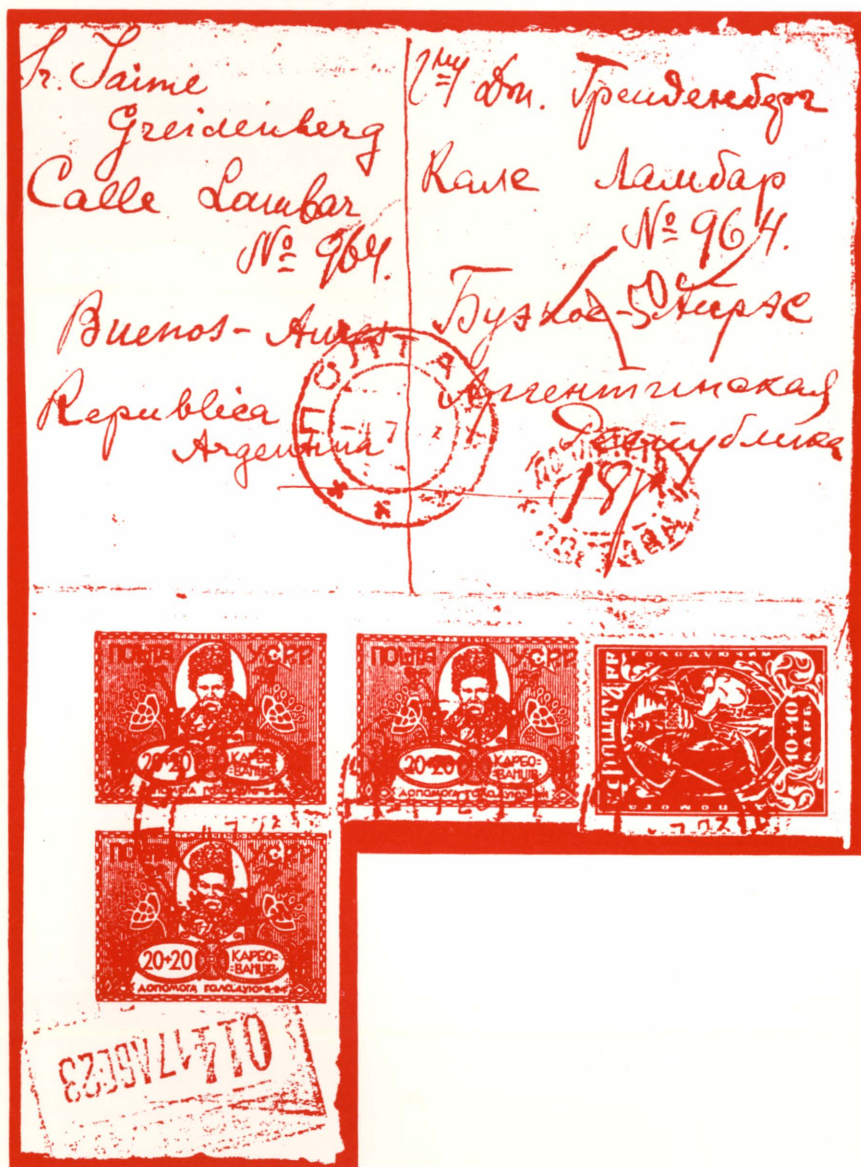




УКРАЇНСЬКИЙ  
**ФІЛАТЕЛІСТ**  
UKRAINIAN  
**PHILATELIST**

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 and journal subscriptions should be addressed to:

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**COVER:** An unfolded cover, franked with four Famine Issue stamps, originally sent from Poltava (4 July 1923) to Buenos Aires, Argentina (arrival cancel 17 August 1923). Very few of these stamps (which were in circulation for only three weeks) ever carried mail to international destinations; they were particularly scarce to South America.

## THE FALLOUT

by Inger Kuzych

---

On past occasions when it came time to compose the Editor's Forum column, I sometimes had a tough time coming up with things to write. For this my final column, however, I find I have quite a bit to say.

### Your Responses

Let me start by thanking the dozens of people from around the world who either sent me letters of appreciation or copies of letters mailed to the UPNS Board (or both) since the appearance of *Ukrainian Philatelist* No. 75. Space considerations preclude me from reproducing more than a sampling of these missives (see Letters to the Editor), but I was truly moved by your overwhelming and heartfelt support. The only "negative" statements I received were a few comments to the effect that Part B might not have been an appropriate forum to be airing society correspondence. Many more members, however, expressed their appreciation at finally learning what was going on since the full story was not being told in the *Trident Visnyk* (see *TV* No. 70, p.3).

### A Rebuttal or How to be an Editor

I'd like to take this opportunity to briefly respond to the Board's reply to "Quo Vadis, UPNS?" (hereafter, *QV*) in *Trident Visnyk* No. 71. I will only respond to the accusations made against myself as editor; Val Zabijaka has informed me that he will reply to charges made against him in his next auction later this year.

It is unfortunate that although Mr. Pauk may make a charge in one sentence, it usually requires several sentences to make a refutation. Nevertheless, I will try to be as succinct as possible.

I'm not at all surprised by Mr. Pauk's ramblings, I've become quite used to them

over the last three years. Readers will recall my statement from *QV* page 83: "I expect Mr. Pauk to attack me (and perhaps Val) with all sorts of nasty accusations. (Mr. Pauk has a way of twisting the facts to suit him.)"

It is quite clear that Mr. Pauk was trying to put the best "spin" on a situation which for him must have been very sticky indeed. As alluded to above, **virtually every letter copy I received that also went to Mr. Pauk condemned the Board's actions and called for a return to the previous status.** (I'm sure there were additional letters sent to the Board, copies of which I did not receive.) **None of the members' requests or petitions were even mentioned in the Board's reply statement.**

I believe much of the UPNS Board's hostility towards myself lies in the fact that they don't understand what it means to be an editor. The dictionary defines the word edit as: "To revise and make ready (a manuscript) for publication by selection, arrangement, and annotation. To make additions, deletions, or other changes."

I would ask Mr. Pauk and the new *UP* editorial board to compare the article by V. Havryliuk that appeared in both the *TV* (No. 69) and *UP* (No. 75) and see which reads more clearly. The former version was apparently inserted as is by Mr. Pauk; the latter was lightly edited and corrected by me (changes are most evident in the final three paragraphs). I was distressed to see Mr. Pauk, who in the past has stressed the importance of proper philatelic terminology (see *UP* No. 68, 1994), allow the terms surcharge and overprint to be used interchangeably for the Lutsk overprints (only the latter term is correct). Also, the Volyn (Kovel) Issue was prepared in 1919, not 1920.



One might say that these are minor oversights, but **they are not the types of errors a good editor lets slip through.**

Mr. Pauk lists several examples of what he calls "creative editing" and calls into question my integrity. Normally, an editor does not have to defend his work, but I will respond to each of the charges laid against me.

- Regarding my failure to print his President's Reports. Mr. Pauk was habitually late in submitting these to me. Several times I had to remind him to get them to me by a certain deadline so that they could be included. One time he was simply too late. I hadn't heard from him so I assumed there was no message and laid out the contents without it. When he finally called, shortly before I was to go to press, I told him the pages were set. He was free to submit a Report in subsequent issues but never did.

- There were times where I did trim sentences from the President's Report, and many instances where some text was deleted from articles. That's one of the jobs of an editor, to insure that redundant or superfluous verbiage gets dropped. Val Zabijaka, Mr. Pauk's predecessor, encouraged me to edit his Reports. Mr. Pauk, however, took offense. He cites an example of my deleting text discussing the merger of the two society publications. Since in 1992 this issue was still only in the discussion stage and hadn't been resolved (and still hasn't), I felt it was premature to mention it in the journal as a done deal.

- Regarding an offended researcher who refuses to submit any more articles because of my editing. The piece in question appeared in the very first issue I edited (No. 49, 1986). The author was upset because his articles had never previously been altered. Although I don't recall all the particulars, I do remember that there were certain passages that were repetitious and needed to be cut.

- Mr. Pauk cites a 1993 case where he asked me to include profiles of two gentlemen named

honorary society members. Although I respect Messrs. Lans and Mohylny very much, I don't know them. I've only corresponded with Mr. Lans once and never directly with Mr. Mohylny. I expected Mr. Pauk to send me some information with which to compose the profiles. He never did and I forgot about the matter. I can't write about something for which I don't have the facts!

- I have never promoted a "fantasy history" of the society. Mr. Pauk apparently refers to *UP's* 40th anniversary issue (No. 59, 1991, page 25) where, in a concise history of the UPNS, it is stated that the society's roots (i.e. philatelic tradition) can be traced back to 1925 and the founding of a philatelic society by Ivan Turyn in Vienna, Austria. The article is correct in its information about the founding of our society in 1950-51. Nowhere does the text state as Mr. Pauk asserts: "that the UPNS was actually founded by I. Turyn in Vienna in 1925." I invite readers to check the information for themselves.

- Regarding my "borrowing" a letter from the *Trident Visnyk*. I'm amazed that Mr. Pauk even brings it up, because I told him I was going to reprint it in the journal! Shortly after *TV* No. 69 appeared, I spoke with Mr. Pauk by phone and asked him why he did not forward the letter in question to me since it referred to a *UP* article, not something in *TV*. He replied that it didn't matter, since he didn't see any difference in the two publications anyway!?! (Gasp!) Since it was obvious that the letter writer, Mrs. Myketey, had misdirected the missive, I saw no problem in adding my name. I've done this on a number of occasions in the past when reproducing letters or notes sent to me without a salutation.

- In one of his final paragraphs Mr. Pauk, in a veiled legal threat, states that *QV* was a misuse of society funds and the society logo. He knows his argument doesn't hold water since both he and society treasurer George Shusarczuk received full accountings of the last printing (as they will this time also) in which I make it crystal clear that no society funds were



used to print or mail *UP* No. 75B. In addition, Mr. Pauk apparently does not know that I own the copyright to the UPNS logo. It was acquired in 1990 with then president Val Zabijaka's full knowledge and approval.

All of the above examples of my "creative editing" are so trite, minor, and laughable, that it's almost been an embarrassment for me to even have to mention them. I do it, however, to put to rest any possible member concerns and to illustrate the type of pettiness and mean-spiritedness that Val and I have had to put up with for the past several years.

Mr. Pauk ends his diatribe by saying that the UPNS Adjudicating Committee informed the UPNS Board that the latter's decision to appoint a new journal editor was handled properly and that I therefore owe him, the Board, and the UPNS membership an apology.

In fact, the only thing the letters say (and I have copies of all of them) are that the UPNS president had a right to dismiss Val and myself since our positions were appointed, not elected. No Committee member ever said the situation was "handled properly." (I will be happy to send copies of the letters to anyone who wishes them.)

Now that members have been presented with all the facts, I'll let them decide who should be apologizing to whom.

### Future Plans

Although this is my last regular issue of *UP*, I will be releasing a journal index at the close of this year. In 1997 I plan to begin work on a new publication under the aegis of Ukrainian Philatelic Resources (UPR). This will not be a new journal; I do not want to compete with *UP*. (I did not work at building it up for 11 years only to now tear it down.)

Tentatively titled *UPR Studies*, the new publication will be an annual compendium of serious philatelic articles that I will edit and that Mr. Peter Bylen, the founder of UPR, will

typeset and publish. This once-a-year release schedule, and not having to worry about printing and mailing, should give me much more free time to pursue other areas of interest.

I envision the first *UPR Studies* will be between 100 and 200 pages (depending on what type of response I get from authors) and will probably cost around \$15 US. Based on my past record, I'm sure readers realize that this will be a quality publication. I hereby invite any interested contributors to submit pieces for the inaugural volume, which will probably come out in late summer of next year.

And now a few comments about this issue. If members feel that it's a bit heavy on reprints, I apologize. The four articles I've included from other publications were one's I'd planned to slip into future issues of *UP*. But since I won't have that opportunity, I decided to include them all here. I felt the information in these pieces was too valuable for our membership not to be exposed to it.

As usual, I wish to thank all of the authors for submitting such fine articles; in particular, first time *UP* writer Karen Lemiski. I reprinted a number of her letters in the last issue, in which she outlined her doctoral research and requested some membership help. I failed to add, however, the address at which she may be reached; it is found in her letter reproduced on page 95.

In addition, I would like to extend my appreciation to all who contributed to *UP* during my tenure as editor; it was your input that helped make this journal the award-winning, internationally respected publication it has become.

Let me finish by saying that (except for the recent past) my 11 years as your editor have been very worthwhile and rewarding. I learned a tremendous amount and (usually) had fun doing it!

## LETTERS TO THE EDITOR

### Comments on QuoVadis, UPNS?

Rev. John. R. Tollan

140 Westbourne Grove — Northcote Vic. 3070 — Australia  
Ph. (+61-3) 9489-8008 Fax: (+61-3) 9489-4470 e-mail: jrtollan@msn.com

23 July, 1996

Mr Inger Kuzych  
Editor, Ukrainian Philatelist  
PO Box 3  
Springfield, VA 22150  
United States of America

Dear Inger:

Enclosed please find a copy of the letter I posted to Mr Bohdan Pauk today.

Quite frankly I'm stunned at what has transpired. No *Trident-Visnyk*, no auction, no editor, and (as a result) little or no credibility for those members of the board responsible for this foolishness. What on earth is going on? How on earth could these decisions be made by those who are charged with assisting the membership and strengthening the Society? If this was not bad enough, the way it has been done lacks, at the very least, common courtesy and demonstrates a complete lack of gratitude for those who, above all others, make the UPNS a world force in philately.

I couldn't care less if the journal is a quarterly or a semi-annual publication. I do care that we have a journal that is published regularly and is world class in terms of content, layout, and editing. To risk losing this for (let's face it) no gain whatsoever, is to risk losing everything. Although I have not supported the auction, collecting as I do modern Ukrainian postal history, it too is a service which attracts members and adds to the prestige of the Society. Any philatelic society in the world would walk over hot coals to obtain the assistance of people like yourself and Val Zabijaka.

By now it will be clear that I count myself among your supporters! I'm sure that there are a great many of us out here. Members like myself should have made this quite clear in the past; positive feedback is one way we can all contribute to the work of the Society. I do hope that my present support makes a difference and that we can return to the situation of calm and competence that prevailed before the present madness.

Kind regards,



Rev. John. R. Tollan

140 Westbourne Grove — Northcote Vic. 3070 — Australia  
Ph. (+61-3) 9489-8008 Fax: (+61-3) 9489-4470 e-mail: jrtollan@msn.com

23 July, 1996

Mr. Bohdan O. Pauk  
PO Box 11184  
Chicago IL 60611-0184  
USA

Dear Mr Pauk:

I was distressed to read the correspondence between yourself, Inger Kuzych, Val Zabijaka and others which arrived with Vol. 44 No. 1A (75A) of the *Ukrainian Philatelist*. It may be that the full story is not told there, yet there seems to be enough evidence to indicate that a great wrong is being perpetrated within the UPNS.

Inger Kuzych is doing a fantastic job as editor. The journal is world class. I cannot begin to conceive how anyone would want to change an arrangement which is working so very well. Mr Kuzych is one of the unsung heroes of this great hobby of ours, one of those selfless individuals who puts in hours of work and renders invaluable service to those of us who collect Ukrainian philatelic and numismatic material. Both he and Val Zabijaka are two of the pillars on which the UPNS stands. My continuing interest in modern Ukraine, is sustained and nourished by the journal and by the invaluable help I have received from these two individuals. They should be receiving bouquets rather than brickbats!

I would respectfully suggest that the following action be taken by a full meeting of the executive board:

1. A sincere apology to, and the immediate reinstatement of Inger Kuzych as editor of *Ukrainian Philatelist*.
2. An apology to Val Zabijaka and the immediate reinstatement of the auction as a Society enterprise.
3. An appeal to Alexander Malucky to once again take up his position as Ukrainian editor of *Ukrainian Philatelist*

Yours sincerely,

John R. Tollan

PS Copies to Inger Kuzych, Val Zabijaka and Alexander Malucky.

COPY

Ivo Steyn,  
Postbus 16636,  
1001 RC Amsterdam,  
The Netherlands.

9 July 1996

Mr. Ingerit Kuzych,  
Editor, *Ukrainian Philatelist*,  
P.O.Box 3,  
Springfield, VA 22150,  
U.S.A.

Dear Ingerit,

The usual thick envelope containing the new UP arrived today, but the usual pleasure of reading another excellent issue of this excellent journal was mixed with the nasty surprise of reading about what has been going on in the upper echelons of the UPNS.

Before I react to #75B, let me start by saying how delighted I was with #75A, as I fear this fine issue will tend to get lost in the uproar over #75B. I've said it before, and I'll say it again, UP is simply indispensable since you took over as Editor. I've always wanted to hear the story behind Shramchenko (I've heard that Dr. Seichter used to refer to him as "that rogue Shramchenko", an interesting choice of words...), and the other articles were highly appreciated as well. I was a bit doubtful about Mr. Havryliuk's claims about the legitimacy of the Luts'k issue: no doubt Mr. Mokhov would make similar claims about the Melitopol' surcharges he helped to create, and Shramchenko made similar claims about his own productions. The point is that we simply can't rely on the statements of the instigator of an issue in such cases. I've learnt to respect the statements of both Mr. Lobko and Mr. Knyazev as either 100% accurate or very close - Mr. Havryliuk has yet to earn such trust.

Now to the painful matter of #75B. Let me start by saying that I'm almost reluctant to voice an opinion in this matter. As you know, I'm more heavily involved in Russian philately, and I've noticed a certain - tension - between the Russian and Ukrainian philatelic camps. As someone who has neither Russian nor Ukrainian ancestry, I don't feel particularly affected by this tension, but it would be foolish to deny its existence, and I noticed that Pat Eppel also referred to it. The last thing I want is to draw out responses like "Oh GREAT, now the bloody Russians are getting involved!".

That said, let me react wearing three different caps: as member of the UPNS, as fellow editor and as human being.

As a member of the UPNS I'm appalled by the idea that UP should quietly fade away and

be replaced by four issues of an expanded T/V. UP in its current form is an outstanding journal, and everyone knows it. I would be very surprised if there was a majority of the UPNS members (or even a sizable minority) who are in favour of this mad plan. As a UPNS member I'm also disgusted by the way a "clique" within the UPNS Board has tried to enforce this decision, violating UPNS bylaws all over the place. Finally, I would expect the UPNS Board to deal with a valued officer in a more civilised manner.

As a fellow editor, I'm just aghast at what has happened. A quarterly UP just isn't possible, would be my guess, and while you deserve enormous credit for even making the attempt, my own response would have been to step down as Editor the second this silly plan was brought up. I can understand the urge to send the membership as many journals as possible, but I always thought even 3 issues of UP a year was an amazing feat (one Gary Combs (*Rossica*), Andy Cronin (*Yamshchik*) and myself (*BJRP*) certainly could not bring off). As you may know, both the *Rossica* Society and the BSRP currently have a schedule of two journals a year, and two Newsletters a year to fill in the gaps. In both societies, the Newsletter is definitely not intended as an alternative journal, and does not contain articles, only news items and general membership information. (by the way, how come two articles by L. Onyshkevych were featured in BOTH UP and T/V? Or perhaps I shouldn't ask...) For what it's worth, I've felt that T/V has gone into a steep decline over the past two years. When I joined the UPNS it was full of "hot off the press" news items, and lots of interesting news such as current Ukrainian postal rates, new revelations about alleged provisionals, etc., in short, the perfect Newsletter. UP seemed to be a place for more definitive information, overviews, etc. The two complemented each other perfectly. However, T/V appears to have abandoned this track. The result is that I flicked through the last T/V without much interest, the more interesting items being - you've guessed it! - two articles by L. Onyshkevych...

Finally, as a human being I can't believe that people are being treated this way by a clique within the UPNS Board. This is simply unnecessary, counter-productive and generally reprehensible. As far as I'm concerned, the relevant UPNS Board members and the UPNS President in particular have shown themselves to be incapable of exercising common sense, and of filling their posts.

So. Quo vadis, UPNS? Well, at the moment the answer to that question appears to be "into the toilet". The UPNS has lost the most capable Editor it's had, and is in danger of losing its internationally acclaimed journal in its present form.

As I've never received a copy of the UPNS Bylaws (!), I'm not sure what can be done to remedy this appalling situation, I would suggest that the entire UPNS Board step down (if necessary forced to do so by an impeachment procedure if the bylaws provide for such a thing) and new elections held. Possibly, just to drive a stake through the heart of that

particular plan, these elections could also involve a referendum on the UP - T/V publishing schedule. (and my personal preference would be for 2 issues of UP a year, supplemented by 2-3 issues of a T/V Newsletter a year)

However, I would also hope that you could find it in your heart to go on as UP Editor once the current nonsense is off the table. I know this whole affair must have upset you enormously, and spoiled a lot of the pleasure that editing such a fine journal must have given you, but please keep in mind that you are being victimised by a tiny section of the membership, namely those ~~idiots~~ odd people in the UPNS Board clique, and that the vast majority (I'm convinced of this) are 100% behind you. In ten years you've made UP one of the finest specialist journals in the world; that your achievements as editor should be curtailed in this ridiculous manner is simply too unjust to bear.

You'll undoubtedly catch some flak about "washing dirty linen in public..", but I really don't see what else you could have done, except quietly fade away into the background and let the UPNS go under.

I was working up my courage to submit an article to you for UP (for the record, it was called "Ukraine under the hammer, the Ukrainian SSR 1924-1938") but you'll understand if I wait how this turns out first. Actually, I'm not sure if I even want to remain a UPNS member if this is how the society deals with you.

Take care, Ingerit. You have many friends and supporters all over the world: just take out a copy of the UPNS membership directory.

Ivo Steyn  
UPNS member  
Editor, *British Journal of Russian Philately*  
(and, hopefully, a human being)



---

## LETTERS TO THE EDITOR



13 July 1996

Bohdan Pauk, President  
Ukrainian Philatelic and Numismatic Society  
PO Box 11184  
Chicago IL 60611-0184

Dear Mr. Pauk:

I had been apprised back in April that Dr. Inger Kuzych was relieved of his duties as editor of the *Ukrainian Philatelist*. At that time I wrote a letter to the board which I never mailed, but now that the "Quo Vadis, UPNS?" supplement has appeared, I can no longer hold my peace. I find this action, along with the dissociation from UPNS of Val Zabijaka's auction, extremely unsettling.

Over the years that Inger has been editor I have read and contributed to *UP* with pleasure. I have always been very proud of our society's journal: substantive, interesting, attractively and attentively produced. Over the past year I have successfully encouraged a number of my customers to join UPNS. The chief benefit I have held out to them is the excellent journal.

Excellence is not automatic. I am a professional historian, with several books and dozens of scholarly articles published. I have also edited books, serve on editorial boards and do some freelance writing. I know from experience that an editor such as Inger has proved himself to be is very rare. We in UPNS have been extraordinarily blessed. To fire him for something so trivial as a disagreement about the periodicity of the journal demonstrates disregard for one of UPNS's most precious resources.

As to the auction, I have recommended it to many of my customers as well, and will continue to recommend it. It is the only source to which I can confidently direct those of my customers who wish to purchase classic Ukrainian philatelic material. The auction was what first brought me into UPNS. Why you wanted to get rid of it baffles me.

In short, I have genuine fears about the future of the journal and of the society as a whole. I disagree with the notion that the board can unilaterally, without wide consultation with the membership, fire the editor of the journal on grounds so flimsy or deprive the society of its auction without even an attempt at justification.

Sincerely,

John-Paul Himka  
Member, UPNS  
Proprietor, Lemberg Stamps & Covers

cc. Selected members of UPNS

Mr. Bohdan Pauk, President  
Ukrainian Philatelic and Numismatic Society  
P.O. Box 11184  
Chicago, Illinois  
60611-0184

12 July 1996

Dear Mr. Pauk,

Although I have been a member of the Ukrainian Philatelic and Numismatic Society for only three years, I feel compelled to write to you because of recent events that have been reported in both the *Trident Visnyk* and the *Ukrainian Philatelist* journal.

When I read your news section in the January-March 1996 newsletter, I became concerned that the society was undergoing major changes, which seemed to indicate that there were serious problems dividing the society's executive. Any doubts about this were confirmed by Dr. Kuzych's editorial and supplement to the most recent edition of the *Ukrainian Philatelist*.

I am disturbed to see altered the very aspects of the UPNS organization that in part motivated me to join the group. First, I have repeatedly relied on the auction to gain materials for my own collection. Although you encourage the membership to continue to participate in it, there appears to be an unexplained animosity between the UPNS executive and Mr. Zabijaka over the auction. Similarly, the withdrawal of the Jurij Narbut Prize from its affiliation with the society also indicates friction within the executive.

But perhaps most importantly from my perspective is the change in the policy governing the society's publications. As a researcher and amateur philatelist, I have come to depend on both the elements of postal history and philately that are presented in the *Ukrainian Philatelist* and the more current, ongoing philatelic news items from Ukraine that make up the *Trident Visnyk*. Both publications serve a specific purpose and I am extremely disappointed that it is intended that the two publications be merged into a single document. In my opinion, all members will lose valuable insights into our hobby and its history. Both perspectives are essential to understanding Ukrainian stamps and coins as well as their place in the international

Paul Saschuk  
18 Holbrook Dr.  
Nashua, N.H.  
03062  
8 July 1996

Dear Dr. Kuzych:

Although we have never met, I feel that I know you through our Ukrainian writings.

First, let me thank you for giving to me a publication that deals with my Slavic heritage. Being a second generation American, I have some back round information about the Ukraine from my father, grandfather and books but there is still a need to understand and learn. Your publication help in that area.

Secondly, and my reason for writing is to give you my support in a matter which seems highly illogical to me. When someone dedicates there time, energy and love to create something that is useful as well as beneficial and is dismissed for no apparent reason other than the superego of another, then some action needs to be taken. I read your Addendum to the journal twice, and must confess I was surprised but not shocked at what I read. This is the society in which we live. It is based on ME, ME, ME and POWER. I hope that my writing to you lets you know that I enjoyed your work and support your endeavors.

philatelic and numismatic communities. I strongly believe that this new publication policy should be reconsidered by the society executive.

I am also appalled to think that a hobby as innocent as stamp collecting can bring out the type of behavior that is reflected in the exchange of letters that was reprinted in the supplement to the *Ukrainian Philatelist*. As Ukrainians, we have all seen and suffered from the internal disputes that historically have divided our nation. Are we to now see the same type of petty, meaningless conflict tear apart even our most basic, non-partisan organizations? Have we not learned anything from our past?

It is shocking to think that a volunteer who has obviously devoted a great deal of time and effort into producing such a quality publication as the *Ukrainian Philatelist* would be summarily dismissed over the question of the frequency of the journal. As someone who has read the *Ukrainian Philatelist*, cover to cover, from its first issue, I cannot state emphatically enough how dramatic its improvement has been. The publication has developed from a simple, typewritten newsletter to a journal that obviously reflects both high editorial standards and a concern for balanced coverage of the membership's various interests. It is the type of devotion given willingly by Dr. Kuzych that any other organization would value and commend. Why must ours punish it?

These developments within the UPNS executive have piqued my concerns over the future of the society. I urge the executive committee to consider the membership and rethink it upcoming program of actions. The society should play as positive role in maintaining an interest in Ukrainian philately, not act as a medium for propagating dissension within our community.

Sincerely,

Karen J. Lemiski

Karen J. Lemiski  
UPNS member #890

2036 Monterey Point  
510 S. Extension  
Mesa, AZ 85210

1996-7-8

Bohdan Pauk  
Box 11184  
Chicago, Illinois 60611-0184

I have received UKRAINIAN PHILATELIST #75B, with Mr. Ruzych's account of the internal strife in the UPNS. I am not interested in the details of such squabbles, only the end result, so I write you this letter to make it clear what one ordinary member expects.

I am not of Ukrainian ancestry. For a number of years I have had non-philatelic correspondents in Kiev. In the Soviet days, I would toss their envelopes into a junk box for eventual disposal at my local club's auction. When Ukraine became independent again, my Kievan friends' mail showed the new stamps which caught my interest, and I decided to get in on the ground floor of a new country. I began collecting post-Soviet Ukraine in a serious manner.

Several members of the Calgary Philatelic Society are Ukrainian, and it was they who got me to join the UPNS by showing me a copy of UKRAINIAN PHILATELIST. On the basis of that excellent periodical I joined about three years ago. TRIDENT was also of interest to me, but not enough on its own to convince me to join UPNS.

I have no interest in other UPNS functions, whether shows, auctions, or meetings. My sole reason to join UPNS was the high quality of UKRAINIAN PHILATELIST, which provided me with information I could not get elsewhere about post-Soviet issues. If this periodical deteriorates to the level of TRIDENT, I will not renew my membership. I do not care what stamp is voted Stamp of the Year, who won awards at the shows, or chitchat about people I will never meet.

In my business we have a saying that "The quality is remembered long after the price is forgotten.". Our customers do not clock us on how fast we mow grass or prune trees (I am a landscape gardener) but do remember the evenness of the cut or the symmetrical appearance of the tree. I have never complained about the frequency of UKRAINIAN PHILATELIST because the quality of its contents are what I remember.

I will give the new editor a fair chance, but I am not interested in frequency at the expense of quality. Expect me to leave UPNS at the end of 1997 if the new magazine does not match the old. In passing, I am concerned about the idea of an editorial board producing a magazine. I edit a science fiction magazine in my spare time, and know from experience that a magazine cannot be edited by a collect

I regret that I never took the time to compliment Ingrid Ruzych in the past about work, but can only plead that it is human nature to say nothing when all is well, and complain only when directly threatened.

With regards,

Dale

.cc Ingrid Ruzych



Dale Speirs

Box 6830  
Calgary, Alberta  
Canada T2P 2E7

Sincerely,  
Paul Saschuk

## LETTERS TO THE EDITOR

### More About Cancels From 1991 to 1993

**Editor:** Since the appearance of *UP* No. 75, I've been informed that some of the cancels illustrated in my joint article with Andrij Solczanyk (pages 22-37) were not official cancellations approved by Ukraine Post. They were instead semi-official or club cancels (what the locals call "accompanying cancels") some of which had been rejected by Ukraine Post (e.g. Nos. 29 and 30). (See an article on semi-official cancellations from the Soviet era in *UP* No. 58.) Although I've seen instances of some of these cancels used on covers that went through proper mail channels (e.g. Nos. 17, 29, 30, and 74), this was apparently done at the instigation of local postal officials.

The non-official cancellations are as follows: the Donetsk cancel on the front cover, letter "H", 17, 29, 30, 35, 49, 50, 54, 55, 63, 64, 67, 74, 82, 100, 101, 113, and 114. So, 19 of the 127 cancels illustrated in the last issue did not receive sanctioning by Ukraine Post. That's not a problem, however. Since our article is fairly comprehensive for the three years under consideration (only one new cancellation (see accompanying letter) has been reported to me since), readers can be quite certain that most all cancels -- both official and semi-official -- are included. One just has to keep in mind the distinction.

Apparently, it's not enough for a cancel to display a city name and date. Official cancellations in addition always show either: the word "poshtamt" (post office); a post office branch number (e.g. Sevastopil-11); the raion (district) designation "raivuzol zviazku", "vuzol zviazku", or just "RVZ"; or a village indicator "viddilennia zviazku".

Although cancel No. 17 *does* display the words "vuzol zviazku", it is listed as non-official in the *Biuletën Asotsiatsiï filatelistiv Ukraïny* (No. 7, 1993, pages 12-13).

Finally, a few ammendments need to be made to the listing of cancels:

- For Nos. 17 and 18, the month should be "VII" not "VIII".
- No. 68 should have a "FD" added.
- For No. 107, change "Austro-Hungarian" to "Austrian".
- For No. 113, change "Sumy" to "Uzhhorod".

Dear Ingert,

Your special cancel "C" has a variant for Slavutych, the post office that actually serves the Chornobyl reactor.



Special cancel 114 is from Horlivka, Donetsk oblast.



Sorry, can't help with the date.

Sincerely,  
John-Paul Himka



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## THE UKRAINIAN REVENUE ISSUES OF 1918: DOCUMENTARY AND THEATER TAX STAMPS

by Val Zabijaka

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Recently, interest in back-of-the-book material, and especially revenue stamps, has increased substantially. Revenue collecting has attracted many followers and prices for revenue stamps have increased dramatically. These stamps, in my opinion, are still underpriced because they are not common.

This scarcity is especially true of Ukrainian revenue stamps, which not only were issued in limited quantities, but are rarely seen on philatelic markets. Used Ukrainian revenue stamps are particularly scarce.

There is only sparse literature available on this subject as my bibliography indicates; it consists solely of brief articles that contain little information. Thus, this area of philately provides a great opportunity and a challenge for serious collectors to research. This article will attempt to pool together the available information on this subject, and will also contribute some new facts not previously noted.

As in many other countries, Ukraine used revenue stamps (sometimes called fiscal or tax stamps) to collect funds for its treasury. Two different types of revenue stamps were used in Ukraine during the 1918-20 period: documentary revenue stamps and theater revenue stamps. These stamps were never forged.

### Documentary Revenue Stamps

These stamp types (called *herbovi marky* in Ukrainian) were issued in June of 1918 and were used to tax documents. Six different values were prepared by artist Heorhiy Narbut (who also designed some of the first Ukrainian stamps: BK 3-5; Scott 64-66). These revenue stamps were printed on thin, semi-transparent, gummed paper by the Kulzhenko Printing Plant in Kyiv. This print

shop also printed the 20 Hryven Stamp Issue (BK 6; Scott 74). Similar paper and security markings were used for revenue stamps. Prior to the printing of revenue stamps, a security pattern (netting) was imprinted onto the paper to make forgery more difficult. A horizontal security pattern (Figure 1) was used on the 40 shahiv stamp and on all karbovanets values. For the 50 shahiv stamp a different, vertical pattern (Figure 2) was applied. Ukrainian revenue stamps measure 32 mm high and 16.5 mm wide and are all imperforate.

To my knowledge a sheet or pane of these stamps has never been located; we therefore have no idea about the number of stamps in a pane or their arrangement. I have been told that printing occurred with 100 stamps per pane. Plate block numbers, similar to those issued for the 20 Hryven Issue, were applied in the top left pane corner (Figure 3).

Two different designs were used for the documentary stamps: one for shahiv values and the other for karbovanets values. Figure 4 illustrates all six different stamps of this set. There were some color variations as Table 1 indicates.

Documentary stamps were cancelled by pen marks, written dates, official rubber cancels, or with a perforation device (Figure 5). During my visit to Ukraine in the summer of 1996, I was able to buy two notary documents (from two different Kyiv notaries) with affixed Ukrainian documentary revenue stamps cancelled by an identical ПОГАШЕНО ("cancelled" in Ukrainian) perfin device. One document also carried a pen mark cancellation. Apparently only the more prosperous notaries had these devices, which they used to cancel revenue stamps (Figure 6).

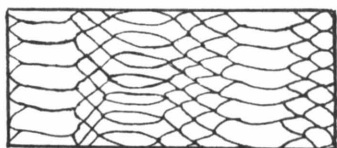


Figure 1

Type a

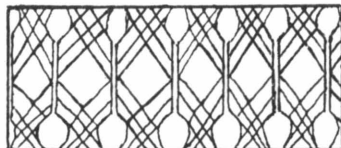


Figure 2

Type b

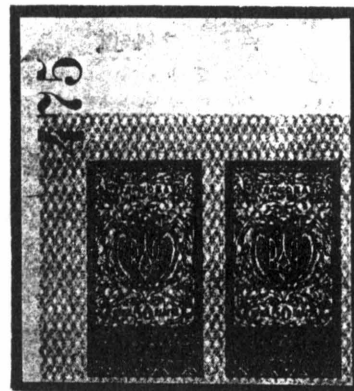


Figure 3

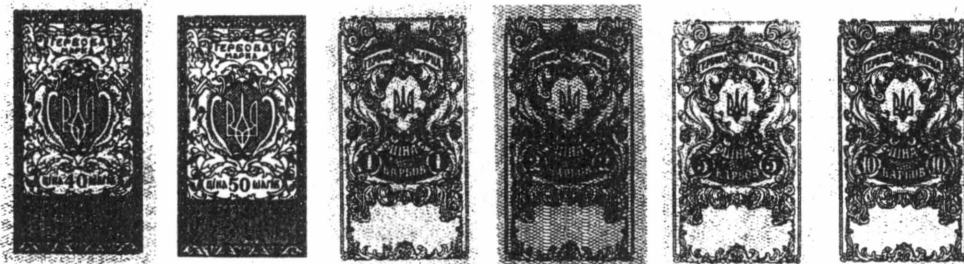


Figure 4



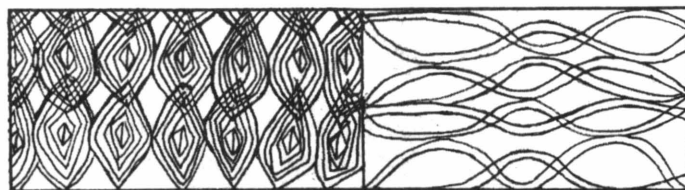
Figure 5



Figure 7



Figure 8



Type c

Figure 9

Type d

Figure 10



Table 1

## UKRAINIAN DOCUMENTARY STAMPS

	Value <sup>1</sup>	Color of Ink	Color of Netting <sup>2</sup>	Paper Color	Netting Type
1a.	40 shahiv	steel blue	yellow-green	white	a
1b.	40 shahiv	steel blue	dull-green	white	a
2a.	50 shahiv	myrtle-green	orange-yellow	white	b
2b.	50 shahiv	myrtle-green	yellow	white	b
3.	1 karbovanets	olive-green	gray-green	white	a
4a.	2 karbovantsi	sepia	dull-green	white	a
4b.	2 karbovantsi	olive-brown	gray-green	white	a
5.	5 karbovantsiv	orange	yellow	white	a
6a.	10 karbovantsiv	plum	reddish purple	white	a
6b.	10 karbovantsiv	plum	dull purple	off white	a

1 Currency used in Ukraine at this time was 100 shahiv = 1 hryvnia; 2 hryvni = 1 karbovanets.

2 Color definitions are according to the *Stanley Gibbons Colour Guide for Stamp Collectors*; the second part is the dominant color and the first part the color towards which it is inclined. Color grading is difficult and inaccurate, all these definitions are approximations. Color variations among Ukrainian documentary stamps are difficult to differentiate; for theater tax stamps, color differences are more pronounced.

Similar to Ukrainian postage stamps, Ukrainian documentary revenue stamps continued to be used by the Soviet regime (Figure 7). Some stamps, however, were modified by hand or with a lithographic overprint (Figure 8). These stamps are also found with violet rubber handstamp overprints: "Kholmshchyna", "Krym", "Kuban", "Lemkivshchyna", "Zakarpatska Rus", and "Zelenyi Klyn", but these regional designation overprints were not official and were the work of an eccentric philatelist. Maksymczuk, Shramchenko, and initially Stefanowsky in their articles mention that the Ukrainian Government used czarist Russian revenue stamps before Ukrainian revenue stamps became available. According to some authors, the Russian revenue stamps were "Ukrainianized" with handstamped trident overprints including Kyïv I, Kyïv II, Poltava, and others. I have not been able to locate any proof of such overprints, although I have seen several Russian revenue stamps with forged trident overprints. Mr. E. E. Stefanowsky, perhaps the most knowledgeable

author in this field, wrote to me later denying that legitimate trident overprints were applied on Russian revenue stamps.

Documentary revenue stamps are much more common than the theater revenue stamps. The scarcest documentary stamps are the higher values of 5 and 10 karbovantsiv. Used stamps, especially on piece, are rare and in the 30 or so years of collecting I have seen fewer than 20 used stamps. My collection has 12 used examples. It is difficult to set a price on these valuable stamps, but I believe that mint copies of the two high values should be priced at least \$20 each and used documentary revenue stamps should be worth \$25 to \$50.

### Theater Revenue (or Tax) Stamps

These revenue stamps were used to obtain funds from various performance and theatrical events; they were authorized by a 14 June 1918 decree on the basis of which ten different Ukrainian theater revenue stamps



М. Ю.

НОТАРІУСЪ

при

КІЕВСКОМЪ ОКРУЖНОМЪ СУДѢ

Николай Григорьевичъ

КОЛЬЧЕВСКІЙ

№ 151

Февр 5 1919 г. Кіевъ.

Контора помѣщается на Крещатикѣ  
въ домъ № 28.

Его Высокородію

Господину Старшему Нотаріусу

Кіевского Окружнаго Суда.

Удѣ 1076.

Донюся, на основаніи 80 ст. Полож. о Нотар.  
части, о совершеніи мною 3<sup>го</sup> Февраля  
1919 года, записаннаго въ актовую книгу для  
актовъ на недвижимыя имущества за 1919 годъ  
ч. VI стр 14-15 подъ № 10 акта куплей крѣ-  
пости, по которой Василий Иванович  
Красовский, вступилъ Иванъ Трофимовичъ  
Филимоко, изъ состава недвижимого имѣнія  
своего, состоящаго Киевской губернии въ здѣшней  
м. восточной и курортовъ Болеславовского-Среднот-  
ного продажъ Владимиру Николаевичу Сер-  
ьвичу, государственного имѣнія, мѣромъ 4815 кв. с.  
за сумму 8500 руб.

по порученію Серьвичи  
имѣю честь представить при семъ къ утвержденію  
выписъ названнаго акта, по реестру за № 2114.  
Документы означены особо въ описи.

Нотариусъ

НОТАРИУСЪ

were produced. The stamps consisted of two parts: the right side was attached to the theater (event) ticket and the left side was attached (for the record) on the remnant stub (pad) from which the tickets were removed. As a result of this use policy, genuinely used copies in collections are unknown.

Ukrainian theater tax stamps were designed by two famous artists: Heorhiy Narbut and Vasyl Krychevsky. The printing of these stamps, as for the earlier revenue stamps, was done at the Kulzhenko Printing Plant in Kyïv. Once again thin, semi-transparent, gummed paper was used with security markings. Ukrainian theater stamps are 31 mm wide and 16 mm high and are also all imperforate. There were reports, however, that the 20 and

80 shahiv values were perforated, but I have never seen any examples. As with documentary revenue stamps, we have no idea about the size of the original sheets or panes that these stamps were printed on.

Three different stamp designs were used along with three different security markings. One security marking is identical to that used on the documentary revenue stamps of 50 shahiv (Figure 2). However, there were two other nettings used: one horizontal and the other vertical (Figure 9).

A few color variations may be found among two of the ten different theater stamp values (Figure 10).

Table 2

### UKRAINIAN THEATER TAX STAMPS

	Value <sup>1</sup>	Color of Ink	Color of Netting <sup>2</sup>	Netting Type
7.	10 shahiv	bistre-brown	yellow	c
8a.	20 shahiv	deep-blue	salmon	b
8b.	20 shahiv	deep-blue	flesh	b
9a.	40 shahiv	deep-blue	yellow	b
9b.	40 shahiv	deep-blue	lemon	b
10.	70 shahiv	sepia	sage-green	b
11.	80 shahiv	deep-blue	orange-yellow	d
12.	100 shahiv	vermillion	sage-green	d
13.	160 shahiv	ultramarine	flesh	b
14.	1 karbovanets	slate-green	yellow	d
15.	1 karbovanets and 120 shahiv	slate-green	gray-green	d
16.	2 karbovantsi	deep-blue	yellow-green	d

### Bibliography

1. Maksymczuk, Julian. *Catalog of Ukrainian Postage Stamps*. (Ulm, Germany, 1950): 99-100.
2. Maksymczuk, Julian. *Ukrainian Private Stamps Catalog*. (Chicago, 1957): 118.
3. Shramchenko, Sviatoslav. "Ukrainian Theater Tax Stamps of 1918." *Postal News* (Munich) 1956: 6-7.
4. Stefanowsky, E. E. "A Listing of the Fiscal Stamps of the Soviet Union." *The American Revenuer* April 1962: 53-55.

This article is thoroughly revised and updated from a piece that first appeared in *Ukrainian Philatelist* No. 40 (1977): 6-9. Recently, I received a photocopy of a 1919 cover franked with a 50 shahiv documentary revenue stamp and a regular shahiv stamp; although the letter went through the mail system in Kharkiv, it appears to me to be a philatelic curiosity.

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## THE KOWEL ISSUE OF 1919

by Stanley Kronenberg and James Mazepa

---

In May 1919, during the Polish-Ukrainian War, the Polish Army occupied a part of Wolynia which contained the towns: Luck, Włodzimierz Wołyński, Dubno, Krzemieniec, Rowno and Kowel. To manage this territory, the office of the 'General Commissioner of the Civilian Administration of the Eastern Territories' with headquarters in Luck was established.

This area was at that time not under the jurisdiction of the Polish Ministry of Post and Telegraphs, and civilian and military mails were sporadically transported by couriers of the civilian administration. Polish revenue stamps were at first used for the pre-payment of postage. On 18 August 1919, Ukrainian postage stamps were found by the Polish authorities in the Luck post office and were overprinted into Polish Stamps. These stamps were on sale at post offices, particularly in the Kowel post office, between August 20 and August 24 as was confirmed by British officers who were on duty in Poland at that time and freely purchased these overprinted stamps at the post office counter.

After the Polish Ministry of Posts and Telegraphs took over the area's postal services, it was soon discovered that the Civilian Commissioner did not have the authority to issue postage stamps and the overprinted stamps were declared illegal. They were withdrawn from sale, confiscated and invalidated. Most of these stamps were sold to the public and cancelled in the Kowel post office and for this reason philatelists call them 'The Kowel Issue' (Figure 1). Table 1 shows the complete listing of these stamps. No inverted or double overprints have been recorded. The 15-kopeck stamps exist with the overprint reading both upwards and downwards and it is difficult to say which is 'normal'. No overprinted postal cards are known.

Proofs of these overprints were unknown before 1962 when some were found in the estate of the former civilian administrator. These overprint proofs are on the Ukrainian stamps: 15 kop, Kiev II and on 20/14 kop. Kiev I issues. They are of the 30-fen type, hand-made by means of a rubber stamp with a watery violet ink. They are pasted on pieces of quadrilled paper and invalidated with the double-ring 'Luck' cancellation with the date 25.IX. 1919 across the central bridge. This cancellation was introduced at the time when the Polish Ministry of Posts and Telegraphs took over the postal responsibilities.

Other unlisted overprints made with the genuine overprinting devices exist, for example 30-fen. overprints in violet ink on 15-kop. stamps and on 20/14-kop. stamps. Rather than being proofs, such overprints probably represent examples of unauthorized use of the overprinting devices.

The first listing of the Kowel stamps with numbers overprinted and numbers sold appeared in the *Ikaros* Polish catalogue in 1935, although earlier articles in *Filatelista* and *Gibbons Stamp Monthly* had brought them to the attention of collectors. The origin and usage of these stamps were described by Maciej Perzynski in *Filatelista* in 1959 and by Cecil Roberts in *Rossica* in 1964. The purpose of this work is to expand and complement these articles with our own study based on additional material. We believe this to be necessary due to errors and inaccuracies in the previously published articles and because numerous previously unidentified forgeries have been offered for sale to collectors. We have seen some stamps which bear the guarantee marks of prominent experts but are undoubtedly forged. It is our hope to clarify the state of confusion which surrounds these rare and interesting stamps.

### USAGE

The volume of mail at that time in Wolynia was very small and hence most covers with the Kowel stamps which have seen postal usage are philatelically motivated. These covers are very rare and about twenty may exist today. Most are registered letters mailed to Poland or for local delivery and bear a two-line registry mark: 'R/ No\_\_\_/KOWEL'. They have a red, three-line censor's mark: 'Cenzura wojskowa/w KOWLU/CENZOR II'. A similar mark but with 'CENZOR I' is also known. We have not seen either of these later two marks forged, though such forgeries may exist (Figures 2 and 3).

The numbering of registered letters in the Kowel post office seems to have been random: for example, of two letters mailed on 23 August 1919 by one and the same person (according to the handwriting of the address) and





*Figure 1. Genuine 'Kowel' overprints*

postmarked by one and the same clerk (handwriting of the date) one has the registration number 47 and the other 634. Another registered letter mailed on 21 August 1919 has the registration number 181.

Several philatelists lived in Kowel and in addition to letters which were forwarded by mail they arranged to have numerous stamps cancelled to order after affixing them on pieces of paper or on covers.

## DESCRIPTION OF GENUINE STAMPS

In discussing the genuine stamps with Polish overprints we must consider first the characteristics of the basic stamps, then the characteristics of the overprints.

### THE BASIC UKRAINIAN STAMPS

The Ukrainian state had issued a set of definitive stamps with values: 10, 20, 30, 40 and 50 shahiv, and 20 hryven.



Figure 2. A cover from Kowel to Lublin on 21 August 1919

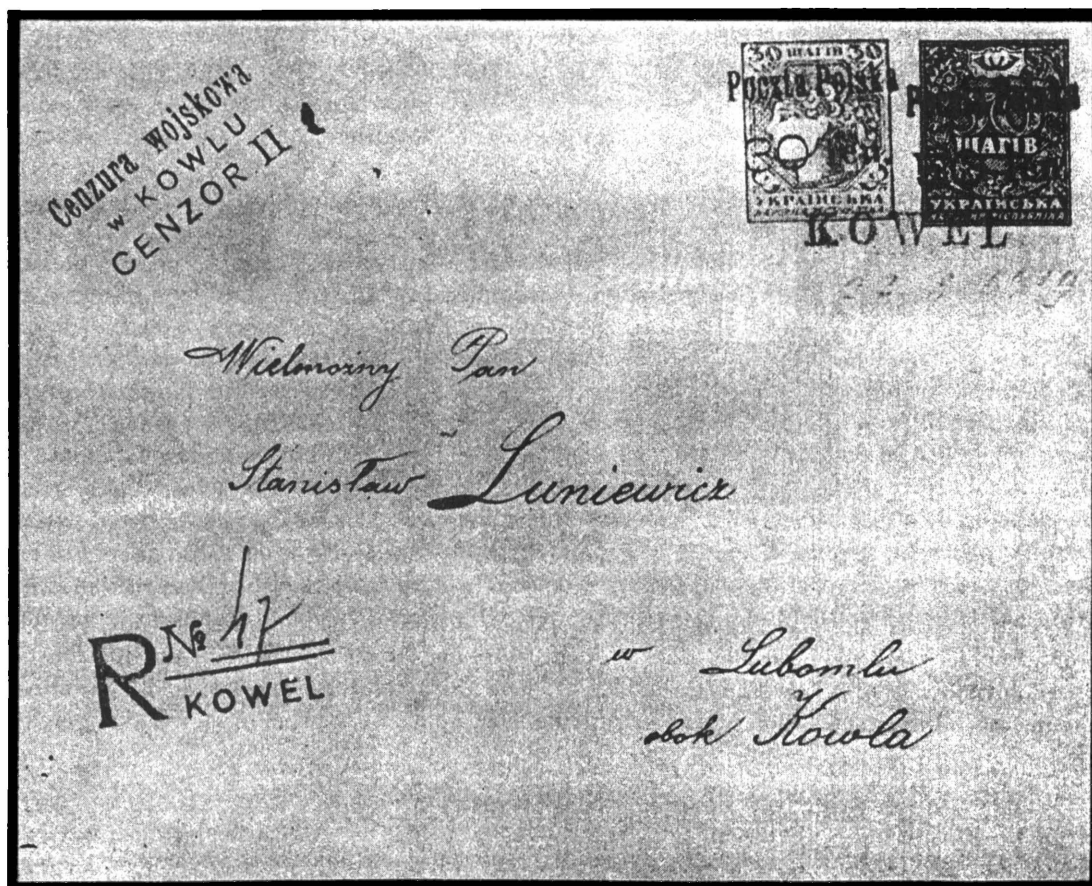
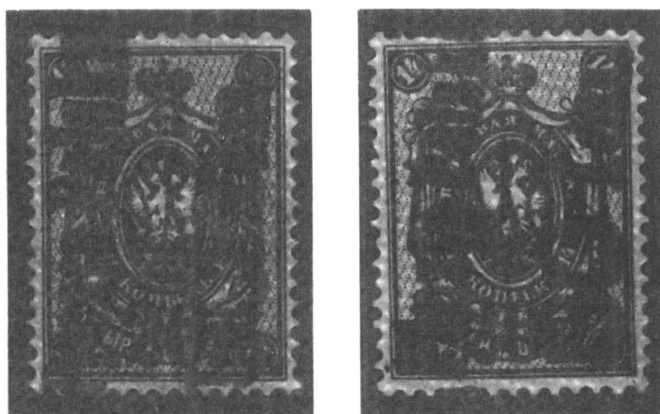


Figure 3. Registered mail to Lyuboml



*Figure 4. Russia, 20/14 kop. blue and red with Ukrainian Kiev I Trident and with the Polish '50 fen' overprint*

Also, Russian stamps which were found in the Ukrainian post offices at the time of the revolution were overprinted with a Trident, the national symbol of the Ukraine, to convert them into Ukrainian stamps.

From the definitive set, only the 30 and the 50 shahiv and the 20 hryven exist with the Kowel overprints. The 30 shahiv was overprinted into 30 fen., the 50 shahiv and 20 hryven into 50 fen. Variations of colour shades exist on all three stamps but they are not important enough to merit a separate listing except for the 30 shahiv, which exists in prussian blue and in ultramarine.

Of the Ukrainian stamps with the trident overprint, the 15 kopeck perforate and imperforate, 20/14 kopeck, and the 1 rouble imperforate were overprinted by the Polish authorities. Both 15-kopeck values come from sheets of 100 stamps, which are divided into four panes of 25 stamps (5x5). These were overprinted by the Ukrainians with a rubber handstamp which overprinted five stamps at a time in each horizontal row. This handstamp called Kiev IIa-e produced five distinctly different tridents. Thus, the Kowel overprints on these stamps can be found on any one of the five trident types designated as Kiev IIa, IIb, IIc, IId, and IIe.

The 1-rouble stamps seen all have the Kiev IId trident. The 50 fen on 20/14 kop. (Figure 4) is the rarest of the Kowel stamps with only 20 reportedly having been made. This number is doubtful; the actual quantity of this value appears to be larger. Several Ukrainian stamps of the 20/14 value were used for the overprinting including Kiev I, Kiev IIa-e and Kiev III tridents. Other trident types may have been used on all these values, but these are the only ones recorded to date.

## THE POLISH OVERPRINTS

There are two types of Polish overprints, both of which were made with rubber handstamps. The first was used only on the 30-shahiv value and reads: 'Poczta Polska/30 fen'. It is imprinted only in pink ink. The second overprint reads: 'Poczta Polska/50 fen' and was imprinted on all other Kowel values in violet ink. Exact measurements of these hand-made overprints are difficult to define since they depend upon the inking, pressure when applied, and the temperament of the imprinter. Thus, only approximate measurements are given in Table 2. They come from measuring eleven genuine 30-fen and nineteen 50-fen stamps.

As the overprinting progressed, the rubber handstamps became worn causing slight changes in the design of the lettering. For example, the 'P' in 'Poczta' in both overprint types lost its small rounded serif on the top. The overprints often extend beyond the dimensions of the stamps, particularly in the case of the Kopeck values. In some cases, parts of the overprint are weakly imprinted and are difficult or impossible to see, all of which adds to the difficulty of expertization. The 20 hryven stamp is coated on its surface with a shiny, laquer-like layer. This resulted in a poor adhesion of the ink of the overprint on this value; it is often spotty, weak and appears paler when compared with overprints on other denominations.

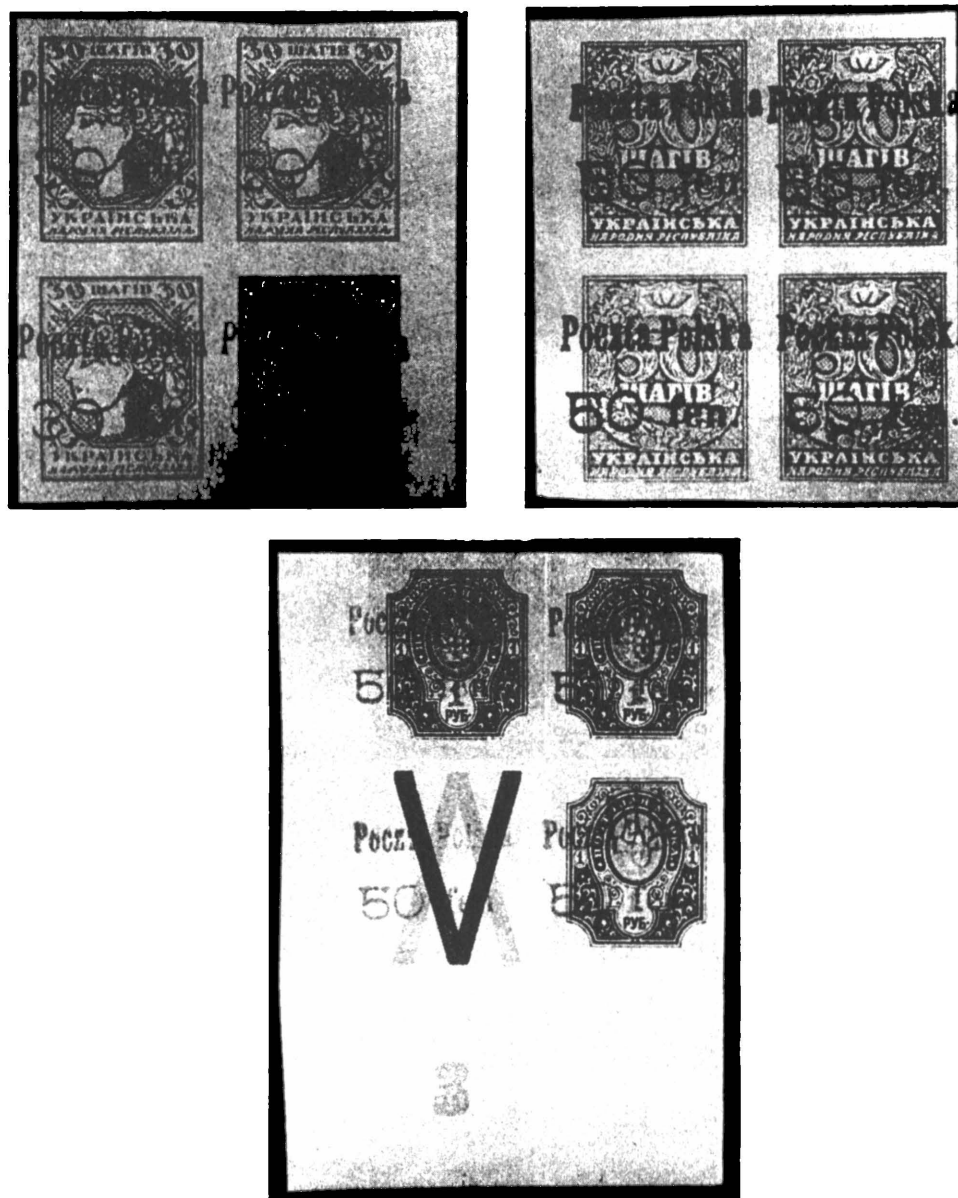


Figure 5. Genuine overprints.

Single stamps of all denominations are most often seen. Pairs and particularly blocks are scarce (Figure 5).

## GENUINE AND FORGED CANCELLATIONS

Along with the overprinting devices the authorities prepared a one-line rubber postmark: 'KOWEL'. It was used to cancel the Kowel stamps; the date of the mailing was written in with a pencil by the postmaster. A similar postmark: 'LUCK' also exists. Letters exist with the circular postmark: 'Frontowa Poczta Polowa No. 16' with a date bridge (Figure 6) but the authenticity of its usage cannot be assured. The same applies to the postmark: 'Fr. Poczta Polowa \*19\*' without a date bridge.

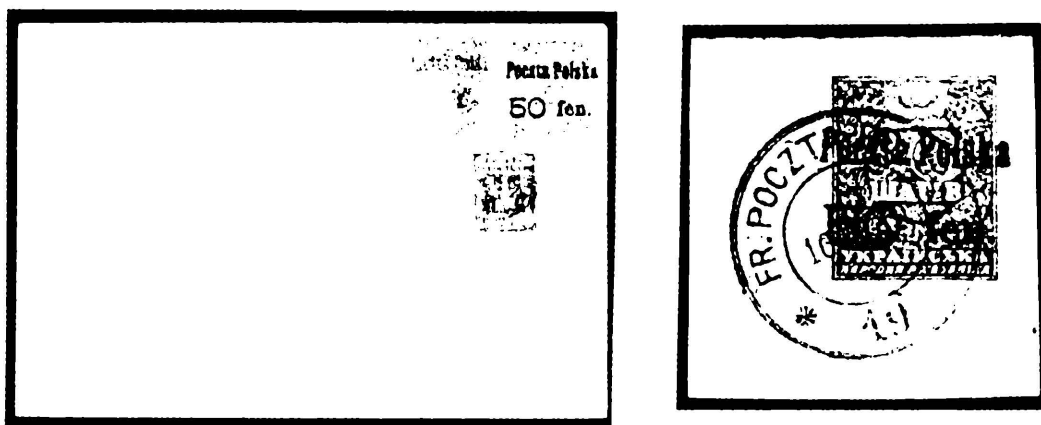


Figure 6. (a) A cover to Kowel postmarked FRONTOWA POCZTA POLOWA \* NO 16 \*, dated 20 August 1919 and (b) the postmark FR. POCZTA POLOWA \* 19 \*, dated 16 August 1919.

According to our findings only the rubber stamp 'KOWEL' in a straight line 28.4 x 4.5 mm was imitated and was used to cancel stamps with forged overprints. Forged cancellations have essentially the same overall dimensions as genuine cancellations. Figure 7 shows the genuine cancellation (top) and two forgeries centre and bottom). Genuine cancellations of this type were imprinted in violet, blue or (rarely) red ink; we have seen forgeries in blue, violet and in a mixture of blue and violet resulting from the switching of ink pads without cleaning the fake cancelling device. Genuine cancellations are imprinted very neatly; the lettering has sharp appearing edges and clear details. Forged cancellations appear unsharp and often with a spotty distribution of ink. The cancellation depicted in 'Polskie Znaki Pocztowe' (reference 3) on the left side of the bottom of the page is genuine; the cancellation shown there on the right side is a forgery, as is the overprint.

An easily visible characteristic of the forged cancellation are the right side serifs in 'E' and in 'L'. The right border lines of these serifs are vertical in genuine cancellations but are slanted in forgeries. In most genuine cancellations, the letters 'E' and 'L' are positioned somewhat lower than the preceding letters of 'KOWEL'.



Figure 7. Genuine straight-line 'KOWEL' cancellation on the top and its forgeries (centre and bottom).



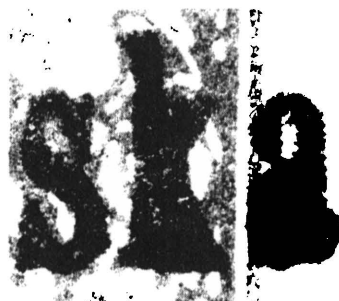
*Figure 8. Some of the forgeries of both '30 fen' and '50 fen' overprints have pronounced serifs of the 'P' in 'Poczta'. Several varieties exist. In genuine overprints the 'P' has no serif in both kinds of overprints or the serif is small and rounded.*

## FORGED VERSUS GENUINE POLISH OVERPRINTS

Having studied 38 stamps with forged overprints, we came to the following general conclusions which apply to all types of the observed forgeries:

1. All overprints on stamps other than those listed in Table 1 (except for some 'proofs' in violet ink mentioned above) and all deviations from normal overprints (e.g. double overprints) are made with forged overprinting devices.
2. We observed at least three types of fake '30 fen' overprints and five types of fake '50 fen' overprints; other types may exist. We guess that these different types of forgeries originated probably from only one or two sources. The differences among the different types may have been caused by 'improvements' in one or more rubber stamps.
3. All forgeries of the '30 fen' overprints have the following common characteristics: The height of '0' in '30' measured 5.7-6.0 mm (only 5.1-5.4 mm in originals); The height of 'F' in 'Fen' measures 4.5-4.6 mm (4.0-4.2 mm in originals); The height of 'EN' in 'FEN' measures 3.2-3.4 mm (2.7-2.8 mm in originals).
4. In all forgeries of '50 Fen' overprints the height of '0' in '50 Fen' measures 4.8-5.1 mm (5.5-5.9 mm in originals).

The deviations in measurements described in sections 3 and 4 above are sufficiently pronounced to be



*Figure 9. The ending of 'Polska' in a genuine 50 fen. overprint.*





*Top: The 's' has a wrong shape*



*Centre: The 'k' has a wrong shape*



*Bottom: The 'a' has a wrong shape*

*Figure 10. 'Polska' in three types of forged '50 fen' overprints.*

beyond the limits of variations of genuine overprint dimensions, and are thus useful in the examination of these stamps. In addition, one should observe the details in the lettering which provide a more reliable basis for expertization. Figures 8, 9 and 10 show examples of fragments of forged overprints in comparison with genuine overprints. Other unreported types of forgeries may exist.

## TO SUMMARIZE: EXPERTIZING THE KOWEL ISSUE STAMPS

1. Ascertain that a correct overprint is on a correct stamp.
2. For Russian stamps overprinted into Ukrainian stamps, examine the Trident overprint for authenticity and reject stamps with forged Ukrainian overprint as forgeries.
3. Check that the dimensions of the Polish overprint agree (roughly) with the dimensions given here, in particular with the dimensions of the numeral '0' and of 'Fen'.

4. For cancelled stamps examine the cancellation for its authenticity in the manner described above.
5. Observe the cut of the lettering in the Polish overprints, in particular the 'P' in Poczta, 'ska' in 'Polska' and of all numerals.
6. Compare the ink of the overprint with the ink on a stamp of (preferably) the same denomination known to be authentic.

Stamps which do not meet all of the above criteria of authenticity should be considered forgeries.

**Table 1**  
**The 'Kowel' Issue**

'RUCH' Catalogue Number	The Basic Ukrainian Stamp	Polish Overprint	Reported Number of Overprinted Stamps	Reported Number of Stamps Sold to the Public
1a (N 238)	30 shahiv, Michel Nr 3a, prussian blue, imperforate	Poczta Polska 30 fen (pink)	4900	800
1b (N 238)	30 shahiv, Michel Nr 3b, ultra- marine, imperforate	Poczta Polska 30 fen (pink)		
2 (N 239)	Russia, 15 kop. Brown lilac/blue, perforate, Michel Nr 72. With the Ukrainian overprint: Michel Nr 16	Poczta Polska 50 fen (violet)	650	325
3 (N 240)	Same as N 239 but imperforate	Poczta Polska 50 fen (violet)		
4 (N 241)	Russia, 20/14 kop. Blue/red Michel Nr 108, perforate. With the Ukrainian overprint: Michel Nr 28	Poczta Polska 50 fen (violet)	20	10
5 (N 242)	50 shahiv, red, imperforate, Michel Nr 5.	Poczta Polska 50 fen (violet)	8680	1090
6 (N 243)	Russia, 1 rouble, brown/orange, imperforate, Michel Nr 121. With Ukrainian overprint: Michel Nr 39.	Poczta Polska 50 fen (violet)	500	250
7 (N 244)	20 hryven, orange/green, imperforate, Michel Nr 66.	Poczta Polska 50 fen (violet)	220	110

#### LITERATURE

1. Maciej Perzynski, 'The Kowel Issue from the year 1919' (in Polish) *Filatelista*, 15 February 1959, p.64-67.
2. Marian Belcarski 'I am asking for the voice on the matter of the Kowel Issue' (in Polish) *Filatelista*, 1 April 1959, p.122-123.
3. Polskie Znaki Pocztowe, 'Ruch' Warszawa 1966 vol. IV, p.266 (1300)(in Polish).
4. Cecil Roberts, *Rossica* 1964 p.10-12; reprinted in *Polonus Bulletin*, December 1964, p.227-3.
5. 1981 'Ruch' Catalogue Vol. 1, p.220-221 (in Polish).

**Table 2**  
**Measurements of Genuine Polish Overprints**

Part of the Polish Overprint	Dimension: 30 fen overprint (mm)	Dimension: 50 fen overprint (mm)
Length of 'Pocztą Polska' measured through the centre of 'a' (without serifs)	23.7-23.9	23.9-24.2
Height of 'P' in 'Pocztą'	4.4-4.7	4.3-4.7
Heights of 'ocz' and of 'a' in 'Pocztą'	3.2-3.7	3.2-3.7
Heights of 'P', 'l' and 'k' in 'Polska'	4.3-4.5	4.2-4.7
Heights of 'o', 's' and 'a' in 'Polska'.	3.2-3.4	3.2-3.8
Height of '30 fen' or of '50 fen'	20.5-21.0	21.6-22.2
Height of '3' or of '5'	5.0-5.3	5.2-5.8
Height of 'f'	4.0-4.2	4.1-4.6
Height of '0' in the numbers	5.1-5.4	5.5-5.9
Height of the entire overprint measured from the extension of the top of the 'P' in 'Pocztą' to the top of the first numeral	14.8-15.0	15.0-15.5
Height of 'n' in 'fen' measured along the first stroke	2.6-2.8	2.6-3.3
Beginning of 'P' in 'Pocztą' to the beginning of the 'P' in 'Polska' measured at the mid height of the letters	12.5-12.7	
Beginning of 'P' in 'Polska' to the beginning of 'k' in 'Polska' measured at the mid height of the letters	7.5-7.6	
Beginning of 'P' in 'Polska' to the end of 'l' measured at the mid height of letters		4.9-5.1
'5' from the inside top of the loop to the top of the horizontal line		2.4-2.6
Length of the top of the '5'		4.8-5.1
Outside width of '0' in '50'		4.5-4.8

**Editor:** This article appeared as "Poland: The Kowel Issue of 1919" in *The London Philatelist* Vol. 100 No. 1180 (April 1991) pp. 86-95. Reproduced by kind permission of The Royal Philatelic Society; this article includes some minor corrections missing in the original version. This piece was first offered to the *Ukrainian Philatelist* in early 1985, before I began my term as editor but after Jerry Tkachuk had completed his; it was thus "lost in the shuffle" and was later resubmitted to *The London Philatelist*. I'm delighted it has finally found its way "home" to the pages of *Ukrainian Philatelist*.

# ЛЮМІНЕСЦЕНЦІЯ НА МАРКАХ ПОШТИ УКРАЇНИ

Подав  
А. Бранделіс

Зі самого початку випуску марок Пошти України філателісти стали перевіряти, на якому папері вони друкувалися, оскільки друкування марок проводилося різними друкарнями різних країн. Встановлено, що тиражі марок України виконувались на різному папері, при чому в деяких випадках та ж сама марка могла друкуватися на трьох різних родах паперу. Перевірялося це перш за все за допомогою опромінювання марок ультрафіолетовими проміннями. Не вдаючися тут до розбору різних видів паперу окремих марок, хочу висловити лише те, що пояснили нам на поліграфкомбінаті "Україна" в Києві.

При одержанні паперу зі складу ніхто не звертав уваги на те, чи на виробництво марки йде однаковий папір. Нагадаймо, що головна ознака, за якою одержують папір, це його дані за діючим стандартом, тобто щільністю. Ніхто не звертав уваги на те, де цей папір виготовлено. Тому при друкуванні марок використовувалося папір різних паперових комбінатів. А він, не зважаючи на однакові стандартні дані, різний, оскільки при його виготовленні використовувалася різна вода, різні люмінофори і т. ін. Можна припустити, що і в інших країнах робиться те саме, тому й там ми бачимо різний рівень люмінесценції паперу, його різні кольори в ультрафіолетовому опромінюванні.

Однак головне, що привернуло увагу до люмінесценції, сталося 1994-го року. Першим виданням поліграфкомбінату "Україна" став блок "День незалежності". Поряд з тим, що на ньому перфорація марки була намальована, виявилось, що в ультрафіолетових проміннях на рисунку блока видно прямі люмінесцентні лінії, які йдуть зліва з гори вниз під кутом 45°. Товщина цих ліній - 0,1 мм, відстань між ними - 8 мм. Усі блоки, які авторові цих рядків довелося перевірити, мали однаковий люмінесцентний рисунок (примітка редактора: на блоках, перевірених у США, лінії йдуть зліва з низу вгору).

Восени поліграфкомбінат "Україна" по-

чав друкувати марки третього стандарту (з буквами замість номіналу). На цих марках виявилось, що лінії йдуть не тільки так, як на блоці, а є вони теж повернуті на 90° (тобто йдуть зліва вгору). Крім того на повних аркушах цих марок були деякі відмінності: на тиражі однієї фабрики люмінесцентні лінії йшли вгору, на тиражі другої - з гори, а на тиражі третьої фабрики по лініях перфорації аркуша марок проходили горизонтальні та вертикальні лінії, які обмежували люмінесцентний малюнок. На аркушах цих трьох фабрик лінії не виходили на береги аркушів. Зате на аркушах четвертої фабрики люмінесцентні лінії з'явилися на верхньому та лівому берегах аркушів, а на аркушах п'ятої - по всіх берегах.

Поки філателісти досліджували ці стандартні марки, з'явилися нові марки, які також мали вказані люмінесцентні лінії: "500-річчя українського друкованого слова", "Франко", "Леся Українка", "Пулюй". Трохи пізніше цей рисунок появився також на марках "Котляревський" та "Шевченко".

На марці "Рильський" люмінесцентний рисунок зазнав змін: відстань між лініями скоротилася до 4,2 мм. Такий рисунок залишився й на марках "День перемоги" та "Міжнародний дитячий центр 'Артек'".

Оскільки поява люмінесцентних рисунків викликала багато запитань, автор цих рядків звернувся до керівництва Держзнаку України та поліграфкомбінату "Україна" з проханням роз'яснити появу цих рисунків та технологію їх нанесення. З'ясувалося, що тому, що цей поліграфкомбінат друкує різні роди цінних паперів, він використовує різні системи їхнього захисту від підробок. Тому й на марках увели нанесення люмінесцентного рисунку, як захист від можливих підробок. Друкарська машина, яку використовує цей комбінат, може друкувати в п'ятих кольорах (червоному, жовтому, зеленому, чорному, і ще в п'ятому, який знадобиться), тому й використано цей останній для друку люмінесцентної фарби (нагадаймо,

що кілька років тому пошта таких країн, як Англія, чи Німеччина замовляли поштові марки, на яких нанесено окремі лінії або крапки саме люмінесцентною фарбою; і там це використовувалося для виявлення підробок при автоматичній обробці кореспонденції, але подальшого розвитку ці пошуки не знайшли. Різні напрями ліній на марках Пошти України з'явилися лише тому, що при друкуванні марок слайд, з якого брався рисунок, вкладали на місце, не звертаючи уваги на те, яким боком він поставлений. Але всі ці мої розмови з керівництвом Держзнаку та поліграфкомбінату "Україна" привели до того, що Держзнак України видав наказ, яким зобов'язав поліграфкомбінат "Україна" встановити таке ж відношення до рисунку люмінесцентною фарбою, як до чотирьох основних кольорів. Хотілося б звернути увагу читачів теж на те, що на всіх вищеперелічених марках люмінесцентні лінії починалися та закінчувалися в різних місцях однакових марок, і кількість ліній на цих марках була також різна. Так, наприклад, на марці з буквою "Д" трапляються або три, або чотири люмінесцентні лінії. Однак після видання вищезгаданого наказу положення змінилося, і майже для кожної марки почали виробляти свій рисунок.

Вперше це побачили на марці "Тетман Сагайдачний". На ній видно хвилясті лінії товщиною 0,1 мм на відстані 4,5 мм одна від одної. У правій частині марки знизу вверху написано слово "Україна". Висота букв цього слова - 4 мм, товщина ліній цих букв - 0,4 мм.

На марках "Тетман Мазепа" та "Тетман Хмельницький" нанесені подвійні двонапівперіодні синусоїди. Їхня висота зменшується до середини марки, а потім знову збільшується. Товщина ліній - 1,5 мм, відстань між ними - 1,5 мм. Крім того в горизонтальному напрямі посередині марки нанесене слово "УКРАЇНА". Товщина ліній букв - 0,1 мм, їхня висота - 4,2 мм, довжина слова - 32 мм, товщина елементів букв - 0,9 мм.

На марках "Герб Луганська" та "Герб Чернігова" посередині під кутом 45° нанесено напис "№ 17-525. 01.08.95". Довжина напису - 27 мм, висота букв - 2 мм, товщина ліній букв - 0,3 мм.

Дуже цікаво зроблений захист на марці

"Національна виставка у Львові". Текст на марці виконано чорним кольором. В ультрафіолетових променях він стає жовтий.

На марках "День захисту дітей", "Трушевський" та "Карпенко-Карий" люмінесцентні лінії йдуть під кутом 45° на відстані 4,1 мм, товщина ліній - 0,1 мм. Такий же рисунок бачимо на марках "Європейський рік збереження природи" та "Козловський".

На марці "Шафарик" у правому верхньому куті видно номінал марки "30000", а в лівому нижньому - рік випуску "1995". Висота букв - 2,5 мм, довжина написів - відповідно 11 та 7 мм.

На четвертому стандарті (з буквами "З", "Т" та "К") під кутом 45° видно слово "Україна". Його довжина - 18 мм, висота двоконтурних букв - 3,3 мм, товщина букв - 0,6 мм, товщина ліній букв - 0,1 мм.

На марці "Кримський" двоконтурними буквами написаний рік випуску марки - "1996". Довжина напису - 12 мм, висота цифр - 4 мм, їхня товщина - 0,6 мм, товщина ліній - 0,1 мм.

І, врешті, на марці в пам'ять Чорнобильської катастрофи люмінесцентна фарба значно підкреслює вогонь унизу та вверху його. Крім того цією фарбою позначені лінії, які утворюють рамку навколо труби та конструктивні елементи, з яких утворена труба, а внизу марки права лінія тресу люмінесцентною фарбою виходить за край рисунка й утворює між рисунком та перфорацією люмінесцентну пляму.

Крім вказаних люмінесцентних ознак, що їх знаходимо на марках Пошти України, слід про них ще сказати, що всі вони мають певні позначення на берегах аркушів. Це може бути люмінесцентний квадрат поруч з квадратами кольорів, якими друкувалася марка, а інколи це не квадрат, а лише кут у 90°. Також на всіх аркушах, у кутах яких є короткі чорні лінії, обов'язково видно також люмінесцентну лінію такої ж довжини. Крім того на деяких аркушах друкувалися ще окремі слова латинськими буквами. Автор цих рядків опрацьовує саме огляд усіх можливих поміток на берегах аркушів, але завершення його це ще справа майбутнього.

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## FLUORESCENT PATTERNS AND INSCRIPTIONS ON UKRAINIAN POSTAL ISSUES

*by Inger Kuzych*

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All of the stamps and souvenir sheets printed at Kyiv's "Derzhznak" Polygraphic Concern since 1994 exhibit fluorescent patterns, designs, or inscriptions when exposed to ultraviolet (UV) light. This characteristic has added another exciting dimension to Ukrainian philately.

Listed below are the unique UV images displayed on Ukrainian stamps through 1995. This compilation is taken from a much fuller description of fluorescence on Ukrainian postal issues found in Appendix A of the newly released catalog *Ukrainian Postage Stamps* (Ukrainian Philatelic Resources, Box 7193, Westchester, IL 60154, \$6.00 postpaid). The number following the stamp description is the BK (Bylen-Kuzych) number assigned to the issue in the catalog. LL = lower left, LR = lower right; UL = upper left, UR = upper right.

**Diagonal parallel lines (0.1mm thick) spaced 8mm apart running from LL to UR at a 45 degree angle:**

Independence Day souvenir sheet (71), the "D" stamp (on non-fluorescent paper, lines run LL to UR or UL to LR; on fluorescent paper, lines run UL to LR; 77), the "ZH" stamp (78), Lesia Ukrainka (86), Ivan Franko (87), Ivan Kotliarevsky (94), and Taras Shevchenko (95).

**Diagonal parallel lines (0.1mm thick) spaced 8mm apart running from UL to LR at a 45 degree angle:**

The "D" stamp (on non-fluorescent paper, lines run UL to LR or LL to UR; on fluorescent paper, lines run UL to LR; 77), the "ZH" stamp (78), the "E" stamp (on fluorescent and non-fluorescent paper, 79), the "YE" stamp (80), Ukrainian Printing (82), and Ivan Pulyuy (88).

**Diagonal parallel lines (0.1mm thick) spaced 4mm apart running from UL to LR at a 45 degree angle:**

Maksym Rylsky (91), Victory (92), "ARTEK" (93), National Philatelic Exhibition (99, the black ink lettering also fluoresces), Nature Conservation (101), Child Protection (103), and Ivan Karpenko-Kary (105).

**Diagonal parallel lines (0.1mm thick) spaced 4mm apart running from LL to UR at a 45 degree angle:**

Mykhailo Hrushevsky (106).

**Horizontal wavy lines (0.1mm thick) spaced 4.5mm apart; YKPAIHA reading upward along right side of stamp (letters 4mm high, 0.4mm thick):**

Petro Konashevych-Sahaidachny (96).

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**Tight vertical loops (1.5mm thick, spaced 1.5mm apart); height decreases toward middle, rises toward sides:**

**Bohdan Khmelnytsky (97) and Ivan Mazepa (100).**

**Diagonal inscription (27mm long) from LL to UR reads "No. 17-525.01.08.95" (height of numbers and letters is 2mm, thickness 0.3mm):**

**Coat of Arms of Luhansk (98) and Coat of Arms of Chernihiv (102).**

**The year "1995" in the LL and the value "30000" in UR (height of numbers is 2.5mm; length of inscriptions 7 and 11mm respectively):**

**Pavel Shafaryk (107).**

**Double-lined YKPAIHA diagonally across stamp from LL to UR (height of letters 3.3mm, thickness of letters 0.6mm, thickness of lines 0.1mm; length of inscription 18mm):**

**The "Z" stamp (108), the "I" stamp (109), and the "K" stamp (110).**

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## POSTMARKS OF THE CRIMEAN RAILWAYS

by Leonard Tann<sup>1</sup>

The notes are intended to open up the subject of Russia's internal railway routes and their associated postmarks in the Imperial period and thereafter. These notes are not the final and definitive word on these lines and stations, but are intended to invite other collectors to add what they know and what they may have in their collections. There are gaps in the sequence of postmarks, both of the stations and of the TPOs. It may be that there are postmarks waiting to be found and recorded. It may be that those 'missing' types were never issued and don't exist. Let us see.

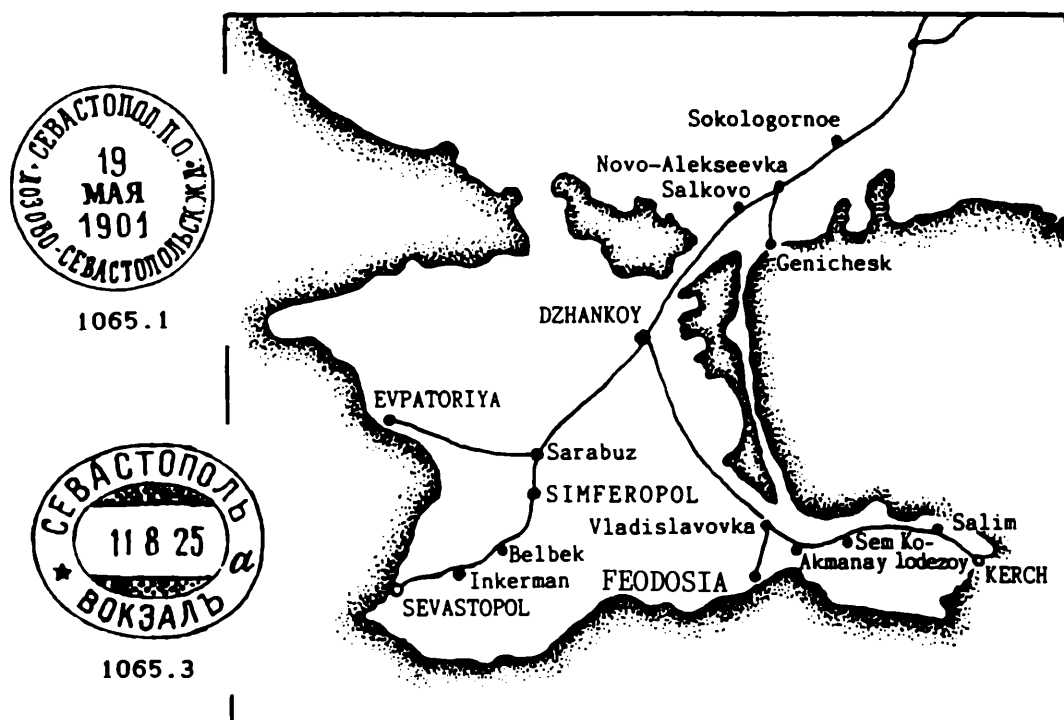


Figure 1

The main line from Central Russia to the Crimea ran from Khar'kov-Lozovaya-Aleksandrovsk-Federovka-Novo Alekseevka-Dzhankoi-Sarabuz-Simferopol'-Sevastopol'. From Dzhankoi a branch-line was built that originally ran to the town of Feodosia on the south coast of the peninsula. Later, this line was extended from Vladislavovka to the extreme eastern tip of the peninsula at Kerch'. The main line was always Khar'kov-Sevastopol', and the Dzhankoi-Kerch' branch a minor line. The branch down to Feodosia was little more than a spur-line. At some time later in the Imperial period, perhaps 1916 or 1917, a branch was built from Sarabuz westwards to Evpatoriya. As far as we know at present - evidence may turn up to prove us wrong! - the Sarabuz-Evpatoriya line did not have mail vans operating along it with clerks cancelling the mail with a numbered postmark. There is a chance, as on the Kovel-Vladimir Volynsk Railway, that the local post office arranged for mail vans to be attached to trains, using an unnumbered postmark that is yet to be discovered and recorded. More probably, the

<sup>1</sup> I wish to express my sincere appreciation to Philip Robinson for allowing me to use illustrations and maps from this book Russian Railway Postmarks. All illustrations in this article of postal pieces are from the author's collection unless otherwise credited.

mail was bagged up and transferred to the mail-vans on the main Sevastopol'-Khar'kov route, and was cancelled in transit on this line...

### Sevastopol' Station

As Baedeker tells us, the main railway station in Sevastopol' lies to the south of the city. There was a post office at the station, operated by the Railway Posts Department. Figure 1 shows postmarks of Sevastopol's Station PO<sup>2</sup>. Type 1065.1 would be the first type, with date set in three lines. Type 1065.3 shows the final oval type. Listed in the railway book is Type 1065.x (no illustration shown) - this would be the cross-date type. Figure 2 shows part of a postcard to Ekaterinoslav of 20-5-1911, which illustrates this cross-date type, serial number 2. The same postmark occurs on another postcard, of which the picture side shows Sevastopol' Station, see figure 3. It seems that the postmark with serial number 1 has not so far been recorded, although it should exist. Figure 4 shows examples of the oval type 1065.3. As far as we know, this oval postmark remained in use until replaced sometime in the Soviet period.

*Top: figure 3. Bottom left: figure 2. Bottom right: figure 4.*



Гор. Севастополь. Вокзалъ.



<sup>2</sup> In using the illustrations from Russian Railway Postmarks I have retained the reference numbers for easier cross-reference.

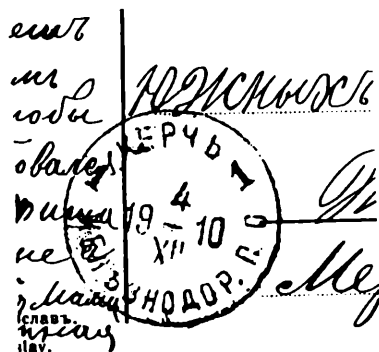


Figure 5

All we can say is that the Kerch' Station postmark is a scarce one. Listed in Russian Railway Postmarks as Type 515.x without illustration, I can show here part of a postcard addressed to Stantsiya Kerch' from Sumy, with a fine KERCH'/1/ZHELEZNODOR.P.O. receipt postmark dated 4-12-1910 (figure 5). The same postmark occurs as a despatch mark on a postcard in the Timo Bergholm collection, dated May 1907. It seems the Station PO at Kerch' opened about 1907, so any earlier postmark types probably never existed. The next question is: was there a later oval type? This may also be a gap waiting to be filled. However, we do know of post offices at Stations which had a circular cross-date postmark but never used it enough for it to wear out and be replaced by the standard oval type. There are at least a dozen examples of the circular types remaining in use to the end of the Imperial period, it may be that Kerch' was another one.

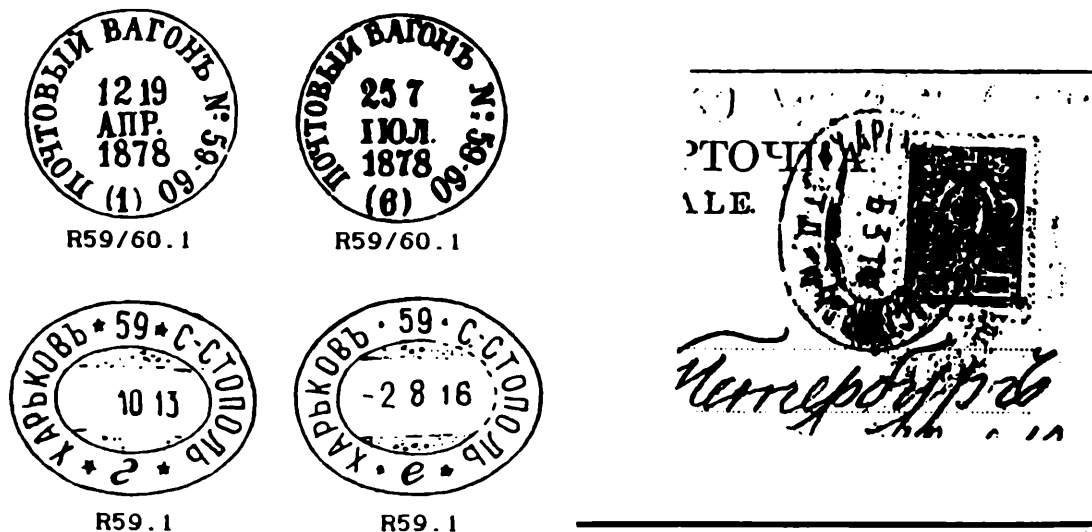
#### Other stations

Although no postmarks have been recorded for any of them, the following Crimean stations conceivably could have used railway postmarks inscribed 'ST.....': Ak-Manai, Belbek, Vladislavovka, In'kerman, Salyn, Sarabuz and Sem' Kolodezei. Ladies and gentlemen, search your collections!

#### TPO Route 59/60

The railway line Lozovaya-Sevastopol' was operating by 1875. Figure 7 shows Types R59/60.1, which would have been the first type of TPO mark used on this route. It has to be said that route 59 (Khar'kov-Sevastopol') must have carried considerably less mail than route 60 (Sevastopol'-Khar'kov) which went up into Central Russia and beyond. Figure 8 shows the later oval types of the 59 route. The only postal item I can show with a TPO 59 oval is figure 9, a postcard to St.Petersburg, put on the first train to pass which was the southbound train. It was a train in the wrong direction, but it was sorted and sent on its way. This often happened. Slightly smudged, the postmark reads KHAR'KOV.59.SEVASTOPOL'/OTD. "a", 6-3-1914.

Figures 7-9



Route 60, going north into Russia, saw far more mail, and therefore left more examples. Figure 10 shows the various postmark types. Note that for both directions there were variations in the spelling: SEVASTOPOL' in full or the abbreviated S-STOPOL'. Figure 11 shows some examples.

Figure 10

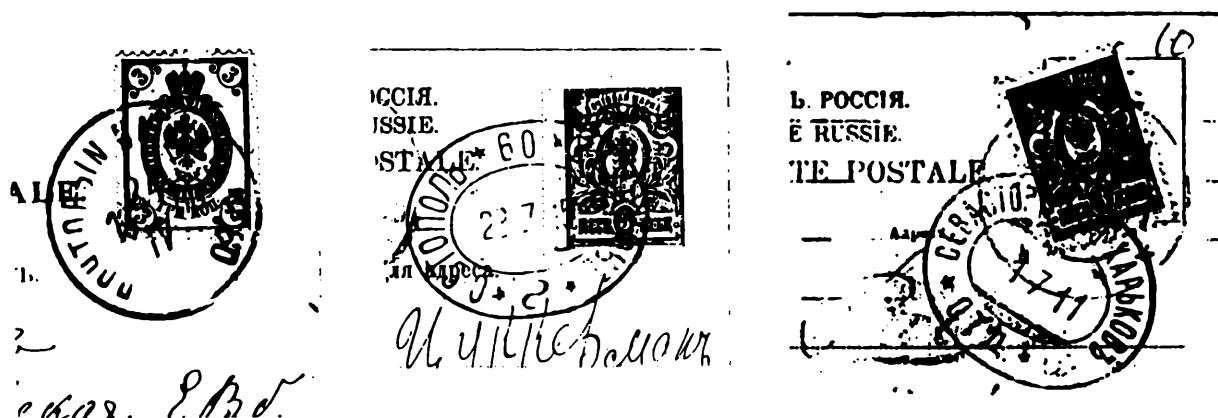
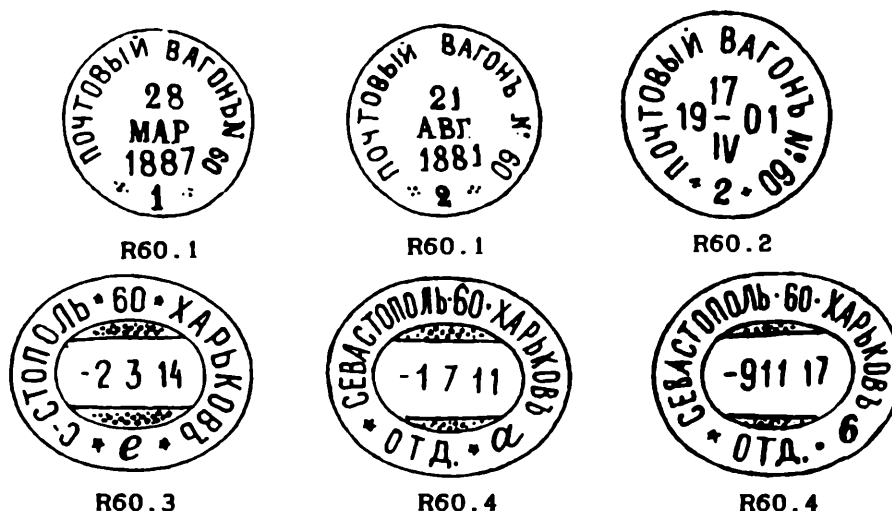


Figure 11

The oval types continued in use through the Revolution into the Soviet period. Figure 12 shows a superb cover - present whereabouts unknown - with an oval TPO 60 'OTD.' type to Copenhagen that went via Odessa. The 'OTD.' types were probably used on extra mail-vans put on to deal with exceptionally heavy mail volume, or mail vans that did 'through journeys'.



### TPO Route 131/132

This was a minor branch line, connecting Kerch' and Feodosiya with the main line into Central Russia at Dzhankoi. The TPO on the Feodosiya-Dzhankoi route began operation on June 1893. It is extremely doubtful if an early circular TPO mark with three-line date existed for this route. It is far more likely that the circular cross-date type was the first type, later replaced by the usual oval type, probably (see below) not until 1915. I would therefore tentatively suggest that the circular cross-date type of 'Pochtovii Vagon No.131/132' was in use on this line from the beginning of TPO service until replaced by ovals around 1915. Given that this covers a period of some 22 years, the number of examples that survives today is indeed very meagre! There probably weren't too many at the time!

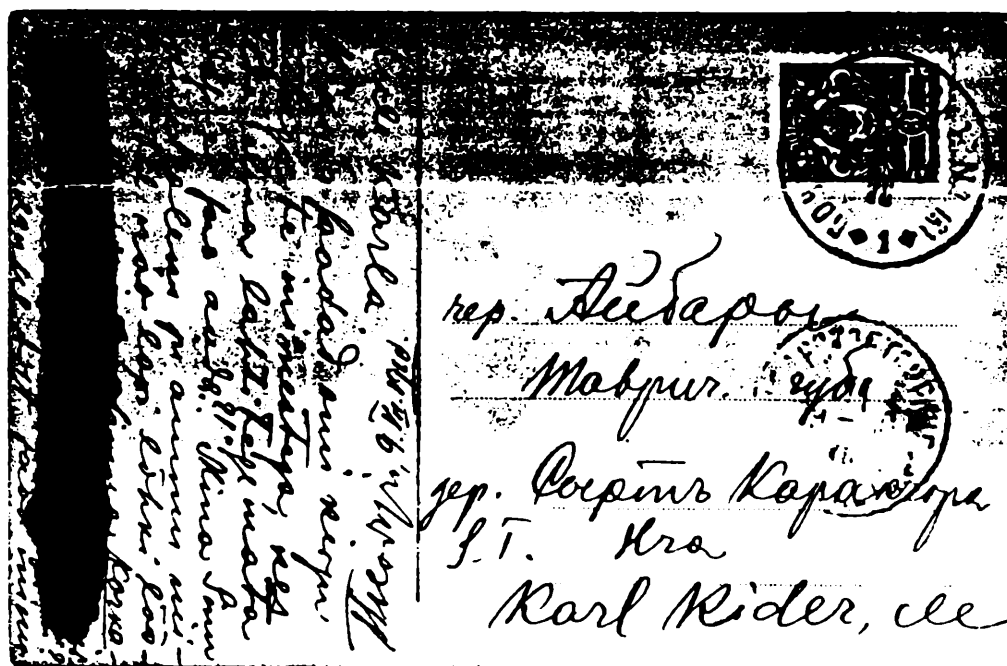
Figure 13 shows the circular cross-date type for route 131 (Kerch'-Dzhankoi) and the later oval type for this route, and the circular cross-date type for route 132 (Dzhankoi-Kerch'). The mail that did travel on this minor branch was mainly directed up into Central Russia and beyond. very little would have gone 'down' the branch line to Kerch', probably only locally addressed mail.

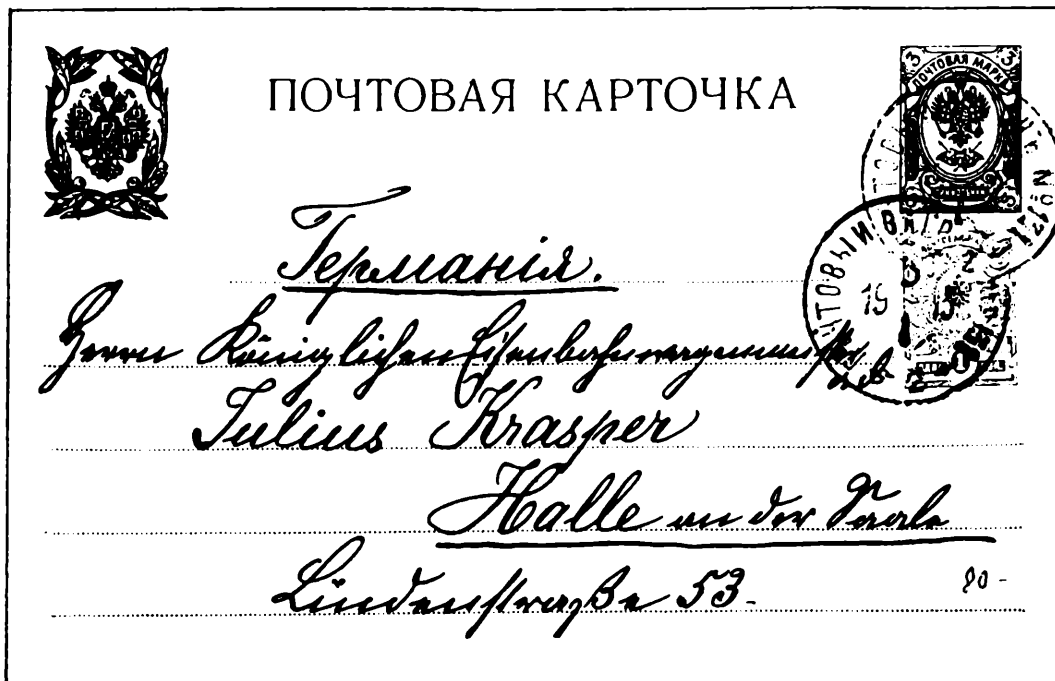


Figure 13

Figures 14a-c show three postcards (the first from the Alexander Epstein collection) with examples of the circular TPO 131 mark, showing serials 1, 2 and 3. Figure 15 is a fine item from Alexander Epstein's collection, being a postcard addressed to Feodosiya, with a circular TPO 132 mark, serial 1, dated 16-4-1909.

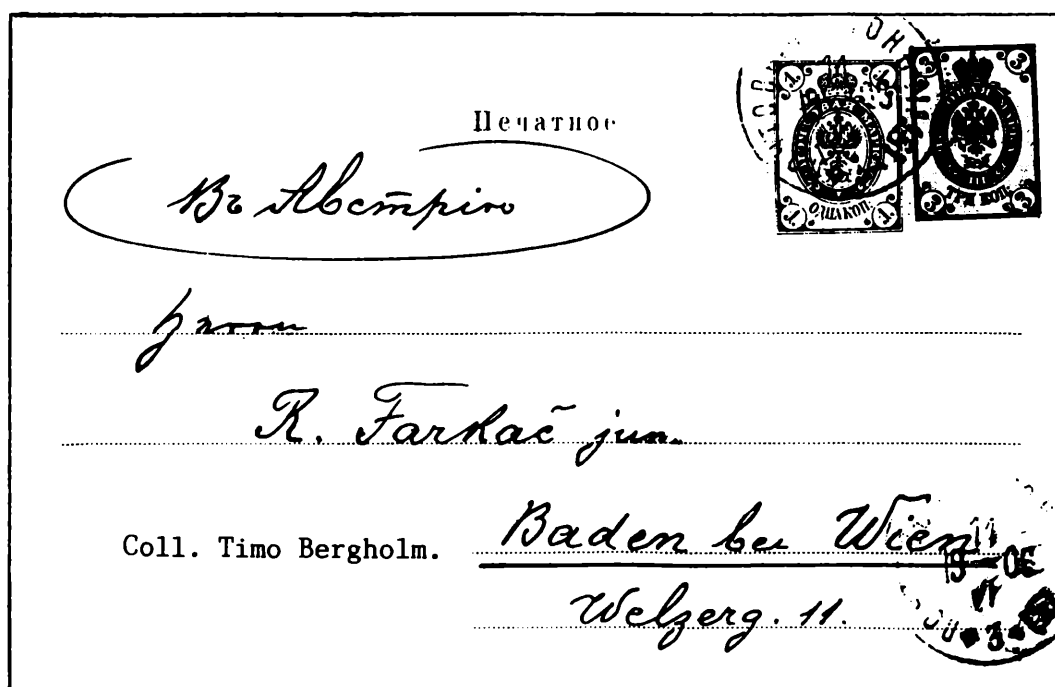
Figure 14a





Above: figure 14b

Below: figure 14c







ЧКА.



Figure 17

Figure 16 shows a nice item. It bears a 3k Romanov and is addressed to kerch'. The stamp is cancelled by the circular TPO 132 mark, though the serial is missing from the base, dated 11-4-1913. The Kerch' arrival mark next to it is of the next day.

Figure 17 is part of a postcard addressed to Petrograd, showing the oval type KERCH'-131-DZHANKOI, serial 'a', dated 3-2-1916.

It has to be said that although the circular types of route 131/132 are uncommon, the later oval types are much scarcer. It would seem that the circular types remained in use much later than the majority of the circular types. But as was said earlier, it may be that there was little use for them, and so they continued until they wore out. Romanov stamps with the older circular railway postmarks are unusual and notable. So far, we have not recorded an oval for the scarcer 'down branch' TPO 132 in the Imperial period.

The situation so far described is how it was until only a few months ago. Then one of my St.Petersburg contacts sent me over two small batches of Soviet stamps on pieces with oval postmarks of this branch line! Figure 18 shows two items, now in the collection of Ed Laveroni in the USA, showing 1928 usages of the oval KERCH'-131'-DZHANKOI serial "a". Figure 19 shows another Soviet-period piece, this with the previously unrecorded KERCH'-131-DZHANKOI serial "b", and another with the unrecorded DZHANKOI-132-KERCH' serial "a". All these are dated between 1925 and 1928.

Figure 18

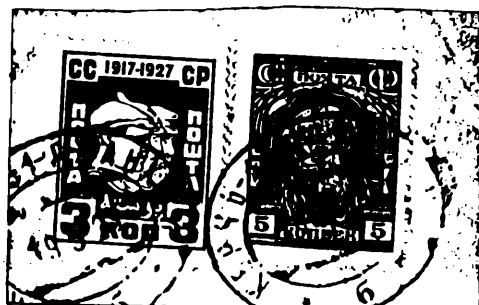


Figure 19

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It is extraordinary that this minor branch-line was still using the tsarist railway postmark types originally issued - my guess - in 1915, as late as 1928.

It may perhaps be useful to tabulate known examples of the TPO marks of route 131/132, to see clearly what we have recorded and the blanks that need to be filled in.

### **ROUTE 131, KERCH' - DZHANKOI**

*Circular type, cross-date (Kiryshkin-Robinson R131.1)*

Serial 1            April 1909 - August 1910

Serial 2            January 1913

Serial 3            November 1905 - June 1906

For all three there ought to be examples from 1893-1915.

*Oval type (Kiryushkin-Robinson R131.2)*

Serial "a"          December 1916 - December 1928

Serial "b"          May 1928

For both there ought to be examples from 1915-1917.

### **ROUTE 131, DZHANKOI - KERCH'**

*Circular type, cross-date (Kiryushkin-Robinson R132.1)*

Serial 1            April 1909

Serial 2            Unrecorded

Serial 3            July 1913

For all three there ought to be examples from 1893-1915.

*Oval type (recorded in Kiryushkin-Robinson Addendum as R132.2)*

Serial "a"          June 1925 - December 1928

Serial "b"          Unrecorded

For both there ought to be examples from 1915-1917.

There are a number of blanks here - perhaps other collectors have examples that fill them in. For instance, are we able to record the oval TPO 131 mark serial "b" in the Imperial period 1915-1917? Likewise the scarcer oval of TPO 132, either serial "a" or serial "b" that we presume existed, in the same 1915-1917 period? This was an interesting minor branch line in the Imperial period and immediately afterwards. Perhaps mail was sparse then, leaving collectors today with few examples of the postal activities in this far-off corner of Russia.

My final points are these. There is at the moment no record or evidence that there was a station PO at Feodosiya. It was a small town with a state post office, and we presume that mail was bagged up and put on the train that linked up with mail vans on the Kerch'-Dzhankoi line. We likewise have no information of any mail activity on the Sarabuz-Evpatoriya line, nor of a station PO at Evpatoriya. Maybe these simply didn't exist, or maybe these are gaps waiting to be filled.

The railway marks of the Crimea are very interesting. Now, fellow-collectors, let us build on these notes and fill in the gaps.

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## KYIV'S CITY POST AND JEWISH POSTAL NETWORK

*by Karen Lemiski*

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Among the important 19th-century developments in imperial Russian postal operations was the organization of city posts, a progressive sanction of Czar Nicholas I (1825–1855). The move was one of the innovations of the 1830 postal reform, which modeled Russia's post office after those in London and Berlin.

Until the 1830s, postal patrons in the Russian Empire were obligated to go to the post office for their mail and, when corresponding locally, relied on their servants to deliver letters and invitation cards.<sup>1</sup> However, once the Russian towns expanded beyond certain territorial limits, when direct communication between residents became difficult, the need for a service within the towns became apparent. Most merchants at this time were still not interested in this type of intra-city network because their businesses were transacted in person. Thus, the city posts were intended primarily for private communications while the imperial post continued to operate for inter-city domestic and foreign correspondence.

It is not surprising that the first municipal postal system appeared in St. Petersburg, an urban center with a large population of civil servants and a more developed cultural life than other Russian cities.<sup>2</sup> According to the Opinion of the State Council, approved by Nicholas I on 27 October 1830, the postmaster general was given the right to establish a city post for St. Petersburg on a two-year provisional basis, "for the delivery of letters with no money or articles enclosed from one part of the city to another."<sup>3</sup>

On 1 January 1845, a system patterned after St. Petersburg's was opened in Moscow. As in St. Petersburg, it was private individuals, retired Lieutenant M. M. Zimmerman and Collegial Secretary I. I. Evreinov, who petitioned for the right to organize a post along the lines of the one in the capital. Although the Moscow Postal Director, A. Bulgakov, agreed that the local posts should be operated by private individuals, it was rather because in his opinion, the service would neither become widespread enough to provide the Treasury

with substantial profits nor would it make it any easier for the city's residents, "so long as the habit exists here of keeping extra servants in the house who can be used for various errands outside."<sup>4</sup>

City posts were later opened in major cities throughout the empire: in Warsaw in 1858, Kazan and Astrakhan in 1866, Kharkiv and Odesa in 1869, and Saratov in 1871. In 1874, local networks existed in forty-seven cities, providing home delivery of local and out-of-town correspondence.<sup>5</sup> According to Prigara, except for St. Petersburg and Moscow where distinct postmarks for the city posts were created, other cities in the empire continued to use the same postmarks for both the city and imperial posts.<sup>6</sup>

By the 18th-century, Kyiv was relatively well connected in the communications network. The city's first postal service apparently opened around 1725, but its frequency of contact with the outside world is unknown. In 1835, Kyiv's mayor opened a stagecoach line in Podil, offering mail and occasional passenger service to Moscow and St. Petersburg. An electric telegraph service with the imperial capital and Odesa, and points in between, began in 1856.<sup>7</sup>

The first plan to organize a local post in Kyiv came from a retired military captain named Valitskii, who printed a special brochure titled "A Few Words on the Necessity of Establishing a Private Local Letter Post in Kyiv."<sup>8</sup> Noting the appearance of "many diverse transformations in the old ways of our social, everyday life," Valitskii proposed that he be given a six-year monopoly to set up a local post. Along with the new postal network, "for the needs of the merchantry and the local police," he also offered to collect information on passengers bound for various cities in Russia and abroad. Despite the undoubted interest of the imperial authorities and their efforts at surveillance of the population and at censorship, this plan never materialized.

When the Postal Department asked for his opinion on forming a local post, the Kyiv postmaster replied that organizing such a system

would be premature. He argued that in spite of the city's huge territory and widely dispersed population, the residents of Kyïv had no common interests. Half of the population consisted of military personnel; the next largest group was comprised of workers, who for the most part were illiterate and who therefore carried on no correspondence; and the merchants, who were primarily occupied with chandlery, relied on servants and shop assistants to communicate among themselves.

Following this response, the question of a local post was deferred until 1871, when it was again raised by the city's mayor. By this time, the provincial governor reported that the city had become "one of the major points for the grain trade ... in the entire southern region." He also emphasized the emergence of the city's food processing industry, based on the region's grain fields and sugar beet crop.<sup>9</sup> The new commercial and industrial enterprises proved an important source of tax revenues and thus the municipal дума decided to use city's funds to organize and maintain a local post for a one-year trial. The Kyïv city post thus began operations in December 1872.<sup>10</sup>

Despite the development of local postal networks, the population continued to suffer from inefficient mail service. Consequently, the people turned to non-governmental operations. One interesting example of this trend arose in Kyïv. Here, a substantial and enterprising Jewish community had established itself in the 1860s and 1870s as its members moved from the western

areas of the Pale of Settlement into the new and expanding towns of central and eastern Ukraine. According to one contemporary journalist, the police traded bribes from Jews for many of the new residence permits.<sup>11</sup> By 1880, Kyïv's mayor asserted that the Jewish settlers were such a menace that, if they continued to pour into the city, they would "end the historical life of Kyïv."<sup>12</sup>

As a consequence of and despite being confronted by overwhelming social and ethnic opposition, Kyïv's Jewish community opened its own postal service in the 1880s, which quickly established a reputation for efficiency.<sup>13</sup> In fact, *Zaria*, the progressive city paper of Kyïv, relied on Jewish postal couriers to deliver newspapers to its subscribers in Zhytomyr and Berdychiv (a center of finance and Hasidism), preferring them to the government postal service. No doubt this move was also prompted by a fear of government censors as the paper became increasingly known for articles that were sympathetic to the plight of the empire's Ukrainians, Poles, and Jews.

The Jewish service, unfortunately, was short-lived. Apparently threatened by its efficiency and as a reflection of the pogroms of the 1880s, the imperial authorities closed this independent Jewish postal service within a few short years of its creation.<sup>14</sup> Moreover, the act clearly reflects the stringent control the imperial authorities had over postal operations and their fear of private initiatives in the area of communications.

## References

- 1 S. V. Prigara, *The Russian Post in the Empire, Turkey, China, and the Post in the Kingdom of Poland*, trans. David M. Skipton (N.p.: Rossica Society, 1981), 93.
- 2 K. V. Bazilevich, *The Russian Posts in the Nineteenth Century*, trans. David M. Skipton (N.p.: Rossica Society, 1987), 72.
- 3 Prigara, *The Russian Post in the Empire*, 93.
- 4 Quoted in Bazilevich, *Russian Posts in the Nineteenth Century*, 74.
- 5 Prigara, *The Russian Post in the Empire*, 95.
- 6 Prigara, *The Russian Post in the Empire*, 107.
- 7 Michael F. Hamm, *Kiev: A Portrait, 1800–1917* (Princeton: Princeton University Press, 1993), 34.
- 8 Bazilevich, *Russian Posts in the Nineteenth Century*, 141.
- 9 Quoted in Daniel R. Brower, *The Russian City between Tradition and Modernity, 1850–1900* (Berkeley: University of California Press, 1990), 63.
- 10 Quoted in Bazilevich, *Russian Posts in the Nineteenth Century*, 141.
- 11 *Kyïv v 80-kh godakh: Vospominaniia starozhila* (Kyïv, 1910), 29.
- 12 "Zapiska Senatora Polovtsova o Kyïvskoi gubernii," in *Trudy komissii Kakhanova* (St. Petersburg, 1884), vol. 2, pt. 1, 53–54.
- 13 Starozhil, *Kyïv v vos'midesiatykh godakh* (Kyïv: Petr Barskii, 1910), 27, 36.
- 14 Hamm, *Kiev: A Portrait*, 128. Following the 1881 pogrom, Kyïv's Jewish population dropped to an estimated 3,200.

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## TRANSNISTRIAN DATE CANCELLATIONS AND CENSOR MARKINGS (1941 - 1944)

*by Dan Grecu and Reu Ovidiu-Orlat*

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This study is based on the analysis of more than 1800 pieces from franked telegrams and money orders, together with items from our own collections.

### DATE CANCELLATIONS

We were able to discover 84 different types of date cancels, the majority of which have not previously been recorded. These are clearly illustrated in the accompanying three plates. The dates of use for each of these different cancels can be found in Table 1. This table was supplemented for us by the cancels previously reported by Chris Trevers and Calin Marinescu but not found in the material we studied. These items are noted in the table with a \* but are not reproduced in the table. By including them we brought together in one place practically all the reported Transnistrian cancellations for this period allowing for future study and additions.

### Observations

There are some cancellations that appear the same but on close inspection have different features (e.g. 3.1 & 3.2, 6.1 & 6.2, 24.21 & 24.22, 24.16 a & b, etc.). This highlights the need for good definition in the reproductions of all cancels from Transnistria in order to make it easier for the discovery of new types.

Cancel 11.1 can be considered a provisional type being used in the first period of Copai-Gorod postal agency. It would be interesting to know if this type was used at all postal agencies?

Some places changed the spelling of the town name, thus there are different cancels for the same town (e.g. CRASNOIE-CRASNA, MOGHILEV-MOGHILAU, NICIANOI-NICEANOE, SMERINCA-SMERINKA).

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All the illustrated cancels were used on telegrams with the exception of 24.8, 24.9, 24.11, 24.12. Near these date cancellations we found that the stamps were also cancelled by a post office seal type marking (Golta and Odessa, see Fig. 1.) as well as by postal-administrative markings (one with the text reading "Oficiul PTT Tulcin/Transnistria/Intrare No.../din...", which translates as Official Post Telephone and Telegraph Office Tulcin/Transnistria/Entry No.../from..."). All the telegrams were franked with Duca-Voda stamps with rates of 6, 12 Lei or more - no apparent pattern could be found. Very probably these postage stamps and cancellations were also used on fiscal items (receipts processed at the post offices), but this cannot be confirmed as we were working only on a limited amount of material.

We also found part of a cancel which read "...TCA/JUD.ANANIEV" used in September of 1943 and as yet not identified.

## CENSOR MARKINGS

These can be classified as follows:

**1. Provisional Markings ("P" type)** with just the framed word CENZURAT were the first to be used and are seen soon after the occupation of Transnistria towards the end of October 1941. These P markings are similar at all the censor offices and resemble a Bucharest marking being used in July and August, 1941. Being individually manufactured there are small differences (mainly in the dimensions) of the marks seen from each censor office (see Table 2 and Fig. 2 - 5). This type of mark was in use up until July of 1942 (July 12 in Odesa, July 15 in Tirasopol, and July 20 in Golta are some of the latest dates that we found).

**2. Definitive Markings ("T" Type)** can be seen in Odesa from July 13 and in Tirasopol from July 11. These are the earliest dates so far found. It is unlikely that the smaller offices had "T" Types before Odesa and Tirasopol. Therefore it is probably correct to say that, in general, "T" markings were first used in Transnistria beginning July 11th 1942.

At Tirasopol there was a short period of time between July 11th (introduction of "T" Markings) and July 15th (withdraw of "P" markings) when both types were in use. We have seen one piece (Fig. 6) when both marks occurred together. It is possible that a similar situation could have existed at other censor offices.

The T marking dimensions are given by 4 measurements: a) overall length, b) lower section length, c) upper section's height, and d) overall breadth. See Fig. 7 Coded a/b/c/d mm or in an abbreviated form in which only the length and breadth are recorded a///d mm.



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T markings can be classified as follows:

**I. Standard T ("classic" type)**

**A. Small T (sT) with the general dimensions of 52-59/18-21/10-13/16-18 mm. A careful examination of the material reveals two variants of sT.**

**sT1. These are the first ones to be introduced after the P markings. Their main characteristic is the distance between the C in Cenzurat and the frames left border which is about 4-5 mm (a large distance). General dimensions are 55-59/19-21/11-13/17-18 mm. The appearance and quality of the impressions vary considerably with wear and tear being evident over time. Thus at the beginning of their use (and much later for some examples that were little used) the impressions were regular, clear and with all the angles at 90 degrees (see Fig. 17). In time the angles of the lower section become sharper (under 90 degrees - Fig. 18) with these being the most commonly seen forms of the sT1 types. Some markings (as shown by the numbers) which were used either more frequently or roughly exhibit deterioration and a deformed impression (D in tables) - see Fig. 19; very deformed (DD) - see Fig. 20. DD impressions can even be unreadable with a lack of letters and the dimensions of the frame being larger than the normal by 2 mm or more. D and DD stamps were replaced by new ones (generally after may 1943 in Odesa). These new hand stamps are coded sT2.**

**sT2 markings show differences from sT1. The inside distance between the "C" and the left margin is about 2 mm with the quality of the impression being high, clear cut and with all angles being 90 degrees. Irregular or deformed impressions have not been so far found for the sT2 types (Fig. Fig. 21). General dimensions are 52-53/18-19/10-11/16-17 mm.**

**B. Large/big T ("bT") with the general dimensions of 72-74/21-22/16-17/30-32 mm. The thickness of the frame is**

about 1 mm and always has a regular look. The letters forming the word CENZURAT have a different thickness to those forming the place name (Fig. 10, 11, 13).

## II. Unusual T ("uT").

These have different type letters from the standard ones. We have found 3 uT types being used in Odesa (Fig. 22-24) and 1 in Varvarovca (Fig. 16).

Close to these censor markings one can find the free censor markings of "Oprita se cenzura..."("Forbidden to censor....") so far found only in Odesa and Tirasopol (Fig. 25) but theoretically possible at all offices.

### Other observations :

Odesa and Tirasopol did not use bT hand stamps, only sT and uT. The Odesa markings show the greatest diversity and are accordingly listed separately in Table 3. Here one can see that censor markings 1-7 existed from the beginning (July 1942), probably also 9-10 (with a different aspect of the early markings). Nos 11-15, and perhaps more, were introduced towards the end of 1942 while 18-20 were in use at the beginning of 1943. Numbers over 20 were introduced later and are very rare.

The other censor offices generally used sT hand stamps, replaced in some cases (?always) with bT types.

## ILLUSTRATIONS



Fig. 1 Odesa Post Office Seal



Fig. 2 P marking from Odesa



Fig. 3 Adhesive canceled with a P marking in Odesa, an unusual procedure.



Fig. 4 P marking from Tirasopol

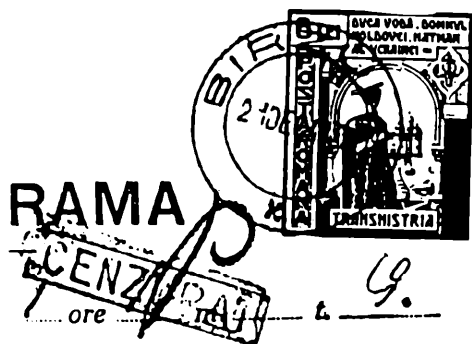


Fig. 5 P marking from Birzula.

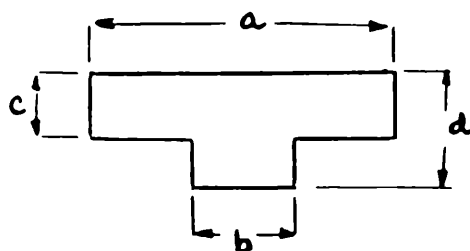


Fig. 7 a/b/c/d/ measurements of T markings

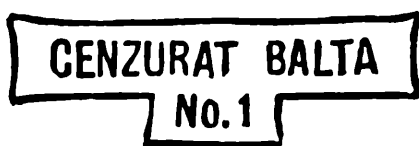


Fig. 9 Balta sT1

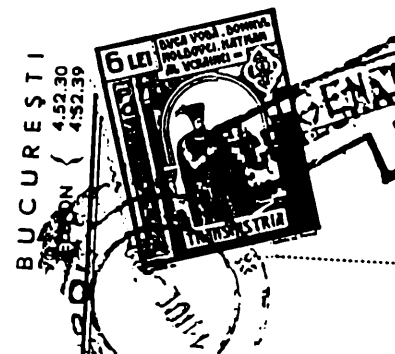


Fig. 6 Double censoring in Tirasopol with both T and P markings (July 11, 1942).

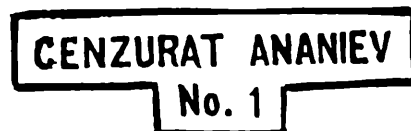


Fig. 8 Ananiev sT2

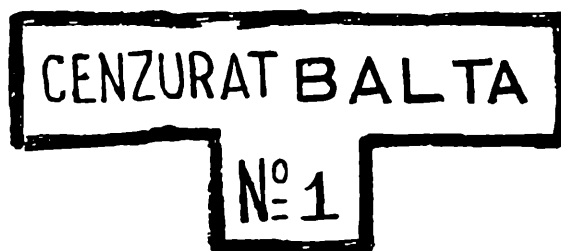


Fig. 10 Balta bT



Fig. 11 Berezovca bTa

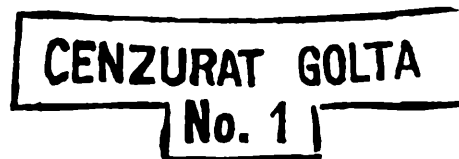


Fig. 12 Golta sT1

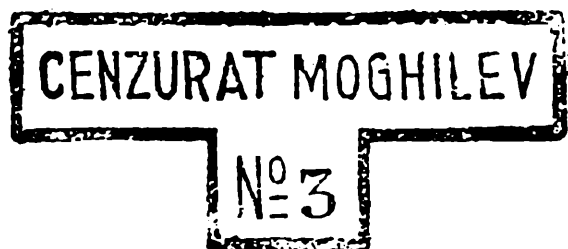


Fig. 13 Moghilev bT

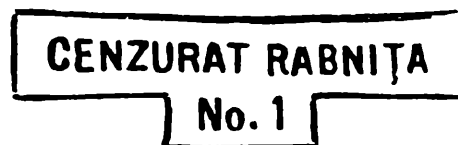


Fig. 14 Rabnita sT1

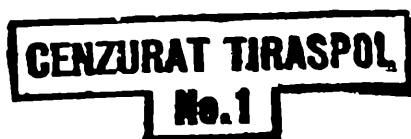


Fig. 15 Tirasopol sT2

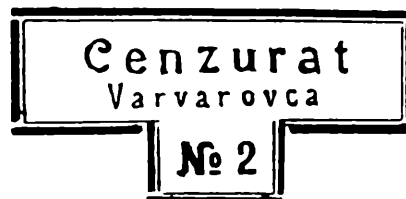


Fig. 16 Varvarovca uT

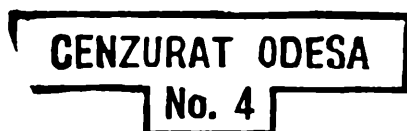


Fig. 17 Odesa sT1, very good impression

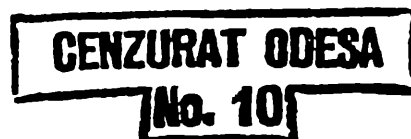


Fig. 18 Odesa sT1, usual impression

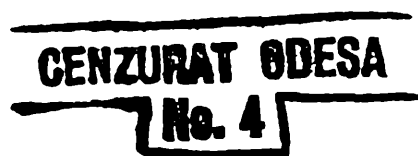


Fig. 19 Odesa sT1, D impression

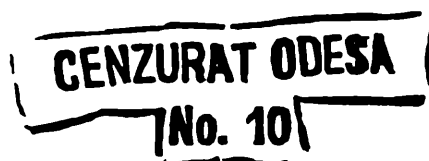


Fig. 20 Odesa sT1, DD impression

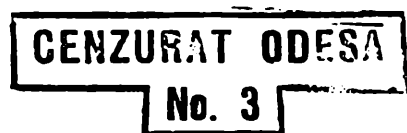


Fig. 21 Odesa sT2

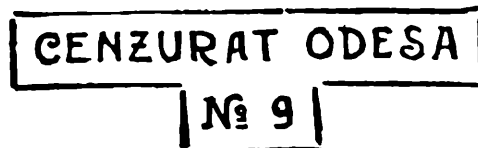


Fig. 22 Odesa uT, censor Nos 9 & 10

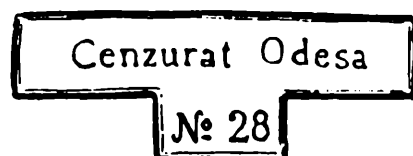


Fig. 23 Odesa Ut (No. 28)



Fig. 24 Fragment of another uT Odesa marking, blue color ("Cenzurat O...") in Sept 1942 ? No. 7

Fig. 25 Tirasopol "Forbidden to Censor Fragment"

TABLE 2. TRANSNISTRIAN CENSOR MARKINGS (excluding Odesa sT type)

Censor Office	Type	Usage Dates	Dimension (mm)	Color	Censor No.
ANANIEV	sT2	...Jun-Jul.43...	7/18/10/16	V	1
BALTA	P	...Apr.42...	7/6,5	B	-
	sT1	...Aug.42 D	58/18/12/17	B	1
	bT	Nov.42-Nov.43...	74/22/17/32	B	1
BEREZOVCA	bT	...Mar.43...	72/21/16/30	B	3,4
BIRZULA	P	...Dec.41-Jul.4.42	32/6,5	B	-
GOLTA	P	...Jul.20.42	32/6,5	B	-
	sT1	...Aug.43 D	7/20/13/18	B	1
IAMPOL	P	...Jun.42	33/6,5	B	-
MOGHILEV	P	...Feb.42...	33/6,5	B	-
	bT	...Feb-Apr.43...	73/21/17/31	B	2,3,4
OCEACOV	sT	...Nov.42...	74/22/16/30	B	2
	bT	...Feb-Nov.43...		B	1,2
ODESA	P	...Mar-Jul.12.42	31/6	B	-
RABNITA	sT1	...Jan.43 D	59/19/11/18	B	1
SMERINCA	bT	...Dec.42...	71///30		1
TIRASPOL	P	Oct.41-Jul.15.42	32/6	B	-
	sT2	Jul.11.42-Sep.43...	53/18/10/17	R,V,B	1
		...Sep.42-Apr.43...			2
VARVAROVCA	uT	...May-Sep.43...	52/17/16/25	B,V	2

Note: Censor markings from Birzula (T type), Dubasari, Grigoriopol, Ovidiopol and Vapniarca have been reported in previous articles in *UP*.

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**TABLE 1. TRANSNISTRIAN DATE CANCELS**

1.1	ANANIEV	Nov.41-Jun.43
1.2	ANANIEV/TELEGRAME	Jan-Jul.43
1.3	ANANIEV/TELEGRAF	Jun.43
2	BALCHI/JUD.MOGHILEV	Sep.42-Jul.43
3.1	BALTA	Apr-Dec.42
3.2	BALTA	Apr-May.43
3.3	BALTA/RECOMANDATE	May-Nov.43
3.4	BALTA/TELEGRAF	Apr-Nov.43
4.1	BEREZOVCA	Jul.42-Mar.43
4.2	BEREZOVCA/RECOMANDATE	Mar.43
4.3	BEREZOVCA/MESAGERII	Mar.43
4.4	BEREZOVCA/TELEGRAME	Mar.43
4.5	BEREZOVCA/TELEGRAF	Mar.43
5	BERSADE/JUD.BALTA	Oct.42-May.43
6.1	BIRZULA	Sep.41-Aug.43
6.2	BIRZULA*(2 arcs)	Apr.43-Mar.44
7.	CAMENCA/JUD.RABNITA	Oct.42-Nov.43
8.	CICELNIC/JUD.BALTA	Apr-Nov.43
9.	CODIMA/JUD.RABNITA	Feb.43
10.	COLBASNA/JUD.RABNITA*	Mar.43
11.1	OFICIUL PTT COPAI GOROD	Jul.42
11.2	COPAI-GORAD/JUD.MOGHILEV	Sep.42-Jul.43
12.1	CRASNOIE/JUD.MOGHILEV*	Nov.42
12.2	CRASNA/JUD.MOGHILEV	Jul.43
13.	CRIJOPOL/JUD.JUGASTRU	Dec.42-Jan.44
14.	DUBASARI*	Oct.43
15.1	GOLTA	May.42-Aug.43
15.2	GOLTA/RECOMANDATE	Apr-Oct.43
15.3	GOLTA/TELEGRAME	Aug.43
16.	GRIGORIOPOL*	Oct.43-Mar.44
17.1	IAMPOL	Jun.42-Sep.43
17.2	IAMPOL/RECOMANDATE*	Jun.42
17.3	IAMPOL/MANDATE	Aug.42
18.	KRIVOIE-OZIERO	Dec.42
19.	LUBASEVCA/JUD.GOLTA	Aug.43
20.1	MOGHILEV	Feb-Nov.42
20.2	MOGHILAU	Feb-Aug.43
20.3	MOGHILEV/MANDATE*	
20.4	MOGHILAU/RECOMANDATE	Feb-Apr.43
20.5	MOGHILAU/TELEGRAME	Feb-Nov.43
20.6	MOGHILAU/TELEGRAF	Feb-Apr.43

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21.1	NICIANOI	Feb.43
21.2	NICEANOE	Feb-Dec.43
22.	OBODOVCA/JUD.BALTA	Jun.43
23.1	OCEACOV	Jun.42-Nov.43
23.2	OCEACOV/MANDATE	Feb.43
23.3	OCEACOV/TELEGRAM	Feb-Mar.43
24.1	ODESA	Nov.41-May.42
24.2	ODESA	Jan-Jun.42
24.3	ODESA/No.1	Jun-Dec.42
24.4	ODESA I	Oct.42-Feb.43
24.5	ODESA II	Mar-May.43
24.6	ODESA/3	Apr-Dec.42
24.7	ODESA/5	Dec.42-Feb.44
24.8	ODESA/EXPEDIERE	Mar-Dec.43
24.9	ODESA I/EXPEDITIE	Jun-Dec.42
24.10	ODESA/TRANZIT*	Aug.43
24.11	ODESA 2/TRANZIT	Feb.44
24.12	ODESA/SOSIRE	Apr-Aug.43
24.13	ODESA/CURSA II*	Jan.44
24.14	ODESA I/OFFICIALE*	Oct-Nov.42
24.15	ODESA/RECOMANDATE I	Jun.42-May.43
24.16	ODESA I/RECOMANDATE	Jan.43-Feb.44
24.17	ODESA/MANDATE	Jun.42
24.18	ODESA II/MANDATE	May.42
24.19	ODESA I/MESAGERII	Nov.42-Apr.43
24.20	ODESA/TELEGRAM	Jan.43
24.21	ODESA I/TELEGRAM	Jul.42-May.43
24.22	ODESA I/TELEGRAM	Apr-May.43
24.23	ODESA I/SERV.CASSIERIEI	Oct.42
25.	OLGOPOL/JUD.BALTA	Dec.42
26.1	OVIDIOPOL*	Oct.43
26.2	OVIDIOPOL/RECOMANDATE*	Nov.43
27.	PESCIANA/JUD.BALTA	Apr-May.43
28.	PESCIANCA/JUD.RABNITA	Nov.42-Aug.43
29.1	RAZDELNAIA	Mar-Oct.42
29.2	RAZDELNAIA/JUD.TIRASPOL	Dec.42-Jul.43
30.1	RABNITA*	Nov.41-Aug.42
30.2	RABNITA/RECOMANDATE*	Sep.43
30.3	RABNITA/MANDATE	Aug.42
30.4	RABNITA/TELEGRAM	Jan.43
30.5	RABNITA/TELEGRAF	Feb.43
30.6	RABNITA-TRANSNISTRIA/ RECOMANDATE*	Aug.42-Nov.43
30.7	RABNITA-TRANSNISTRIA/ TELEGRAF	Jan.43
31.	SAD-GOROD/JUD.MOGHILEV	Sep.42-Jul.43
32.	SAVRANI/JUD.BALTA	Dec.42-Aug.43
33.	SLOBOTCA/JUD.RABNITA	Oct.42
34.1	SMERINCA/JUD.MOGHILEV*	Oct.42

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34.2	SMERINKA	Mar.43
34.3	SMERINCA	Jul-Dec.43
34.4	SMERINCA/RECOMANDATE	Sep-Oct.43
34.5	SMERINKA/MANDATE	Oct-Dec.42
35.	STANISLAVEIC/JUD.MOGHILEV	Aug.42-Aug.43
36.1	TIRASPOL	Oct.41-Apr.43
36.2	TIRASPOL/EXPED.*	Aug-Sep.43
36.3	TIRASPOL/MANDATE	May 42-Apr.43
37.	TOMASPOL/JUD.JUGASTRU	Apr.43
38.	TROSTINET/JUD.TULCIN*	Dec.42
39.	TULCIN*	Jun-Aug.42
40.	VAPNIARCA/JUD.JUGASTRU*	Feb.43-Jan.44
41.1	VARVAROVCA/JUD.OCIACOV	Feb-Sep.43
41.2	VARVAROVCA/JUD.OCEACOV/ MANDATE	Sep.43
42.	VINDICENI/JUD.MOGHILEV	Jul.43















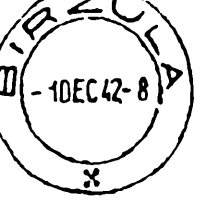
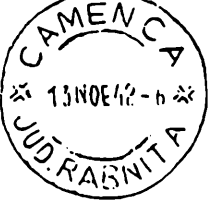

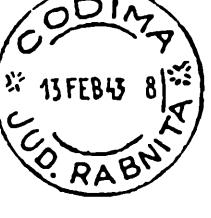
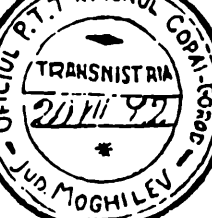



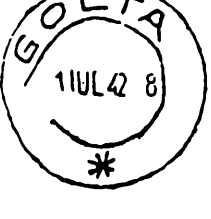


**TABLE 3. "sT" CENSOR MARKINGS FROM ODESA 1942 - 1944**

CENSOR No.	TYPE	USAGE DATES	COLOR
1	sT1	Jul.42...	R
2	sT1 sT2	...Dec.42 D ...May-Aug.43...	B,V V
3	sT1 sT2	Jul-Aug.42... ...May 43...	B,V V
4	sT1 sT2	Jul-Dec.42...Apr.43 D May 43...	B,V V
5	sT1	Jul-Aug.42...	B,V
6	sT1	...Aug-Oct.42...	V
7	uT* sT1	...Aug.42-Apr.43...	V
9	uT sT1 sT2	...Sep.42... ...Apr.43 DD May-Oct.43...	Bl B V
10	uT sT1 sT2	...Sep.42... ...Apr-May.43 DD May 43...	Bl V V
11	sT1	...Dec.42-Feb.43 D	B,V
13	sT1	...Dec.42...	B,V
14	sT1	...Dec.42...	B,V
15	sT1	...Dec.42...	BV
17	sT2	...Feb.44...	B
18	sT1	...Feb-Apr.43 D	B,V
19	sT1	...May-Sep.43...	B
20	sT1 sT2	...Apr-May 43... ...Dec.43...	B,Bl V
28	uT	...Feb.44...	V

R = red B = Black V = Violet Bl = Blue


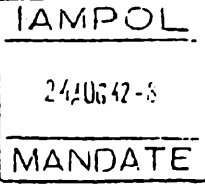






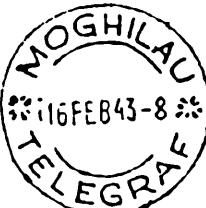



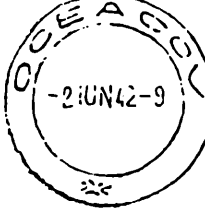
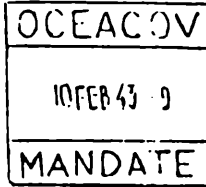





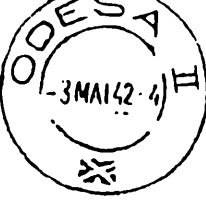
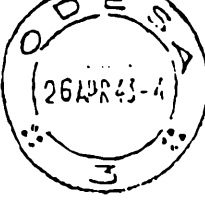
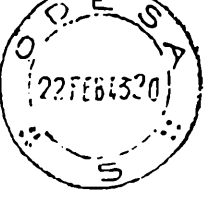






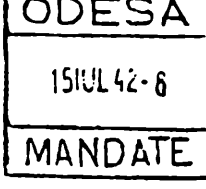
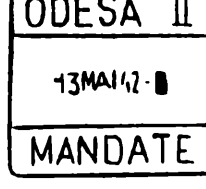
# TRANSNISTRIAN DATE CANCELLATIONS 1941 - 1944

## PLATE 1

				
1.1	1.2	1.3	2.	3.1
				
3.2	3.3	3.4	4.1	4.2
				
4.3	4.4	4.5	5.	6.1
				
7.	8.	9.	11.1	11.2
				
12.2	13.	15.1	15.2	15.3











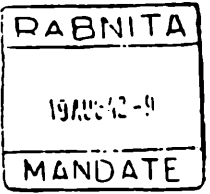









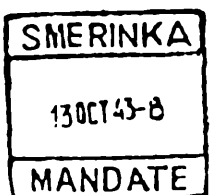

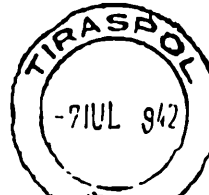
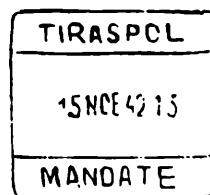

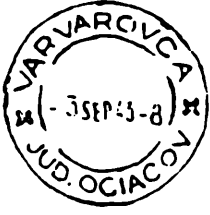
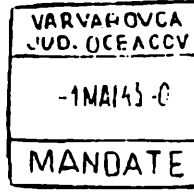


# TRANSNISTRIAN DATE CANCELLATIONS 1941 - 1944

PLATE 2

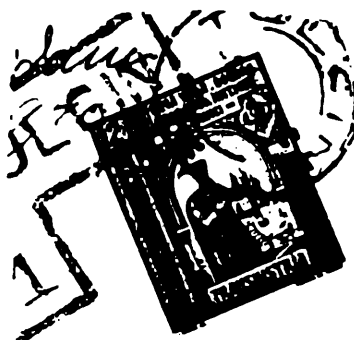
				
17.1	17.3	18.	19.	20.1
				
20.2	20.4	20.5	20.6	21.1
				
21.2	22.	23.1	23.2	23.3
				
24.1	24.2	24.3	24.4	24.5
				
24.6	24.7	24.8	24.9	24.12
				
24.16 a	24.16 b	24.15	24.17	24.18

# TRANSNISTRIAN DATE CANCELLATIONS 1941 - 1944

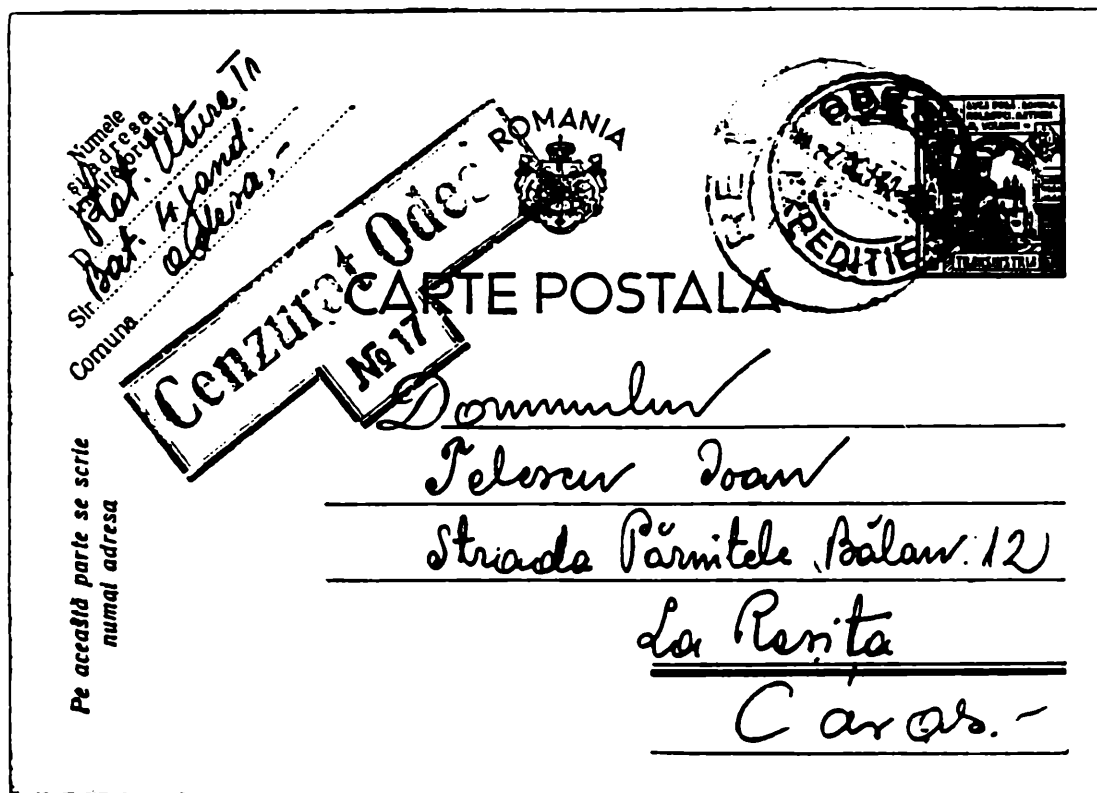
## PLATE 3

				
24.19	24.20	24.22	24.21	24.23
				
25.	27.	28.	29.1	29.2
				
30.3	30.4	30.5	30.7	31.
				
32.	33.	34.2	34.3	34.4
				
34.5	35.	36.1	36.3	37.
				
41.1	41.2	42		24.11

## UPDATES



Tulcin BT censor postmark used in July 1943 (Dimensions ?/16/30 mm) in violet, No. 1 [Date cancellation No. 39].



Odesa uT violet postmark on a postcard dated October 1942 with a violet No. 17 censor mark. Fig. 24 showed this cancel on-piece only.



ODESA I SOSIRE postmark of July 1942 (? a new type or No. 24.12a).

New late date for "P" censor marks Birzula August 24, 1942.

New censor markings: ODESA No. 12 Dec. 1942, black, sT1 type.

ODESA No. 30 uT type (as No. 28).

## SOME COMMENTS ON TRANSNISTRIAN DATE CANCELLATIONS

by Andrew Cronin

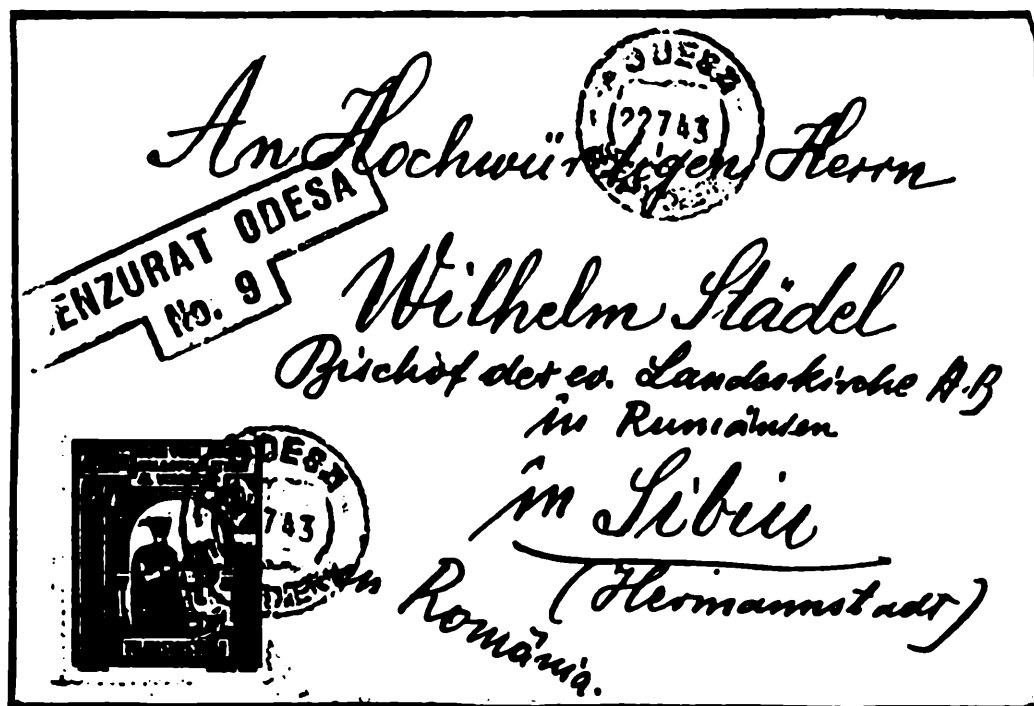
**EDITORIAL COMMENT:** *Firstly*, it would seem from the spelling system adopted during the Romanian occupation of Transnistria that the partial marking mentioned by Messrs Grecu & Ovidiu-Orlat as ...TCA UD. ANANIEV must surely be SLOBOTCA. In short, there must have been two offices called SLOBOTCA during the occupation: one each in the counties of Ananiev and Râbnița. The Slav place-name СЛОБОДКА is relatively common in Belorussia, Russia and the Ukraine. The listing of Transnistrian date cancellations given by Messrs Grecu & Ovidiu-Orlat has been adjusted to include this addition: Nos. 33a, 33b.

*Secondly*, another post office can be added to the list, as shown in the illustration above of a German 6-Pfg. Hitler Head reply-paid card, noted by your editor in Paris at PHILEXFRANCE-82. A 24-lei Ducă Vodă stamp has been added and cancelled VRADIEVCA-6.IUL. 43 JUD. GOLTA. This marking has been inserted for consistency under No. 43 in the listing and also at the bottom of Plate 3. The message is written in Ukrainian on 5 July 1943 in the village of Tarasovka and the card is addressed to Tatjana Hrosul, obviously a Ukrainian slave labourer in Berlin during WWII.

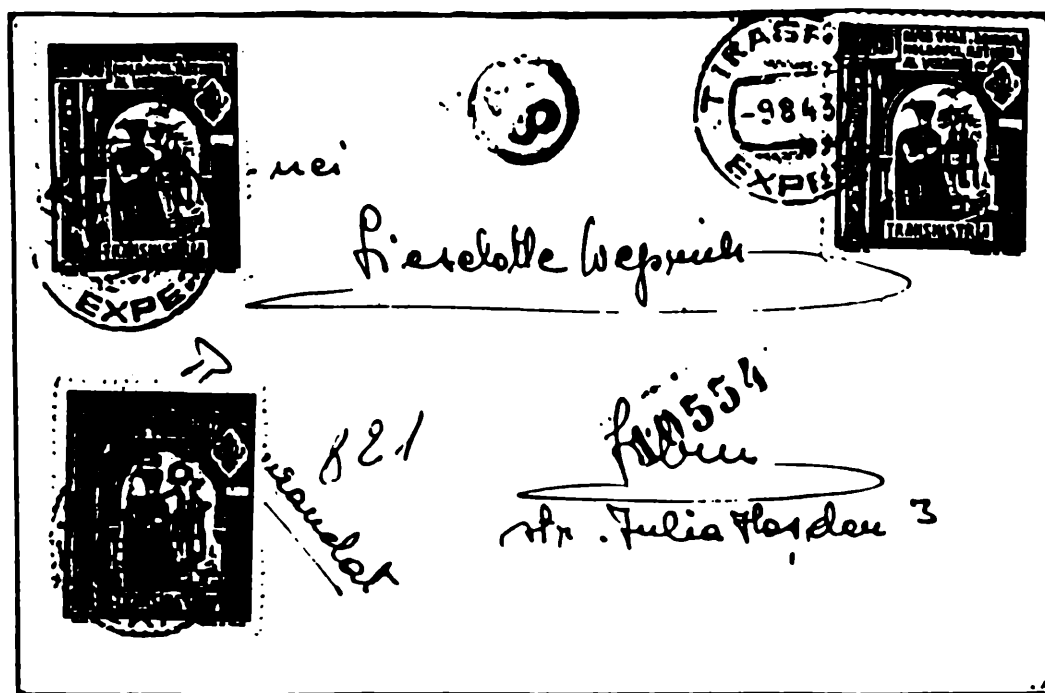
*Thirdly*, it can be proved that some former Soviet cancellations were modified to take Romanian inscriptions. Three such instances can easily be recognised from the plates supplied by Messrs Grecu & Ovidiu-Orlat: 24.8 - ODESA EXPEDIERE; 24.12 - ODESA SOSIRE & 24.22 - ODESA TELEGRAMME. Please see the next page for two examples of these modified Soviet types from the collection of the editor: 24.8 - ODESA EXPEDIERE and 36.2 - TIRASPOL EXPED. Other modified Soviet cancellers must surely exist and details would be appreciated from UP readers. They stand out with their smaller size and a distinctively enclosed date bridge.



EXAMPLES OF SOVIET CANCELLERS MODIFIED IN TRANSNISTRIA



Type 24.8: A cover from ODESA EXPEDIERE 22.7.43 with violet CENZURAT ODESA / No.9 cachet and 24 lei postage, going to Sibiu in Romania.



Type 36.2: A cover from TIRASPOL EXPED. 9.8.43, also to Sibiu, but this time with 60 lei postage, as it was registered (plic recomandat).

The Transnistria articles were adapted from the *Romanian Postal History Bulletin* Nos. 16-18 (1995).  
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## MYKOLA MYKLUKHO-MAKLAI COMMEMORATIONS

### "DOWN UNDER"

*by Lubomyr Onyshkevych*

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This year marks the 150th birth anniversary of the famous Ukrainian explorer and scientist Mykola Myklukho-Maklai (1846-1888). To honor this event, the Ministry of Communications of Ukraine is planning the emission of an official postage stamp. It is possible that some other countries (specifically: Australia, Papua-New Guinea, and/or Russia) may also honor Maklai with a postal emission. Myklukho-Maklai has previously been honored on postage stamps: by the Soviet Union in 1951, by Papua-New Guinea in 1970, and by Russia in 1992.

Myklukho-Maklai is famous for his explorations of New Guinea and the neighboring Pacific islands, as well as Australia. He grew up in Russia, but was descended from an old Ukrainian cossack family and thought of himself as a Ukrainian cossack. The Ukrainian community in Australia considers him as one of their own — the first Ukrainian settler in that continent.

For this 150th anniversary, the Ukrainians in Australia have commemorated Maklai philatelically by issuing a series of stamp-like labels (with two different designs, each in five different colors: deep green, ultramarine, violet, lake (red), and brown; trial prints also exist in "gold," which looks more like tan), as well as two types of special bi-colored (green-purple) cacheted envelopes. A special cancellation (in red) with the legend: "Ukrainian Explorer — Myklouha-Maclay — 150 Years" (text in English, but using the French transliteration of the explorer's name) was used with these labels.

The designs of both the labels and the cachets feature a portrait of the explorer fronting a background outline of the continent of Australia; various Australian animals appear above and below the portrait. There are two design varieties; they differ in that on one of them the continent of Australia is shown blank (this design appears on some of the labels), while on the other design native handicrafts are shown superimposed on the map (this design appears on some of the labels and on both cachets).

The labels were issued in horizontal strips of four (see Figure 1); a Ukrainian inscription above the labels reads: "Series of stamps honoring the 150th anniversary since the date of birth of the Ukrainian scientist and courageous explorer, Myklukho-Maklai (17. 7. 1846—16. 4. 1888)." Each of the labels carries the Ukrainian legend "Mail from Australia — Myklukho-Maklai M. M."

The two envelope types have very similar cachets, but somewhat different inscriptions depending upon the envelope size. Both have the Ukrainian legend: "Ukrainian scientist — 150th anniversary — and courageous explorer — Myklukho-Maklai M. M.". Additionally, the long envelope has the notation: "Design by Philip Wakulenko", while the short envelope has, in addition: "Issued by the Ukrainian Boy-Scout Museum in Australia" (Figure 2).

Most of the items were issued by the Ukrainian Plast-Scout Museum in Seaton, SA, Australia. All of the designs were prepared by artist Philip Wakulenko (who also issued the large-sized envelope; see article about him in *UP* No. 71/72, 1995, pp. 89-91). The materials may be purchased from the Museum's director, Mr. Omelan Slobodian, 312 Tapleys Hill Road, Seaton, SA 5023, Australia.



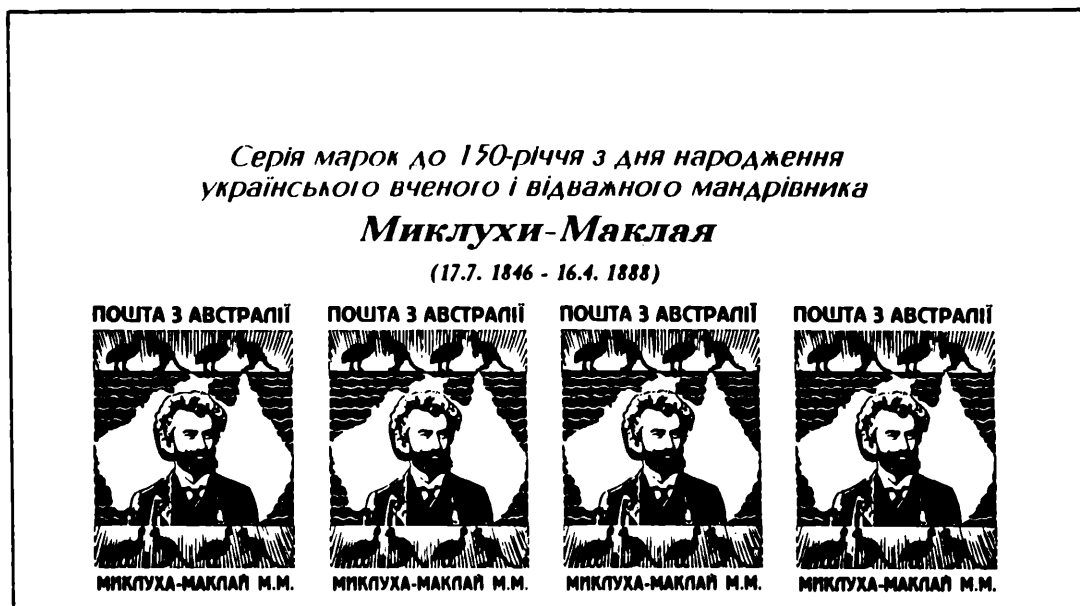


Figure 1

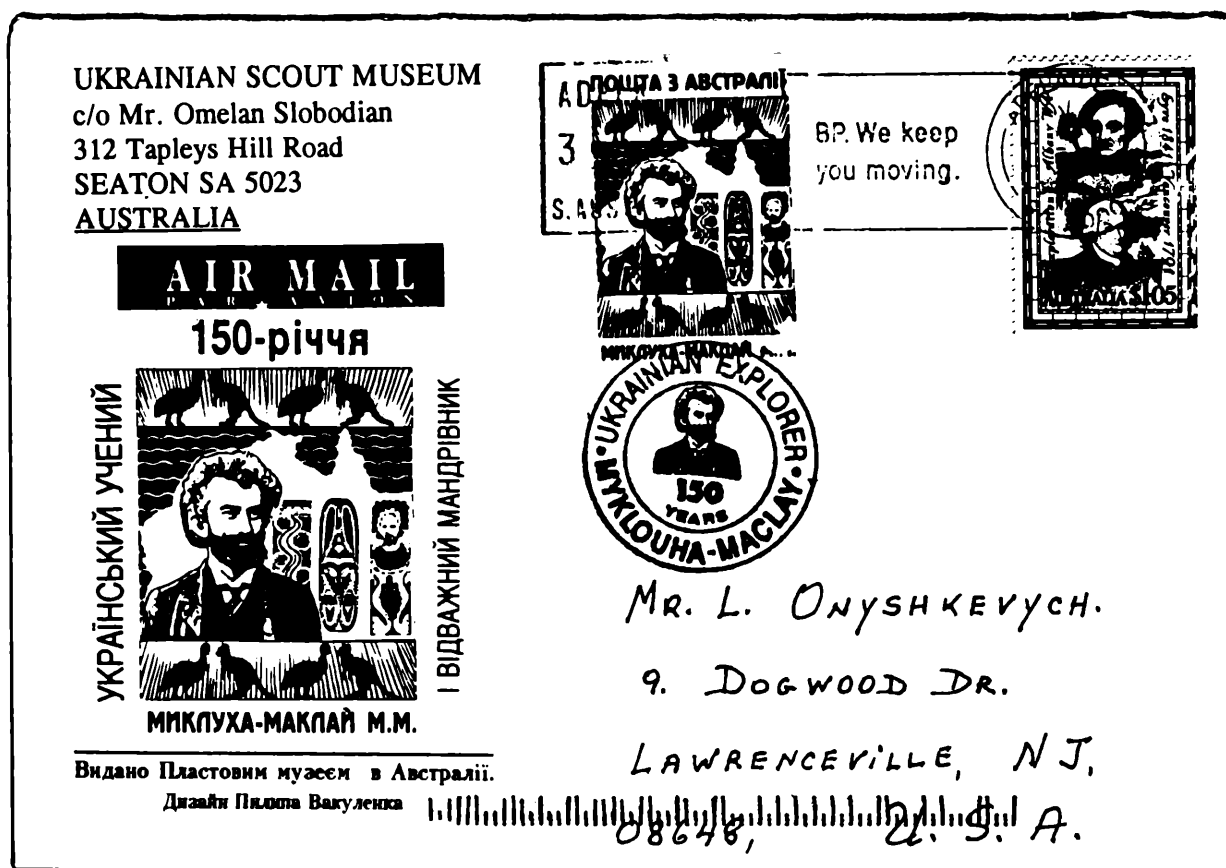


Figure 2

## UKRAINIAN PHILATELIC RESOURCES, VOLUMES 4-6

by John-Paul Himka

Pauk, Bohdan O. *Belarus: A Catalog-Checklist of National and Local Postage Stamp Issues Including Foreign Administrative Issues of 1916-1920 and 1941-1944*. Ukrainian Philatelic Resources, 4. Westchester, IL: Ukrainian Philatelic Resources, 1996, 45pp.

Bylen, Peter. *Independent Ukraine 1918-1920: A Catalog-Checklist of National Postage Stamp Issues as well as Regional Trident Overprints and Occupational Issues*. Ukrainian Philatelic Resources, 5. Westchester, IL: Ukrainian Philatelic Resources, 1996, 128pp.

Kuzych, Inert. *Ukrainian Postage Stamps: A Catalog of Issues From 1991-1995*. Ukrainian Philatelic Resources, 6. Westchester, IL: Ukrainian Philatelic Resources, 1996, 56pp.

Not even a year has passed since I completed the typescript of my review of the first three installments of this series of catalogs, which covered Western, Soviet, and Carpatho-Ukraine (see *Ukrainian Philatelist* No. 73/74, 1995). In fact, less than ten months have gone by, and already another three volumes are out and aiding collectors. Each of the new volumes is solid, comprehensive, rationally organized and numbered, illustrated, inexpensive, and graced with a bibliography to encourage further exploration. There are, however, no valuations or systematic indications of relative rarity.

The most original of the three new volumes under review is Bohdan Pauk's *Belarus*. Everyone in UPNS knows that Ukrainian philately is complicated, given the changing administrations and vagaries of nation-building, but compared to Belarus, Ukraine seems almost as straightforward as France. Pauk and series editor Peter Bylen have brought together in this is one volume all the local and occupational issues that have direct relevance to Belarusin territory and have justified each inclusion with an historical explanation that testifies to an erudite knowledge of a convoluted history. As Mr. Bylen notes in his introduction, this "is to our knowledge the first philatelic catalog that treats Belarus as a national entity." That's quite an achievement. Altogether the catalog lists 510 issues. Mr. Pauk divides them into straight Belarusin issues, nos. 1-42, which include the stamps and overprints of both the Belarus National

Republic and the Belarus Soviet Socialist Republic. Occupational issues follow, all of which are prefixed by the letter "O" (O1-O258). These are: German, Ukrainian, Polish, Lithuanian, and Central Lithuanian administrative issues of World War I and the immediate postwar period (1916-22) as well as German occupational issues and Russian Army of Liberation (Vlasov's army) issues of World War II. Then follow private issues (P1-P210), which include the Homel (Homiel)-Townsend issues, among others. Pauk's catalog can be regarded as a constitution for Belarusin philately.

Peter Bylen's *Independent Ukraine 1918-1920* goes over well trod ground but, as anyone who has actually ventured out on this ground knows, it is full of pitfalls and dangers. The standard guides to the terrain have been C. W. Roberts and Dr. R. Seichter, *The Trident Issues of Ukraine* (reprinted by UPNS in 1989), and the expensive, but extremely detailed series of catalogs by Dr. R. J. Ceresa (part of his series *The Postage Stamps of Russia, 1917-1923*). Two main features stand out with regard to Bylen's catalog. First, it is designed, as the subtitle indicates, as a "catalog-checklist," i.e. it aims at providing a complete listing for the collector. It is by far the most easily comprehensible such checklist. It accomplishes this by leaving out what constitutes the bulk of the Roberts-Seichter and Ceresa catalogs, namely, information on how to distinguish forgeries from genuine trident overprints. Second, it seems more comprehensive than previous efforts, because Bylen has paid greater attention to Russian stamps upon which the tridents were overprinted; generally, previous catalogs concentrated on the overprints themselves and only made the most basic distinctions concerning the stamps that bore them (design, face value, perforated or imperforate). In addition, Bylen has consolidated certain tridents that other authorities have distinguished, arguing that in these cases the distinctions evident are the result of deterioration of particular handstamps, not the application of different handstamps. All in all, this volume is a must for anyone involved with the trident overprints. Furthermore, it also lists the shahiv and unissued Vienna series as well as related stamps.

Inert Kuzych's *Ukrainian Postage Stamps...1991-1995* covers the issues of revived Ukraine. With the publication of this volume, the Ukrainian Philatelic Resources project has suc-

ceeded in listing all the basic official issues of Ukraine (and then some). Kuzych's listing is detailed, typically giving the date of issue, a note on the subject of the stamp, the printer, information on perforation and the layout of the panes, the number issued, whether or not it has an official first-day-of-issue cancellation, and varieties. The tricky matter of which varieties to include and which to omit is handled judiciously. There are valuable appendices: on fluorescence under ultraviolet light, a list of official first day cancellations and first day commemorative cancellations (nicely illustrated), a detailed table of postal rates in Ukraine in 1991-95, and a synopticon of catalog numbers, integrating the "BK" numbering system of this catalog with Michel, Bekhtir, and other systems (excluding, for copyright reasons, Scott). There is room for discussion about what should or shouldn't have been included in this catalog. The Ukrainian declaration of sovereignty stamp, issued in the last weeks of Soviet rule (10 July 1991), is included as number zero, a decision with which I agree wholeheartedly, but which others, I am sure, will find fault with. The trident overprints of Kyiv, Lviv, and Chernihiv are also included (BK 4-25), but I think they have a different status than the official issues otherwise listed and I would have preferred to see them rele-

gated to a separate volume of provisionals and locals. But as my grandmother used to say: "Ще сі не народив, щоби всім догодив," or "You can't please everyone." And overall, I'm pleased as punch that Kuzych has done his usual painstaking, careful, aesthetically pleasing work on a subject dear to me and other collectors, namely, modern Ukrainian stamps. I've had this volume for a few weeks, and already it's showing signs of wear--not because it's shoddily produced (far from it!), but because it's one of the most frequently used tools in my kit. My recommendation is to buy two copies.

What can I say in conclusion? Only that we who collect Ukraine are blessed to have such dedicated authors and publishers producing such useful and solid texts to guide us in our interests. And in this particular case, these texts are eminently affordable; the prices postpaid (in North America) are: Pauk, *Belarus* (no. 4)--\$5.00; Bylen, *Independent Ukraine 1918-1920* (no. 5)--\$18.00; Kuzych, *Ukrainian Postage Stamps...1991-1995* (no. 6)--\$6.00.

All are available from: Ukrainian Philatelic Resources, PO Box 7193, Westchester IL 60154-7193. (See ad on inside back cover.)

## UKRAINIAN PHILATELIC HERALD, 1995

by John-Paul Himka

*Ukrainskyi filatelistychnyi visnyk*. Kyiv, Ukraine: nos. 1-3 (34-36) 1995. Published and edited by Viktor Mohylny.

In 1995 only three issues of *Ukrainskyi filatelistychnyi visnyk* came out, with a total of 36 pages (no. 1 [34]--pp. 1-12; no. 2 [35]--pp. 13-24; no. 3 [36]--pp. 25-36), i.e., half as many issues and pages as came out annually in 1991-94. This is a disappointment to the many fans of this punchy little periodical, but I understand that it has been a difficult year for *UFV*'s editor, Viktor Mohylny. Readers can take comfort, however, from two facts: 1) several issues of the 1996 *UFV* have already been published, and 2) although the 1995 *UFV* represents a compromise in quantity, there is no compromise as far as quality is concerned. It remains a most illuminating read.

*UFV* is still the most important venue in Ukraine for the publication of serious studies in classical Ukrainian philately and postal history. This year sees the appearance of a provocative two-part article on the Kyiv provisionals of 1922 by Mohylny (pp. 17-20, 28-31). The startling hypothesis

is that the 8000- and 15000-ruble overprints were prepared by speculative postal employees for direct sale to philatelic dealers. He makes a convincing case. Postal history continues through the 20th century with an analysis of a postal form sent with a packet from Rivne in 1942, that is, during the Nazi occupation (p. 12). Contemporary postal history is represented by Dmytro Mishchenko's statistical analysis of the usage of provisional overprints, provisional stamps, and other means of franking in 1992 and 1993 (pp. 26-28; a longer, more detailed version of this article appeared in *Ukrainian Philatelist* No. 73/74, in both Ukrainian and in English translation).

Provisional issues of the early 1990s maintain a high profile in *UFV*. Mohylny contributed a methodological essay on the problem of tallying the number printed of the 1990s provisional issues; a similar problem plagues the philatelic study of the revolutionary period and 1920s (pp. 2-3). Another article by Mohylny analyzes some little known, extremely elusive local issues of 1992-94, including some handwritten surcharges on stamps (pp. 31-35). There is also a solid survey by Leonid

Kniazev of the provisional stamps and overprints of Chernihiv, copiously illustrated and enhanced by official documentation (pp. 4-9). Official documentation on the Mykolaiv issues, with Mohylny's editorial commentary, appears in two issues (pp. 9-10, 23-24).

Other aspects of the contemporary Ukrainian post touched upon in *UFV* in 1995 are the perforation variety of the ethnographic definitive "D" (BK 77A; Scott 173B) (pp. 12, 22-23) and a little known and puzzling postal meter from Kyiv (p. 36).

This year sees a great deal of attention to post offices abroad that have names of Ukrainian origin. There is an excellent article on this subject

in reference to Canada (by Alexander Malycky) with concise lists and maps (pp. 14-16). Otherwise, all the other articles on this general subject focus on various post offices abroad named after the port city of Odesa (pp. 10-11, 21-22, 28).

If *UFV* were a restaurant, I would say: the portions became a bit smaller this year, but the food was as nutritious and tasty as ever.

Photocopies of *Ukrainskyi filatelistychnyi visnyk*, with brief English summaries of contents, are available for \$3.00 US or \$4.00 Can. per year set. Years available: 1989-95. Please request from: John-Paul Himka, PO Box 4054, Edmonton, Alberta T6E 4S8.

## THE AsFU BULLETIN, Nos. 13-17

by John-Paul Himka

*Biuleten Asotsiatsii filatelistiv Ukrainy*. Kyiv, Ukraine: nos. 13-17 (1995-96). Edited by Volodymyr Bekhtir.

In my last review of the bulletin of the official Ukrainian philatelic organization, *Biuleten AsFU*, I stated that it ceased publication with no. 12, having been replaced by the new, glossy *Poshta i filateliia Ukrainy* (see *UP* No. 71/72, 1995). I am so glad that I was wrong.

The *Biuleten* is just thriving, much to the benefit of those who manage to get their hands on it. It continues, as in the past, to catalog all the official postal issues of Ukraine, not just stamps, but postal stationery, special first-day cancellations, and official first day covers. This fall, editor Bekhtir plans to bring out the bulletin's catalog series in book form. Its numbering system for stamps has become the generally accepted system among collectors in Ukraine. The catalog material in the bulletin is an indispensable resource for those who are trying to keep abreast of current Ukrainian official emissions, although I find the simpler numbering system developed by the Lviv journal *Halfil visnyk* more convenient when it comes to postal stationery (in *Halfil visnyk* nos. 1-2 [9-10][March-July 1996]). The bulletin also continues to publish background stories on the content and design of new postage stamps, often publishing designers' preliminary sketches.

A particularly valuable feature of the bulletin for collectors of modern postal history is the illustrated, oblast-by-oblast analysis of postal surcharges used in 1992-94, when stamps suited to

the postal rate were almost entirely lacking. Below I list the oblasts that have been covered so far in the bulletin:

Oblast	Issue of <i>Biuleten AsFU</i>
Dnipropetrovsk	13
Donetsk	11
Ivano-Frankivsk	14
Luhansk	13
Poltava	12
Rivne	16-17
Transcarpathia	13
Vinnitsia	9
Volyn	10
Zhytomyr	15

The article on Rivne oblast, serialized in the last two issues, is particularly noteworthy, since this region was plagued by an avalanche of fake postal surcharges. The authors, L. Kniazev and D. Mishchenko, are prominent experts in the field of surcharges and they give clear, concise advice about distinguishing the genuine from the impostors.

The bulletin reprints and translates articles on Ukrainian philately from around the world. You can find excerpts from Stollberg's and Lobko's catalogs of Ukrainian provisionals and articles from *Michel Rundschau*, Moscow's *Filateliia*, *Ukrainskyi filatelistychnyi visnyk*, and *Ukrainian Philatelist*.

There are also studies of fluorescence and other characteristics of Ukrainian stamps, news of exhibitions, and official documents from Ukrainian postal authorities and other government sources.

All in all, an excellent publication.

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## A SPLENDID NEW JOURNAL FOR COLLECTORS OF UKRAINICA

by Peter Bylen

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***The Southern Collector***. Published by Ukrainian Collectibles Society, Inc., Adelaide, Australia; nos. 1-4 (1995-96). Edited by George D. Fedyk.

In 1994 a dedicated group of Ukraine collectors in "the land down under" assembled to form a stamp club, actively promote Ukraine collectibles, and publish a journal dedicated to all aspects of philately, postal history, erinophilia, and numismatics. The Ukrainian Collectibles Society, Inc. (based in Adelaide) and ***The Southern Collector*** are the fruits of their effort.

***The Southern Collector*** is a quarterly journal that contains a fine blend of Ukrainica interspersed with background information on stamps or cancels with Ukrainian connections. The journal is well illustrated and there is scant use of Ukrainian (a welcome relief for non-Ukrainian readers!).

Four issues have been released to date. No. 1 introduced several topics serialized in subsequent issues: the Rimini POW Camp Post Issues (with information on essays); Ukrainian scout (Plast) issues, and two articles on cinderella issues. The modern period is represented with an admirable compilation of 1992 pictorial cancellations and observations on current postal history.

No. 2 continues the Rimini, Plast, and cinderella articles, and introduces an Oblast series that survey's emissions (both official and non-official) attributed to locales within the region. There is an item on the Ukrainian U.N. peace keeping contingent in Bosnia and for numismatists, an informative article on Ukrainian Government Bonds issued in 1918.

No. 3 continues all of the series begun in

the first two issues with an oblast addendum filling in details previously omitted. There is also a useful summary of 1993 pictorial cancellations, a succinct summary of the unissued 1920 Vienna Issue, and a comprehensive and well illustrated article on the 1918 Luboml Issue. To round off the issue, there is an article on Ukrainian-born explorer Mykola Myklukho-Maklai, with information on previously issued stamps that honored his accomplishments as well as proposed stamp designs under consideration by Ukraine Post.

No. 4 offers readers an extensive listing of 1992-1993 postal stationery - with appropriate distinguishing features illustrated. In addition to several oblast **addenda**, there is an interesting account of the failed campaign in the United States to honor Taras Shevchenko in a series of stamps known as the "Champion of Liberty" series. The Second Standard Issue of Carpatho-Ukraine is summarized with several seldom-seen positional formats illustrated. There is also a brief article on the "UPP" overprinted Vienna Issue (the so-called "1923 Field Post Issue" [the reviewer questions their pedigree]).

***The Southern Collector*** deserves the serious consideration of all Ukraine collectors. It is highly readable, well illustrated, and appeals to all levels of philatelic expertise. Each issue is peppered with interesting philatelic shorts and highlights of UCS affairs. I would not be surprised if individual installments (e.g. the Oblast series) are eventually collected and published as a larger monograph. The initial printing of each number was limited to 50 copies (and the earliest numbers may be unavailable in original format). North American subscriptions are \$20.00 U.S. and are well worth the price. Write the UCS care of: George D. Fedyk, P.O. Box 466, Woodville Park, S.A. 5011, Australia.

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## UKRAINE-RELATED LISTINGS IN MICHEL

by Peter Bylen

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**Michel Europa-Katalog Ost 1995/96.** (Munich: Schwaneberger Verlag GMBH, 1995). 1726 pages [in German].

Like many collectors, I view the acquisition of philatelic literature as an important component in increasing one's philatelic knowledge. And stamp catalogs certainly fall within the purview of philatelic literature. But now that a complete set of **Scott** runs into a half-dozen volumes, the days of spending \$100-plus to purchase a new set each year (at least for me) are history.

The acquisition of the latest **Michel** catalog for eastern Europe expectedly brought little change but did have some welcome surprises (it replaced my worn edition purchased at AMERIPEX in 1986!). Unfortunately, the "ethnographic" approach is not embraced (unless you are German) and the user still has to hunt throughout the catalog for Ukraine-related listings.

Carpatho-Ukraine (pages 364-365) values a mint 1939 National Assembly Issue (MI 1) at 60.DM (\$42.00). The Uzhhorod overprints are presented in a simplified format that merges the first and second printings. However, the presence of the 60/30 Kossuth (MI 65) and 60/3 Postage Due (MI P7) is baffling since genuine overprints on these stamps are not known. I was also surprised at the rather high valuations for the Second and Third Standard Issues (MI 81-86 and 87-88) priced at 300.DM (\$210.00) and 120.DM (\$84.00) respectively. Such inflated valuations are odd considering the quantities that have entered the West in search of hard currency. While mentioned, no Khust Issues are listed (neither are locals for Berehiv and Mukachiv).

Ukraine (pages 1450-1460) remains the best general listing available but I cannot help wonder why some -- not all -- trident types are illustrated and then without a corresponding listing of stamps on which they appear. One can't help but feel the illustrations wet the appetite, only to disappoint.

The good news is that the 1923 Famine Issue is now listed as Ukrainian S.S.R. (MI 67-70) and no longer with the issues of the Soviet Union. The valuation is 18.DM (\$12.50) for a regular unmounted set and 400.DM (\$280.00) for an imperforate set. However, the Mariupil Issue is still listed under South Russia (page 891) and the 1920 Kharkiv and 1922 Kyiv Issues as well as other Soviet Ukrainian locals are listed as Russian locals (pages 894-900). I believe these should all be listed with Soviet Ukraine and, at a minimum, Kharkiv Types I and II should be represented. I was pleased to see the bogus 1941 Romanian Odesa occupation issues removed, but then found them slipped to the back of the Romanian listing (page 860)! White Army occupational issues are found after Russia (pages 888, 890-891). The Polish Consular Issue for Odesa is found after the Poland listing (page 604) and has a remarkable 8150.DM (\$5,700.00) valuation for the short set! Reichskommissariat Ukraine (and Generalgouvernement) and Transnistria World War II occupation issues are not listed; the former material is found in **Michel's** specialized Germany catalog and the latter material is buried in the Romanian listings (pages 633, 635).

Newly independent Ukraine (pages 1455-1460) is represented from the Cossackdom Issue (MI 71) to the Lesia Ukrainka (MI 136). One puzzling feature is a valuation for First Day Covers offered for all issues including many issues that received

neither a first day or commemorative cancellation (e.g. Kostomarov, MI 74). The stamps prepared by the Austrian State Printery (MI 92, 95-101) -- which to my thinking should be considered "stamps" on a level only slightly higher than those of Redonda -- are "understandably" priced on average eight-times higher than those printed in Russia or Ukraine! The Canadian Bank Note printings are well priced with the Ukrainian Lawyers Issue (MI 90) valued at 3.75DM (\$2.50). All printing details were not examined but I noted that the Pulyuy Issue (MI 135) is shown to have had 500,000 printed, while the actual total was 300,000.

Unlike the *Scott* catalog that does not list the Kyiv and Lviv trident overprints, *Michel* lists them but as Ukrainian locals (Chernihiv, part of the Lviv allotment, is not represented). My criticism is that the overprints are broken down into two types (I, positive; and II, negative) not three; the Lviv listing includes the philatelic (on par with the Kleynody panes) 0.35, 0.43, and 0.45 values. Recent research has shown that these issues were in reality non-postal souvenir panes of which no more than 100 each were produced. All of the trident overprints from Kyiv and Lviv (along with the Chernihiv 1.00/1k value) more properly belong with the Ukrainian national issues.

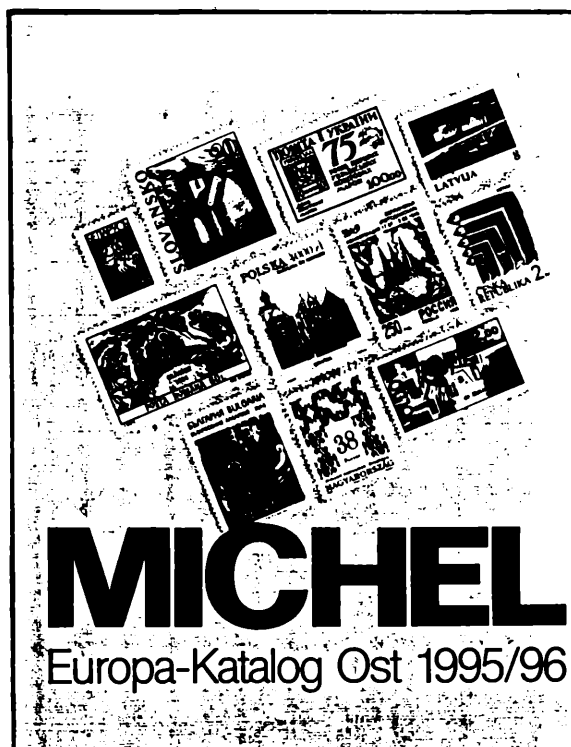
As mentioned previously, one still is required to hunt for Ukraine-related material. The Kovel (really the Volyn Issue) and Luboml Issues (both on page 607) are mentioned after Poland but not listed in detail. Valuations for the Kovel Issue range from 150.DM to 1000.DM (\$100.00 to \$700.00), while a perforated Luboml set is valued at 125.DM (\$85.00) and an imperforate set at 250.DM (\$175.00).

Western Ukraine (pages 1715-1716) remains unchanged. The user still needs to hunt for collateral issues: CMT overprints are listed after the Romanian listing (page 860)

with no distinction made for the first and "second" printings. The Polish occupation of Peremyshl and Skalat (both on page 608) are found after Poland; neither issue is completely chronicled. The average value furnished for the Peremyshl locals is 50.DM (\$35.00); while a range of 50.DM to 1000.DM (\$35.00 to \$700.00) is given for those from Skalat.

I found it refreshing that the Russian Empire, Soviet Union, and the Federation have been given separate treatments. Collectors of the postal emissions of Ukraine's neighbors will also find Belarus (pages 1710-1714), Moldova (pages 405-412), Russian Federation (pages 873-885), and the Baltic republics well represented and useful. But in light of the errors found after a close scrutiny of Ukraine, the collector should never consider any catalog (including the reviewer's), the last word on the subject.

Despite my generally less-than-generous comments (mostly about how some issues are classified), *Michel* is still probably the best all around catalog available for virtually any part of the world. It can usually be found priced from \$60 to \$80, so shop around your discount philatelic supply houses.



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## TWO NEW ISSUES OF DROHOBYCH COLLECTOR

by Borys Zayachivsky

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*Drohobyskyi Kolektsioner* (Drohobych, Ukraine), nos. 10 and 11 (1995), in Ukrainian.

Issues 10 and 11 of *Drohobych Collector* appeared early in 1996 and represented a return to the 16-page tabloid familiar to readers of this publication. The previous double issue, 8-9 of *Drohobych Collector*, was the *Yaroslav Pstrak Postcard Catalog* reviewed in *Ukrainian Philatelist* No. 75A (1996).

The articles in the latest two issues of *Drohobych Collector* are largely the work of editor Evhen Pshenychny of Drohobych. Unlike the early issues of *Drohobych Collector*, nos. 1-7, issues 10 and 11 contain several longer well-researched articles covering material not previously published.

The lead article in issue 10 is titled "Ivan Bobersky - Publisher." This article, by Mr. Pshenychny, is based on letters from Bobersky to Major Gen. Goruk of the Ukrainian Sich Riflemen, which have miraculously been preserved at the Lviv archive. The letters shed insight into Ivan Bobersky's efforts to publish a large series of Ukrainian military thematic postcards in Vienna during World War I. The postcards were eventually sold to raise funds for the Ukrainian Sich Riflemen, who fought as a legion in the ranks of the Austrian army to repel the Russian offensive in Galicia during World War I. The article illustrates examples of the postcards and publishes (for the first time) various handstamps of the Ukrainian Sich Riflemen.

The next article in no. 10 is a short retrospective of the life of Vasyl Avramenko, familiar to Ukrainians in North America as the tireless promoter of Ukrainian dance and as a producer of a number of Ukrainian films. Although Avramenko began his career as a dancer and actor in Ukraine, he is largely unknown to the general Ukrainian public.

An article by Petro Sovyak titled "Zemstvo Post in Ukraine" follows. Although the piece concisely describes the history of the zemstvo post in Ukraine, it deteriorates when Mr. Sovyak

describes the 1941 Kholm cinderella issues (by S. Shramchenko) as a continuation of the zemstvo post. Editor Evhen Pshenychny sees a problem with the connection; indeed, this article is controversial.

Issue no. 10 is rounded out with the following articles: "A Pin of the Women's Committee (Ukrainian 1914)," "A Puzzle Regarding the Collection of E. Wyrowyi," "Features of Stamps Printed in Ukraine," "A Catalog for Which We Waited," "About M. Strenka and the *Encyclopedia of Ukraine*," and a review of the *Ukrainian Philatelic Herald* published by V. Mohylny in Kyiv since 1989.

Issue no. 11 is devoted largely to the Ukrainian artist Ambrose Zhdakha. The key article is an abridged excerpt from the, as yet unpublished, monograph about the life of A. Zhdakha by researcher/biographer Mykhailo Zabochen. Zhdakha was a renowned Ukrainian painter and illustrator who went largely ignored during the Soviet era in Ukraine (since his work was deeply rooted in Ukrainian history).

Another important article in issue no. 11, by M. Rudko, critically examines the present situation of stamp printing in Ukraine.

Issue 11 is rounded out by articles about Ukrainian prisoners of war in Tuchel, Poland (1920-1922), Drohobych newspapers, an ex libris of the Vynnytsia library, excerpts from secret Soviet files, and a review of *Trident-Visnyk*, edited by B. Pauk in Chicago.

As with previous issues of *Drohobych Collector*, only 500 copies of each were printed. These are two issues, however, that no Ukrainian collector should be without.

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A limited number of the two reviewed issues (plus a very limited number of the seven earlier regular issues) of *Drohobych Collector* are available for \$1.00 each plus \$2.00 postage from: Borys Zayachivsky, 72 Harshaw Ave., Toronto, ON Canada M6S 1Y1.



# UKRAINIAN PHILATELIC RESOURCES ANNOUNCES TWO NEW CATALOGS NO UKRAINIAN PHILATELIST CAN BE WITHOUT !

## Independent Ukraine 1918-1920

*A Catalog-Checklist of National Postage Stamp Issues  
as well as Regional Trident Overprints and Occupational Issues*

Peter Bylen



Ukrainian Philatelic Resources No. 5

## UKRAINIAN POSTAGE STAMPS

*A Catalog of Issues From 1991-1995*

Inger Kuzych



1996

Ukrainian Philatelic Resources No. 6

Peter Bylen's *Independent Ukraine 1918-1920* provides a comprehensive treatment of all national postage stamps issued by independent Ukraine with appropriate technical philatelic data including varieties, historical summaries, and other pertinent information. Included are the Shahiv Issue, the Hryven Issue, the Courier Field Post Issue, and the Vienna Issue, as well as documentary and theater fiscal stamps. The core of the volume comprises a detailed listing of the regional trident overprints (Katerynoslav, Kharkiv, Kyiv, Odesa, Podilia, and Poltava). Also covered are the Luboml and Volyn occupational issues. A bibliography of relevant philatelic literature is included.

*Independent Ukraine 1918-1920: A Catalog-Checklist of National Postage Stamp Issues as well as Regional Trident Overprints and Occupational Issues* by Peter Bylen (128 pages). \$18.00

Inger Kuzych's *Ukrainian Postage Stamps: A Catalog of Issues From 1991-1995*, presents -- for the first time ever -- all of the available information on Ukraine's postage stamps from the first five years of independence. Included in the listing are not only all of the regular stamp releases, but also the 1992 trident overprints on Soviet-era stamps prepared by order of Ukraine Post for Kyiv, Lviv, and Chernihiv. Every stamp or souvenir sheet description contains complete philatelic and subject data. In addition, all known varieties are described along with information on inscription blocks and printer's specimens where applicable. In order to make this catalog still more useful, it is supplemented by four detailed appendices and an extensive bibliography.

*Ukrainian Postage Stamps: A Catalog of Issues From 1991-1995* by Inger Kuzych (56 pages) \$6.00

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