



The Souvenir Card JOURNAL

THIRD QUARTER 2024

VOLUME 44 NUMBER 3

THE OFFICIAL PUBLICATION OF THE SOUVENIR CARD COLLECTORS SOCIETY



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The Souvenir Card JOURNAL

Third Quarter 2024, Volume 44, Number 3



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On the cover: One of the most elaborate souvenir sheets ever printed was the work of Harry L. Peckmore. See article on page 18.

Back cover: Two new issues for the duck card category, D-152 and D-153. For more more cards new to the catalog, see page 6.

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.; \$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

Happy hot summer. I got a new roof that forced a temporary removal of my solar system. My July electric bill more than tripled. I spent two days at the Summer FUN show in Orlando representing the club. I gave away more than 50 BEP stamp cards to kids as I introduced them to the hobby. It's as much for the parents who bring them by.

Former members dropped by the table. One was Steve Feiertag wanting to sell me his BEP silk handkerchiefs. He shared an interesting story about the BEP. When the Bureau decided in the '90s to revive souvenir silk handkerchiefs, they didn't know where to find a supply of silk. Someone in BEP management was getting married and having a silk wedding dress custom made. She ordered some additional material and they used it for the hankies. The beautiful product is an expensive way if you need to blow your nose. I used the 1997 hankie with U.S. Scott #1 and 2 in an exhibit on stamp "Cinderellas."

We are hoping that members in the Northeast will attend the Great American Stamp Show in Hartford August 15 to 18. **Greg Alexander, Art Benjamin** and I plan to be there for our annual meeting, and will release our new annual card. I plan to give a presentation of my latest project to identify souvenir cards with first day stamp cancellations. Would it surprise you to know that, including the many ASDA cards with such cancels, I have 194 different cards? I hope to draw first day cover collectors to a fresh way to create great souvenirs.

I am a 40-year member of MEPSI, the specialty stamp society for Mexican stamps. After 25 years, I was

granted life member status, so no dues and free journals for the past 15 years. The life member's bonus is a real financial drain on a relatively small organization. Starting next year, I can get the MEPSI journal free online, but will have to pay to get the mailed journal. Hmm . . . this may be the future for similar organizations. The \$30 our SCCS members currently pay for hard copy subscriptions doesn't quite cover the increased mailing costs. Stand by.

Let's give a big welcome to the new 27th BEP Director, Patty Collins, coming to the Bureau from the Government Printing Office (see article on page C3). Her distinguished military career is impressive; she retired as a colonel. During her service she lost a leg in an auto accident and so is not only the BEP's first female director, but also the first one with a disability. We could use some new initiative in the Bureau to restart the intaglio print program as an educational outreach. Stay tuned.

I exhibited my engraved European test notes at FUN. Few people had ever seen them. Member **Roland Rollins** has published numerous catalogues on them. Next summer, the ANA plans to hold their Worlds Fair of Money show in his hometown of Oklahoma City. I hope to be there and meet Roland in person and perhaps get a nice presentation. Make plans.

Thank you members for your loyalty to the society. We continue to produce a great journal and a nice annual card. We advocate for the hobby and maintain an excellent online gallery in our website. Keep in touch!



July was a crazy month for me trying to finish up several projects, including the Journal, before flying to Chicago to man the SCCS club table at the ANA World's Fair of Money (Booth 1931, if you can make it). There was not time to get this 3Q issue to the printer in time, so my apologies to the hard copy subscribers who will have to wait a little longer to get their copies in the mail.

And on the subject of mailing, you may or may not be aware that the USPS raised their first class rate in July, for the second time this year. This represents the fourth rate increase in the past two years. I sat down and crunched the numbers to see what each printed copy of the Journal was costing us. These costs are averaged out among our paying members (not including Life Members) who get hard copy subscriptions. Here's the breakdown, per copy:

- \$1.83 for production
- \$4.05 for printing
- \$2.72 per copy mailed

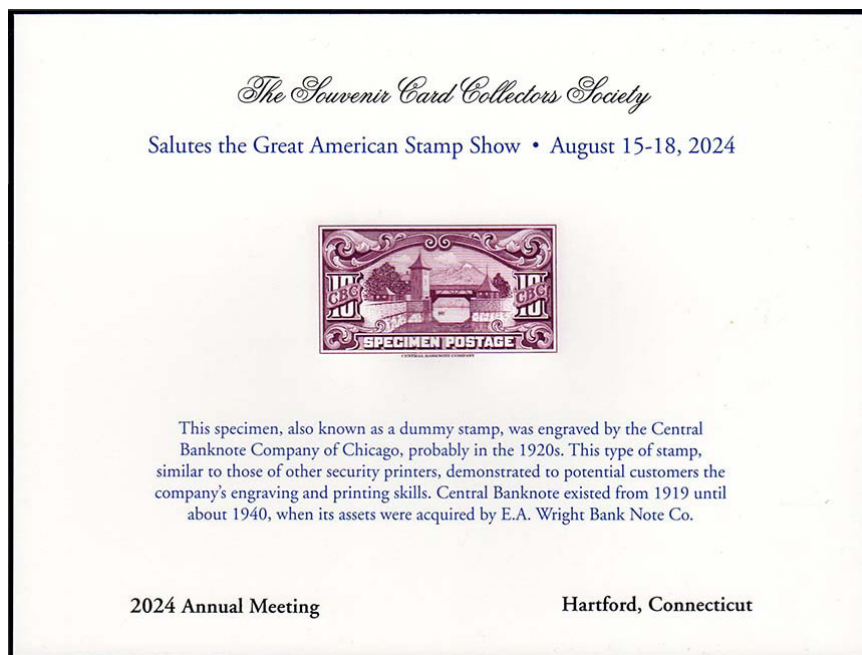
This works out to \$8.60 per hard copy or \$34.40 per year. This can fluctuate a bit, depending on how many pages a given issue has, but it's pretty obvious that our current subscription rate of \$30 a year is not sustainable. And this doesn't include the cost of producing our annual card.

As a hobby organization, we aren't out to make money, but we aren't out to lose it either. We've hinted at a dues increase from time to time and that time is finally here. Going forward, new and renewal **hard copy subscriptions will be \$35 per year, \$65 for two years, or \$95 for three years.** Digital subscriptions will remain at the current \$25 annual rate. We feel this is still a good value for our members and will continue to hold expenses down as much as we can.

If you missed my email blast, the SCCS will be in the Club Section for the ANA Chicago show, Aug. 6-10. We will hold a club meeting in Room 5 on Thursday, August 8 at 2 p.m. This is just planned as a casual get-together and we encourage members to bring a couple interesting items for show-and-tell.

On Aug. 15-18, we'll be at the Great American Stamp Show in the Connecticut Convention Center, downtown Hartford. Look for us at Table 239 in the Club/Society Section. Our annual meeting is planned for Friday, Aug. 16 at 4 p.m. in Room 22. This will include a presentation on "Souvenir Cards as First Day Covers." We will officially release our 2024 annual card, which has a philatelic theme this year.

Hope to see you at one of these shows!



MEMBER PROFILE: DEREK HIGGINS

You are probably one of the youngest members of the SCCS. How old are you and what first got you interested in numismatic collecting?

I'm 34 years old (a Millennial), and while I appreciate representing younger members of the SCCS, I never join organizations just as someone of a certain demographic or age group. Participation helps keep these groups going and networking with like-minded individuals is so much more rewarding than going it alone.



Derek Higgins, SCCS #2182

A love of history was my gateway into numismatics. Growing up, I was obsessed with ancient Egypt, RMS Titanic, and archaeology. That led me into collecting things like stamps and National Geographic magazines. My grandmother gave me my first coins, mementos brought home in an Army sock by my grandfather during WWII. I've been hooked ever since. Eventually I got into paper money, as well, by pulling old notes from circulation. I became the "money nerd," always looking through currency at our local banks and school concession stands.

I knew paper money was probably your primary field of interest. What do you focus on and is there a tie-in to souvenir cards?

There are a lot of areas I'm interested in collecting, but I try to stay focused to maximize my resources. I mainly stick to small size U.S. paper money with an emphasis on \$5 Federal Reserve Notes and \$1 Silver Certificates. I also collect National Bank Notes, particularly Lancaster County, Nebraska, northern Idaho, and Denver. Many souvenir cards feature National Bank Notes, but no modern small size notes.

So, what draws me to souvenir cards? Being able to own beautiful designs on paper money, stamps, and vignettes on affordable and displayable vehicles. I can have wonderfully rare pieces, with designs I can examine up close, while not spending the large amounts of money it takes to acquire the genuine high-end pieces.

You are also active in the Society for Paper Money Collectors. What's your current position with the

SPMC and how did you get involved?

Last year I was elected to a three-year term on the Board of Governors for the SPMC. I've represented SPMC at many numismatic shows, helping staff club tables and talking about the benefits of being a member. I only heard of SPMC six or seven years ago through my local coin shop.

2020 gave me an opportunity to spend more time researching and learning from fellow collectors. I found out what SPMC does and all

of the big names involved with the society over the years. I made it a goal to get elected to the board one day and last year there was an opportunity to run.

Attracting younger members is a constant concern for nearly all hobby organizations. Do you have any thoughts on ways to connect with people in your age group?

That's a question everyone is having trouble answering. Social media still plays a tremendous role in reaching younger generations and, I believe, is still the main way to bring new people into the hobby.

How can we make coins, paper money, souvenir cards, tokens, etc., exciting? First, people have to know about them and see their value. Accumulating just for its own sake doesn't set you up for long-term success. That flame burns quick and before you know it, you're sitting amongst a pile wondering "Why did I do that?" Cultivating a circle of established collectors who understand what they're collecting is the key to keeping people in the hobby. The State Quarter Program kicked off a new generation of collectors 25 years ago. Now we need something new and exciting.

The worst thing that could happen to souvenir card collecting is for the BEP deciding not to go to shows and do displays and make new cards that celebrate continued interest in the hobby. How can younger collectors get excited about what's coming next when there isn't anything coming next?

The SCCS maintains a sub-forum for cards and

security engraving on PaperMoneyForum.com. You post frequently on the main forum – what are the benefits to this kind of online interaction?

There are a lot of benefits to forums that bring people together from around the world. It provides a lot of exposure to topics and items a person might not encounter at regional shows or their local coin club, without anyone who specializes.

It's definitely important to get out from behind the computer and meet people face-to-face. However, it can be overwhelming to go to a large show without knowing how things work or where to find what you want. A place like the Paper Money Forum is a wonderful spot to dip your toes in the pool, learn from the old hats in the business, and talk to collectors at all levels. I know I was very intimidated when I started. Being able to privately message other collectors with silly questions, without feeling shame or ignorance was extremely helpful.

How often do you attend numismatic shows?

I try to attend as many larger shows as time and money allow. The Winter FUN Show is a priority, since SPMC has their annual awards and fundraising breakfast. I usually staff the SPMC table if the ANA National Money Show is in Colorado Springs, since we live just an hour down the road. I also try and make the World's Fair of Money. I try to get to all I can in Colorado and sometimes shows in Nebraska when I'm home to see family. Shows are good for in-person networking and learning as much as I can.

While the majority of our membership is retired, you are still working. What do you do for a living and how do you make time for collecting?

I've been in the banking industry since 2017. Right now, I'm with Credit Union of Colorado. I really enjoy helping people, getting to know them and understanding their needs. I'm constantly balancing my time between work and home and hobbies. If you're passion-

ate about something and you have people supporting you, then there's always time to do what you love. My work has been super supportive in letting me develop presentations for my coworkers, teaching them about paper money and numismatics in general. That allows me to hone my skills in research and speaking in front of groups.

My wife and I don't have children (just a cat named Twix), so we have more time for shows, club meetings, and our hobbies (she collects banknotes with cows on them). But we also make time for adventures and family outside of numismatics.

Can you point to a favorite souvenir card and explain why you like it?



B-176, the 1993 Omaha Stamp Show card, is one of my favorites. While many of the paper money related cards also rank pretty high on my list, this stamp card is right near the top. As a native Nebraskan, I always try to find areas where I can tie into the state. A beautiful BEP produced card, I really love the background design of the farmer with the tractor harvesting. The stamp designs are

very intricate, with banknote qualities, and the green really pops against the embossed gold lettering.

Any ideas on how we could improve the SCCS and our hobby?

I would suggest some kind of social media presence for SCCS, maybe starting with a club Facebook group, then branch that off by posting on Instagram, TikTok, or X (Twitter). Some kind of social media home base gives a great starting point for new collectors to see items posted in a non-catalog manner.

I also would like to see some dealer space at shows dedicated to souvenir cards and showcasing the work of people like Mike Bean. I think people just starting in the hobby who see tables and cases of souvenir cards displayed when walking around might be enticed by that low, entry-level price point, interesting subject, or design; it is these aspects that hook them.

NEW TO THE CATALOG

Greg Alexander

In terms of new issues, only the latest duck stamp cards have hit our radar. These were released in June, as usual. The annual appreciation certificate (D-152) and Artist Commemorative card (D-153) are shown on the back cover.

We are happy to report a number of newly listed forerunners. These were reported by **Don Epp** and **Harry Corrigan**, who have them in their respective collections. These comprise the intaglio cards from

two early Union convention books and a couple more modern Union cards.

And there are numerous odds and ends that have come to light in recent months but have taken some time to reach the Cataloging Committee. All of these interesting additions to the catalog listings will be added to their various galleries on the SCCS website in the near future.



F-1904Aa, left, the embossed cover of the 1904 convention booklet of the International Steel & Copper Plate Printers Union.

F-1904Ab, below, is the only intaglio card included in the booklet. This appears to be printed by Canadian Bank Note Co.



F-1917Aa, below - John A. Lowell Bank Note Co. printed the cover of the 1917 Union convention, held in Boston that year. The vignette depicts the Mayflower.

Twenty-fifth Annual Convention
International Steel & Copper Plate Printers Union
of North America




Affiliated with American Federation of Labor
July 16th to 21st 1917
Boston, Massachusetts

F-1917Ab, left, includes vignettes of the Bunker Hill Monument, Faneuil Hall, and the Old Boston State House (ABNC). This title page was later updated and used in the 1930 booklet. The remaining intaglio cards are photogravures by small Boston printing firms: S. Hoshina San portrait (F-1917Ac), "The Meadow Pool" (F-1917Ad), Harvard and Massachusetts Halls (F-1917Ae), The Harvard Gate (F-1917Af), and Portico New Technology Bldgs. (F-1917Ag),




S. Hoshina San
President of the Association of the Tokio
Business and Technical Society
President of the Tokio Business Society
President of the Tokio Printing Company
Member, The City of Tokio
Member, The Tokio Chamber of Commerce



The Meadow Pool, by G. Norton



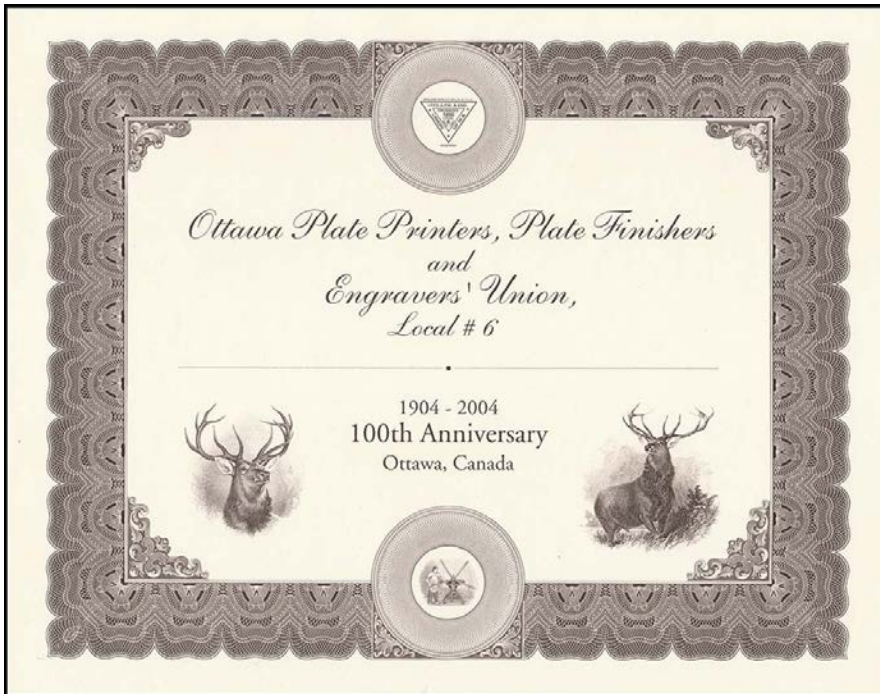
The Harvard Gate



PORTICO NEW TECHNOLOGY BUILDINGS



Harvard and Massachusetts Halls



Ottawa union Local #6 celebrated its centenary with a folded ceremony invitation (F-2004B, below) and a special card (F-2004C, left).



This BEP forerunner discovery, FB-1995A, was produced by the BEP for Director Peter Daly's retirement banquet. The back lists the program events.



Local #6 would like to
 Thank You for joining us
 in celebrating our 100th Anniversary,
 September 11 / 2004

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 Vice President - Richard Morrey
 Secretary - Chris Bow
 Treasurer - Greg Prakey
 Guard - Gary Shields

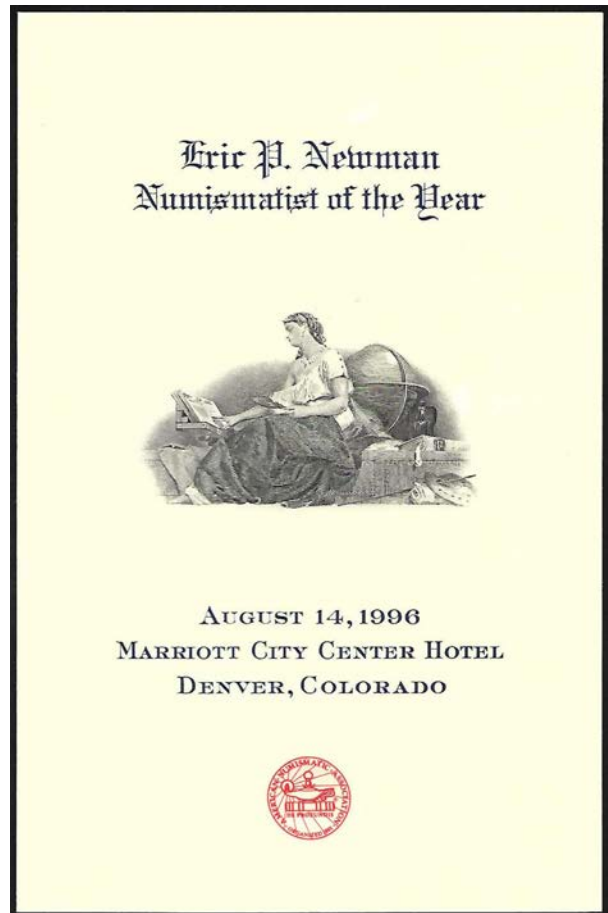
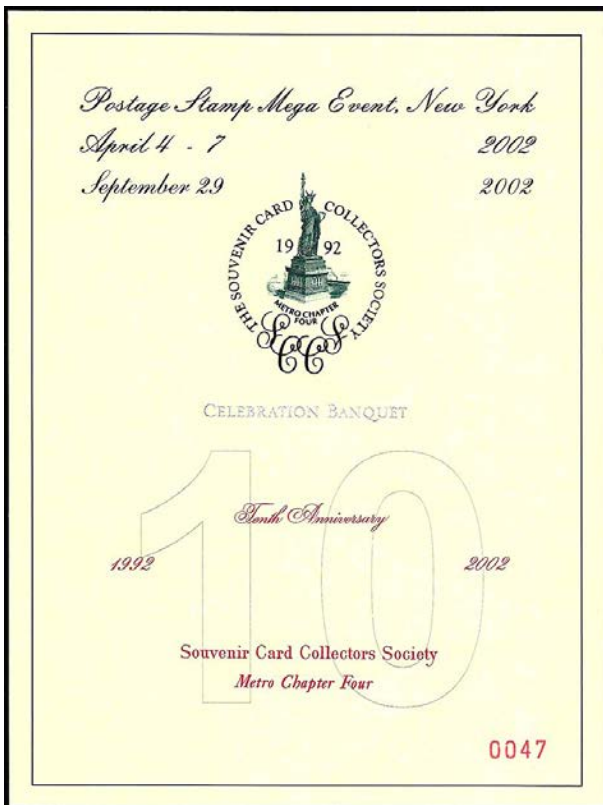
Committee Members
 Brian, Ann, Neil
 Andy, McNeill
 Leck, McElhenna





Two early Mike Bean cards have surfaced, MB-2A (above) MB-4A (right). These are small folded invitations to MANA awards breakfasts in 1993 and 1994, respectively. Inside is the date and location of the event.

One more surprise was an unknown card issued by the SCCS Metro Chapter, M-31B. It is similar to M-31 but with an additional date and banquet overprint.



Mike Bean also printed this card for Eric P. Newman's Numismatist of the Year ceremony. Because it was commissioned by the ANA, it has been cataloged as ANA-23.

THE ESTYS OF CENTRAL BANKNOTE CO.

Mark Tomasko

[This article was adapted with the author's permission from the original story that appeared in the January 1998 issue of the Bank Note Reporter.]

Two men with the same name — Frederick Russell Esty (father and son, Sr. and Jr.) — played important roles in the 20th century development of the U.S. security engraving industry. While Fred Esty Sr. is the primary focus of this story, perhaps his and Central Banknote Company's greatest legacy was Fred Esty Jr., known by his longtime nickname, "Russ." Russ Esty would eventually become president of Security-Columbian Bank Note Co. and a leading figure in the post-war security printing industry.

Fred Esty Sr. was born in 1889 in Bayonne, NJ. By his 21st birthday he was in Chicago, working for Columbian Bank Note Company. Columbian's founding resulted from American Bank Note Company's acquisition of Western Bank Note Co. in 1901. In 1904, C.C. Cheney, the former president of Western, formed Columbian Bank Note Co.

Whether Fred Esty had some disagreement with Columbian or simply saw an opportunity to start his own company is not known. In any case, he founded Central Banknote Company in Chicago in 1919. Central's office and printing facility were located at 319 North Albany Ave.

The Engraving Room in Central Banknote's New York plant, 1927. In the foreground are two transfer presses, used to create steel printing plates.



Portrait of Fred R. Esty, engraved posthumously by John Hay for Russ Esty.

Before it developed its own steel plate printing abilities, Central purchased engraved borders from Republic Bank Note Co. of Pittsburgh (another offshoot of the Western Bank Note acquisition). Central used lithography for the vignettes and text on stock and bonds. It took Central several years to build up its steel plate skills. During this time, the bulk of its business was printing real estate bonds for Chicago properties.

Central's founding was well-timed to take advantage of the demand for certificates in the great bull market of the 1920s. They opened a New York printing plant in the early '20s at 50 Dey Street in Manhattan. The Dey Street operation was a small, simple, non-intaglio printing facility, but not long thereafter a new plant was established at 233-245 Spring Street. A milestone date for Central was July 14, 1926, when its work was accepted by the New York Stock Exchange for use by listed companies. This opened the door for the most lucrative security work, as NYSE companies were larger, the printing more costly with all work fully engraved, and the competition limited to the few security printers approved by the Exchange.





A specimen stock certificate for Thomas J. Lipton Inc., maker of Lipton's Tea, printed by Central Banknote, with a portrait of Mr. Lipton engraved by Carl Arlt.

In the early years, Central also printed letterheads and checks for Chicago-area organizations, in addition to securities. Most of the the fully engraved work was done in New York. Central appears never to have had a picture (portrait) engraver on staff, instead using freelance engravers like many of the small banknote companies. Carl Arlt (1883-1956), a very good picture engraver who freelanced in the 1920s, did some of Central's vignettes. Later, in the '30s and '40s, Arlt worked at the Bureau of Engraving & Printing designing many postage stamps.

No clues present themselves as to who did Central's vignette artwork. Close inspection of many of Central's vignettes reveals no hidden initials or micro signatures.

One of the most striking certificates done by Central Banknote was for the famous tea company, Thomas J. Lipton, Inc., in 1937. The portrait of Thomas Lipton is a strong, bold engraving attributed to Carl Arlt.

The Great Depression was a difficult time for the whole security engraving industry, but smaller com-



The only known advertisement by Central Banknote, promoting the company's products on an ink blotter.



Three dummy stamps (shown here enlarged) were produced by Central over the years, highlighting the company's engraving and intaglio printing skills. Though attractive examples, they did not result in any printing contracts for stamps or labels.



steamship appeared in a 2006 Cherrystone Auction and a perforated stamp with an airplane flying over mountains and trees was attached to a 1939 letter sent by Fred Esty in what appears to have been an inquiry for engraving work. While all three include the company name and "specimen postage," the airplane stamp also includes a title, "View in Ecuador," likely intended

to help solicit contracts from Latin America.

panies like Central, Republic, and Hamilton had the additional problem of being dependent primarily on printing securities, though some did checks and stamps. ABNC was greatly affected also, as its staff and overhead were much larger, but bank notes were its primary products.

By the late 1930s, Esty Sr. was thinking about a merger. The Depression continued to take a heavy toll and Columbian Bank Note, his old employer, was the most logical partner. Fate, however, intervened. In 1939, soon after initially approaching Columbian, Fred Esty died suddenly of an illness possibly brought on by food poisoning.

At the time, Esty held a 25% share in his company, while two partners held 30% each. Several months after Esty's death, the partners approached E.A. Wright Bank Note Company of Philadelphia and asked E.A. Wright Jr. to become Central's managing director. It was a surprising decision, considering Wright was a business competitor.

Russ Esty, then 24, was not consulted on the move and was not pleased with the way Wright ran Central. The firm was soon in bankruptcy and his father's interest became worthless. E.A. Wright Bank Note Co. subsequently became the owner of Central's dies, rolls, and plates. Many of the vignettes done for Central later appeared on certificates with the EAW imprint.

In early 1940, Russ Esty left Central Banknote to ac-

Where stamps are concerned, it was not for lack of effort. At least three different designs for demonstration or dummy stamps were engraved. The largest of these graces this year's annual card of the SCCS, a scenic design featuring a European-style bridge with a backdrop of mountains. A proof of a stamp featuring a

In early 1940, Russ Esty left Central Banknote to ac-



Two vignettes illustrate the migration of dies from Central to E.A. Wright. The figure to the left appears on a 1930s era stock from International Mortgage Investment Corp. bearing a Central BNC imprint. Below, the figure is found on a 1947 stock for Sutherland Paper Co., printed by E.A. Wright Bank Note Co.



cept an invitation to join the sales department of Columbian BNC in New York. Esty was well-liked at Columbian and his knowledge of the industry contributed to the company's success. He was well positioned in 1957, when Columbian merged with Security Banknote to form Security-Columbian Bank Note Company. William Hunt was tapped as chairman and Russ Esty was named president. This promotion to the top ranks of a now-major banknote firm propelled Esty into a leading role in the security printing industry.

Following Bill Hunt's death in 1966, Russ Esty became chairman and CEO of the company, which had recently changed its name to the United States Banknote Corporation. His unfailing courtesy and gentlemanly nature assisted in his sales efforts, earning him the informal title of "Mr. Banknote."

Russ Esty must have smiled a bit in 1972, when Thomas De La Rue & Co. sold its American subsidiary Federated Bank Note to USBNC. As described in Roland Rollin's article in the Spring 2024 Journal, E.A. Wright had been bought by Jostens in 1962, which then sold the security engraving business to De La Rue in 1965. Included in the 1972 sale to Esty's company were the surviving rolls, dies, and plates of the old

Central Banknote Co. Though it had taken more than 30 years, the consolidation brought Central back into the fold.



Russ Esty in early 1958, from a *New York Times* article announcing his appointment as president of the newly formed Security-Columbian Bank Note Co.

The two Frederick Russell Estys, Senior and Junior, left major marks in their chosen field and their names remain an integral part of the story of security engraving during the past century. If not for his untimely death, Fred Esty might have played a significant role in the post-war bank note industry. His son, Russ, proved more than able to assume that role, eventually heading the company that would become the industry leader. By the time of Russ Esty's death in 1995, U.S. Banknote Corporation would own even American Bank Note Co., making it the largest security printer in North America.

Copyright 2024, Mark Tomasko. The information for this article was obtained primarily through interviews with Russ Esty during the 1990s and a brief conversation with his brother Frank in 1995. Other sources were Sol Altmann's unpublished manuscript "U.S. Designers and Engravers of Bank Notes and Stamps" and "The Engraver's Line" by Gene Hessler.

SCCS AUCTION NO. 56 REPORT

Auction 56 was an experiment with books, test notes, vignette proofs and other items related to security engraving — but no cards. We are please to report that it was a success, bringing more than \$1,400 in winning bids, with only half the typical number of lots.

We will take a break this quarter and resume auctions in the Fall. Look for a return of souvenir cards.

Some stats from Auction 56:

Lots offered 50
 Lots sold 31
 Highest bid: Lot 1
 (“Opening of the West” set) \$195
 Number of bidders 14

AUCTION 56 PRICES REALIZED

Lot #	Price Realized	Lot #	Price Realized	Lot #	Price Realized
1.....	\$195	19.....	\$16	40.....	\$14
2.....	\$120	22.....	\$28	41.....	\$35
7.....	\$85	24.....	\$20	42.....	\$20
8.....	\$60	25.....	\$33	43.....	\$12
9.....	\$80	27.....	\$40	44.....	\$20
10.....	\$99	29.....	\$18	45.....	\$20
11.....	\$35	32.....	\$35	46.....	\$20
12.....	\$30	33.....	\$46	47.....	\$16
13.....	\$28	34.....	\$18	48.....	\$4
17.....	\$66	35.....	\$9	49.....	\$50
		37.....	\$121		

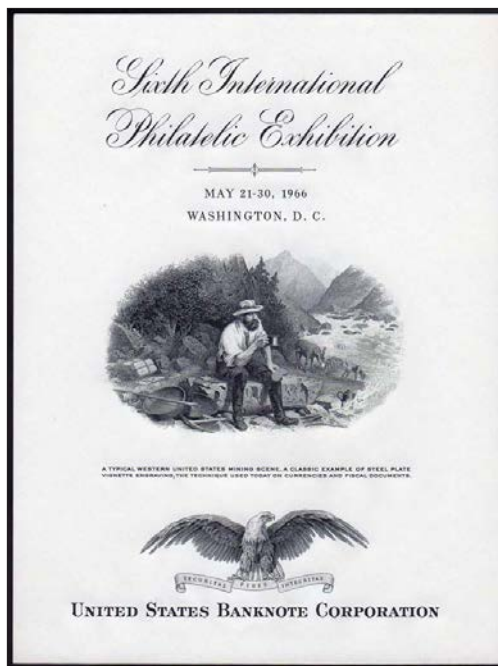


IS IT A CARD IF IT'S NOT ON CARD STOCK?

Greg Alexander

When is a card not a card? You would assume just from the name that a souvenir card is going to be printed on heavy stock. But it might surprise a few collectors to learn that, among the criteria used by the Cataloging Committee in determining whether to list a souvenir card in our numbering system, there is no requirement that it be printed on card stock. Paper, yes, but card-board – not necessarily.

In fact, there are a fair number of “cards” in our catalog that were issued on text-weight bond paper. Why? The decision to include these was made early in the history of the SCCS. One of the first cards found on bond paper is in the semi-official category, SO-1, issued for the Sixth International Philatelic Exhibition in 1966. This is clearly an event souvenir, intaglio printed, and meets all the usual criteria. But at the time, souvenir cards were a relatively new invention and there was no standard for what they ought to look like. The Post Office Department had put out a small card-stock souvenir for the 1960 Barcelona Exhibition (PS-1), but the Bureau of Engraving & Printing would not issue its first official card for another three years. When creat-

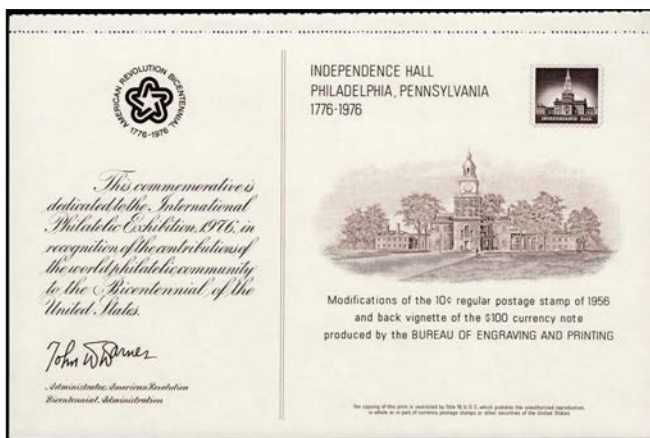


SO-1, the first semi-official card, was not printed on card stock.

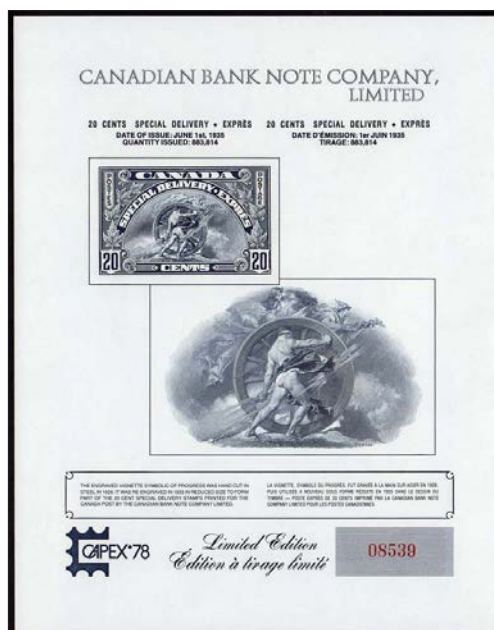
ing the 1989 Numbering System catalog, rather than leave SO-1 off the list on a technicality, the SCCS chose to be inclusive and left open the type of paper a souvenir card could be printed on.

It makes sense that these lightweight cards are mainly philatelic. Souvenir cards were essentially an offshoot of postally valid souvenir sheets which were nearly always printed on the same type of paper as other stamps. Philatelists had little concern about the thickness of their paper souvenirs.

In 1968, the USPOD issued a second card on card stock (PS-2) and the next year the BEP followed that precedent, printing their own souvenir cards on heavy card stock. At that point, souvenir cards took on their typical form. Still, there are numerous instances, primarily in the SO category, in which cards were printed on something other than card stock. I will try to compile these here, along with explanations for the choice of paper.



B-35, above, and SO-6, right.



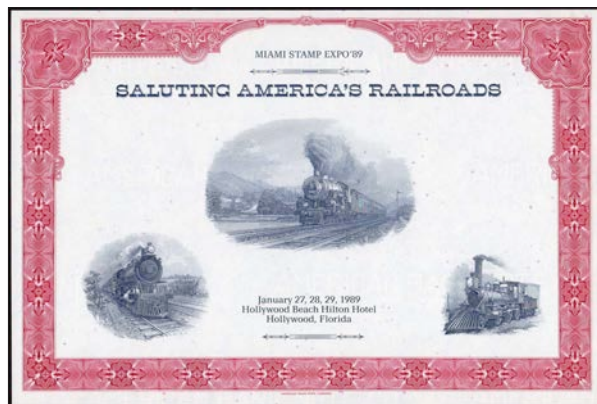
B-35, issued for Interphil 76, was included as a bound-in feature of the thick show program and was printed on lightweight paper in order to be more flexible as a program page. It was perforated to make it easy to remove, if collectors desired.

SO-6 – Canadian Bank Note issued this card for CAPEX 78, featuring the well-known “Progress” vignette and a reprint of the Canadian special delivery stamp with a smaller version. How CBNC came to print this on bond paper isn’t clear; perhaps it was an attempt emulate the souvenir sheets issued at Capex.



SO-44

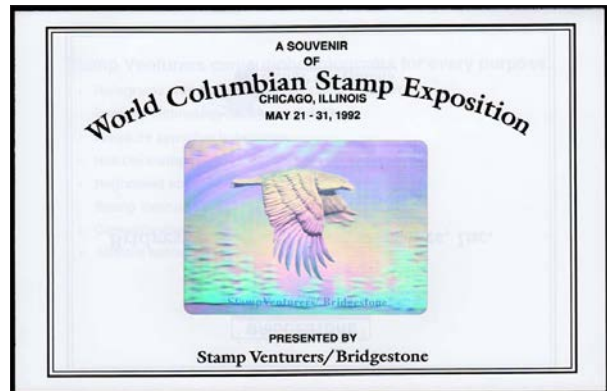
SO-44 – A participation certificate was released by the Royal Philatelic Society of Canada at AmeripeX 86, printed by British-American Bank Note Co. Why this was granted a catalog number remains a matter of debate, but like similar certificates, the text was added to a stock certificate “blank” made of bond-weight security paper.



SO-63

SO-63 and SO-71 – Organizers of the Miami Stamp Expo created two cards for their annual shows in 1989 and 1990, using preprinted ABNC certificate blanks

on bond paper, much like SO-44. ABNC may have also printed the lithographed text and vignettes inside the intaglio frame. In 1991, the show used a commercial printer to produce a similar design, but printed entirely lithographically. Because this card was not the work of a security printer, it did not receive an SCCS catalog number.



SO-101

SO-101 – Stamp Venturers created a folded card on glossy text paper for the World Columbian Stamp Expo in 1992. The cover featured a hologram of a flying eagle. While technically an event souvenir produced by a security printer, this appears to be more of a self-promotional brochure.



SO-148

SO-148 and SO-159 – To complement their souvenir card series in 1995 and '96, American Bank Note Co. released limited edition uncut sheet reprints, showing all four banknotes from the individual cards. The sheets were printed on currency stock to give them the appearance of paper money.



D-142

A pair of duck stamp cards, D-142 and D-144, were printed on cover weight paper in 2019 and 2020. This was probably done as a cost-saving measure by the US Fish & Wildlife Service. After the SCCS contacted the duck stamp program manager, the USFWS returned to printing their “Certificates of Appreciation” on card stock.

Two standouts in the ANA category are ANA-4 and ANA-5. Both of these cards were printed on handmade paper to simulate the look and feel of the currency they represented. The large Ming Dynasty reprint is particularly attractive.

A great many F cards were printed on bond paper for pragmatic reasons: they were intended to showcase the skills of intaglio printers and engravers without regard to the print medium itself. Union cards that were released in loose folders were



ANA-5



FPS-1939A

typically printed on card stock, but early cards bound into booklets often used lighter weight paper to make it easier to leaf through the pages. All the cards in F-1948A and F-1952A are examples of this and individual cards on bond-stock appear in numerous other convention booklets.

Of course, all the Philatelic Truck cards, FPS-1939A through FPS-1940C, were printed much like souvenir sheets – exactly what stamp collectors expected at the time. In any case, printing the little sheets on card stock would have made it impossible to run them through the truck’s dispenser, which required them in large rolls, similar to coil stamps.

Lastly, several large sheets listed as modern forerunners were produced on bond paper: FSO-1961A, FSO-1985A, FSO-



FSO-1961A

1988A, and FB-1988B. All used this security paper to mimic currency and stock certificates, but the lighter weight stock also had the advantage of being easier to print. Running card stock that size on an intaglio press is certainly possible, but I’m sure the pressmen appreciated the break.



HARRY L. PECKMORE, FREELANCE ENGRAVER

Don Epp

Among American engravers, Harry L. Peckmore stands out for having achieved a significant level of recognition and interest in his work, without engraving a single element for a U.S. stamp, banknote, or security document. His popularity sometimes rivals that of notable engravers who worked for the Bureau of Engraving and Printing (BEP) or the American Bank Note Company (ABNC). Early in his career, Peckmore operated on the fringes of philately, creating etchings and engravings that mimicked postage stamp designs for poster stamps, labels, business cards, and related ephemera. He eventually secured contracts to engrave and produce postage stamps for several foreign governments. An impressive aspect of his work is he designed the entire stamp, including the frames, vignettes, lettering, and denominations. The varied scope of Peckmore's etchings and engrav-

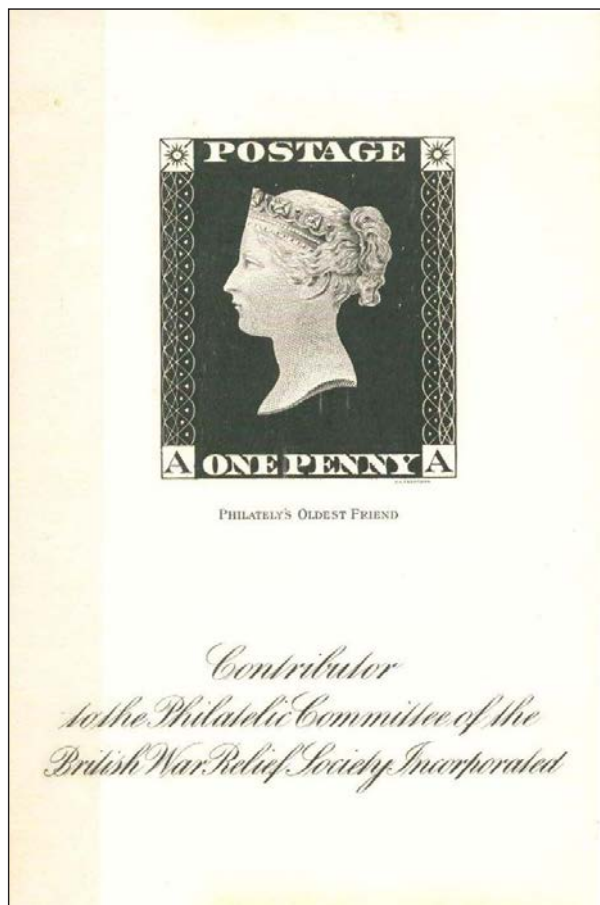
ings allowed him to maintain a successful business throughout his life. He continues to generate interest among stamp collectors today.

Harry L. Peckmore was born in November of 1890. He began as an engraver at the young age of 12, apprenticing with some of the major bank note firms in New York. Despite working for these firms for almost 30 years, no engraved portions of stamps or securities are attributed to him. It is thought his work for these firms was largely concentrated on other products – such as poster stamps (cinderellas), labels, bookplates, letterheads, and event programs – all of which became his stock-in-trade in subsequent years.

He opened his own firm at 138 Francis Place in Hillside, New Jersey, in 1931 and worked as a freelance engraver. The firm eventually became Harry L. Peck-



Peckmore's series of etchings complementing the 1934 National Park stamps are among his most popular works.

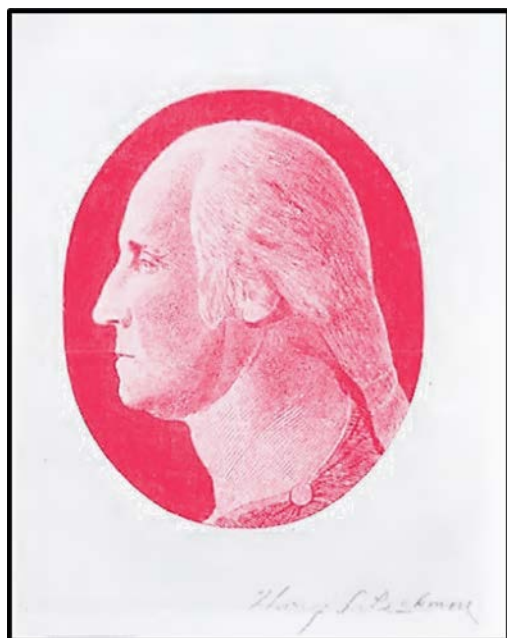


FSO-1940B, featuring Peckmore's enlarged Penny Black, a premium for collectors who made a donation towards British war relief.

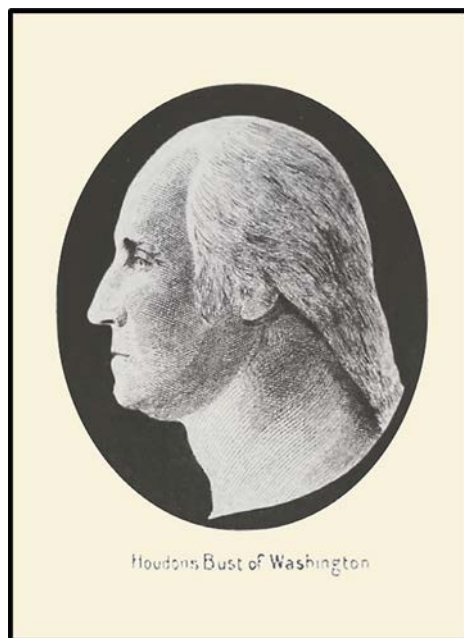
more & Son when his younger of two sons, Harry P. Peckmore (born 1921), joined the firm. It operated as such until Peckmore's death in 1975, at the age of 84.

Peckmore's most recognized work is a series of 10 copperplate etchings that reflect the designs of the U.S. 1934 National Parks stamps. Collectors sometimes mistakenly think the stamps were based on the etchings, but the opposite is true. The etchings were released in 1936, each matching the stamp-issued color. The etchings measure 3" x 4", oriented either horizontally or vertically, on a lightweight card measuring 5½" x 6¾". These were created for the Associated Etchers group, founded by Harry L. Lindquist, the publisher of *Stamps* magazine and other philatelic publications. The etchings were given out as premiums to *Stamps* subscribers and were also available for purchase. They were intended to accompany the stamps and enhance the appearance of collections. A full set of these etchings could still be purchased in the 1970s for under \$10, but today usually exceed \$100.

While working with Associated Etchers, Harry L. Peckmore etched several detailed designs that more closely resembled actual postage stamps. One features an enlarged depiction of Great Britain's Penny Black, produced for the Centenary of Postage Stamps in 1940. It was subsequently used on a souvenir card distributed to any U.S. philatelist who was a "Contributor to the Philatelic Committee of the British



An enlarged portrait of Washington closely matched the design of the U.S. 2 cent definitive issue of 1908. The print on the right was altered slightly to make it less like the stamp.



War Relief Society Incorporated.” It is listed as FSO-1940B in the SCCS catalog. A print was also bound into Harry L. Lindquist’s book, *The Stamp Specialist* (Volume 1, Part 3), in 1940 to illustrate an article on the first postage stamp.

Another Peckmore etching was a profile view of George Washington, printed in carmine red, based on Jean-Antoine Houdon’s sculpted bust. It nearly replicates the 2¢ definitive issue of 1908 (Scott #332). The oval etching measures about 2¾" x 3¼" on a 6" x 8" card. A re-worked etching, with the toga and toga button removed, was subsequently printed in black with the title, “Houdon’s Bust of Washington” added. The



A block of four dummy stamps by Peckmore & Son, highlights the firm’s engraving skills and helped leverage a contract to print postage stamps for Liberia.

oval etching and die-sunk plate impression measure the same, but it is printed on yellowish faux-laid woven paper measuring 7½" x 9-3/8".

In 1990, James Morton, a long-time employee of *Stamps* magazine, opined that the red was an etcher’s proof by Peckmore and the black print, minus toga and button, was likely the one produced

and sold by Associated Etchers. He surmised the original Peckmore etching too closely resembled the issued stamp design, so the toga was removed to avoid any problems with the Post Office Department.

The most famous of Peckmore’s detailed etchings, however, was a specimen stamp design based on Gilbert Stuart’s portrait of Washington and similar in format to the 1847 10¢ stamp (Scott #2). The etching was offered through Associated Etchers in 1937 and was later printed in full sheets by Peckmore, with the words “SPECIMEN POSTAGE” and a border added. Reportedly, Peckmore used these specimen stamps to secure an engraving and printing contract for the postage stamps of Liberia. It is also reported these stamps were included as samples within a stationery set offered by the Dennison Company (now Avery-Dennison). It is likely both reports are true.

The National Parks etchings garnered the attention of Benjamin H. Homan, Jr., a respected philatelist and stamp dealer. Peckmore was hired by Homan to engrave the annual Christmas cards for his firm, all

In the 1940s, Peckmore created many fantasy “Cinderella” stamps for prominent New York stamp dealer B.H. Homan to use on his company’s Christmas cards.

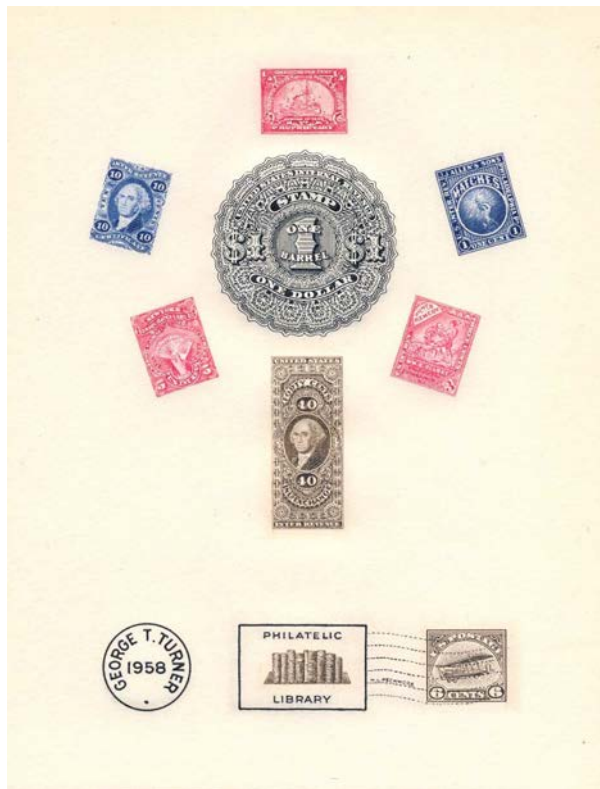


featuring representations of issued stamps and fantasy stamps of original designs. Homan stated all the cards from 1940 on were produced by Peckmore, but it is possible that Peckmore arranged to have some engravings done by others he knew through Associated Etchers. Those from 1946 on bear the designation of "H. L. Peckmore & Son," around the time his son joined the firm. The cards measure approximately 6" x 4" and feature high-quality impressed printing. They also often have a hand-written Christmas greeting from B.H. Homan. These cards are sought after and remain popular among collectors of stamp ephemera today. Much of Homan's collection was eventually bequeathed to the Smithsonian's National Postal Museum.

Inspired by Homan's annual holiday cards and on a recommendation from B.H. Homan himself, another noted philatelist, George T. Turner, had Peckmore engrave a bookplate, measuring 3½" x 4", to be inserted within each of the books contained within his extensive philatelic library. Much to Turner's consternation, it took over three years for Peckmore to com-



Peckmore's first official postage stamps: the 1948 issue commemorating the first flight of Liberian International Airways.



For George T. Turner's custom bookplates, Peckmore painstakingly recreated a handful of U.S. revenue stamps in miniature.

plete the bookplate, as Peckmore had several postage stamp contracts that took priority. It was ultimately completed in 1958 and Turner was pleased with the results. Like Homan's collections, much of Turner's philatelic library now resides in the National Postal Museum.

It is understandable why Peckmore took several years to complete Turner's bookplate, with the firm's success in postage stamp design and engraving taking off. In 1948, H.L. Peckmore & Son secured a contract to produce postage stamps for Liberia. The first stamps it engraved and printed in 1948 commemorated the first flight of the Liberian International Airways (Scott #C61-C62). Two more Liberian issues followed in 1950 for the National Literacy Campaign (Scott #329, C66), along with a souvenir sheet (#C66a).

The most significant stamps H.L. Peckmore & Son created were for the Founders of Liberia series in 1952 (Scott #332-337, C68-C69). These are often referred to as the Jehudi Ashmun issues, named after an American missionary credited as the founder of Liberia. The series of eight stamps portray various important figures in Liberia's early history along with relevant maps, city views, and the official seal of Liberia. Each stamp was issued in two colors with a frame-and-vignette format. Many varieties exist, in-



A few of the many varieties of Scott #C69, produced by Peckmore at Liberia's request.

cluding imperforates, specimens, proofs, and inverted vignettes. Some stamp dealers attempt to sell these issues as “errors,” but these were deliberately-created varieties with limited printings.

Like many developing countries, Liberia uses postage stamps to generate revenue from collectors, in addition to serving their intended postal purposes. It also contracts with stamp dealers to distribute these stamps worldwide, so these varieties can be lucrative for both the country and the dealers. Seemingly, Liberia requires these numerous varieties to be produced and security printers reluctantly oblige in order to retain the postage stamp contracts.

H.L. Peckmore & Son also engraved and printed an ornate imperforate souvenir sheet (Scott #C69a) for the Jehudi Ashmun series (see front cover). The sheet, measuring approximately 8½" × 10", features the full series inside an elaborate frame, from a design drawn by artist Arthur Szyk. The sheet faithfully

reproduces the stamp designs, except that all the vignettes are in black. This sheet, too, has numerous varieties.

In 1953, Peckmore produced an attractive group of six simple but colorful stamp designs of birds (Scott #341-346). The engraving of these types of stamps was a little more involved, and again, numerous varieties of these stamps exist. The last series of stamps created by H.L. Peckmore & Son for Liberia was in 1958 for President William Tubman's European Tour (Scott #368-370, C114-C117).

There is some speculation that H. L. Peckmore & Son had a relationship with E.A. Wright Bank Note Co. of Philadelphia, as some of the designs and engraving styles exhibited on postage stamps produced by Wright resemble that of Peckmore & Son, particularly those issued for Liberia. Peckmore sometimes worked in Philadelphia and could have used Wright's printing and production



Liberia's attractive series of native birds was released in 1953.

facilities. Despite these similarities and coincidences, there is no evidence to confirm a working association.

Peckmore's postage stamp production wasn't limited to Liberia. In 1960, the firm engraved a set of three stamps and a souvenir sheet for Haiti to mark the 15th Anniversary of the United Nations (Scott #469, C168-C169, C169a). The stamps were subsequently surcharged as semi-postals in 1961 for UNICEF and for the UN's malaria eradication campaign.

The last known set of postage stamps engraved and printed by H.L. Peckmore & Son was the 1964 John F. Kennedy memorial set for Guinea (Scott #325-327, C56). It

has been reported the firm also produced stamps for the Dominican Republic, but the relevant issues are not known. The Kennedy memorial stamps of Guinea show a dignified full-face portrait of Kennedy with laurel sprigs emanating from the bottom to each side



Haiti's UN Anniversary issue of 1960 (above) and the 1964 JFK Memorial issue from Guinea (below) are the last two known stamp designs that Peckmore & Son produced.



unfortunate that no photographs of the man himself could be found in the public domain.



and an American Flag to his right. Not surprisingly, many varieties and proofs exist.

For a small engraving firm, H.L. Peckmore & Son managed to accrue an impressive body of work in the world of philately. Its postage stamp engravings range from the routine to the most eye-catching. Regardless of which type of work it was producing, the firm maintained high design and engraving standards.

Harry L. Peckmore exhibited the ability to capably design and engrave in a diversity of styles, which is why he was in high demand throughout his life. The admiration and popularity of his engravings and etchings among collectors is well deserved. It's

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MEMBERS' EXCHANGE

Wanted: Your free ad! 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: Washington Chapter One is offering computer-generated color cards. Send a SASE for the full-color list. **John Shue, P.O. Box 35, Brogue, PA 17309-0035**

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**.

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**.

Selling: BEP, SO, Forerunners, etc. Send for list: **Roger Wullen, 46-09 65th Place, Woodside, NY 11377**.

WANTED: PS-44 Tembal 1983 cards with specific state stamps. I need AL, AR, CO, FL, HI, IN, LA, ME, MD, MI, MN, MS, NV, NJ, NY, NC, ND, OH, PA, TN, UT, WA, WI and WY. If you have these states on your CTO cards, I'm willing to buy or trade! **Ken Barr, P.O. Box 32541, San Jose, CA 95152**.



Souvenir Cards Available from Issuing Organizations

Many cards from past events remain on sale at original prices. Visit these websites for more information.

American Philatelic Society

stamps.org; search for "Souvenir"

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

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). Recent FUN cards remain available, plus Robert E. Lee show cards for \$5 each, w/\$2 postage. Contact amerishow@gmail.com.

Bureau of Engraving and Printing / U.S. Mint

catalog.usmint.gov/shop/engraved-prints

On Hold: All intaglio prints are listed on the ordering platform, but remain out of stock. A "Remind Me" button has been added to alert buyers when they can order, which will hopefully be later this year.

Christmas Seal & Charity Stamp Society

www.seal-society.org/literature

Available: A Ben Franklin card was released at the 2023 GASS show for \$5 each, plus \$3.25 shipping. A dozen card varieties from past shows remain on sale. Contact john@christmasseals.net.

Duck Stamp Cards

Available: Two new 2024-25 duck stamp cards were released in June. These are 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 has not issued cards since 2020 and may have ended their series. Contact ottojt@verizon.net.

SCCS Washington Chapter #1

John Shue, P.O. Box 35, Brogue, PA 17309

Available: Several dozen card varieties from past philatelic shows; early cards are intaglio, recent cards are computer printed. Send large SASE for list.

BEP WELCOMES NEW DIRECTOR

[From a BEP press release and online content.]

Patricia “Patty” S. Collins was appointed the 27th Bureau of Engraving and Printing (BEP) Director by U.S. Department of the Treasury Secretary Janet L. Yellen, effective March 24, 2024, following the 2023 retirement of former Director Leonard R. Olijar.

Patty is the first woman to serve as director in the agency’s 162-year history.

The mission of the BEP is to develop and produce U.S. currency, trusted worldwide. The BEP develops overt and covert security features for U.S. currency deterring counterfeit currency production and circulation. Patty leads the BEP setting the world standard for banknotes and document security through excellence in manufacturing and innovation. Most notably, BEP’s current priorities are establishing a state-of-the-art, new facility in Beltsville, Maryland; implementing new print technologies; replacing and upgrading obsolete manufacturing and production support equipment; and, designing the next family of currency notes anticipated to begin issuance by the Board of Governors of the Federal Reserve in 2026.

Patty joins the BEP from the U.S. Government Publishing Office (GPO) where she served as Deputy Director, the agency’s second highest ranking position, and Chief Operating Officer where she led GPO’s operations, including Plant Operations for Security and Intelligent Documents and Official Journals of Government and Customer Services. These business units are responsible for GPO’s most important products, including the U.S. passport, Congressional Record, Federal Register, White House print materials, secure



federal credentials, and other congressional and executive branch products and services.

Prior to joining the GPO in May 2020, she was a Principal consultant at the McChrystal Group where she focused on leadership development and guiding clients through complex challenges in the public and private business sectors.

She retired as a Colonel, following a 24-year-career in the U.S. Army, spending seven of those years within the Joint Special Operations Command. During her military career, she

deployed to Iraq, Afghanistan and the Balkans. A pioneer in her field, she was one of a small number of women to serve in Special Operations and was the first woman in the Department of Defense to complete the Military Free Fall Jumpmaster Course.

In 2006, following her return to Fort Bragg, North Carolina, from Iraq, she was hit by a car while riding her bicycle to work. The injury was so severe she elected to amputate her leg below the knee. Upon rehabilitation, she continued her military service for nine more years, including a deployment to Afghanistan and commanding at the battalion level. She retired from active duty in 2015.

In 2016 she represented the United States at the 2016 Summer Paralympics in Rio de Janeiro, Brazil, in the sport of triathlon. A native of Hackettstown, New Jersey, Patty holds a Master of Science from The Eisenhower School, National Defense University, and a Bachelor of Arts from Rutgers University.





Certificate of Appreciation



Thank You for Putting Your Stamp on Conservation!

Since 1934, the U.S. Fish and Wildlife Service's Migratory Bird Hunting and Conservation Stamp (Duck Stamp) has been a vital conservation tool. In its 90-year history, the Duck Stamp has raised over 1.2 billion dollars which are dedicated to conserving important wetland habitats. As part of the National Wildlife Refuge System, these lands are home to hundreds of species of plants, mammals, fish, amphibians, insects, and a myriad of wetland and grassland birds. It's not just wildlife that benefits. Wetlands acquired with Duck Stamp dollars help purify water, aid in flood control, reduce erosion and sedimentation, and enhance outdoor recreation opportunities.

The Junior Duck Stamp Conservation and Design Program has been influencing our next generation of wildlife conservationists and artists for over 30 years. Kindergarten through twelfth grade students in all 50 states, Washington D.C., and the U.S. territories participate in this educational program. Students learn scientific principles of waterfowl biology, wetland ecology, and conservation through a dynamic curriculum. Students share their knowledge of the beauty, diversity, and interdependence of wildlife, habitats, and communities through state and nationally sponsored art and literary contests. Over 300,000 students, educators, families, and community members are engaged annually through the program. Sales of Junior Duck Stamps support programs that connect young people with their natural world through science and the arts. Junior Duck Stamp artists have gone on to careers as wildlife conservationists and wildlife artists and share their talents as teachers.

As we release the 91st Federal Duck Stamp, we celebrate the millions of people who voluntarily invest in protecting quality wildlife habitat and engaging our youngest citizens so they grow up appreciating nature. By purchasing Federal Duck Stamps and Junior Duck Stamps, you have made a valuable and timeless contribution to habitat conservation.



Martha M. Williams
Director
U.S. Fish and Wildlife Service



PROMOTING CONSERVATION THROUGH THE ARTS

10,000 PRINTED

THE FEDERAL DUCK STAMP

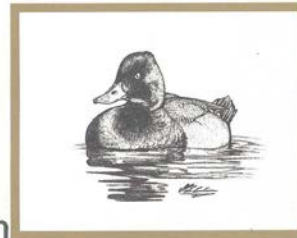
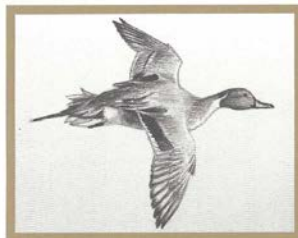
ARTIST COMMEMORATIVE ISSUE

First Day of Issue ♦ Hanover, MD ♦ June 28, 2024

The U.S. Fish and Wildlife Service celebrates the contributions of waterfowl hunters, stamp and art collectors, bird watchers, wildlife photographers, and other conservationists for their purchase and support of the Federal Migratory Bird Hunting and Conservation Stamp. Dedicated wildlife artists who compete in the annual Federal Duck Stamp Contest are an important part of our history as they bring life and color to wildlife and habitat conservation.

In 2024, we honor Chuck Black, of Belgrade, Montana, whose Northern Pintail graces the 91st Federal Duck Stamp, and Richard Clifton, from Milford, Delaware, for his painting of Lesser Scaup featured on the 2021-2022 stamp. Both artists proudly demonstrate their passion for wildlife habitat conservation, youth education, and enthusiastically embrace and promote the mission of the Federal Duck Stamp Program.

Since 1934, sales of the Federal Duck Stamp have raised over \$1.2 billion, which has helped to conserve over 6 million acres of wetland habitat as part of the National Wildlife Refuge System. This habitat benefits not just waterfowl, but many other bird species, a host of other wildlife and plant species, and provides countless opportunities for outdoor recreation such as hunting, birding, and wildlife photography.



Duck Stamp Station

June 28, 2024



21076



500 Printed