



УКРАЇНСЬКИЙ
ФІЛАТЕЛІСТ
UKRAINIAN
PHILATELIST

JOURNAL OF THE UKRAINIAN PHILATELIC AND NUMISMATIC SOCIETY



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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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More information about UPNS can be found on the society's website: www.upns.org

Cover: Obverse and reverse designs of a proposed, new, precious metal coin as submitted to the Ukrainian Mint by Canadian-Ukrainian artist and designer John Jaciw. Obverse design is the coat of arms of Ukraine while the reverse design is a reproduction of a Scythian golden pectoral, unearthed in 1971 in Dnipropetrovsk oblast (see *UP-82* for additional information).

SERVING UKRAINIAN PHILATELY

by Inger Kuzych

At this year's STAMPSHOW-UKRAINPEX in Atlantic City, it was my pleasure to be able to honor several gentlemen who have made significant contributions to Ukrainian philately.

The Julian G. Maksymczuk Award

Receiving the Julian G. Maksymczuk Award for outstanding services to our hobby were three Ukrainians working outside of North America. Since 1987, both **Roman Dubyniak** and **Peter Cybaniak**, who live in Leeds, England, have been releasing a series of publications under the heading of "The Postal History of Ukraine." Most of these fine works deal with postal stationery (post cards and postal cards) and a number of them have been reviewed in *Ukrainian Philatelist* (see UP-85).

Most recently, the two collaborators have undertaken an ambitious project to record all the classic post card types from Kyiv, Lviv, Odesa, and Crimea (the major locales from which post cards were mailed in the late 19th and early 20th centuries). This catalog series will ultimately reach 11 volumes (see UP-87 for details).

Both Messrs. Dubyniak and Cybaniak are also members of the board of the Roman Dubyniak Ukrainian Museum Foundation, whose purpose is to aid Ukrainian museums in the acquisition of needed materials (including philatelic and numismatic items). All of the above-listed activities definitely qualify both gentlemen for the Maksymczuk Award.

George Fedyk of Adelaide, Australia, has served as the splendid editor of *Ukrainian Philatelist* for three years now. Before taking up this position he edited *The Southern Collector* (1995-99), the publication of the Ukrainian Collectibles Society, an organization that he helped found in 1994. With both publications that he has overseen, Mr. Fedyk has won numerous awards for excellence. He has also created beautiful album mounting pages, which continue to be the favorite among collectors of modern Ukrainian stamps.

Mr. Fedyk's most distinguished contribution to our hobby, however, came this year as senior author of the *Handbook of Modern Ukrainian Philately*. This all-inclusive volume details the myriad of stamps, stationery, and cancellations from Ukraine's first decade of independence and is the most comprehensive opus on modern Ukrainian philately yet published. For all of the above-mentioned contributions, George Fedyk is certainly worthy of the Maksymczuk Award.

Something Special

As president of UPNS, it is my privilege to occasionally bestow an Honorary Membership to individuals who have greatly promoted our hobby over an extended period of time. This is the highest recognition that can be awarded to a society member.

Val Zabijaka was the recipient of the Honorary Membership that I presented at the UPNS meeting held on Saturday the 17th of August. This is an award he could have received a number of years ago. However, I decided to wait until this year because it marks the 30th anniversary of Mr. Zabijaka running his Ukraine auction: a totally unique service he provides to Ukraine collectors and a veritable gold mine of hard-to-obtain materials.

Nevertheless, it was not just for running the Ukraine auction that Mr. Zabijaka received his Honorary Membership. He has been a tireless promoter of Ukrainian philately ever since he joined the society in 1969. He served as UPNS president from 1983 to 1991 and is currently the society's Eastern Hemisphere Liaison. He has exhibited on a number of occasions and has contributed well-researched and ground breaking articles on various topics to our journal as well as to other publications (including important studies on the 1919 Twenty Hryven Issue, the Courier Field Post Issue, and classic Ukrainian revenue stamps).

List of UPNS Honorary Members:

1. Andriy Yakovliv
2. Julian Maksymczuk
3. Rudolf Seichter
4. Leo Popovich
5. Oskar Peters
6. John Bulat
7. Viktor Mohylnyi
8. W. O. A. Lans
9. Val Zabijaka

Congratulations also to this year's other award winners: **Oleksii Shtanko**, who won the Narbut Prize for the best stamp design of 2001 (see article starting page 67) and **Karen Lemiski** and **Alexander Epstein**, who shared the Kotyk Award for best articles published in *Ukrainian Philatelist* during 2001 (announced in UP-87).

A FEW WORDS ABOUT MYSELF

by Val Zabijaka

I was deeply touched when, during the last UKRAINPEX at the APS show in Atlantic City, I was awarded an honorary membership. My only hope is that I can live up to such recognition. Dr. Ingerit Kuzych has asked me to write a brief biography which follows.

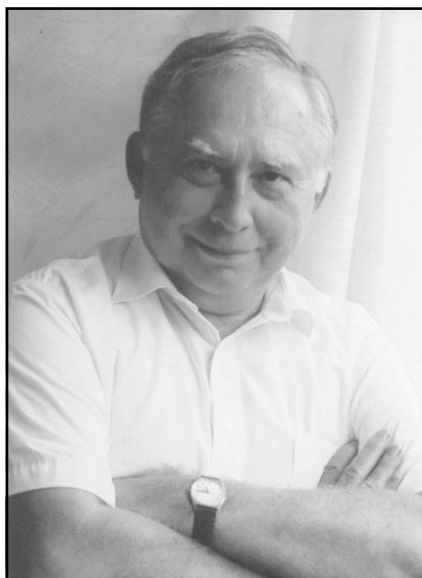
I was born on February 23, 1933, during the horrible famine inflicted by the Soviets on Ukraine. My grandfather, an Orthodox priest, died during the famine along with other members of my family. He had been a priest in a small village in the Poltava region and had had twelve children: six daughters and six sons, including my father. Traditionally, priest's daughters went to a university to study to become teachers and sons were sent to become priests. The Soviet system interfered and only my uncle became a priest in German-occupied Ukraine. The rest of us, because of our tainted origin (a priest and his family were labeled "enemies of the State"), scattered throughout Ukraine trying to obscure our "enemy" relationship.

During World War I my father had been captured by the Germans. While in Germany, as a prisoner of war, he learned the German language. Although he was asked to remain, he returned to Ukraine and married my mother. Moving away from Poltava, he became a German language teacher in a high school. Several times the Soviet NKVD (later the KGB) discovered his origin and he and my mother would lose their jobs. At one time we lived in a school classroom, since we had no other place to stay, and my father's friends risked their livelihoods to provide this shelter for our family.

During the German occupation of World War II, my father's language skills came in handy and he became a translator for the Germans. When the Germans retreated, they took our family to Germany where my father and mother were put to work in a lumber yard. Towards the end of the war, Germany was in such a need of manpower that my father was asked to teach in an elementary German school. When the war ended, our family was liberated by American troops, but we learned later that they would withdraw, since we were in the assigned Soviet Zone of Germany. One night our family escaped to the U.S. Zone of Germany and moved into a Displaced Persons Camp. There all of the Ukrainians from Soviet Ukraine were forced to return to the Soviet Union. My father, however, changed his biography somewhat and became a stateless citizen, supposedly coming from Polish-occupied Ukraine.

In several DP Camps – Schweinfurt, Aschaffenburg, Munich, and Schleissheim – Ukrainian life flourished and I managed to finish Ukrainian gymnasium. I also studied English at a special school. For a while I collected stamps, but due to lack of funds, my interest waned.

Life was hard for my father and in 1947 he died from a heart condition. My mother managed to emigrate to the US and we settled in Rochester, NY. I entered a high school (12th grade) in January and graduated in May of the same year. I took four courses and received two C's and two D's. After school I was one of the first, if not the first, non-citizen to be employed by the Eastman Kodak Company, in maintenance. Seeing no hope of attending a university, I volunteered for the US Army and was assigned to an intelligence unit in Ft. Meade, MD. From there I was sent to Korea and served for about two years. On leaving the Army, I applied to several universities and in 1956 was accepted by the George Washington University in Washington, DC. The Army paid for the tuition plus gave me a princely monthly allotment of \$110.



During the summers I continued to work at the Eastman Kodak Company. There, in 1959, while recycling paper, I came across a *Stamp Collector* magazine. Reading it I saw that Mr. Cecil W. Roberts of England had given a lecture about Ukrainian tridents in New York City's Collector Club. I wrote to him and asked if I could buy some stamps from him. He was generous with his reply and directed me to Mr. John Bulat, "an honest and decent individual". Thus my collecting began.

It was my good fortune to learn about the Society of Ukrainian Philatelists (UPNS old name), which I joined in 1969 becoming a member number 240. During this time I met Dr. George Slusarczuk (who joined the society right after me with membership number 241) and others and we formed sort of an inner core of activists. George became the president, the society name was changed, and a newsletter was begun. At this time I started attending the ASDA show in New York City and I would invite all society members to come to my room and have refreshments and drinks. These were the forerunners of our Zustrich-Meets. Attendance at these get-togethers was surprisingly high – 15-25 members – and the room was always crowded. Later on, I became reacquainted with Mr. Lubomyr Hugel, an active philatelist that I had known from a DP Camp when we were both attending a typing school in 1947. In the summer of 1972 we conferred and decided to run an auction. He helped me to set it up and the first auction closed on September 15, 1972 with 76 lots (all were sold).

In 1971, my wife and I visited Europe and it was our pleasure to meet Dr. Rudolf Seichter and his wife in Soltau, Germany. Although I have been to England several times, to my regret I was never able to meet Mr. Cecil W. Roberts.

In 1982 I was elected president of the UPNS. With the active support of Mr. Wes Capar our society became rejuvenated. The society newsletter was enlarged and we

began to hold annual UKRAINPEX conventions, rotating among various cities.

The journal was also expanded and began to appear semi-annually with a new editor. I was able to contribute several articles to our journal, including a study of Ukrainian revenue stamps, (which was published as a leading article in the *American Revenuer* journal), an extended piece on the Twenty Hryven Issue, and a large work on the 1920 Courier Field Post issue.

At about this time I also became a contributor and adviser to the *Scott Catalogue* and with help from Dr. Inert Kuzych we managed to get the 1920 Courier Field Post Issue listed in the catalog. In addition, I was responsible for many corrections and changes in the *Scott Catalogue*.

I have also taught economics every summer in Ukraine since it became independent. These annual visits

gave me an excellent opportunity to develop contacts with philatelic activists and philatelic circles in Kyiv, Lviv, and Odesa. Upon my urging, Mr. Hryhoriy Lobko published an award-winning catalog of Ukrainian provisional stamps in Ukrainian, which Mr. Andrew Martyniuk, Dr. Inert Kuzych, and I translated into English. This catalog won high praise and awards at major international shows, held in Canada, England, and New Zealand.

My main hobby work, however, remains the auction, with the 89th Zabijaka Auction closing this January 2003. It requires much time and effort and I hope, with God's help, I will see the 100th mail sale in 2006.

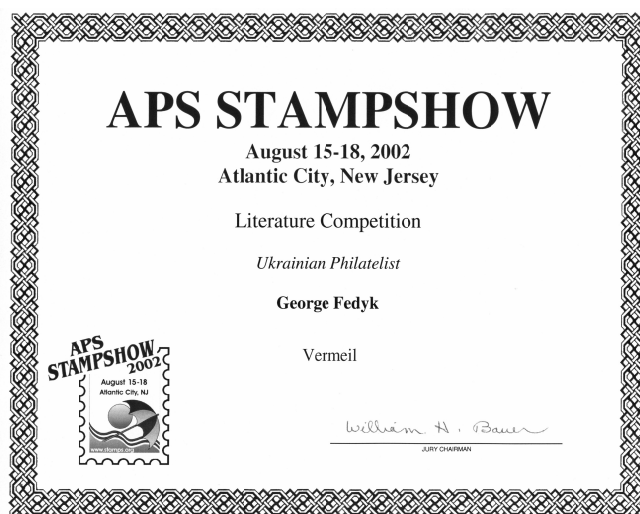
My great appreciation is extended to you all for this recognition and I promise to do my best to continue to promote Ukrainian Philately!

UKRAINIAN PHILATELIST AGAIN WINS A VERMEIL

For the second year in a row the UPNS journal, *Ukrainian Philatelist*, was awarded a Vermeil award at the American Philatelic Society Stampshow, recently held in Atlantic City, New Jersey, August 15-18, 2002.

In reading the exhibition critique it was pleasing to see exactly where our journal excelled: "original research, lasting value, depth and scope, references, useful to specialists and all philately, appeal to specialist and novice, variety of philatelic type", as well as various layout kudos. The judge's handwritten comments were: "Well done, consistent quality. Nice mix of content".

Obviously Ukrainian philately is being rewarded for its diversity, research, and relevance. It is through our journal that not only we, the members, obtain pertinent information, but that this information is well accepted by the general philatelic community and appropriately rewarded. To all our contributors – congratulations! Well done.



EDITOR'S CORNER



In Alexander Epstein's 'Classic Ukrainian Trident Issues, Part 2' that appeared in *Ukrainian Philatelist*, No. 87, unfortunately, due to an electronic transfer problem, the illustration depicted as Figure 4 (on page 6) was incorrect. The correct illustration appears at left.

To Alexander Epstein and all readers we apologise for the mistake. Please read this illustration as the correct illustration – *Kyiv-1 trident: Top: Multiple of 5 handstamp; Bottom: single handstamp.*

CLASSIC UKRAINIAN TRIDENT ISSUES: AN OVERVIEW

Chapter 3: Kharkiv Postal/Telegraphic District

by Alexander Epstein

1. Kharkiv Main Post/Telegraph Office issues

Implementing the corresponding order of the Central Postal Administration, the Kharkiv Main Post/Telegraph Office also started overprinting the 'Kerenski' 5-k and 5 + 5-k PS cards with a new value of 10 kop. in July 1918. A single handstamp, Kharkiv S (Figures 1, 2), was manufactured for this purpose and applied to PS cards, mainly in black, although the double 5 + 5-k PS card also exists surcharged in violet (probably issued later). It is rather curious that while the 5 + 5-k PS card with this surcharge is not too uncommon, this cannot be said about the single 5-k PS card, which is scarcely found used and rare in the mint condition. Evidently, the stocks of the basic PS card were exhausted during the previous period.

On the next stage, the remainder stocks of the 3-k, 3 + 3-k and 4-k PS cards of the 1909-issue and 4-k PS card of the 1913 (Romanov Jubilee)-issue, as well as probably the 4 + 4-k PS cards of the 1889- and 1913-issues (both later listed in the Ascher PS [25] and SFA (Chuchin) [5] catalogs respectively, remain however, unconfirmed) were also supplied with the same surcharge in black (Figure 3). Also the 7-k PS envelope and 7-k PS letter-card, both of the 1914-issue are found with the same surcharge. Their actual status is uncertain, since the 10-k surcharge did not correspond to the 25-k postal rate for letters. Nor is the actual date of their issue known.

It seems that adhesives overprinted with trident appeared not earlier than September 1918. Most experts agree that the following stamps were in the remainder stock of the Kharkiv Post/Telegraph Office:

- 1902 issue (vertically laid paper): 7-r.
- 1908-1917 issue (paper with vertical varnish lines):
- perforated: 1, 2, 3, 4, 5, 7, 10, 14, 15, 20, 25, 35, 50, and 70-k, 1, 3.50, 7, and 10-r;
- imperforate: 1, 2, 3, 5, 15, and 35-k, 1, 3.50, 5, 7, and 10-r.
- 1917 issue (surcharged stamps): 10-k/7-k and 20-k/14-k.

This list is based, first of all, on the Soviet SFA catalog [5]. Although that catalog has many errors, the fact that it was compiled by Kharkiv

philatelists (Babitski, Sapozhnikov), who were on the spot when the stamps were issued, gives some credibility to their information concerning the Kharkiv issues. On the other hand, while the catalog compilers state that they checked the stamp stock composition using post office books, it is well known that these books took stocks according to the stamp face value only, irrespective of the year of issue and availability or lack of perforation or surcharge. Therefore, it is probable that these stocks also included, in very small quantities, the 3.50-r (of the 1902 issue) and perforated 5-r (of the 1908-1917 issue) stamps as well as the imperforate 20-k., as these stamps are found with genuine overprints. The original stock of the perforated 10-r stamp consisted of sheets of 25 stamps (the 1915-printing). Also, the perforated 7-r stamp stock included only stamps of the type I (single outer frame)—this was typical for all those stamps ever overprinted with the trident in Ukraine—while this overprint on these stamps of type II (double frame) is always forgery.

Three types of overprints were applied to the adhesives. The smallest, type I, was destined for the kopeck values (Figures 2, 4, 5). It was applied from metal multiplies consisting of five similar handstamps horizontally arranged and differing little one from another; like the Kyiv I 5-multiplies. Dr. Seichter [26] reports 14 such slightly different multiplies, so there should be 70 individual handstamps hardly distinguishable one from another, but there could be still more. The ruble values were overprinted from vertical multiplies of three individual subtypes each: there were type II (intermediate, Figures 6, 7) and type III (the largest, Figures 8, 9). The difference between individual sub-types is greater than for Kharkiv I; this concerns especially the largest, Kharkiv III type, which can be compared in this sense with Kyiv II. According to Dr. Seichter, there were three multiples for each type with the subtypes designated by him from "a" to "i". There are also some kopeck values, such as 15-k perforated, 2-k imperforate, etc. (Figure 10), overprinted Kharkiv II and III. They either originate from PS cards, having earlier been affixed to them and overprinted in such condition, or exist even overprinted in sheets with an individual handstamp, a part of separated multiples, and sold over the postal counter (e.g. 2-k imperforate overprinted Kharkiv III).

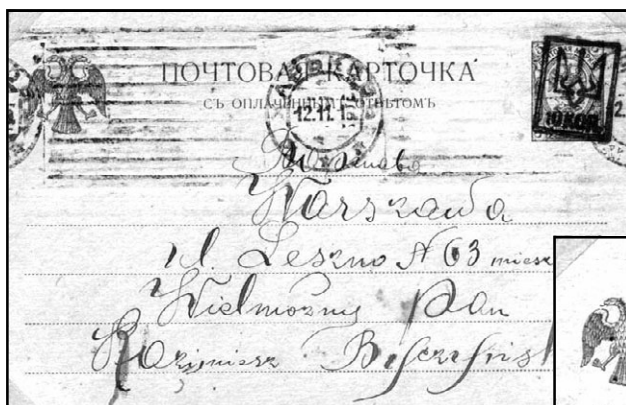


Figure 1
Dispatch part of the 5 + 5 k double PS card with black Kharkiv S surcharge used from Kharkiv to Warsaw.

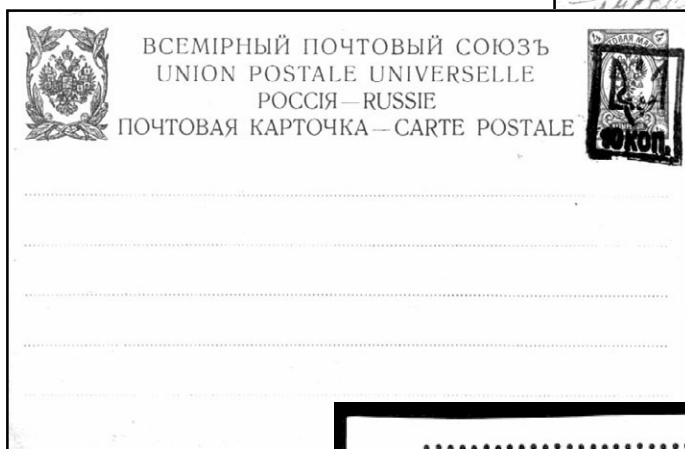


Figure 3 (above)
4-k PS card with
Kharkiv S surcharge.



Figure 2 (above)
Dispatch part of the 5 + 5 k double PS card with
violet Kharkiv S surcharge registered from Kharkiv
to Moscow; the supplementary franking includes a
pair of 15-k stamps overprinted Kharkiv I.

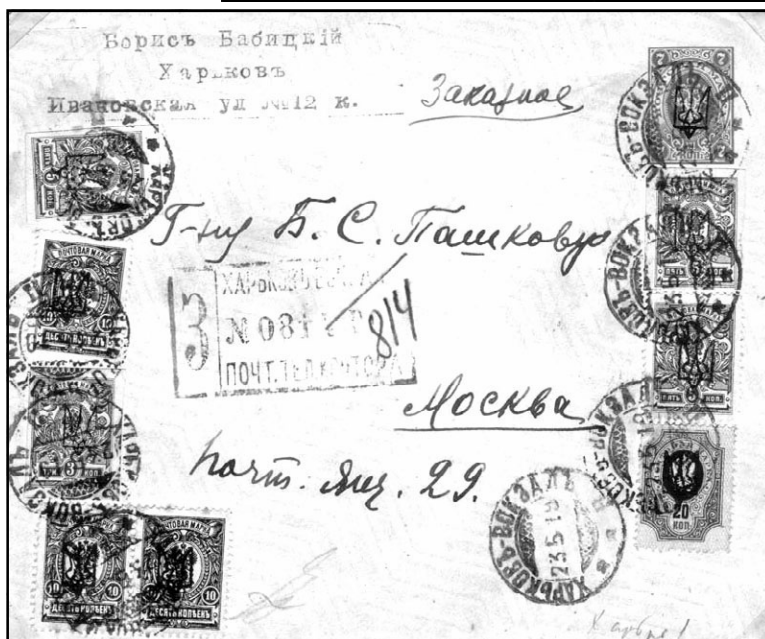


Figure 4 (above)
Kharkiv I overprint as a
5-multiple.

Figure 5
7 k PS envelope of the 1914-issue
overprinted Kharkiv I, franked
additionally with several stamps
having Kharkiv I overprint and
sent registered from Kharkiv to
Moscow.



Figure 6
Kharkiv II overprint as a
3-multiple.



Figure 9
Registered cover from Volchansk to Moscow including
a 1-r stamp with Kharkiv III overprint in its franking.



Figure 7
Postal document, whose franking includes a 3-r 50-k
stamp with Kharkiv II overprint (far left).

Figure 8 (right)
Kharkiv III overprint
as a 3-multiple.



Figure 10
Left: Imperforate 2 k stamp over-
printed Kharkiv III: left: original
printing with the "g"-subtype,
Right: late print (probably,
Dzenis) with the subtype "f".



As a rule, all Kharkiv tridents were applied in black color. However, specialists distinguish several varieties of the ink quality marking individual printings. While the earliest printings were made with an oily black ink, the trident being well visible from the reverse accompanied with an oily spot, the ink of the subsequent printings made till January 1919 became ever thinner and less oily. Often, it is a difficult task to distinguish between different printings, the more so that the deterioration of ink quality took place gradually. It is hardly possible that official printings could be made later, under the Soviet Government. Thus, all late prints made in the first half of 1919, mostly with thin, grayish black, or gray ink, without oil constituents, and attributed to a certain A. Dzenis, philatelist, and later, dealer in Riga, whose illegal activities in Kharkiv are well-known, are private reprints at best, even if a number of philatelic covers franked with these stamps passed through the post. With the help of genuine devices, which came into his hands illegally, he manufactured a lot of such products. They include not only the definitives missing in the original post office stocks but also stamps of the Romanov Jubilee Issue, War Charity stamps, and Postal Saving Bank stamps, as well as ruble definitives with Kharkiv I overprint. Dzenis' activities however, cannot even be put on the same level as those of Svenson in Kyiv, as the latter obtained his questionable stamps (those with Kyiv III and Romanov Jubilee stamps with Kyiv IIgg overprint) direct from the post office.

True, the philatelic influence in Kharkiv was not limited to Dzenis. There exist stamps from private stocks overprinted in the initial period with the use of even the original ink, e.g. the imperforate 4, 20, 25, 50, and 70-k. Further, some other stamps, including 10-r from sheets of 50 (the 1917-printing), etc. were overprinted 'to oblige'. Some values (perforated 2, 4, 5, 7, and 50-k and imperforate 1 and 3-k) were released in January 1919 overprinted Kharkiv I in violet. The whole stock is reported to have been bought out by three private persons [26], except probably the 50-k stamp, of which few used copies are known. Although V. Mohylnyi, in a recent article [27], strongly denies the existence of official permission for the public to exchange unoverprinted stamps or overprinted ones at post offices (at least, no such document was found in the archives), the philatelic origin of many trident overprints is evident: this is felt strongly even during the initial period in Kharkiv, as well as Kyiv and Odesa, and to a lesser degree in Katerynoslav and Poltava.

The Kharkiv I, II, and III tridents were also applied to the remainder stocks of postal

stationery, even the PS cards, although a special revaluing overprint, Kharkiv S (see above), was destined for the latter. The matter at hand is that when the postal rates were increased, first in August and September 1917, and then in early 1918, the postal stationery were sold at post offices with additional adhesives affixed to match the new rates. For instance, 2-kop adhesives were added to the 3-k and 3-k + 3-k PS cards in accordance with the new inland postcard rate of 5-k, stamps on 4-k were affixed to the 4-k PS cards to match the new foreign postcard rate of 8-k. Later, more stamps were added when the postcard rate in Ukraine became 10-k.

As the decree demanding the surcharge of PS cards, other than the 'Kerenski' PS cards, appeared after the adhesives started to be overprinted with tridents (and the additional stamps on the PS cards had no overprint yet), they were overprinted straight on the postcards together with the imprinted stamp design using the multiples of Kharkiv I, II, or III. Those franked on 10-k did not need to be surcharged, but some 3-k PS cards up-rated only to 5-k also received the Kharkiv S surcharge (Figure 11).

Also, available stocks of other PS stationery, including envelopes (14-k of the 1883 issue, 20-k of the 1889 issue, 7- and 10-k of the 1914 issue), letter-cards (7-k of the 1891, 1909, and 1914 issues), wrappers (1- and 2-k of the 1891 issue, 1-k of the 1913 Romanov Jubilee issue), and even money order forms (25-k of the 1903 issue), were overprinted in such manner, probably during the Directory administration in December 1918-January 1919; however, they are found used only under the Soviet administration (Figures 5, 12 to 15). While in 1919 their face value was still taken into account in the total franking of registered or overweight mail (as known, ordinary postcards and letters of the first weight category were sent post-free under the Soviet administration), from 1920 until 1926 (when they were officially withdrawn from use) this postal stationery was used only as blanks.

2. Kharkiv province local issues

Only four types of the trident, from single handstamps designated as Kharkiv IV (perforated 50-k, imperforate 1, 3, 50 and 5-r), V (perforated 50-k), VI (perforated 35 and 50-k), and VII (perforated 50-k and imperforate 1-r) (Figures 16 to 20), are recognized as legal local issues. Although all were allegedly made by town post offices of Kharkiv itself, it seems rather strange. Indeed, why couldn't the Main Post Office, which had great quantities of stock, supply its own



Figure 11
3 + 3-k double PS card supplementary
franked with a 2 k stamp, both over-
printed Kharkiv I and with Kharkiv S
surcharge over them.

Figure 12
7-k PS letter-card of the 1914-issue
with Kharkiv I overprint used from
Kharkiv to Klimov Zavod.

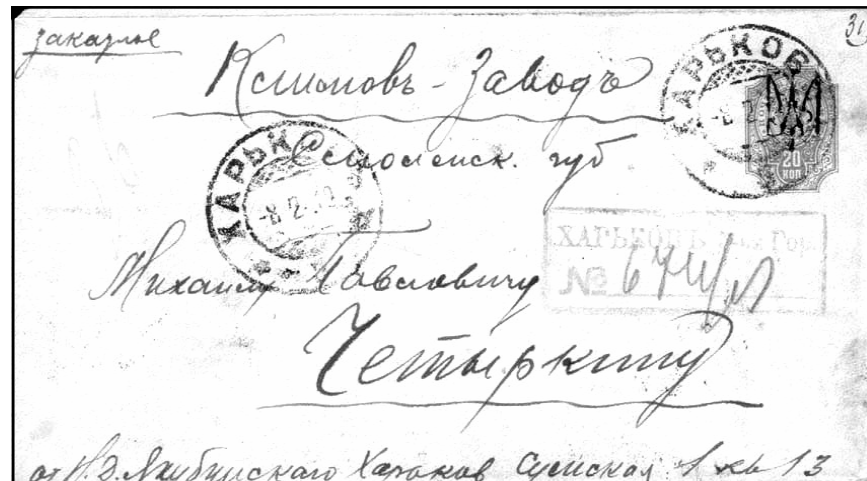
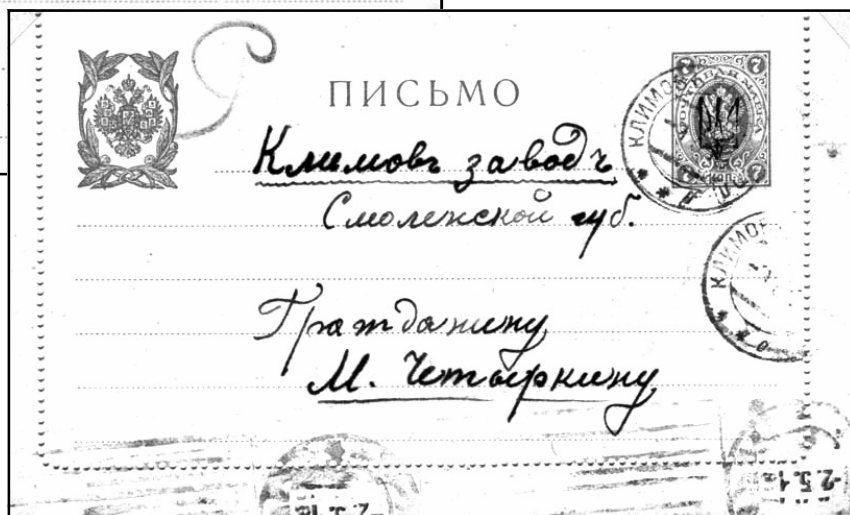


Figure 13
20-k PS envelope of the 1890-issue
with Kharkiv III overprint sent
registered from Kharkiv to Klimov
Zavod (supplementary franking on the
reverse).

Figure 14
2-k PS wrapper of the
1891-issue with
Kharkiv II overprint.

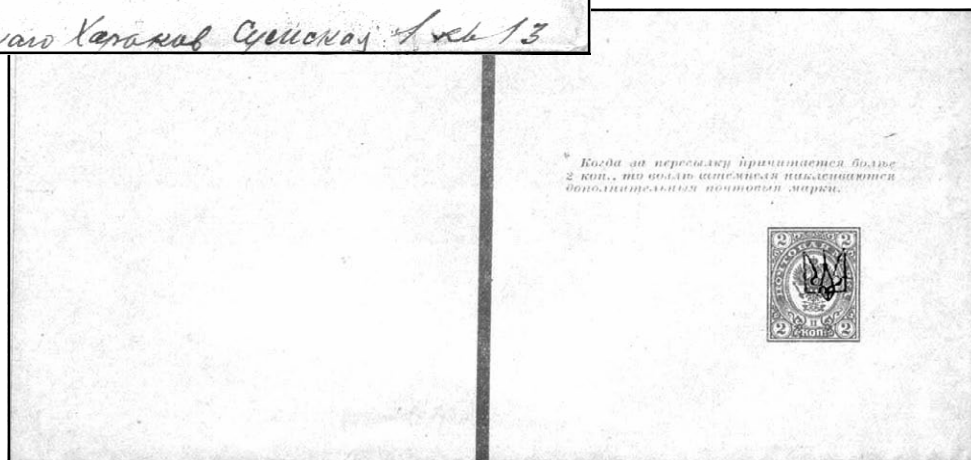




Figure 15
25-k PS money transfer card of
the 1903-issue with Kharkiv I
overprint.



Figure 16
Kharkiv IV overprint



Figure 17
Kharkiv V overprint



Figure 18
Kharkiv VI overprint

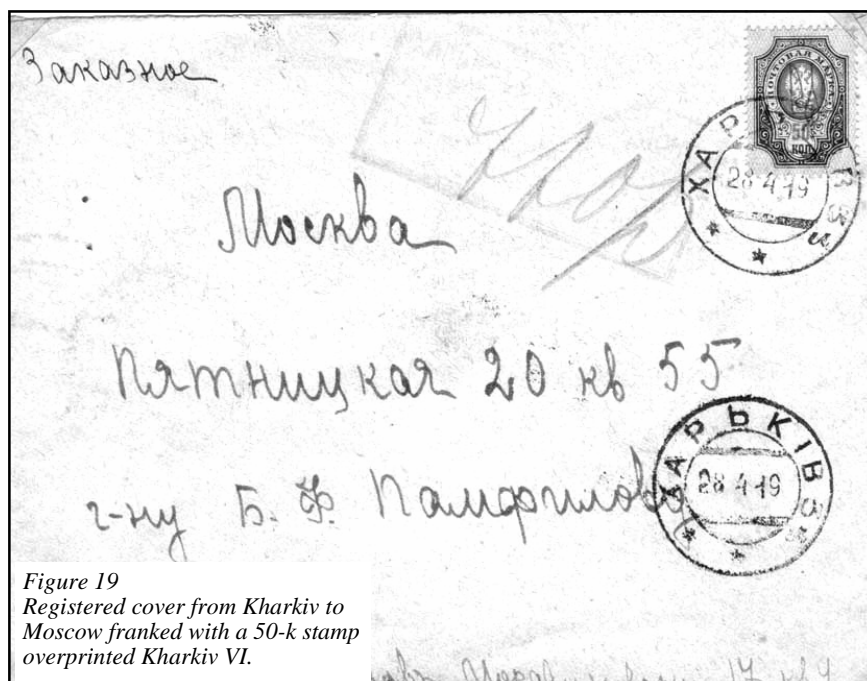


Figure 19
Registered cover from Kharkiv to
Moscow franked with a 50-k stamp
overprinted Kharkiv VI.



Figure 20
Kharkiv VII overprint.

branches stamps? Or, why didn't these branches send their entire stocks to the Main Post/Telegraph Office located in the same town for overprinting as it was prescribed, thus leaving some quantities of unoverprinted stamps? One can hardly answer these questions today but such possibilities do look improbable anyway. Therefore, it is very possible also that they were early trial overprints manufactured at the Main Post/Telegraph Office, a few sheets of which were later distributed to subordinated post offices and branches.

The Soviet catalog [5] ascribes the Kharkiv IV overprint to the Third Town Post/Telegraph Office, Kharkiv V to the Fifth Town Post/Telegraph Office, and Kharkiv VI and VII to the Railway Station Post/Telegraph Office. This information can be partly believed, since the catalog compilers were Kharkiv men, who probably bought these stamps at the abovementioned post offices. Nevertheless, the Kharkiv IV overprint is also found with cancellations of the Kharkiv Railway Station Post/Telegraph Office and even Kupiansk, a town in the Kharkiv province; Kharkiv VI cancelled at the Third Town Post/Telegraph Office, etc. These facts may support the above version. In such a case these tridents should also be listed among regional rather than just local issues. The Kharkiv VI overprint distinguishes itself by its gray-black ink, different from that typical for the other issues (original printings) and is considered by some experts to be released at a later date, probably under the Soviet Administration.

The *Seichter* catalog [1] as well as that by Roberts [2] also lists a very dubious issue of Liubotin, a town near Kharkiv, designating it Kharkiv VIII, although in another publication [26] Dr. Seichter treats it with reservations (Figure 21). However, the Soviet catalog [5] does not mention this issue at all, thus not recognizing its legality. Dr. Ceresa [28] points out that all the cancelled copies of these stamps that he viewed had the trident placed over the postmark. Also, Svenson [4] illustrates a trident ascribed to Liubotin on a copy of 50-k perforated, with reference to the Popov collection, but it is quite a different-looking overprint! So, the matter with this issue is still unresolved.

There were also two other types of trident ascribed to Kharkiv in the German pre-WW2 general stamp catalogs of Senf and Michel (with reservations as to their status). Listed as Kharkiv A, B, and C respectively, they all disappeared in the later issues of these catalogs. At the same time, the legal Kharkiv IV to VII issues appeared



Figure 21
Dubious Kharkiv VIII
overprint (formerly Kharkiv C)
ascribed to Liubotin.



Figure 22
Dubious overprint
(formerly Kharkiv B);
special type by Seichter.

in the *Michel* catalog only after the WW2. True, the former Kharkiv B trident was still included in the *Seichter* catalog as a special type (Sondertype). Although Dr. Seichter only mentions mint copies of this violet or red-violet trident, I have in my collection a used copy of perforated 5-k, but the postmark is quite illegible (Figure 22). Most probably, all those should be considered bogus, at least, until some other evidence is produced.

Following from the preceding, there were most probably no 'true' local issues in the Kharkiv province (and parts of the Kursk and Voronezh provinces under the same postal administration), since a well-developed communications network in this province (first of all, railway) made possible a timely exchange of stamp stocks between the Kharkiv Main Post/Telegraph Office and provincial post offices.

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COLLECTING UKRAINIAN TELEPHONE CARDS: A GENERAL INTRODUCTION

*by Andrew O. Martyniuk **

Telephone cards represent a relatively new area for collectors. I first encountered these cards when I went to Japan in the late 1980s. Telephone cards were first introduced in Japan in 1982 and by the time I discovered them, there was already an established telephone card collecting community in the country. However, it was in Italy six years earlier in 1976 that the first telephone card was actually introduced. Now, just over 25 years later, there are over 200 countries where telephone cards may be purchased and used, and one source estimates that there are as many as two to four million telephone card collectors in the world today. Catalogs listing and depicting issued telephone cards exist for many of these countries as does at least one international catalog. Websites, Internet discussion groups, and collector's clubs dealing with telephone card collecting have also proliferated. More in line with my own area of interest, independent Ukraine first began offering telephone cards for public use in 1994.¹

What is a Telephone Card?

A telephone card is basically a means for placing a telephone call without the use of coins/cash, credit cards, or having telephone service that is billed to you (i.e., residential telephone service). The telephone card is issued by a company offering telephone service upon prepayment of a designated fee—usually the “face value” or “nominal value” of the telephone card.

The primary reason for the development of telephone cards was probably convenience. However, the subsequent deregulation of the

telephone industry in the United States and other countries, as well as the spread of the Internet has allowed many smaller companies to offer telephone service over existing telephone lines or via cellular telephones. These companies often market their services through the use of telephone cards, where they offer very competitive rates for individuals who use their cards.²

Generally, a telephone card is made of plastic or similar material and is about the size of a standard credit card. The front of the card usually depicts a picture, design, or other artwork. The backside of the card usually lists administrative information such as directions for using the card, the initial prepaid value of the card, company issuing the card, etc.

Types of Telephone Cards

Basically, there are two types of telephone cards. The first variety is one purchased from a telephone service provider and is often referred to as a “remote memory” telephone card. The card has an account number on it that contains a certain value depicted in either monetary units, or minutes of telephone calls that can be placed—the prepaid amount. The card itself is not required for use. The user need only know the account number on the card and the access number which needs to be called in order to route a particular telephone call. The card may not even physically exist—it may be a virtual card purchased over the Internet. These kinds of telephone cards can generally be used with any telephone—public, cellular, or residential units. The number on the card corresponds to an account maintained elsewhere that indicates the value or length of calls that can be charged against the account. With certain cards, the account can be supplemented—usually over the Internet with a credit card, or by other means.

The second variety of telephone card is the so-called “smart” card. This type of card actually records the value of calls (time or money) that can be charged against it. In this way, the card itself can be considered “money”. If the card is lost, the value remaining on the card is not available to the person who lost it. If a card is found and there is value remaining on it, the

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¹ The Kirshankov catalog states that the first telephone card was introduced in Ukraine in May 1994. However, <http://members.tripod.com/~ivh/ukraine.html> identifies the date as April 1993. Both sources provide identical details for the cards issued and vary only as to the date. According to <http://members.tripod.com/~ivh/ukraine.html>, in 1989 two telephone cards were issued by Soviet authorities in Yalta for use in pay telephones at the Yalta-Intourist and Oreanda-Intourist hotels. These cards carried a nominal value of 20 rubles and 50 rubles respectively.

² Companies selling prepaid telephone cards usually buy wholesale minutes from major telecommunications carriers.

finder can easily use it to place telephone calls.

The “smart” telephone card actually serves a functional purpose. Because the value of calls is stored directly on the card, telephone calls can only be placed from telephones that have the means for reading the value on the card and adjusting the value of the card once the call is completed. The most practical application of such a card is for use in public telephones. The telephone card enables both local and long distance calls to be placed from public telephones without requiring the person placing the call to continuously feed coins into the telephone. The telephone card thus offers a measure of convenience to the user. The card can be purchased in advance and carried conveniently in a wallet. Only the precise cost of a call is debited to the card. Finally, the card can be used repeatedly until its value is exhausted.

Although both varieties of telephone cards discussed above are used in Ukraine, this article will be dealing primarily with this second variety of telephone card—the “smart” card.

A Brief History of Telephone Cards in Ukraine

Telephone cards were first introduced in Ukraine in May of 1994³. These cards were produced for the U'tel Company⁴ by Autelca and utilized a magnetic system for recording the value on the card. The cards produced for U'tel were marked in U.S. dollars with 100 UTS = \$10.00 (US) and 200 UTS = \$20.00 (US). These two cards were first sold in the main post office in Kyiv and at a few Intourist hotels. The face of one of these first telephone cards is depicted in Figure 1. Because these cards were issued with such a high nominal value, they were probably too expensive for most Ukrainians. Thus, foreigners were probably the primary users of these early U'tel cards. During this time, most of the public coin-operated telephones in Ukrainian cities could be used free of charge because inflation rendered Ukrainian coins essentially valueless and coins were pulled from circulation. In some cities, tokens were produced that could be used in these public, coin-operated telephones.

In the fall of 1995, over a year after the first introduction of telephone cards in Kyiv, a chip-based telephone card was introduced for public use in Dnipropetrovsk. In 1996, this system spread to Vinnytsia and finally Kyiv. Old public coin telephones in these cities were replaced with

new public telephones that could “read” these chip-based telephone cards.

Due to the large size of the country and the high cost of standardizing all of the telephones in Ukraine to one specific system, each of the 40 municipalities represented by its own telephone company (branches of Ukrtelecom) instituted its own chip-based telephone card system. Thus, a card purchased in one city (e.g., Odesa) would not necessarily function in telephones in another city (e.g., Kyiv). The 40 different telephone regions (as of 1999) are:

Alushta	Luhansk
Bilhorod-Dnistrovskiy	Lviv
Boryspil	Mykolaiv
Chabanka	Neteshyn
Cherkasy	Novhorod-Siverskyi
Dnipropetrovsk	Odesa
Dnipropropetrovsk	Poltava
Donetsk	Sevastopol
Ivano-Frankivsk	Stryi
Kamianets-Podilskyi	Sudak
Kharkiv	Sumy
Khartsyzke	Simferopol
Kherson	Truskavets
Khmelnitskyi	Uzhhorod
Kirovohrad	Vinnytsia
Kostiantynivka	Yalta
Kramatorsk	Yavoriv
Kremenchuk	Yevpatoriia
Kuznetsovsk	Yuzhnoukrainsk
Kyiv	Zaporizhia

This listing of 40 telephone regions describes telephone cards issued in Ukraine between 1995 and 1999. The current breakdown of telephone service regions may differ and cards issued after 1999 may in fact come from a region not listed above, or a combination of regions. Specifically, the above listed regions would not apply to remote memory telephone cards.

Today, depending on where you are in Ukraine, there are some public telephones that only accept telephone cards, others that accept coins and telephone cards, some that accept only

³ See comments in note 1.

⁴ U'tel is a telecommunications company that is a subsidiary of state-owned Ukrtelecom

coins, and in some smaller towns, telephones that only accept tokens.

Ukrainian Telephone Cards

Several different technologies have been employed for use on Ukrainian telephone cards since 1994. The following information should aid collectors in identifying types of Ukrainian telephone cards.

Magnetic Telephone Cards

The first telephone cards issued in independent Ukraine were magnetic type cards produced by Autelca for U'tel. Autelca is a Swiss company and its cards are manufactured in Switzerland, the U.K., Korea, and other countries. Autelca cards have an 11 mm wide magnetic strip (black in color) that runs along the bottom of the backside of the card (see Figure 2). These magnetic cards could only be used in telephones specifically designed for them – in this case, U'tel telephones.

The first cards produced for U'tel were marked in US dollars with 100 UTS = US \$10.00 and 200 UTS = US \$20.00. Between 30,000 to 38,000 of the \$10.00 card and 18,000 to 30,000 of the \$20.00 card were ultimately created.⁵ In addition, one “test” card was also issued, but the quantity is unknown. These two cards were first sold in the main post office in Kyiv and at a few Intourist hotels. The face of one of these first telephone cards is depicted in Figure 1.



Figure 1
Front of the first Ukrainian phonecard

From 1995 to 1997, U'tel produced nine more telephone cards all utilizing the magnetic technology discussed above. Between 20,000 and 50,000 of each card were produced. In December 1997, U'tel began issuing cards with chips, thus abandoning magnetic-type cards.

In sum, the black magnetic strip that runs along the bottom of the backside of the card can easily identify all magnetic type telephone cards. Additionally, only U'tel issued magnetic type telephone cards.

Chip-based Telephone Cards

By far, the majority of telephone cards issued in Ukraine are of the chip variety. These cards are issued by Ukrtelecom (state-owned telecommunications company), U'tel, and about half a dozen other large telecommunications companies. There are a total of six different computer chips used in Ukrainian telephone cards as indicated on the following card.

Chip-type telephone cards measure approximately 54 mm by 86 mm—about the same size as a standard credit card. The card itself is approximately 0.8 mm thick. The chip is inset in a notch carved into the card so that the surface of the card and the chip are flush. The chip is

⁵ Sources as to the number of cards produced vary. Kirshankov indicates that 30,000 of each card were produced while <http://members.tripod.com/~ivh/ukraine.html> indicates that 38,000 of the \$10.00 card and 18,000 of the \$20.00 card were produced.

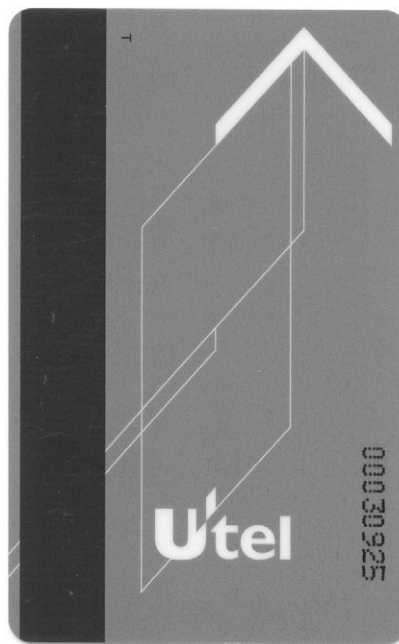








Figure 2
Back of the first Ukrainian phonecard

		<i>Size of Chip</i>	<i>Color</i>	<i>Chip Maker</i>
Type 1		13 mm x 12 mm	Gold	Kvazar-Micro
Type 2		15 mm x 12 mm	Silver	Nemiga
Type 3		13 mm x 12 mm	Gold	Thomson
Type 4		11 mm x 9 mm	Gold	Siemens
Type 5		10 mm x 9 mm ⁶	Gold	Orga
Type 6		13 mm x 10 mm	Silver	Schlumberger

usually visible on the backside of the card; however, there are instances where the chip is instead visible from the front of the card.

Chip cards are sold in a wide variety of values. The number of units for each card is designated with a “TO” number—also called units. Cards are also listed with the number of minutes for calls within a certain region—usually within a city. For calls placed within the region

⁶ Measurements for the Orga chip (type 5) are approximated from an image of the chip taken from the Kirshankov catalog.

(local calls), 28 TO = 1 minute. This information appears on the backside of the card. The listing below relates TO values to minutes as they appear on Ukrtelecom telephone cards.

The most common values appear to be the 90 through 240 minute cards. According to one source, the 960 minute card is quite rare. Some of the more bizarre values for cards indicated in the listing below, such as 1320 TO, 1708 TO, 2640 TO, and 4508 TO, probably relate to the specific chip used in these cards. All of these used Type 2 (Nemiga) chips. The odd values may be a

<i>Number of Units (TO)</i>	<i>Number of Minutes</i>	<i>Number of Units (TO)</i>	<i>Number of Minutes</i>
280	10	2800	100
420	15	3360	120
560	20	4200	150
840	30	4508	161
1120	40	5040	180
1260	45	5600	200
1320	≈ 47	6720	240
1400	50	7000	250
1680	60	8400	300
1708	61	11200	400
2100	75	13440	480
2520	90	20160	720
2640	≈ 94	26880	960

function of the chip capacity, coding, etc.

To use the chip-type telephone card, a user first inserts the card into a slot on the proper type of telephone.⁷ A portion of the card remains outside the slot, allowing the card to easily be removed once the user has finished using the telephone. The TOs/units remaining on the card appear in a window. The caller then picks up the receiver and places the call. When the connection is made, the telephone begins to decrease the TOs/units appearing in the window. The speed of decrease depends on the nature of the call. If the call is within the local region designated, then the 28 TO = 1 minute standard is applied. However, if the call is to another region, or even another country, then the TOs/units decrease at a faster rate. Once the caller has completed the call and hangs up the receiver, the TOs/units remaining as displayed in the window are “written” onto the card, thus decreasing the available TOs/units for future use.⁸ Unfortunately, there is no way to know how many TOs/units remain on a telephone card without inserting it into a telephone.⁹

Additional information that appears on the backside of chip type telephone cards includes the name of the company issuing the card, instructions for using the card, serial or control number of the card, and information identifying the region of the card (e.g., Kyiv). Many of the later cards also indicate the month and year the card was issued and the total number of cards issued. This information may appear on the front or the back of the telephone card.

U'tel chip-type cards (post-1998) continue to be valued in UTS (units) instead of TOs. It is not clear how many minutes each UTS corresponds to. U'tel chip-type cards are issued in values of 50, 100, and 200 UTS. UMC (Ukrainian Mobile Communications) also produces chip type cards, however, these are valued in TOs. Values include

40, 90, 200, and 400 TOs. Again, it is not clear what is the corresponding standard between the TOs and minutes.

In sum, chip-type telephone cards can be easily identified by a computer chip visible on either the face or the backside of the telephone card.

GSM and Remote Memory Telephone Cards

In addition to the two main types of telephone cards identified above, magnetic type and chip type, there is one hybrid-type card (GSM), intended for use in cellular pay telephones, and numerous remote memory type cards used in Ukraine today.

The GSM card is a hybrid between the chip-type card and the remote memory card. In Ukraine, these cards are issued by Golden Telecom, Ukrainian Mobile Communications (UMC), and possibly others. They feature a removable chip that can be punched out if not required. Figures 3 and 4 depict the front and back of a Golden Telecom telephone card and Figures 5 and 6 depict the front and back of a UMC card.



Figure 3 Golden Telecom phonecard, front

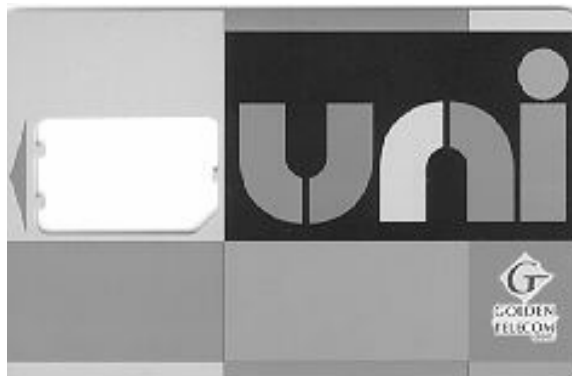


Figure 4 Golden telecom phonecard, back

⁷ As previously noted, there are several different manufacturers of telephones in Ukraine and each one uses a unique chip-type telephone card. Thus, a U'tel card can only be used in a U'tel telephone.

⁸ It is not obvious from available sources as to when in the process the new decreased value is recorded onto the telephone card. Most, if not all, telephone cards have incorporated anti-fraud devices and it is quite possible that the timing of the “write” process is proprietary in nature.

⁹ In other countries, such as Japan, the telephone actually punches a small hole in the telephone card when a call is completed. The location of the hole relates to a scale corresponding to the total value of the card. However, the hole itself is only a guide to the user. The actual value remaining on the card is recorded magnetically on the back of the card. The hole-punch process is made possible by the fact the card is only approximately 0.27 mm thick.



Figure 5 UML GSM phonecard, front



Figure 7 Kyivstar remote memory card, front

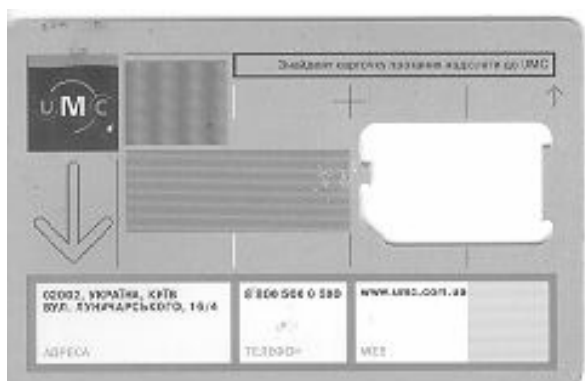


Figure 6 UML GSM phonecard, back



Figure 8 Kyivstar remote memory card, back

This card is the same size as other chip-type telephone cards, measuring approximately 54 mm by 86 mm. These cards also approximate the thickness of the chip-type cards, measuring approximately 0.8 mm thick. The punched out slot measures approximately 27 mm at its widest and 18 mm high.

As mentioned previously, little will be said about remote memory cards as the number of companies in Ukraine that have issued such cards number more than 100. Many of these companies offer Internet based international telephone service. The size of the card and thickness is approximately the same as chip-type telephone cards. A user of such a service dials a local number and the operator then uses a computer to contact an operator on a computer at the destination who then places the call. Often, the quality of these calls is not as high as those placed through standard telephone lines, however, for international calls, they are comparatively less expensive. As an example, a remote memory card issued by Kyivstar, one of the larger telecommunications companies, is depicted front and back in Figures 7 and 8.

An Internet telephone card issued by IP Telecom appears front and back in Figures 9 and 10.



Figure 9 Telecom Internet card, front



Figure 10 Telecom Internet card, back

Collecting Ukrainian Telephone Cards

All one needs to get started collecting Ukrainian telephone cards is an interest in the topic. In this section, I will focus primarily on the collecting angle of Ukrainian telephone cards.

Used versus Unused

With telephone cards, an unused card is one that has the full, original prepaid value still on it. In other words, the card has never been used to place a call. Likewise, a used telephone card is one that has had its prepaid value depleted or had been used for placing even one telephone call. Is the distinction important?

As discussed above, without actually placing a telephone card into a telephone, it is not possible for the collector to ascertain if a card still retains its prepaid value. Nevertheless, a pristine unused card commands a much higher price among collectors. Used cards present other issues. Not only has the prepaid value been depleted, but frequently the card itself has become scratched, faded and otherwise marred from use. The sliding of the card into the telephone can leave long scratch marks along the card, often ruining the artwork pictured on the card. Additionally, the chip itself becomes scratched from constantly rubbing against the connection it must make while used in a telephone. Finally, carrying the card around in a wallet, taking it in and out, etc., can bend the card and scratch its surface, particularly if it comes in contact with other plastic cards in a wallet. However, it is possible to find used cards in acceptable condition for collectors. Therefore, the choice of collecting used or unused telephone cards is ultimately left up to the collector.

Availability

Many Ukrainian telephone cards are available for collectors. In Ukraine, new telephone cards can be purchased at post offices and all kinds of stores. Production rates for some of the newer telephone cards run as high as 200,000 and 300,000. However, earlier Ukrainian telephone cards may be more difficult to obtain and also command a higher price, when available. One major difficulty involves finding cards before about the middle of 1997 that are in good condition. This is because the cards were intended for repeated use. When purchasing one of these early cards, the buyer had to pay not only the prepaid value of the card, but a deposit (pawn fee) on the card itself. Thus, many of these early cards were used over and over again. The pictures have become faded, the cards themselves often contain

many scratches, and the wording on the backside of the card has begun to rub off. Also, fewer of each card were produced, thus aggravating the situation concerning availability.

Early trial cards and test cards are in high demand among collectors. Test cards were issued for some, and possibly all, of the different types of telephone cards issued in Ukraine (magnetic, chip, etc.). These cards were few in number and often not available for public sale. Naturally, these cards command a premium in the marketplace.

Telephone Card Varieties

Independent Ukraine began introducing telephone cards in 1994. Since then, in Kyiv alone, over 700 different cards have been released. That is, 700 different pictures on cards. Each pictured card is often issued in a variety of values, thus greatly increasing the number of unique cards to collect. Finally, although many of the same pictures appear on cards from various telephone regions in Ukraine, they are still identified with their local region, thus again increasing the number of cards. In fact, there are literally thousands of different Ukrainian telephone cards that can be collected.

The backside of each card also provides an area for specialization. Prior to May 1997, there was a great deal of variation concerning the display of information on the back of telephone cards. After May 1997, at least for Ukrtelecom cards, the backside of telephone cards was standardized for all telephone regions. There are at least 51 different varieties of these standardized backsides. To give an example of the differences, some cards provide directions in English and Ukrainian. Others provide directions in Russian. Still others provide information in Ukrainian only. A sample back from a pre-May 1997 telephone card appears in Figure 11 and a post-May 1997 back appears in Figure 12.

Moving away from the issue of detail, there is a wide range of topics that should satisfy any collector. What I am referring to here is the topic of the artwork or picture that appears on the front of the card. Topics include, but are not limited to: historical buildings and statues, commemorative cards, sports figures, flora, and public service type information. A selection of these types of cards is depicted in figures 13-22.

Cards bearing advertising have also flourished. There are a wide variety of industries, products, etc., depicted on telephone cards. Not surprisingly, a good many of these advertisements



Figure 11



Figure 12



Figure 13



Figure 14



Figure 15



Figure 16



Figure 17



Figure 18



Figure 19



Figure 20



Figure 21



Figure 22

deal with telecommunication services—as this entire article has dealt with this industry, I have omitted those cards in the gallery below. However, it is not a free for all with respect to advertising. All ads have to be approved by Promizviazok Administration, the government agency responsible for regulation, control, and oversight of telephone card production. Nevertheless, beer, liquor, and cigarette ads abound, as do ads for health care and beauty products. A small selection of such cards is depicted in Figures 23-29.

Storing and Preserving Telephone Cards

Although telephone cards have been around for over 25 years now and there are a lot of collectors in the world, telephone card collecting

is fairly new in America. Also, standards concerning storage and display have not been widely addressed. Therefore, a few words on this topic are probably in order here.

After collecting even a few telephone cards, one of the first hurdles faced by the collector is how to store them. When I received my first batch of telephone cards, they were packed in groups of 25 in empty cigarette packets! My first step was to decide how to store these cards. I started with a cigar box. However, I quickly realized that this would not do, as each time I took the cards out, they would rub against each other, adding more scratches and damage to the cards. I soon realized that telephone cards could be easily stored and displayed in clear file folders designed for holding business cards. These



Figure 23



Figure 24



Figure 25



Figure 26



Figure 27



Figure 28



Figure 29

“albums” can be purchased at any office supply store and the loose-leaf variety allows one to add pages when needed. A word of caution. Before purchasing these clear business card files, it is prudent to first check and make sure that the cards will easily slip into the file without tearing the a seam—a standard business card is slightly smaller than a telephone card. Also, Ukrainian telephone cards are quite a bit thicker than business cards. However, many business card files are designed to be a bit larger to facilitate slipping cards into and out of the file. I have found files that accept Ukrainian telephone cards quite nicely. No additional protection is really required as the cards are made of plastic, so they are not subject to the dangers posed by humidity and high temperatures.

Conclusion

Since independent Ukraine issued its first telephone card in 1994, the number and variety of available cards has increased greatly. As nearly every country in the world now issues telephone cards, a large telephone card collecting community has developed worldwide. The Internet has helped to bring these collectors into contact with one another and to facilitate identification and availability of telephone cards.

Unique telephone cards from Ukraine now number in the thousands, with more being produced on a continuing basis. Although older Ukrainian telephone cards may be difficult to come by, newer ones are readily available. I hope you find this new area of collecting as exciting as I have.

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37-cent ANDY WARHOL STAMP

by Rick Miller

The United States Postal Service issued a 37-cent commemorative stamp August 9, 2002, honoring artist and pop icon Andy Warhol.

The first-day ceremony was held at 5:30 pm at the Andy Warhol Museum, 117 Sandusky St. in Pittsburgh, Pa. The ceremony, held in conjunction with Pittsburgh's Friday free-admission museum promotions, will be open to the public. The stamp goes on sale nationwide August 10. The dedicating official was S. David Fineman, chairman of the Postal Service board of governors.

The stamp design is taken from Warhol's silk-screen self-portrait which was based on a photograph taken in a photo booth.

The stamp was issued in panes of 20 with a detail of a photograph titled *Andy With Self Portrait* by photographer Billy Name in the selvage. Prominent in both the silk-screen print and the photograph is Warhol's shock of hair, which he began dyeing silver in the mid-1960s.

Tapping into the zeitgeist of the epoch, Andy Warhol once said, "In the future every one will be famous for fifteen minutes". With the ubiquity of sound bites, reality TV, and the Oprah Nation, the future has definitely arrived.

Warhol has been called the father of pop art. If he were alive today, he would probably insist

on a paternity test. His muse often led him to find bizarre artistic expression in the mundane, the common, and the ordinary. This juxtaposition of the bizarre and the ordinary is most appropriate for someone who once described himself as being "deeply superficial".



37-cent Andy Warhol stamp

Andy Warhol was born August 6, 1928, in Pittsburgh. Or, then again, maybe he wasn't. His birth certificate reporting that date and place wasn't filed until 1945. An older birth certificate indicated that he was born September 28, 1930, in Forest City, Pa., north of Scranton. Warhol liked to tell people that he was born in the Tube City - McKeesport, Pa. Anyway, it's fairly certain that he was born somewhere in Pennsylvania. However, no one is certain of the exact date of his birth, but August 6 was the day on which he held his birthday parties. It was some birthday, and they were some parties.

Warhol's parents, Ondrej and Julia Warhola were Ruthenian immigrants from Czechoslovakia. Ruthenians, also called Carpatho-Rusyns, are ethnic Ukrainians who lived in eastern Slovakia in a province called Carpatho-Ukraine. The Ruthenian dialect was spoken in the home, and Warhol's mother did not learn to speak English until late in life.

During the Nazi dismemberment of Czechoslovakia in 1939, Carpatho-Ukraine managed to issue a single stamp before being gobbled up by Hungary. The Soviet Union grabbed the area in 1944. Today the territory is part of Ukraine. Carpatho-Ukraine's only stamp, was the 3-koruna 'View of Yasina' stamp, Czechoslovakia Scott 254B.

Unlike Czechs and Slovaks, who are predominantly Latin Rite Roman Catholics, Ruthenians are divided between Byzantine Rite Greek Catholics and Eastern Orthodox Christians. The Warholas attended St. John Chrysostom Byzantine Rite Catholic Church in Greenfield, Pa.

Warhol remained a devout Greek Catholic all his life, attending daily Mass until a near death experience in 1968 left him with a morbid fear of crowds. From that point on, he worshiped

FIRST DAY – August 9, 2002; city – Pittsburgh, Pa.
DESIGN: **designer, art director and typographer** – Richard Sheaff, Scottsdale, Ariz.; **modeler** – Donald H. Woo.
PRINTING: **process** – gravure; **engraver** – Southern Graphics; **Printer** – Sennett Security Products (SSP), American Packaging Corp., Columbus, Wis.; **processor** – Unique Binders, Fredericksburg, Va.; **press** – Rotomek 3000; **gum** – self-adhesive; **paper** – Phosphor tagged, block; **quantity** – 61 million stamps; **colors** – teal, gray, pink, black; **format** – pane of 20, from 80-subject sheet, four panes per revolution; **size** – 0.77 inches by 1.05 inches (image area); 0.91 inches by 1.19 inches (overall); 10.00 inches by 7.25 inches (pane of 20); **plate numbers** – "S" followed by six single digits; marginal **markings** – "©2001 USPS", price, plate numbers, plate position diagram, (2) bar codes and selvage text and portrait of Andy Warhol; **USPS item No.** – 453100.



The Warholas came from Carpatho-Ukraine, whose sole stamp issue is the 3-koruna View of Yasina stamp, Czechoslovakia Scott 254B.

privately after Mass was over and the other parishioners had left the church.

Warhol's father was a coal miner and construction worker. The family moved to Pittsburgh from Forest City when Warhol was a young boy.

Warhol was a sickly child. He seemed to catch anything that was going around. Shy, diffident, and deeply self-conscious about his blotchy skin, bulbous nose, and mismatched eyes, Warhol tended to live in his own world and express himself through art. As a teenager, he suffered a series of nervous breakdowns, but he was able to pull himself together long enough to graduate from high school in 1945. He matriculated at the Carnegie Institute of Technology, graduating with a degree in fine arts in 1949 and beginning a career as a commercial artist.

Warhol lost the "a" from the end of his surname when *Glamour Magazine* inadvertently dropped it in the credits for his first professional publication. He never missed it.

His approach was simple, colorful, and direct. By 1955 he was the most successful and most imitated commercial artist in New York. In 1960 Warhol leapt from the commercial to the fine arts with the first in a long series of silk-screen prints of objects from popular culture. With the release of these prints, pop art had been whelped and was howling in the streets.

His subjects were things that had been beneath the notice of the artistic establishment: comic strip characters Popeye, Dick Tracy, and Superman; pop icons such as Marilyn Monroe and Warhol himself; and commercial and domestic objects that suddenly became objects d'art.

Warhol pioneered the use of the silk-screen process in the fine arts. The silk-screen process was patented by Samuel Simon of Manchester, England, around 1900. He used silk fabric stretched over a wooden frame to support hand painted stencils. Paint was then squeezed through the fabric's mesh to form an image on the printing surface below. The silk-screen process is used commercially in the production of posters, advertisements on the sides of buses, bumper stickers, clothing, sport bags, and T-shirts.

Warhol modified the process by using photographic images for stencils and synthetic polymer paints to produce art prints. Arguably the most famous of Warhol's silk-screen prints, the *Campbell's Tomato Soup Can*, is shown below.

Warhol may have chosen the soup can as a subject because his college education was partially financed by his mother's sale of handicrafts made from empty soup cans. As a working-class immigrant during the Depression, the Warholas threw very little away, and a use was found for nearly everything.



A pop art warhorse, Warhol's silk-screen print 'Campbell's Tomato Soup Can'

Warhol and his mother were always close. Julia Warhola lived with Warhol in New York after his father died. Warhol's silk-screen portrait of Julia Warhola is shown on the next page.

In 1963 Warhol launched himself as an avant garde film maker. His first film *Sleep*, had no dialogue or action. It was a film of a man sleeping for eight hours. When making films, Warhol would often focus the camera on his subject and allow it to crank away without further interruption. His 1964 film *Empire* was a film of the Empire State Building from dawn to dusk on a summer day.

Warhol directed 52 films, acted in 29, and produced 18. Other Warhol titles include *Harlot*, *Bitch*, *Drunk*, *Batman Dracula*, *Haircut*, *Eat*, *Kitchen*, *Couch*, *Kiss the Boot*, and *More Milk*, *Evette*. He also made a guest appearance as himself on an episode of *The Love Boat* in 1977. You can't get much more pop culture than that.

Later films that Warhol produced, such as *Andy Warhol's Frankenstein* and *Andy Warhol's Dracula*, often had characters, dialogue, and even some sort of a plot, after a fashion.

Warhol called the production company for his movies the Factory, which was also the name



Warhol's silk-screen portrait of his mother Julia Warhola.

of his art studio and his residence, wherever he happened to be living at the time. The Factory was staffed by assorted groupies, hangers-on, and kindred spirits who more or less lived with Warhol.

Some of his films, in which he turned the camera on and let it record whatever was transpiring in the Factory at the time, directly presage current reality TV programming such as MTVs *The Real World*.

Warhol established himself as a triple-threat in the arts with his patronage of the rock group the Velvet Underground. In 1965 Warhol introduced the emotionlessly husky-voiced German model and dancer Nico to musicians Lou Reed, John Cale, Sterling Morrison, and Maureen Tucker. Their first album, *The Velvet Underground & Nico*, was a commercial flop but remains a critical and influential success. "Only a few dozen people bought this record—but all of them were inspired to start their own band," said rock musician, producer, and critic Brian Eno.

Warhol, as the band's manager, expanded its concerts into a multimedia show called "The Exploding Plastic Inevitable". The show featured

the Velvet Underground playing at maximum decibels at center stage surrounded by projections of Warhol's films. As colored lights flashed over a whip dancer, Valkyries and berserkers, groupies from the Factory writhed about the stage. The multimedia show has been described as Wagner on LSD, an electric Gotterdammerung, a nonchemical acid trip, and the foyer to hell.

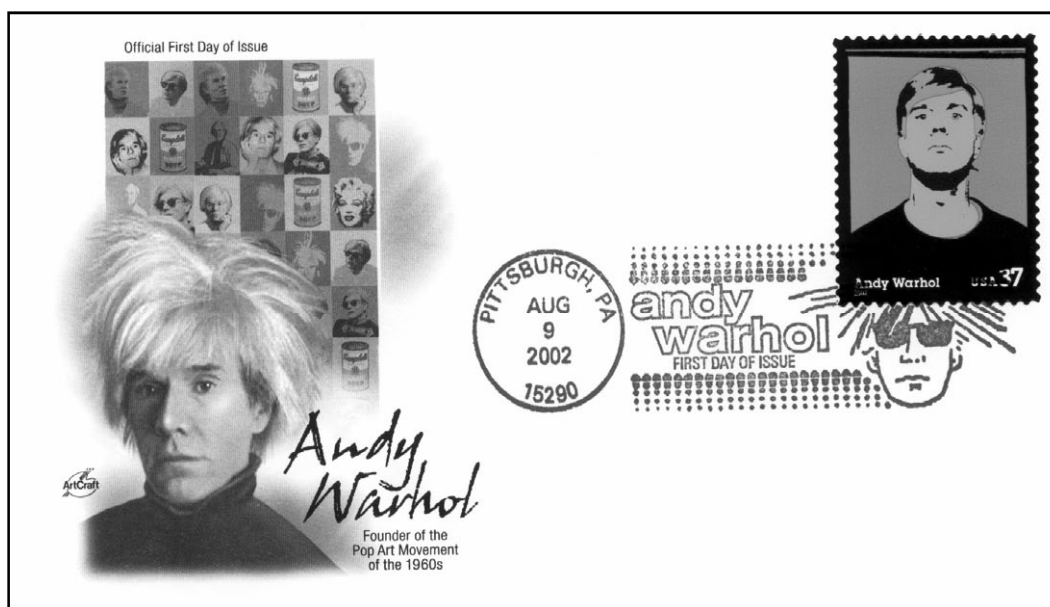
Lou Reed replaced Warhol as the Velvet Underground's manager in 1966, but Warhol's influence on rock music in marketing, content, and performance remains indelible to this day.

On June 3, 1968, Valerie Solanis, a radical feminist member of Warhol's entourage and the founder of SCUM (the Society for Cutting Up Men) walked into the Factory with a gun and pumped three slugs into Warhol's chest at point-blank range. Warhol was rushed to the hospital and pronounced dead in the emergency room. An optimistic attending physician cracked open his chest and massaged his heart, bringing him back to life.

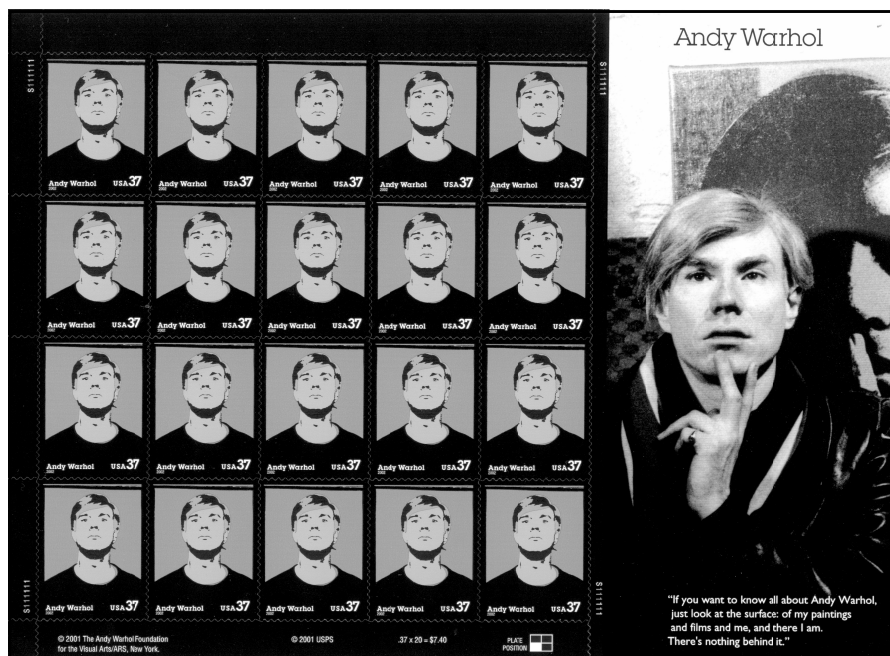
It was a medical miracle that would later be atoned for when Warhol died after routine gall bladder surgery on February 27, 1987. He is buried beside his parents at St. John the Baptist Byzantine Catholic Cathedral in Pittsburgh.

He may have been 58 years old at the time of his death. Then again, he may not have been.

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Andy Warhol first day cover



*A pane of 20 x 37c
Andy Warhol stamps with a
detail of a photograph
in the selvage titled
"Andy With Self Portrait"
by Billy Name,
who was part of the
Warhol culture.*

TRIBUTE TO A UKRAINIAN CHAMPION OF LIBERTY

by Bonnie and Roger Riga

Nationalism and patriotism are powerful forces, even when transplanted to different soil. Such was the case with the Ukrainians who were forced into exile by the Soviet government in the 20th century. Even on American soil, Ukrainian patriotism was a strong force. Many of the exiles to the United States settled in the Detroit area and found work in the automobile industry, but their heritage asserted itself in the music and poetry of their homeland.

One group, the Ukrainian Bandurist Chorus, was especially active in preserving the spirit of Ukraine. The bandura is a musical instrument, similar to a lute or harp, that developed in the Middle Ages and enjoyed a rebirth of popularity in the 20th century. That rebirth coincided in time with the growth of Ukrainian national pride and patriotism. When that emerging nationalism was suppressed by the Soviets, the bandura and the bandurists became symbols of Ukrainian pride.

What has all this to do with cinderellas? In 1961, when the United States was issuing the Champions of Liberty series of stamps, Ukrainian exiles asked that their "George Washington", Taras Shevchenko, be honored on one of the stamps. For several political reasons, this request was refused. Not to be deterred, the Ukrainian Bandurist Chorus—still active and performing today—created and sold cinderella stamps in a format similar to the U.S. Champions of Liberty

postage stamp series. Some even carried mail.

Shevchenko, born in the village of Mortyntsi, Kyiv gubernia in 1814, was a poet whose work was nationalistic and honored Ukrainian culture. This did not sit well with the Russian government and in 1847 Shevchenko was arrested and exiled. The Soviets, in their turn, also condemned his poetry with its nationalistic pride and its undertones of revolution. Thus, Shevchenko became the symbol of Ukrainian culture and the standard bearer for Ukrainian self-government.

The stamps are known in four colors, both with and without a cents sign beside the numeral "4". This was no doubt done so the stamps could be sold effectively outside the United States as well.

There are two versions of the stamp. One depicts a young Shevchenko [purple and green, Ed.] and the other shows him in his later years [sepia and light brown, Ed.]. He died in 1861.

Many cinderellas owe their existence to a lack of positive response of postal authorities. The Shevchenko Champion of Liberty is one example.

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Ukrainian poet and artist Taras Shevchenko wrote about social injustice. He is depicted on a series of cinderella issues created to resemble stamps from the U.S. Champions of Liberty series



SCOTT CATALOG REVISES AND EXPANDS UKRAINE LISTINGS

by William A. Jones *

One of the most ambitious overhauls within the 2003 *Scott Standard Postage Stamp Catalogue* took place in the listings for Ukraine. Five items were removed that have been listed since 1920, 20 new listings were added, and the catalog numbers for all but eight stamps have been changed. And that is just in the standard catalog – the real changes appear in the *Scott Classic Specialized Catalogue of Stamps and Covers*.

Ukraine is one of the new nations of Europe, regaining its independence in 1991 with the breakup of the Soviet Union, and its first modern issues began in 1992. Nearly the size of Texas, Ukraine is the second largest nation in Europe and, with nearly 50 million people; it is among the most populous European countries.

Ukraine's history actually began, though, more than a thousand years earlier, when it was the center of Kyivan Rus. This Slavic state, established about A.D. 900, dominated the territory north of the Black Sea for 300 years, until the Mongol conquest of the 13th century. In the years that followed, Ukraine was ruled at various times by Mongols, Turks, Lithuanians, Poles and, finally, Austrians and Russians. In 1772 the western portion of the country, Halychyna (Galicia), passed into the Austrian empire, and the larger eastern portion of the country was absorbed by Russia.

Ukrainian nationalism, never entirely suppressed by the tsars, re-emerged in 1917, as the Russian empire collapsed. In April, a month after the Russian March Revolution, a National Ukrainian Congress met in Kyiv and elected a central council (*rada*). On June 23 the *rada* declared the existence of an autonomous Ukrainian republic, and on July 16 a provisional government was formed. A constituent assembly was soon established, and on January 22, 1918, the *rada* proclaimed Ukrainian independence.

Communist Russia had no intention of allowing one of the old empire's richest regions to go its own way, and in December 1917 formed an opposition Ukrainian Soviet government in Kharkiv. Kyiv, the Ukrainian capital, fell to the communists on February 10, a day after the republic signed a peace agreement with the

Central Powers. German and Austrian troops quickly pushed the Russians out of the country but soon began to undermine Ukrainian independence themselves. Unhappy with a Ukrainian government too liberal for their tastes, they staged a coup d'état in April, replacing the democratic *rada* with a more cooperative regime.

The collapse of the Central Powers in the fall of 1918 brought yet another change of government, and the withdrawal of Austrian and German forces left the nationalist Ukrainian state exposed to its Russian enemies. During 1919, the country was a battleground, fought over by Nationalist Ukrainian, Soviet Ukrainian, Polish, Red Russian, and White Russian armies. By the end of 1919, Ukraine was in Soviet hands.

The Ukrainian republic's government and army retreated to the west and formed an alliance with Poland. After initial successes in early 1920, their offensive collapsed, and the country was again, and finally, in Soviet hands. The Ukrainian Soviet Socialist Republic was formed and the nation became part of the Union of Soviet Socialist Republics in 1923.

Within this sort of historic setting, a collector might expect a profusion of stamp issues, and Ukraine does not disappoint.

The first distinctive Ukrainian postage stamps appeared on July 18, 1918: the Shahiv issues, which utilized the denominations and designs of an April currency issue. This earlier issue was printed on card stock, perforated 11½ and inscribed on the back "Circulates on Par with Coins" and a trident, the national emblem (Figure 1). Although never authorized as postage stamps, these money tokens closely resembled the stamps



Figure 1

The money token issue of April 1918. The reverse inscription reads "Circulates on Par with Coins".

* William A. Jones is associate editor of the *Scott* stamp catalog.

that were based upon them, and postal cancels were applied by favor. Their appearance on philatelic covers prompted their listing for many years as Nos. 67-71. Actually, though, they never were intended to be postage stamps and were never really used as such, so they have been moved to a footnote in the Scott catalog this year.

The Shahiv stamps themselves (Figure 2) were the first Ukrainian stamps, and they have been renumbered 1-5 (formerly 62-66). They were used extensively until the end of 1920 and were reprinted several times. They remain easily available and inexpensive, though covers are scarce and somewhat pricey.



Figure 2
The Shahiv issue (renumbered Scott 1-5), Ukraine's first postage stamps. The designs and colors were the same as the earlier money token issue.

During the first seven months of Ukrainian independence, stocks of tsarist Russian stamps were used without overprint. In August 1918, the Ukrainian Ministry of Posts ordered that all stocks of Russian stamps be sent to district centers so that they could be validated by being overprinted with

the six postal regions, with major types. They appear as Nos. 6a through 47q (Figure 3).

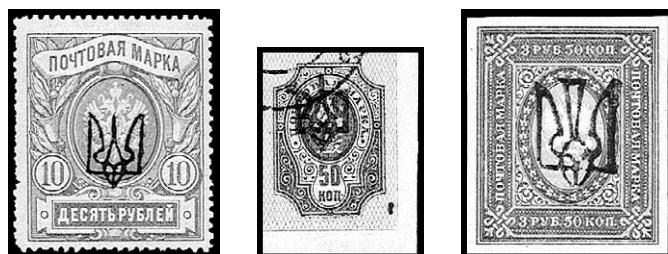


Figure 3
Examples of the trident overprint on Russian stamps. These were overprinted in Kharkiv (Scott 26c) and Odesa (Scott 38i and 41m).

A simplified set of Russian stamps with trident overprint will be listed in Vol. 6 of the standard catalog as Scott 6-47, with values reflecting the most common variety of the overprint on each stamp. These listings formerly appeared as Scott 1-61, with four new varieties added. These additions are the 25k imperforate (Russia Scott 127) and three postal savings stamps, which were often used postally in the absence of regular postage stamps.

The trident overprint also exists on the 1913 Romanov issue (Russia Scott 88-104 and 110-

a Trident device. They were then returned to the local post offices, where they were used alongside the Shahiv stamps. The actual overprints were produced locally by the postal centers and applied by a wide variety of means. Some were lithographed or typographed, and many others were handstamped, using metal, rubber, or wooden devices. Specialists recognize about 60 basic overprint types, which, with sub-types, produce some 2,000 identifiable varieties.

We are listing 504 trident overprint varieties in the 2003 classic specialized catalog. These represent all of the basic overprints produced by



Figure 4
Only the Russian Arms issues were present in Ukraine post offices in 1918, but the trident overprint was applied per favor to other stamps. The copy of Scott 92 was overprinted with the Kyiv II handstamp and bears a January 11, 1919, Kyiv cancellation. The copy of Russia Scott 150 overprinted with the Podillia Ia type.

111), Russia Scott 149-150, and the 1914-15 charity issue (Scott B5-B13). These were applied later, by favor. They were not available in Ukrainian post offices for overprinting in 1918 and are not listed (Figure 4).

A second definitive set was prepared in late 1918, in order to provide higher denomination stamps. Although five values were printed, only one was released, the 20-hryvnia, Scott 48 (formerly Scott 74), in January 1919 (Figure 5). According to some reports, the balance of the issue was burned when the plane flying out of Kyiv was shot down - a colorful story from a



Figure 5

The 20-hryvnia issue of January 1919. This was the high value of a second definitive set printed in late 1918. The other values were never issued, reportedly destroyed in the fighting in Kyiv at the time.

colorful period.

The final regular postage set comprises two overprints on the 10-sh and 50-sh values of the Shahiv issue. The stamps' background is murky, though they were used during April-July 1919 in the Mariupol area. Whether they were issued by invading Communist forces or occupying Don Cossacks is still in dispute.

The final addition, and the final stamp issue of the Ukrainian National Republic, was the Courier Field Post set released in August 1920 (Figure 6). At that time, the Ukrainian army was in Poland, where they had retreated before advancing Red Army forces during the summer. The defeat of the Soviets at Warsaw on August 15 permitted a Polish-Ukrainian counter-

offensive, and it was decided that a field post service was needed. All five values of the Shahiv issue were overprinted in Ukrainian "Courier Field Post" and surcharged with one of three new denominations. The 20-hrv of 1919 was also surcharged. These stamps were used, mostly for official and semi-official mail, from August 26 through October 1920. This issue has been added to both the standard and classic catalogs as MI-M16.



Figure 6

The Courier Field Post set was issued in August 1920, to facilitate communications between Ukrainian army headquarters in Poland and its forces in the field.

There exist many dubious issues and unissued stamp sets from this turbulent period of Ukraine's history. We describe and picture some of these in a boxed note following the regular Ukraine postage issues of 1918-20.

So, with the invaluable advice and assistance of the Ukrainian Philatelic and Numismatic Society (UPNS, P.O. Box 3, Springfield, VA 22150), and especially Inger J. Kuzych, its president, we have transformed our Ukraine section for 2003. It is a much enhanced listing – more comprehensive and more clearly organized than in any other general catalog. If you are already familiar with the fascinating issues of Ukraine, we think you'll find it useful. If you aren't, it may open up a whole new collecting area for you.

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U P N S

CINEMA AND UKRAINE – A PHILATELIC STUDY (Part 1)

by Andriy D. Solczanyk

INTRODUCTION

Movies in Ukraine had their beginning in the 1890s. In 1893, a mechanic of Odesa University, Yosyf Tymchenko (1842-1924), in collaboration with Prof. Mykola Liubymov (1830-1897), constructed one apparatus for taking moving pictures and a separate one for their projection on the screen.

The first short documentary films in Ukraine were taken and demonstrated by Kharkiv photographer Alfred Fedetskyi (1857-1902) in 1896-1902: "Train departing from the Kharkiv station", "Procession of the Cross from Kuriash" (1896), and "Folk celebrations at the horse market" (1897).

Between 1909 and 1911 Ukrainian actor Oleksii Oleksienko (1876-1942) produced several motion pictures in Kharkiv after the literary works "Muscovite the Magician" (by I. Kotliarevskyi), "The Night before Christmas" (by M. Hohol), "When there is a sausage and a drink then the quarrel will stop" (by M. Starytskyi), and others.

Several other film studios existed in Ukraine before World War II: Katerynoslav (now Dnipropetrovsk), Odesa, and Kyiv. In 1911 Danylo Sakhnenko (1875-1930) produced some documentary films such as "The Flood on the Dnipro River", "Katerynoslav", and others. Further, he filmed a number of theatrical productions: "The Servant Girl" (by I. Karpenko-Karyi), "Natalia from Poltava" (by I. Kotliarevskyi), "Bohdan Khmelnytskyi" (by R. Starytskyi), and others. Another film director, Ch. Salynskyi, filmed "Kateryna" (by T. Shevchenko) in 1911. Dmytro Baida-Sukhovii (1882-?) produced several films such as "Shelmenko the Orderly" (by H. Kvitka-Osnovianenko (1912), "Zaporozhian Treasure" (1912 or 1913), and others.

During the First World War film production in Ukraine declined. From 1919 the communist regime nationalized all movie studios and movie theaters. The "Vse-Ukrainske Foto Kino Upravlinnia" (VUFKU)—"All-Ukrainian Photo Cinema Administration"—was established in 1922.

The philatelic aspects of this review consist of the following chapters:

1. Film studios
2. Film directors
3. Film actors
4. Screen writers
5. Film music composers
6. Writers of literary works adapted for films
7. Film personages
8. Film artistic directors
9. Film festivals
10. Movie theaters
11. Motion picture equipment

Note: Stamp numbers are from *Scott* catalog; Czechoslovakia postal card numbers are from *Novotny* catalog; USSR envelopes numbers for 1922-1983 are from *Orlov/Nagel-Arbatsky* catalogs, 1984 from *Price List*, and 1985-1991 from the *Lapkin/Modin* catalog. USSR one-sided postal card numbers are from *Maksimenko* catalog and USSR cancellations for 1922-1980 are from *Yakobs* catalogs. All these catalogs are listed under Literature. Most philatelic material up to 1991 is from the former Soviet Union (USSR), therefore, to avoid repetition of USSR and save space, there will be no country indication for USSR issues.

1. FILM STUDIOS

Five film studios were active in Ukraine: the Kyiv artistic film studio, the Odesa artistic film studio, the Yalta artistic film studio, the Kyiv popular scientific film studio, and the Kyiv documentary film studio. The following philatelic material relates to three of these studios.

Envelope 12723, dated 15.3.1978, and Kyiv cancellation 3480 of 3.4.1978 (Figures 1a and 1b) both commemorate the 50th anniversary of the founding of the Kyiv artistic film studio while Ukraine envelope 8-3073 of 26.2.1998 commemorates its 70th anniversary.

The studio was founded in 1928 as the Kyiv Cinema Factory of the VUFKU. In 1930 it became part of UKRAINFILM, which was established as the successor to VUFKU. In 1939 its name was changed to the present one and in 1957, after O. Dovzhenko's death, it was renamed the "O. Dovzhenko Kyiv Artistic Film Studio". Architect Semen Barzylowych (1903-1958) participated in the design and construction of the first studio (1927-1930).

At this studio the first Ukrainian sound

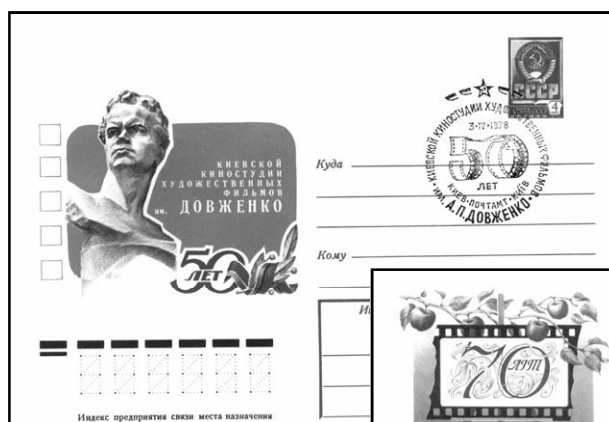


Figure 1a
Kyiv Artistic Film Studio



Figure 1b
Cachet of PSE-191, Kyiv
Artistic Film Studio

movies “Symphony of Donbas” (1930, director Dz. Vertov) and “Ivan” (1932, director O. Dovzhenko) were produced. In 1939 the first Ukrainian color film “Fair at Sorochyntsi”, after a tale by M. Hohol, was made there. Ukrainian film directors who worked at the Kyiv studio included O. Dovzhenko, I. Kavaleridze, I. Savchenko, V. Ivchenko, Yu. Illienko, and others. Some Russian directors also produced their films at the Kyiv studio: Dz. Vertov, I. Pyriev, B. Barnet, N. Ekk, and others.

During the Second World War the Kyiv studio was evacuated to Ashabat, Turkmenistan. In the postwar years, during the Zhdanov period between 1945 and 1955, the production of Ukrainian films was low. After 1955 the cinema experienced a revival in Ukraine when new directors such as Serhii Paradzhanov appeared.

The Odesa artistic film studio is seen on envelope 13851, dated 9.10.1979 (Figure 2).



Figure 2 Odesa Artistic Film Studio

Established in 1919 as a private studio, in 1922 it became the Odesa film factory of VUFKU and then in the 1930 UKRAINFILM. During the Second World War the studio was moved to Tashkent, Uzbekistan. During the years 1945-1955 it was used by MOSFILM.

The Odesa studio was the center of Ukrainian film production between 1920 and 1930. The first films by O. Dovzhenko were created there. Other known directors who worked there included them L. Kurbas, I. Kavaleridze, P. Chardynin, V. Gardin, A. Lundin, G. Stabovyi, G. Tasin, A. Kordium, F. Lopatynskyi, M. Tereschenko, V. Vilner, and others.

Animated cartoon films belonged to a separate studio, Kyiv popular scientific film studio. Three animated cartoons are pictured on Ukraine stamps 403a-c of 3.11.2000 (Figure 3). They represent film frames from popular Ukrainian children’s tales “Ivasyk-Telesyk”, “A Lamé Duckling”, and “A Cat and a Rooster”.



Figure 3
Ukrainian animated cartoons, stamps Scott 403a-c

2. FILM DIRECTORS

Les Kurbas, a known Ukrainian theater director, is pictured on envelope 562/86 dated 28.11.1986 (Figure 4b) and on Ukraine envelope 7-3017 of 25.2.1997 (Figure 4a). He was born 25.2.1887 in Sambir, now Lviv oblast, and died in the concentration camp on the Solovets Island in Northern Russia on 11.3.1937. Besides theater, he tried his hand at film directing at the Odesa studio where four films were produced under his direction: “The Swedish Match” (1922, based on a story by A. Chekhov), “Vendetta” (1924), “MacDonald” (1924), and “Arsenal Men” (1925).

Ivan Kavaleridze (26.4.1887, Ladanskyi settlement, now village Novopetrivka, Romny raion, Sumy oblast – 12.3.1978, Kyiv) is shown on envelope 567/86 dated 5.12.1986 (Figure 5). Several of his sculptures are seen on USSR and Ukraine envelopes. A sculptor, playwright, and film director, his career in the movies began in 1911 when he worked as an artist at the Timon and Reinhardt Movie Company in Kyiv and in Moscow. From 1928 he directed films at Odesa and from 1934 at Kyiv studios. His works as film



Figure 4b
Les Kurbas, Ukraine PSE

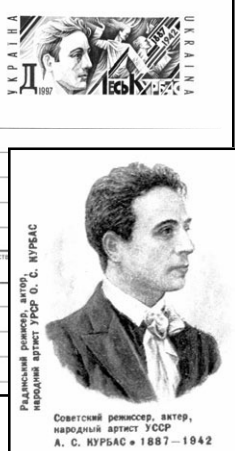


Figure 4a: Les Kurbas

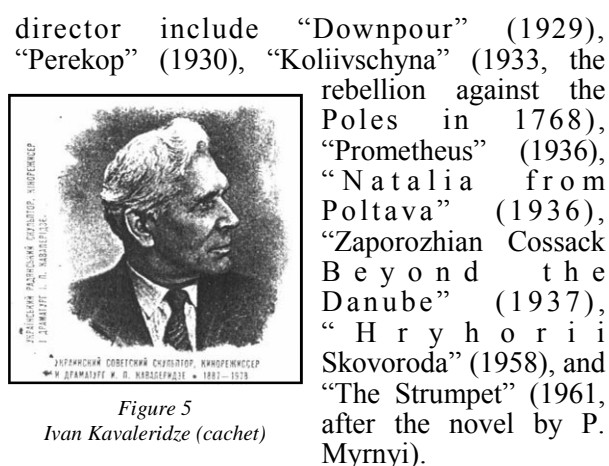


Figure 5
Ivan Kavaleridze (cachet)

Amvrosii Buchma, a known Ukrainian actor, directed two films: “Behind the Wall” (1928) and “The Land” (1954, after a novel by O. Kobylanska). See Film actors.

Many postal issues honor famous film director **Oleksandr Dovzhenko** (10.9.1894, village Sosnytsia, now Chernihiv Oblast – 25.11.1956, Moscow): stamp 2968 of 30.11.1964 (Figure 6), envelopes 8301 dated 12.6.1972 (O. Dovzhenko monument in Sosnytsia), 9741 dated 28.5.1974 (portrait), 12723 dated 15.3.1978 (sculptured portrait of O. Dovzhenko), 141/84 dated 27.3.1984 (portrait), cancellations 1303 Kyiv dated 12.9.1964, 2885-2886 Kyiv and Moscow dated 11.9.1974. Ukraine honored



Figure 6
Oleksandr Dovzhenko

Dovzhenko with stamp 230 of 23.3.1996 (portrait). With this stamp two labels were attached—one has a frame from his film “The Land” and the other a frame from the film “The Tale of the Fiery

Years” (Figure 7).

Dovzhenko worked as film director at the Odesa studio from 1926. His first films were “Vasia, the Reformer” (1926), “The Berry of Love” (1926), “The Diplomatic Courier’s Pouch” (1927), “Zvenyhora” (1928), and “Arsenal” (1929). He then transferred to the Kyiv studio where his first film “Zemlia” (The Land, 1930) was produced. It was acclaimed as one of the best twelve films in the world. His second film “Ivan” (1932) followed with the theme of the Dnirohes dam

construction. His success in Ukraine was inconvenient for Stalin and he forced Dovzhenko to move to Moscow in 1935. There Dovzhenko directed the films “Aerograd” (1935, Far East theme) and “Schors” (1939). Propaganda films followed: “The Liberation” (1940), “Soviet Bukovyna” (1941), “The Battle for Our Soviet Ukraine” (1943), and “Victory on Right Bank Ukraine” (1945). In 1948 Dovzhenko directed his last film, “Michurin”, at Mosfilm.

Actor and choreographer **Vasyl Avramenko** (22.3.1895, Stebliv, now Korsun-Shevchenkivskyi raion, Cherkasy oblast – 6.5.1981, New York, USA) was involved in film directing. He directed three films in the U.S. during 1936-1937: “Natalia from Poltava”, “Zaporozhian Cossack Beyond the Danube” and “Marusia”. Korsun-Shevchenkivskyi cancellation of 4.6.1995 (Figure 8) marks Avramenko’s birth centenary.

Volodymyr Braun (13.1.1896, Yelysavethrad, now Kirovohrad – 21.8.1957, Kyiv) is portrayed on envelope 569/65 dated 29.11.1985 (Figure 9). His film director’s career began in Leningrad in 1924 where he directed the films “Our Girls” (1930), “The Young Man from



Figure 7
Oleksandr Dovzhenko
Film stills: center: from “The Land”; bottom : from “Tale of the Fiery Years”



Figure 8
Vasyl Avramenko postmark



Figure 9
Volodymyr Braun cachet

Missouri" (1931), "The Treasures of a Sunken Ship" (1935), "The King's Sailors" (1935), and others. From 1939 Braun worked at the Kyiv studio directing the films "Sailors" (1940), "The Sea Hawk" (1941), "On Distant Voyages" (1946), "The Azure Routes" (1948), "In the Peaceful Days" (1951), "Maksymko" (1953), "Captain of the Ship" (1954), "Sailor Chyzyk" (1956), "The Sea Calls" (1956), and "Mallow" (1957). Most of his films featured topics of the sea.

Grigori Roshal (20.10.1899, Novozibkov, now Ariansk oblast, Russia – 11.1.1983, Moscow) worked for a short time in Ukraine at the Odesa studio where he made the silent films "Two Women" (1930), "May at Horbivka" (1931), and "Person from a Town" (1931). Roshal is found on envelope 116/89 dated 28.2.1989.

Nikolai Okhlopkov (15.5.1900, Irkutsk, Russia – 8.1.1967, Moscow) worked at the Odesa studio on the silent films "Mitia" (1927) and "The Sold Appetite" (1928). He appears on envelope 376/89 dated 22.9.89.

Oleksandr Ptushko (19.4.1900, Luhansk – 6.3.1973, Moscow) is outlined on envelope 377/89 dated 22.9.89 (Figure 10). From 1927 he worked in the film Industry in Moscow, first as a



Figure 10
Oleksandr Ptushko cachet

director of animated cartoon films such as "The Ruler of Everyday Life" (1932), "New Gulliver" (1935), and "The Golden Key" (1939). Later he directed fairy tale films: "The Stone Flower" (1946), "Sadko" (1953), "Ilya Muromets" (1956), "A Tale of the Lost Time" (1964), "Tsar Saltan fairy tale" (1967), "Ruslan and Liudmila" (1972), and the film "The Red Sails" (1961).

Ivan Pyriev (17.11.1901, Kamen-na-Obi, Altai Land, Russia – 7.2.1968, Moscow) worked for a short time in Ukraine at the Kyiv studio, completing two films: "Rich Bride" (1937) and "The Tractor Drivers" (1939). He is shown on Russia envelope of 17.10.2001. The imprinted

stamp pictures Pyriev's portrait and a frame from his film "The Tractor Drivers" while the cachet illustration has frames from his films "Kuban Cossacks" (1950) and "The Pig Tenderer and a Horseman" (1941).

Marko Donskoi (6.3.1901, Odesa – 21.3.1981, Moscow) appears on envelope 444/90 dated 29.10.1990 and Russia envelope of 1.3.2001. He worked in the film industry from 1926. Several of his films are based on works by M. Gorki: "Childhood of M. Gorki" (1938), "Among People" (1939), "My Universities" (1940), "Khoma Gordiev" (1959), and others. At the Kyiv studio he directed "How the Steel was Hardened" (1942), "The Rainbow" (1944), both at Ashabat, "Unconquered" (1945), "At a High Price" (1958), and "Mother" (1956).

Leonid Trauberg (17.1.1902, Odesa) organized the Theatrical Studio in Odesa in 1919. He later worked in Russia where he directed the films "Adventures of Oktiabr" (1924), "Overcoat" (1926, after M. Hohol), "New Babylon" (1929), "The Single One" (1931), the Maksim trilogy – "Maksim's Youth" (1935), "Maksim's Return" (1937), and "Viborg Country" (1939). His other films were "Actress" (1943), "Soldiers Were Marching" (1959), and "Fair Wind" (1961). Trauberg wrote several works on the history and theory of cinema – "Film begins ..." (1977) and "The World Inside Out" (1983). Russia envelope of 4.1.2002 shows Trauberg's portrait (stamp) and a frame from his film "Maksim's Return".

Russian writer and partisan **Piotr Vershigora** (16.5.1905, village Severynivka, now Rybnitsia raion, Moldova – 27.3.1963, Moscow) is illustrated on stamp 3453 of 30.3.1968. During the years 1938 to 1941 he was a film director at the Kyiv studio.

Ihor Savchenko (11.10.1906, Vinnytsia – 14.12.1950, Moscow) is depicted on envelope 301/86 dated 30.6.86 (Figure 11). His first film was completed in Baku, Azerbaijan: "People Without Arms" (1931). He directed films at Mosfilm in 1932-1939 such as "The Accordion" (1934), "Accidental Meeting" (1936), and "Duma about Cossack

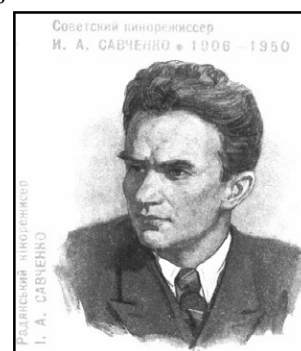


Figure 11
Ihor Savchenko cachet

Holota" (1937). From 1939-1944 Savchenko directed films at the Kyiv studio in both Kyiv and Ashabat titled "Horsemen" (1939, after Yu. Yanovskiy), "Bohdan Khmelnytskyi" (1941), "The Young Years" (1942), "Partisans in the Steppes of Ukraine" (1943), and "Ivan Mikulin, a Russian Sailor" (1945). He then worked at Mosfilm for a short time on the film "Ancient Vaudeville" (1946). In the last years of his life Savchenko was again at the Kyiv studio filming "The Third Attack" (1948) and "Taras Shevchenko" (1951, completed by his associates). He taught at the All-Union State Institute of Cinematography from 1946.

Viktor Ivanov (13.2.1909, Koziatyn, now Vinnytsia oblast – 18.6.1981, Kyiv) is pictured on

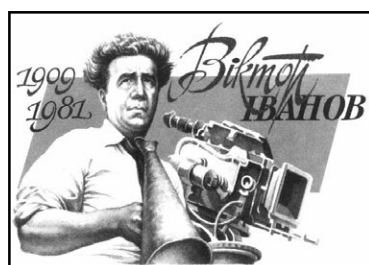


Figure 12
Victor Ivanov cachet

Ukraine envelope 8 - 3 4 9 6 of 27.1.1999 (Figure 12). He graduated from the All-Union State Institute of Cinematography in 1936 and started working at the Kyiv studio. His films are "The Adventure with Tarapunka's Jacket" (1955), "Shelmenko the Orderly" (1957, after H. Kvitka-Osnovianenko), "One Hundred Thousand" (1959, after I. Karpenko-Karyi), "Oleksa Dovbush" (1961), "After Two Hares" (1962), "Keys to Heaven" (1965), "Street of the 13 Poplars" (1970), "Merry Frogs" (1975), and "Snow Wedding" (1980).



Figure 13
Serhii Bondarchuk in his role in the film "The Young Guard"

Serhii Bondarchuk (25.9.1920, Bilozerkha, Kherson oblast) appears on stamp 3096 of 29.9.1965 in the role of Valko from the film "The Young Guard" (Figure 13). The frame from his film "They Fought for the Fatherland", stands out on envelope 10592 dated 11.6.1975. Two other envelopes, 3819 dated 26.6.1965 and 4202 dated 18.4.1966, depict frames from his film "War and Peace". In 1948 Bondarchuk graduated from the All-Union State Institute of Cinematography. He directed the films "Fate of a Human Being" (1959), "War and Peace" (1967), "Waterloo" (1970, British production), "They Fought for the Fatherland" (1975), "The Peaks of

Zelengore" (1976, Yugoslav production), and "The Steppe" (1978).

Serhii Paradzhanov (9.1.1924, Tbilisi, Georgia – 27.7.1990, Tbilisi) appears on Ukraine stamp 333 of 27.2.1999 and Georgia stamp 588 of March 1999 (Figure 14). A Kyiv cancellation of 27.2.1999 marks his 75th birth anniversary. In 1951 Paradzhanov began working at the Kyiv studio. He directed the films "Thought" (1957), "Natalia Uzhvii" (1957), "Golden Hands" (1957), "First Boy" (1958), "Ukrainian Rhapsody" (1961), "Flower on the Stone" (1962), "Duma" (1964), and "Shadows of the Forgotten Ancestors" (1965). In 1971 he returned to Kyiv and began working on the film "Kyiv Frescoes" but did not complete it because of his arrest in 1973.

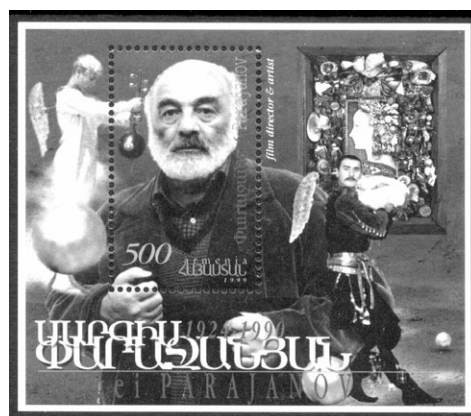


Figure 13
Serhii Paradzhanov: Georgia issue

Hryhorii Chukhrai (23.5.1921, Melitopol, now Zaporizhia oblast – 28.10.2001, Moscow) graduated from the All-Union State Institute of Cinematography in 1953. In the years 1953-1955 he worked at the Kyiv studio as an assistant director on the films "Nazar Stodolia" (1955) and "The Great Brotherhood". From 1955 he directed films at Mosfilm: "The Forty First" (1956), "Ballad of a Soldier" (1959), "The Clear Sky" (1961), "Memory" (1970), "Swamp" (1977), "The Beautiful Life" (1980), and "I Will Teach You How to Dream" (1965). Stamp 3097 of 29.9.1965 and envelope 2617 dated 24.6.63 show frames from the film "Ballad of a Soldier".

Leonid Bykov (12.12.1928, village Znamianka, now part of the village Cherkaske, Sloviansk raion, Donetsk oblast – 11.4.1979, Kyiv) directed films at the Kyiv studio: "Hare" (1964), "Attention, Turtle" (1971), "Only Old Men Go into the Battle" (1973), and "Aty-Baty, Soldiers were Marching" (1976). Ukraine envelope 8-3464 of 13.11.98 pictures Bykov in the role of Komesko Tatarenko in the film "Only Old Men Go into the Battle" (Figure 15).



Figure 15
Leonid Bykov cachet

Volodymyr Shevchenko

(23.12.1929, Balta, now Odesa oblast – 30.3.1987, Kyiv) graduated from the All-Union State Institute of Cinematography in 1967. Between 1964-1968 he worked at

Novorosyisk, Russia, and between 1968-1972 in Lviv. From 1972 Shevchenko was director of the Chronicle and Documentary Film studio in Kyiv. His films are: “Kulunda, Fears and Hopes” (1966), “Remember Time” (1967), “The Ancient City of the Lion” (1970), “Battle for Kyiv” (1973), the film trilogy “Soviet Ukraine, Years of Struggle and Victories” (1974-78), “Your Name – Sevastopol” (1983), “The Train with a Singular Assignment” (1980), “Chornobyl, Chronicle of the Difficult Weeks” (1986), “Counter-attack” (1985). At the Third International Cinema Festival in Italy (1987) a special prize in the memory of Volodymyr Shevchenko was proposed for the best film on the problems of peace and environment. Ukraine honored V. Shevchenko with envelope 9-3619 of 10.11.1999 and Kyiv cancellation of 23.12.1999 (Figure 16).

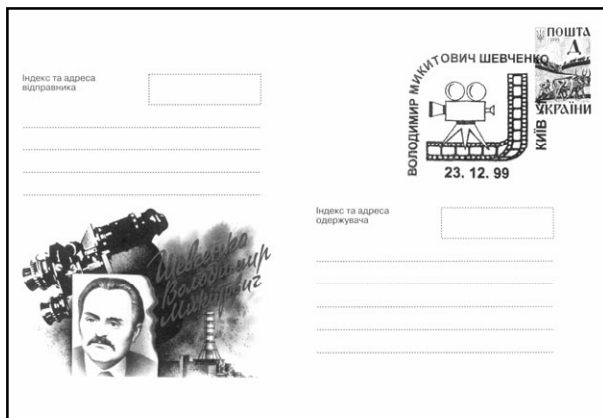


Figure 16
Volodymyr Shevchenko PSE and postmark

Ivan Mykolaichuk (15.6.1941, village Chortoryia, now Kitsman raion, Chernivtsi oblast – 3.8.1989, Kyiv) graduated from the Kyiv Institute of Theatrical Art in 1965. He directed the films “Babylon XX” (1979) and “Such a late, such a warm autumn” (1982). Ukraine envelope 1-3172 of 2001 shows his portrait and a picture on the theme of his film “Babylon XX”. Kitsman cancellation of 15.6.2001 marked Mykolaichuk’s 60th birth anniversary (Figure 17).



Figure 17
Ivan Mykolaichuk PSE and postmark

3. FILM ACTORS

Some of the film actors reviewed here were primarily stage actors active in theaters in Ukraine.

Maria Zankovetska (real name Adasovska) (4.8.1854, village Zanky, now Nizhyn raion, Chernihiv oblast – 4.10.1934, Kyiv) is pictured on Ukraine envelope 7-3330 of 1997 (Figure 18).

The M. Zankovetska Theater in Lviv is depicted on that envelope and on other postal stationery of the U S S R . Zankovetska was seen in three films: “Natalia from Poltava” (1911, in the role of Natalia), “Bohdan Khmelnytskyi” (1911), and “Ostap Bandura” (1923, in the role of Mother).



Figure 18
Maria Zankovetska cachet

Another known stage actor **Mykola Sadovskyi** (13.12.1856, village Kamiano-Kostuvate, now Bratske raion, Mykolaiv oblast – 7.2.1933, Kyiv) is shown on envelope 4121 dated 10.2.1966. The M. Sadovskyi Music and Drama Theater in Vinnytsia is sketched on Ukraine envelope 7-3606 of 27.1.1998 and USSR postal stationery. Sadovskyi acted in the films “Natalia from Poltava” (1911), “Bohdan Khmelnytskyi” (1911), “The Servant Girl” (1911), and “The Wind from the Rapids” (1929, in the leading role of Panas Dziuba).

Konstantin Khokhlov (1.11.1885, Moscow – 1.1.1956, Leningrad) is seen on envelope 31/86 dated 28.1.1986 (Figure 19). He worked as stage actor in Kyiv (1938-1954) and in the films “Fatal

Causes" (1916), "The Travel to Arzrum" (1937), and others.

Y u r i i Shumskyi (real name Shomin) (17.11.1887, Tyraspol, now Moldova – 7.6.1954, Kyiv) appears on envelope 232/87 dated 23.4.1987



Figure 20
Yurii Shumskyi cachet

Attack" (1948, role of Marshal Vasilevsky), and "Stalingrad Battle" (1949).

Hnat Yura (8.1.1888, village Fedvary, now village Pidlisne, Oleksandrivka raion, Kirovohrad oblast – 18.1.1966, Kyiv) appears on envelope 410/87 dated 13.8.1987 (Figure 21). Kirovohrad cancellation of 8.1.1988 marks his birth centenary. H. Yura acted in the films "Zaporozhian Cossack Beyond the Danube" (1937), "Prometheus" (1936),

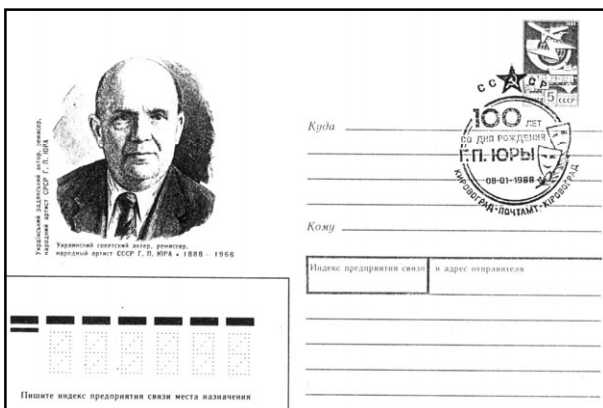


Figure 21
Hnat Yura PSE and postmark



Figure 19
Konstantin Khokhlov cachet

"Benia Kryk" (1927, role of a robber), "Boryslav Laughs" (1927, role of Benedio Synytsia), "Taras Triasylo" (1927), "The Lighthouse on the Black Sea" (1928, role of Sylin), "The Storm" (1928, role of Sylin), "The Day Before" (1928, role of Malyna), "The Night Coachman" (1929, role of a counter-intelligence officer), "Squadron No. 5" (1939, role of the commander), "The Third

"Karmaliuk" (1939), "Taras Shevchenko" (1951), "Martyn Borulia" (1953, in the leading role of Martyn Borulia).

Oleksii Dykyi (24.2.1889, Katerynoslav, now Dnipropetrovsk – 1.10.1955, Moscow) appears on envelope 501/88 dated 24.11.88. He acted in the films "Kutuzov" (leading role of Kutuzov), "Admiral Nakhimov" (1947, leading role of Nakhimov), "The Third Attack" (1948, Kyiv studio, role of Stalin).

Amvrosii Buchma (14.3.1891, Lviv – 6.1.1957, Kyiv) is pictured on envelope 452/90 dated 5.11.1990 (Figure 22). He acted in many films: "Vendetta" (1924), "MacDonald" (1924, in the leading role of MacDonald), "Arsenal Men" (1925, role of a young worker), "Ukrazia" (1925), "Taras Shevchenko" (1926, in the leading role of T. Shevchenko), "Mykola Dzeria" (1927, in the leading role of Mykola Dzeria), "Taras Triasylo" (1927, in the leading role of Taras Triasylo), "Jimmy Higgins" (1928, in the leading role of Jimmy Higgins), "Behind the Wall" (1928), "The Day Before" (1928, in the role of Sashko the Musician), "The Sold Appetite" (1928), "Arsenal" (1929, role of German soldier), "The Night Coachman" (1929, in the leading role of Hordii Yaroshchuk), "The Kulak's Dream", "Nazar Stodolia" (1937), "Schors" (1939), "I v a n Grozny" (1945, role of Basmanov), "The Unconquered" (1945, role of Taras Yatsenko), "On D i s t a n t Voyages" (1946, role of boatswain Dziuba), "The Land" (1954, after a novel by O. Kobylanska).



Figure 22
Amvrosii Buchma (cachet)

Vira Kholodna (Vira Levchenko) (1893, Poltava – 17.2.1919, Odesa) was honored by Poltava cancellation of 30.9.93 (Figure 23) which marked her birth centenary. From 1914 Kholodna acted in the films "Mirages" (1915), "Life for Life" (1916), "Forget about the fireplace, in it fires are out", "Be silent, sadness, be silent", "The Living Corps", "The Last Tango", and "The Song of the Triumphant Love" (all 1917-1918).

Ukraine born actor **Leonid Utiosov** (21.3.1895, Odesa – 9.3.1982, Moscow) is pictured on Russia stamp 6542 of 6.10.1999 (Figure 24). He played in the films "Career of



Figure 23

Vira Kholodna: club envelope and postmark

"Spirka Shpandyr" (1926), "Aliens" (1926), "Joyful Lads" (1934), and others.



Figure 24

Leonid Ustiosov

envelopes: 4131 dated 28.2.1966 and 542/85 dated 21.11.1985 (Figure 25). He sang in the films "Natalia from Poltava" (1936, role of the Elected Official) and "Zaporozhian Cossack Beyond the Danube" (1937, role of Cossack Karas).

Mikhail Romanov (28.10.1896, St. Petersburg, Russia – 4.9.1963, Moscow) is seen on envelope 332/86 dated 15.7.1986 (Figure 26). He was an actor at the Kyiv Russian Drama Theater during 1936-1963. Romanov also acted in films produced in Ukraine: "Children of Captain Grant" (1936, role of Captain Mangles), "The Bridge of Fire" (role of Dubravin), "On Distant Voyages" (1946, role of Baron Berg), "Heroic Deeds of a Scout" (1947, role of Erik von Rummelsburg), "The Third Attack" (1948, role of General Antonov), "Ivan Franko" (1956, role of M. Kotsiubynskiy), "Sun Children" (1957, role of



Figure 25

Ivan Parorzhytskyi cachet

Pavlo Protasov), "Poem about the Sea" (1958, role of a writer).

Marian Krushelnytskyi (18.4.1897, village Pyliava, now Buchach raion, Ternopil oblast – 5.4.1963, Kyiv) is portrayed on envelope 5210 dated



Figure 26

Mykhail Romanov cachet

1967 year (Figure 27). He acted in the following films: "Fruit of Love" (1926, role of Jean Kovbasiuk), "Koliivschyna" (1933, role of Colonel), "Martyn Borulia" (1953, role of Omelko), "The Bloody Dawn" (1954, role of Andrii Volyk), and "Vanity".

Alla Tarasova (6.2.1898, Kyiv – 5.4.1973, Moscow) appears on envelope 426/87 dated 21.8.1987 and Russia envelope of 6.2.1998. She acted in several films: "The Storm" (role of Kateryna), "Guilty Without Guilt" (role of Kruchynina), "Peter I" (role of Kateryna) and others.

Natalia Uzhvii (8.9.1898, Liuboml, now Volyn oblast – 29.7.1986, Kyiv) was honored by Ukraine stamp 313 of 8.9.1998 and Kyiv (FDIP) and Liuboml cancellations, both of 8.9.1998 (Figures 28a and 28b). She acted in films



Figure 27

Mariian Krushelnytskyi cachet

"Taras Shevchenko" (1926, role of Yaryna), "Taras Triasylo" (1927, role of Maryna), "Prometheus" (1936, role of Nastia), "Nazar Stodolia" (1937), "Karmaliuk" (1939), "Vyborg Country" (1939), "Rainbow" (1944, role of Natalia), "Stolen Happiness" (1952, role of Anna) and "The Land" (1954, role of Maria).

Nikolai Okhlopkov (see 2, Film Directors) acted in films produced at the Odesa studio: "Mytia" (1927) and "The Sold Appetite" (1928).

Singer **Ivan Kozlovskiy** (24.3.1900, village Marianivka, now Vasylkiv raion, Kyiv oblast – 21.12.1993, Moscow) was honored on Ukraine envelope of 1995 year, order numbers 5-3036, 5-



Figures 28a and 28b
Above: Natalia Uzhvii envelope,
stamp and commemorative postmark.
Right: Uzhvii first day postmark.

3079, 5-3080, Ukraine stamp 229 of 23.3.1996 and Kyiv cancellation of 24.3.2000 (Figure 29). He sang in the film "Boris Godunov" (1954).

Actor **Mikhail Zharov** (17.10.1900,

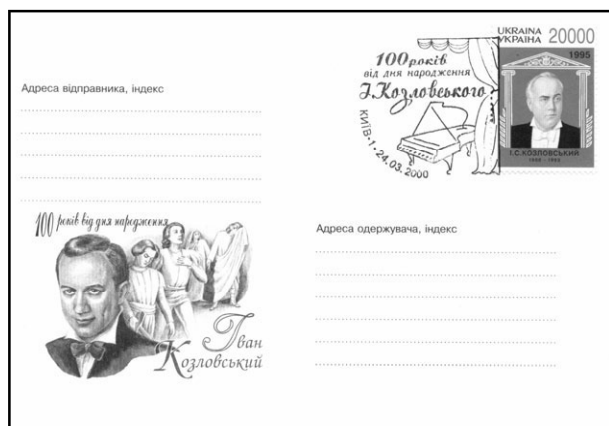


Figure 29 Ivan Kozlovskiy souvenir envelope

Moscow – 1981) is seen on envelope 193/89 dated 19.4.1989 and Russia stamp 6656 of 20.9.01. He acted in the film "Bohdan Khmelnytskyi" (1941, role of cantor Havrylo).

Nikolai Mordvinov (15.2.1901, Yadrin, now Chuvasia, Russia – 20.1.966, Moscow) appears on envelope 462/90 dated 13.11.1990. He performed in the films "Bohdan Khmelnytskyi" (1941, leading role of B. Khmelnytskyi) and "Kotovskiy" (1943, leading role of G. Kotovskiy).

Singer **Mykhailo Hryshko** (27.2.1901, Yariupol, now Donetsk oblast – 3.6. 1973, Kyiv) appears on Ukraine envelope of 2000 year, order number 0-3666. Hryshko appeared in the film "Shield of Dzhurhai" (1944).

Aleksei Gribov (31.1.1902, Moscow –

29.11.1977, Moscow) is pictured on Russia postal card of 8.1.2002. Moscow cancellation of the same date marks his birth centenary. Gribov acted in the film "The Inspector General" (1952, after a play by Ukrainian M. Hohol).

Viktor Dobrovolskyi (23.1.1906, Odesa – 28.7.1984, Kyiv) is depicted on envelope 531/85 dated 18.11.1985 (Figure 30). He appeared in the films: "Makar Nechai" (1940, role of Makar), "In the Steppes of Ukraine" (1952), "The Stolen Happiness" (1952), "The Viburnum Grove" (1953), "Three hundred years ago" (1954, role of Bohdan Khmelnytskyi) and "The Truth" (1957).



Figure 30
Viktor Dobrovolskyi cachet

Viktor Ivanov (see Film Directors) was a movie actor and acted in some of his films.

Nikolai Kriuchkov (6.1.1911, Moscow – 1994) appears on Russia stamp 6658 of 20.9.2001. He acted in films produced at the Kyiv studio: "Tractor Drivers" (1939) and "Address of Your House" (1971).

Opera singer **Larysa Rudenko** (28.1.1918, Makiivka, now Donetsk oblast – 19.1.1981, Kyiv) is shown on envelope 409/87 dated 13.8.1987 (Figure 31). She performed in the opera-film "The Servant Girl" (1963).



Figure 31
Larysa Rudenko cachet

Actor **Yurii Tymoshenko** (2.6.1919, Poltava – 1.12.1986, Uzhhorod) appeared in several films: "Center of the Attack" (1949), "The Fall of Berlin" (1950), "Poem about the Sea" (1959), as well as in film comedies "Shtepsel arranges the marriage of Tarapunka" (1958), "We drove, and drove" (1963), and "From and To" (1976). Poltava cancellation of 2.6.1994 marks Tymoshenko's 75th birth anniversary (Figure 32).

Serhii Bondarchuk (see 2, Film Directors) acted in many films: "The Young Guard" (1948,



Figure 32
Yuriy Tymoshenko: club envelope and postmark

role of Valko), “Taras Shevchenko” (1951, leading role of T. Shevchenko), “Othello” (1955, leading role of Othello), “Ivan Franko” (1956, leading role of I. Franko), “Fate of a Human Being” (1959, role of Andrei Sokolov), “Era notte a Roma” (It was Night in Rome, 1960, role of Soviet partisan Fiodorov), “War and Peace” (1967, role of Pierre Bezukhov), “Uncle Vania” (1971, role of Astrov), “Choosing the Goal” (1975, role of Kurchatov), “They Fought for the Fatherland” (1975, role of Zviagintsev), “Cavalier of the Golden Star” (role of Sergei Tutarinov), “Frivolous Being” (role of Dimov), “Never Forget About That” (role of Aleksandr Garmash).

Jack Palance (Palahniuk) (18.2.1920, Lattimore, Pa, U.S.) was born of Ukrainian immigrant parents. He and the scene from his film “Attack” are seen on Sierra Leone stamp 1410 of 14.10.1991. His portrait appears on St. Vincent stamp 27261 of 25.6.1999. He performed in films: “Panic in the Streets” (1950), “Suddenly Fear” (1952), “Shane” (1953) (for the last two films he was nominated for the Academy Award for Best Supporting Actor). Palance was awarded an Oscar for Best Supporting Actor in the film “City Slickers” (1991). He has appeared in over 50 films.

Actor **Anatoli Papanov** (31.10.1922, Viazma, Russia – 1987) appears on Russia stamp 6663 of 20.9.2001. He acted at the Odesa studio in the film “Please, come tomorrow” (1963).

Leonid Bykov (see Film Directors) acted in the films “Aliosha’s Love” (1961, role of Aliosha), “Volunteers” (1958, role of Akishyn), “When the Bridges are Pulled Up” (1961, role of Richard). Between 1967-1979 he worked at the Kyiv studio performing leading roles in his films “Only Old Men go into the Battle” (1973, role of Tatarenko), “Aty-Baty Soldiers were

Marching” (1976, role of Sviatkin).

Ivan Mykolaichuk (see 2, Film Directors) acted at the Kyiv studio from 1965: “The Dream” (1964, role of Taras Shevchenko), “Shadows of the Forgotten Ancestors” (1964, role of Ivan Paliichuk), “The Weed” (1966, role of Davyd Motuzka), “White Bird with a Black Spot” (1971, role of Petro) “Zakhar Berkut” (1972), “Annichka”, “The Alarming Month of September” (1976).

Serhii Ivanov (22.5.1951 – 2000) is honored on Ukraine envelope of 2001 year, order number 1-3145 and Kyiv cancellation of 22.5.2001 (Figure 33). He acted in the films: “Kotsiubynskyi Family” (1971, role of Pavlo Tychyna), “How the Steel was Hardened” (1973, role of Seriozhka Bruzhak), “Only Old Men go into the Battle” (1973, role of Kuzniechyk), “Born by the Revolution” (1977, role of Afinohen), “Aty-Baty Soldiers were Marching” (1976, role of Lavkin), “The Days of Turbin” (role of Lariosyk), “Vanished Among the Living” (role of Buhaiev), “Secrets of St. George” (role of Yegor), and others.

4. SCREEN WRITERS



Figure 33 Serhii Ivanov PSE and postmark

Most screen writers in this chapter were known figures in Ukrainian literature.

Stepan Vasylchenko (8.1.1879, Ichnia, now Chernihiv oblast – 11.8.1932, Kyiv) is illustrated on two envelopes, 13431 dated 10.4.1979 and 499/88 dated 24.11.1988 (Figure 34). He was a prolific writer who wrote several screen plays including: “Lead Ring”, based on his work “Hryts, do not walk on that street”, after the folk song “Do not go to parties, Hryts”, “Petrunia”, after his work, and “Misfortune”, after a folk song. All were written in 1927.

Ivan Kavaleridze (see Film Directors) wrote the screenplay for his film “Hryhorii



Figure 34
Stepan Vasylychenko cachet

Skovoroda" (1958).

Zinaida Tulub (28.11.1890, Kyiv – 26.9.1964, Kyiv) is visible on envelope 368/89 dated 21.9.1989. (Figure 35). Besides her prose works she wrote several screen plays.

Poet **Vladimir Maiakovsky** (19.7.1893, village Bagdad, now Maiakovsky, near Kutaisi, Georgia – 14.4.1930, Moscow). Seen on many stamps (Bulgaria, Czechoslovakia, Hungary, Nicaragua, Romania, Russia, and USSR) and five USSR envelopes, he was of Ukrainian descent. He wrote eight screenplays for the All-Ukrainian Photo Cinema Administration of which two were filmed: "Three" (1928) and "Dekabriukhov and Oktiabriukhov" (1928).

Russian writer **Isak Label** (13.7.1894, Odesa – 17.3.1941) is pictured on Russia postal card of 31.5.1994. He wrote the screenplay "Wandering Stars" (1926).

Oleksandr Dovzhenko (see Film Directors) wrote screenplays for his films "Vania the Reformer" (1926), "The Berry of Love" (1926), "Arsenal" (1929), "The Land" (1930), "Ivan" (1932), "Aerograd" (1935), and "Schors" (1939). Several of his film novels were

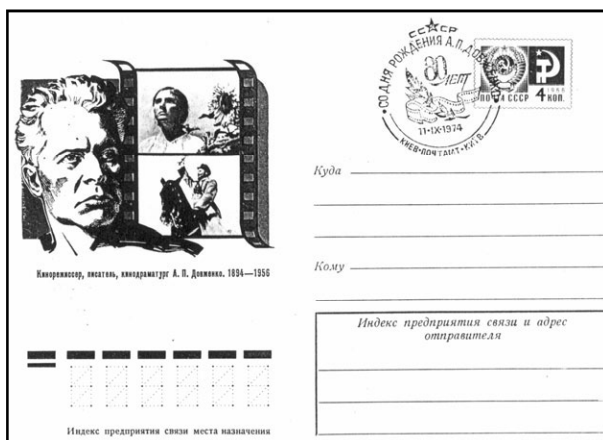


Figure 36 Oleksandr Dovzhenko: 80th birth anniversary



Figure 35
Zinaida Tulub cachet

made into movies at Mosfilm after his death by his wife Yulia Solntseva (1901-1989). Among them were "Poem About of the Sea" (1958), "Chronicle of the Years of Fire" (1961), "The Unforgettable" (1967) (see Figure 36).

Writer **Andrii Holovko** (3.12.1897, village Yurky, now Kozelschyna raion, Poltava oblast – 5.12.1972, Kyiv) is seen on envelopes 269/87 dated 22.5.1987 and Ukraine of 1997 year, order number 7-3138. Yurky cancellation of 3.12.1997 marks the birth centenary of A.Holovko. He wrote the screenplays "Skyba Ivan" (1934), "Mytka" (1937), "The Young Years" (1942), and "Paradise Apple" (1946).

Hryhorii Epik (17.1.1901, village Kamianka, now part of Dnipro-petrovsk – 3.11.1937) appears on Ukraine envelope of 2000 year, order number 0-3660. His screenplays included "Trypillian Tragedy" (1925), "Maryna" (1934), and "The Daughter of Partisan" (1935).

Writer **Yevgeni Petrov** (13.12.1902, Odesa – 2.7.1942) wrote the screenplays "Anton Ivanovich is Angry", Musical Story", and "Aircoachman". Ukraine envelope of 2000 year, order number 0-3105 shows the illustration to his novel "Twelve Chairs" (1928).



Writer **Yurii Yanovskyi** (27.8.1902, settlement Maierove, now village Nechaivka, Kompaniivka raion, Kirovohrad oblast – 25.2.1954, Kyiv) is pictured on envelopes 8389 dated 1.8.1972 and Ukraine of 2001 year, order number 1-3678 (Fig. 38). Yanovskyi worked at the Odesa studio between 1925-1926. He wrote several screen plays: "Hamburg" (1926), "Golden Wedding", "Fata Morgana" (1931), "Messenger from the Underground", "Mykola Hohol" (1946), "Pavlo Korchagin" (1957), "Passion", and "The Hearts of Two" (the last two in cooperation with M. Bazhan).

Leonid Trauberg (see Film Directors) wrote several screen plays: the trilogy "Maksim's Youth" (1935), "Maksim's Return" (1937), and "Viborg Country" (1939), as well as "Life in the Citadel" and "In the Dead Loop" (in cooperation with S. Tymoshenko).

Poet **Mykola Bazhan** (9.10.1904, Kamianets Podilskyi, now Khmelnytskyi oblast – 23.11.1983, Kyiv) is shown on envelope 304/84 dated 28.6.1984 (Figure 39). His screen plays are:



Figure 38 Yuriy Yanovskiy PSE with original stamp

“Alim” (1926), “Mykola Dzheria” (1927), “Adventures of Half a Ruble” (1928), “Blocks of Suburbs” (1929), “Female Student” (1929), “March of the Miners” (1932), “Wet Harbor” (1932), “The Year of Birth 1917” (1932), “Kateryna” (1937), “Passion” and “The Hearts of Two” (both in cooperation with Yu. Yanovskiy).



Figure 39 Mykola Bazhan cachet

Playwright Oleksandr Korniiuchuk (25.5.1905, Khrystynivka, now Cherkasy oblast – 14.5.1972, Kyiv) is featured on envelopes 10729 dated 18.8.1975, 517/ 84 dated 26.11.1984 and Czechoslovakia postal card 106/16 of 17.11.1950. Kyiv and Cherkasy cancellations both of 25.5.1985 mark his 80th birth anniversary (Figure 40). The Korniiuchuk Literary Museum in the village of Pluty, Kyiv oblast, appears on envelope 14155 dated 4.3.1980. He wrote the following screenplays, all after his plays: “Bohdan Khmelnytskyi” (1941), “Partisans in the Steppes of Ukraine” (1943), “Front” (1943), “The Viburnum Grove” (1953), “The Destruction of the Squadron” (1965), “And Now Judge” (1967).

Writer **Borys Horbatov** (15.7.1908, Petromaiskyi Rudnyk, now Pervomaisk, Luhansk oblast – 20.1.1954, Moscow) is seen on envelope 91/88 dated 16.2.1988. He wrote the screen play for the film “Donetsk Miners” (1951) that was produced at the Kyiv studio.

Oles Honchar (3.4.1918, village Sukhe, now Kobeliaky raion, Poltava oblast – 1995) authored the screen plays “Graduate”, “Tronka” (The Sheep’s Bell, 1971), “A Strip of

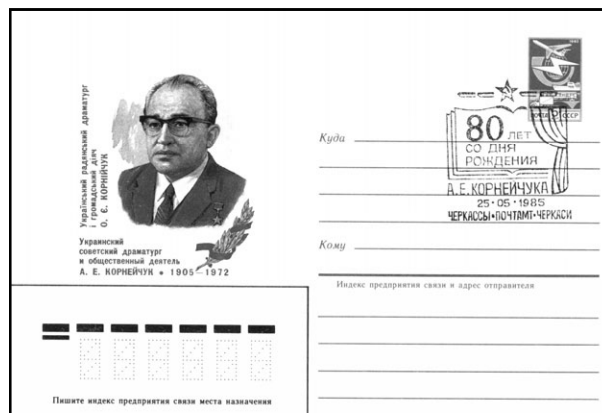


Figure 40 Oleksandr Korniiuchuk PSE with postmark

Uncut Wild Flowers” (1979), “The Girl from the Light-house” (after his novel “Let the Fire Burn”), “The Edge of Love”, and the film novel “Partisan Spark”. Honchar is not pictured on postal issues, but the O. Honchar Universal Library in Kherson appears on Ukraine envelope of 6.7.1999, order number 9-3264.

Vasyl Zemliak (23.4.1923, village Koniushivka, now Lypovets raion, Vinnytsia oblast – 17.3.1977, Kyiv) is shown on Ukraine envelope of 1998 year, order number 8-3137 (Figure 41). Zemliak wrote the screen plays “People of My Valley” (1958), “Short stories of the Beautiful House” (1964), “Daughter of Stration” (1965), “On the Way to Kyiv” (1968), and “Babylon XX” (1979, after his novel “The Swan Flock”).

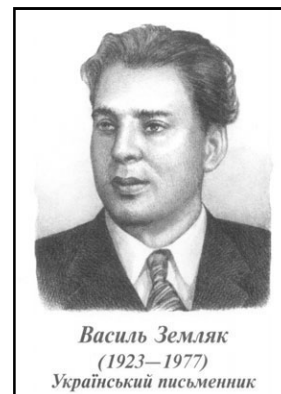


Figure 41 Vasyl Zemliak cachet

Leonid Bykov (see Film Directors) authored the screen plays “Only Old Men go Into the Battle” (1974) and “The Newcomer” (1979).

Ivan Mykolaichuk (see Film Directors) was a co-author of the screenplay “White Bird with a Black Spot” (1971) and wrote the screenplay “Dream and Live” (1975).

ANNIVERSARIES OF UKRAINIAN VILLAGES, TOWNS, AND CITIES ON COVERS (Part 1)

by George D. Fedyk

It is something of a tradition now for Ukraine Post to issue covers (be they first day of issue covers, pre-stamped envelopes, or official non-denominated envelopes) that commemorate anniversaries of the founding, or first recorded history, of some of Ukraine's villages, towns, and cities. Tradition, because the first commemorative covers appeared still under Soviet times. In other cases, both recently and under Soviet times, private individuals, private companies, and even philatelic clubs, prepared souvenir envelopes in order to display official postmarks and or stamps when none were issued. Other times they were prepared in conjunction with official envelopes.

These covers usually end up displaying a concourse of cachet, stamp (affixed or pre-stamped), and postmark—although these three elements are not always available—and are especially desirable to thematic (topical) collectors. Most often such items were philatelically prepared, so good used examples would command a premium.

To me, other than their intrinsic philatelic value, the beauty of these covers lays in the inherent story portrayed. When I come across one of these commemorative covers, which usually displays some sort of old architectural structure, scene, or emblem, and has a number such as the 900th anniversary, well, my interest and curiosity rises a couple of notches. Living here in Australia, where white settlement is exactly 214 years old this year, to see and wonder at such history really puts into perspective the depth, color, and scope of Ukrainian history. Many nations on this planet of ours do not boast such a long and interesting history, and would envy and covet such a heritage and pedigree. Although mankind seems to be blasé about things more than a couple of hundred years old, Ukraine philatelists have an excellent opportunity to explore and promote their chosen subject.

Collecting these covers enables the thematic collector to portray Ukraine in the context of the history of mankind through the ages. There are now a number of Ukrainian stamp issues that portray historic population center anniversaries, while many modern Ukrainian pre-stamped and undenominated envelopes, as well as many first day postmarks, that are also dedicated to the

celebration of many anniversaries.

By researching the specific history outlined on these covers, one discovers the perspective and development, and a truly interesting intertwining, of the Ukrainian nation within its region. It must be underscored that for centuries Ukrainian lands were viewed as not only the breadbasket of Europe, but also the crossroads of both culture and trade; a nexus between east, west, north, and south, that first enabled the development of Kyivan-Rus as a powerful economic, cultural, and political center. In the context of current history, even today, NATO views Ukraine in this way—it's position and importance is an ongoing issue for Ukraine's development in the post-Soviet era.

Not only is ancient and medieval history depicted on these covers, but also anniversaries of more recent population centers, that allow the collector to view other developmental aspects of Ukrainian progression.

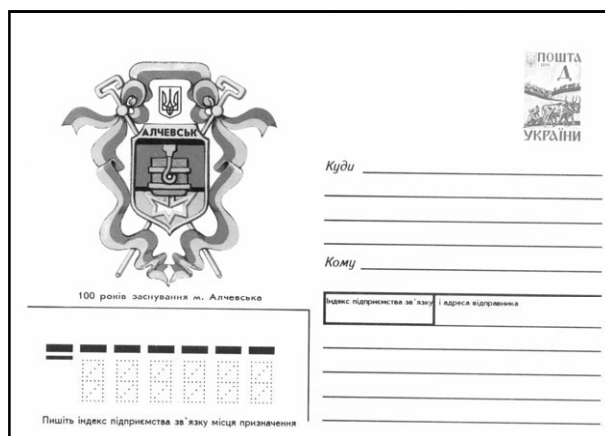
All in all, the package of studying Ukraine's anniversaries is rewarding. From being the cradle of the Slavs, the eastern doorway to the Orient, the springboard for Orthodoxy, the mother nation of the Russian people, the center of the eastern Front in both world wars (and many previous conflicts), Ukraine offers the collector a never-ending array of subject material.

The philatelic material presented within this series is not presumed to be exhaustive. It is a display of my personal collection and there may be many more items I may not be aware of.

(Items are presented in alphabetic order, except for any new items received).

Major References

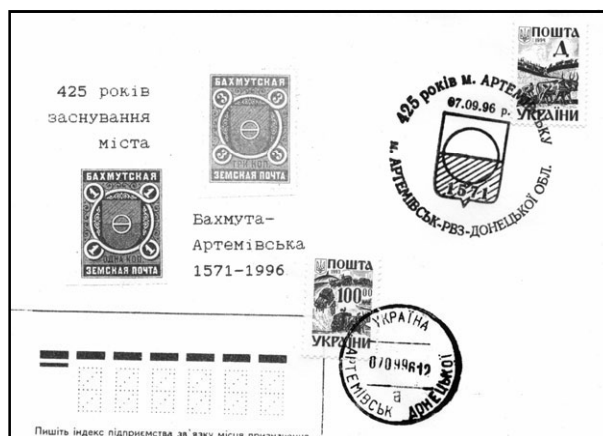
Encyclopedia of Ukraine. University of Toronto Press, 1984, 1988, 1993, 2001.
Subtelny, Orest. *Ukraine: A History*. University of Toronto Press, Canada, 1990.
Zinkewych, Osyp and Hula, Volodymyr. *Ukraine: A Tourist Guide* (2nd edition). Smoloskyp Publishers, Kyiv, 1995.



ALCHEVSK – 100th Anniversary, 1995

Industrial city located in the Donbas mining region, Luhansk oblast. Established in 1895 as a worker's settlement of the Donetsk-Yurievsk Metallurgical Company. Between 1931 and 1961 called Voroshylovsk, and then until Ukrainian independence, known as Komunarske. One of the largest metallurgical centers in the Donbas.

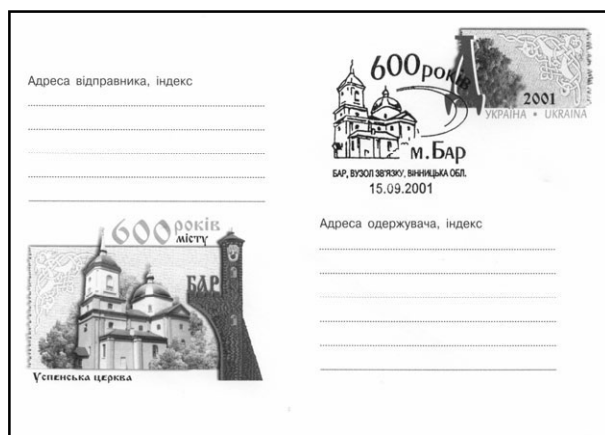
Official pre-stamped envelope PSE-111 (order no. 6-3153). Cachet design depicts the city's coat of arms.



ARTEMIVSK – 425th Anniversary, 1996

City in Donetsk oblast, on the Bakhmutka River, 82 km from Donetsk. Called Bakhmut until 1924. It is the largest center of salt production in Ukraine. The first recorded mention dates from 1571 when the Bakhmut Cossacks defended the saltworks from Tartar attack. In 1703 the first fortress was built.

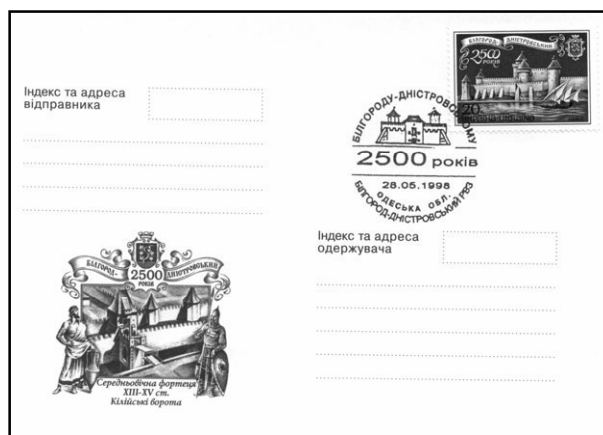
Private cachet envelope reproducing two Zemstvo stamps used within the region. Ukraine Post postmark, 7.09.1996, Artemivsk RVZ, depicting the city's coat of arms.



BAR – 600th Anniversary, 2001

City in eastern Podolia, Vinnytsia oblast, located on the Riv River. First mentioned as Rov in 1537 it was renamed Bar by Polish queen Bona. A castle was built in the 1630s. Due to its location, it has been the site of frequent battles.

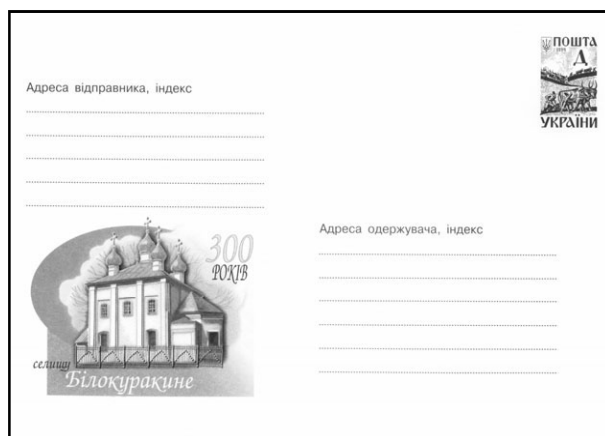
Official pre-stamped envelope PSE-480 (order no. 1-3394) depicting the Dormition Church and an original stamp comprising a section of tapestry and a tree. Ukraine Post postmark, 15.9.2001, Bar VZ, reproducing the Dormition Church.



BILHOROD-DNISTROVSKYI – 2500 Years, 1998

Port city 100 km from Odesa on the Dnister tributary, 18 km from the Black Sea. From 600 BC it was a Greek colony called Tyra. In the 9th century a trading center known as Bilhorod. Captured by Turkey in 1484 it was renamed Akkerman (White Rock). In 1812 it came under Russian rule. From 1918 to 1940 was part of Romania, renamed Cetatea Alba. Renamed again by the Russians to its present name in 1944. The fortress was built 1438-53 by Fedorenko. Its walls were 2 km long, 7 m high, 5 m thick.

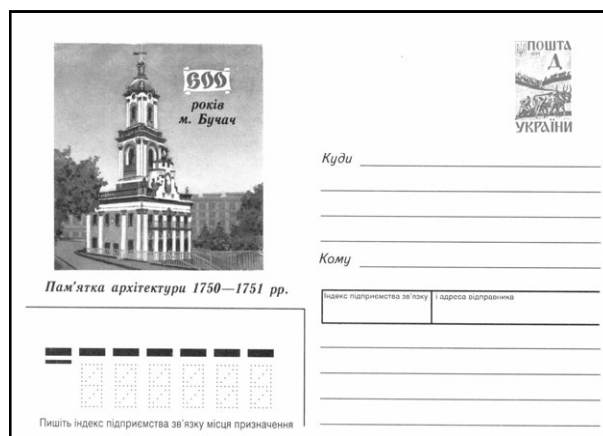
Official un-denominated envelope depicting a section of the fortress walls, franked with the Bilhorod-Dnistrovskyi stamp (no. 176) and canceled with a postmark also depicting the fortress walls, 28.5.1998, Bilhorod Dnistrovskyi VZ.



BILOKURAKYNE – 300th Anniversary, 2000

Town located on the Bila River (a tributary of the Donets River), Luhansk oblast. The town was originally established in 1700 and is today an administrative center.

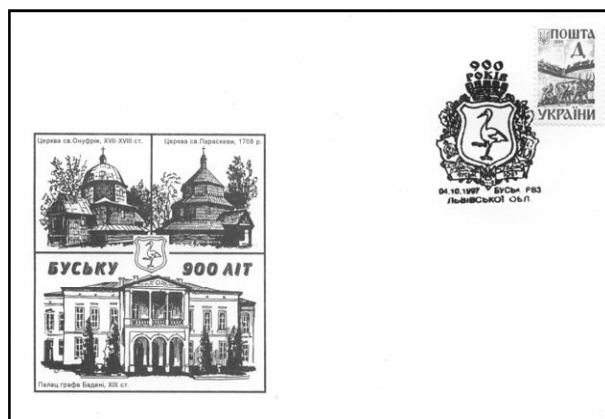
Official pre-stamped envelope PSE-374 (order no. 0-3126). Cachet depicts a local church.



BUCHACH – 600th Anniversary, 1997

City located on the Strypa River, 72 km from Ternopil. First mentioned in documents dating to 1397 as part of the estate of the Buczacki family. In the 16th century the city was ruled by the magnates of the Potocki family, who built a castle in the city. During this period the city was occupied by the Turks and Tartars. The city was known for its carpets and ornamental rugs.

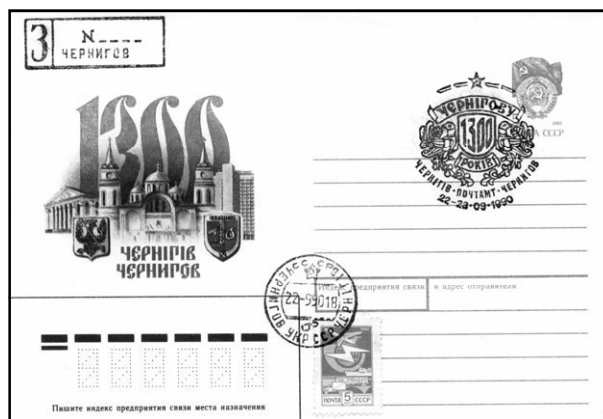
Official pre-stamped envelope PSE-149 (order no. 7-3321). Cachet depicts Buchach Town Hall, built 1750-51.



BUSK – 900th Anniversary, 1997

City located at the junction of the Poltva and Buh rivers, 53 km from Lviv. First mentioned as a stronghold in chronicles for the year 1097. The city boasts two distinctive wooden churches of Galician folk architecture, St. Onuphrius' (1680) and the St. Paraskeva (1708). It has the honor of having the first monument in Ukraine dedicated to modern Ukrainian independence (erected 1.12.1991, sculptor: Ya. Motyka).

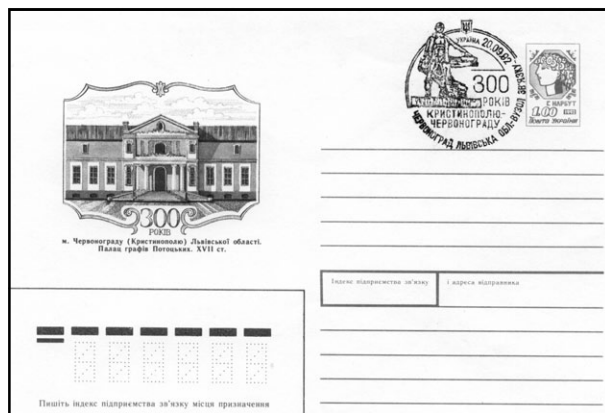
Commercial envelope printed by Dyvosit Ltd, Lviv (100-1-1[191]) with text on the reverse. Top portions of the cachet design depict the two wooden churches. Cancelled with a commemorative postmark depicting the city's coat of arms, 4.10.1997, Busk RVZ.



CHERNIHIV – 1300th Anniversary, 1990

City and regional center on the right bank of the Desna River, 150 km from Kyiv. Established in the 7th century. By the late 9th century it was the center of the Siverian tribes and was incorporated into Kyivan-Rus. In 1024 it was the capital of the Chernihiv principality. Devastated by the Tartars in 1239, it was captured by Lithuanian princes in the 14th century who built the Ditynets fortress. In 1619 it passed to Polish rule. From 1648 it was part of the Cossack Hetman state. After the abolition of the Hetman state, control passed onto Russia.

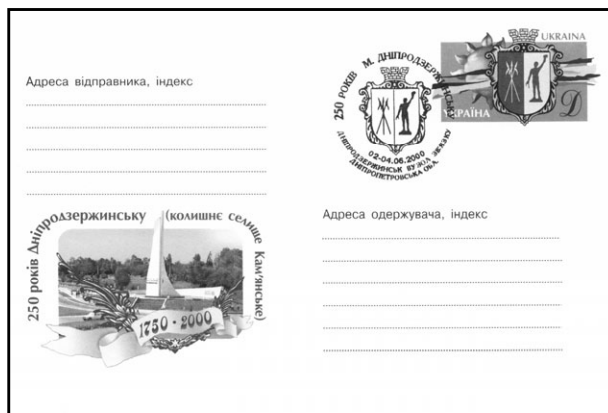
USSR PSE (16.7.1990). Cachet design depicts a city panorama with the city and regional coats of arms. Chernihiv postmark 22-23.9.1990.



CHERVONOHRAД – 300th Anniversary, 1992

City located on the Buh River, located 73 km from Lviv. A town was built there in 1692 by Polish magnate F.K. Potocki and was called Krystynopil. In 1953 the city was renamed. Known as a religious center, it housed a miracle working icon and various famous chronicles.

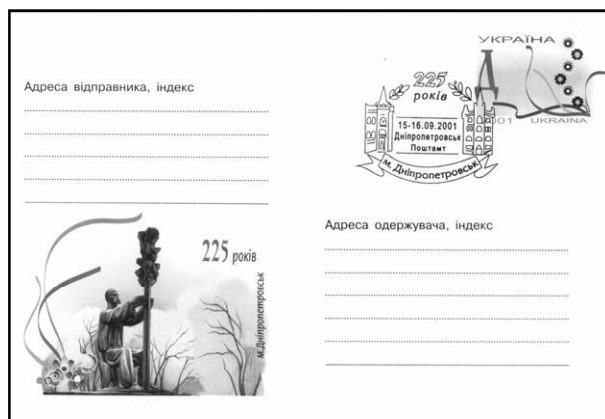
Official pre-stamped envelope PSE-17 (order no. 136680). Cachet depicts Potocki's palace, built in 1736. Chervonohrad postmark 20.9.1992 depicts a coal miner for which the local region is known (Lviv-Volyn Coal Basin).



DNIPRODZHERZHINSK – 250th Anniversary, 2000

Port city situated on the right bank of the Dnipro River, just above the Dniprodzerzhinsk Reservoir, 35 km north of Dnipropetrovsk. First mentioned in documents for the year 1750, this city was originally a village founded by the Zaporozhian Cossacks. When the New Sich was established it was part of the Kodak palanka (Cossack administrative unit). The city owes its development to the metallurgical plant that was built there in 1887. Until 1936 it was known as Kamianske.

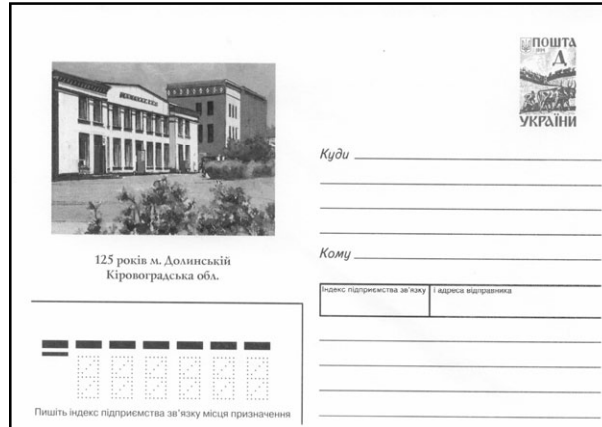
Official pre-stamped envelope PSE-385 (order no. 0-3251). Cachet depicts a local monument. Original stamp (OS-47) and commemorative postmark, 2-4.6.2000, depict the city's coat of arms.



DNIPROPETROVSK – 225th Anniversary, 2001

Regional center, river port, airport, and important cultural center, located on the Dnipro River, 592 km south of Kyiv. Founded by Prince G. Potemkin in 1776 on the site of the Cossack village of Polovtsia, built by Cossack Hloba. It was named Katerynoslav for Empress Catherine II. Intensive development of the city began in the 1870s when a railroad line was built linking the town with Kryvii Rih and the Donbas. In 1917-20 the city was occupied several times by the anarchist army of Nestor Makhno. Renamed in 1926. Today the city is the third largest in Ukraine.

Official pre-stamped envelope PSE-461 (order no. 1-3234) with original stamp. Cachet symbolically depicts a founding Cossack. Commemorative postmark from Dnipropetrovsk, 15-16.9.2001.



DOLYNSKA – 125th Anniversary, 1998

City and raion center in Kirovohrad oblast. The city was founded in 1873 during the construction of the Kharkiv-Mykolaiv railway line and is today a railway junction.

Official pre-stamped envelope PSE-182 (order no. 7-3607). Cachet depicts a municipal building.



DONETSK – 100th Anniversary, 1969

City located on the Kalmius River in the Donets Basin (Donbas), 871 km from Kyiv. Established in 1869 as a settlement for workers of a metallurgical plant owned by Welsh industrialist J. Hughes (Yuz). It was named Yuzivka after him. Between 1924-1961 it was known as Stalino. One of the largest metallurgical and coal mining centers in Ukraine, it has the densest railway network in the country. It is also a major center of learning and culture. The city covers an area of almost 400 sq km and its main street is 8 km long.

USSR PSE (6429, 2.7.1969). Cachet depicts city buildings and its coat of arms. Franked with the Donetsk stamp (30.7.1969), commemorative postmark from Donetsk, 31.7.1969, depicting the coat of arms.



DONETSK – 125th Anniversary, 1994

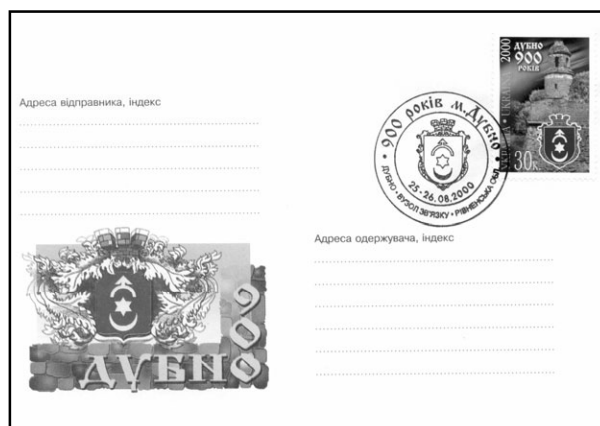
Private envelope printed by the firm "Inter-hobby-expo" (order no. 1004, 2,000 printed), designed by A.S. Vasylenko. Cachet depicts a portrait of industrialist J. Hughes (Yuz) (1814-1889). Commemorative postmark from Donetsk, 28.8.1994) depicting the Miner's Monument and the names the city has gone by.



DUBNO – 900th Anniversary, 2000

City located on the Ikva River, 45 km from Rivne. It was first mentioned in the chronicle for the year 1100 as the village Duben. Granted the Magdeburg law in 1498 it came under the control of the Ostrozky princes. Its fortress was built in the 15th century and played a role during the Cossack-Polish war. The fortress was featured in M. Hohol's novel *Taras Bulba*. The town was a major trade center and has numerous architectural monuments.

Ukraine FDC-132 issued 28.7.2000 at Dubno, stamp-325, FDIP-107. Stamp depicts a section of the fortress wall. Cachet depicts a medieval helmet and sword. Stamp, envelope, and postmark all display the city's coat of arms, the emblem of the Ostrozky princes.



DUBNO – 900th Anniversary, 2000

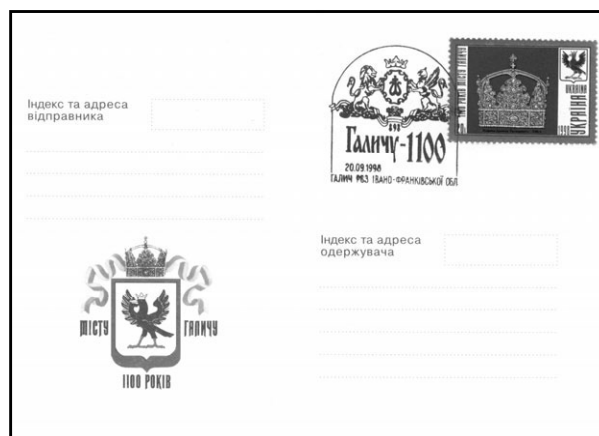
Ukraine non-denominated envelope, designed by Olha Vermenets. Cachet depicts the coat of arms of the Ostrozky princes, adopted as the city's emblem in 1995. Commemorative postmark (Dubno, 25-26.8.2000) also depicts this emblem and cancels the Dubno anniversary stamp (325).



DROHOBYCH – 900th Anniversary, 1990

City located at the foothills of the Carpathian Mountains on the Tysmenytsia River, 102 km from Lviv. The first fortified settlement, known as Bych, dates from the 11th century. This settlement was burned to the ground and in its place arose a “second Bych” – “druhyi Bych”. By the 14th century Drohobych was one of the largest saltworks in the Sub-Carpathian region. Granted the Magdeburg law in 1496 the town eventually developed into an important cultural and education center. The city was associated with renowned Western Ukrainian writer Ivan Franko.

USSR PSE (345 of 14.9.1989). Cachet depicts the town hall. Commemorative postmark, 16.9.1990, reproduces the city’s coat of arms.



HALYCH – 1100th Anniversary, 1998

River port city on the Dnister River, 26 km from Lviv. The village of Krylos, the original seat of ancient Halych, is located 6 km from the city. Annexed by Poland in 1367 a castle (zamok) was built for protection against the Tartars. The 13th century Galician-Volynian Chronicle was compiled in Halych as was the Halych Gospel, one of the earliest literary monuments of Ukrainian writing in Kyivan-Rus. From the 14th century it was the see of the Halych metropolity and emerged as a major trade center in eastern Galicia.

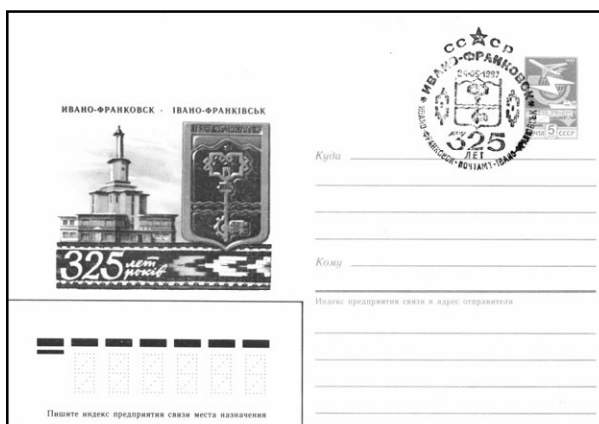
Official non-denominated envelope depicting the halka (crow), emblem of the city. Halych stamp cancelled with a commemorative postmark, 30.9.1998.



IVANO-FRANKIVSK – 300th Anniversary, 1962

Regional center located in the estuary of the Bystrytsia-Nadvirnianska and Bystrytsia-Solotvynska rivers. Founded in 1662 by Polish magnate A. Potocki on the site of the former village of Zabotiv; he named the town Stanyslaviv for his son. Located on the main trading route between Lviv and the Danube River mouth, the town became an important trade and manufacturing center. In 1772 Stanislaviv came under Austrian rule (from 1867 Austro-Hungary). In 1866 it became a major railway junction. Renamed Stanislav in 1939 and Ivano-Frankivsk in 1962.

Ivano-Frankivsk Collectors Society envelope (400 printed). Cachet depicts City Hall with an Ivano-Frankivsk postmark, 10.11.1962, of the same design.



IVANO-FRANKIVSK – 325th Anniversary, 1987

USSR PSE 207 of 1987 (17.4.1987). Cachet depicts a reproduction of City Hall and the city’s coat of arms. Postmarked Ivano-Frankivsk 24.5.1987, and which also depicts the coat of arms.



HOSCHA – 850th Anniversary, 2002

Town and raion center in Rivne oblast, situated on the Horyn River, 30 km from Rivne. Dating from the 12th century. In 1638 an Orthodox monastery and school was founded there. In the 18th century this institution was taken over by the Basilian Order. Also in the early 18th century, a unique nature preserve was established. Modeled on an English maze garden, the park features a Japanese pagoda tree.

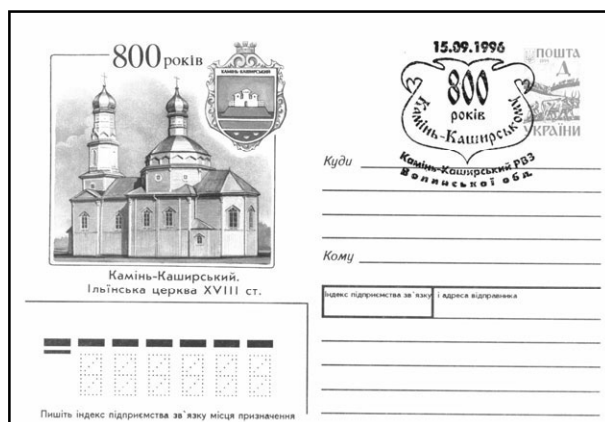
Official pre-stamped envelope (order number 2-3271). Cachet depicts a town structure and the town's coat of arms. The Hoscha commemorative postmark, 28.9.2002, also features the coat of arms.



KALUSH – 560th Anniversary, 1997

City located on the Syvka River, Ivano-Frankivsk oblast. First mentioned in the Galician-Volynian Chronicle under the year 1241. The city's modern anniversary only dates from 1437. Known for its rock salt mining, the region developed due to new potassium-salt extraction and processing.

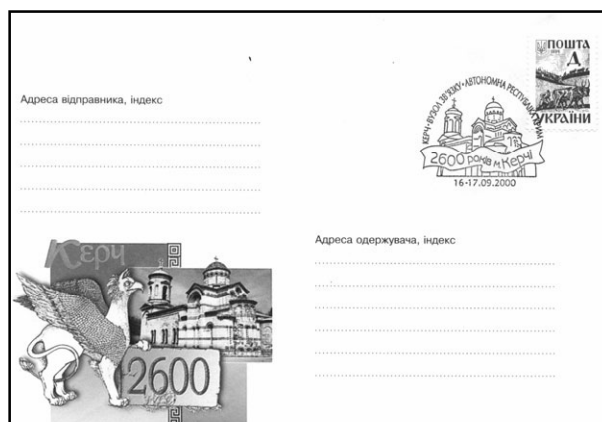
Official non-denominated envelope. Cachet depicts a city building and the city's coat of arms. Commemorative cancel from Kalush, 21.9.1997, also depicts this emblem.



KAMIN-KASHERSKYI – 800th Anniversary, 1996

City situated on the river Tsyry, 150 km from Lutsk. First mentioned in historical sources from 1196 when Volynian prince Roman Mstyslavovych built a fortress on the site. Today, logging and woodworking are its main industries.

Official pre-stamped envelope PSE-102 (order no. 6-3129). Cachet depicts the Illinska Church (wooden, 1700) and the city's coat of arms. Commemorative postmark from Kamin-Kasherskyi, 15.9.1996.



KERCH – 2,600th Anniversary, 2000

City on the shores of the Kerchenska Strait, 210 km from Simferopol; a railway junction and seaport on the Black Sea and Sea of Azov. Originated in the 5th century BC as the Greek colony Panticapaem, capital of the Bosporean kingdom. It ceased to exist after the invasion of the Huns in 375. Recorded as Krch in the 8th century it developed into a trade center between Kyiv-Rus and the Orient. A Genoese colony (Cercio) from the 14th century, Ukrainian Cossacks often raided the city. Ceded to Russia in 1774 the city was completely rebuilt after the Second World War.

Official non-denominated envelope. Cachet depicts St. John the Baptist Church (10th century) and a griffin. Kerch postmark, 16-17.9.2000, reproduces the cachet design of the church.

THE FIRST REGULAR POSTAL SERVICE IN UKRAINE

by Inger Kuzych

Early European Mails

Life without the mails seems almost inconceivable to us today, but postal services took a long time to evolve. In ancient times, ties between peoples and countries were kept up by couriers, who would transmit messages either verbally or in written form. In the Middle Ages, royalty, universities, and large monasteries all set up their own messenger services. In the 12th and 13th centuries, punctual, dependable, and speedy couriers operated between the Italian universities in Bologna, Salerno, and Naples, and the French universities of Toulouse and the Sorbonne.

With the growth of towns and cities, urban courier services were set up, especially in the larger cities of Italy and Germany. The couriers, who were run by the town councils, delivered correspondences for the councils and for city inhabitants and received payments according to a fixed price.

The word “post” (“poshta” in Ukrainian) comes from the Italian “posta” and is a shortened form of “statio posita”, which means a place for the changing of horses! The first such specially organized equestrian postal stations were set up in Germany which, for a fixed price, would not only carry correspondence, but also occasionally passengers.

Sometimes, with the concurrence of town magistrates and merchants, a separate post was set up through a tradesman’s syndicate (guild), as, for example, the butcher’s guild in Germany. This so-called Metzger Post functioned until the 17th century.

Getting Organized

The first regular postal service was established by the House of Thurn and Taxis in the mid-15th century, but delivery was limited to principalities within the Holy Roman Empire. A further expansion for international mails occurred in 1516 in Bergamo. The mail delivery men were known as coursers, a name given to professional couriers dating back to Roman times (Figure 1).

This postal system was initially limited to royal families and nobility and often involved the transport of valuable jewels and treasures. Bandits were a constant threat. Nevertheless, the Thurn and Taxis standards were very high and the



Figure 1. The year 1990 marked the 500th anniversary of mail transport via established routes in Europe (as set up by the Thurn and Taxis posts). Several European countries used the same Albrecht Dürer engraving of a mounted courier to commemorate the anniversary. This stamp is from Germany.

mail generally went through safely and quickly. Taxis couriers were able to travel from Brussels to Paris in 36 hours in the summer and in 40 hours during the winter.

Over time, mails were accepted from anyone who could pay the fees. At its peak in the 17th and 18th centuries, Thurn and Taxis had upwards of 20,000 employees and monopolized postal transport from the Baltic Sea southwards to the Straits of Gibraltar! With the rise of national mails in Europe in the second half of the 19th century, the Thurn and Taxis monopoly was steadily reduced and the family sold its postal rights in 1867.

In addition to mounted couriers, the 17th and 18th centuries also saw the expansion of mail coaches, which carried passengers in addition to the mails. With the passing of time, loud blasts of the post horn became more familiar sounds and would signal passage through a village or the approach of rider or coach at a postal station (Figures 2 and 3). The post horn remains today a symbol for a number of European postal administrations, including Ukraine’s (Figure 4).

The Lviv Post

In Ukraine, the beginnings of regular postal



Figure 3. A stamp honoring the 7th National Philatelic Exhibition "Ukrphilex 2001" in Dnipropetrovsk shows a courier blowing his horn.



Figure 2. A prominent post horn appeared on this 1998 Ukrainian stamp marking International Postal Day.



Figure 4. Ukraine Post unveiled a new logo last year that shows a stylized post horn.

service in the modern sense began in the late 16th early 17th centuries in Western Ukraine in the city of Lviv. At this time many expatriates from Italy lived in the city, which was then part of the Polish-Lithuanian Commonwealth. Among the Italians were merchants, architects, builders, and artists. Dominico Montellupi, a merchant who is credited with establishing the post in Krakow, began organizing such a service in Lviv in 1625. Improvements and further organization were carried out by another Italian merchant, Roberto Bandinelli. At the beginning of the 17th century he had become a citizen of Lviv and acquired a stone building on city's main square. He was the grandson of the renowned sculptor Bartolomeo Bandinelli, whose masterpieces include the well-known statue of *Hercules and Cacus* in the Piazza della Signoria in Florence.

In 1629, by edict of the Polish King Sigismund III, Roberto Bandinelli was accepted into the royal retinue and at the same time acquired the privilege of conducting royal mails to Italy and other foreign cities. At that time the voivode (provincial administrator, similar to a governor) S. Lubomirski and the Polish crown hetman S. Koniecpolski issued a series of "Universals" in which they accepted Roberto Bandinelli into their service and protection. These decrees further announced the significance of the new postal service to both the citizenry and the state, that no interference would be tolerated for this important service, and that any necessary aid should be provided to Roberto Bandinelli.

In consultation with the magistrates of Lviv, Roberto Bandinelli proposed to the town council an organizational plan for the post, the so-called *Ordinatio Posthal*. This document survives to this day in the city's historical archives. The text includes the statement that: "The postal ministry from Lviv to Lublin, to Warsaw, to Torun, Gdansk, and also other countries and ... from those cities back, is granted to the eminent Roberto Bandinelli". On the 12th of May 1629, the text of the *Ordinatio* was entered into the city records.

Mail from the city left once a week, on Saturdays; it was sent in two directions. The first route went northwest to the Baltic Sea through Zamostia (Zamosc), Lublin, Warsaw, Torun, to Gdansk. The other route went west to Yaroslav, Riashiv (Rzeszow), Tarnow, and Krakow. Parcels could be sent out in other directions by special arrangement.

Seventeen couriers were employed, one of whom served as commander. The names of the original group have survived: Symon or Lomyvoda, Bartholomeo Kozel, Jan Moscinski, Martin Sokyrnyk, Martin Kapusta, Jan Surowka, Martin Opryshko, Stanislaw Volovets, Yakiv Kamensky, Andrii Opryshko or Plakhta, Voitekh Shvets from Bashty, Martin who comes from the Jews, Valentyn the tall, who goes to the Jews, Vorona Sharpanyi, Beniek formerly Tsipak, Jan Volokh from Pidhiria, and Hresko Sokyrnyk.

The couriers were formally sworn in, and their duties were clearly spelled out. For example, the courier to and from Warsaw was to return in two weeks. If it was not possible to fulfill this timetable for some reason, he was to inform of his delay in writing. If this was not done, he would be fined 5 hryven and imprisoned. Couriers were not allowed to accept letters on their own. Doing so could entail a fine of up to 8 hryven, imprisonment, and the loss of right to serve as a courier (Figure 5).

If a letter was lost, withheld, or delivered with a broken seal, the courser was supposed to explain and apologize to the correspondent. If the mishap occurred through inattention or carelessness, the courier would be severely punished.

Couriers were only to take the prescribed fees from the senders (who were responsible for paying for delivery). These fees depended on the distance the mail was carried and the size of the letter (number of sheets). If some urgent dispatch



Figure 5.

Early mail delivery to Lviv as depicted on a 1997 cover of *Halfilvisnyk* a publication of the Lviv Philatelic Society.

needed to be sent that could not wait till Saturday, then the postmaster was obligated to arrange for delivery by a separate courier. In this case, however, the citizen was supposed to provide his own courser. In order to prevent any infringement to the established postal service, the courser was not allowed to take any other correspondence en route. If this rule was broken, a severe fine of 30 hryven was levied. Monies accumulated from fines went toward the needs of the post.

Remembering Roberto

History has not only preserved the names of Lviv's first mail carriers, but also the building where Roberto Bandinelli lived and from where the post was sent. It is one of the lovelier Renaissance buildings on the Square complex in Lviv (today No. 2 Rynok Square, Figure 6).

Although Bandinelli had received the title of "Royal Postmagister" and had invested 1,500 gold crowns (a considerable sum) in this new venture, he apparently had some enemies in the local administration unimpressed with either his status or investment. The city council decided to circumvent his private initiative and establish its own official post with its own coursers. Not surprisingly, the royal post suffered severe losses. Sometime after 1639 Bandinelli was forced to liquidate his business and in 1639 he began legal actions against the city council. These proceedings were dragged on and eventually

Bandinelli was accused of all sorts of (apparently trumped up) charges.

In a way, though, Bandinelli has received the last laugh. Even though he may have been unjustly driven from the postal service he founded, he has not been forgotten. Today his former home is still remembered as the place where Ukraine's first regular postal service was established. Local tour guides refer to the domicile as "Budynok Bandinelli", the Bandinelli Building.



Figure 6. The house of Roberto Bandinelli, where Ukraine's first regular postal service was organized in 1629.

This article is slightly revised from a piece that first appeared in *The Ukrainian Weekly*, 4 August 2002.

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CATALOG OF YEAR 2001 RELEASES

by George D. Fedyk

The following lists are a continuation of those appearing in the recently published *Handbook of Modern Ukrainian Philately: A Catalog of Stamps, Stationery, and Cancellations, 1991-2000*. The lists provide detail on all official Ukraine Post emissions for the 2001 calendar year and comprise the Quick Reference Guide to stamps, first day covers (FDC), and first day of issue postmarks (FDIP); pre-stamped envelopes (PSE); pre-stamped postal cards (PC); and commemorative postmarks (including FDIP, special issue, and variable date).

Specific parts and lists that are not provided within this update are first day covers; souvenir folders, cards, and booklets; special issues; first day of issue postmarks; commemorative postmarks – oblast list; variable date postmarks; thematics; stamp series; and postal rates (tariffs).

The following format will be used in all future yearly updates. No illustrations will be provided in these updates. It is anticipated that a complete and comprehensive volume, similar to the original publication, and appropriately illustrated, will be published every five years. Not only will this five yearly volume continue from the first, but will contain all peripheral information not provided by the following lists (as outlined above) and any new parts.

Stamps, FDC, and FDIP

No. – Fedyk-Kuzych (FK) catalog number

(SS) Souvenir sheet – where a stamp or stamps of different designs form part of a larger design

(SL) Sheetlet – where a stamp(s) of the same design is (are) repeated in a special sheet format

No.	SS/SL No.	Description	Face Value	Date of Issue	FDC No.	FDIP No.	Oblast	Post Office
357	---	St. Dimitrii Rostovskiy	0.75	16.1.01	147	121	Kyiv	Kyiv-1
358	---	Valentine's Day	0.30	26.1.01	148+149	122	Kyiv	Kyiv-1
---	---	Valentine's Day	---	---	148a+149a	122	Kyiv	Kyiv-1
359	---	King Danylo Romanovych	3.00	1.2.01	---	---	---	---
---	SS-31	King Danylo Romanovych	3.00	1.2.01	---	---	---	---
360	---	Hetman Yurii Khmelnytskyi	0.30	20.2.01	150	26.9	Kyiv	Kyiv-1
361	---	Hetman Mykhailo Khanenko	0.50	20.2.01	151	26.9	Kyiv	Kyiv-1
362	---	Invention of the Telephone	0.70	6.3.01	152	123	Kyiv	Kyiv-1
363	---	Children's Art – young girl	0.10	7.3.01	153.1	124	Kyiv	Kyiv-1
364	---	Children's Art – crossing a stream	0.30	7.3.01	153.2	124	Kyiv	Kyiv-1
365	---	Children's Art – shopping	0.40	7.3.01	153.3	124	Kyiv	Kyiv-1
366	---	Flower Definitive – Hollyhocks	B	1.4.01	154.1	125	Kyiv	Kyiv-1
367	---	Flower Definitive – Marigolds	Д	1.4.01	154.2	125	Kyiv	Kyiv-1
368	---	Flower Definitive – Sunflower	E	1.4.01	154.3	125	Kyiv	Kyiv-1
369	---	Flower Definitive – Kalyna	Ж	1.4.01	154.4	125	Kyiv	Kyiv-1
370	---	Flower Definitive – Wheat Ears	Є	1.4.01	154.5	125	Kyiv	Kyiv-1
371	---	Flower Definitive – Trident	P	1.4.01	154.6	125	Kyiv	Kyiv-1
372	---	Sister Fox and Brother Wolf	0.30	14.4.01	155	126	Kyiv	Kyiv-1
373	---	The Glove	0.30	14.4.01	155	126	Kyiv	Kyiv-1
374	---	Sirko the Dog	0.30	14.4.01	155	126	Kyiv	Kyiv-1
375	---	Battleship <i>Twelve Apostles</i>	0.20	20.4.01	156	127	Kyiv	Kyiv-1
376	---	Battleship <i>Three Priests</i>	0.30	20.4.01	156	127	Kyiv	Kyiv-1
377	---	Europa 2001, small fry	1.00	27.4.01	157	128	Kyiv	Kyiv-1
378	---	Europa 2001, jellyfish	1.00	27.4.01	157	128	Kyiv	Kyiv-1
379	---	Holy Trinity	0.50	15.5.01	158	129	Kyiv	Kyiv-1
380	---	Pollen collection	0.50	22.5.01	---	---	---	---
381	---	Apitherapy	0.50	22.5.01	---	---	---	---
382	---	Worker bee	0.50	22.5.01	---	---	---	---
383	---	Queen bee	0.50	22.5.01	---	---	---	---
384	---	Beehive	0.50	22.5.01	---	---	---	---

No.	SS/SL No.	Description	Face Value	Date of Issue	FDC No.	FDIP No.	Oblast	Post Office
385	---	Drone	0.50	22.5.01	---	---	---	---
---	SS-32	Beekeeping	3.00	22.5.01	---	---	---	---
386	---	Kyiv Monastery of the Caves	1.50	25.5.01	---	---	---	---
---	SS-33	Kyiv Monastery of the Caves	1.50	25.5.01	159	130	Kyiv	Kyiv-1
387	---	Pope John-Paul II	3.00	15.6.01	160	131	Kyiv	Kyiv-1
388	---	Zakarpattia Oblast	0.30	29.6.01	161	132	Zakarpattia	Uzhhorod GPO
389	---	The Virgin and Child	0.20	12.7.01	---	---	---	---
390	---	John the Baptist	0.30	12.7.01	---	---	---	---
391	---	Sts. Sergius and Bacchus	0.50	12.7.01	---	---	---	---
---	SS-34	Khanenko Museum of Arts	1.00	12.7.01	162	133	Kyiv	Kyiv-1
392	---	Jerboa	1.00	24.7.01	163	134	Kyiv	Kyiv-1
393	---	Red Kite Hawk	1.00	24.7.01	163	134	Kyiv	Kyiv-1
394	---	Dmytro Bortnianskyi	0.20	26.7.01	164	135	Kyiv	Kyiv-1
395	---	Ukrainian Football	0.50	10.8.01	165	136	Kyiv	Kyiv-1
396	---	10 Years of Ukrainian Independence	3.00	15.8.01	---	---	---	---
---	SS-35	10 Years of Ukrainian Independence	3.00	15.8.01	166	137	Kyiv	Kyiv-1
397	---	Kharkiv Oblast	0.30	18.8.01	167	138	Kharkiv	Kharkiv-1
398	---	Chernihiv Oblast	0.30	21.9.01	168	139	Chernihiv	Chernihiv GPO
399	---	Kirovohrad Oblast	0.30	22.9.01	169	140	Kirovohrad	Kirovohrad-6
400	---	VII National Philatelic Exhibition	0.30	7.10.01	170	141	Dnipropetrovsk	Dnipropetrovsk GPO
401	---	Dialogue Among Civilizations	0.70	9.10.01	171	142	Kyiv	Kyiv-1
402	---	Seahorses	0.30	19.10.01	---	---	---	---
403	---	Dolphins	0.70	19.10.01	---	---	---	---
---	SS-36	The Black Sea	1.00	19.10.01	172	143	Kyiv	Kyiv-1
404	---	Merry Christmas	0.30	9.11.01	173	144	Kyiv	Kyiv-1
405	---	St. Nicholas	0.30	16.11.01	174	145	Kyiv	Kyiv-1
406	---	Happy New Year	0.30	23.11.01	175	146	Kyiv	Kyiv-1
407	---	Taras Shevchenko	0.40	19.12.01	176	147	Kyiv	Kyiv-1
408	---	Akakii Tsereteli	0.40	19.12.01	176	147	Kyiv	Kyiv-1
409	---	Pentecost, Kyiv region	0.20	20.12.01	177.1	148	Kyiv	Kyiv-1
410	---	Christmas, Kyiv region	0.50	20.12.01	177.1	148	Kyiv	Kyiv-1
411	---	Trio of folk musicians, Chernihiv region	0.20	20.12.01	177.2	148	Kyiv	Kyiv-1
412	---	Engaged couple, Chernihiv region	0.50	20.12.01	177.2	148	Kyiv	Kyiv-1
413	---	Blessing of the Water, Poltava region	0.20	20.12.01	177.3	148	Kyiv	Kyiv-1
414	---	Festival of Ivan Kupalo, Poltava region	0.50	20.12.01	177.3	148	Kyiv	Kyiv-1
---	SS-37	National Folk Costumes	2.10	20.12.01	177a	148	Kyiv	Kyiv-1

Pre-Stamped Envelopes (PSE)

(OS) Original Stamp – unique non-definitive stamp design, thematically tied to the cachet.

(P) Paper type – paper types that were other than the standard issue.

PSE-415 through PSE-426 were all issued in 2001, even though marked as 2000 issues.

Printed definitive stamp Type 8 – Д value, Plowmen, 1994

Printed definitive stamp Type 10 – Д value, Khmelnytskyi crest, 2001

PSE No.	Order No.	Date	Description	Face Value	Quantity	Type	Stamp Color	P
415	0-3659	2000	Mykolaiv Zoo – 100 Years	Д	1.5 million	OS-53	Multi	
416	0-3660	2000	H. Epik (1901-1937)	Д	668.000	8	Red	
417	0-3661	2000	I. Hasprynskyi (1851-1914)	Д	670.000	8	Red	
418	0-3662	2000	Easter Greetings	Д	500.000	8	Red	
419	0-3663	2000	V. Pidmohylnyi (1901-1937)	Д	700.000	8	Red	
420	0-3664	2000	With Best Wishes	Д	2 million	OS-54	Multi	
421	0-3665	2000	“Miner’s Star” Sanitarium, Roventky	Д	980.000	8	Red	
422	0-3666	2000	M. Hryshko (1901-1973)	Д	680.000	8	Red	
423	0-3667	2000	O. Dynnyk (1876-1950)	Д	720.000	8	Red	
424	0-3668	2000	Dormition Church, Osynove	Д	1.2 million	8	Red	

PSE No.	Order No.	Date	Description	Face Value	Quantity	Type	Stamp Color	P
425	0-3669	2000	Holy Dormition Church, Nova Zburiivka	Л	1.1 million	8	Red	
426	0-3749	2000	Day of Humour, 1 April, Odesa	Л	1.73 million	8	Red	
427	1-3012	2001	untitled – flowers on water	Л	1 million	OS-55	Multi	
428	1-3014	2001	untitled – pink blossoms	Л	1 million	OS-56	Multi	
429	1-3016	2001	untitled – violet flower (<i>anemone patens</i>)	Л	1 million	OS-57	Multi	
430	1-3052	2001	“Oleksandriia” Dendrological Park, Bila Tserkva	Л	500,000	10	Pink	
431	1-3053	2001	H. Proskura (1876-1958)	Л	600,000	10	Pink	
432	1-3054	2001	“Chervona Kalyna” Sanitarium, Rivne	Л	1 million	10	Pink	
433	1-3055	2001	Gravimetric Observatory, Poltava	Л	925,000	8	Red	
434	1-3078	2001	Ukrainian Philatelic and Numismatic Society	Л	350,000	8	Red	
435	1-3079	2001	O. Fedorovych (1901-1989)	Л	500,000	OS-58	Multi	
436	1-3080	2001	Livadiia Palace, Crimea	Л	650,000	OS-59	Multi	
437	1-3081	2001	O. Taranets (1926-1998)	Л	500,000	OS-60	Multi	
438	1-3133	2001	Chornobyl Tragedy, 1986	Л	500,000	10	Pink	
439	1-3134	2001	9 May Victory	Л	1.3 million	10	Pink	
440.1	1-3143	2001	Blank envelope (light blue scroll)	Л	2 million	10	Pink	
440.2	1-3272	2001	Blank envelope (light blue scroll)	Л	2 million	10	Pink	
440.3	1-3303	2001	Blank envelope (light blue scroll)	Л	3 million	10	Pink	
440.4	1-3398	2001	Blank envelope (light blue scroll)	Л	2 million	10	Pink	
440.5	1-3503	2001	Blank envelope (light blue scroll)	Л	5 million	10	Pink	
440.6	1-3616	2001	Blank envelope (light blue scroll)	Л	5 million	10	Pink	
441	1-3144	2001	Easter Greetings	Л	600,000	10	Pink	
442	1-3145	2001	S. Ivanov (1951-2000)	Л	700,000	OS-61	Multi	
443	1-3146	2001	untitled – poppies	Л	2 million	10	Pink	
444	1-3147	2001	St. Sofia Cathedral, Zhytomyr	Л	500,000	10	Pink	
445	1-3168	2001	Holy Protection Sobor, Rivne	Л	900,000	10	Pink	
446	1-3169	2001	I. Shvets (1901-1983)	Л	380,000	10	Pink	
447	1-3170	2001	K. Synelnykov (1901-1966)	Л	500,000	10	Pink	
448	1-3171	2001	S. Utochkin (1876-1916)	Л	670,000	OS-62	Multi	
449	1-3172	2001	I. Mykolaichuk (1941-1987)	Л	470,000	10	Pink	
450	1-3173	2001	“Mountain Air” Sanitarium, Vorokhta	Л	580,000	10	Pink	
451	1-3174	2001	I. Levynskiy (1851-1919)	Л	500,000	10	Pink	
452	1-3175	2001	Mena Zoo	Л	500,000	10	Pink	
453	1-3199	2001	Yavomytskyi Museum of History, Dnipropetrovsk	Л	520,000	10	Pink	
454	1-3200	2001	K. Trenov (1878-1945) Monument, Simferopol	Л	370,000	10	Pink	
455	1-3201	2001	Khan's Palace, Bakhchysarai	Л	920,000	OS-63	Multi	
456	1-3202	2001	Swallow's Nest, Haspra	Л	1,235 million	OS-64	Multi	
457	1-3206	2001	St. Mykola Cathedral, Dnipropetrovsk	Л	500,000	10	Pink	
458	1-3207	2001	Donetsk State Theatre of Opera and Ballet	Л	400,000	10	Pink	
459	1-3215	2001	Pushkin Theatre, Yevpatoriia	Л	500,000	10	Pink	
460	1-3216	2001	Ethnographic Museum, Yevpatoriia	Л	500,000	10	Pink	
461	1-3234	2001	Dnipropetrovsk – 225 Years	Л	600,000	OS-65	Multi	
462	1-3235	2001	Battle of Berestechko – 350 Years	Л	650,000	OS-66	Multi	
463	1-3236	2001	Ukrainian Language Society, Ternopil	Л	350,000	10	Pink	
464	1-3237	2001	untitled – wooden artefacts, Dnipropetrovsk	Л	800,000	10	Pink	
465	1-3264	2001	B. Hrabovskiy (1901-1966)	Л	450,000	10	Pink	
466	1-3337	2001	Ukrainian Flag and St. Sophia Cathedral, Kyiv	Л	1.4 million	10	Pink	
467	1-3338	2001	M. Ostrohradskiy (1801-1862)	Л	700,000	OS-67	Multi	
468	1-3339	2001	Apollo Butterfly	Л	1.25 million	10	Pink	
469	1-3340	2001	Artemivsk Salt Deposit	Л	750,000	10	Pink	
470	1-3341	2001	Butterfly (<i>Ascalaphus macaronius</i>)	Л	1.25 million	10	Pink	
471	1-3342	2001	Sofiivka Dendrological Park, Uman	Л	1.1 million	10	Pink	
472	1-3343	2001	Miner's Day	Л	670,000	10	Pink	
473	1-3344	2001	Otaman A. Holovatyi Monument, Odesa	Л	1.35 million	OS-68	Multi	
474	1-3345	2001	Ascension Cathedral, Pereiaslav-Khmelnytskyi	Л	600,000	10	Pink	
475	1-3346	2001	M. Ostrovskiy Oblast Library, Khmelnytskyi	Л	700,000	10	Pink	
476	1-3347	2001	P. Naranovych (1801-1874)	Л	620,000	10	Pink	
477	1-3348	2001	Mother of God Church, Zarvanysia	Л	700,000	10	Pink	
478	1-3349	2001	Holy Trinity Cathedral, Novomoskovsk	Л	820,000	10	Pink	
479	1-3350	2001	Beetle (<i>Rosalia alpina</i>)	Л	2 million	10	Pink	
480	1-3394	2001	Bar – 600 Years (Dormition Church)	Л	1.3 million	OS-69	Multi	
481	1-3395	2001	M. Schepkin Monument, Sumy	Л	625,000	10	Pink	

PSE No.	Order No.	Date	Description	Face Value	Quantity	Type	Stamp Color	P
482	1-3396	2001	City of Kharkiv	Д	1.3 million	OS-70	Multi	
483	1-3397	2001	Asteroid "Ceres"	Д	910,000	10	Pink	
484	1-3420	2001	S. Skliarenko (1901-1962)	Д	660,000	10	Pink	
485	1-3421	2001	Institute of Physical Technology, Dnipropetrovsk	Д	900,000	10	Pink	
486	1-3430	2001	V. Artsykhovskiy (1876-1931)	Д	560,000	10	Pink	
487	1-3431	2001	Regional Communication Cooperation – 10 Years	Д	1.8 million	OS-71	Multi	
488.1	1-3459	2001	Blank envelope (business size)	Д	3 million	10	Pink	
488.2	1-3689	2001	Blank envelope (business size)	Д	500,000	10	Pink	
488.3	1-3732	2001	Blank envelope (business size)	Д	2.5 million	10	Pink	
489	1-3471	2001	Chernivtsi State University	Д	940,000	10	Pink	
490	1-3472	2001	All-Ukrainian Census	Д	750,000	OS-72	Multi	
491	1-3473	2001	Shipyards, Kherson	Д	1.17 million	10	Pink	
492	1-3474	2001	S. Efremov (1876-1939)	Д	900,000	10	Pink	
493	1-3475	2001	Nestor the Chronicler	Д	1.5 million	OS-73	Multi	
494	1-3476	2001	I. Manzhura (1851-1893)	Д	830,000	10	Pink	
495	1-3477	2001	V. Dal (1801-1872)	Д	1.6 million	OS-74	Multi	
496	1-3478	2001	"Kolos" Song and Dance Ensemble – 50 Years	Д	1.2 million	10	Pink	
497	1-3499	2001	Letter Writing Week	Д	1.9 million	10	Pink	
498	1-3500	2001	N. Yaremchuk (1951-1995)	Д	1.77 million	OS-75	Multi	
499	1-3501	2001	Alushta Post Office	Д	1.75 million	10	Pink	
500	1-3502	2001	To the Descendants of Dnipropetrovsk	Д	1.5 million	10	Pink	
501	1-3524	2001	Butterfly (<i>Nymphalis L-album</i>)	Д	1.5 million	10	Pink	
502	1-3525	2001	Butterfly (<i>Libythea celtis</i>)	Д	1.5 million	10	Pink	
503	1-3526	2001	D. Leliushenko (1901-1987)	Д	830,000	10	Pink	
504	1-3531	2001	H. Zhezhko (1901-1977)	Д	1.85 million	10	Pink	
505	1-3532	2001	untitled – flowers	Д	3.5 million	10	Pink	
506	1-3533	2001	Happy New Year (red robin)	Д	2.5 million	10	Pink	
507	1-3534	2001	untitled – snow covered pine branch	Д	2.55 million	10	Pink	
508	1-3535	2001	untitled – candle and pine branch	Д	1.5 million	10	Pink	
509	1-3582	2001	Commonwealth of Independent States – 10 Years	Д	1 million	OS-76	Multi	
510	1-3583	2001	Zlatopil Gymnasium, Novomyrhorod	Д	600,000	10	Pink	
511	1-3615	2001	untitled – three roses	Д	1 million	10	Pink	
512	1-3675	2001	Metropolitan A. Sheptytskyi – 100 Years Enthronement	Д	600,000	OS-77	Multi	
513	1-3676	2001	V. Matiuk (1852-1912)	Д	900,000	10	Pink	
514	1-3677	2001	untitled – "Caritas" Violin (M. Bondarenko)	Д	1.1 million	10	Pink	
515	1-3678	2001	Yu. Yanovskiy (1902-1954)	Д	1.2 mill	OS-78	Multi	
516	1-3726	2001	O. Liaturynska (1902-1970)	Д	950,000	10	Pink	
517	1-3727	2001	D. Zubrytskyi (1777-1862)	Д	800,000	10	Pink	
518	1-3728	2001	Vinnitsia Pedagogical University	Д	1.2 million	10	Pink	
519	1-3776	2001	untitled – two gnomes	Д	500,000	10	Pink	
520	1-3777	2001	Khmilnyk Palace, Khmilnyk	Д	1.2 million	10	Pink	
521	1-3778	2001	Kyiv Planetary Society "Znannia" – 50 Years	Д	2 million	OS-79	Multi	

Note: PSE 1-3679, Sviatoslav Yaroslavych, which follows the above number sequence and which bears a new definitive stamp, was issued in 2002 and is not listed above. It will appear in the 2002 list.

Pre-Stamped Postal Cards

(OSPC) Original Stamp Postal Card – unique non-definitive stamp design, thematically tied to the card's design.
 PKU – PK "Ukraine" printing concern, Kyiv
 Printed definitive stamp Type 6 – Д value, Khmelnytskyi crest, 2001

PC No.	Order No.	Date	Description	Face Value	Quantity	Type	Stamp Color	Printer
111	0-3737	2001	Valentine's Day	Д	25 000	OSPC -8	Multi	PKU
112	0-3738	2001	Two doves in rose heart	Д	35 000	OSPC -9	Multi	PKU
113	0-3739	2001	Defenders of the Fatherland	Д	32 000	OSPC -10	Multi	PKU
114	0-3740	2001	Defenders of the Fatherland	Д	20 000	OSPC -10	Multi	PKU

PC No.	Order No.	Date	Description	Face Value	Quantity	Type	Stamp Color	Printer
115	0-3741	2001	Defenders of the Fatherland	Л	27,000	OSPC -10	Multi	PKU
116	0-3742	2001	Greetings (four red flowers)	Л	50,000	OSPC -11	Multi	PKU
117	0-3743	2001	Greetings (single white flower)	Л	35,000	OSPC -12	Multi	PKU
118	0-3744	2001	Greetings on Lover's Day (two cats)	Л	11,000	OSPC -13	Multi	PKU
119	0-3745	2001	untitled – tulips	Л	50,000	OSPC -14	Multi	PKU
120	1-3013	2001	8 March (white tulips)	Л	45,000	OSPC -15	Multi	PKU
121	1-3015	2001	8 March (stems of rose blossoms)	Л	13,000	OSPC -16	Multi	PKU
122	1-3017	2001	8 March (basket of flowers)	Л	30,000	OSPC -17	Multi	PKU
123	1-3018	2001	untitled – Figure 8 (embroidered roosters)	Л	20,000	OSPC -18	Multi	PKU
124	1-3022	2001	8 March (animal cartoon characters)	Л	16,000	OSPC -19	Multi	PKU
125	1-3023	2001	8 March (violin playing bee)	Л	12,000	OSPC -20	Multi	PKU
126	1-3024	2001	Mothers Day Greetings	Л	13,000	OSPC -21	Multi	PKU
127	1-3025	2001	Spring Festival (violet and yellow flowers)	Л	35,000	OSPC -22	Multi	PKU
128	1-3026	2001	Spring Festival (purple flowers)	Л	55,000	OSPC -23	Multi	PKU
129	1-3027	2001	Spring Festival (vase of white flowers)	Л	65,000	OSPC -24	Multi	PKU
130	1-3028	2001	8 March (white flowers on blue background)	Л	50,000	OSPC -25	Multi	PKU
131	1-3029	2001	8 March (flowers on green background)	Л	19,000	OSPC -26	Multi	PKU
132	1-3109	2001	Christ Has Risen (chick and egg)	Л	18,000	OSPC -27	Multi	PKU
133	1-3110	2001	Christ Has Risen (paska, eggs, candle)	Л	50,000	OSPC -28	Multi	PKU
134	1-3111	2001	Happy Easter (3 paska, 4 eggs)	Л	30,000	OSPC -29	Multi	PKU
135	1-3112	2001	Happy Easter (basket, paska, 3 eggs)	Л	35,000	OSPC -30	Multi	PKU
136	1-3113	2001	Happy Easter (church with 3 bells)	Л	16,000	OSPC -31	Multi	PKU
137	1-3114	2001	Holiday Greetings (bouquet of flowers)	Л	50,000	OSPC -32	Multi	PKU
138	1-3115	2001	Greetings (butterfly)	Л	30,000	OSPC -33	Multi	PKU
139	1-3182	2001	9 May (tulips)	Л	42,000	OSPC -34	Multi	PKU
140	1-3183	2001	Greetings on Victory Day	Л	60,000	OSPC -35	Multi	PKU
141	1-3275	2001	Holy Trinity	Л	35,000	OSPC -36	Multi	PKU
142	1-3276	2001	Wealth and Prosperity	Л	17,000	OSPC -37	Multi	PKU
143.1	1-3301	2001	Postal Notice – Повідомлення	Л	200,000	6	Pink	PKU
143.2	1-3437	2001	Postal Notice – Повідомлення	Л	200,000	6	Pink	PKU
143.3	1-3505	2001	Postal Notice – Повідомлення	Л	2 million	6	Pink	PKU
144.1	1-3302	2001	Blank postcard	Л	200,000	6	Pink	PKU
144.2	1-3438	2001	Blank postcard	Л	200,000	6	Pink	PKU
144.3	1-3504	2001	Blank postcard	Л	2 million	6	Pink	PKU
145	1-3413	2001	untitled – kalyna berries	Л	42,000	6	Pink	PKU
146	1-3414	2001	Greetings (purple flowers)	Л	65,000	6	Pink	PKU
147	1-3545	2001	Happy New Year (candle & trinkets)	Л	80,000	6	Pink	PKU
148	1-3546	2001	Happy New Year (Robin & Santa)	Л	65,000	6	Pink	PKU
149	1-3547	2001	Happy New Year (red background)	Л	70,000	6	Pink	PKU
150	1-3548	2001	Happy New Year (Santa & rabbit)	Л	20,000	6	Pink	PKU
151	1-3549	2001	Happy New Year (basket of eggs)	Л	70,000	6	Pink	PKU
152	1-3550	2001	Happy New Year (4 trinkets)	Л	70,000	6	Pink	PKU
153	1-3551	2001	Happy New Year (fan and other objects)	Л	60,000	6	Pink	PKU
154	1-3552	2001	Happy New Year (single candle)	Л	46,000	6	Pink	PKU
155	1-3553	2001	Happy New Year (3 fat candles)	Л	95,000	6	Pink	PKU
156	1-3554	2001	Happy New Year (1 thin, 2 fat, candles)	Л	80,000	6	Pink	PKU
157	1-3555	2001	Happy New Year (pine trees)	Л	55,000	6	Pink	PKU
158	1-3556	2001	Happy New Year (2 fat candles)	Л	80,000	6	Pink	PKU
159	1-3557	2001	Happy New Year (Christmas wreath)	Л	47,000	6	Pink	PKU
160	1-3558	2001	Happy New Year (wreath and basket)	Л	40,000	6	Pink	PKU
161	1-3559	2001	Christmas Greetings (Madonna)	Л	55,000	6	Pink	PKU
162	1-3560	2001	Happy New Year (3 thin candles)	Л	85,000	6	Pink	PKU
163	1-3561	2001	Happy New Year (Candles & Santa)	Л	70,000	6	Pink	PKU
164	1-3562	2001	Happy New Year (Mouse-Santa)	Л	20,000	6	Pink	PKU
165	1-3563	2001	untitled – still-life flowers (4 apricots)	Л	35,000	6	Pink	PKU
166	1-3564	2001	untitled – still-life flowers (raspberries)	Л	35,000	6	Pink	PKU
167	1-3565	2001	untitled – vase and fruit (apple)	Л	35,000	6	Pink	PKU
168	1-3566	2001	untitled – vase and fruit (lemon)	Л	35,000	6	Pink	PKU
169	1-3567	2001	Happy Birthday (baby duck)	Л	25,000	6	Pink	PKU

Commemorative Postmarks

Appearing in date of issue and alphabetic order. Includes first day of issue (FDIP), variable date (V), and Special event (S) postmarks.

M No. – cumulative commemorative postmark Master number.

M No.	V / S No.	FDIP No.	Date of Issue	Oblast	Post Office	Description
838	---	---	1.1.01	Ivano-Frankivsk	Ivano-Frankivsk GPO	Happy New Year
839	---	---	6-7.01.01	Donetsk	Donetsk GPO	Merry Christmas
840	---	---	7.1.01	Chernivtsi	Chernivtsi GPO	Merry Christmas
841	---	---	7.1.01	Dnipropetrovsk	Kryvyi Rih	Merry Christmas
842	---	---	7.1.01	Donetsk	Slovianohirsk-1	Merry Christmas
843	---	---	7.1.01	Lviv	Lviv GPO	Merry Christmas
844	---	---	7.1.01	Poltava	Poltava GPO	Merry Christmas
845	---	---	7-14.1.01	Zaporizhia	Vasylivka VZ	“Popov’s Estate” Museum – 100 Years
846	---	121	16.1.01	Kyiv	Kyiv-1	St. Dimitrii Rostovskyi
847	---	---	19.1.01	Donetsk	Slovianohirsk-1	Blessing of the Water
848	---	122	26.1.01	Kyiv	Kyiv-1	Valentine’s Day
849	S 22	---	1-5.2.01	Hong Kong	Siangan	“Hong Kong 2001” Philatelic Exhibition
850	---	---	6.2.01	Kyiv	Kyiv-1	Academic Vernadskyi Station – 5 Years
851	---	---	14.2.01	Donetsk	Donetsk GPO	Valentine’s Day
852	---	---	14.2.01	Donetsk	Horlivka VZ	Valentine’s Day
853	---	---	14.2.01	Donetsk	Kramatorskyi VZ	Valentine’s Day
854	---	---	14.2.01	Donetsk	Makiivka VZ	Valentine’s Day
855	---	---	14.2.01	Donetsk	Selydivska VZ	Valentine’s Day
856	---	---	14.2.01	Donetsk	Yenakiivka VZ	Valentine’s Day
857	---	26.9	20.2.01	Kyiv	Kyiv-1	Hetmans of Ukraine
858	---	---	23.2.01	Luhansk	Luhansk-22	Day of WW2 Veterans
859	---	---	2.3.01	Ternopil	Ternopil-1	M. Korduba – 125 Years
860	---	123	6.3.01	Kyiv	Kyiv-1	Invention of the Telephone – 125 Years
861	---	124	7.3.01	Kyiv	Kyiv-1	The World Through Children’s Eyes
862	---	---	8.3.01	Luhansk	Luhansk-22	8 March, Women’s Day
863	---	---	20.3.01	Kirovohrad	Dolynska VZ	A. Koptiev – 75 years
864	---	---	21.3.01	Crimea	Simferopol GPO	I. Hasprynskyi – 150 Years
865	---	---	26.3.01	Kyiv	Kyiv-1	O. Taranets – 75 years
866	---	125	1.4.01	Kyiv	Kyiv-1	Fifth Definitive Stamp Series
867	---	---	1.4.01	Odesa	Odesa GPO	Day of Laughter
868	---	---	7.4.01	Poltava	Poltava GPO	Poltava Gravitational Observatory
869	---	126	14.4.01	Kyiv	Kyiv-1	Ukrainian Folk Tales
870	---	---	15.4.01	Chernihiv	Chernihiv GPO	Easter
871	---	---	15.4.01	Dnipropetrovsk	Dnipropetrovsk GPO	Easter
872	---	---	15.4.01	Dnipropetrovsk	Kryvii Rih	Easter
873	---	---	15.4.01	Luhansk	Luhansk-22	Easter
874	---	---	15.4.01	Lviv	Lviv GPO	Easter (* see note at end)
875	---	---	15.4.01	Poltava	Poltava GPO	Easter
876	---	---	15.4.01	Volyn	Lutsk-25	Easter
877	---	---	15-21.4.01	Donetsk	Krasnoarmiisk-2	Easter Week
878	---	---	15-21.4.01	Donetsk	Slovianohirsk-1	Easter Week
879	---	127	20.4.01	Kyiv	Kyiv-1	Shipbuilding Industry in Ukraine
880	---	128	27.4.01	Kyiv	Kyiv-1	Europa 2001 – Natural Water Resources
881	V 18.6	---	9.5.01	Kyiv	Kyiv-1	Day of Victory
882	---	129	15.5.01	Kyiv	Kyiv-1	Holy Trinity
883	---	---	15.5.01	Kyiv	Kyiv-1	B. Medovar International Symposium
884	---	---	17-27.5.01	Kyiv	Kyiv-1	III International Theatre Festival
885	---	---	19.5.01	Ivano-Frankivsk	Velykyi Rozhyn VZ	In the family is freedom – T. Shevchenko
886	---	---	22.5.01	Cherkasy	Kaniv VZ	Taras Shevchenko Memorial
887	---	---	22.5.01	Kyiv	Kyiv-1	S. Ivanov (1951-2000)
888	---	130	25.5.01	Kyiv	Kyiv-1	Kyiv Monastery of the Caves – 950 Years
889	V 36.2	---	(27-28).5.01	Kyiv	Kyiv-1	Kyiv City Day (Type 3)
890	---	---	27.5-3.6.01	Donetsk	Donetsk GPO	III International Festival “Golden Scythian”

M No.	V / S No.	FDIP No.	Date of Issue	Oblast	Post Office	Description
891	---	---	27.5-3.6.01	Donetsk	Kramatorsk-1	III International Festival "Golden Scythian"
892	---	---	27.5-3.6.01	Donetsk	Mariupol VZ	III International Festival "Golden Scythian"
893	---	---	27.5-3.6.01	Donetsk	Slovianohirsk-1	III International Festival "Golden Scythian"
894	---	---	29-31.5.01	Donetsk	Slovianohirsk-1	Balloon Mail – First Flight
895	---	---	1-3.6.01	Donetsk	Donetsk GPO	Balloon Mail – Second Flight
896	---	---	1-7.6.01	Zaporizhia	Berdiansk VZ	Berdiansk – Health Resort City
897	---	---	3.6.01	Donetsk	Slovianohirsk-1	Day of the Holy Trinity
898	S 23	---	9-15.6.01	Belgium	Brussels	"Belgica" Philatelic Exhibition
899	---	---	14.6.01	Crimea	Sevastopol-11	Sevastopol City Day
900	---	---	15.6.01	Chernivtsi	Kitsman VZ	I. Mykolaichuk – 60 Years
901	---	131	15.6.01	Kyiv	Kyiv-1	Visit of Pope John-Paul II to Ukraine
902	---	---	15-17.6.01	Rivne	Ostriv VZ	Battle of Berestechko – 350 Years
903	---	---	18.6.01	Kherson	Kherson GPO	Kherson City Day
904	---	---	23-25.6.01	Kyiv	Kyiv-1	Pope John-Paul II Visit
905	---	---	25.6.01	Lviv	Lviv GPO	Pope John-Paul II
906	---	---	25-27.6.01	Lviv	Lviv GPO	Pope John-Paul II Visit to Ukraine, 2001
907	---	---	28.6-10.7.01	Volyn	Berestechko VZ	Battle at Berestechko – 350 Years
908	---	132	29.6.01	Zakarpattia	Uzhhorod GPO	Zakarpattia Oblast
909	---	---	6.7.01	Ivano-Frankivsk	Dolyna-3	I. Levynskiy – 150 Years
910	---	---	6.7.01	Lviv	Lviv GPO	I. Levynskiy – 150 Years
911	---	---	7.7.01	Chernivtsi	Vyzhnytsia VZ	Vyzhnytsia – 500 Years
912	---	133	12.7.01	Kyiv	Kyiv-1	Museum Treasures of Ukraine
913	---	134	24.7.01	Kyiv	Kyiv-1	Red Book of Ukraine
914	---	135	26.7.01	Kyiv	Kyiv-1	D. Bortnianskyi (1751-1825)
915	S 24	---	1-7.8.01	Japan	Tokyo	"PhilaNippon 01" World Philatelic Exhibition
916	---	---	4-5.8.01	Chernihiv	Chernihiv-3	Chernihiv Higher Military Aviation Pilot's Academy
917	---	136	10.8.01	Kyiv	Kyiv-1	Ukrainian Football
918	---	137	15.8.01	Kyiv	Kyiv-1	Ukrainian Independence Day – 10 Years
919	---	---	15.8.01	Zakarpattia	Uzhhorod GPO	Zakarpattia Football – 100 Years
920	---	---	15-19.8.01	Poltava	Velyki Sorochyntsi VZ	Sorochyntsi Fair
921	---	138	18.8.01	Kharkiv	Kharkiv-1	Kharkiv Oblast
922	---	---	18-20.8.01	Kyiv	Kyiv-1	Third World Forum of Ukrainians
923	---	---	24.8.01	Cherkasy	Cherkasy GPO	Ukrainian Independence Day – 10 Years
924	---	---	24.8.01	Dnipropetrovsk	Dnipropetrovsk GPO	Ukrainian Independence Day – 10 Years
925	---	---	24.8.01	Kharkiv	Kharkiv-1	Ukrainian Independence Day – 10 Years
926	---	---	24.8.01	Kyiv	Kyiv-1	Ukrainian Independence Day – 10 Years
927	---	---	25.8.01	Ternopil	Ternopil-1	Ternopil City Day
928	---	---	26.8.01	Ternopil	Ternopil-25	V. Yurchak – 125 Years
929	---	---	26.8.01	Donetsk	Donetsk GPO	Miner's Day
930	---	---	26.8.01	Donetsk	Soledar VZ	Artemisk Salt Deposits – 300 Years
931	---	---	2.9.01	Odesa	Odesa GPO	Odesa City Day
932	---	---	7.9.01	Mykolaiv	Mykolaiv-1	Mykolaiv Zoo – 100 Years
933	---	---	8.9.01	Sumy	Krolevets VZ	Krolevets – 400 Years
934	---	---	9.9.01	Zhytomyr	Zhytomyr-14	Zhytomyr City Day
935	---	---	12-14.9.01	Dnipropetrovsk	Dnipropetrovsk GPO	Institute of Physical Technology, Dnipropetrovsk
936	---	---	15.9.01	Vinnitsia	Bar VZ	Bar – 600 Years
937	---	---	15-16.9.01	Dnipropetrovsk	Dnipropetrovsk GPO	Dnipropetrovsk – 225 Years
938	---	---	15-16.9.01	Lviv	Lviv GPO	Lviv City Day
939	---	---	16.9.01	Chernivtsi	Putyla VZ	Putyla – 500 Years
940	---	139	21.9.01	Chernihiv	Chernihiv GPO	Chernihiv Oblast
941	---	---	21.9.01	Chernihiv	Chernihiv GPO	Chernihiv City Day
942	---	---	21.9.01	Zhytomyr	Kodnia VZ	Kodnia – 700 Years
943	---	140	22.9.01	Kirovohrad	Kirovohrad-6	Kirovohrad Oblast
944	---	---	22.9.01	Volyn	Volodymyr-Volynskiy VZ	Danylo Romanovych (Halyskyi) (1201-1264)
945	---	---	22-23.9.01	Kirovohrad	Kirovohrad-6	Kirovohrad City Day
946	---	---	23.9.01	Kyiv	Borodnianka VZ	Boreks Machinery Company – 25 Years
947	---	---	24.9.01	Poltava	Poltava GPO	M. Ostrohradskiy – 200 Years
948	---	---	28.9.01	Sumy	Hlukhiv VZ	D. Bortnianskyi (1751-1825)
949	---	---	6-7.10.01	Zaporizhia	Zaporizhia GPO	Zaporizhia City Day
950	---	---	7.10.01	Chernivtsi	Chernivtsi GPO	Chernivtsi City Day
951	---	141	7.10.01	Dnipropetrovsk	Dnipropetrovsk GPO	VII National Philatelic Exhibition "Ukrphillex 2001"
952	---	---	7-13.10.01	Chernihiv	Chernihiv GPO	Letter Writing Week

M No.	V / S No.	FDIP No.	Date of Issue	Oblast	Post Office	Description
953	---	---	7-13.10.01	Chernivtsi	Chernivtsi GPO	Letter Writing Week
954	---	---	7-13.10.01	Crimea	Sevastopol-11	Letter Writing Week
955	---	---	7-13.10.01	Dnipropetrovsk	Dnipropetrovsk GPO	VII National Philatelic Exhibition "Ukrphilex 2001"
956	V 32.5	---	(7-13).10.01	Dnipropetrovsk	Dnipropetrovsk GPO	Letter Writing Week
957	---	---	7-13.10.01	Dnipropetrovsk	Kryvyi Rih GPO	Letter Writing Week
958	---	---	7-13.10.01	Donetsk	Donetsk GPO	Letter Writing Week
959	---	---	7-13.10.01	Ivano-Frankivsk	Ivano-Frankivsk GPO	Letter Writing Week
960	---	---	7-13.10.01	Kharkiv	Kharkiv-1	Letter Writing Week
961	V 22.6	---	(7-13).10.01	Khmelnitskyi	Khmelnitskyi GPO	Letter Writing Week
962	V 10.8	---	(7-13).10.01	Kyiv	Borodianska VZ	Letter Writing Week
963	V 11.8	---	(7-13).10.01	Kyiv	Kyiv-1	Letter Writing Week
964	V 33.5	---	(7-13).10.01	Luhansk	Luhansk-55	Letter Writing Week
965	---	---	7-13.10.01	Lviv	Lviv GPO	Letter Writing Week
966	---	---	7-13.10.01	Odesa	Odesa GPO	Letter Writing Week
967	---	---	7-13.10.01	Poltava	Poltava GPO	Letter Writing Week
968	---	---	7-13.10.01	Volyn	Luts-25	Letter Writing Week
969	---	---	7-13.10.01	Zaporizhia	Zaporizhia GPO	Letter Writing Week
970	---	---	7-13.10.01	Zhytomyr	Zhytomyr-14	Letter Writing Week
971	---	---	9.10.01	Dnipropetrovsk	Dnipropetrovsk GPO	World Postal Day, Postage Stamp Day
972	---	142	9.10.01	Kyiv	Kyiv-1	Dialogue Among Civilizations
973	---	---	10.10.01	Dnipropetrovsk	Dnipropetrovsk GPO	Junior Philately Day
974	---	---	11.10.01	Dnipropetrovsk	Dnipropetrovsk GPO	Dnipropetrovsk – Center of Ukrainian Space Technology
975	---	---	12.10.01	Dnipropetrovsk	Dnipropetrovsk GPO	Golden Autumn
976	---	---	12.10.01	Kherson	Kherson GPO	Kherson Shipyards – 50 Years
977	---	---	12.10.01	Rivne	Rivne-28	First International Photographic Salon "Photoclub Chas"
978	---	---	14.10.01	Ternopil	Ternopil-25	Danylo Romanovych (Halyskyi) (1201-1264)
979	---	---	18.10.01	Kyiv	Kyiv-1	Pedagogical Institute "APN Ukraina" – 75 Years
980	---	143	19.10.01	Kyiv	Kyiv-1	The Black Sea
981	---	---	26.10.01	Lviv	Lviv GPO	Unveiling of the Danylo Halyskyi Monument
982	---	---	1.11.01	Dnipropetrovsk	Dnipropetrovsk GPO	I. Manzhura (1851-1893)
983	---	---	3.11.01	Kyiv	Kyiv-1	Ukrainian Border Forces – 10 Years
984	---	---	7-10.11.01	Kyiv	Kyiv-1	Information Science and Communications 2001
985	---	---	10.11.01	Luhansk	Luhansk-22	V. Dal (1801-1872)
986	---	144	9.11.01	Kyiv	Kyiv-1	Merry Christmas
987	---	---	14.11.01	Donetsk	Artemivsk VZ	Bakhmut Zemstvo Postage Stamp – 100 Years
988	---	---	16.11.01	Donetsk	Mariupol VZ	Mariupol Postal Route – 130 Years
989	---	145	16.11.01	Kyiv	Kyiv-1	St. Nicholas
990	---	146	23.11.01	Kyiv	Kyiv-1	Happy New Year
991	---	---	30.11.01	Chernivtsi	Chernivtsi GPO	N. Yaremchuk – 50 Years
992	---	---	30.11.01	Chernivtsi	Vyzhnytsia VZ	N. Yaremchuk – 50 Years
993	---	---	1.12.01-5.1.02	Kyiv	Kyiv-1	Grandfather Frost (Did Moroz) Post
994	---	---	13.12.01	Lviv	Lviv GPO	Metropolitan A. Sheptytskyi – 100 Years Enthronement
995	---	---	13.12.01	Ternopil	Ternopil-1	Metropolitan A. Sheptytskyi – 100 Years Enthronement
996	---	---	17.12.01	Kyiv	Kyiv-1	Regional Cooperation in Communications (RCC) – 10 Years
997	---	147	19.12.01	Kyiv	Kyiv-1	Taras Shevchenko and Akakii Tsereteli
998	---	148	20.12.01	Kyiv	Kyiv-1	Ukrainian National Folk Costumes

According to *Katalog Znakiv Poshtovoi Oplaty Ukrainy 2001* there were two Easter postmarks issued at the Lviv GPO on 15.4.2001, each of a different design. One of the designs illustrated was identical to the Luhansk-22 postmark issued on that date. This image contradicted information contained in the official listing provided in *Filatelii Ukrainy*. This author has not seen the second Lviv postmark and until physical evidence has been received, it will not be listed. Should it prove genuine, it will carry the catalog number 874a, as this would imply that a single post office issued two unique postmarks on the same day, for the same event.

UKRAINIAN CONNECTION ON 2002 CANADIAN POSTAL ISSUES

by Ingrid Kuzych

There are a number of reasons I collect stamps from Canada in addition to those of Ukraine. First off, I think it's a great country. I grew up in Detroit and visits to neighboring Windsor (just across the river) or Toronto (several hours east on the 401 expressway) were common excursions as a youngster, teenager, and in college. The people were/are always very friendly and the ubiquitous cleanliness and natural beauty of the country always made for a favorable impression.

Secondly, in my opinion, Canadian stamps are some of the best-designed in the world. It's obvious that a lot of thought and planning goes into their composition, yet the stamps always seem fresh and original.

Finally, there are well over a million citizens of Ukrainian heritage in Canada and they have had a substantial impact on the growth of the Dominion. Many of their contributions have been (and continue to be) recognized on postage stamps. Over the past decade, almost every year, one or two stamps have had a Ukrainian connection.

For 2002, however, Canada Post outdid itself with four Ukrainian-related depictions on several different postal products! The items honor five different men in the fields of sport, government, and art.

Hockey Tie-Ins

It all began on 12 January 2002 with the release of two ice hockey-related products. The

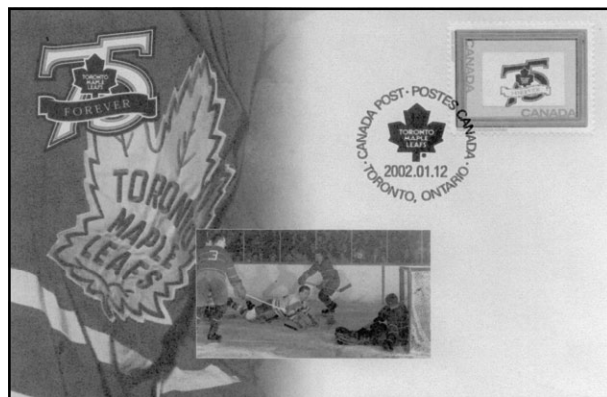


Figure 1 The commemorative envelope honoring 75 years of the Toronto Maple Leafs also shows a flying Bill Barilko scoring the most famous goal in the club's history.

first was a special envelope honoring the 75th anniversary of the Toronto Maple Leafs hockey club. Although founded in 1917, the team first went by the nickname 'Arenas' (until 1919) and then the 'St. Patricks' before switching to Maple Leafs in 1927. In addition to the team crest on a jersey, the souvenir envelope features a photo of the most famous goal ever scored by a Maple Leafs player (Figure 1). It occurred in the 1951 Stanley Cup finals, when William "Bashing Bill" Barilko scored while airborne in sudden-death overtime against the Montreal Canadiens to win the game and the series. It was the last goal the Ukrainian-Canadian from Timmins, Ontario ever scored. Just a few months later the plane carrying the 24-year old player and a pilot friend on a private fishing trip in northern Ontario disappeared. The largest air search in operation in Canadian history failed to find the plane and it was not until 15 years later that the wreckage was finally discovered.

Although he only played five seasons as a pro—and as a defenseman was never a high scorer—Barilko played on, and was an integral part of, four championship Toronto teams.

For this year's Winter Olympic Games in Salt Lake City, Canada Post issued a pre-stamped postcard worth \$2 (Canadian). Sponsored by various organizations, the card was prepared to raise funds for amateur hockey. Half of the funds raised by the sale went to the Canadian Hockey Association.

The post card allowed mailers to send their best wishes to the men and women of Canada's national hockey teams participating in the Olympics. The scheme seems to have brought luck to the Canadian teams as they both won the gold medals in the finals over the US.

One side of the card showed a painting of boys playing hockey on a frozen pond. The other carried the reproduction of the Wayne Gretzky All-Star stamp from 2000 (Figure 2). Mr. Gretzky's Ukrainian background and many accomplishments as a player have been previously documented on the pages of the *Ukrainian Philatelist*. Now retired, Mr. Gretzky served as the successful general manager of the 2002 Canadian men's Olympic hockey team and thus added another page of success to his already bulging resume.

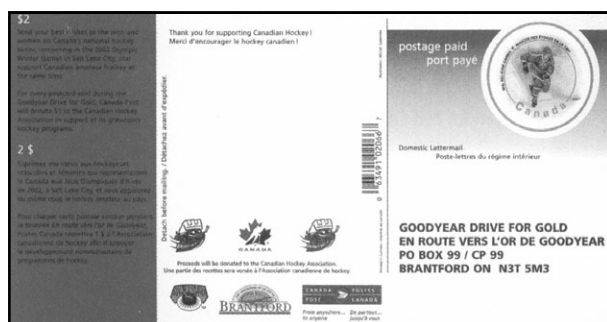


Figure 2

The special postcard sending words of encouragement to the Canadian men's and women's Olympic hockey teams carried a pre-printed Wayne Gretzky stamp.

Governors General

On 1 February 2002, Canada issued a stamp marking the 50th anniversary of a Canadian first becoming Governor General. When Adrienne Clarkson was sworn in as Canada's 26th Governor General in 1999, she not only became the 9th Canadian to hold that office, but she continued a tradition that began when Samuel de Champlain became Governor General of New France in 1612. The post of Governor General has survived the French regime, British colonial rule, and Canada's Confederation as a country in 1867 to become the nation's oldest public office. As representative of the monarch, the Governor General is responsible for carrying out the duties of Head of State for Canada.

The earliest Governors General were members of the British aristocracy. In 1947, with implementation of the Canadian Citizenship Act, Canadians were no longer British subjects. So, when Vincent Massey took over as Governor General in 1952, he did so as a Canadian. Nine persons have served in the position over the past

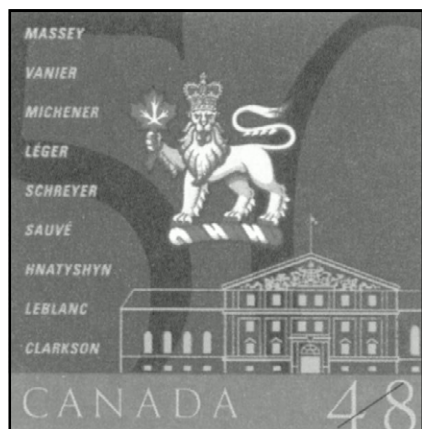


Figure 3 The Governor General stamp carries the names of two men of Ukrainian extraction who held this post: [Edward] Schreyer and [Ray] Hnatyshyn.

five decades, all of their names appear on the stamp, which also shows the lion crest from the Governor General's standard and an outline of Rideau Hall, the Governor General's Residence in Ottawa (Figure 3).

Two of the nine Governors General listed on the stamp are of Ukrainian background. Edward Schreyer (Figure 4) was born in Manitoba of a pioneer Austrian farm family, which traces its origin to Pidhaitsi county in Galicia (Western Ukraine). This area was under Austrian Habsburg rule in the 19th century when Mr. Schreyer's ancestors came to Canada. Upon his installation as Governor General, he inserted some Ukrainian text into his speech, the first time such a symbolic act was ever carried out by a Canadian Head of State. Mr. Schreyer served as Governor General from 1979 to 1984, having earlier held the position of Premier of Manitoba from 1969 to 1977. Interestingly, his popular wife Lily has a similar bicultural origin tracing her roots to Bukovyna which also was a Ukrainian province in the Austrian Empire.

Ramon (Ray) Hnatyshyn (Figure 5) served in Canada's highest post from 1990 to 1995, after having held various offices including Canadian Minister of Justice and Attorney General. His tenure as Governor General coincided with the centenary of Ukrainian immigration to Canada celebrated in 1991. He also visited Ukraine in an official capacity in 1994. Mr. Hnatyshyn himself is the son of another prominent Ukrainian from Saskatchewan, the late senator John Hnatyshyn.

Sculpture

The most recent postal issue (10 June) with a Ukrainian connection is part of a two-stamp set (Figure 6) honoring renowned Canadian sculptors Leo Mol (with his figures of *Lumberjacks*) and Charles Daudelin (and his abstract creation *Embrace*).

Leonid Molodoshanin, who shortened his name to Leo Mol, was born in Volyn in Ukraine in 1915 and learned the art of ceramics in his father's pottery workshop. He studied at art academies in Berlin and the Hague before emigrating to Winnipeg in 1948. He held his first exhibition the following year and quickly developed a reputation for his realistic sculptures as well as fine stained glass windows. The beautiful Taras Shevchenko monuments in both Washington DC and Buenos Aires are his creations, and Mr. Mol is now recognized as one of Canada's finest-ever sculptors.

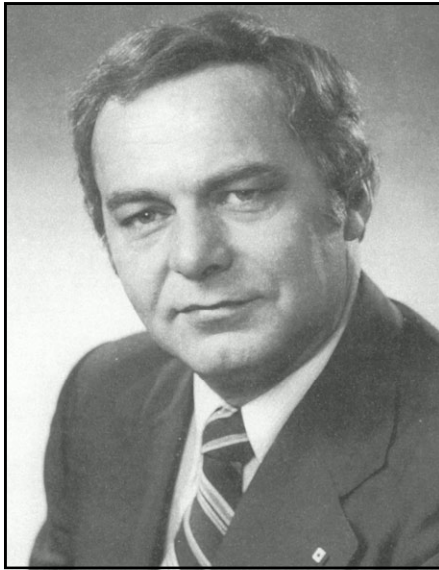


Figure 4
Edward Schreyer was the youngest Canadian to ever hold the position of Governor General. He assumed the post at age 43.



Figure 5
Ray Hnatyshyn in the ceremonial garb of Canadian Governor General.

In 1992, the Leo Mol Sculpture Garden, spanning some three acres, was officially dedicated in Assiniboine Park, Winnipeg. The Garden and associated gallery came into being when Mol donated more than 200 bronze sculptures to the city. The immaculately landscaped park—with figures of prominent people, religious leaders, the human form, and wildlife—has won several awards. It is the only sculpture garden in North America dedicated to the works of a single artist. Completed in 1990, *Lumberjacks* is depicted on the stamp in its Sculpture Garden setting.

Epilog

The above-described postal products are excellent examples of Ukrainian topics or thematics in philately. Many Ukraine collectors, including myself, search out foreign stamps with Ukrainian connections. Such Ukrainian-topic issues can form a fascinating (and yet quite inexpensive) adjunct to a regular Ukraine collection. Perhaps such postal releases are something you should consider adding to your own philatelic holdings.



This article is slightly revised from a submission that appeared in *The Ukrainian Weekly* 7 July 2002.

Figure 6
A pair of stamps honoring masters of Canadian sculpture featured *Lumberjacks* by Leo Mol.

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LOVE, TEDDY BEARS, AND HEIDI KLUM: A STAMPSHOW-UKRAINPEX 2002 RETROSPECTIVE

by Andrew O. Martyniuk

Love, teddy bears, and Heidi Klum. All this and more greeted Society members who attended STAMPSHOW-UKRAINPEX 2002 in Atlantic City, NJ, from 15-18 August 2002. Unlike previous years, this year the society decided to hold its annual UKRAINPEX celebration in conjunction with the American Philatelic Society's STAMPSHOW. The UPNS had a booth manned throughout this event where many Society members congregated in between wheeling and dealing for stamps at any number of the several hundred dealer booths at the show (Figure 1). Many non-members attending the show also stopped by the UPNS booth to receive a brochure describing our Society, information concerning Ukrainian philately, and to obtain free copies of back issues of the *Trident-Visnyk* and *Ukrainian Philatelist*. A number of such individuals indicated they were of Ukrainian background but had not previously given serious consideration to collecting Ukrainian stamps. These recruitment efforts on the part of UPNS gained several new members. In fact, nearly three dozen UPNS members stopped by at some point during the show.



Figure 1 The Society booth proved a popular stop both for UPNS members and non-members.

Several attractions of the show delighted attendees. First, on August 15th, the USPS issued a sheet of teddy bear stamps in recognition of the centennial of teddy bears. The following day postal authorities released two new love stamps. This love theme provided a backdrop for the selected UPNS UKRAINPEX religious themes honoring both Catholic and Orthodox individuals Cardinal Josyf Slipyj and Father Ahapii Honcharenko, designed by John Jaciw. Long-time Society member Bohdan Sowa graciously donated cacheted envelopes honoring these two religious figures (Figure 2). [Members wishing to obtain special show covers may order them for \$2.50 apiece at: UPNS, Box 3, Springfield, VA 22150. A limited quantity of the two covers from last year's show are still available for the same price.]

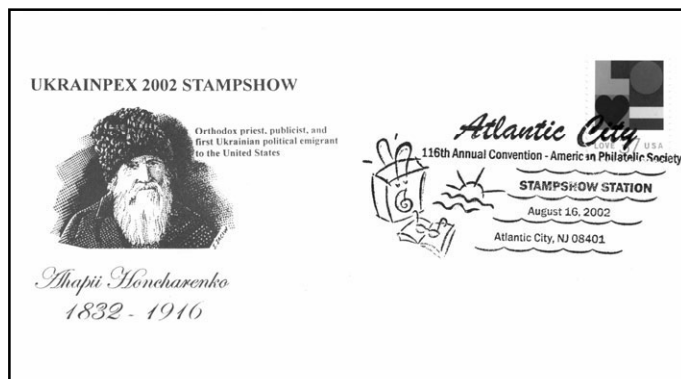
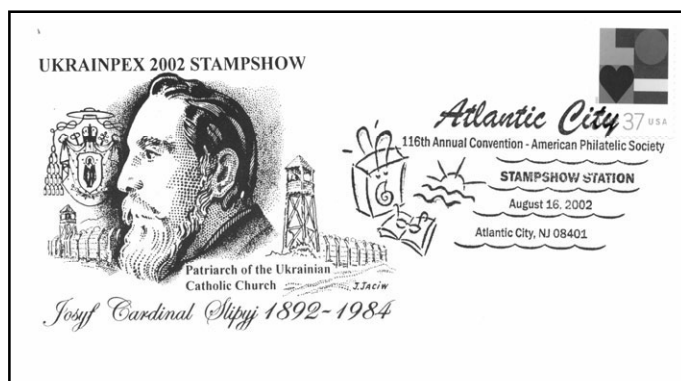


Figure 2 The STAMPSHOW-UKRAINPEX 2002 commemorative covers.

So, what about supermodel and cover girl Heidi Klum? Well, to the surprise of many at the show, Heidi Klum, unveiled a miniature sheet of stamps issued in her honor by the Caribbean nation of Grenada on August 16th. Heidi, accompanied by an entourage of local models, attended the show to greet the crowds of philatelists who gathered in her honor and to sign first day covers. Heidi, whose father is an avid stamp collector, admitted to a fascination with philately. Now a real "cover" girl, she also graciously signed the historic UPNS guest book, which has been present at all UPNS gatherings since the founding of the Society in 1951. A sheet of her stamps was affixed adjacent to her autograph (Figure 3).

On Saturday morning, the American Philatelic Society provided UPNS a room

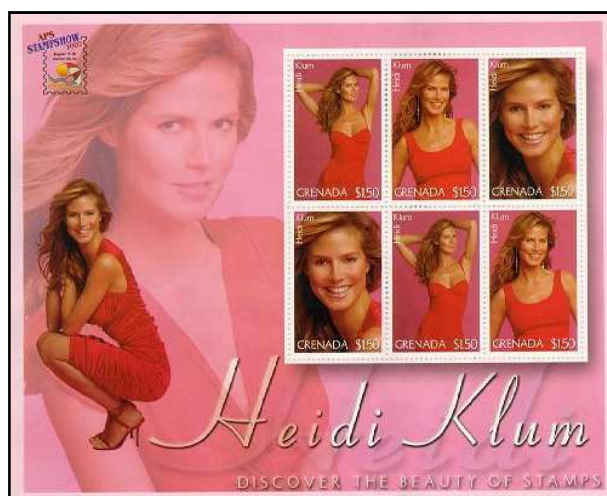


Figure 3 The UPNS guest book (left) showing Heidi Klum's signature and stamp sheetlet (above).

and advertising for our annual society meeting. Members showed up from as far away as Great Britain, Canada, and Arizona (Figure 4). To the surprise and delight of attendees, this meeting attracted an unusually large number of UPNS members who have published books and articles concerning Ukrainian philately. Included in this number were: Dr. Raymond Ceresa (13 books concerning classic Ukrainian stamp issues); John Roberts (son of C.W. Roberts, whose five-volume work remains the primary English-language source on classic trident overprints); Dr. Lubomyr Onyshkevych (editor of our *Trident-Visnyk*); Vsevolod Onyshkevych (catalog of Ukrainian provisionals and fantasies); Dr. Inger Kuzych (the just-published *Handbook of Modern Ukrainian Philately*); Andrew O. Martyniuk (translator of Lobko's catalog of modern Ukrainian provisional stamps); Val Zabijaka,

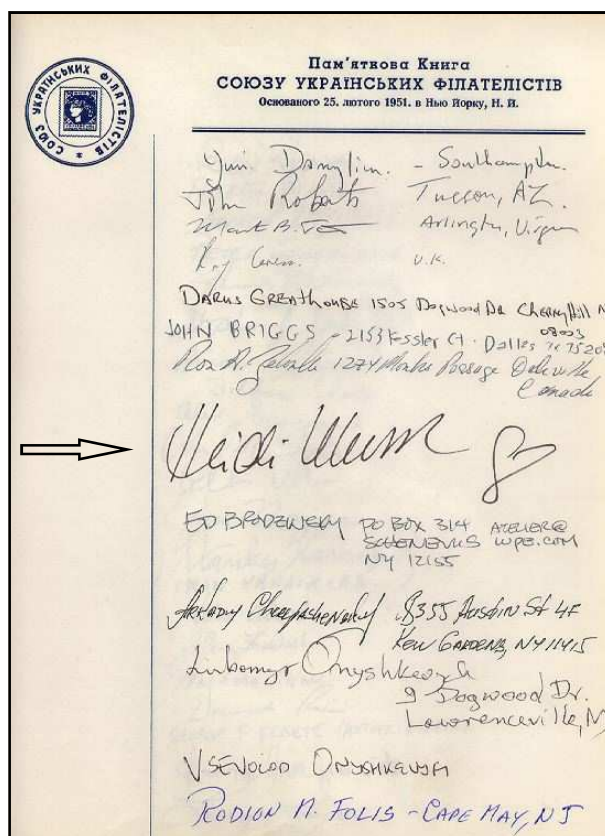


Figure 4 Group shot of participants at the annual society meeting.

Paul Spiwak, Borys Zayachivsky, Martin Tatuch, James Mazepa, and Dr. Dominick Riccio (articles in the *Ukrainian Philatelist*); Raymond Pietruszka (articles in various publications); and Michael Shulewsky (articles and monographs on the postal issues of Carpatho-Ukraine).

President Inger Kuzych brought the meeting to order and covered a number of topics including the newly revised and updated Ukrainian section



Figure 5 Andrew O. Martyniuk is congratulated by Val Zabijaka after receiving a special award from the APS.

to the *Scott Catalogue*; newly issued handbooks and catalogs related to modern Ukrainian philately and classic Ukrainian post cards; Narbut Prize winners; and information on Ukrainian thematic stamps recently issued in the US and Canada.

Andrew Martyniuk indicated he was forming a Ukrainian

telephone card study group and asked that any members wishing to participate, or who are simply interested in Ukrainian telephone cards, should contact him through the UPNS website (www.upns.org).

A wonderful discussion on modern Ukrainian philately, led by Val Zabijaka, next ensued among the members. Mr. Zabijaka, who makes annual trips to Ukraine to meet with members of the Ukrainian philatelic hierarchy, regaled those present with fascinating stories behind some stamp issues. Included in his discourse were details about the Mykolaiv and Rivne provisional issues of the early 1990s and facts about “imperforate” proof issues that have reached the market.

Dr. Kuzych then moved the meeting to the presentation of awards for 2002. The Kotyk Award, presented for the best article(s) appearing the previous year’s *Ukrainian Philatelist*, went to two authors: Karen Lemiski and Alexander Epstein. The Julian G. Maksymczuk Award, presented for outstanding services to Ukrainian philately, went to Roman Dubyniak and Peter Cybaniak (for their numerous catalogs dealing with the postal history of Ukraine) and to George Fedyk, for his handbook on modern Ukrainian philately and his indispensable support as editor of the *Ukrainian Philatelist*. Next, Dr. Kuzych recognized Andrew Martyniuk who, just one hour earlier at the APS general meeting, was presented with an award recognizing his 25 years of service to that society (Figure 5).

Finally, Inger Kuzych presented an award that has not been seen for a number of years – an Honorary UPNS Membership (the Society’s highest award) for long-time UPNS member, former UPNS president, and current Eastern



Figure 6 UPNS President Kuzych presents Val Zabijaka with his special Honorary Membership plaque.

Hemisphere Liaison Val Zabijaka (Figure 6). Surprised, Mr. Zabijaka humbly accepted the award and spoke for a few minutes on how he originally became interested in Ukrainian philately. He was touched by the fact so many of his friends were there to witness his receiving the award. He specifically indicated that it was ironic that John Roberts was present at the meeting as it was John’s father who sparked Val’s interest in, and subsequent life-long pursuit of, Ukrainian philately.

On Sunday the 18th, the final day of the show, UPNS members were delighted to learn that the *Ukrainian Philatelist*, which had been entered into the literature competition, had earned a vermeil award. It was deemed one of the finest periodicals by the judges and clearly stood out among the many dozens of other society periodicals that had been entered from around the world. The award was a fine tribute to editor George Fedyk and the UPNS editorial committee.

In summary, STAMPSHOW-UKRAINPEX 2002 proved to be an exciting and worthwhile forum for our Society providing a broad showcase for Ukrainian philately in general and the UPNS specifically.



Val Zabijaka stands with John Roberts and Dr. Raymond Ceresa

UPNS 50th ANNIVERSARY PRE-STAMPED ENVELOPE

by Inger Kuzych

Not long into the first year of my term as UPNS president in 2000, I contacted Marka Ukrainy (the firm that produces Ukraine's philatelic products) with an inquiry as to whether they would consider releasing a stamp for our society's 50th anniversary in 2001. The response I received informed me that Marka Ukrainy does not generally issues stamps for half century celebrations of organizations, but instead prefers to honor 75 and (particularly) 100 year festivities.

Undeterred, I wrote back with a request for a possible pre-stamped envelope. This time the response was favorable. Although their letter stated that Marka Ukrainy was happy to inform our society of the production of a commemorative envelope, no details were included and no response was made to UPNS's offer to help with the envelope design.

It was in May of 2001 that I first began to hear reports that a UPNS envelope had been released. Eventually, I was able to acquire some copies. The colorful cachet – featuring the society's logo on stamps and the Ukrainian flag before a globe – turned out to be very appropriate. Initial reports gave the quantity produced as 500,000; the artist indicated on the reverse of the envelopes was Valerii Somin. The envelopes carried the "Plowmen" stamp from the Ethnographic Scenes series valued at "Д" and

good for the domestic rate (order No. 1-3078, 2001; catalog no. 434).

Later in the year, UPNS's Eastern Hemisphere Liaison Val Zabijaka was able to obtain a detailed fact sheet of the UPNS commemorative envelope from Valentyna Khudolii, the head of Marka Ukrainy. A translation appears below.

It is interesting to see how the envelopes were distributed around the country. The largest quantity (100,000) went to Kharkiv oblast, while only 10 were ordered by Zakarpattia. All oblasts received some envelopes except for Mykolaiv oblast, which is not represented on the list.

Marka Ukrainy charged its oblast posts 6.5 hryven (about \$1.20 US at the time) for every 100 envelopes or just over a penny each. The total quantity ordered by the oblast post offices was a little over 314 thousand. Since the official amount reportedly produced was eventually reduced to 350 thousand, about 36 thousand copies were presumably retained at the Kyiv Main Post Office.

Nevertheless, the envelopes sold out very quickly. When I made inquiries in the middle of the year to get extra copies for our anniversary UKRAINPEX in the fall, Marka Ukrainy could only supply me with 10 copies. Efforts made on my behalf by friends traveling to Ukraine proved fruitless. No more UPNS envelopes were to be had anywhere!

The 10 (by now greatly treasured) envelopes were cancelled with a commemorative cancellation at our FREEDOMPEX convention in Lehigh, PA on 10 November 2001 (see Figure 1). Needless to say, they too were quickly snapped up. (See *Ukrainian Philatelist* No. 86, pages 1-5, for a complete wrap up of the society's two convention-exhibits of last year.)

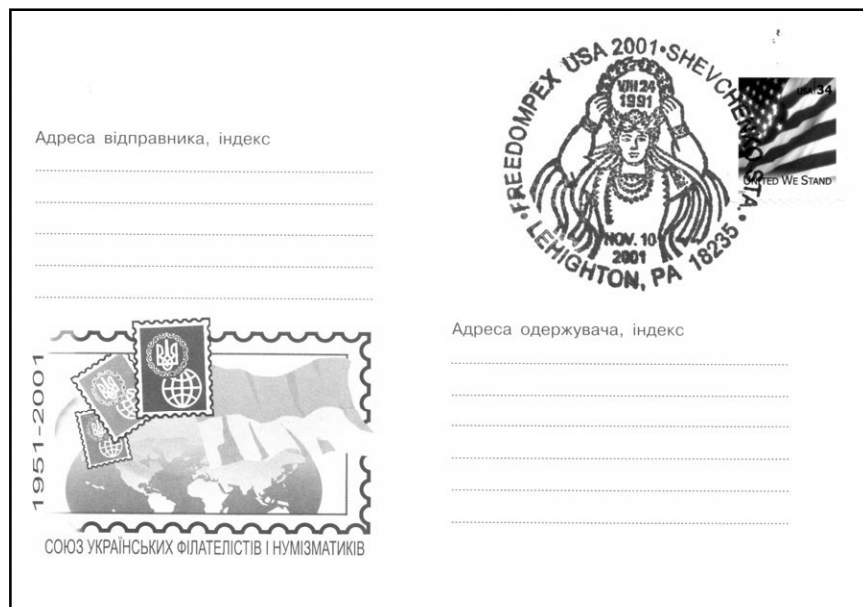


Figure 1.

The special envelope produced by Marka Ukrainy for UPNS's 50th anniversary cancelled at the FREEDOMPEX celebration.

31 May 2001

“APPROVAL”

By the Director of the Firm “Marka Ukrainy” V.V. Khudolii

Directive No. 191

For the issuance of pre-stamped artistic envelopes “Society of Ukrainian Philatelists”.

No.	Ordered by	Total Quantity	Charge by “Marka Ukrainy” for every 100 pieces (in hryven)	Total (in hryven)
1	Vinnytsia post	5,000	6.50	325.00
2	Volyn post	5,000	6.50	325.00
3	Dnipropetrovsk post	2,000	6.50	130.00
4	Donetsk post	15,000	6.50	975.00
5	Zhytomyr post	30,000	6.50	1,950.00
6	Zakarpattia post	10	6.50	0.65
7	Zaporizhia post	10,000	6.50	650.00
8	Ivano-Frankivsk post	10,000	6.50	650.00
10*	Kyiv post (presumably the oblast post)	1,000	6.50	65.00
11	Kirovohrad post	10,000	6.50	650.00
12	Republic of Crimea post	100	6.50	6.50
13	Luhansk post	1,000	6.50	65.00
14	Lviv post	20,000	6.50	1,300.00
15	Odesa post	1,000	6.50	65.00
16	Poltava post	3,000	6.50	195.00
17	Rivne post	10,000	6.50	650.00
18	City of Sevastopol post	25	6.50	1.63
19	Sumy post	6,000	6.50	390.00
20	Ternopil post	5,000	6.50	325.00
21	Kharkiv post	100,000	6.50	6,500.00
22	Kherson post	100	6.50	6.50
23	Khmelnyskyi post	11	6.50	0.72
24	Cherkasy post	50,000	6.50	3,250.00
25	Chernivtsi post	10,000	6.50	650.00
26	Chernihiv post	20,000	6.50	1,300.00
	Totals	314,246		20,426.00

* Note: No number 9 appeared on the list. Alphabetically, this spot was likely reserved for the City of Kyiv post. Both of the cities of Kyiv and Sevastopol have oblast-level status.

RECORD VOTE TABS 'KING DANYLO' AS NUMBER ONE

by Ingrid Kuzych

A record number of voters took part in this year's Narbut Prize balloting that selected the King Danylo souvenir sheet as the best-designed philatelic release of 2001 (see Figure 1). Amazingly, more than 80% of the hundreds of votes this year came from Ukraine continuing a trend of heavy input from abroad begun last year.

In 2001, for the first time, voters could select their preferences online from the popular Ukrainian Electronic Stamp Album of Bohdan Hrynshyn in Edmonton. This new opportunity also contributed to the splendid participation rate. In all, the King Danylo souvenir sheet nabbed 17% of the votes, three percentage points over the runner-up Ukrainian Folk Costume issue (Figure 2). The strong preference for these two issues was exhibited by voters in both Ukraine and from the rest of the world. Although the choice was about evenly split among Ukrainian voters, participants from other countries pushed the Danylo sheet to the forefront.

Additional substantial votes went to the Hetmans of Ukraine stamps (12%; Figure 3) and the Tenth Anniversary of Independence souvenir sheet (9%; Figure 4). The Dmytro Bortnianskyi stamp received 7% of the vote, while the Black Sea Fauna and Beekeeping souvenir sheet issues claimed 6% and 5% respectively. Almost every stamp or souvenir sheet issue received some votes.

The Narbut Prize is now recognized as the premier philatelic art award in Ukraine. All of the past winners of the Prize were depicted in color on the cover of the March-April 2002 issue of *Filateliia Ukrainy* which celebrated the 10th anniversary of Ukrainian stamp production. This government-sponsored journal, published by Ukraine Post, is the leading philatelic periodical in Ukraine.

Souvenir sheets continue to be very popular philatelic items in Ukraine. This was the fifth year in a row that such a sheet finished first in the competition, and four of these five sheets have depicted historical themes.

Readers wishing to examine all of last year's stamps (or the issues from any year) in full color, may do so online at the Ukrainian Electronic Stamp Album (www.ukrainian-philately.info). Click on 2001 or on any other year's issues you may wish to check out.

The Winning Design

This year's winning design depicted the famous King of Galicia (Halych) and Volyn (ruled 1238-64; King of Rus from 1253) riding a white charger at the head of his troops. A golden lion on a blue banner unfurls behind him, while in the background are the wooden walls of the newly built city of Lviv, named for Danylo's son Lev (Leo) and founded about 1256.



Figure 1
The winning design of 2001 showed King Danylo
at the head of his troops.
The medieval Lviv fortress is in the background.

Danylo, one of medieval Ukraine's greatest rulers, was able to first unite the western Ukrainian lands (Galicia and Volyn) and eventually to rule over all of Rus from Kyiv. The pope himself sent him a crown recognizing him as king in 1253. It is this crown that is the most prominent and intriguing part of

the souvenir sheet as it is embossed in gold foil and immediately draws the viewer's eye.

The crown has drawn a bit of mild criticism from a few who state that no ruler would march off to battle wearing his royal regalia. While this is certainly true, the depiction does not have to be interpreted in a warlike vein. Danylo could just as easily be leading his troops in a parade, where wearing a crown would be quite appropriate. Besides, I'm certain the artist meant the portrait to be more of a symbolic rendering of this renowned ruler rather than an exact portrayal.

About the Designer

The designer of the Danylo stamp was Oleksii Shtanko. His Yaroslav the Wise souvenir sheet won the Narbut Prize in 2000, while his St. Volodymyr sheet came in second last year. Mr. Shtanko was supposed to eventually complete an entire series on Ukrainian monarchs, but he died of cancer recently, leaving behind a wife and young son. It was Kateryna, his wife, who won last year's Narbut Prize for her charming and unusual souvenir sheet portrayal of Ukrainian wildflowers. The \$250 Prize honorarium will be presented to her in lieu of her husband.



Figure 2 Second in the balloting was the Folk Costumes issue. Prepared in both a souvenir sheet and stamp format, the designs depicted folk costumes from the Kyiv, Chernihiv, and Poltava regions.

Oleksii Shtanko had also been responsible for another very popular stamp series – that depicting Famous Ukrainian Women. In all he designed 30 stamps and souvenir sheets, most of which were portraits. His unique and attractive design style will be sorely missed.

Mr. Shtanko had previously depicted Danylo on another philatelic release. In 1999 he designed the stamp honoring the 800th Anniversary of the Galician-Volynian State. The cachet of this issue's first day cover showed a young Danylo being given a ride on the shoulder of his proud father Roman, who established his lineage over a newly unified Galicia-Volyn in 1199 (Figure 5). This colorful and charming depiction proved to be very popular.



Figure 3 The two Hetmans honored in 2001 were 17th century figures: Yurii Khmelnytskyi (1641-1685) and Mykhailo Khanenko (ca. 1620-1650).

A List of Past Winners

The Narbut Prize has been awarded annually since 1993 for the best-designed stamp of the previous year (Ukraine only resumed stamp production in 1992). Below are the winners of the Narbut Prize since its inception (note: there was a tie in voting in 1993):

1993

A – Larysa Koren: “150th Anniversary of the Birth of Mykola Lysenko”.

B – Oleh Snarsky: “National Flag and Trident Emblem of Ukraine”

1994

Yurii Lohvyn: “75th Anniversary of Ukraine’s First Postage Stamps”.

1995

Serhii Bieliaiev: “160th Anniversary of Kyiv University”.

1996

Yurii Lohvyn, “Hetmans of Ukraine” series.

1997

Serhii Bieliaiev, “150th Anniversary of the Kyiv University Astronomical Observatory” (stamp triptych).

1998

V. Taran and O. Kharuk, “The Founders of Kyiv” (Europa souvenir sheet).

1999

V. Taran, O. Kharuk, S. Kharuk, and V. Kozachenko: “350th Anniversary of the Beginning of the Ukrainian Struggle for Freedom Under Bohdan Khmelnytskyi” (souvenir sheet).

2000

Oleksii Shtanko: “Yaroslav the Wise” (souvenir sheet).

2001

Kateryna Shtanko: “Wildflowers of Ukraine” (souvenir sheet).

2002

Oleksii Shtanko: “King Danylo” (souvenir sheet).



Figure 4
The Tenth Anniversary of Ukrainian Independence souvenir sheet showed the first carrying of the Ukrainian flag into the Parliament chamber and the first raising of the azure-gold flag over the Parliament building (24 August 1991).



Figure 5
A young King Danylo had previously been depicted by Narbut Prize winning artist Oleksii Shtanko on a 1999 envelope cachet honoring the 800th anniversary of the Galician-Volynian State.

REVIEW ROUND-UP (5)

by John-Paul Himka

The big news is the long-awaited total revision of the earlier Ukraine section in the *Scott Postage Stamp Catalogue* and, in more detail, in the *Scott Classic Specialized Catalogue of Stamps & Covers*. The changes are summarized in the "Catalogue Column" of the September 2002 issue of the *Scott Stamp Monthly*: "Five items were removed that have been listed since 1920, 20 new listings were added, and the catalog numbers for all but eight stamps have been changed" just in the standard catalog. (The renumberings do not affect stamp issues from 1992 on.) This total overhaul, according to author William A. Jones, was undertaken "with the invaluable advice and assistance of the Ukrainian Philatelic & Numismatic Society and especially Ingert J. Kuzych, its president". In the full page article about the changes, Jones outlines the history of Ukrainian stamp issues in 1918-20.

When it rains it pours, because in the same issue of *Scott Stamp Monthly* that features the catalog changes, there is an article by Bonnie and Roger Riga on the Ukrainian Bandurist Chorus cinderellas of 1961 honoring Taras Shevchenko and issued as a response to the refusal of the US to honor Shevchenko in its Champions of Liberty series. (Ed: both articles within this issue of UP)

It's been a while since we've seen an issue of *Drohobyskyi kolektsioner* edited by Yevhen Pshenychny. One has just come out: 2002, No. 1 (14). It has changed from a newspaper to a magazine format, with a glossy cover printed in color. This issue will be of particular interest to collectors of postcards because of two contributions by Borys Zayachivsky. One is a short and fascinating piece which resolves the mystery surrounding a set of seven anti-Nazi and

anti-Soviet postcards from World War II. The cards are satirical illustrations of a folk song, "Vesela pratsia" (Happy Work). The other contribution is a catalog of the postcards of the Ukrainian Sich Riflemen, 1915-18. Only seven cards are illustrated, but many more are listed.

Proof that Marka Ukrainy is totally with it appears in *AsFU-Inform*, 2002, No. 11 (162). Almost the whole issue is taken up with a stinging letter to Marka Ukrainy director V.V. Khudolii written by V.H. Bekhtir, head of the Association of Philatelists of Ukraine (AsFU). In the name of angry collectors, Bekhtir accuses Marka Ukrainy of such philatelic sins as proliferating variants of the same stamp (e.g., in mini sheets and regular sheets), issuing ugly stamps, unnecessarily increasing the number of issues every year and putting out too many stamps with uselessly high face values. Since these are pretty much the same complaints that North American collectors make about USPS and Canada Post, it must be a symptom that Marka Ukrainy has now caught up with its Western counterparts.

Ukrainian thematics whiz Andriy Solczanyk has published at least two new articles recently. His study of composer and writer Sydir Vorobkevych as represented in philatelic emissions appeared in *Filateliia Ukrainy*, 2002, No. 4 (36); an article on Vasyl Stefanyk appeared in *Drohobyskyi kolektsioner*, 2002, No. 1 (14).

Going to Ukraine and want to meet other philatelists? The schedule of stamp club meetings in various cities is available in both *Filateliia Ukrainy*, 2002, No. 4 (36) and *AsFU-Inform*, 2002, No. 12 (163).

On October 1, 2002 UP editor George Fedyk was interviewed by correspondent Olya Pavlyshyn on Australia's SBS radio network about the recently published *Handbook of Modern Ukrainian Philately: A Catalog of Stamps, Stationery, and Cancellations, 1991-2000*. This radio network serves not only the Ukrainian community in Australia but provides a listening service to the rest of the Australian community. The purpose was to promote the Handbook to the community at large and encourage others to collect Ukrainian philately.

A review of the recently published *Handbook of Modern Ukrainian Philately* appeared in the August 2002 issue of *Scotts Stamp Monthly* (page 57). The "What's New" column provides readers with information about new books, catalogs, products, and services that they may find useful in furthering their enjoyment of the hobby. The Handbook is being recognized as the definitive work (in English) for modern Ukrainian postal issues.

The following article is a reproduction of John-Paul Himka's article that appeared in *The Ukrainian Weekly* Vol. 70, No. 38 (September 22, 2002)

HANDBOOK MARKS COMING OF AGE

by John-Paul Himka

Fedyk, George D., and Kuzych, Inger J. *Handbook of Modern Ukrainian Philately: A Catalog of Stamps, Stationery, and Cancellations 1991-2000*. Springfield, Virginia: Ukrainian Philatelic Resources, 2002. v + 227 pp.

There are certain reference books that are more than just convenient repositories of information. They themselves function as certificates of maturity. For instance, when Mykhailo Hrushevskyi began publishing his multi-volume history of Ukraine, this meant much more than a summary of the facts of the past: it also implied that the Ukrainian nation had reached that stage in its existence when it could reflect on itself and codify itself in relation to the past. It meant that the nation had an infrastructure that produced professional history and professional historians and could undertake a massive publishing project.

Similarly, when the late Volodymyr Kubijovyč launched the *Encyclopedia of Ukraine*, first in Ukrainian and then in English, this was not just a matter of collecting a mass of information on Ukraine into an accessible format (although this was an incredible accomplishment). He also meant to demonstrate that Ukrainians had the intellectual resources to produce, and a complex enough vision of who they were, to warrant the publication of this reference book of references.

In its own way, this *Handbook* belongs to the same category as the works mentioned above. It is both a testament to the maturation of Ukrainian stamp collecting as a hobby and an indication of the progress of Ukrainian state-building. It is a full, illustrated listing of all the stamps and related philatelic material issued by the Ukrainian postal authorities since independence and through the year 2000.

Let's first consider what transpired to allow such a fundamental work of philately to appear. What are the foundations, in other words, upon which this particular edifice is erected? To begin with, it reflects the fact that Ukrainian philately now has a distinguished pedigree in the English-speaking world. The Ukrainian Philatelic and Numismatic Society, based in North America, has over 50 years of existence under its belt. Both co-authors of the *Handbook* are associated with it. Inger Kuzych is currently president of the UPNS and George Fedyk is the vice-president for Australia. Kuzych was long the editor of the UPNS journal *Ukrainian Philatelist* (1985-96), and now Fedyk holds that position. Fedyk was also a founding member of the Ukrainian Collectibles Society, based in Australia, and long the editor of its excellent journal *The Southern Collector* (1995-99). In short: Ukrainian stamp collecting has produced cadres with years of accumulated organizational and editorial experience.

Turning to the "Select Bibliography" at the end of the volume, where the authors list the sources on which they drew for information, one sees an impressive array of other publications and catalogs that paved the way for the arrival of the *Handbook*.

Of course, most publishing on Ukrainian philately is now done in Ukraine, and the authors used extensively the announcements and studies in the Ukrainian philatelic press. The Ukrainian post office itself issues a philatelic journal, which has improved considerably since the first issue appeared in 1995 (called *Poshta i filateliia Ukrainy* until 2000, when it changed its format and its name to *Filateliia Ukrainy*). The Association of Philatelists of Ukraine publishes a small, but very useful newsletter. And Roman Byshkevych in Lviv has a largely one-man operation, the journal *Hal'filvisnyk*, which collectors find quite informative. (Missing from the bibliography is the oldest running philatelic journal in Ukraine, *Ukrainskyi filatelistychnyi visnyk*, which began to appear in 1989 under the editorship of Viktor Mohylnyi, later joined by Viacheslav Anholenko. Since this journal has a historical focus and is little concerned with the official issues of Ukraine today, the omission is a sensible one.)

The bibliography also generously lists the other major catalogs in existence. Two of these are particularly noteworthy. One is the series of Ukrainian-language catalogs published in Ukraine by Ukraine Post and Marka Ukrainy, at first edited by Volodymyr Bekhtir, but now published without attribution to an editor. These have about as much information as our *Handbook*, but omit the former Soviet stamps overprinted with tridents in 1992. Their illustrations are in color (the *Handbook*, which does not have the same kind of financial backing, makes do with black and white). The Ukrainian series is a bit inconvenient to use, because it is spread over five volumes, while the *Handbook* puts everything together. Obviously, the Ukrainian series can only bring information about Ukrainian stamps to a Ukrainophone audience.

The other major catalog is on the internet, Bohdan Hrynshyn's Ukrainian Electronic Stamp Album (<http://www.ukrainian-philately.info/>). This is a major achievement. It has some bugs (the illustrations, in color, are often distorted) and is not quite as authoritative as the *Handbook*, but every collector of Ukraine who can connect with the web makes use of it. One of the most popular worldwide stamp catalogs, *Scott Standard Postage Catalogue* of the United States, keeps a bookmark on this site.

In sum, if one looks behind this *Handbook*, one sees a large infrastructure supporting it, the result of years of effort by many enthusiasts. This in itself is a fact of significance. Much of the history of modern Ukraine has been the story of completing a long checklist of desiderata: Ukrainians wanted their own codified history, their own encyclopedia, their own symphonies, their own theatre, their own upper classes, their own state. The basics now are taken care of, and the details, like the hobby of stamp collecting, are falling into place.

For many, though, the main point of interest of the *Handbook*, will not be its relation to the hobby, but its scrupulous codification of information on Ukrainian postage stamps and related items such as pre-stamped envelopes and postal cards.

Postage stamps are an attribute of statehood. They reflect the progress of that state. Leafing through the *Handbook* with that perspective in mind is an illuminating exercise.

The *Handbook* opens with a stamp it numbers as “0”. This is a stamp of the Soviet Union commemorating the declaration of Ukrainian sovereignty of 16 July 1990, the prelude to independence. This was the first in what was expected to be a regular series of stamps with Ukrainian themes and in the Ukrainian language issued as Soviet stamps. But the Soviet Union collapsed before another stamp could come out in the series. With a stamp commemorating the 500th anniversary of Cossackdom, issued on 1 March 1992, number 1 of the *Handbook*, independent Ukraine began to issue its own stamps.

Where the stamps were printed tells quite a story. In the first year of independence the stamps of Ukraine were printed partly in Moscow and partly in Canada. From December 1992 until the fall of 1993 all Ukrainian stamps except one were printed in Austria (the exception was printed in Hungary). After not particularly positive experiences with expensive printers in the West, Ukraine relied primarily on Moscow again to print its stamps. As of 1995, though, most stamps began to be printed in Ukraine. The last postage stamp Ukraine printed abroad was one honoring the Kharkiv zoo; it was printed in Moscow on 23 March 1996. It's the story of modern Ukraine in a nutshell: the struggle for self-sufficiency, the wavering orientation between Russia and the West.

Another eloquent story is told in the face value of stamps for domestic usage. The first Ukrainian stamps, issued 1 March 1992, had a face value of 15 kopiiky. A year later stamps had a face value of 15 karbovantsi (100 times as much). In the winter of 1994 the stamps bore a face value of 200 karbovantsi. Most stamps had a 20,000 – 50,000 karbovantsi face value by the summer and fall of 1995. Things finally settled down with the stamp honoring Ukrainian strongman Ivan Piddubnyi issued on 16 November 1996. This was the first stamp to reflect the successful currency reform that made the switch from karbovantsi to hryvni and ended the rampant inflation of the first years of independence. Implied in the story of these leaping face values is the runaway inflation that turned families' life savings into an amount sufficient to buy a box of matches. In this period was generated much of the social discontent that still dogs the independent Ukrainian state.

The themes of the stamps make a fascinating story that cannot even be outlined here for lack of space. In a few words: the predominance of safe Cossack themes, concessions early on to the Soviet version of Ukrainian history, no concessions to the Nationalist (OUN-UPA) version of history, Hrushevskyi but not Petliura, increasing religious themes over time, also with time issues more savvily geared to the world philatelic market, many sports themes (another “common ground” topic). One could write an interesting study just on this aspect of the stamps. The envelopes and postal cards with stamps already printed on them have a wider thematic spectrum than stamps, and commemorative postmarks (also covered in the *Handbook*) an even wider one.

There's a lot in this *Handbook*, and it deserves a place on the shelf not only of all collectors of Ukrainian stamps, but of all who seriously follow current Ukrainian affairs. Authors George Fedyk and Inger Kuzych have done a marvelous job.

A Special Offer

Two years ago, Ukrainian Philatelic Resources released *The Provisional Postage Stamps of Ukraine, 1992-1995* by Heorhiy Lobko (translated by Andrew O. Martyniuk), the most comprehensive volume ever on the temporary and local stamps produced in Ukraine during its first years of independence. This multi-award winning publication of 278 pages and over 900 illustrations is now being offered at a substantial discount off its \$32 price if ordered in conjunction with the *Handbook of Modern Ukrainian Philately*. The combined price for both volumes is \$50. Together, the two books represent a complete record of Ukraine's philatelic output through its first decade of independence. Both books may be obtained from:

Ukrainian Philatelic Resources, P.O. Box 3, Springfield VA 22150 USA for \$50 plus \$4 postage to US destinations, \$9 postage to Canada, \$11 for mail to the rest of the world by surface, or \$22 to the rest of the world by air. (All funds in US dollars.)

SPECIAL NARBUT AWARD WINNERS – PHOTO ESSAY

by George D. Fedyk

In past issues of *Ukrainian Philatelist* much has been written about the awarding of the annual Heorhii Narbut prize, for the best designed stamp of the previous year. In the previous issue of *Ukrainian Philatelist* (UP-87), Inger Kuzych announced the winners of the Special Narbut Prize, for the best-designed Ukrainian stamp of Ukraine's first decade of independence. The joint winners were Oleksandr Kharuk and Volodymyr Taran for their "Founders of Kyiv" souvenir sheet of two stamps (1998 winner) and Kateryna Shtanko for her "Wildflowers of Ukraine" souvenir sheet of 10 stamps (2000 winner).

Recently, UPNS Eastern Hemisphere Liaison officer, Val Zabijaka, was in Kyiv and had the opportunity of meeting with the Special Narbut Prize winners and had the honor of presenting their awards in person. This photo essay presents photographs of the occasion, which was held June 3.

A report of this presentation appeared in *Poshtovyi visnyk*, No. 21 (119) 7 June 2002 together with a translation of Inger Kuzych's article, 'Double Winner for Special Narbut Prize' that appeared in UP-87.



The Special Narbut Prize winners being presented their certificates by Val Zabijaka, UPNS's Eastern Hemisphere Liaison, (from left): Oleksandr Kharuk, Volodymyr Taran, and Kateryna Shtanko.



A gathering of Ukraine's philatelic elite.

*Front row from left: Victor Mohylnyi, Kateryna Shtanko, Val Zabijaka, and a local newspaper correspondent.
Back row: Oleksandr Kharuk, Volodymyr Taran, Dmytro Mishchenko (a well-known philatelist), Volodymyr Bekhtir, Arnold Brandelis, and UPNS European Vice President Viacheslav Anholenko.
Messrs. Mohylnyi and Anholenko produce Ukrainskyi Filatelistychnii Visnyk, while Messrs. Bekhtir and Brandelis are on the editorial board of Filateliia Ukrainy.*



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