of wood.

Reactions to the Louise Nevelson issue in the philatelic press have been mixed. One reviewer described them as an “abomination” while another labeled them “a travesty”. On the other side of the aisle are glowing comments such as these: [they] “are among the best-designed and most exciting US stamps released in years” and “far and away the most attractive stamps the US Postal Service has produced in a long time”. Which all just goes to prove that the appreciation of art, like beauty, is all in the eye of the beholder.

Louise Nevelson joins two other Ukrainian-Americans who have appeared on US postal releases: the Iwo Jima stamps of 1945 (Scott 929) and 1995 (Scott 2981a) show Sergeant Michael Strank in the group of six flag raisers, while the Igor Sikorsky air mail stamp of 1986 (Scott C 119) depicts the famous “Father of the Helicopter”.

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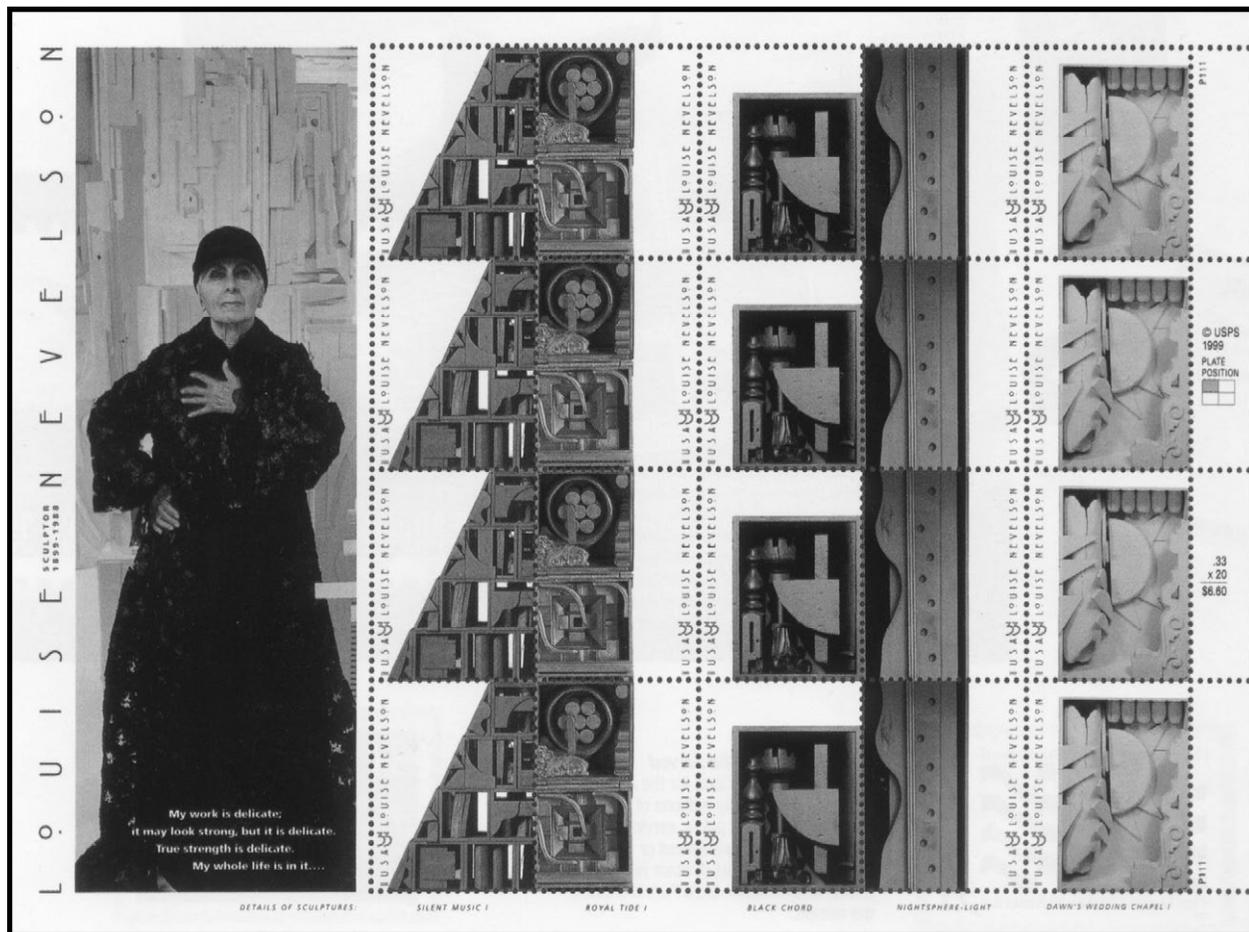
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6. "Reader's Opinions: Louise Nevelson". *Linn's Stamp News* Vol. 73 Issue 3739 (26 June 2000): 4.

7. *US Philatelic* Vol. 5 No. 2 (Summer 2000): 13.



*The Louise Nevelson issue shown at 70 % actual size.*

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## UKRAINICA MISCELLANY: CLASSICAL ISSUES

by Peter Bylen

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The breath and depth of Ukraine collecting never ceases to amaze me. Indeed, compared to other specialities that have received enormous research, Ukraine philately is but a child. I am persuaded that plenty of philatelic material awaits the scrutiny of collectors and researchers alike for generations to come. The following is a collection of notes, observations, and comments that I trust will prove informative or useful. Perhaps it will encourage readers to examine their collections for similar write-ups.

### SKALAT FORGERY

In an introductory article [1] on the Skalat provisional of November 1919, I stated that forgeries exist. Illustrated is a genuine Austrian stamp with a forged Skalat overprint. Although the Skalat provisional is seldom encountered, a description and illustration of the forgery is necessary for the complete story. Several details are lacking that distinguish it from a genuine overprint, most obvious is the “beak” in the top tip of the “S” in “SKALAT” and the break in letters “CZ” of “POCZTA”. Examples that I have are signed by “Eng.A.Szezerbaw/Lwow”. The Skalat forgery has been seen on 3, 5, 10, 15, 20, 25, 30, 40, 60, and 80 heller stamps.



*Genuine SKALAT overprint*



*SKALAT forgery*



### VOLYN ISSUE

In my Ukraine catalog [2] I designated so-called Kowel (or Kovel) issue as the Volyn issue. This was deliberate because the Kowel-designation is a misnomer since usage is reported in Kovel and Lutsk. On page 106, I noted Ukrainian shahiv issues exist without the Volyn overprint bearing a straight-line KOWEL cancellation. Illustrated is a 30-shahiv (BK 3A) with the “OWEL” of KOWEL partially visible (reading upward from lower left).

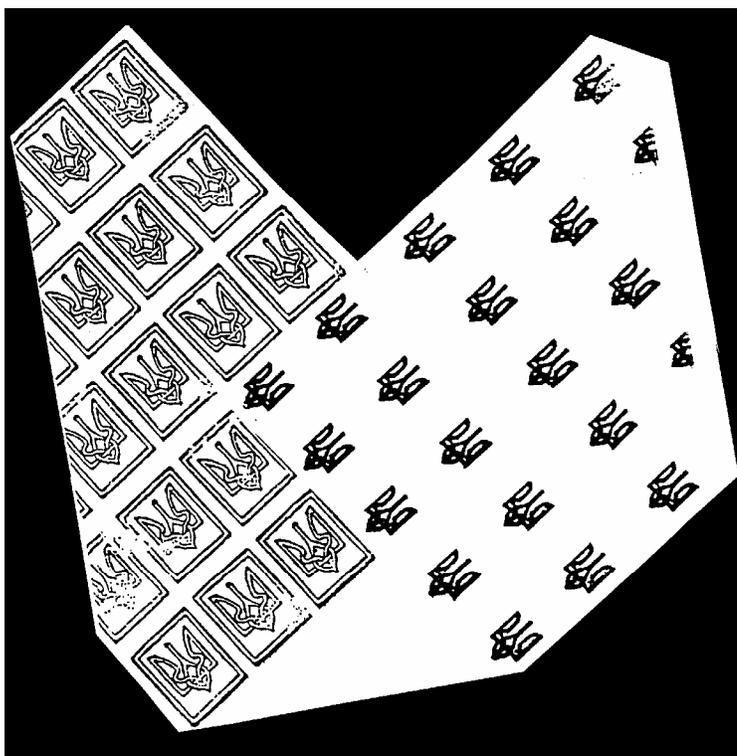


*Darkest and lightest impressions of the “KOWEL” overprint.*

## GENUINELY BOGUS OFFERING

In 1997 an auction house based in the United Kingdom offered six lots of unquestionably bogus Ukraine material described as an “incredible eye-stopping collection of beautiful reprinted trident overprints from the original zinc plates”. Offered were four trident overprints described as “the large KIEV single line trident [not illustrated], the small ODESSA single line trident, the large framed YEKATERINOSLAV trident, and the small POLTAVA trident [not illustrated]. Each 150 mm x 210 mm card displays the full impression of twenty-five tridents, each type occurs in black, red, blue, orange, green, and purple. 24 sheets, 600 impressions. An album in itself. [3] The estimate per lot ranged £60 to £90 British Pounds (\$90-to-\$135 U.S. dollars).

Needless to say, apart from the



illustrated Odesa Type III which was lithographed, the Kyiv (described as a single line trident therefore not the Kyiv Type III), Katerynoslav, and Poltava overprints were applied with handstamps with a varying range of subjects. For example, Katerynoslav Type II was prepared from a single subject rubber handstamp and the illustrated auction catalog example is completely bogus. The informed Ukraine collector should not have been fooled into bidding on any of these lots. The auction house was informed that the consigned lots were bogus. The origin or present whereabouts of the bogus reproductions are not known.

## PLISNOVO LOCAL TRIDENT

Several years ago I came into possession of a previously unreported local trident (at times designated as a special trident type) variety. It is an imperforate 3.50 ruble Imperial definitive bearing a hand-drawn trident in violet ink with a handsome “sock-on-the-nose” impression of a two-ring PLISNOVO KIEVSK postmark dated January 28, 1919. Close examination reveals that the postmark was applied over the trident which suggests the item’s authenticity. The stamp begs the question, with the extensive production of trident types in the Kyiv Postal District what was the circumstance that necessitated the creation of this manuscript trident variety? My guess is it was either a shortage of properly overprinted 3.50 ruble stamps or the manual addition of a missing trident overlooked by an examiner prior the distribution of newly overprinted stamps. In either case, it is not a common stamp.

**“NEW DISCOVERY” CHALLENGED**



An item that was heralded as a “new discovery” and that graced the cover of this journal [4] can be dismissed as a forgery. The item illustrated appears to be a Hungarian fieldpost franked with Ukrainian-trident-overprinted Imperial stamps tied with a fieldpost cancellation dated October 18, 1918. The report states that the Czech expert Miroslav Blaha confirmed the validity of the Hungarian fieldpost postmark and that John Bulat remembered seeing an official document validating the legitimacy of the trident overprint. The report concluded that the cover was posted by someone in Ukraine in a Hungarian fieldpost office “in the transition period after World War I”.

On what basis does one challenge the authority of internationally renowned experts? First, the Hungarian fieldpost postmark on the “new discovery” is a forgery. Illustrated is a cover with a genuine Hungarian fieldpost postmark for FPO 255 dated June 23, 1918. The postmark corresponds with an illustration in an authoritative work on Austro-Hungarian fieldposts during World War I. [5] Note the absence of the line or enclosure of the FPO number (255); a casual comparison of the postmarks lead me to conclude that both examples cannot be genuine. Second, there is the striking absence of auxiliary fieldpost cachets such as the cachets used at Odesa and other locales. Lastly, compelling research indicates that FPO 255 operations in Odesa may have only lasted from March-to-June, in 1918, [6] making the October usage unlikely. [7]

The report stated that the trident overprint is a “rarely encountered cliché” and that Bulat “believes it to be genuine”. In 1991, I had an occasion to examine the cover in question (this time bearing Bulat’s signature guaranty [8]). In our discussion, Bulat acknowledged difficulty with the postmark, but insisted that the trident overprints were genuine because the ink used on the tridents had all the characteristics of a genuine overprint. I submit that barring collaborating evidence, the overprinted stamps should be considered, at the very least, questionable.



*Bulat’s cover with fake postmark and questionable stamps.*



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## FOOTNOTES

- (1) “A Little Known ‘Ukrainian Provisional’” *Ukrainian Philatelist* 58 (1990):84-87; reprinted in *Polonus Bulletin* 443 (1990):6-9; *Polish Philatelic Review* 104 (1991): 8-12.
- (2) *Independent Ukraine 1918-1920: A Catalog-Checklist of National Postage Stamp Issues as well as Regional Trident Overprints and Occupational Issues* UPR No. 5 (Westchester: Philatelic Resources, 1996), pages 105-106.
- (3) Sandafayre Mail Bid Sale No. 401 (April 16, 1997), lots 18-23, page 4.
- (4) *Ukrainian Philatelist* 49 (1985) front cover illustration and non-paginated inside cover report entitled “New Discovery”.
- (5) Keith Tranmer *Austro-Hungarian A.P.Os. 1914-1918* (Hornchurch, Great Britain, 1973 revised edition), page 109-110.
- (6) Dan Grecu “The Austro-Hungarian Army in the Ukraine, March-November 1918” *The Post-Rider* 41 (1997): 79
- (7) Tranmer states: “Unlike the Germans who continued to be engaged in fighting with the Red Army after the Armistice of 1918, the Austrian collapse was final and their occupation of Russia [Ukrainian lands to the River Don] was brief” (page 109).
- (8) It is my position that the practice of marking or signing philatelic materials with ink guarantees should be abandoned, see Peter Bylen “Expertization and the Marking of Stamps” *The Southern Collector* 9 (1997): 24-25; comments in “Ukrainian Forgeries: Revisited” *Ukrainian Philatelist* 79 (1997): 9-10; and “An Opinion on Marking” *Fakes and Forgeries* 4 (1994): 73.

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## UKRAINICA MISCELLANY: MODERN ISSUES

by Peter Bylen

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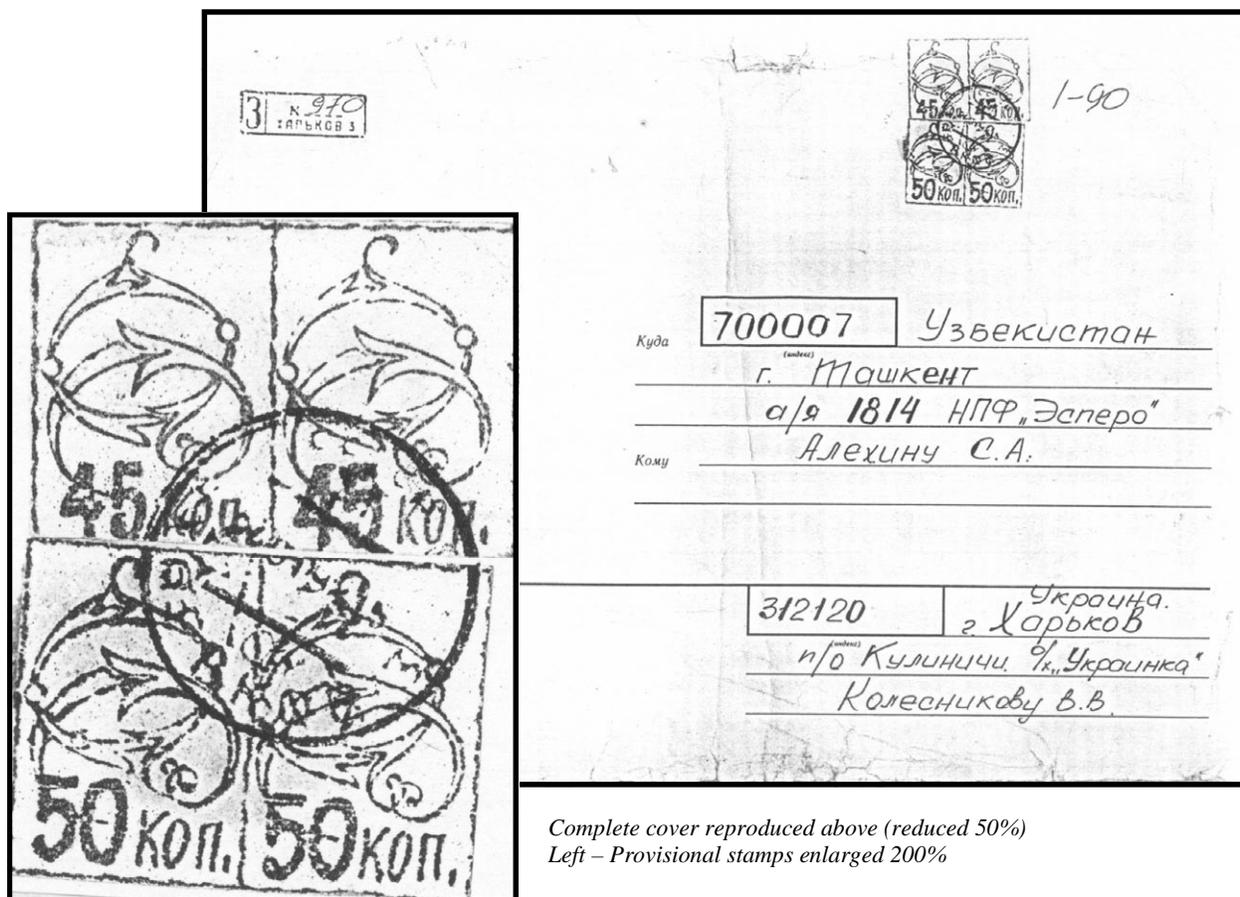
### CASE OF THE MISSING “E”

In the summer of 1997 I received a packet from Dnipropetrovsk with an oddity. The final “E” of UKRAINE in the postmark appears to have been removed. The spacing between “DNIPROPETROVSK” and the spacing between “UKRAIN” and “POSHTAMT” suggests that at one time an “E” was present. What can account for its absence? The handstamp may have been dropped and damaged which required that the “E” be removed for the datestamp’s continued usefulness. Or, perhaps in light of proposed stamp designs that have been described elsewhere [1] we may speculate further that perhaps the “E” was an “A”. There may be other explanations for the missing “E” or “A”. Any such suggestions would be welcome.



## KHARKIV COMMERCIAL FIRST DAY COVER

Illustrated is a commercial cover posted on January 24, 1992, from Kharkiv to Uzbekistan bearing scarce Kharkiv provisionals. What makes this an exceptionally desirable item is that it is postmarked on the first day of issue.



## ADDITIONS TO LOBKO

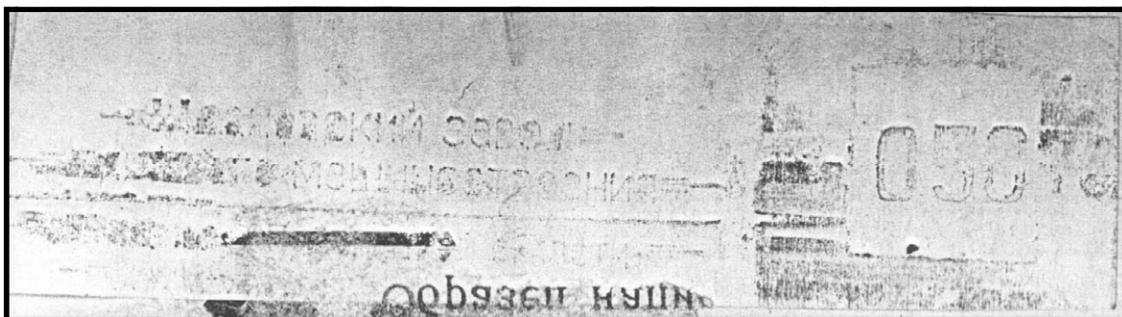
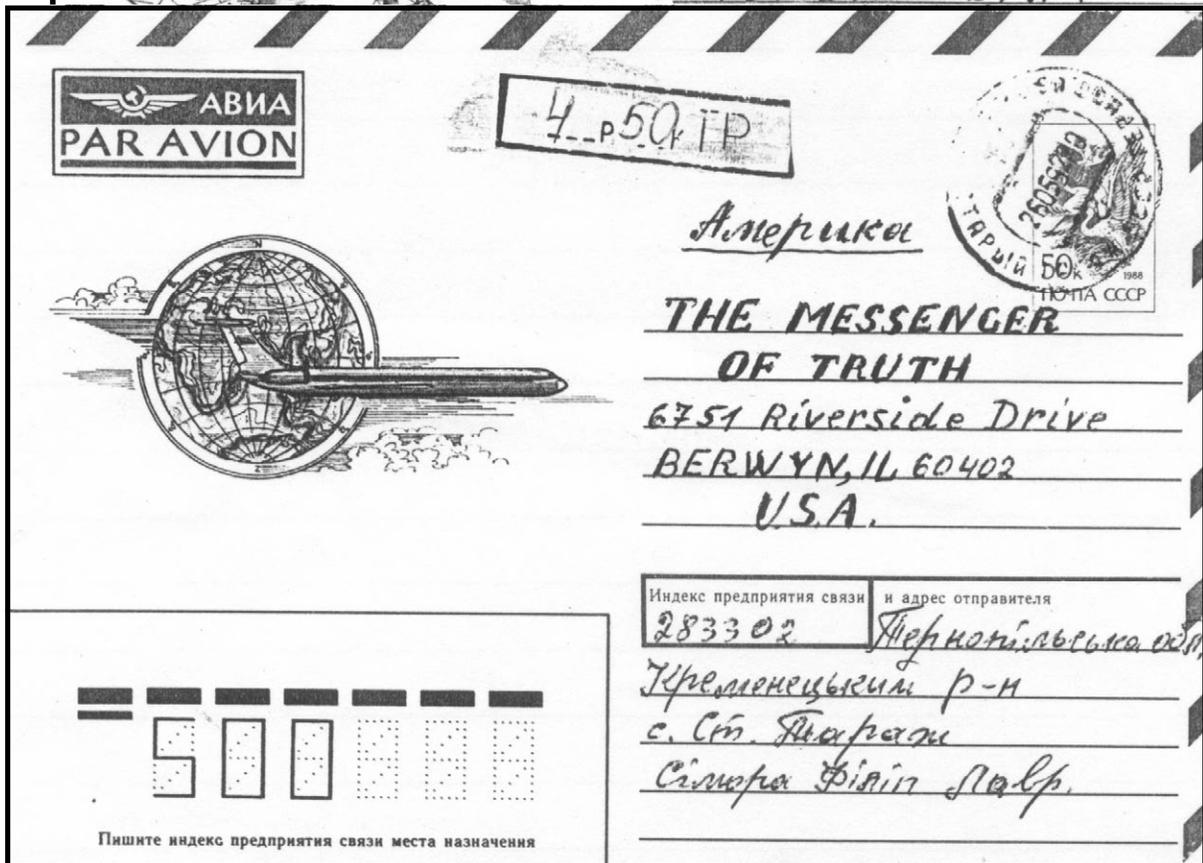
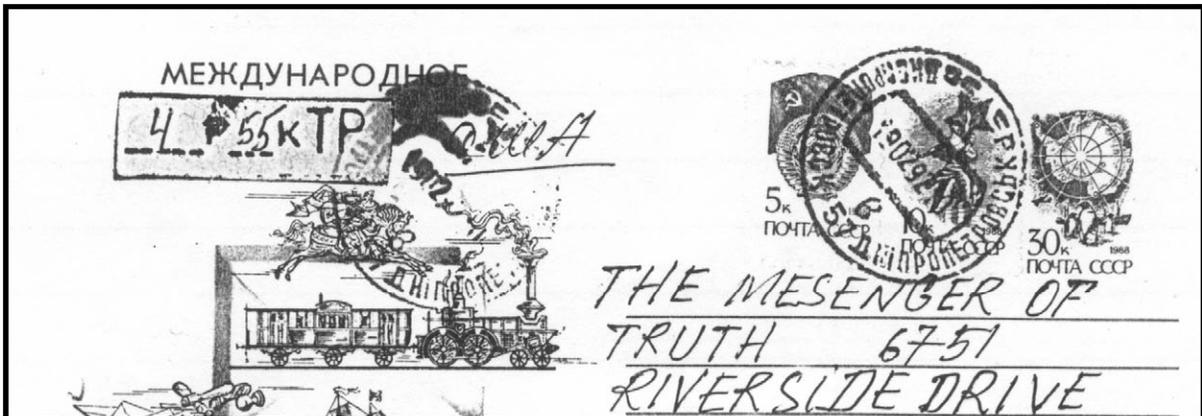
Lastly, I have two and possibly a third addition to Hryhoriy Lobko's superb catalog of 1992-1995 provisional issues. [2] Illustrated are two covers bearing TP-adhesives which were introduced to make up local stamp shortages. The first is from Dnipropetrovsk dated February 19, 1992, with the TP-adhesive paying 4.55 of the 5.00 air rate to the United States. The second is from Stary [indecipherable], in Ternopil oblast dated May 26, 1992, with the TP-adhesive paying 4.50 of 5.00 rate to the United States. The first cover is particularly attractive because the postmark ties the TP-adhesive to the cover.

The next cover is from Triupol in Donetsk oblast dated June 10, 1992, with a 050-label making up the required 1.00 domestic rate. It is poorly inked and might possibly be a metered label in which case it would be outside the scope of Lobko's listing.

## FOOTNOTES

(1) Val Zabijaka "Modern Ukrainian Imperfs - Essays, Proofs, Specimens, or What?" *The Southern Collector* 13 (1998): 32-35; described spelling changes in essays where the country name was designated "UKRAIN" before settling on "UKRAINA".

(2) Hryhoriy Lobko *The Provisional Postage Stamps of Ukraine 1992-1995* (Springfield: Philatelic Resources, 1999).



Enlarged 050 label from the third cover.

## REVIEW ROUND-UP (1)

by John-Paul Himka

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With this issue of the *Ukrainian Philatelist* I am inaugurating a regular column of short reviews and philatelic literature notices.

The big news at the moment is the demise of *Poshta i Filateliia Ukrainy*, which began to come out in 1995 and tried to be a magazine for both postal workers and stamp collectors. As of 2000, the journal split into a newspaper, *Poshtovyi Visnyk*, which still runs some philatelic news, but mainly aims at a postal-worker audience, and a journal for philatelists, *Filateliia Ukrainy*. Unfortunately, the journal has gotten off to an unpromisingly slow start. So far (October 2000) only two issues have appeared. The journal contains a running catalog of Ukrainian stamps, pre-stamped envelopes and postal cards, and special cancellations. Also there is a listing of "New Stamps of the Countries of the CIS and the Baltics" (= the former USSR). Interesting articles in the first two issues include: a detailed piece on the Ukrainian-Russian-Belarusian joint issue commemorating 2000 years of Christianity, an attempt at a catalog of unstamped, cacheted envelopes put out by the Ukrainian post, studies of revaluation during the provisional period of 1992-94 (especially Kyiv), a study of the Podilia overprints of 1918-19, and a translation in installments of the famous Chuchin catalog of Ukraine originally published in Russian in 1927.

Another event of magnitude is the publication of the first of four projected volumes on Ukrainian postcards: Mykahilo Zabochn, Oleksander Polishchuk and Volodymyr Yatsiuk, *Na spomyn ridnoho kraiu. Ukraina u starii lystivtsi* (in Ukrainian) (Kyiv: Krynitsia, 2000). This first volume is a thick 500 pages, 100 of which are in color. There is a detailed review by Marta Kolomayets in *The Ukrainian Weekly*, 20 August, 2000 and page 70 of this publication.

Ukrainian postal stationery and special cancellations were illustrated in the April 2000 issue of the *American Philatelist*. The occasion? A brief, but meaty article on Ukrainian Eastern Eggs (pysanky) contributed by Andriy D. Solczanyk. This is the second Ukrainian feature

in recent issues of the official journal of the American Philatelic Society. In January the Illintsi astrobleme stamp was the subject of a beautifully illustrated article by Valerij Kryvodubskyj and Oleksa-Myron Bilaniuk. Andriy D. Solczanyk also placed an article on "Medical Sciences in Ukraine" in the January-February 2000 issue of *Topical Time*.

Roman Byshkevych's *Halfilvisnyk* now has color illustrations. Issue 1999 No. 4 (24) contains a long article by Oles' Shvaika on fluorescent markings on Ukrainian stamp issues of 1996-99, also a reprint of Oleksandr Nezhyvyi's biting criticism of Marka Ukrainy (originally published in *Pam'iatky Ukrainy*, 1998, no. 3-4). Issue 2000 No. 2 (26) contains Ukraine's stamp-issuing plan for 2001. It looks like it will be a fantastic year. Subjects include: the great composer Dmytro Bortniansky, Saint Dmytro Rostovsky (Tuptalo), King Danylo of Halych, continuations of the hetman, shipbuilding and oblast series, Kyiv Caves Monastery, various art stamps, St. Valentine's Day, 10th anniversary of independence, and bee-keeping. The same issue has a detailed technical analysis of Ukraine's new revenue stamps – not the tobacco and alcohol stamps, but special herbovy zbir stamps, some with a face value of 400 hryvni! The author is Oleh Seleznev of Donetsk.

Indefatigable philatelic researcher Dr. Alexander Malycky has published two issues of a newsletter in Ukrainian for collectors of Ukrainian Underground Post (Pidpilna Poshta Ukrainy) – *Obizhnyk Zv'iazku zbyrachiv zatsikavlenykh u ii vydanniakh*. A serious problem for collectors of Underground Post is the bad cataloguing of these cinderellas. Dr. Malycky has compiled two substantial articles to help us out. The latest issue (April 2000) also contains a brief biography of the artist behind the Underground Post, Lubomyr Rychtyckyj.

## A JOURNEY INTO UKRAINE'S PAST

by Inger Kuzych

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*Ukraine in Old Postcards, An Album-Catalog* by Mykhailo Zabochen, Oleksander Polishchuk, and Volodymyr Yatsiuk. Krynytsia, Kyiv 2000, 508 pp. \$100 postpaid. [In Ukrainian with some Russian, English, and German text].

This beautiful compendium of classic Ukrainian postcards can best be described in one word – staggering. I use this term for several reasons.

First, it is the combined effort of three men who have spent thousands of hours over four years completing the monumental task of locating these postcards, organizing and cataloging them, and writing the accompanying text and descriptions.

Next, this volume is the most complete listing of postcards for *any* country ever published. Some 7,500 pictures depicting all aspects of Ukrainian history and culture are included. To get an idea of what a quantum leap this album is over anything else attempted for Ukrainian postcards, consider that a previously published fine collection of Ukrainian postcards released in 1981 presented only some 575 items!

Finally, the sheer size of this volume is massive. Over 500 pages and over five pounds! The high quality paper used adds to the weight, but allows for crisp, clear reproduction of the thousands of images.

The core of this catalog is the huge collection of Mykhailo Zabochen, the world's largest. Hundreds of additional rare cards from some 20 other postcard-collecting specialists help round out the presentation. The majority of the postcards were printed prior to 1918.

The introductory part of the book (about 100 pages) consists of six Ukrainian essays: The Centenary of the Ukrainian Card; The Searcher's Happy Fortune; Ukraine and Ukrainians; Ukraine in the Struggle for Independence; Taras Shevchenko: Poet, Artist, Symbol of Ukraine; and Ukrainian Culture. These texts are illustrated with some 160 rare cards, most in color, and all in original size. The card descriptions are in four languages: Ukrainian, Russian, English, and German.

The remaining 400 pages of the volume

present 7,345 postcards in reduced size and in black and white. (Reproducing the entire album catalog in color would have made this mammoth publication far too costly. Besides, a substantial percentage of the original postcards were black and white anyway). These postcards are divided into four sections corresponding to the last four essays of the introductory section.

The first part, with over 1,800 postcards, focuses on Ukraine and Ukrainians. It is subdivided into sections showing views of the different regions of Ukraine as they appeared prior to World War I. Next come various card series that show Ukrainians or landscapes from different parts of the country. The portraits of the natives (often described on the cards as Little Russians) are an ethnographer's delight, while many of the bucolic scenes are so inviting, one wishes to step right into them.

The second part, Ukraine in the Struggle for Independence, consists of almost 800 postcards that follow Ukrainian history from ancient times to the recent past. Many of Ukraine's most famous monarchs and Cossack leaders are shown, but the bulk of this section consists of cards honoring those men and women who participated in the formation of the Ukrainian nation during its first period of independence (1917-20). Battle scenes, military detachments, and the Sichovi Striltsi are prominently represented.

The next major division of this catalog revolves around Taras Shevchenko; it was chiefly compiled using the collection of Volodymyr Yatsiuk, who specializes in items pertaining to Ukraine's famous bard. Over 1,100 postcards are reproduced. They are not limited simply to portraits of the man, but also include cards reproducing his paintings or drawings, those illustrating his poems, statues of Shevchenko, locales named after him, views of his grave, and music, theater, or films based on his works.

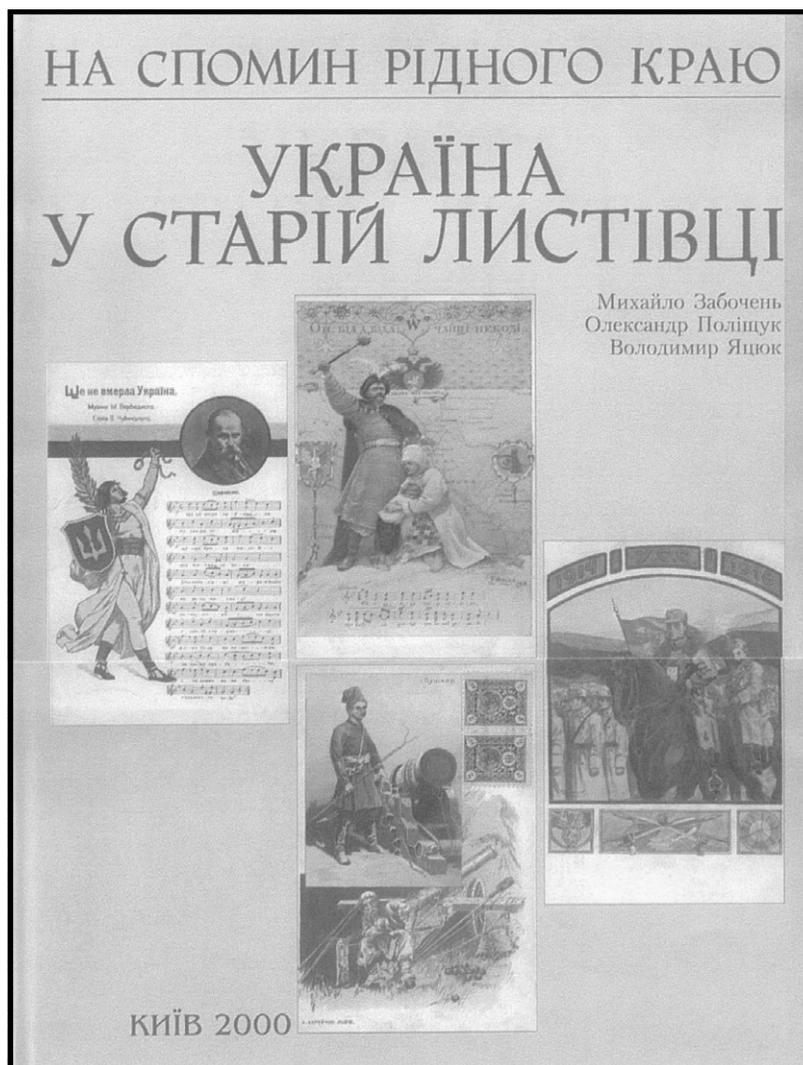
The final and largest section of the book (over 3,600 postcards) deals with Ukrainian Culture. The overview (of several hundred cards) begins with literary greats and scenes from some of their works; it continues through a number of art forms touching on icons, sculpture, engraving, and ceramics. Next, almost 3,000 works are presented by artists listed in alphabetical order.

The section closes out with postcards of Ukrainian theater (mostly actors), music (famous composers and performers), and folk art (chiefly embroidery, but also examples of pysanky).

The four sections reproducing postcards are followed by a useful "Portrait Gallery of Ukrainian Artists," profiling 63 of Ukraine's greatest artists (responsible for a huge percentage of the artwork that appears on Ukrainian postcards). A bibliography of postcard collecting (65 entries dating back to 1901), a listing of abbreviations that appear on the backs of postcards (identifying the various printers), and an index of names found on postcards (cross referenced to the pages where they appear) round out this most comprehensive postcard compendium.

Although the price may seem steep, it

really is not when one considers the fantastic number of illustrations that make up this volume and that had to be scanned in one at a time. The subtitle of this album-catalog "In Memory of One's Native Land" is entirely accurate because in viewing these postcards one has the opportunity to travel back in time to Old Ukraine. When you consider that this book is functioning as a time machine, \$100 is really amazingly inexpensive. I would most strongly recommend this fabulous volume to anyone interested in Ukrainian history or culture. Books may be ordered from: Mr. Morgan Williams, P.O. Box 2607, Washington, D.C. 20013 or at [Morgan@ArtUkraine.com](mailto:Morgan@ArtUkraine.com)





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