

# PRODUCTION ARCHIVAL MATERIAL & FINAL APPEARANCE OF THE 1993 “GARNI” STAMP

**Purpose:** The purpose of this exhibit is to display all artist drawings and instructions to the printer (House of Questa) known to exist.

**Scope:** All three basic formats (sheet, mini-sheet and Deluxe Block) used for this issue and cachet design for the First Day Cover are presented following the traditional approach. The final results of each are also shown with examples including a perforation variety. No pre-production items exist.

**Research:** Color and final proofs are non-existent, per the stamp printing Publishing Commercial Firm “Namakanish” and the artist himself. Discovery of a copy of the imperforate control block of 4 from the “IB” plate is shown. 📖

**Rarity:** All material that exists relative to the design and production of issue are shown herein per discussions with printers and artist/designer and are unique.

**Treatment:** As detailed in Plan.  
Because all archival material is unique, only few rare items are encompassed in a **double-line red border**.

**Subject & Importance** This is a traditional one-frame exhibit showing the archival material and final appearance of the 10 ruble denominated stamp put into circulation on March 25, 1993. It is most known by the name *Garni* as it depicts Temple of Garni built in 76 AD, the only surviving pre-Christian monument in Armenia. Ruined by a devastating earthquake it was brought to life by the efforts of 20th century archeologists and architects. The image of the temple was chosen to commemorate the first philatelic exhibition in Republic of Armenian that just gained independence from the Soviet Union. Its architectural design shows that ancestral Armenian had refined knowledge of astronomy and geometry. It has become an important tourist attraction, particularly after the fall of the USSR.

**Background:** In 1988 people of Karabakh declared their will to unite with Armenia which brought to political confrontation with neighboring Azerbaijan. Devastating Spitak earthquake just worsened the situation. After the collapse of the USSR Armenia found itself facing blockade; from East from Azerbaijan (main railroad path out of the country), Turkey from South and Georgia from North (due to ongoing conflict there with Abkhazia). There was shortage of everything; electricity was available only 4 hours a day, gasoline and diesel fuels were extremely hard to obtain, communication between businesses were done by telephone or in person, instead of mail. Postal system within Armenia experienced extreme hardship. Mail was only flown out of the country (to former USSR addressees and foreign countries), and was mostly deposited by residents, while commercial mail was practically non-existent. 1992-1994 military confrontation with Azerbaijan added to chaos reigning in the new republic. Lack of electricity and heating made the artist to create all his designs by hand, cutting letters and numbers from paper and gluing them onto final design artwork, getting frostbites on his hands.

- Plan:**
- 1. Artist’s Design
  - 2. Instructions to Printer
  - 3. The Stamp (10 ruble)
    - A. Sheet Stamp
    - B. Mini-sheet
    - C. Deluxe Block
  - 4. Epilogue - First Day Cover

## 1. Artist’s Design

Original design of the stamp presented for approval. Note that all elements are created separately and then glued to the page.  
**Unique item.**

On March 11, 1993 Minister of Communication Grigor Poghpatyan approved the artist’s artwork for production.



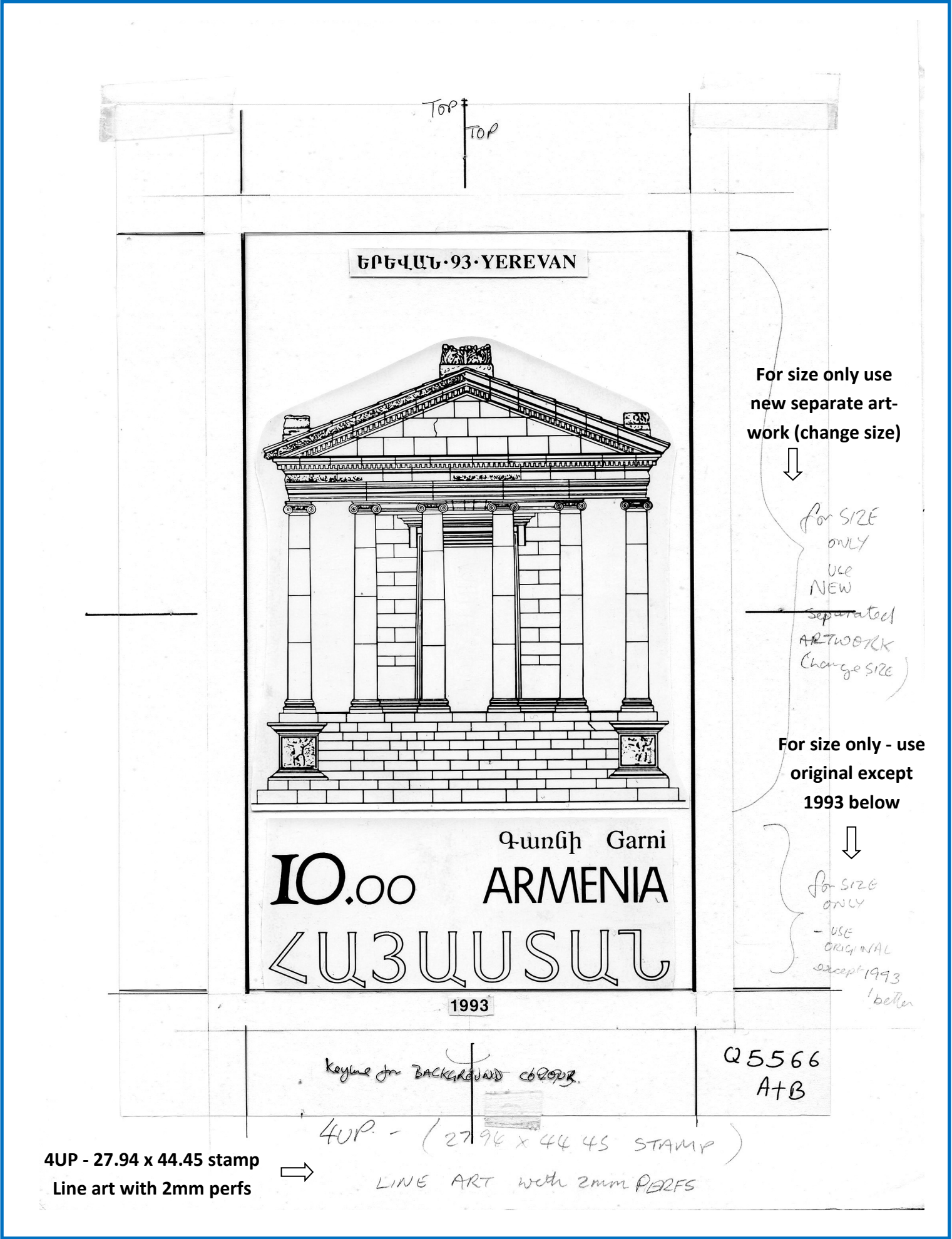


1. Artist's Design



2. Instructions to the Printer

Instructions to printer. Part A (inlay)

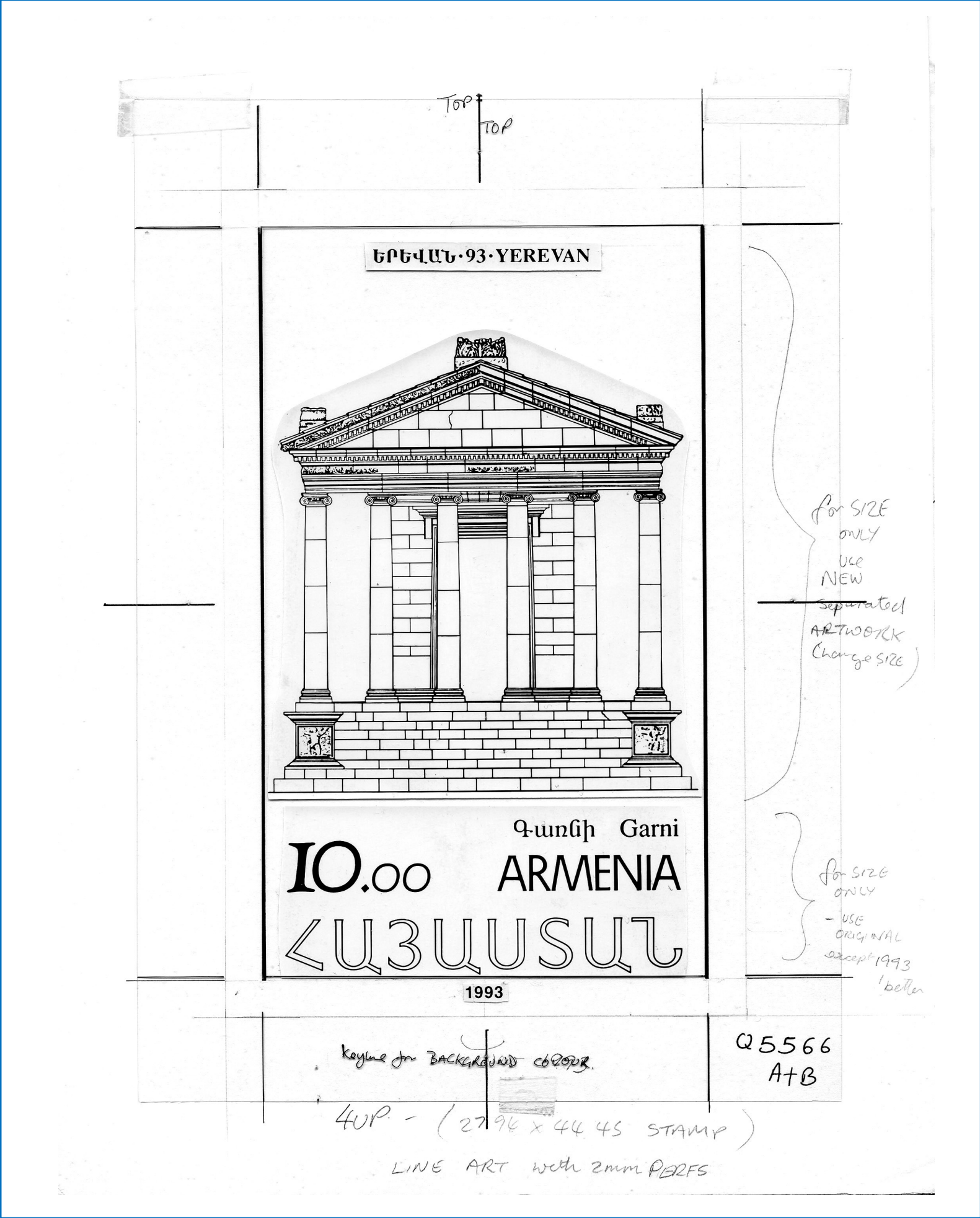


It remains mystery why would Minister of Communications approve the design for the second time, this time in the Russian language, when all state departments and agencies were obligated to use Armenian as official language for state business..

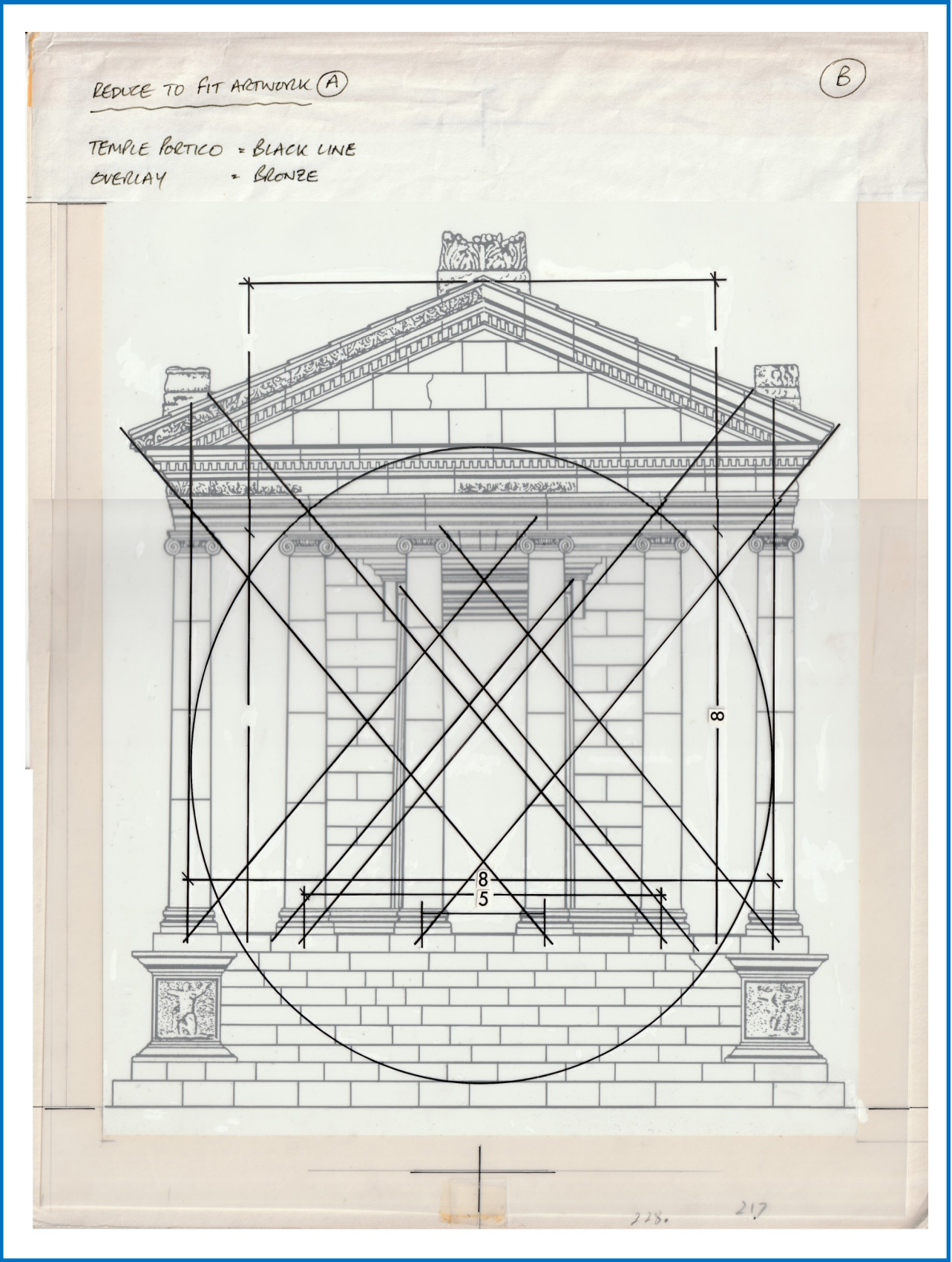




2. Instructions to the Printer



Left: Instructions to printer, Part A (main design)

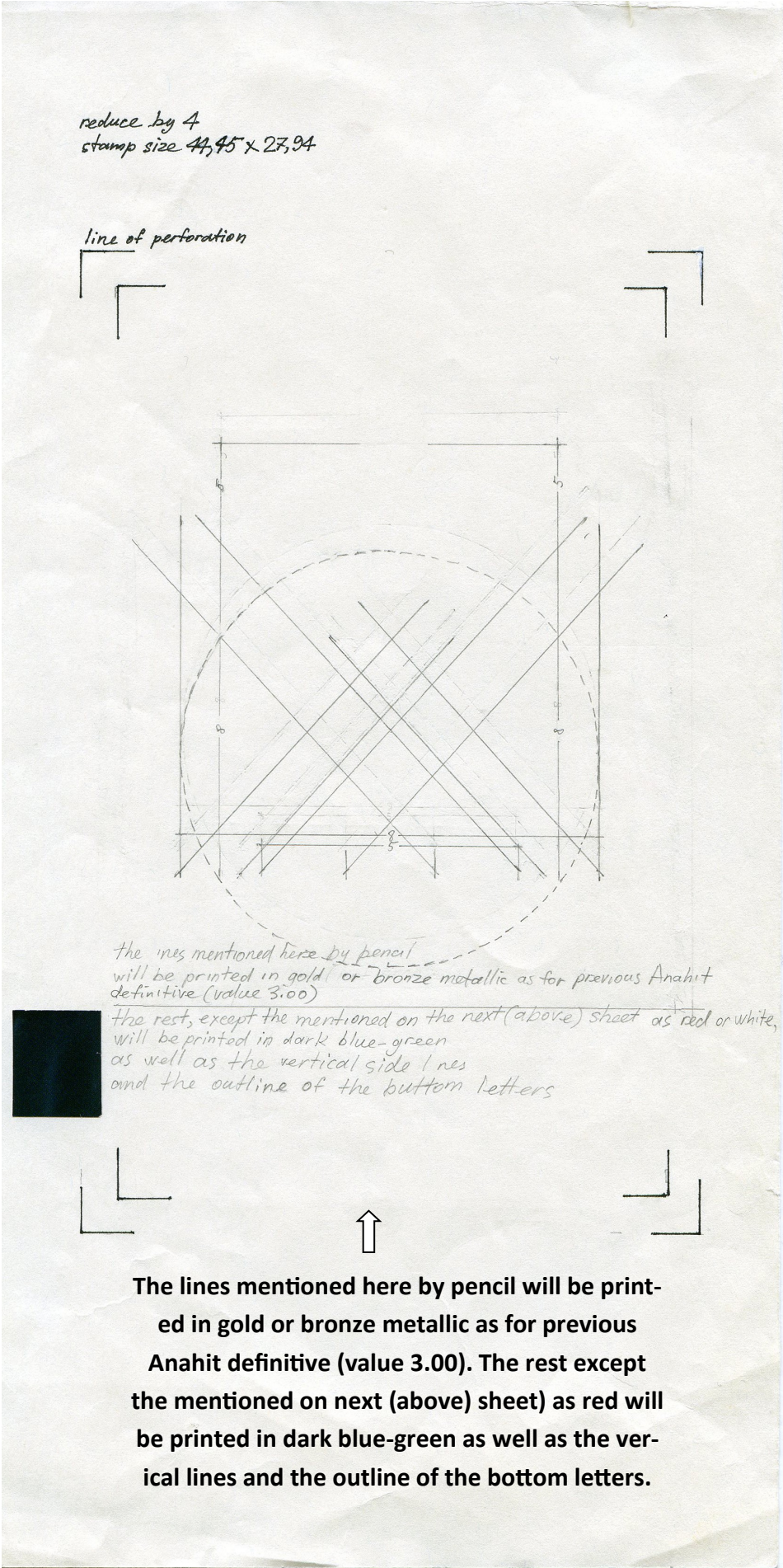


Instructions to printer, Part B. Reduced copy, the original is behind the sheet (too large to display)

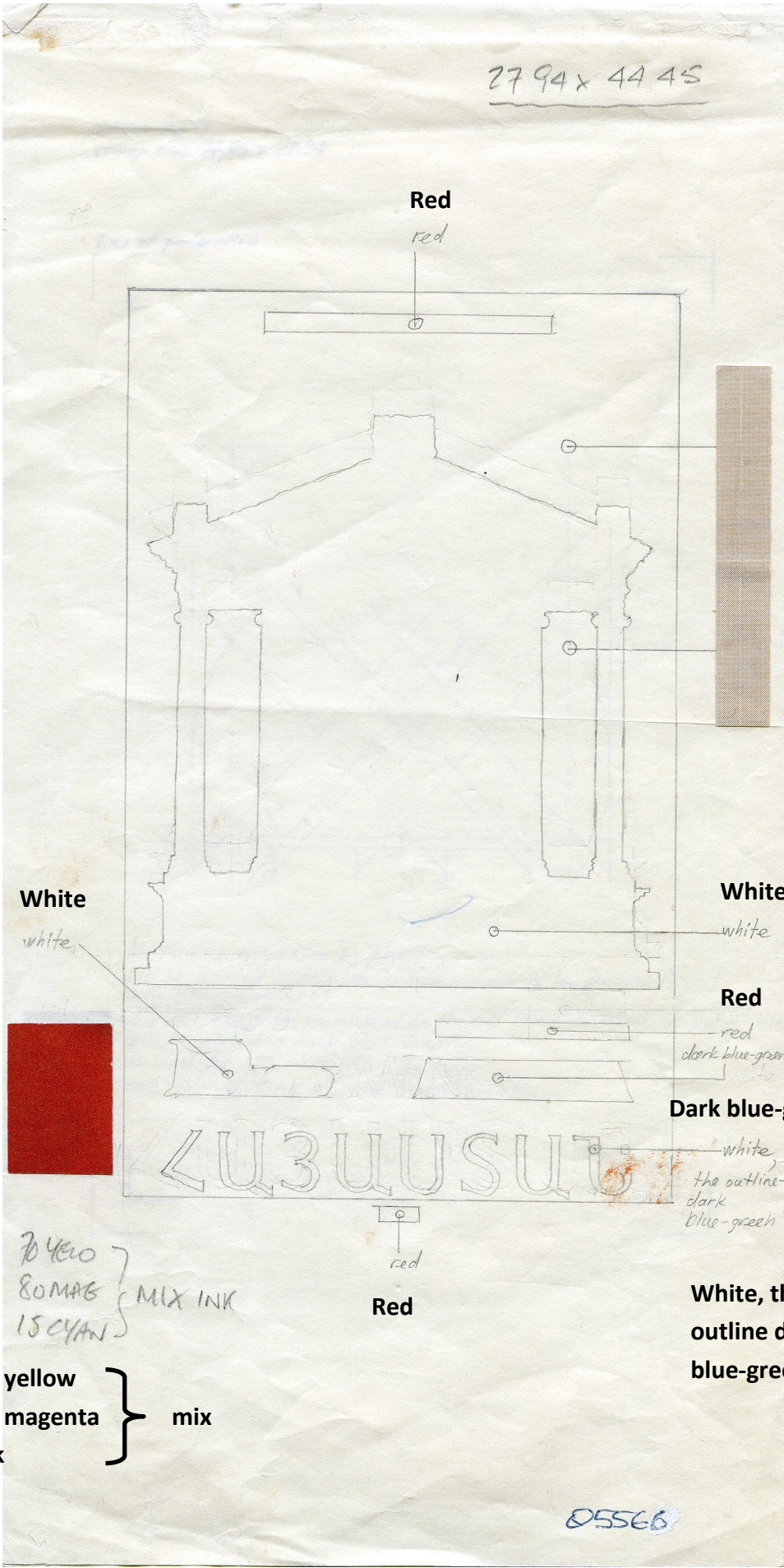


2. Instructions to the Printer

Instructions to printer regarding the lines shown on this page. Originally they were supposed to be printed in gold or bronze metallic, but later were printed in red.



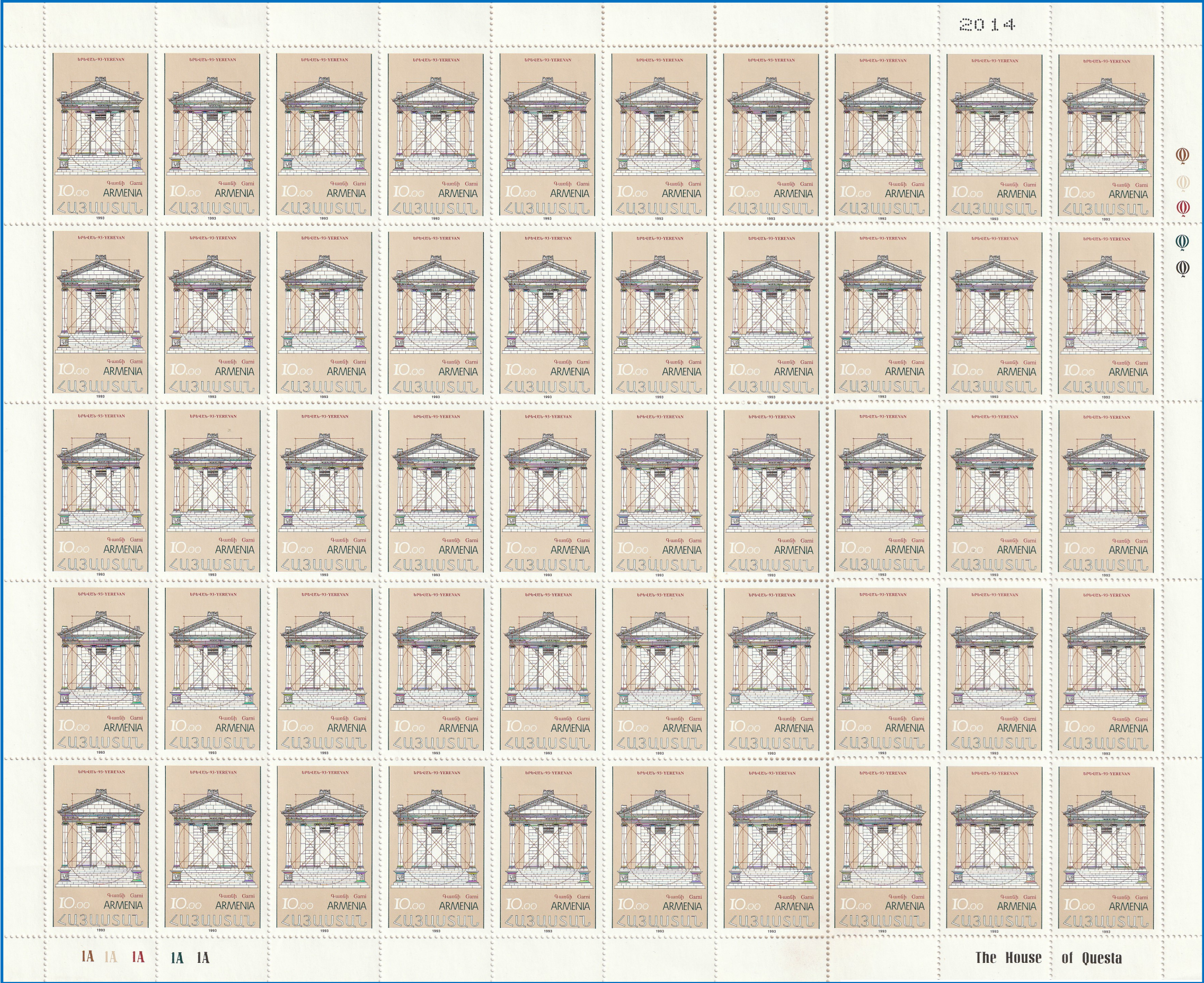
Color separation instructions to the printer (base stamp)





3. The Stamp

A. Sheet Stamp



Production data:

Printer: The House of Questa  
Format: Offset, pane of 50  
Plates: 1A1A1A1A1A and 1B1B1B1B1B  
Perforations: 14 ½  
Designer: Harutyun Samuelian, Publishing Commercial Firm “Namakanish”  
Quantity:

Perf. - 140,000 (2,800 sheets)  
Imperf - 2,000 (40 sheets) (on “1A” plate only)



An imperforate block of 4 on plate “1B” was accidentally found during exhibitor’s original research. So far, **it is the only known/reported example.**



The House of Questa



## B. Mini-Sheet

## Production data:

**Format:** Offset, Mimi sheet of 6 + 2 labels

**Designer:** Harutyun Samuelian, Publishing Commercial

Quantity: 50,000

Stamp size 44.45 x 27.94

**Stamp size 44.45 x 27.94**

stamp

**stamp**

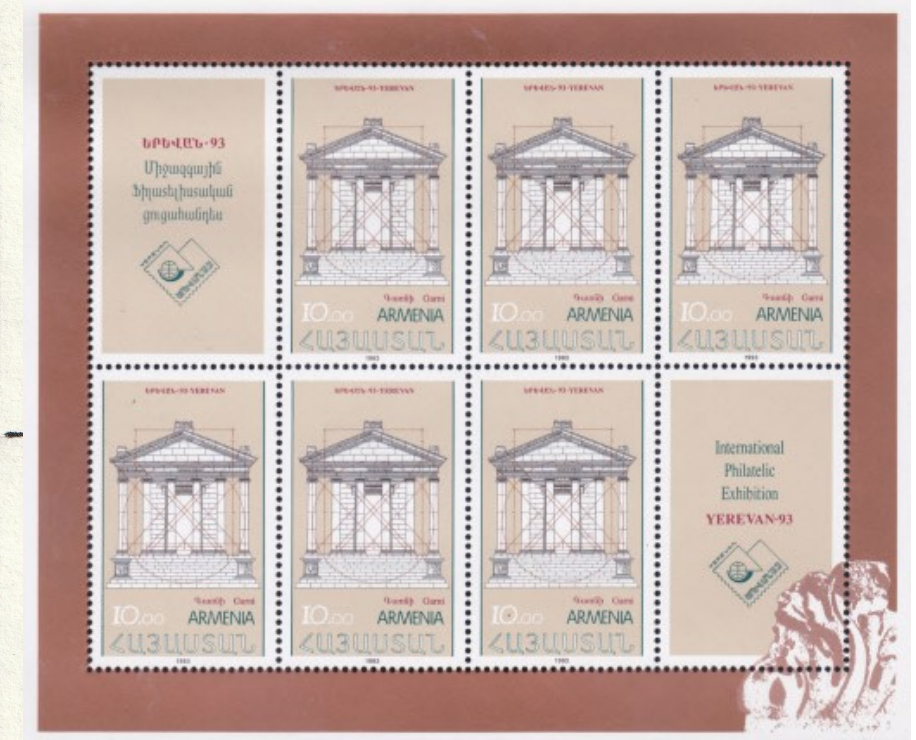
**Of the same size as  
the same color for  
the background of  
the engraved area  
of the stamp**

**= 27.94 x 44.45**

of the same  
Size as the  
same colour  
for the  
background →

of the engraved  
area of the stamp  
= 27.94 x 44.45

Q5566D



Original artist design of the lower right element of the mini sheet.



3. The Stamp

C. Deluxe Block

**Production data:**

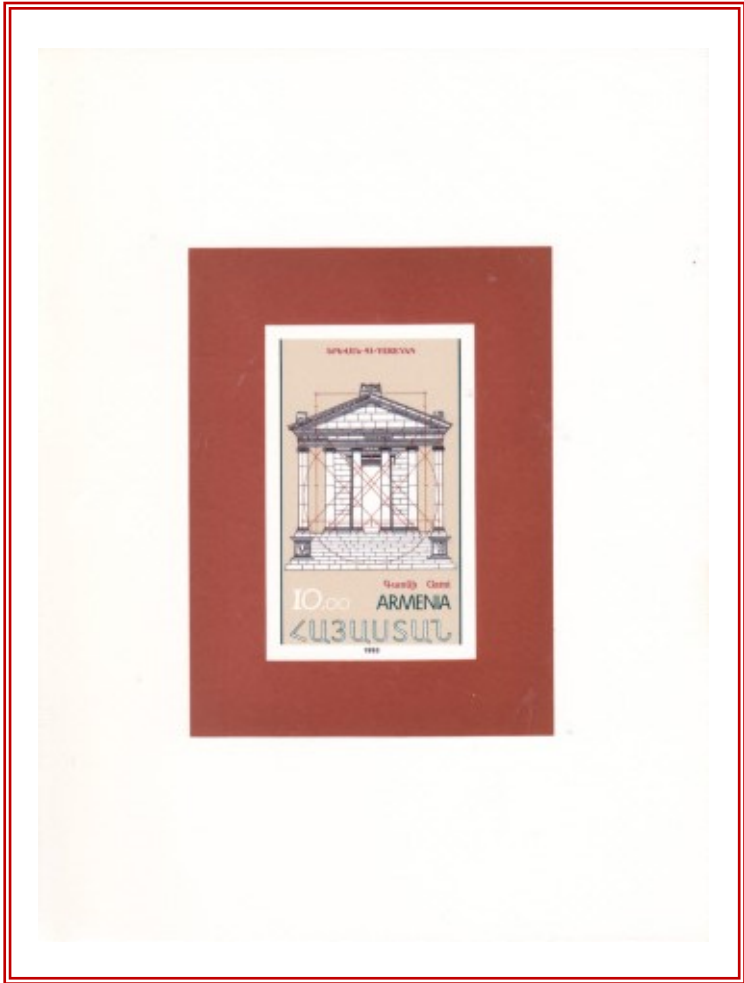
Printer: The House of Questa

Format: Offset, carton paper

Perforations: Imperforated

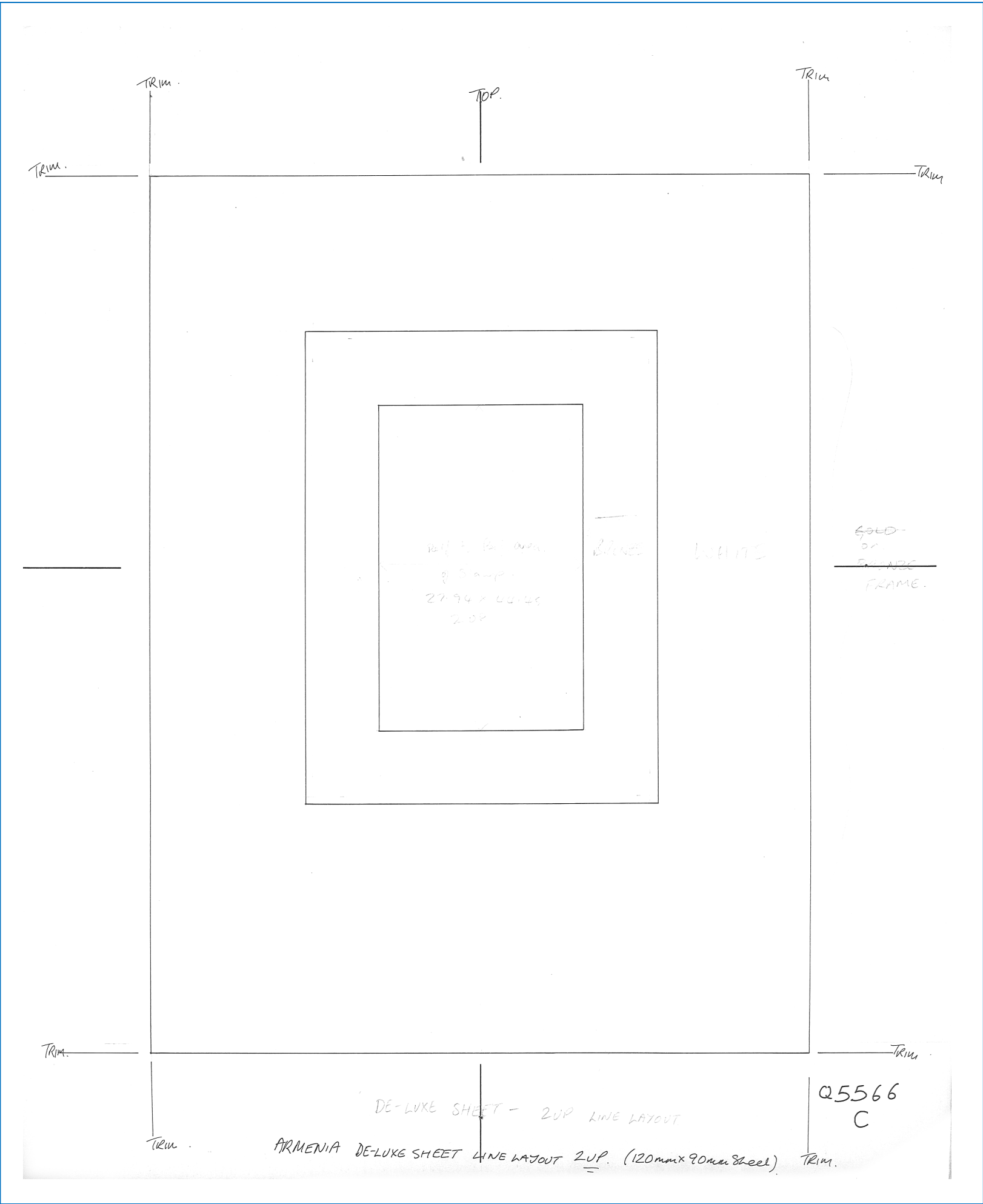
Designer: Harutyun Samuelian, Publishing Commercial Firm “Namakanish”

Quantity: 1,000



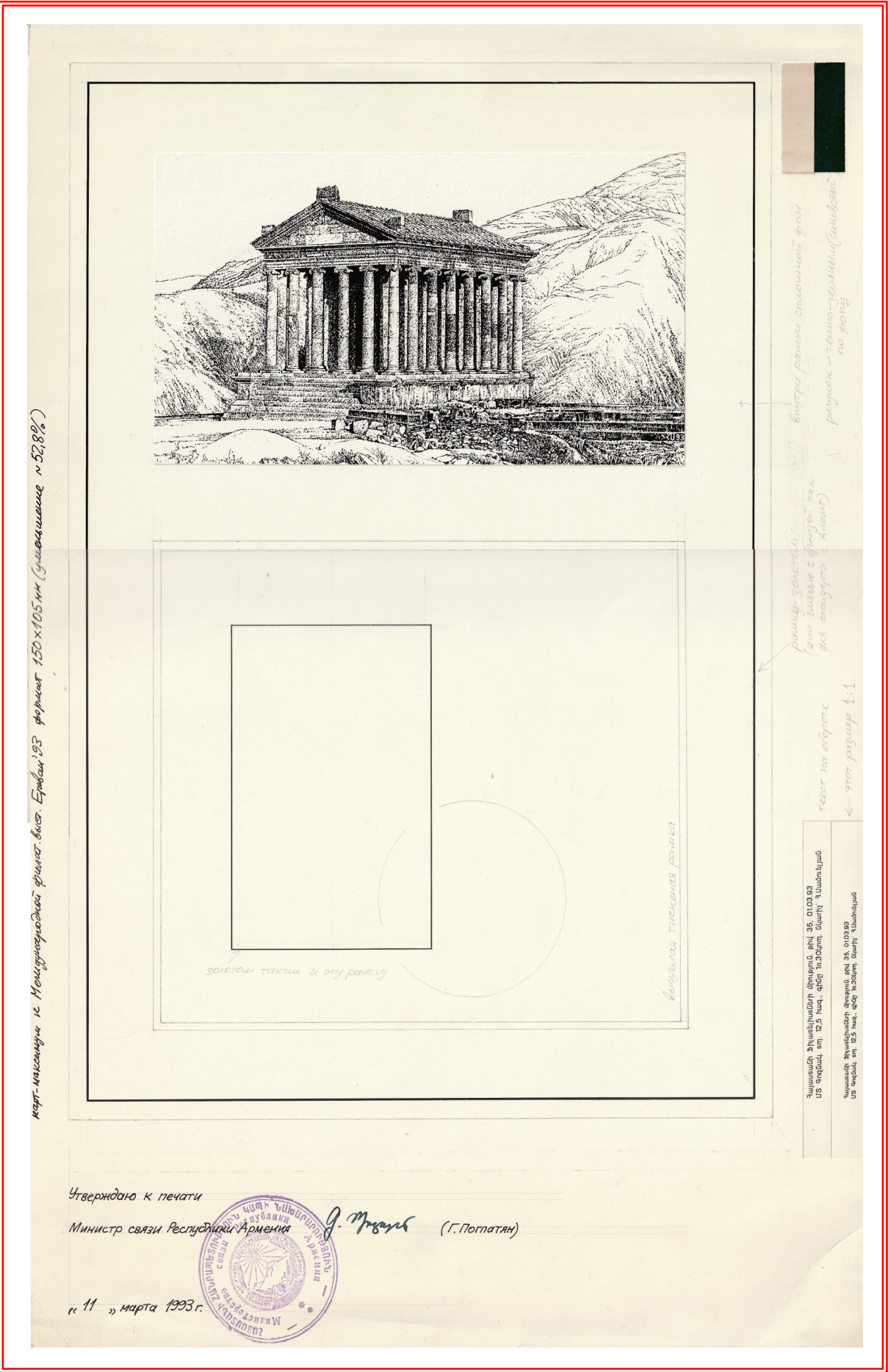
Deluxe sheet as printed.

Left: Original artist design of the Deluxe block with instructions to the printer. Reduced copy; original behind the page (too large to fit).





4. Epilogue - First Day Cover



Reduced copy, the original is behind the sheet (too large to display)

**Production data:**  
Printer: The House of Questa  
Format: Offset  
Designer: Harutyun Samuelian, Publishing Commercial Firm “Namakanish”  
Quantity: 5,000 pcs

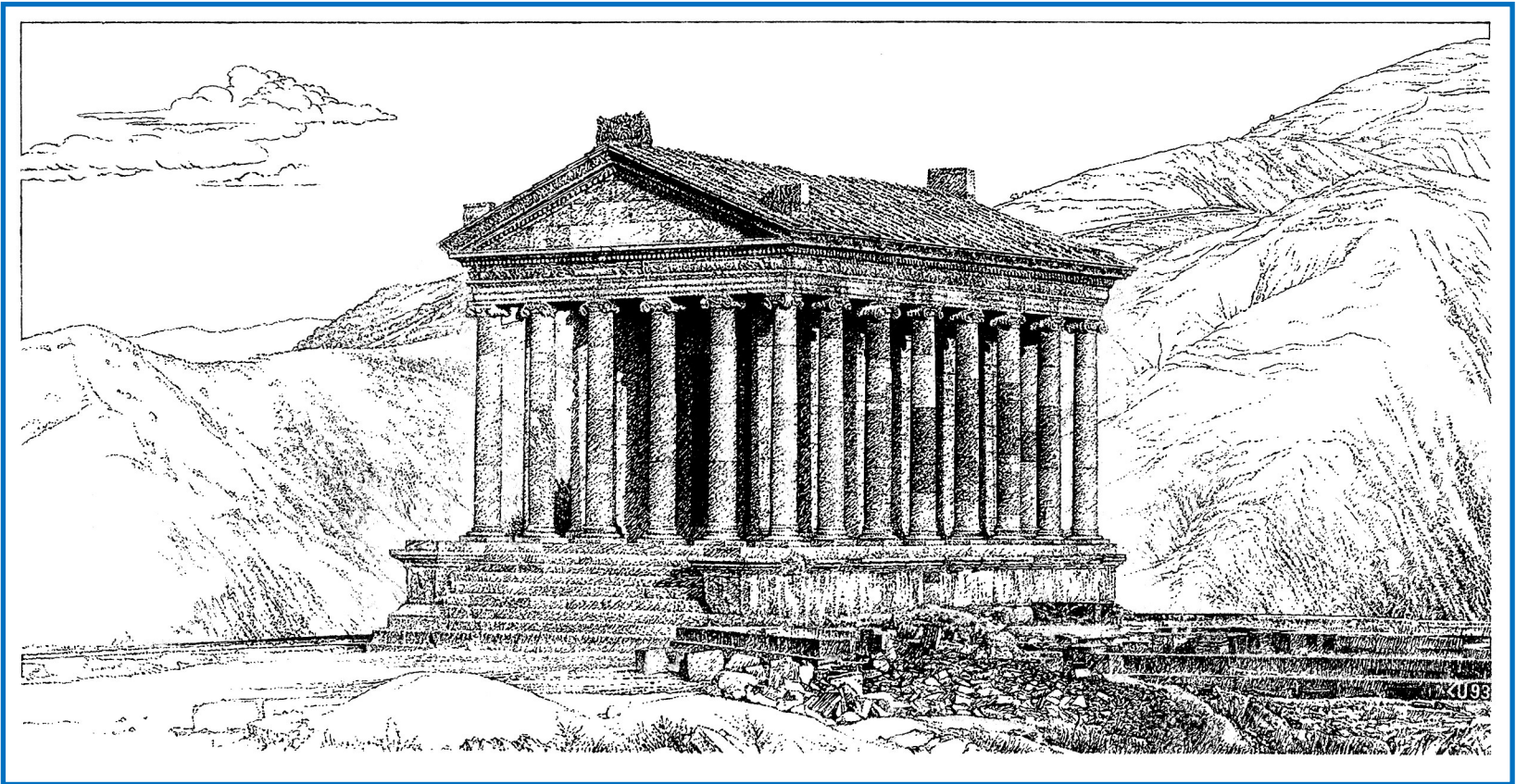
This was the last related to Garni stamp design produced by the artist. My research as to why the approved maximum card with this design was never produced did not shed light on the reasons. Instead, the design was used for the First Day Cover cachet.



Left: Originally artist designed a maximum card; it was approved for printing by the Minister of Communications.



First Day Cover as issued.



Photocopy (from the artist’s archive; original essay did not survive) of the artist’s design. Note the difference between this design and approved design - the cloud at the top left was omitted for the production.