



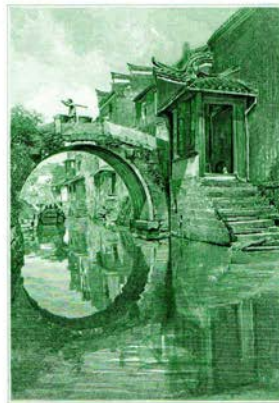
The Souvenir Card JOURNAL

FIRST QUARTER 2026

VOLUME 46 NUMBER 1

THE OFFICIAL PUBLICATION OF THE SOUVENIR CARD COLLECTORS SOCIETY

Vignettes on the overleaf:
Scenes of China from the archives of American Bank Note Company. The vignettes are steel-engraved and are printed by the intaglio method. Our company has had almost two hundred years of experience in the graphic use of the engraver's art.



AMERICAN BANK NOTE COMPANY

ANNUAL REPORT 1972



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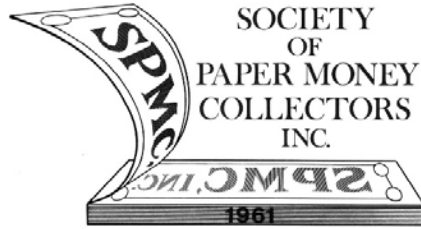
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First Quarter 2026, Volume 46, Number 1



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On the cover: Vellum overleaf from the 1972 American Bank Note Co. annual report. The underlying table of contents is visible through the translucent sheet. See article on page 6.

Back cover: FSO-1940A, the (serial #1) menu for the 1940 annual banquet of the APS Philadelphia chapter; see auction lot #53 on page 18.

Submission deadlines for ads, articles, comments, etc. are: Feb. 1 (First Quarter issue); May 1 (Second Quarter); Aug. 1 (Third Quarter); and Nov. 1 (Fourth Quarter). Your cooperation in meeting these goals is appreciated.

Please inquire with Greg Alexander (SCCS1981@yahoo.com) regarding renewals, membership information, requests for back issues and information concerning this Journal, including submission of articles and advertising inquiries. Current dues for digital SCJ: \$25/yr.; \$45/2yrs.z; \$65/3 yrs.; for Journal hard copies: \$35/yr.; \$65/2yrs.; \$95/3 yrs.

Visit the SCCS website at www.souvenircards.org

PRESIDENT'S MESSAGE

A. Stephen Patrick

Hello from sunny Florida. It's the start of February, and we have had a week of cold weather that people from the North move away from. January saw the best attended FUN show ever with over 11,000 visitors during the four days. The first day saw lines at registration tailing off half the length of a football field. Our SCCS table was located near Mike Bean's spider press and the U.S. Mint. That gave us great foot traffic. The Mint had a sellout of several popular items. The quarter machine exchanged 5,000 new Mayflower quarters for dollar bills and ran out the morning of the second day.

We gave away over 200 PS-5 Belgica cards at the show, with our society website address added to the card's reverse. I talked to dozens of people telling them about the joys of collecting souvenir cards. The Society table was well-represented with **Art Benjamin**, **Carlos Guffain**, **Greg Alexander**, and I giving out information. We had around 17 members come by the table or participate in our meeting. In addition, 50 more cards were given out to Young Numismatists and Boy Scouts at their meeting.

I'd like to give a shout-out in this issue to **Mike Bean**. He brought his spider press and demonstrated the art of printing for the crowd. He also raffled off 100 show cards with an eagle vignette over the

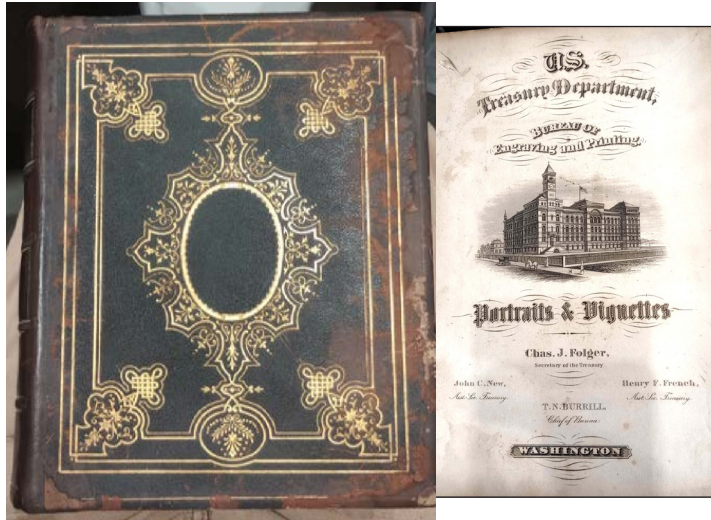


four days. Many of our members won once or even twice. FUN presented Mike with a special commendation: the Numismatic Ambassador Award. This prestigious award was started years ago by Numismatic News and was picked up in 2015 by the FUN organization. Congratulations, Mike!

Recently, the Arizona Postal History Museum gifted us with four shipments of souvenir cards for free, just for the cost of the postage. We sorted through these at FUN and pulled out many higher value cards. Several of the nicer ones will be sold in our auction.



It is with sadness that we announce the passing of a valued member, **Harry Corrigan**, on Dec. 14 (see page 31). Harry had been on our Cataloging Committee for many years and always offered good advice. His huge collection included three



complete BEP presentation books from the 19th century. **Lee Quast** and **John Parker** served as agents for part of the estate, and I am now the proud owner of one of these amazing books. I never thought I would ever own something so wonderful. Yes, I had to “pay up,” but these days I have more “dollars than sense” and no wife to hold me back.

For members who don't know what a presentation book is, starting in the 1870s, the BEP would favor important visitors, cabinet members, and influential politicians with compilations of portraits and vignettes in leather-bound, gilt-edged volumes. Some estimate that only 40 to 60 of these albums are still around. The contents vary but usually include presidential portraits, cabinet members, some generals, scenes of Washington buildings, and sometimes seldom seen vignettes like justice, peace, agriculture, etc., found on currency. My book has 104 engravings, but some books have over 200 cards. Greg Alexander is keeping a census of all the engravings. Some day they may appear in our gallery.

The SCCS may have a table at the World's Fair of Money in Savannah on Feb. 26-28. This a beautiful city to visit, but hotels are pricey. However, the really pricey show will be the Boston 2026 World Stamp



Expo, May 23-30. The SCCS will have a table and will hold our annual meeting either Wednesday or Thursday of the show. This is a once-a-decade show in the U.S. and will be the fifth one I have attended. The best way to save money is to have a good friend or relative in Boston or a roommate like **Mark Gereb** to split the hotel cost. We are planning a spectacular annual card to debut at the show. It will be in five colors and the size of our 40th anniversary card issued five years ago. Every member will get one.

Greg Alexander tells me that orders are still coming in for our three-card subscription series, offered for \$25 postpaid. The cards are beautiful and may be illustrated elsewhere in the journal. The first came out at FUN, the second at the Nat. Stock & Bond Show in Virginia. The third will be released in August at the ANA show in Pittsburgh.

At FUN I had a brief conversation with Paul Hollis, the new Director of the Mint, and he hinted that they may be working with the BEP on new products. He had an autograph session at FUN with the new U.S. Treasurer Brandon Beach, whose signature on dollar bills will start showing up in September.

I'm also including a photo of my dog Lily with my participation ribbon from the FUN show. I filled three exhibit cases with “The Fabulous Two Dollar Bill” as it appears on souvenir cards. FUN had a theme of paper money this year, so I saw a chance to show off my B and SO cards featuring \$2 notes. I also received a beautiful silver round.

At one time the SCCS had the Jim Thompson award for members who exhibited in coin and stamp shows. That has gone away, but I encourage the membership to take advantage of their local shows to “show off” souvenir cards. A little extra visibility never hurts our public relations!



A warm welcome to our newest members: **Scott Winslow**, **Robert Russell**, **Alexey Salykin**, and **Peter Grillias**. Scott is the organizer of the National Stock & Bond Show and we're happy to have some crossover members of the International Bond & Share Society.

The first two cards of our 2026 Subscription Series have gone out. Let me know if you haven't yet received your order or if they arrived damaged. We have a surplus that will cover replacements. It actually saves the Society money to ship these first class in lightweight mailers, rather than pay twice as much to ship a heavier mailer by ground. The games we play with the USPS.

Normally, my Januarys are quiet, but this year started off at warp speed. I had a terrific time at the FUN show in Orlando. The show was the busiest I have ever seen. I managed to get to the SPMC Breakfast and the lunch for show participants, and spent numerous hours printing steel dies on **Mike Bean's** spider press. My wife flew in after the show closed and we enjoyed some leisure time in Florida. We saw hundreds of manatees at Blue Spring State Park, took in the spectacular Tiffany glass collection at the Homer Morse Museum, and I even was lucky enough to witness the launch of a SpaceX Falcon 9 rocket at Cape Canaveral!

After flying up to Richmond, VA, to hang out with my sister and mother, we all headed up to Herndon, stopping to see the Smithsonian's massive Air & Space Museum near Dulles Airport. Then they dropped us off at the Dulles Crowne Plaza Hotel, just minutes away, where the National Stock & Bond Show would be held the next day. This was a much smaller show, with perhaps 20 dealers on hand.



Some tables sat empty and attendance was low, due to the approaching winter storm. Despite this, the SCCS presence was valuable and we made many connections with dealers and interested collectors. The souvenir card we produced for the show was well received. The show closed a couple hours early and we immediately headed for the airport, escaping on a flight to Seattle just hours before the snow descended and shut down the DC area.

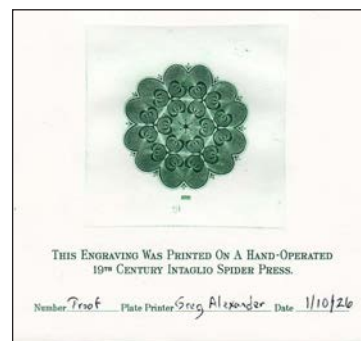
Boston 2026 is next on the agenda. As most of you know, we have a big, beautiful card planned to mark our annual meeting at the show. There may be other surprises in the works — we are still weighing our options. Look for more details in the next Journal.

A bit of late-breaking news: **Mike Bean** has been contracted to bring his spider press to the Boston show. He will be giving demonstrations and educating the public on the art of intaglio engraving and printing. This should be an excellent opportunity to reach the philatelic community, which doesn't often have the chance to see the press in action.

I'll close with an upbeat story. You may have seen the email blast I sent out recently, alerting members to a collection of back issue Souvenir Card Journals being given away by the daughter of member **Cecil Curry**, who passed away in 2024. We found a taker, then two more members offered their Journals! **Melissa Wheeler** had a nearly complete run, which will be going to the Yale Art Museum's Numismatic Division. And **Curt Radford** had a number of recent issues — we connected him with another member in need of them. I'm always pleased to witness the generosity of our rank and file!



I spent nearly as much time at FUN inking and printing intaglio dies on the spider press as I did sitting at the SCCS table. Results at right.



IN MEMORIAM: JOHN PARKER

John Anthony Parker was born April 14, 1955, in Brevard, NC, the oldest of five children. He was known as Tony to his family, but became John A. to his fraternity brothers at Western Carolina University, where he graduated 1977 with a B.S. degree in Marketing. All his collector friends knew him as John. He passed to his rest Feb. 7, 2026, in hospice care in Nashville, TN, after emergency surgery when it was discovered he had an intestinal blockage and previously undiagnosed cancer.



John Parker, SCCS #1546

For years he was a market representative based in north Atlanta, and he traveled the state of Georgia to supermarkets, mainly Kroger, setting up advertising displays. He retired to Loganville, GA, until a move four years ago to Lynchburg, TN, the home of Jack Daniels whiskey, of which he was a big fan.

For years, John was a passionate collector of bank notes, checks, souvenir cards, and other security documents. He eventually turned his hobby into a business, starting in the 1980s, when he began sharing dealer tables with friends, attending dozens of collector shows to buy and sell merchandise. He also became an accredited numismatic exhibitor and judge. John was a life member of the American Numismatics Association, the Society of Paper Money Collectors, and a member of the International Bond & Share Society.

For 20 years, he served as vice president and later public relations chairman of the Souvenir Card Collectors Society, also acting as our de facto show coordinator. He attended most shows where the Bureau of Engraving and Printing brought their spider press for demonstrations. He would buy



“pulled proof” cards from raffle winners to resell to collectors around the country.

He had two other hobbies: bluegrass and barbeque. He would travel annually to bluegrass festivals all over the East Coast. During paper money shows in Kansas City, Memphis, and across the South, he would take every opportunity to visit the best BBQ joints. He served as a judge at contests in Atlanta and other venues.

John knew practically everyone and was on a speaking basis with hundreds of people, with a phone list of dozens of close friends. It was rare to see him off the phone for any length of time. He loved to talk and seemed to know what everyone was up to, what they collected, and which show they would be at next. Those on his network will miss his good nature, his distinctive Carolina twang, and seeing what esoteric material would show up at his dealer table.

In the words of **John Wilson**:

“He was always in a happy mood and smiling. He somehow always had something you would like to buy and the item was priced fairly. When you were selling items to him he always gave you a fair price. In the field of souvenir cards, documents and ephemera, his knowledge and expertise was masterful. He literally knew the value of everything he was buying or selling. His customers included many icons of our hobby like Chet

Krause, Herb and Martha Schingoethe, John Herzog, John Ford and many others. He was always generous with his time and money, often donating sou-venirs for ANA banquets. We will always treasure the time spent with him over many years.”

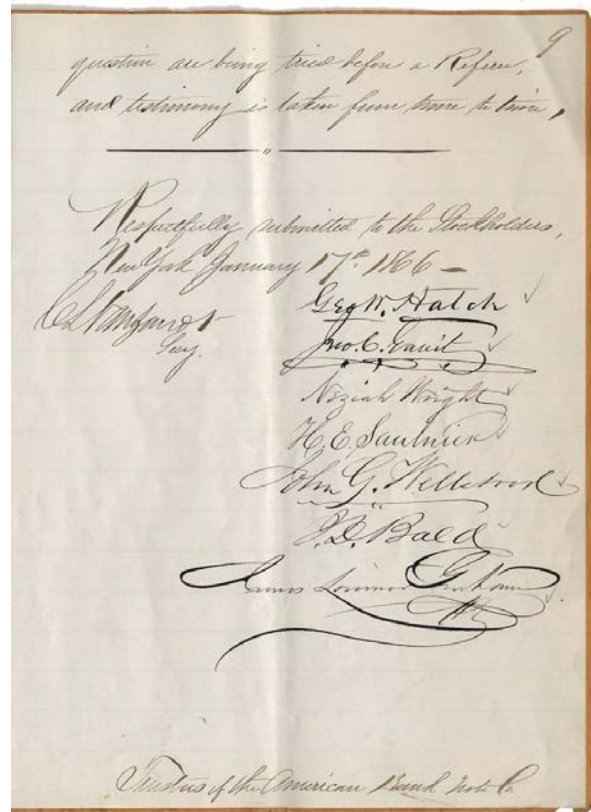
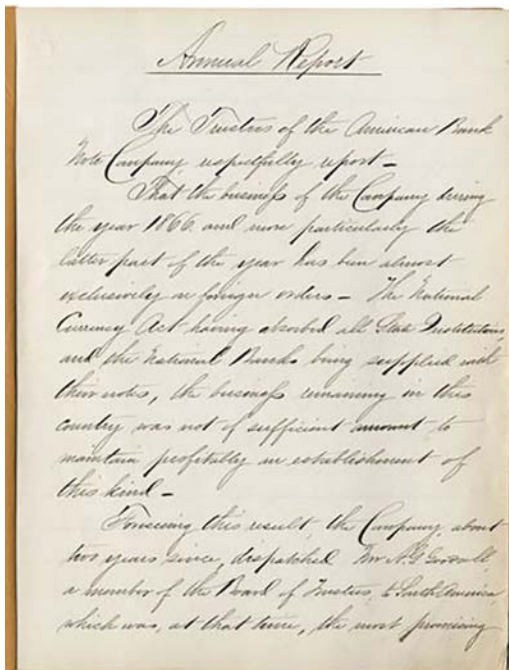


From the routine to the mundane, annual reports are an inescapable facet of the corporate landscape, yet are essential for gauging the financial health of a company. They can reveal a company’s potential for growth or point to its eventual demise. Annual reports contain typical financial information like consolidated balance sheets, liabilities and assets, and an auditor’s report. Over time, the reports evolved into a venue for providing historical highlights, an overview of the past year, projections for the future, and the introduction of new products. The American Bank Note Company (ABNC) took this evolution one step further by including sample pages of its engraved vignettes, which make them a desirable collectible today.

The first annual financial reports were furnished to shareholders in the 1600s by the Dutch East India Company according to Robert Roth’s “A Brief History of Annual Reports.” In the United States, the first annual report was produced in 1837 by the New York and New Haven Rail Road Company. Annual reports were not uniform in presentation until the U. S. Steel Corporation established the standard format in 1903, providing greater financial disclosure and transparency, still in use today. Publicly traded corporations were first required to issue annual reports in 1933, in response to the Stock Market Crash of 1929 and the

Great Depression. The Securities and Exchange Commission (SEC) was simultaneously created. Quarterly financial reports eventually became required in 1970 as the pace of industry progressed and as changes to corporate financial conditions became more rapid.

The first known ABNC Annual Report was issued in 1865 for the 1864 fiscal year. It is a handwritten document signed by the trustees of the company – George W. Hatch (President), Nezhiah Wright, J. Dorsey Bald, Henry E. Saulnier, John E. Gavit, John Geikie Wellstood, James Lorimer Graham, and Samuel H. Carpenter. Presumably, ABNC started releasing annual reports in 1859 following the formation of the company from seven major engraving firms through the Articles of Association on April 29, 1858. But earlier reports have not been seen. The merger occurred in response to the financial Panic of 1857. After the death of



Hand-written cover page and signature page of the 1865 annual report of the American Bank Note Company. The report was signed by many of the titans in the field of bank note engraving at the time.



This ornate 1873 ABNC stock certificate shows the expertise in design and engraving that the company offered its customers.

George Hatch in 1866, John Gavit became president and subsequent annual reports included signatures of other notable trustees from the engraving industry such as Albert Gallatin Goodhall, Charles Welsh, William H. Whiting, Tracy R. Edson, and William Main Smillie. By 1860, ABNC had issued 25,000 shares of capital stock in the company. The reports continued to be handwritten at least through 1876.

Whether incorporation of the various companies into the American Bank Note Company constituted a merger in the true corporate sense is a subject for debate. It was more of a conglomeration of individual companies operating under a single umbrella. According to information provided by the Smithsonian's Na-

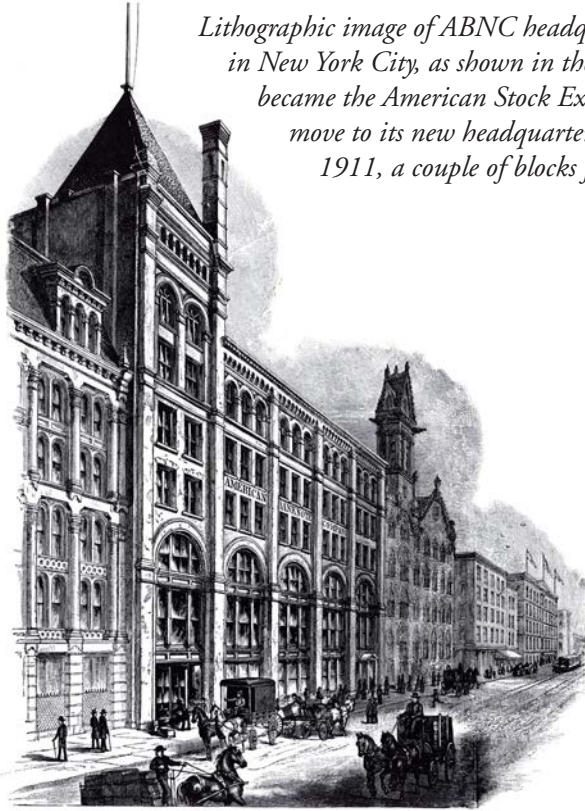
tional Postal Museum, ABNC became the administrator of all contracts and projects, rendering earlier contracts held by the individual partner companies null and void. Some of the partner companies could, however, continue to engrave and print within their own facilities. They could also “compete” with ABNC for engraving and printing work and government contracts. It wasn't until the consolidation of ABNC with the National Bank Note Co. and the Continental Bank Note Co. in 1879 that the merger was completed.

Sometime after 1876, ABNC started issuing printed annual reports that followed standard practices for presenting its financial statements. The covers of



ABNC letterhead from June 29, 1859, stating the partnership “is composed of the following firms” rather than being a single corporate entity. By this date, ABNC had nine partner firms under its parent company.

Lithographic image of ABNC headquarters, from 1882 to 1911, on Trinity Place in New York City, as shown in the 1967 annual report. The site eventually became the American Stock Exchange (AMEX). ABNC completed the move to its new headquarters at 70 Broad Street between 1908 and 1911, a couple of blocks from the New York Stock Exchange.



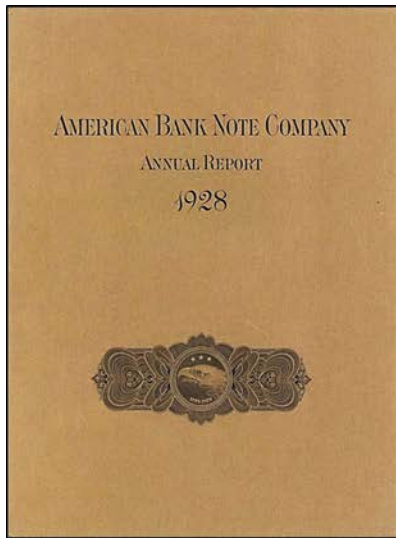
report. Accusations had been made that its association with the New York Stock Exchange (NYSE) was too close and the company had effectively become an arm of the NYSE, potentially violating anti-trust regulations. The report explained, though, that less than 9% of its business involved work for the NYSE and that only 6 individual members and 12 brokerage houses on the NYSE held stock in the company, totaling approximately 4% of shares in existence. The controversy ultimately dissipated.

Beginning in the 1920s and continuing through to 1956, the report covers displayed intaglio-printed variations of the ABNC “Screaming Eagle” logo. An engraved depiction of the ABNC headquarters building at 70 Broad Street, also intaglio printed, was shown on the front covers from 1957 to 1975. These were printed in various colors and sometimes included a lathework border. All the back covers during this period had solely the company name in black intaglio text.

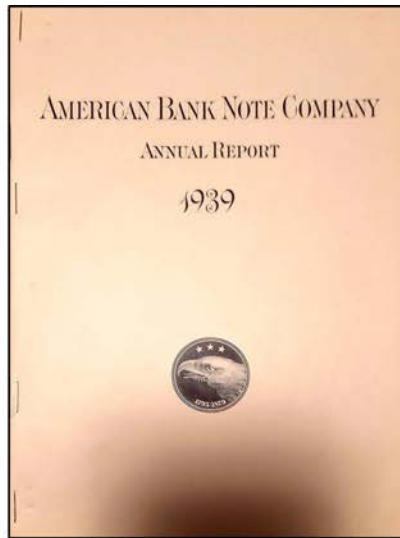
these reports had simple text-only titles that read “Annual Report to the Stock Holders of the American Bank Note Company for the Fiscal Year Ending December 31st, [Year]” or “American Bank Note Company Annual Report [Year].” ABNC had the need to address a specific matter, however, in its 1912



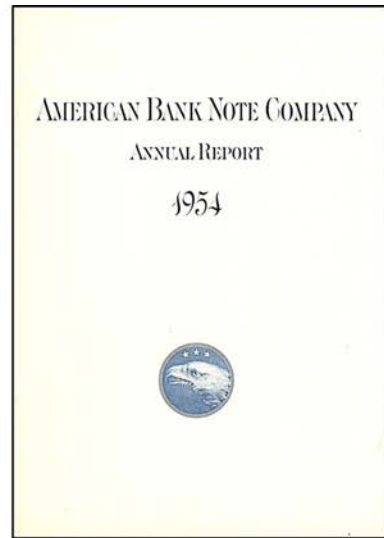
The year 1962 saw the introduction of steel engravings into the annual reports. ABNC included a sheet of five engraved vignettes on



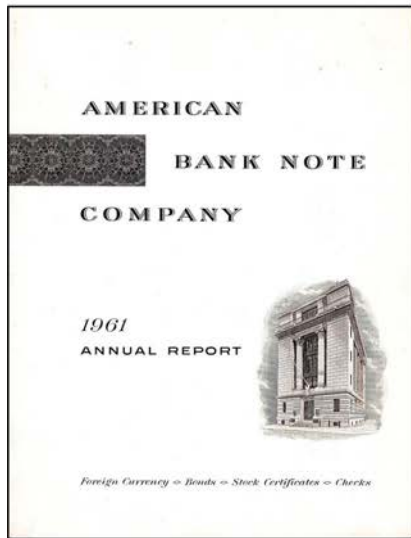
1928 annual report cover



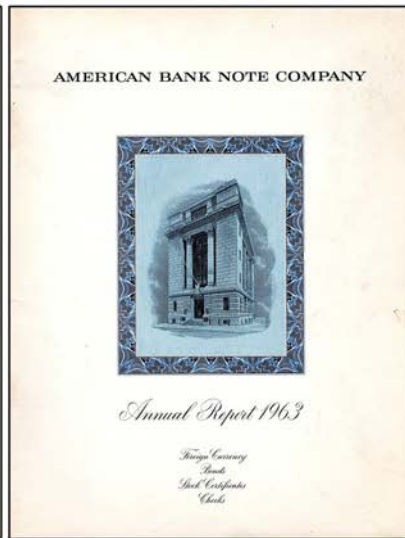
1939 annual report cover



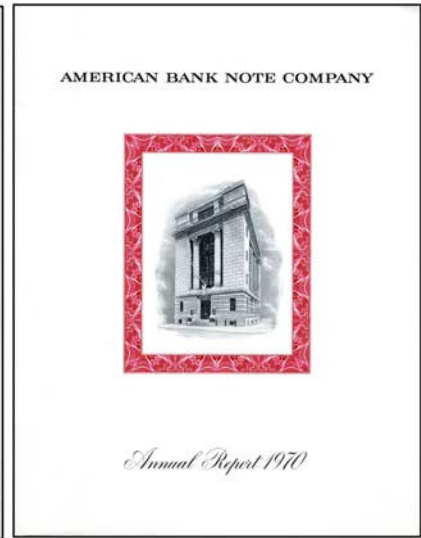
1954 annual report cover



1961 annual report cover



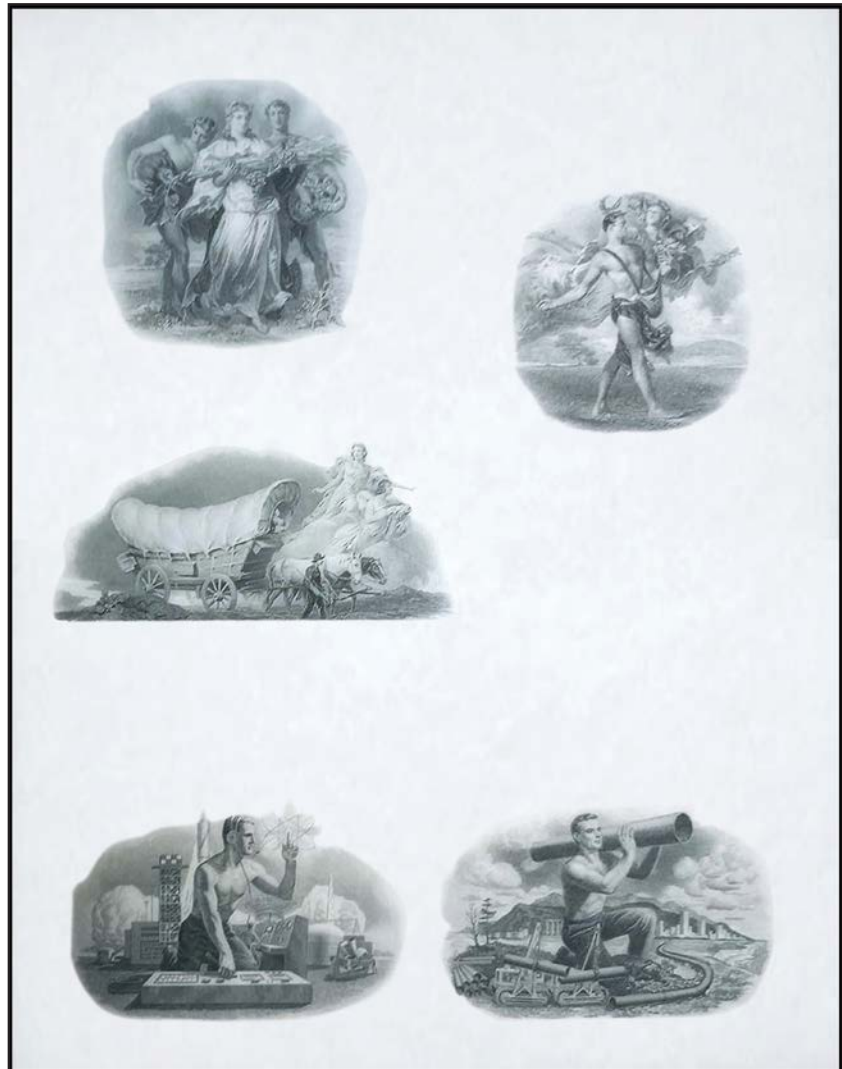
1963 annual report cover



1970 annual report cover

a faux vellum (opaline) substrate before the title page, which will be referenced as simply “vellum” hereafter. The vignettes spanned a period of work from the 1930s through the early 1960s. All are vignettes previously used on stocks or bonds. The top two were from artwork by Alonzo E. Foringer, ABNC’s most acclaimed designer of the early 20th century. Of the five, the most recognizable vignette is at left center, depicting a Conestoga wagon and several allegorical figures. It is entitled “Pioneer Spirit” and was produced in 1940 as a composite of several different elements engraved by various artists over a wide era. The inclusion of the engraved sheet was an astute move by ABNC, as most companies do not have the opportunity to demonstrate their actual work product within their annual reports.

The inclusion of vellum sheets in the annual reports continued through to the last report issued for 1981, except for the 1968 report. Many of the vellums from the 1960s and early 1970s illustrated an array of allegorical vignettes and



The first vellum sheet, produced for the 1962 ABNC Annual Report.

Vellum, Faux Vellum and Tyvek

Vellum is a durable, smooth, and translucent material made from calfskin or membrane of other animal skins. It provides an ideal archival medium for ink printing, as it is water resistant while allows some air and light to pass through. It is costly and time-consuming to produce, with its use today limited to government archival documents, professional licenses, and college degrees.

Manufacturers sought a suitable replacement for vellum to increase its availability and reduce costs. Faux vellum, or paper vellum, was the solution. It is derived from plant cellulose fibers, which contain lignin and other organic com-

pounds also found in plastics. It has equivalent properties to animal vellum and is much less expensive to produce.

Tyvek is the brand name of a synthetic DuPont material made from spun polyethylene olefin fibers. It is translucent and water resistant but allows water vapor and air to pass through. It can be cut but is resistant to tearing. While owing its origins to organic derivatives, it is considered a synthetic manufactured material. In various formulations, it is used for building materials, medical and forensic packaging, HAZMAT suits, and durable envelopes. It was even used as a substrate for banknotes at one time.

The allegorical vignettes on this 1964 vellum sheet saw a lot of use during the 1960s and '70s. The Foringer design of three figures above an industrial scene appeared on stocks for Royal Dutch Petroleum (below), among others. The vellum also contains a portrait of Nobel Peace Prize recipient Albert Schweitzer and a scene of Notre Dame Cathedral in Paris.



portraits that reflected ABNC's handiwork throughout its history. Not surprisingly, many of the vellums show vignettes for stocks, bonds, and banknotes that were issued shortly before or soon after the issuance of the annual report.

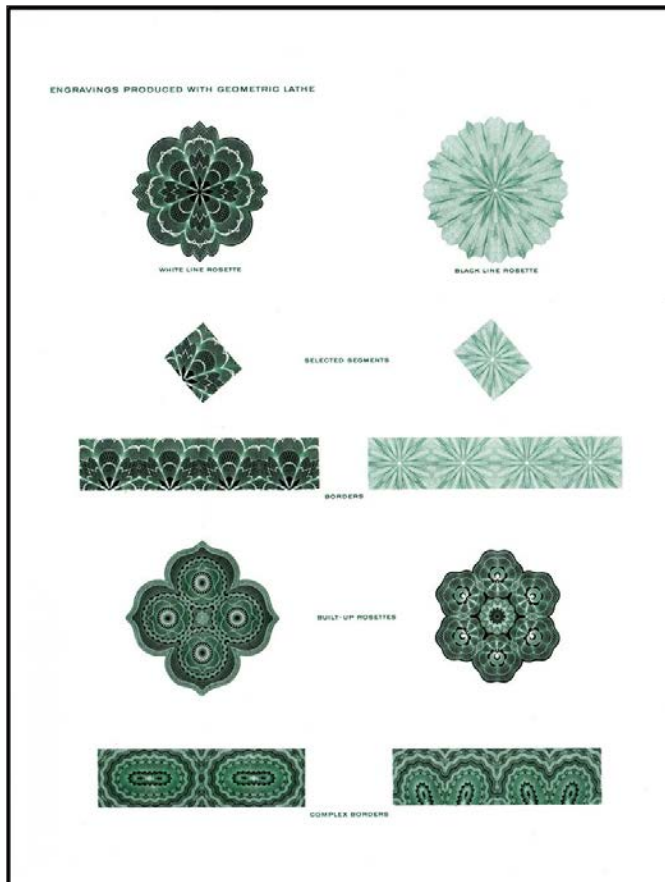
A number of annual reports provided vellum sheets with thematic compositions aimed at international interests. The 1966 sheet was dedicated to Canadian vignettes, and the 1971 sheet featured Latin American subjects. The vellum for the 1972 report (see the

Continued on page 14

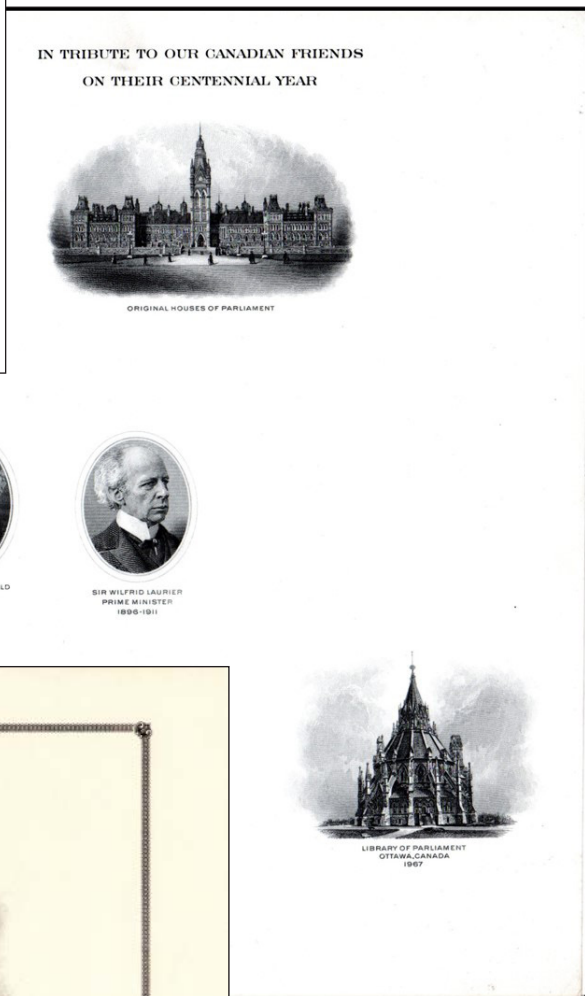


The 1965 vellum contains engravings of the Acropolis, Thomas Edison, King Kamehameha I, an allegorical vignette based on Johann Preissler's 1735 engraving *Earth from a series of prints entitled "The Elements,"* and a leopard, possibly derived from Jean Charles Baquoy's 1771 print *"The Panther."* The panther appears on the back of a 1949 Belgian Congo 50-franc bank note and the Edison portrait, engraved by Sydney F. Smith in 1933, was used on a 1930s specimen bank note.



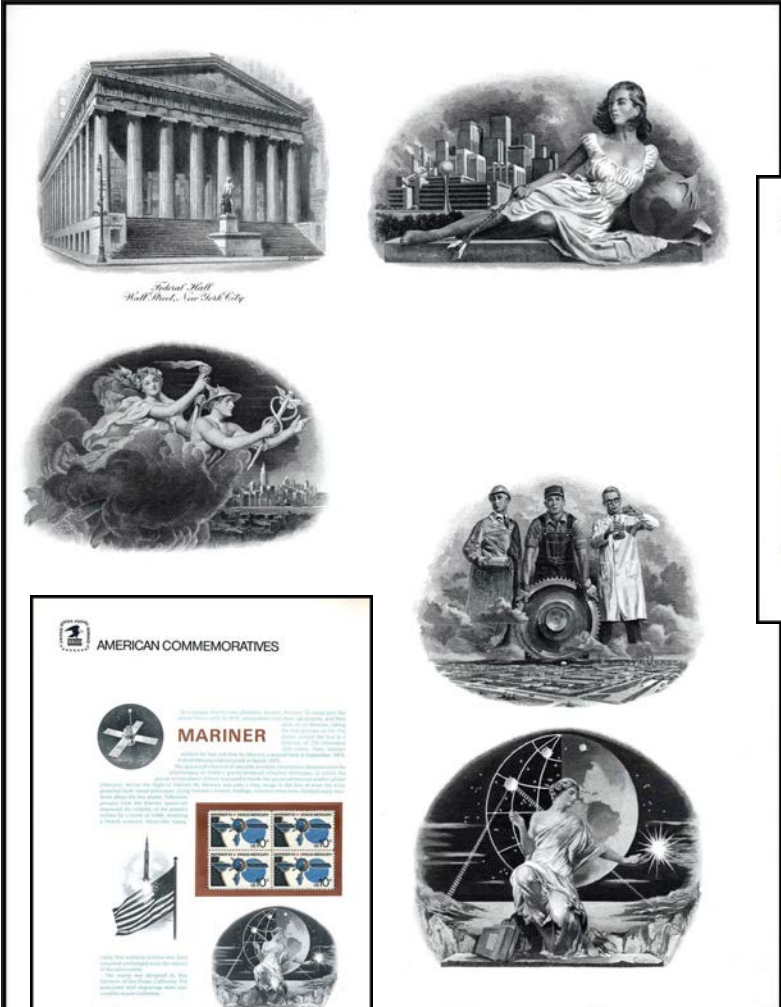


In the 1965 report ABNC also included a second vellum sheet, in green, showing its prowess in producing complex geometric lathwork segments, roundels and borders. This sheet is identical to an intaglio page in the 1959 book, "The Story of the American Bank Note Company."

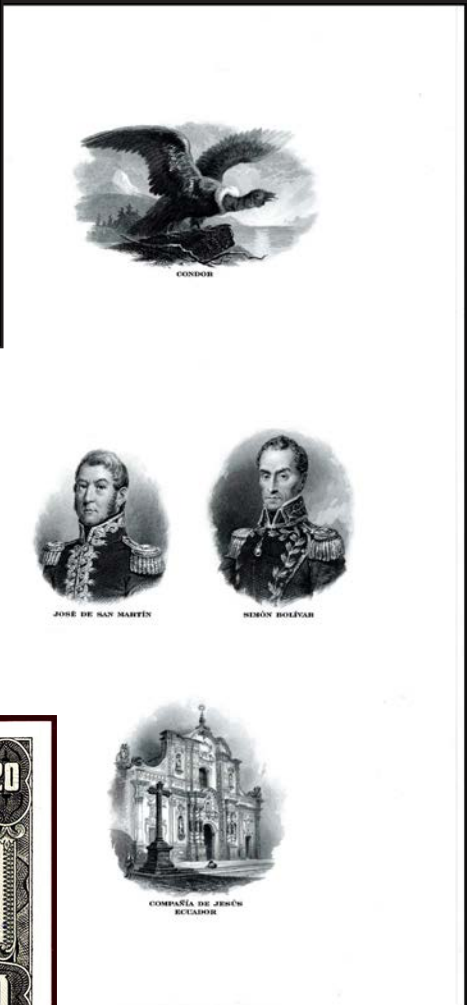
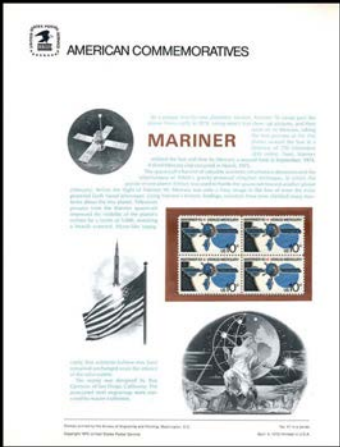


The vellum for the 1966 report featured Canadian-themed engravings, honoring the country's centennial, including an illustration of the Library of Parliament, which later appeared on the F-1993Ca folder cover for the 85th IPPDS&EU convention.





Many ABNC vignettes on the vellums, including four from the 1967 report, made later appearances on USPS Commemorative Panels.



The vignette of the Aztec calendar from the 1971 vellum was front and center on Mexico's 1 peso note, first issued in 1936. The vignette of the Church of La Compañía de Jesús in Quito appeared on Ecuador's 20 sucre note, which remained in circulation until 2000.



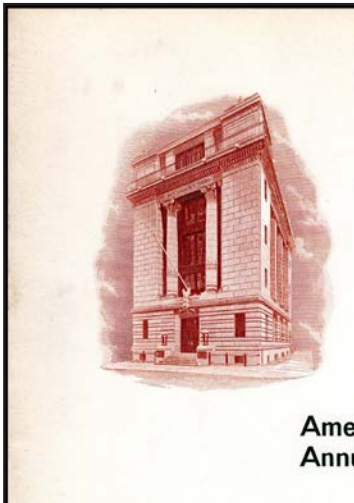
Continued from page 11

cover of this Journal) likewise followed with Chinese vignettes in green of the Canal Bridge in Kiahing, the Jade Belt Bridge, the Old Summer Palace Pavilion, the Pagoda of Tianning Temple, and Chinese junks. Some of these appeared on pre-Communist currency and bonds. At the time, ABNC was trying to reinvigorate business interest among foreign countries in its banknote production and other security-printed items, which had waned over time.

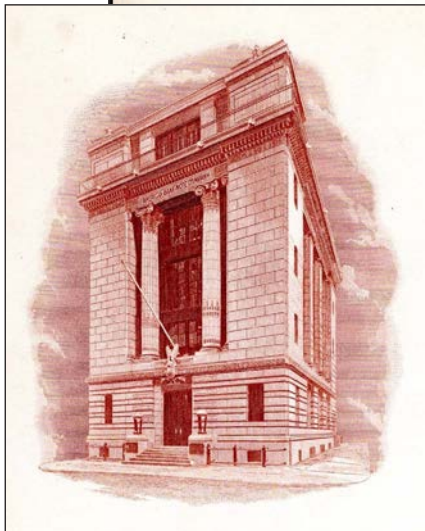
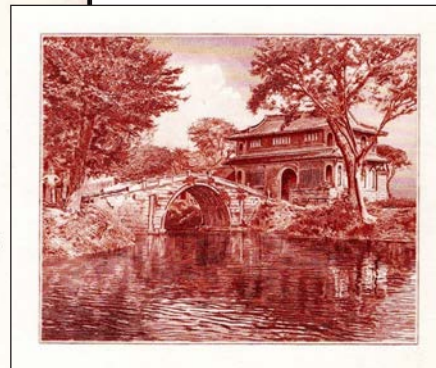
The historical relevance and progression of the production aspects of ABNC's annual reports provide significant insight into the company's intentions and goals. The second part of this article will delve into the expanded uses of the annual reports as an advertising medium and promotional tool. It will also examine the relationship between the vellum sheets and souvenir cards, and explore the transition away from printed products and into digital and electronic security products.



The vignette of Chinese junks in Hong Kong harbor found on the 1972 vellum (see cover) was used on a series of fractional notes issued by the Kwangtung Provincial Bank in 1935.



**American Bank Note Company
Annual Report 1968**



FOREIGN CURRENCY / BONDS / STOCK CERTIFICATES
CHECKS / SALES BROCHURES / ANNUAL REPORTS



ABNC's 1968 annual report was the only one of the series that did not include a vellum sheet of engravings. Instead it used cover engravings of their Broad Street headquarters building and a Joss house, a type of Chinese temple architecture.

SCCS AUCTION NO. 60

We are currently accepting consignments for upcoming auctions; for details (before you ship anything) please contact Vince Jones at vincekjones3@gmail.com.

AUCTION RULES:

1. All bids must be made at or above the specified minimum bid for the lot and must be in dollar amounts (no cents). Lots will be sold for the highest bid, or for 10% above the immediate underbid (rounded up), whichever is less. Example: If Bidder 1 places the high bid of \$25, and Bidder 2 placed the second highest bid of \$14, then Bidder 1 wins the lot for \$16 (1.1 x \$14 = \$15.40, rounded up to the nearest dollar).
2. If only one bid is received for a lot, the bidder will pay only the minimum bid listed, regardless of their bid. Example: Bidder 1 places a bid of \$25 for a lot with a \$20 minimum. If this is the only bid, the selling price would be \$20.
3. In case of a tie bid, the first bid received, determined by date of email or postmark, will be awarded at the bid amount placed by both bidders.
4. Successful bidders will pay the postage, insurance, and packaging for their lots. Payment is

expected within ten (10) days of invoice receipt. NO lots will be shipped until paid in full. Checks should be made out to "Vince Jones".

5. Only misdescribed lots are eligible for return; mistakes by the bidder are not sufficient cause. Returns must be made within 10 days of receipt. Please email gereb@aol.com **BEFORE** shipping.
6. Bids and/or questions should be emailed to vincekjones3@gmail.com (the quickest way) or by snail mail to Vince Jones, 825 Revere Way, Emerald Hills, CA 94062. Email bids should use the the subject title "SCCS Auction Bids".

Abbreviation	Meaning
FDC	first day canceled
m	mint, as issued
op	overprinted
ShC	show canceled
vcc	visitor center canceled
w/env	with envelope
w/o	without
w/xxxx	with Scott numbered xxxx

AUCTION 60 BIDDING PERIOD ENDS APRIL 5.

LOT 2

It would like a good idea of the value of the items in this auction. Please contact Vince Jones at vincekjones3@gmail.com for more information. The auction will be held on July 8, 1990, at the Colorado Springs Convention Center, Colorado Springs, Colorado. The items are being sold as is, with no return. The items are being sold as is, with no return. The items are being sold as is, with no return.

July 8, 1990
Colorado Springs, Colorado

AMERICAN NUMISMATIC ASSOCIATION
Colorado Springs, Colorado

LOT 1

CHINA

CENTRAL BANK OF CHINA
Customs Gold Units

DEDICATION OF THE ARTHUR BRADDAN COOLE ORIENTAL LIBRARY
July 10, 1983

DEPARTMENT OF THE TREASURY
BUREAU OF ENGRAVING AND PRINTING
WASHINGTON, DC

LOT 5

UNITED STATES POSTAGE
5c

This engraving printed from a plate prepared from the original master die, is a replica of the design of the 5c Blue Certificate, Series 1975.

AMERICAN NUMISMATIC ASSOCIATION
80th Anniversary Convention—April 23-26, 1977
Atlanta, Georgia

A SALUTE
to 2 Top North American Philatelic Exhibitions of 1978

LOT 4

PHILATELIC EXHIBITION

To all of you APS members attending CAPEX '78... and the Spring Meeting of the American Philatelic Society... I invite you to STAMSHOW '78, the 82nd Annual Convention of the APS, September 21-24, at the Indiana Convention-Exposition Center, Indianapolis, Indiana.

July 8, 1990
Colorado Springs, Colorado

DEPARTMENT OF THE TREASURY
BUREAU OF ENGRAVING AND PRINTING
WASHINGTON, DC

LOT 6

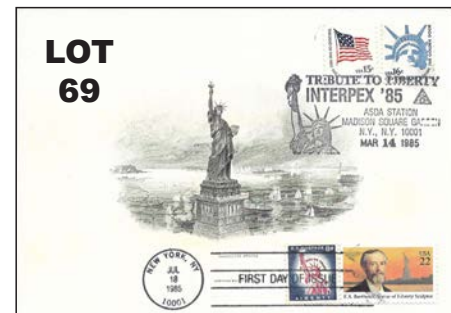
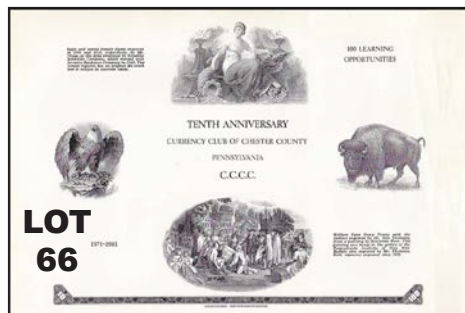
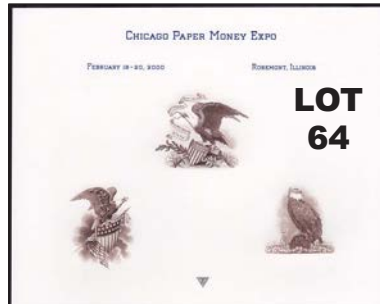
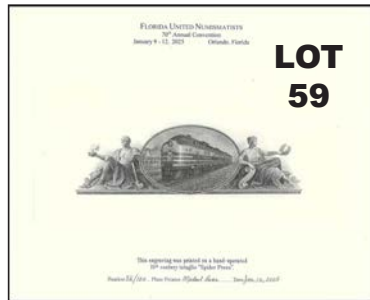
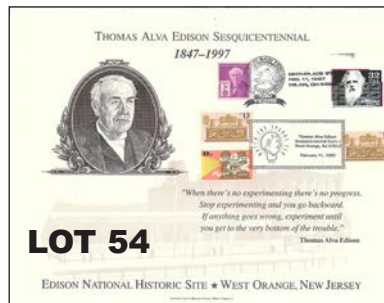
UNITED STATES POSTAGE

CENEX '78
8th Annual Stamp Exhibition
Pittsburg Stamp Club of Central New Jersey
Pittsburg, New Jersey
June 23-25, 1978

LOT	SCCS #	DESCRIPTION	MIN. BID
1.....	ANA-1	ANA Coole Library w/ China banknote, hand-signed by Rose Chan Houston.....	50
2.....	ANA-9	Embossed Swedish plate money, CDS day of show.....	25
3.....	ANA-11	ANA reception 1991, mint.....	6
4.....	APS-F5	Capex 1978, mint.....	3
5.....	B-41	ANA 1977, ShC, \$5 1899 silver cert.....	8
6.....	B-45	Cenjex 78, ShC with matching stamps.....	5
7.....	B-70	1984 IPMS, mint, blue eagle.....	35
8.....	B-72	1984 ANA, mint, green eagle.....	35
9.....	B-85/86	1985 IPMC, ShC, blue Liberty Bell.....	50
10....	B-85/86,91/92, 95/96	1985/1986, mint, all 3 Liberty Bell with info cards.....	85
11....	B-91/92	1986 Ameripex, ShC, green Liberty Bell.....	40
12....	B-95/96	1986 ANA, ShC,brown Liberty Bell.....	35
13....	B-163	1992, mint, Columbus Fleet.....	15
14....	B-174	1993 ANA, mint, green National Parks.....	15
15....	B-177	1993, mint, Flood Relief.....	35
16....	B-185	1994 IPMS, mint, Justice.....	15
17....	B-208	1996 Olympilex, VC cancel.....	6
18....	B-210	1996, mint, Savings Bonds.....	6
19....	B-211	ANA 1996.....	8
20....	B-217	1997 Pacific, mint.....	12
21....	B-229	1998 Centennial, mint.....	25
22....	B-253	IPMS 2001, 1890 \$5 and \$10 Treasury Note backs.....	15
23....	B-269	NWPMC 2003.....	15
24....	B-273	FUN 2005.....	15
25....	B-274	Houston 2005.....	15
26....	B-275	Long Beach 2005.....	15
27....	B-277	ANA 2005.....	15
28....	B-280	ANA 2006 midyear.....	18
29....	B-281	ANA 2006.....	18
30....	B-284	ANA 2007 midyear.....	18
31....	B-286	ANA 2007 midyear.....	18
32....	B-288	FUN 2008.....	15
33....	B-289	ANA Spring 2008.....	15
34....	B-290	ANA 2008.....	15
35....	B-293	CSNS 2009.....	15
36....	B-294	TNA 2009.....	15
37....	B-295	ANA 2009.....	15
38....	CS-14	CS&CSS 2009 APS, mint, three vignettes, multi-color.....	10
39....	CS-15	CS&CSS 2009 Stamp Expo 400, mint, three eagles, multi-color.....	10
40....	F-1981C	1981 Napex, two cards, mint and ShC.....	13
41....	F-1982A	1982 Napex, ShC, Flag & eagle.....	6
42....	F-1983C	1983 Napex, w/FD cancel, Medal of Honor.....	10
43....	F-1983C	1983 Napex, w/3 show cancels, Medal of Honor.....	10
44....	F-1984A	1984 Napex w/3 show cancels.....	8
45....	F-1987A&B	1987 82nd Convention IPPDSEU, mint.....	15
46....	F-1988A	BNPDES Guild of NY, three vignettes.....	12
47....	F-1988D-G	1988 MANA, 4 locomotive cards, mint.....	18
48....	F-1990D	1990, BIA 60th anniv. @ NAPEX, ShC.....	30

LOT	SCCS #	DESCRIPTION	MIN. BID
49....	F-1993B	1993 IPPDSEU Convention, 100th Anniversary.....	18
50....	F-1995Ca-e	1995 86th IPPDS&EU Conv., 5 cards, no folder, on White Ace pgs	80
51....	F-2004A	2004 IPPDS&EU 110th Anniv., mint	12
52....	FM-7	1999 Federal Managers Assn., mint.....	12
53....	FSO-1940A	1940 APS Phila Chapter Dinner, banquet menu w/ABNC Rembrandt demo stamp (see back cover).....	90
54....	M-10	1997 dual canceled in Milan and West Orange.....	10
55....	MB-59	2014 FUN, mint	15
56....	MB-76	FUN 2022	15
57....	MB-80	FUN 2024, McKinley, hand-pulled print.....	40
58....	MB-81	FUN 2024, Young Numismatists, Indian and buffalo	30
59....	MB-82	FUN 2025, diesel locomotive, hand-pulled print.....	40
60....	N-12	SCCS annual card, 2000, mint.....	10
61....	PS-23	Italia 1976, two ShC	25
62....	PS-4	1972 Belgica ShC.....	20
63....	PS-59	1985, ShC at Mophila & DC, w/ auto themed stamps, incl. Scott 296	30
64....	Q-7	2000 CPMX, Eagles	15
65....	SO-15	1981 SPMC ShC	10
66....	SO-19	1981, oversized proof sheet on gloss text stock	60
67....	SO-27 & 28	Canada 1982, two mint cards.....	12
68....	SO-31	Philex 1982, mint, w/ envelope.....	6
69....	SO-38	1985 Interpex ShC	10
70....	SO-55	1987 Rejected design for 200th Anniv. of Constitution.....	80
71....	SO-6,7,8	Capex 78, three mint cards	18
72....	SO-67	1989 IPMS, ShC.....	10
73....	SO-77 Error	1991 SCCS, major downward shift of black ink	90
74....	SO-84 Proof set	1992 FUN; 3 cards: black proof, green proof, complete card	90
75....	SO-86	ANA 1992	8
76....	SO-87	Interpex 1992	8
77....	SO-101	1992 WCSE, Stamp Venturers, eagle hologram	15
78....	SO-105	APS 1992, brown, special print	25
79....	SO-107	Columbus 500th Anniversary, multi-color banknote	15
80....	SO-169	(2) cards: CNA 70th Anniv. and fountain engraving w/o text	35
81....	SO-171	Washington 2006 WPE, Ashton-Potter promo card	10
82....	W-1	First Washington Chapter card, 1985.....	15
83....	W-26	US Capitol, mint	8
84....	W-59	Napex, ShC, eagle on rock	8
85....	W-8	Balpex, 100th Anniv. of McKinley Inauguration, canc. in Niles, OH	5
86....	PV-33	Eisenhower BEP small portrait, dual cancel. in Gettysburg and FD cancel..	5
87....	PV-34	Kennedy BEP small portrait, dual cancelled in Dallas & Boston	5
88....	PV-310 & 312	(2) BEP vignette cards, SE and NE White House views	10
89....	Altered-SO-17a	Cutdown for 1996 ANA Santa Clara promo	5
90....	Altered-SO-35a	Cutdown for 1996 ANA Denver promo	15
91....	Altered-PV-24a	McKinley BEP small portrait w/ ovpt, DC cancel.....	5
92....	Altered-PV-31a	FDR BEP small portrait w/ ovpt, DC cancel. on Pearl Harbor anniv.	5
93....	Altered-PV-307a	Treasury vignette w/ ovpt, cancel. NYC on anniv.....	20
94....	Misc ABNC	1981 ABNC Annual Report cover, green vignette collage on vellum.....	15
95....	Catalog	1989 SCCS Numbering System, soft cover, some shop wear	50

BIDDING CLOSSES AT MIDNIGHT ON SUNDAY, APRIL 5.



THE AMERICAN BANK NOTE COMPANY
proudly commemorates
the 200th Anniversary of the United States Constitution
1787-2007

LOT 70

American Bank Note Company
EST. 1858

LOT 72

13th Annual International Paper Money Show
Nashville, Tennessee • June 21-25, 1989

LOT 73

THE SOUVENIR CARD COLLECTORS SOCIETY

FLORIDA UNITED NUMISMATISTS
7th Annual Convention
Orlando, Florida • January 8-11, 1982

THE VOYAGES OF COLUMBUS
1492-1992

LOT 74

American Philatelic Society
1988 Annual Convention
Oakland, California • August 27-30, 1982

LOT 78

LOT 80

CINCINNATI NUMISMATIC ASSOCIATION
70th ANNIVERSARY
1930-2000
Number 202 of 210

ASHTON POTTER

SECURITY PRINTERS

Align your Souvenir Stamp here

LOT 81

LOT 84

Souvenir Card Collectors Society
#Lakynge Chapter One

NAPEX 2007
June 1-3, 2007
McLean, Virginia

1789 200TH ANNIVERSARY 1989
U.S. DEPARTMENT OF THE TREASURY

LOT 93

COMMEMORATING THE ESTABLISHMENT OF
THE DEPARTMENT OF THE TREASURY
ON SEPTEMBER 2, 1789
AND
THE CONFIRMATION OF ALEXANDER HAMILTON
AS THE FIRST SECRETARY OF THE TREASURY
ON SEPTEMBER 11, 1789

LOT 82

LOT 85

LOT 86

FIRST DAY OF ISSUE

LOT 87

LET'S REMEMBER
1917-1963
LEST WE FORGET...

William McKinley
Centenary of Inauguration
March 4, 1897

LOT 91

LOT 92

JAPAN BOMBS PEARL HARBOR
DECEMBER 7, 1941
"A date which will live in infamy..." - President Franklin Roosevelt

UNITED STATES DECLARES WAR ON JAPAN
DECEMBER 8, 1941

THE SOUVENIR CARD COLLECTORS SOCIETY

LOT 95

NUMBERING SYSTEM FOR FORERUNNER AND MODERN DAY SOUVENIR CARDS

LOT 94

TREASURERS REPORT FOR 2025

Brian Christian

I am pleased to report that the Souvenir Card Collectors Society is in sound financial shape! The Society ended 2025 with slightly over \$25,000 in assets. Most of our income came from auction proceeds and dues. Our largest expense was the Journal production and mailing. Thank you to those members who made donations to the Society this past year. Excess funds were placed in two certificates of deposit. One will mature on March 12, 2026, and it is earning 4.38% interest. The other matures on September 20, 2026, and it is earning 4.28% interest. Full production costs of our three-card set and the Boston 2026 annual card

have not been received yet (they are beautiful cards!). We definitely have seed money to produce cards in the future and to fund efforts towards recruitment of new collectors and members.

I look forward to seeing many of you this May at Boston 2026 and the ANA World's Fair of Money in Pittsburgh in August.

Respectfully submitted,
Brian Christian (SCCS #608)
Society Treasurer

Treasurer's Report Jan. 1 - Dec. 31, 2025

Beginning Balance

SCCS Checking	\$14,986.21
Editor Account	350.19
	<u>\$15,336.40</u>

Ending Balance

SCCS Checking	\$14,802.73
Editor Account	1,080.14
CD 7540	4,652.11
CD 2987	4,549.14
	<u>\$25,084.12</u>

INCOME \$15,901.77

Auction Proceeds	6,678.52
Card Sales	2,455.00
Donations Received	120.00
Dues	6,377.00
Interest Income	201.25
Journal Ad	70.00

EXPENSES \$6,154.05

Card Production	750.00
Donation to Boston 2026	500.00
Journal Production	3,860.84
Office Supplies	268.52
Paypal Fees	25.80
Postage	605.72
Subscriptions & Memberships	20.00
Show Table Fee	100.00
Website Domain	23.17

The vignette titled “Strength” was engraved by Charles Kennedy Burt while he was employed by American Bank Note Company (ABNC). I have a proof of this vignette and it also appears on SOA-1987d, the “Allegories of Finance” panel from the 1987 portfolio of the ABN Archives Series. The panel’s information sheet identifies the date of engraving as 1872. It also provides a number of usages. This is where my search began to find where it appeared on various securities.

Burt was born in Edinburgh, Scotland, in 1823 and by the 1840s was engraving for Rawdon, Wright, Hatch, & Edson in New York, well before it joined ABNC in 1858. During a prolific career of nearly 50 years, he produced work for 10 different security printers, large and small. Most of this was done while employed at ABNC for 16 years and while on contract for 20 years to the BEP.

His vignette “Strength” was done when he was nearly 50 and his skills were at their peak. It is unknown what artwork Strength is based on, but she resembles illustrations of Athena from the period. Unlike most vignettes of female figures who gaze demurely to the side, Burt has her looking directly at the viewer with a confident, even challenging, demeanor. It is a striking and memorable pose.



STRENGTH

The SOA-1987d information sheet lists six financial documents which utilized the Strength vignette. There are others noted in this article, though no images could be found for the coupon bonds.

The vignette first appears on a Bank of Brazil 500 Mil Reis banknote of 1875 (PS256). Pick incorrectly notes the vignette as Liberty and assigns no value for issued, proof, or specimen examples. Numista also assigns no value, but a rarity rating index of 100 – the highest level. ABNC’s Latin American bank note records cite a print run of 20,000.

The vignette also appears on three other banknotes:

Colombia, Credito Maritimo. 50 Pesos, 1886. P-Unlisted banknote. Spinks & Bowers auctioned this proof at the August 2024 Global Showcase Auction for \$18,000. The note came from the Gran Colombia Collection. This note

- | |
|---|
| <p>30. “STRENGTH”
 Engraving by Charles Burt, American Bank Note Co., 1872
 No Banco do Brazil, 500 mil reis, face, 1875
 El Banco de Sonora, Mexico, 5 pesos, face, 1897
 Banco de D. Matte Y Ca., Chile, 20 pesos, face, 1875
 Bangor & Hydro Electric Co., Coupon Bond, 1925
 Electric Company Continental Securities Corp., Coupon Bond, 1927
 California Petroleum Corp., Coupon Bond, 1927</p> |
|---|



“Strength” first appears at the lower left of an 1875 specimen banknote printed for the Bank of Brazil.

Right: The Spanish printer for this 50 peso Colombian note employed the common technique of lithographically “borrowing” ABNC’s vignette design.



Below: The Bank of D. Matte & Co. spiced up their 20 peso notes with a gold undertint, except for the vignette faces.



was produced by a printer in Barcelona, who copied the ABNC vignette design and reversed it using lithography.

The next use was a Chile 20 Pesos banknote of 1888-89 (PS279), most commonly found as a specimen or remainder, in the \$300 to \$600 range. ABNC records list printings of 5,000 for 1888, 15,000 for 1889, and

50,000 for 1897. The ABN Archives info incorrectly lists the date of issue as 1875.

The last banknote to utilize the vignette was Mexico’s 5-peso Bank of Sonora note of 1897-1911 (PS419). The note fetches about \$100 as a remainder, but is seldom encountered as a finished banknote. ABNC’s Latin American bank note records indicate printings



Left: This provincial Bank of Sonora note uses undertinting more sparingly, leaving the vignettes to stand on their own.



Strength was also used on blank bank checks. This one, with Mutual National Bank in the name field, raises the possibility that these exist with other banks and clients printed in the spaces provided.

of 30,000 to 70,000 during nine issued years spanning 1897-1912.

Strength also appeared on other items not mentioned on the SOA-1987d info sheet, including bank checks. ABNC printed unfinished checks in bulk, which were sold to stationers to be completed for their local customers. Troy House in Troy, NY, banked with Mutual National Bank in the 1880s and had their checks printed by Dennison & Brown. The check provides a good view of the complete vignette, without cropping.

There is also an undated American Bank Note Company advertising note produced with three different colored reverses. When last sold, these cost about \$160 each.

As mentioned earlier, although three coupon bonds utilizing the Strength vignette are known, I have been unable to locate images or information about them. One unlisted stock certificate does exist for the Amazon Woven Cordage Co., a rope maker in the 1890s. Given the beauty of this vignette, it would not be surprising if other security uses eventually turned up.



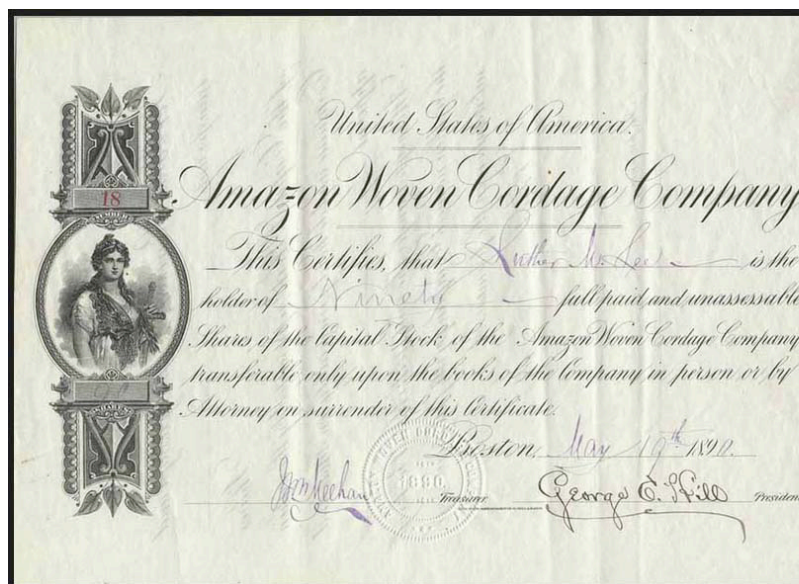
Sources:

"The Engraver's Line," Gene Hessler, 1988

Info sheet from 1987 "Allegories of Finance" panel for ABN Archives series

Latin American Bank Note Records, American Bank Note Company Archives, Ricardo Magan

The Catalog of Printers' Test Notes, 19th Edition, Roland Rollins



Above, the only known usage of the vignette on a stock certificate, possibly printed lithographically.

Right: Strength also appears on several ABNC promotional notes, this one cataloged as ABNC-142b1.



STOCK SHOW SNAPSHOTS

Greg Alexander

Much smaller than the national stamp or coin shows, the National Stock & Bond Show in Herndon, VA, was still great fun. This was the show's 39th year and it's the largest annual concentration of scripophily dealers in the country. Our SCCS table welcomed curious visitors, signed up one new member (the show's new organizer **Scott Winslow**) and sold a number of the thematic souvenir cards printed for the show.

Many souvenir cards share the same vignettes found on stocks and bonds, so bridging these hobbies was a worthwhile endeavor. We made some valuable connections with the International Bond & Share Society (IBSS) and hope to develop an ongoing relationship. Despite a threatening winter storm, the show was well worth attending.



Left: More than 20 dealers filled the ballroom at the Dulles Crown Plaza Hotel.

Below: Mike Bean (center) dropped by the SCCS table to chat with Art Benjamin and Greg Alexander.

Below: Show organizer Scott Winslow said a few words at the annual IBSS breakfast.



Above: Dealer Brian Hanly held several live mini-auctions for the Whatnot app, which were fun to watch.



Left: There was no show cancel, but a helpful USPS clerk at the nearby Dulles Airport post office allowed us to cancel a handful of show cards.

MEET ME IN ST. LOUIS, LOUIS

Curt Radford, MD

The Louisiana Purchase Exposition (LPE), also known as the St. Louis World's Fair, was a monumental international event held in St. Louis, Missouri, from April 30 to Dec. 1, 1904. This event commemorated the centennial of the 1803 Louisiana Purchase. The fair served as a tribute to American progress, technological advancements, and cultural aspirations at the dawn of the 20th century.

It covered over 1,200 acres of Forest Park and the Washington University campus. The exposition featured over 1,500 buildings, akin to the 1893 Chicago fair. All but one of the Louisiana Purchase Exposition's Neo-Classical exhibition palaces were temporary structures, designed to endure only a year or two. They were constructed using a material called "staff," a composite of plaster of Paris and hemp fibers, supported by a wooden frame. As observed in Chicago, buildings and statues deteriorated during the fair's duration, necessitating patching and repairs.

The LPE attracted nearly 20 million visitors. Structures housed exhibits from 62 countries and 43 U.S. states. Profits generated from the fair also contributed to the construction of the Jefferson Memorial in St. Louis, which currently houses the Missouri History Museum. Local, state, and federal funds totaling \$15 million (equivalent to \$525 million in 2024) were allocated to finance the event.

Initially conceived as a centennial celebration to be held in 1903, the actual opening of the St. Louis exposition was delayed a year to allow for greater participation by more states and foreign countries. There were over 75 miles of roads and walkways, the largest Exposition grounds of its time and perhaps ever. It was impossible to see the majority of it in less than a week. Notable attendees of the Exposition included Geronimo, Theodore Roosevelt, John Philip Sousa,

Thomas Edison, Scott Joplin, Helen Keller, Grover Cleveland, T.S. Eliot, Jack Daniels — whose whiskey won a Gold Medal, and many others.

The LPE issued various award medals and diplomas to recognize winning exhibitors. The diplomas generally commemorated the acquisition of the Louisiana Territory. They were awarded across categories such as arts, sciences, industry, and agriculture, with exhibits judged by an international jury. Five levels of awards included Grand Prize, Gold, Silver, Bronze and Commemorative (given to volunteers), in categories like "Wine" and "Corn."

These have become some of the most popular and collectable of all exposition medals. They are interesting because of their unique shapes, design, and materials. The various award medals had different overall shapes, but common central designs. All of the Louisiana Purchase Exposition award medals were designed by Adolph Weinman and struck by the U.S. Mint at Philadelphia. Rather than engraving onto the medals themselves, information and exhibitor names were printed on the award diplomas.



Medals for the Louisiana Purchase Exposition all shared the same face and back, but each had a unique shape. Top left: Grand Prize; top right: Commemorative; bottom: Silver.

ana Purchase Exposition award medals were designed by Adolph Weinman and struck by the U.S. Mint at Philadelphia. Rather than engraving onto the medals themselves, information and exhibitor names were printed on the award diplomas.

The BEP printed and sold both intaglio handkerchiefs (left) and souvenir cards (right, FB-1904Aa) at the Exposition, using the same engraved plates.



The public could also purchase souvenir medals, roughly the size of a half dollar, struck at the fair by the U.S. Mint.



Not to be left out, the U.S. Post Office Department issued a set of five commemorative stamps, released on April 30, the day the fair opened.

Here is a breakdown of the 39,850 award medals and diplomas that were given out:

- 3,300 Grand Prize
- 9,000 Gold Medal
- 11,550 Silver Medal
- 10,000 Bronze Medal
- 6,000 Commemorative

In addition, official souvenir medals were struck by the US Mint at its fair exhibit. They were minted in silver, copper, bronze, and gilt, with a single medal struck in gold. The silver medals sold for \$1, and later \$1.25, while the bronze sold for 25 cents, and the gilt bronze for 50 cents. They looked like coins and were quite different from the exhibitor medals.

Like the U.S. Mint, the Bureau of Engraving & Printing (BEP) had an exhibit at the show. There they sold engraved souvenir cards and handkerchiefs. At least two BEP souvenir cards were issued and later received SCCS catalog numbers: FB-1904Aa, with a portrait of Theodore Roosevelt, and FB-1904Ab, showing the "Hatch Eagle." Both featured the same text and Great Seal below the vignettes. These vignettes were also printed onto silk handkerchiefs, such as the one illustrated.

But the award diplomas given out with each award medal are the artistic standouts of the 1904 Expo. These show an enthroned allegorical figure of Columbia, dressed in stars and stripes, draping her hand over a world globe presented by another allegorical woman figure representing Europe or the Old World. A nude male allegorical figure with winged heels (evoking Mercury/Hermes, the messenger god associated with commerce and innovation) is presented a lit torch of enlightenment from Columbia.

The overall composition allegorically depicts the transfer of the Louisiana Territory, emphasizing themes of territorial expansion, international exchange, progress, and American destiny. The globe

highlights global significance, while the torch and winged figure underscore enlightenment and swift advancement. Around the borders of the diploma are the names of all the states, surrounded by decorative wreaths. Signatures are seen at the bottom of the diploma of the Exposition President, Secretary, Director of Exhibits, and (in this case) Chief of the Department of Agriculture. The diploma measures 21.5 x 25.6 inches. It is printed in sepia via lithography on cream colored stock.

The text on the diploma illustrated here reads: "United States of America Universal Exposition Saint Louis, MDCCCCIV. Commemorating the Acquisition of the Louisiana Territory. The International Jury of Awards Has Conferred a Gold Medal." The winner of this gold medal was a George W. Seyt for his exhibit of "CORN."



This 1876 self portrait by Will H. Low hangs in the Smithsonian American Art Museum.

Surprisingly, these diplomas were not printed by the BEP, which had produced diplomas previously for the International Exposition in 1893 and would again in 1915. Instead they were commercially printed by "Gilbo And Company, Brooklyn, New York City" which is noted on the bottom right. At the bottom left is "Will H. Low Inv. Et Delt." — the Latin phrase *Invenit Et Delineavit*, which translates to "designed and drawn by."

The 1904 LPE diploma artwork was the creation of American artist Will Low, a well-known muralist, illustrator, decorative painter, and arts columnist. He was born in Albany, NY, in

1853. After gaining prominence, he turned his attention to decorative art, executing panels and medallions for the Waldorf-Astoria Hotel in New York City, murals for courthouses and a series in the New York State Education Department rotunda in Albany. He also painted numerous panels for private residences and stained glass windows for various churches.

Low's style was influenced by the Art Nouveau movement and his Beaux Arts classicism inspired Louis



Though it strongly resembles the award diploma printed by the BEP for the 1893 World's Columbian Exposition (Low may have even used the same models), the 1904 LPE diploma was a high-quality lithograph, printed commercially.

Comfort Tiffany and his younger colleagues. He served as an instructor at a variety of schools and eventually settled at Lawrence Park, NY, an artist colony, where he remained until his death in 1932. Today, his work can be found in the National Gallery of Art and New York's Metropolitan Museum of Art.

While Low wasn't directly employed by the BEP, he played a significant role in designing for the Bureau. In 1892, Low created the original drawing and conceptual design for the 1893 World's Columbian Exposition official award diploma (FB-1893B). This elaborate engraved diploma symbolized the fair's themes of discovery, progress, and classical idealism,

consistent with Low's Beaux-Arts training and muralistic style. Low was an inspired artist, but he was not an engraver. Charles Schlecht engraved the majority of Low's design for the 1893 award diploma.

That same year, Low was one of three prominent artists, along with E.H. Blashfield and Walter Shirlaw, commissioned by the BEP to create new currency designs for \$1, \$2 and \$5 silver certificates. Low was the designated artist for the front of the \$1 note, with his painting titled "History Instructing Youth," which Schlecht also engraved. The resulting "Educational Series" is considered by many to be the most beautiful set of banknotes ever produced in America.



Above, Will Low's design graced the front of the 1896 \$1 silver certificate, depicting "History Instructing Youth" (where the Educational Series' name originated) with Washington, D.C. in background. Note the border of ornamental wreaths, similar to the frame of the later 1904 LPE award diploma.

One last LPE souvenir deserves mention. To provide funding for the 1904 exposition, shares of stock were sold at 10 dollars each, with the intent to raise six million dollars. Stock certificates were designed and printed by Mermod & Jaccard Jewelry Co. of St. Louis in four colors, apparently by lithography. One share certificates were printed in green and five shares

in red, as shown. Ten share certificates came in violet and more than 10 shares were orange certificates. As with other expositions, the stock certificates were often kept as souvenirs after the event, with the investment viewed as a contribution.



This five-share Louisiana Purchase Exposition Company stock certificate, depicting a somewhat fanciful view of the fairgrounds, was produced by a St. Louis jewelry company.

Sources:
 Labarre.com
 chadbourneantique.com
 Wikipedia

Pennsylvania Academy of Fine Art
 ARTVEE
 QuestRoyal Fine Art
 Smithsonian Art Museum

The Souvenir Card Collector's Society
 Numbering System For Forerunner
 And Modern Day Souvenir Cards,
 1989 compiled by Curtis D. Radford
 MD

IN MEMORIAM: HARRY CORRIGAN

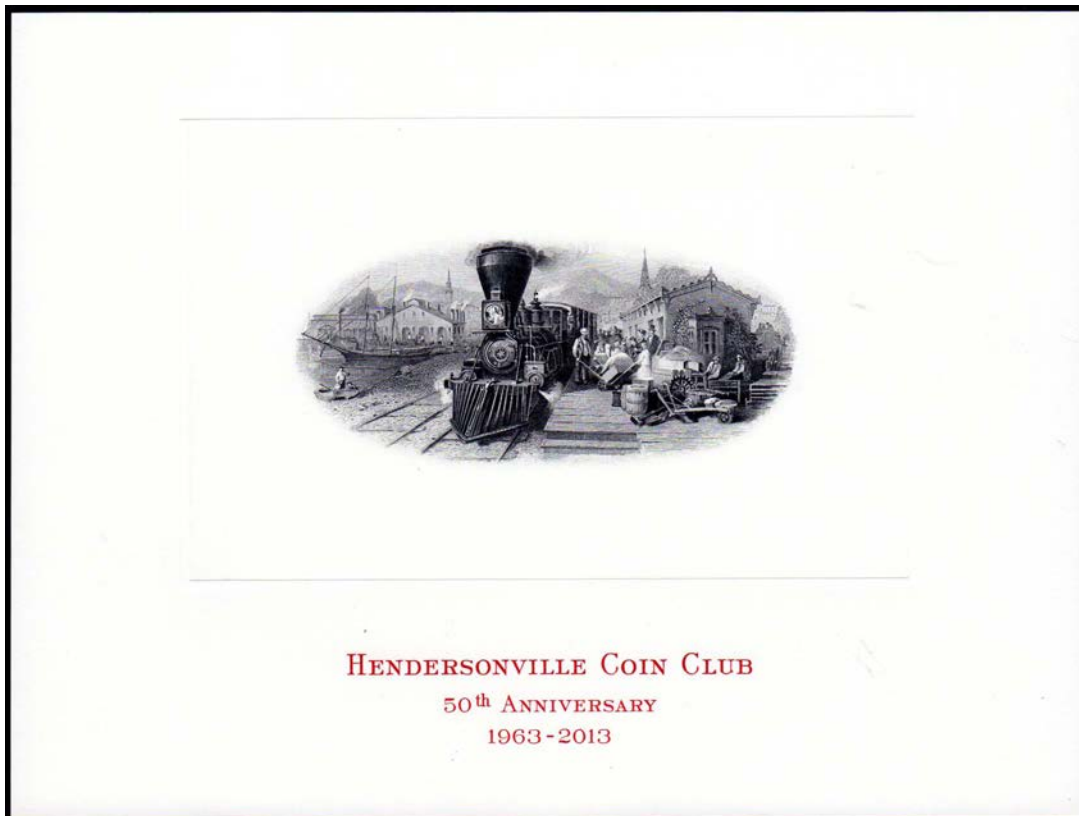
On Dec. 14, 2025, Harry Corrigan passed away at his home in Hendersonville, NC, under hospice care, after refusing treatment for cancer. He was 82 years old. He is survived by his wife, Charlotte.

Harry was proud to tell anyone who didn't know that he was the son of Douglas "Wrong Way" Corrigan, who in 1938 made headlines for his unauthorized trans-Atlantic flight in a rebuilt Curtiss Robin. He was supposed to fly West, to California. Inspired by Lindbergh (who he knew), Douglas Corrigan flew 28 hours from Brooklyn to Ireland, claiming later that he misread his compass. Harry had not been born yet, so he was pleased that the flight was successful.

With SCCS number 1767, Harry joined the Society more than 30 years ago, serving on the Cataloging Committee for the past seven years. This was a good fit for him, as he frequently turned up uncatalogued cards and items for the committee to consider. He was responsible for the creation of at least one souvenir card, MB-56, celebrating the 50th anniversary of the Hendersonville Coin Club, of which he was also a member.

Harry's collection was vast and he was known as quite a pack rat among his friends. Though he kept much of it in fireproof safes, it was not well organized. In addition to roughly two pallets worth of souvenir cards (including blocks still in their BEP wrapping), he had thousands of vignette prints, mostly by American Bank Note, with many revenue proofs and essays. He also had a large collection of coins, currency, and BEP handkerchiefs. Harry kept a massive and eclectic library, with reference books on everything from ancient Greece to Russian philosophy to U.S. Comptroller reports.

Though he held a law degree, he never practiced. He worked at the IRS for a time, but spent most of his life as a dealer in collectables, mainly paper money. Harry rarely attended shows outside his immediate area and seemed generally camera shy. No photos of him appeared in the Souvenir Card Journal, although he wrote numerous articles. He will best be remembered for his contributions to the hobby.



MEMBERS' EXCHANGE

BUYING selected BEP, ABNCo., USPS, Forerunner, and other souvenir cards. Please see the "Buying List" on my website www.kenbarr.com or write for a hard copy. (Selling, too!) Ken Barr, P.O. Box 32541, San Jose, CA 95152.

For Sale: Complete White Ace Album-mounted mint collection - BEP and USPS Souvenir Cards; various individual mint BEP Souvenir Cards (several duplicates). Complete White Ace Album-mounted mint and artist-signed US and PA Migratory Bird stamp collection, also various Duck Stamp cards. Contact John Remaley at jjremaley@yahoo.com.

For Sale: Used White Ace albums for souvenir cards and stamps, with dust cover. Contact Roger Wullen, 46-09 65th Place, Woodside, NY 11377.

WANTED: Your free ad here! Contact the Editor at SCCS1981@yahoo.com or by snail mail. Ads will be repeated four times, unless you request otherwise. There is NO charge for members.

For Sale: 5 White Ace Bureau Souvenir Card Albums. 250 pages/60+Cards, including 1939 Truck w/o gum, F1966a, B1 thru B6. and many more. Value in 1st binder alone \$200+. Contact: David Anderson at 401 Burwash Ave., Apt. 108, Savoy, IL 61874 or dandrson45@gmail.com.

Wanted Trade or Buy: Assorted BEP, Veterans, SO, USPS, Forerunner, and other souvenir or non-souvenir cards — Duck, Private, etc. Please contact Fredemw@gmail.com or Fred Geissler, 11681 Kahns Road, Manassas, VA 20112.



Souvenir Cards Available from Issuing Organizations

New cards are issued periodically, but many others from past events are still on sale at original prices. These websites offer more information.

American Philatelic Society
stamps.org/giftshop

Available: Most cards issued from 2011 to 2018 (APS-44 to 58), including show-cancelled and sets, from \$2 to \$8. Contact APS gift shop for more details.

Ameri-Show Cards

www.souvenircards.org/gallery/Q/Q.html

Available: 30+ intaglio card varieties from past shows at original prices, most \$5 to \$10 (see list on SCCS website). The most recent cards remain available and other cards are planned for upcoming shows. Contact amerishow@gmail.com.

Christmas Seal & Charity Stamp Society

www.seal-society.org/literature

Available: New cards are planned for the Boston 2026

show; more details will be announced at a later date. A dozen card varieties from past shows remain on sale. Contact john@christmasseals.net.

Duck Stamp Cards

Available: Annual duck stamp cards will be released in June. These remain available for purchase at www.duckstamp.com and at store.usps.com.

NAPEX

www.napex.org/souvenirs/

Available: Several dozen card varieties from past philatelic shows, many intaglio and/or show cancelled, from \$5 to \$8 per card. NAPEX stopped issuing cards in 2020. Contact ottojt@verizon.net.

United Nations Postal Administration

unstamps.org

Available: Click on the "Souvenir Card" product category to see available cards. 2026 cards should be released this spring and other cards remain on sale.



The IBNS is an international organization devoted to the study of world paper money. The IBNS issues a full colour quarterly journal, holds annual auctions, distributes a Directory every two years, has a panel of experts who can answer queries relating to banknotes and maintains chapters around the world where members regularly meet. To learn more about the IBNS visit:

WWW.theIBNS.org

ANNUAL DINNER
PHILADELPHIA CHAPTER 18
AMERICAN PHILATELIC SOCIETY

AMERICAN PHILATELIC SOCIETY
CHAPTER 18
LIFE CHAPTER 12

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SATURDAY EVENING, MARCH 30, 1940
ARCHITECTS' BUILDING
PHILADELPHIA



MENU

Cocktails

Punch

Half Grapefruit

Celery

Olives

Philadelphian Pepperpot

Roast Sirloin of Beef with Fresh Mushroom Sauce

Rissole Potatoes

Peas

Dutch Apple Pie a la mode or with cheese

Coffee

Rolls

Cigarettes

PROGRAM

Welcome By Mr. Milford Bendiner
PRESIDENT CHAPTER 18

Toastmaster Mr. Jerre H. Barr

Address Hon. Judge Theodore Rosen

Vocal Recital Mrs. Rae Ketley Hatch

 "Spring" Stern

 "La Girometta" Sibella

Accompanist, Miss Gladys Lockey Ayns

Dealcomnia and Stamps Mr. Roger R. Tinkham
PHILA. REPRESENTATIVE OF
AMERICAN BANK NOTE CO.

Varieties of the One Cent 1851-1857 Issue of United States Stamps
(ILLUSTRATED)

Mr. Harry L. Jefferies and Mr. Horace Barr