

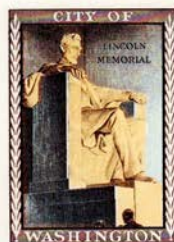


The Souvenir Card JOURNAL

FOURTH QUARTER 2024

VOLUME 44 NUMBER 4

THE OFFICIAL PUBLICATION OF THE SOUVENIR CARD COLLECTORS SOCIETY



This multicolor engraved souvenir card depicts four sculptural works of art located in Washington, D. C. The statue of "Grief" by Augustus St. Gaudens is a memorial to Mrs. Henry Adams in Rock Creek Cemetery. The Daniel Chester French statue of Abraham Lincoln is the interior focus of the Lincoln Memorial. The strong sculpture by James Earle Fraser, located at the Archives Building, represents "Guardianship of our National Heritage." The statue of Puck stands at the entrance of the Folger Shakespeare Library.

The art of hand engraving and intaglio printing are brought together to produce this souvenir card on the occasion of the 75th Convention, held in the City of Washington, D. C., May 21-26, 1973.

INTERNATIONAL PLATE PRINTERS, DIE STAMPERS AND ENGRAVERS UNION OF NORTH AMERICA

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Fourth Quarter 2024, Volume 44, Number 4



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On the cover: Newly discovered color trial for 1973 Union card.
See article on page 7.

Back cover: The rarely seen second card prepared by William Doovas for
the ANA show in 1978. See Auction 57, lot 69 on page 15.

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

Our Fall issue is late but full of interesting stuff. The feature of the past quarter was our annual meeting at Hartford, CT, at the American Philatelic Society's Great American Stamp Show. I was joined at our society table by Vice President **Art Benjamin** and Secretary/Editor **Greg Alexander**. We sold or renewed a half dozen memberships and gave away over 100 Postal Service souvenir cards.

The show attendance was bolstered by about 50 Scouts on consecutive days. I snagged as many kids and their parents as I could when they passed near our table. We displayed about 40 different cards and gave each child a free choice of card. The gift came with a brief explanation of what a souvenir card is and the story of the stamp represented on the card.

We were visited by several of our Northeast members which was the goal of choosing Connecticut and a stamp show for our annual meeting. One delightful surprise was meeting **Don Epp** of Long Island. Don took the lead in cataloguing private numismatic cards for our gallery. He brought some extra cards for sale and donation to the Society. Our group also enjoyed some meals at the local eateries. Attending conventions like this is rewarding but also expensive. Fortunately, my \$425 plane fare was covered by Chase rewards and I was able to split room costs with another member, **Mark Gereb**. It was fun hanging out with first day collectors. Mark got me to join the AFDCCS after a gap of 30 years. He also serves as president of the American Ceremony Program Society.

My trip was personally bittersweet, coinciding with my wife's return from her fourth hospital experience this year. She was looked after by a friend, but at my return home following the show I found her so weak that I had to care for her by using a wheelchair for five weeks. She then contracted a final illness and passed away on Sept. 24. Linda was the witness to my life for 56 years and generally put up with my collecting gene. Settling our estate arrangements has been a challenge the last two months. My advice to our members is to make sure you have a good legal will, that you discuss everything with your spouse/significant other about the value and disposition of your collections, and that you have properly named each other on bank accounts and investment and retire-



Steve explains the details of a philatelic souvenir card to one of our many visitors at the APS Great American Stamp Show in Hartford, CT.

ment funds. I could now give a small seminar on this subject.

Please make a note of upcoming opportunities to meet with fellow members. The SCCS will have a society table at the FUN show in Orlando January 9 to 12, and the ANA National Money Show at Atlanta, February 27 to March 1. Our next annual meeting will probably be at the ANA show in Oklahoma City next August. Mark your calendars.

One last note: two variables in life are *time* and *money*, and we seldom have both at the same time. Money and no time to spend it. Time and no money to spend. Let me add two other variables. Many retirees have both time and money, but they lack *good health* to enjoy it or a *companion* to share it with. If you are curious about who I am, you can view the Linda Patrick Memorial Service at Forest Lake Church, posted on YouTube.



SECRETARY'S REPORT

Greg Alexander

I'm putting on my Secretary's hat this issue, rather than my Editor's cap, as most of what I have to say relates to all the SCCS activities of this past summer. Look for more details and photos later in this issue, but I would like to report a few things here.

I attended two major shows in August, the ANA Rosemont show in Chicago and the APS show in Hartford, CT. Turnout was particularly good at the ANA show, with 21 members dropping by the SCCS table to sign in and chat. I had a great conversation with **Scott English**, APS executive director, who I knew would be too busy to talk at the Great American Stamp Show, but had plenty of time in Chicago.

Attendance at Hartford was also pretty good — around 15 member dropped by to say hello, including **Don Epp**, a friend I had never met despite corresponding for many years.

Between the two shows we recruited a dozen new members! It's always gratifying to find like-minded collectors willing to join (or rejoin) our organization. I'd like to welcome: **Phil Cambers** (FL), **Carlos A. Guffain** (FL), **Linda Verbeck** (MN), **John Jacobs** (NC), **Scott Mayer** (RI), **Robert Pancotti** (MA), **Steve Barber** (CO), **David Helfman** (MA), **How-**

land Adams (NY), **Charles E. Nelson** (CT), **Mark J. Hauser** (MA), and **Chris Komondy** (CT).

During the shows we raised \$355 in dues, sold \$43 in surplus cards and received \$220 in donations, for a total of \$618. We also received several small donations of cards, some of which will end up in the SCCS auctions.

But the biggest highlight (for me, anyway) came on my last day in Hartford. At the American Philatelic Society Literature Awards, the Souvenir Card Journal received a Large Silver award in the specialty publication category. In the past, the SCJ has been submitted in philatelic and numismatic literature competitions, but this is our first "win" to my knowledge. We can now call the Journal an award-winning publication!

One last note — this being December, dues are coming due for about 85 current members. **If you find a return envelope in this Journal**, please remit your membership dues for the coming year. We greatly appreciate all our members and hope you find the benefits of SCCS worthy of continued support.



Below, APS President Cheryl Ganz presented Editor Greg Alexander with a Large Silver award for the Souvenir Card Journal. Award medal, shown at right.



NEW TO THE CATALOG

Greg Alexander

Two newly-issued cards arrived this quarter — the BEP's 2024 Veterans Day card in November and the annual United Nations card, which came out in October. Although it was released by the UN Postal Administration, they appear to have abandoned the practice of using stamp designs as part of the card.

Lee Quast has produced a number of repurposed cards, which can be found on page C3. The cards he released for the August ANA show have been cataloged as B-18a,b,c in the Altered Cards gallery.

One interesting recent discovery was an ABNC card, brought to my attention by **Mark Tomasko**. This souvenir was created for the American Museum of Financial History to commemorate ABNC's bicentennial in 1995.

Two U.S. cards for the 2018 IPPDSPM&E Union convention in Ottawa were sold to the public, but three others have now come to light. These were printed by Canadian Bank Note Co. and were only distributed to union members at the convention.



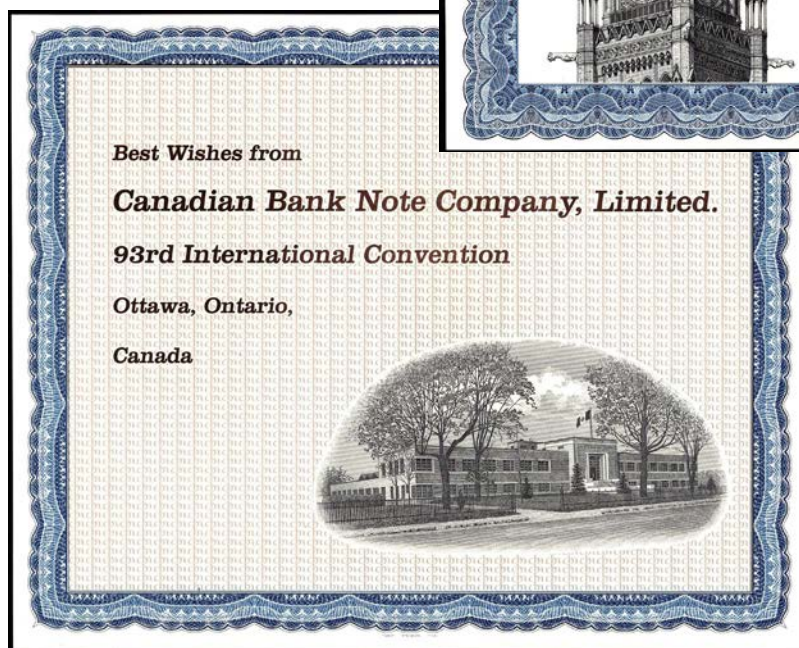
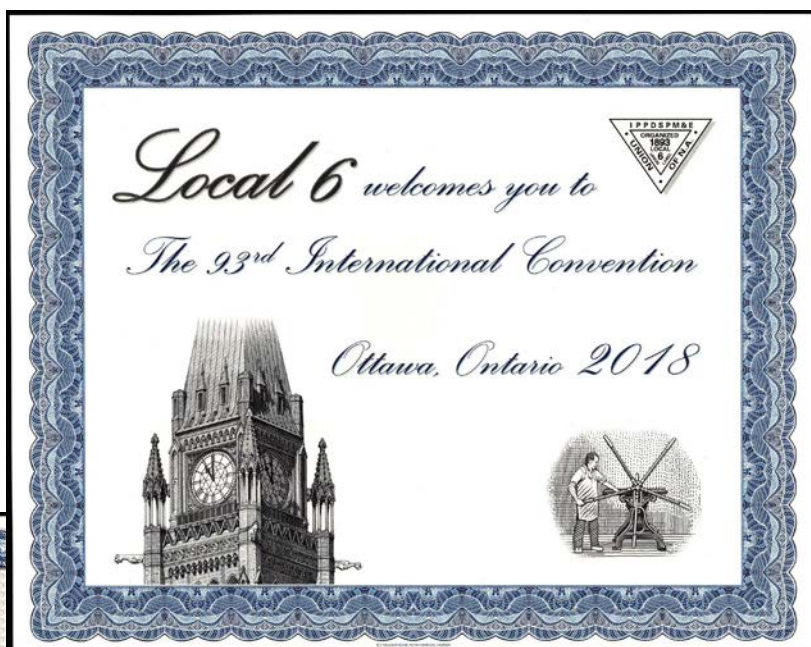
Above: **BV-17**, the latest "insert card" from the BEP's 2024 Veteran's Day Ceremony program. This features a vignette similar to B-134 from 1990.

Left: **UN-80**, the 2024 annual card from the UN Postal Administration, was released on Oct. 1.

Right: **FSO-1995A**, printed on bond paper to resemble a stock certificate, celebrated the 200th anniversary of the founding of American Bank Note Co. The whimsical text certifies that the bearer "is entitled to share in the bicentennial." A small hologram is featured in the center.



Three more cards were issued
for the 2018 Union convention
(from top): **F-2018Ca, b, and c.**
All were produced by Canadian
Bank Note Co.



DUCK CARD DESIGN ERROR DISCOVERY

Greg Alexander

Even after 30 years, we still find the occasional mistake on a card that was overlooked at the time. In this case it happened on one of the Duck Stamp cards made for a stamp show, back when the U.S. Fish & Wildlife Service was still issuing show cards.

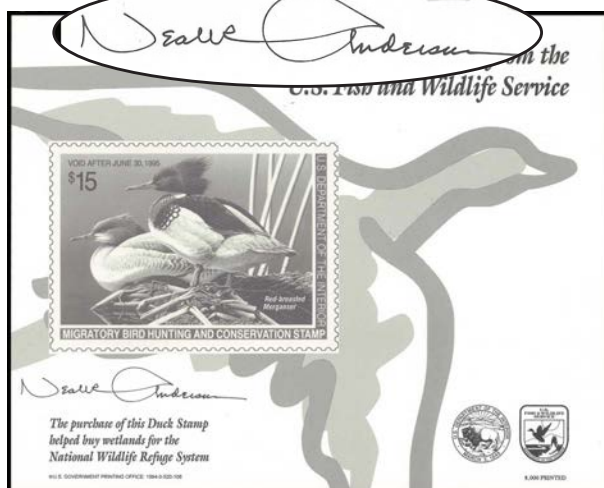
In June 1994, the USFWS released their “generic” card for the year, showcasing the new red-breasted merganser stamp design by Neil R. Anderson and bearing his facsimile signature. The first show card with the new duck stamp came out six weeks later at the APS StampShow 94 in Pittsburgh. What everyone failed to notice was the signature on the StampShow card was

in error. Someone at the Government Printing Office had neglected to fully update the design from the previous year and the signature used was actually Bruce Miller's, the artist for the 1993 duck stamp. The error was fixed on the remaining show cards that the year... and show cards during the following year eliminated signatures entirely.

I should say *almost* everyone failed to notice. Neil Anderson, no doubt, saw the irony as he autographed cards at the show next to the wrong signature!



Bruce Miller's facsimile signature appears on all the 1993-94 cards bearing his stamp design (D-69 shown).



The generic 1994-95 duck stamp card (D-71) correctly shows Neil R. Anderson's signature.



But the StampShow 94 card (D-72) shows Miller's signature under Anderson's stamp.



Anderson had the good grace to sign this show-cancelled card, despite the error.

THE EVOLUTION OF F-1973B

Greg Alexander

I have long been an admirer of the City of Washington Statues, originally engraved and printed in 1955 by BEP Local #2 for that year's Union convention book. These vignettes were very well received and in 1973 BEP members chose to feature them again in different colors as part of the convention book and as a stand-alone card. The Union sold the loose card for a nominal profit, as a fundraiser. This card represents not only a triumph in design and engraving, but also in plate printing, as it required six intaglio print runs and black offset for the text. The card in the book (F-1973Ag) differs from the "public" card (F-1973B) by the smaller text block and the position of the Eternal Vigilance vignette at the bottom, which is about $\frac{3}{4}$ " lower on the book card.

There is so much color on this card that it always catches my eye when I happen to see one listed on Ebay. They show up frequently, so when I came upon the card featured on this Journal's cover I nearly passed

it by, but something about it struck me as odd. I had to go online to check the SCCS Forerunner gallery before realizing it was the Eternal Vigilance statue. Instead of the usual yellow frame and green vignette this example had a green frame and a black vignette!

I immediately purchased the card and struck up a correspondence with the seller in Ohio. It turned out the card was part of a larger set of production material, which I was also able to acquire. Most interesting was a series of typewritten notes tucked in with the cards that documents how they were printed. Pieced together with what we already know from listings in the 1989 SCCS catalog, it relates a fascinating story. Members with hard copy SC Journal subscriptions will want to check the digital edition for a full-color version of this article.

Let's start with the first of the notes (Figure 2), most of which were typed up on March 31, 1973. This was less



Figure 1: The rejected card from the first print run of the 1973 convention card and close-up showing the lack of detail in the Statue of Grief and shading of the background. Listed as F-1973Gb.

3/31/73

As I explained over the phone to you, the souvenir card could not be printed in the Bureau due to it being sold for a profit. The plant that was doing it had very poor lighting and when they had four stampings on we saw the work under good light with a glass. WOW, stop the presses. The colors were so light they didn't bring out the many details in the dies. We tried overstacking the outlines in the brown, no good, so we are now doing the job over, three weeks wasted work and expense. There is another print to go on, a total of four all told. We started again this past Thursday, 3/26/73 and hope to complete the big headache by April 20, 1973 with Gods help. A big job, six times through the press with such close registrations on all dies.

The Statue of Grief in brown has been overstacked in all these copies and in many cases you can see the double images where the brown has struck twice.

Figure 2: The first in a series of typed notes that accompanied the set of production proofs tells a tale of trouble as BEP plate printers labored to complete the souvenir cards for their 1973 convention.

than two months from the start of that year's Union convention and the Local #2 printers on this project were already under the gun and working their way out of a bind. Normally, the BEP allows union members to use Bureau equipment to print convention cards, as a courtesy. These are then distributed at no cost to attendees. But in this case,

the Union was also printing cards they would sell to the public for a small profit, so government regulations prevented them from being printing at the BEP. Instead, an off-site facility with poor lighting had to be used.



Figure 3: Final color trial for the book card, with registration marks still in place. The detail on Grief has been greatly improved.

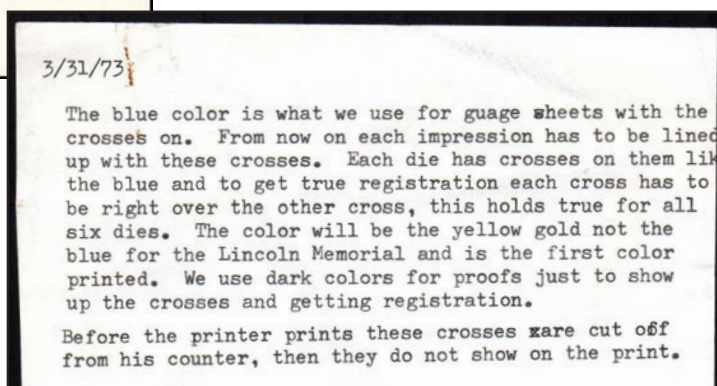


Figure 4: The gauge sheet, show the first die to be printed and the “crosses” used to center the other colors. This would become the yellow gold print run.

The cards were already more than halfway through the printing process before they were closely examined under better light. In the words of our unknown narrator: “WOW, stop the presses.” The printing was not dark enough and the fine details of the engravings were being lost. They first tried to fix the problem by overstamping the brown ink but ran into problems with image doubling. They finally threw in the towel and started over, wasting three weeks of work.

Figure 1 shows an example the rejected card, with four colors in place: light blue, yellow, brown, and purple. The handwritten note on the card refers to the background that was dropping out, particularly the subtle shading behind the Statue of Grief, positioned on the left. The color pattern on this card matches the description for F-1973I in the 1989 SCCS catalog, however, these copies include the longer text block from the public card. They were printed on 10-5/8” x 9 1/2” cardstock, which was to be cut down to 10-5/8” x 8 1/2” for the finished product.

The restart allowed the printers to reevaluate the colors being used on the cards. Four different color trials using only the top three vignettes are described in the catalog under the listing for F-1973G. Our rejected card in Figure 1 was unknowingly listed here as F-1973Gb. I believe my unlisted green/black variation on the Grief vignette was the final trial, after the colors had been selected for the other statues. Another trial



was produced in the format used for the convention book (Figure 3). Ultimately, the printers chose to go with orange and green for Eternal Vigilance — despite our narrator’s preference for black ink on the statue, as his note states.

The collection also includes an example of the starting point for the intaglio printing, known as a gauge sheet (Figure 4). This would be the background of the top vignette (Lincoln Memorial). As the typed note describes, this die was first printed in dark ink to make it more visible, especially the registration marks, which he calls “crosses.” All the crosses on the other five dies needed to line up precisely with these. Once this first die was properly positioned, the crosses were removed by taking away the “counter” behind them — the backing that pushes the printable areas of the paper firmly against the die on the stamping machine. Then the yellow-gold ink was printed (Figure 5).

Our narrator kept an example of the third pass through the press, with the yellow, brown and baby blue ink in place (Figure 7). He also kept a card showing what

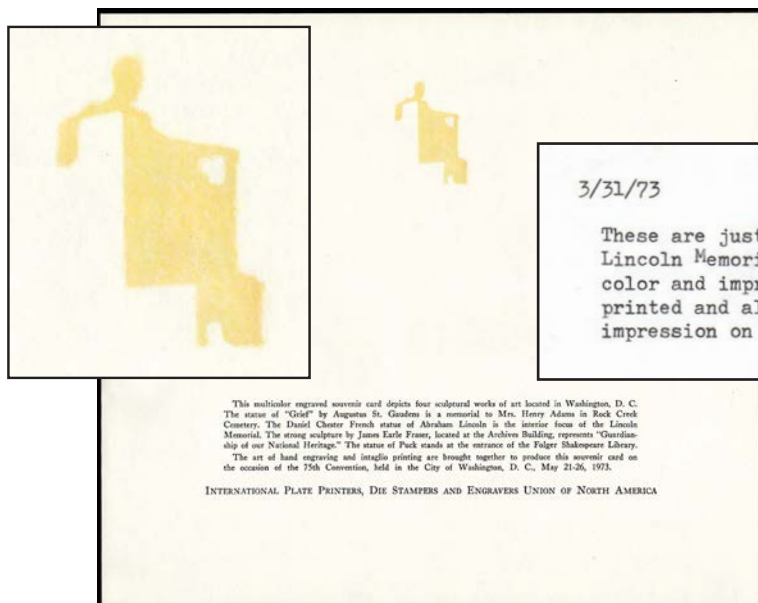


Figure 5: The first image printed was the background for the Lincoln Memorial. This card is listed as F-1973Ea.

3/31/73

These are just proofs of the golden yellow for the Lincoln Memorial that the printer runs to check his color and impression making sure all is properly printed and all the details from the die are in his impression on the paper and the color is what we want.

happens when the crosses get misaligned – among the color trials, the statue of Puck shifted to the right and had to be adjusted (Figure 6).

The SCCS catalog notes that an unknown number of progressive proofs were pulled. A full set of six with the larger text inscription is described and listed as F-1973E. Figure 7 falls into line as F-1973Ec. A partial set of four progressive proofs without text is listed as F-1973F.

Figure 6:
Example of poor
registration on the
Puck statue.



Figure 7: The third
print run. This card
is listed as F-1973Ec.
Note the faint blue
shadowing on the
wall behind the
statue of Lincoln.



Despite all the extra work, the Bureau printers got the job done in time, with quality and precision. The end result was a striking card that proved popular with union members and collectors alike. Our narrator was

nice enough to share about a dozen copies with the person he was writing to. But he made no bones about how much grief the project had given him.



The finished product, give one or so to your neighbor and hope you enjoy them, this has been a real ulcer product believe you me.

SCCS AUCTION NO. 57

About half the lots in this auction are donated material, with proceeds benefitting the Society. We are currently accepting consignments for upcoming auctions; for details (*before* you ship anything) contact Vince Jones at vincekjones3@gmail.com.

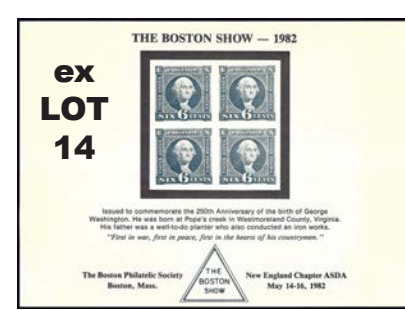
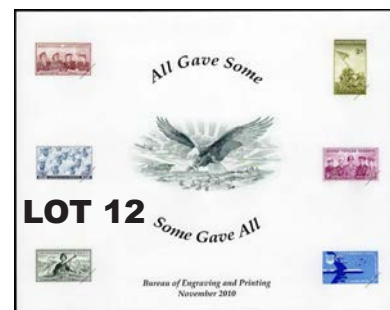
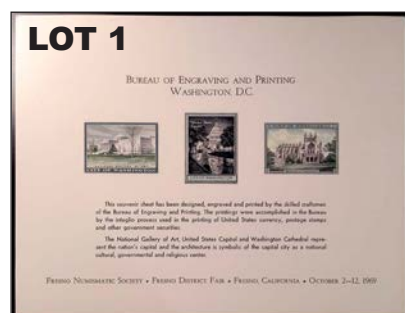
AUCTION RULES:

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 \times \$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.

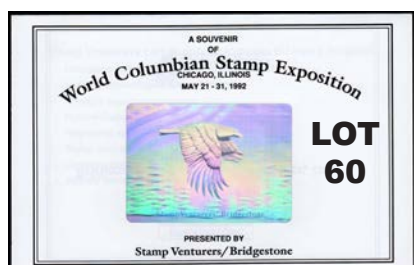
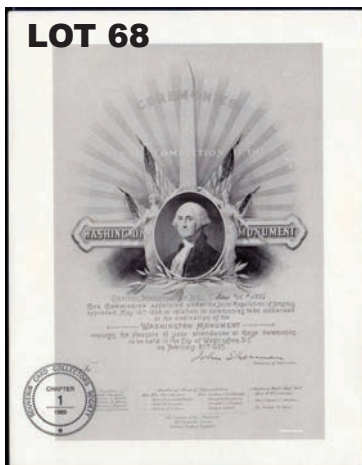
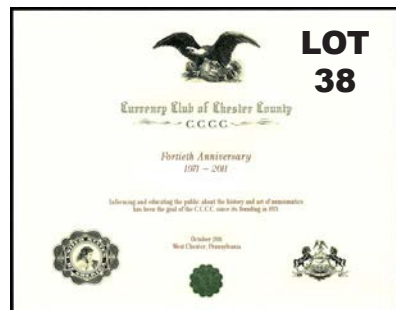
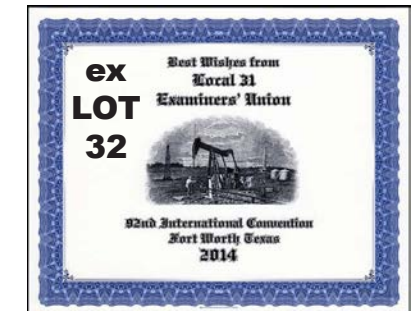
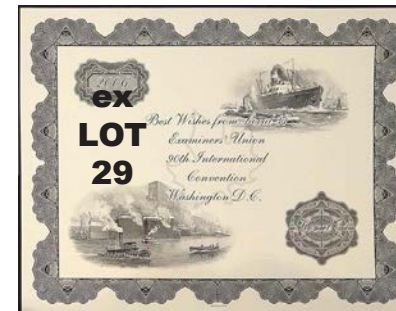
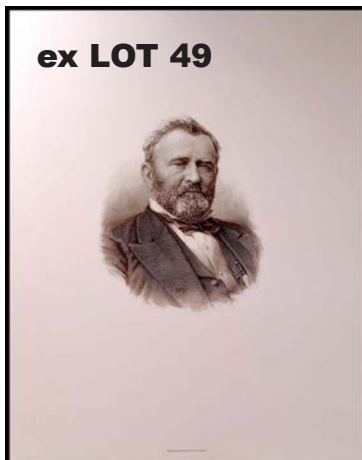
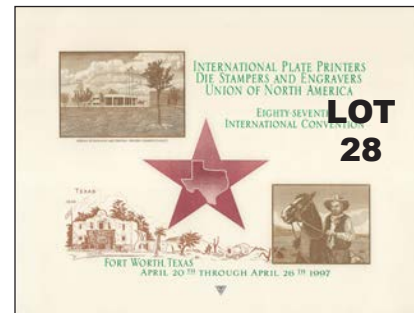
4. Successful bidders will pay the postage, insurance, and packaging for their lots. Payment is expected within ten (10) days of invoice receipt. NO lots will be shipped until paid in full. Checks should be made out to "Vince Jones".
5. Only misdescribed lots are eligible for return; mistakes by the 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 (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 57 CLOSSES AT MIDNIGHT ON SUNDAY, JAN. 18, 2025.



LOT	SCCS #	DESCRIPTION	MIN. BID
1.....	B-3.....	Fresno 1969, No-pink variety	60
2.....	B-18.....	ANA 1972, show cancelled	30
3.....	B-52.....	Visitors Center 1981, circular DC cancel - 04-25-81	6
4.....	B-59.....	FUN 1983, circular date cancel Orlando.....	15
5.....	B-70.....	IPMS 1984 intaglio print, blue eagle, mint.....	45
6.....	B-109.....	GENA 1987, brown shield, mint	25
7.....	B-113.....	FUN 1988, green shield, mint	25
8.....	B-117.....	ANA 1988, blue shield, mint	25
9.....	B-158.....	IPMS 1992, show cancelled	12
10....	B-189.....	BEP Savings Bond Campaign 1994, mint	9
11....	B-212.....	ANA 1996 intaglio print, blue miner, mint	14
12....	BV-7.....	BEP Veterans Day card 2010, mint	25
13....	BV-16.....	BEP Veterans Day card 2023, mint	20
14....	CB-1-6.....	All six ASDA Boston Show cards, mint, plus 1977 & 1981 cards	25
15....	F-1959B.....	67th IPPDS&EU Convention, brown Lincoln Memorial & Birthplace	50
16....	F-1966A.....	SIPEX 1966, FDC w Sc. 1310	50
17....	F-1979B.....	IPPDS&E Union "Snipes card", mint.....	14
18....	F-1983F.....	BALPEX 83, show cancelled	10
19....	F-1985D.....	81st IPPDS&EU Convention, very large eagle, mint	18
20....	F-1987A&B	82nd IPPDS&EU Convention, brown and blue, locomotive vigns	25
21....	F-1988A.....	Bank Note PDES Guild of NY, mint card	30
22....	F-1990C.....	NAPEX & BIA 60th anniversary, show cancelled inside	25
23....	F-1991B.....	42nd Siderographers Convention, mint	20
24....	F-1991C.....	GENA 91, mint, in folder	8
25....	F-1992B.....	MANA 1992, mint	8
26....	F-1993B.....	Centennial IPPDS&E Union, mint	14
27....	F-1993I	Alpha Kappa Psi convention, mint	8
28....	F-1997A.....	87th IPPDS&EU Convention, mint	25
29....	F-2006A.....	90th IPPDS&EU Convention, complete folder of 8 mint cards	95
30....	F-2006B.....	90th IPPDS&EU Convention, dinner invitation	20
31....	F-2011A.....	Western Currency Facility 20th anniv., mint	25
32....	F-2014Bc,d,e	92nd IPPDS&EU Convention, 3-card set by Canadian BNC, mint	25
33....	FB-1994B	BEP Centennial, small card with Sc. 2875 enlarged	14
34....	M-10	Thomas Edison 150th, dual cancelled card (02-11-97 & 06-07-97)	5
35....	MB-23.....	Raleigh CC show 2002, serial #52, cancelled CDS @ Capitol Sta	8
36....	MB-24A	Raleigh CC show 2003, mint	8
37....	MB-44.....	FUN 2011, mint.....	7
38....	MB-48.....	CCCC 40th anniversary, mint	7
39....	N-24.....	2012 SCCS Card - mint, BEP 125th Anniversary	5
40....	N-25.....	2013 SCCS Card - mint, War of 1812	5
41....	N-26.....	2014 SCCS Card - mint, National Anthem	5
42....	N-27.....	2015 SCCS Card - mint, Panama Canal centennial	5
43....	N-28.....	2016 SCCS Card - mint, National Park Service centennial.....	5
44....	N-29.....	2017 SCCS Card - mint, Constitutional Convention 230th	5
45....	N-30.....	2018 SCCS Card - mint, WWI centennial	5
46....	N-31.....	2019 SCCS Card - mint, Transcontinental Railroad, 150th.....	5
47....	PS-58.....	Argentina 85, two show cancels w/ U.S. and Argentina stamps.....	8
48....	PS-6.....	Munich Olympics 1972, show cancelled on back	20
49....	PV-200//203...	(4) Large BEP presidential engravings, Washington, Jefferson, Lincoln and Grant, mint	18



LOT	SCCS #	DESCRIPTION	MIN. BID
50....	PV-400.....	Great Seal of U.S., mint.....	6
51....	SO-9	SPMC 1979, \$2 Liberty Bank obsolete, mint.....	9
52....	SO-13	Bank Note Reporter 1980, \$3 Kansas obsolete, mint	7
53....	SO-16	Interpam 81, mint, oversized card	7
54....	SO-43	SPMC/IBNS 25th anniversary, Statue of Liberty w/ hologram, mint..	12
55....	SO-44	Royal Philatelic Society of Canada, 58th Annual Convention 1986, * 1/2" tear on right side.....	5
56....	SO-57	ANA Summer 1987, \$10 Hawaii SC note w/ cowboy, mint.....	10
57....	SO-63	Miami Stamp Expo 1989, Saluting America's Railroads.....	12
58....	SO-71	Miami Stamp Expo 1990, Saluting Native Americans	12
59....	SO-90	WCSE 1992 proof (red stamp), mint	25
60....	SO-101	WCSE eagle hologram 1992, mint	15
61....	SO-106	ASDA Mega 1992, mint.....	7
62....	SO-132	APS 1994, mint	5
63....	SO-134	Balpex 1994, mint	5
64....	SO-135	ASDA Mega 1994, mint.....	5
65....	SO-161	CAPEX 96, auto card, show cancelled, w/added FDC of Sc. 4909.....	20
66....	SO-162	CAPEX 96, five-stamp card, mint.....	20
67....	SO-162	CAPEX 96, 5-stamp card, three show cancels, no stamps affixed....	25
68....	W-1	Washington Monument Centennial, DC Chapter 1 card, mint	15
69....	Doovas Card #2.....	Houston ANA show 1978, modified PV-311, CDS Houston cancel, 180 printed, serial #20	50
70....	B-76a.....	Milcopex 85 banquet, altered card, with show cancel	20
71....	B-90a.....	Milcopex 87 banquet, altered card, with show cancel	20
72....	SO-125a	Milcopex 94 banquet, altered card, with show cancel.....	20
73....	SO-37d	SPMC Banquet 1988, altered card, with IPMS show cancel.....	20
74....	SO-12a	ANA Museum souvenir, altered card, mint	9
75....	Tim Prusmack card.....	DC-Baltimore Coin & Currency Show 1997 Coin and currency collage	6

AUCTION CLOSSES AT MIDNIGHT ON SUNDAY, JAN. 18, 2025.



EXAMINING THE STATUE OF FREEDOM

Tom Gaudet



Left: The Capitol Dome, as seen on our current \$50 note.

Below: The original Capitol Building in 1827 (from F-1994A).



If you were asked about the Statue of Freedom, a certain lady with a torch in New York harbor might spring to mind. But another statue that arrived from Rome, not France, preceded Lady Liberty by more than 20 years. In fact, she's probably the second most popular statue on security engravings.

So, who is she? If you are lucky enough to have a \$50 bill in your wallet, take it out and flip it over. On the back you'll find the U.S. Capitol. At the top of the dome, stands a statue: this is the Statue of Freedom. The story of how she got there and where else she has appeared, comes with some twists and turns that tie into a number of hobbies.

The Capitol was first built in 1793 and by the 1850s had become too small. A project to enlarge and update was undertaken, with the addition of a large dome supported by cast iron.



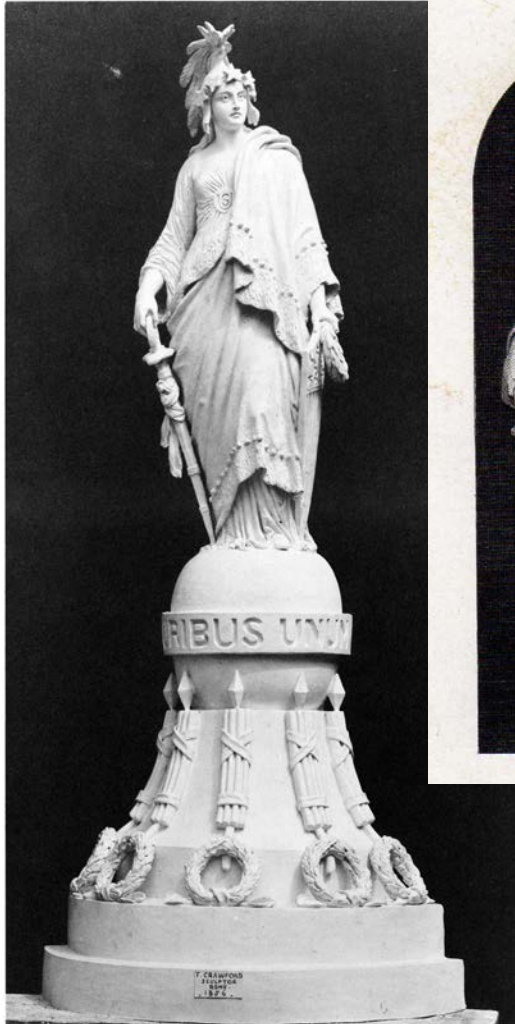
In keeping with the times, no building worth its salt should be without female adornment in stone or bronze. So, Congress authorized funds for a statue, which was commissioned in 1855.

The sculptor selected for the job was Thomas Crawford of Rome, Italy, though born in New York to Irish parents. He produced works for other government buildings, museums, and cities such as Richmond, VA. Inspiration for the dome statue could have come from the host of allegorical figures that grace what are now called "obsolete" banknotes, which circulated at the time. An example shown, by National Bank Note Co., received a lot of use.

Crawford initially envisioned the statue to be wearing a Phrygian cap. One of American Bank Note Company's signature vignettes shows a good representation of such a headpiece. The cap displayed on a "liberty



Left: A well-known allegorical figure engraved for the National Bank Note Company. Right: American Bank Note Company's famous vignette of Liberty wearing a Phrygian cap.



Left: The final, full-sized plaster model in an 1856 photograph of the Statue of Freedom on its massive base, probably taken in Crawford's studio in Rome. This photo was used as the basis of the ABNC "keyhole" vignette of the statue, which was also engraved with a "clouds and rays" background.

pole" also became a common visual device, famously used on the Liberty Cap large cent pieces, among the first coins struck for the new America in 1793.

Why is this important? The felt cap originated from the pileus, an attribute of the Roman goddess Libertas, worn by emancipated slaves in ancient Rome. These images of Liberty wearing a cap or of the cap on a pole were long standing symbols used to represent the freedom Americans fought for in the not-too-distant past.

As work began, a certain Jefferson Davis, then Secretary of War, was in charge of the Capitol construction. Part of this was, of course, overseeing the statue to top the dome. Captain Montgomery Meigs, of the Army Corps of Engineers, supervised the dome construction. Upon viewing the first plaster model, Meigs observed that Crawford "has made a light and beautiful figure of Liberty. ... It has upon it the in-

evitable liberty cap, to which Mr. Davis will, I do not doubt, object."

And object he did. For Davis, a Mississippian destined to lead the Confederacy, there would be no symbolic freedom for slaves. He requested and received a change, leading to a more warlike depiction. The Phrygian cap was replaced by a helmet with an eagle's head and feathers. Plaster models exist showing three variations, with the final design on an extensive pedestal, as the Statue appears atop the Capitol today.

Thomas Crawford did not live to see his statue completed. He died in 1857, only 43 years old, of eye and brain cancer. After his death, the plaster model was shipped in sections to Washington, where it was cast in bronze in 1860. The start of the Civil War slowed work to a crawl on the Capitol building until 1863 when construction resumed. The statue, just shy of 20 feet tall, weighing nearly 15,000 lbs., was finally set in place in December 1863.

Eight years had passed between her commission and her placement atop the dome, during which time the U.S. had begun a battle with itself. Jefferson Davis' design alterations from freedom to war had ironically played out across the nation.

One byproduct of the War Between the States was the emergence of the first federal bank notes of the country, the ubiquitous "greenback" or 1861 non-interest-bearing demand notes. Though the statue was not in place at that time, it had been completed and was on the Capitol grounds. The Bureau of Engraving & Printing had yet to be established and so the American Bank Note Co. had the honor of producing the Treasury's first banknotes. A vignette of the statue, a seminal and enduring image, graced the \$5 note. This



The 1861 \$5 Demand Note or "greenback" featured Hanks' keyhole vignette of the Statue of Freedom, even though it had yet to be placed on the Capitol Dome.

was replaced shortly by a "legal tender" note in 1862 with a similar design.

New York engraver Owen G. Hanks (1820-1863) is credited with the two most-used vignettes. The "keyhole" version with its solid black background was engraved from the studio photo taken of the final plaster model. Realizing the statue would be more appropriately viewed outdoors, ABNC also prepared a "clouds and rays" version with a lighter background. The statue portion is the same in each version; both are dated 1859. A similar but distinct engraving was done by the Continental Bank Note Co., which has the shield and wreath position further forward.

Hanks' keyhole engraving, with its prominent use on the 1861 greenback, is the best-known depiction of the statue. But both images appeared on many other items: local (obsolete) banknotes, foreign banknotes, stock certificates, stamps and even souvenir cards.

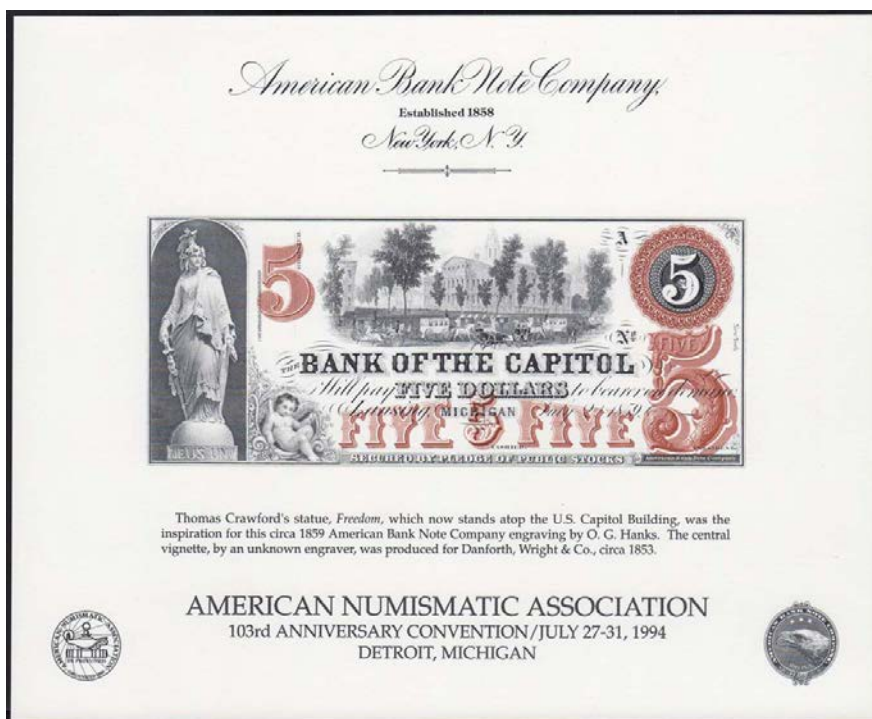
Possibly the earliest use of the keyhole vignette can be found on a \$5 banknote for the Bank of the Capitol in Lansing, Michigan dating from 1859. This note was reprinted on SO-129. It also appears on obsolete notes from Virginia, Georgia and Missouri. The "open" version shows up on an 1861 Harrisburg (PA) Bank proof. One has to assume that ABNC recognized the popularity of the image, which convinced them to use it on the first federal banknotes.

In 1877, after the BEP called in all the plates and dies that private banknote firms had used to produce U.S. currency, one might assume that ABNC's use of the statue vignettes would be at an end. But it apparently did not apply to foreign securities, as evidenced by an



Continental Bank Note Co. also engraved a vignette of the statue, probably for a their own design of the 1861 Demand Notes, but ABNC won the contract.

Right: The Bank of the Capitol in Lansing, Michigan, was one of the first to use the statue vignette on a banknote. A reprint of the \$5 note from 1859 is found on SO-129.



Imaged by Heritage Auctions, HA.com

Left: The Harrisburg Bank in Pennsylvania, used the "open" version of the statue vignette on this proof. Ironically, it may have gone unissued due to the U.S. Treasury superceding obsolete banknotes with federal greenbacks.

Right: The use of the statue vignette was not limited to U.S. currency. It also appeared on this proof of an Argentina banknote and notes of two other countries in South America.



Imaged by Heritage Auctions, HA.com



ABNC used the keyhole vignette on at least two stock certificates, including this one for a Philadelphia streetcar company, first issued in 1875.

1889 proof of an Argentine banknote. Note that “E Pluribus Unum” is discretely cropped out at the base. Designs with the keyhole vignette are also known on Ecuador and Uruguay notes.

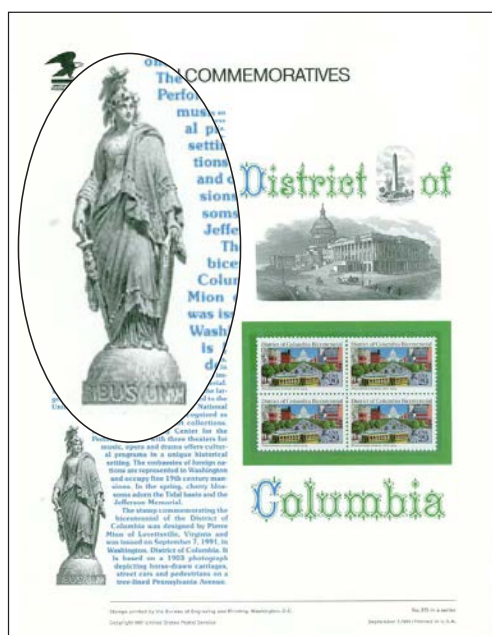
ABNC also continued to use the engraving on at least two stock certificates, one being the Continental Passenger Railway Co. of Philadelphia. On this, “E Pluribus Unum” appears under both the statue and the eagle vignette. The stock certificate continued to be issued as late as the 1930s, but since it was initially designed in 1875, prior to the BEP edict, the Bureau may have turned a blind eye. It is quite unique to see an element of U.S. currency on a commercial stock certificate.

Since it hadn't used the “clouds and rays” version on federal currency, American Bank Note apparently wasn't required to turn in those plates and dies, though they sat in the vault for about a century. In 1991, the vignette minus any background, showed up on a USPS Commemorative Panel (CP-373) for the District of Columbia Bicentennial stamp. A few years later in 1996, ABNC decided to create a three-card

series, SO-149 to 151, detailing the story of the statue, featuring the “clouds and rays” statue vignette and two related stamps (more on those in bit). A series of vignette proofs (SO-152 to 154) also includes the statue vignette. These souvenir cards provide the perfect canvas to showcase the engraver's art and make available images that are rare or hard to obtain otherwise.

The first card series recounts the difficult voyage the plaster model made from Rome to Washington, including having to offload the six sections in Bermuda because the ship was severely leaking. I recommend reading this text, which can be found on the cards in the SO image gallery on the SCCS website.

Though the Bureau of Engraving & Printing possessed the ABNC dies for the 1861-62 greenbacks, some decades later they decided they wanted their own engraving of the statue. WWI prompted the Treasury to float a series of Liberty Loans and in 1916 BEP engraver Louis Schofield produced “Goddess of Liberty” to be used on the back of various denominations of 1917 Liberty Bonds. Why “E

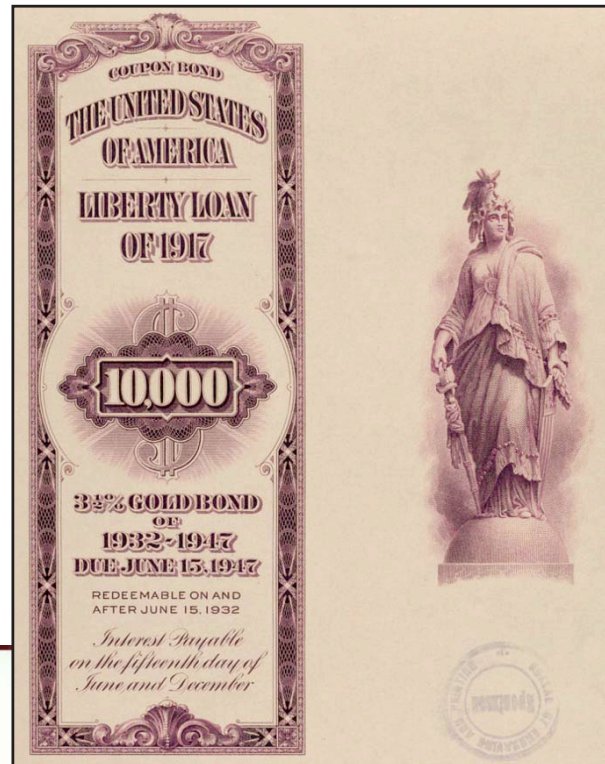


One of the vignette's latest uses, on CP-373.

Pluribus Unum” was not included at the base of the statue is puzzling. Though these were “gold bonds” when issued, after the U.S. moved off the gold standard in 1933, the bonds were redeemable only in currency, rankling some investors. Liberty Loans and the associated posters advertising them are a big collectible market in themselves.

Schofield’s vignette of the statue can be found on several BEP souvenir cards: B-146 and B-150, which also feature the Capitol Dome, B-265 and an enlarged version on B-318. The info card for B-318 erroneously attributes that vignette to William O. Marks, but close comparison clearly shows it to be Schofield’s.

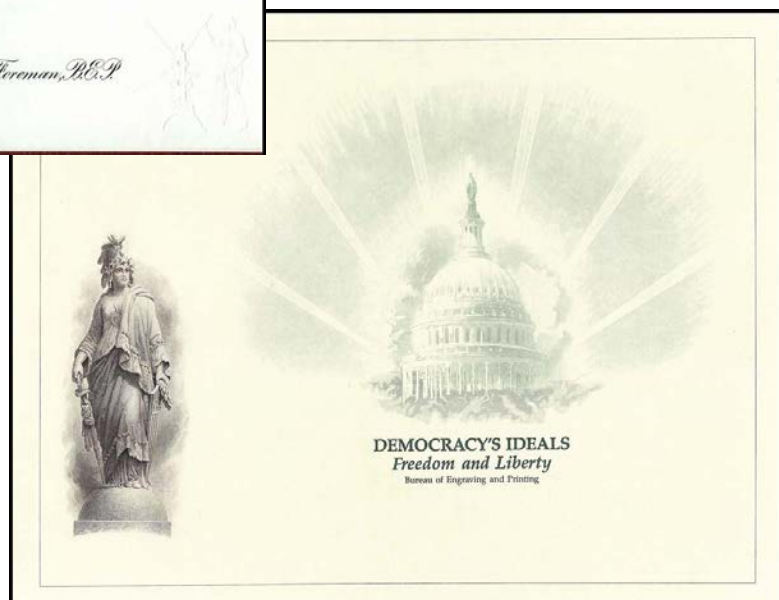
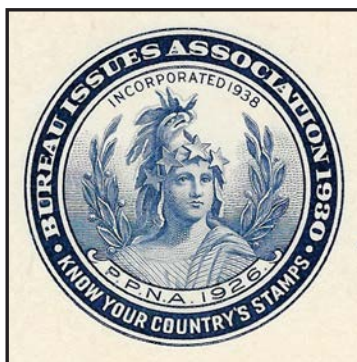
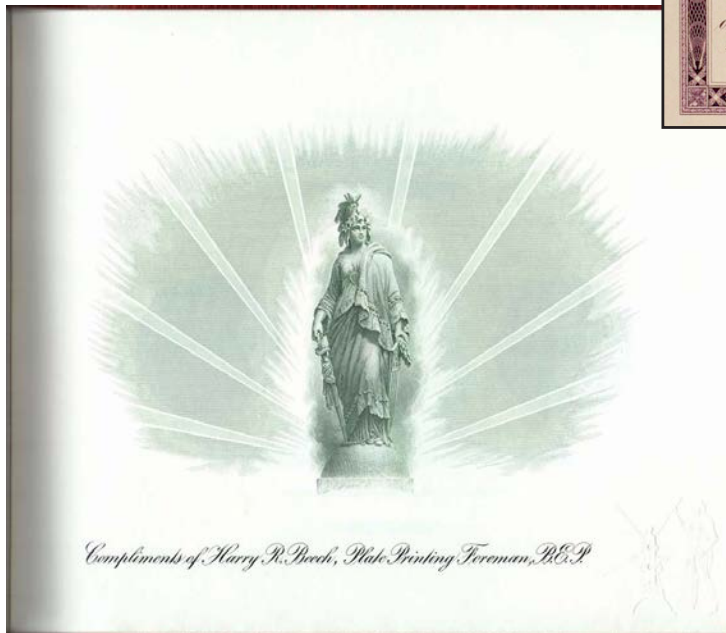
Marks was probably the engraver of the large background of rays surrounding Schofield’s vignette that first appeared in the 1951 Plate Printer’s convention



Above: In addition to currency, the statue also made appearances on WWI Liberty bonds.

Left: Union card F-1981Ah was likely the inspiration for the BEP’s intaglio prints B-146 (below) and B-150 in 1991.

Lower left: Bureau engraver Thomas Hip-schen used Freedom’s head on the BIA logo.



book on F-1951Ab. This variation was attractive enough to reuse in green for the 1981 convention book (F-1981Ah), which in turn was used for many years on award certificates for the Bureau Issues Association. In fact, the BIA also used the head of the statue, engraved by Thomas Hipschen, for their logo found on F-2000A & B.

In 1918, John Guilfoyle engraved a larger version of the statue's head for the BEP, which can be found on B-307. Though identified as "Head of America" it is unmistakably the Statue of Freedom. No uses have been identified yet, so it may have been engraved as a generic vignette.

There is one more vignette of the statue by an unidentified engraver. This appears at the top of two fairly recent Union cards, F-2006Af and Ak. While it plainly uses the same model as those earlier, this vignette is smaller than previous ones and is a noticeably different engraving. Perhaps some reader will have information that could shed light on what this was used for.

Now let's move on to even smaller engravings — the stamps. B-191 brings us to a new use for our statue, specifically Newspaper and Periodical stamps. These were first issued in 1865 to pay for large shipments of publications. They got a redesign in 1875 with a new allegorical style. More de-

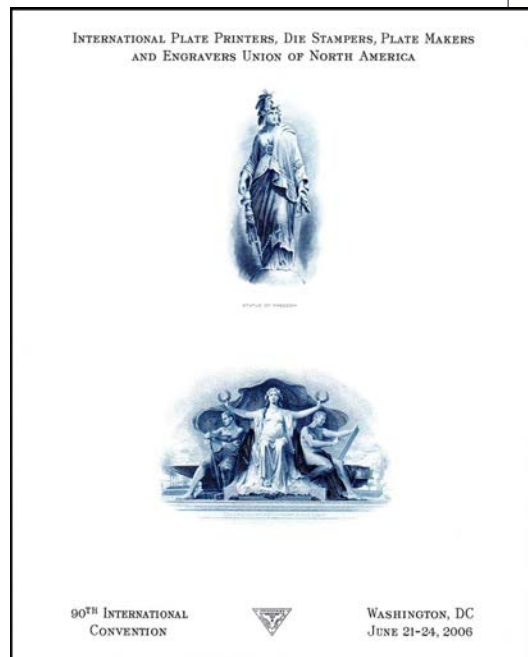
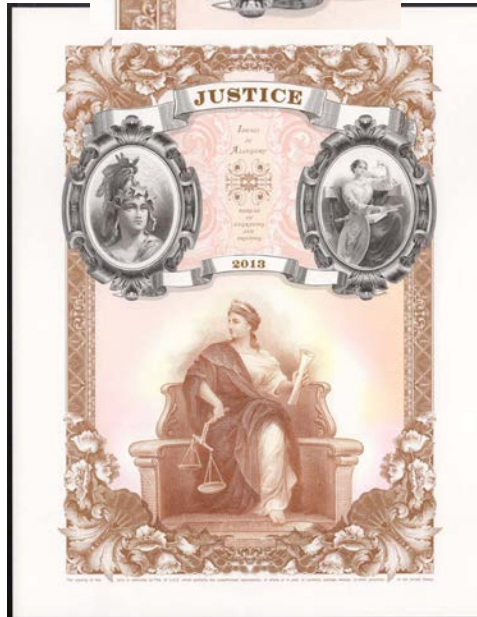


Left: John Guilfoyle's "Head of America" was featured on B-307.

nominations were introduced in 1895, but by 1898 they were ultimately discontinued and demonetized.

On B-191, the 2¢ value uses the Statue of Freedom as the central figure, engraved by Continental Bank Note Co. On this small depiction in particular, collectors misinterpreted the feather head-dress, perceiving the female figure as an Indian. That was not the sculptor's intention, but the change from liberty cap to helmet gave rise to that impression.

These stamps have a convoluted history of printings. National Bank Note Co. did the first series, then Continental took on the contract with the redesign. After American



Above: The most recent vignette of the statue appears on two Union cards from 2006 (F-2006Af at left), but the engraver has not been identified.

Bank Note absorbed both companies in 1879, ABNC printed the stamps using the Continental plates. And finally, the BEP took over printing when the Bureau began stamp production in 1894.

B-222 continues with reprints of three series 1895 newspaper stamps. These BEP engravings are a bit cruder than the earlier designs, as Bureau craftsmen

honed their micro-engraving skills. The 1¢ stamp offers a tiny view of the much larger vignette from 1859. This is essentially the same design as the 5¢ newspaper stamp found on SO-149.

The Statue of Freedom make several more appearances on stamps. B-48 features a block of four red and blue stamps from the 1923 definitive series. While it

Below: Scott #PR9, which appears with three other newspaper stamps on B-191. This depiction of the statue was engraved by Continental Bank Note Company.



Above: Scott #PR102 is one of three newspaper stamps featured on B-222. These were among the first postage stamps produced by the BEP in 1894. The same design was used on 1¢, 2¢, 5¢ and 10¢ denominations.

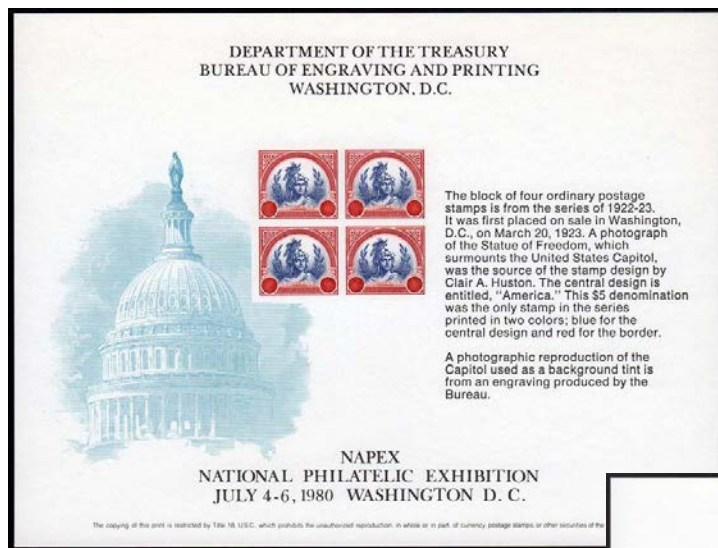
is the statue's head only, it is a striking portrait with the addition of the wreath surround. The helmet with eagle and feathers is easily discerned. This is Scott 573, also found on SO-150 and ASDA-283 with its \$5 denomination intact. A less flattering engraving of Freedom's head also appears on a 2018 set of \$1, \$2 and \$5 stamps (Scott 5295-97).

Lastly, we return to Lady Freedom in full. To commemorate the sesquicentennial of Washington, DC as the nation's capital, the Post Office issued a set of four 3¢ stamps, with the Statue of Freedom (Scott #989) released first, on April 20, 1950. The others depict our three branches of government: the White

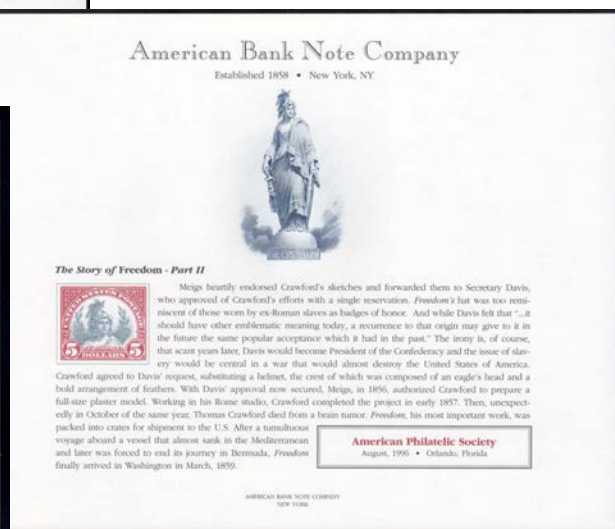
House (Executive), the Supreme Court (Judicial) and the Capitol Building (Legislative). The statue stamp, in bright blue, was designed by Victor McClosky, Jr. and engraved by Charles Brooks. It's unfortunate that the BEP chose not to include the statue on B-11, when they reprinted the other three DC stamps. But if you squint, you can still make her out, standing tall at the peak of the Capitol Dome.



Left: Scott #989, the first of the Washington, DC 150th anniversary stamps issued in 1950.



Above: Scott #573, the highest denomination of the 1923 definitive series, is the only stamp featured on souvenir cards in three categories: BEP (B-48, left), Semi-Official (SO-150, below) and ASDA (ASDA-283, lower left).

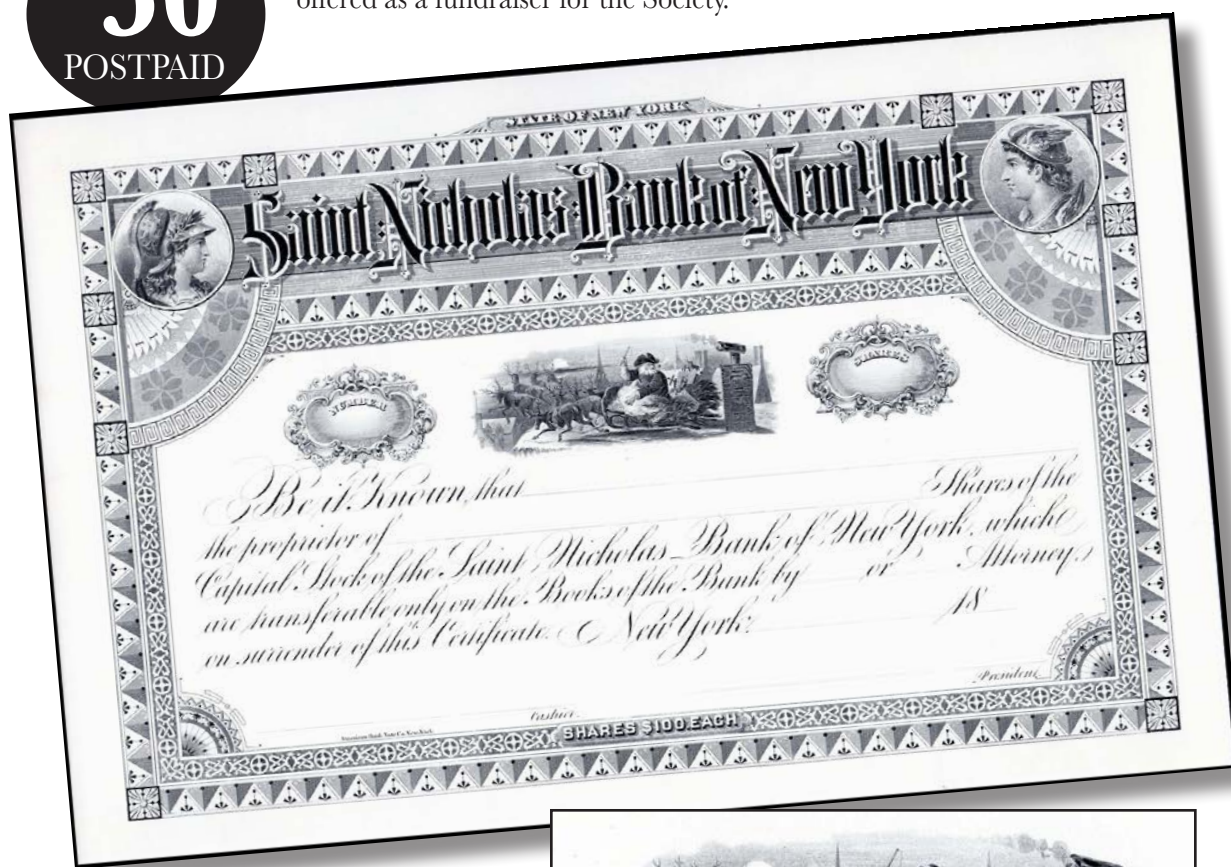


Special Offer for Society Members!

Thanks to a generous donation by a fellow member, the SCCS is able to offer one of the most elusive collector products ever issued by the American Bank Note Company. In 1993, ABN Commemoratives released a reprint of a stock certificate for the **Saint Nicholas Bank of New York**. The reprint was only offered framed, at a cost of \$100. Very few were sold and the product dropped out of sight.

A small number of these beautiful intaglio reprints (unframed) are now available, each with the ABNC certification on the back. Because supply is limited, only **one per member** will be sold, first-come first-served. These scarce cards are being offered as a fundraiser for the Society.

\$30
POSTPAID



This certifies that the Banknote Intaglio printing on the face of this document was printed in 1993 by the American Bank Note Company.

Attested to by:

Stanley Kreitman

Stanley Kreitman
President of
American Bank Note Company



Please remit check **payable to "SCCS"** to
Greg Alexander

3081 SW River View Dr., Pendleton, OR 97801

PayPal accepted at gsalexan@gmail.com

HOW I SPENT MY SUMMER VACATION

Greg Alexander

It's almost nostalgic to look back on what I was up to in August when there's already a dusting of snow on the Blue Mountains, just west of our home. In fact, we spent nearly two weeks exploring the Yucatan in Mexico during October, so summer seems a long time ago. But, for the sake of those interested in the activities of the Society, I will endeavor to wrack my memory and hold forth on our official doings.

had a good number of members stop by to chat, including SCCS founding member **Curt Radford**. I've been a member more than 40 years but this was the first time I've actually met Curt, which was a treat. He brought along a portfolio of very large certificates, most of them engraved, including elaborate military diplomas and commissions. **Lee Quast** and **John Parker** had a dealer table that received a lot of atten-



Left: A view of the bourse at the ANA World's Fair of Money, held Aug. 6-10 at the Rosemont Convention Center. Below: Lee Quast and John Parker handling the traffic at their dealer table.

Let's start in Chicago. I always enjoy shows in the Windy City, home to a couple old friends I love to visit. They put me up for a week, saving the cost of a hotel, and I ride the "El" over to the Rosemont Convention Center.

This year's ANA show felt very active. The bourse is massive and it took several days to walk all the aisles, during breaks from manning the SCCS club table. I was joined at the table by our VP **Art Benjamin**. We



Above: Lee Quast, Greg Alexander and Curt Radford at the SCCS booth. Right: One of the many beautifully engraved military certificates Curt brought to the show.

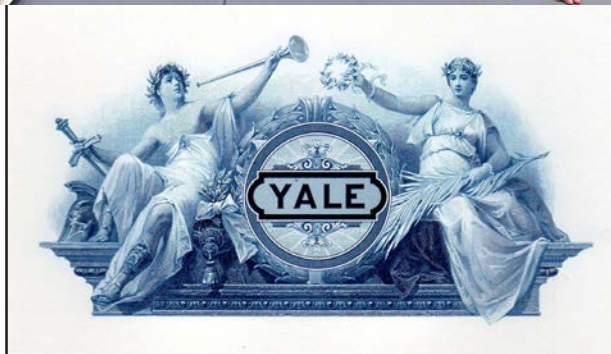




Left: The SCCS show-and-tell meeting included personal presentations of intriguing collectibles. Below: SCCS members pose for a quick group shot after the meeting. Top row from left: Robert Graul, Art Benjamin, David Hunsicker, John Wilson; bottom row: Derek Higgins, Greg Alexander, Mariellen & Ed Herman.



Above: John Wilson shows off the 2024 SCCS annual card, which made an early debut in Chicago.



Above: The special intaglio print distributed at a talk by the Yale Art Gallery's numismatic department.



Above: One of the most impressive items in a dealer's case was this Series 1874 \$500 Legal Tender Note. Left: A frame from an anti-counterfeiting exhibit featured numerous early test notes.

tion, and Lee created a set of repurposed cards for the show (see page C3).

There seemed to be less paper money dealers than usual on the bourse, though there were some very impressive banknotes for sale. The exhibit area focused mainly on coins, of course, but there were several informative currency related exhibits, with two on fractional currency and one that detailed the anti-counterfeiting work of Laban Heath and W.L. Ormsby.

On Thursday, Aug. 8, the Engraver's Circle of Yale University Art Gallery hosted a special presentation given by Ben Hellings, head of the museum's numismatic department. After the talk, attendees received a special intaglio print. Ben dropped by the SCCS booth the following day for a lengthy chat and extended an invitation to visit the numismatic gallery at Yale. That invite proved irresistible, but I'll get to that in a bit.

Rather than holding a typical annual meeting, which was planned for a later show, we invited Society members to bring some interesting items from their collections for a casual show-and-tell get-together. For more than an hour, we passed around items that included a copper intaglio printing plate, a Crane paper company salesman sample kit, and a collection of scarce fore-runner cards from early presidential inaugurations.

After the Rosemont show closed, I had four days before the APS show started in Hartford, CT. It didn't make sense to fly home to Oregon and back again, so I opted to stay on the East Coast and headed for New York City. Art and I flew to JFK Airport and he was kind enough to house me for my short stay.

Starting with a walk across the Brooklyn Bridge, I spent a lot of time wandering the streets of Manhattan, with visits to Little Italy, the Tenement Museum, Central Park, the Financial District, and the American Museum of Natural History. On a single day I put in over 24,000 steps on my pedometer!

Whenever I'm in NYC, I like to spend some time with **Mark Tomasko**. His knowledge of the banknote engraving industry is encyclopedic and we always find interesting topics to discuss. He can often lay hands on sample engravings from his collection to illustrate whatever we might be talking about. This visit we covered the annual reports of the American Bank Note Company and some of the more exotic stock certificate designs that ABNC began using in the 1970s. It was a very educational afternoon.

After exploring the city via foot, ferry and subway, and sampling a wide variety of cuisine, I was ready for the next leg of the trip: Connecticut. Art and I packed up



Above: The UN Building dominates the NYC skyline along the East River, as seen from the Astoria Ferry.



Above: Mark Tomasko sifts through his remarkable reference files of banknote engraved items.

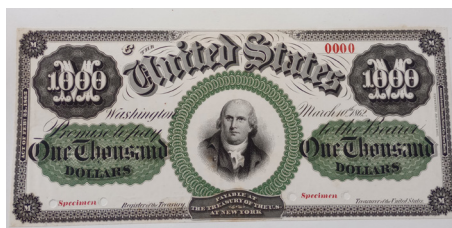


Left: An interesting modern specimen stock certificate, with guilloches presented in the form of cancelled stamps.

*Below: Exterior of the Yale University Art Gallery.
Right: Art Benjamin and Greg Alexander take in
the spectacular ABNC framed collage.*



*Above: The research area of the numismatic department and two of more than 50 salesman sample sheets
from early banknote companies. Below: An 1870s ABNC specimen book, with some of its currency contents.*



his car with luggage and material for the show and headed north out of Brooklyn. But we had one stop to make before Hartford.

It's a bit unusual for an art museum to have a numismatic department, but Yale's Art Gallery in New Haven does. This is mainly due to two major patrons (and SCCS members) **John Jackson** and **Mark Tomasko**. Many of the museum's most attractive pieces came from John's collection; more planned bequests from both will eventually end up there.

I had arranged with Assistant Curator Emily Pearce to meet us, as Ben Hellings was away. She showed us around the numismatic section of the gallery, which is just a single room. The dominant feature immediately as you enter is an enormous gilt framed collage, roughly five by six feet. This was created by American Bank Note Co. circa 1880 from stock certificates, foreign currency, obsolete banknotes, stamps, portraits and vignettes artfully arranged among ornate lathework. It's a jaw-dropping piece of artwork and alone was worth the visit. I was told the museum had five similar ABNC collages, but only had wall space for one in their present location.

Other displays of interest included all the progress proofs for the 1917 \$5 Canadian Bank of Commerce note, printed by Canadian Bank Note Co., and the Nobel Prize medal for Literature given to playwright Eugene O'Neill in 1936. But the day had just begun.

We continued on to the research area, which was far larger than the actual exhibit room. Emily and her assistant, Ellen Rullo, had graciously prepared the gallery's collection of broadsides from banknote companies, ranging from the 1820s to the 1850s. (For reference, one of these was reprinted as FSO-1979A.) These acted as salesman sample sheets for clients to view and select vignette designs for their banknotes. The sheets were in pristine condition and there were more than 50 different examples, some as large as two by three feet. Art and I happily looked through these for the next hour.

The last piece of eye candy to behold was a specimen

book produced by the American Bank Note Co., probably around 1870. I had asked to see it without knowing what it contained. It did not disappoint, with page after page of face and back specimens of some of the rarest types of U.S. currency — the first federal legal tender notes, National Gold Bank Notes, even some high value Treasury bonds. There were also elaborate provincial banknotes from Canada and many colorful foreign notes, mostly from South America. It was joyful capper on the visit.

The best part is that most of the items described here have been scanned and can be viewed online. Just visit artgallery.yale.edu/collection and a search for "sample sheet" or "American Bank Note" should bring up a variety of interesting images. Presently, the numismatic collection is housed on the Yale campus, but a much larger facility in West Haven is in the works, to provide the display space it truly deserves.

With visions of sugar plums dancing in our heads, Art and I headed off in search of lunch, then continued on to Hartford. We arrived in time to catch the tail end of the first day of the Great American Stamp Show.



Above: First-day-of-show cancel at GASS and FDC for the Pinback Buttons stamps.

Stamp shows, by their nature, are more subdued than the hustle and bustle of deal-making at major coin shows. It was interesting to compare the differences between numismatists, who tend to be a bit younger and more energetic, and philatelists, who skew older and seem more interested in conversation.

The GASS, in the cavernous Connecticut Convention Center, covered less floor space than the ANA show, though the exhibit area was far more extensive. The USPS had a large presence, with an area to obtain the many show cancels offered, including two first day cancels for the Pinback Buttons and Autumn Colors stamps released at the show. The 64 hobby societies present in the club section nearly outnumbered the 77 dealers. We had more foot traffic at the SCCS table, on a corner this time with more space for display. For giveaways I had brought a stack of donated philatelic souvenir cards nearly a foot high and we probably went through a third of these.

Our annual meeting on Aug. 16 drew about 10 members. After the financial report, there was some discussion on whether the SCCS should attend the Boston 2026 show (we probably will). Following the meeting business, Steve Patrick presented a talk on using souvenir cards as vehicles for first day cancellations.

My final night was spent “out with the boys,” with a

group of us chatting over dinner at a local barbecue restaurant. Early the following morning I flew off to see family in Virginia, then headed home. It was quite a journey and I packed in a lot of face time with fellow Society members over the course of 12 days. I look forward to more next year.



Above: The USPS claimed the largest booth space and did a brisk business.



Above: There were miles of aisles in the exhibit area, with over 150 topics covered.



Clockwise from lower left: dinner at Bear's BBQ with (from left) Steve Patrick, Art Benjamin, Don Epp, Greg Alexander and Mark Gereb; lots of action at the Stamps-by-the-Bucket table; the well-represented club section; SCCS table, manned by Steve Patrick and Art Benjamin; dealers keeping busy; and members in discussion at the SCCS annual meeting.



MEMBERS' EXCHANGE

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: 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**

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.**

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.**

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.

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



Souvenir Cards Available from Issuing Organizations

A few new cards have been issued in recent months, but many others 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 cards from ANA 2023 remain available, plus some pre-release cards for upcoming shows. 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 new Ben Franklin card (below right) was released at the 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 2023-24 duck stamp cards were released last 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 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

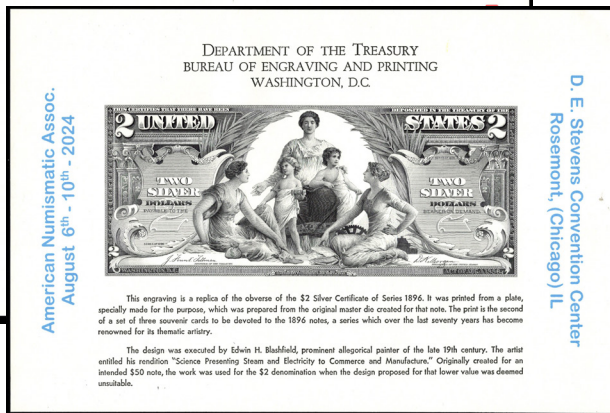
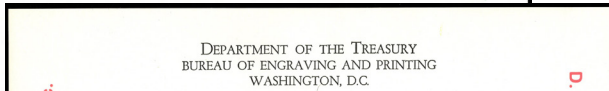
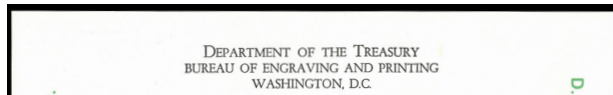
Available: Several dozen card varieties from past philatelic shows; early cards are intaglio, recent cards are computer printed. Send large SASE for list.

New Souvenir Cards issued by Ameri-Show Cards

Lee Quast • P.O. Box 833 • Garner, NC 27529

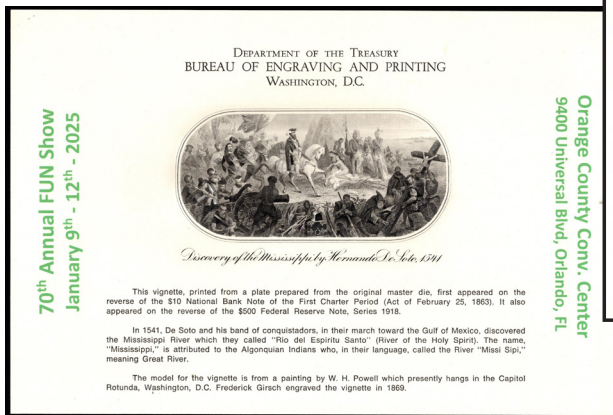
amerishow@gmail.com

*With an absence of new material from the BEP, ABNC and others,
I have decided to issue new cards using overprints on past BEP and ABNC cards.*

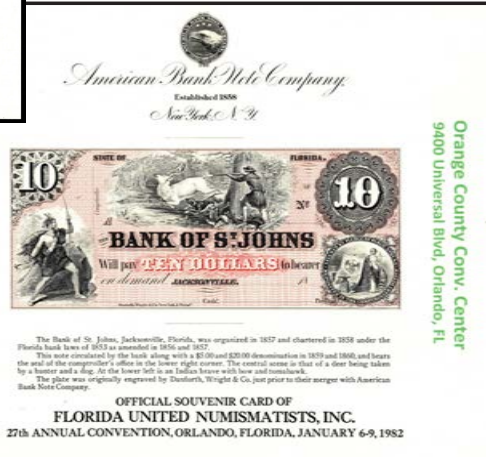


ANA 2024 Chicago - Overprint on B-18
Green, Red & Blue (40 of each)
\$10 each or the set/3 for \$25

FUN 2025 Orlando
Overprint on B-44 (40 Issued)
Overprint on SO-22 (40 Issued)
\$10 each



70th Annual FUN Show
January 9th - 12th - 2025
Orange County Conv. Center
9400 Universal Blvd., Orlando, FL

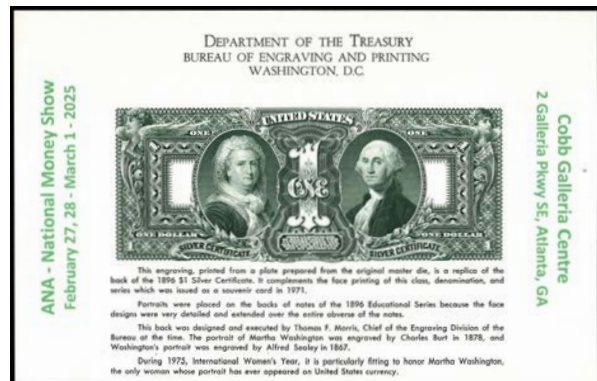


ANA 2025 Atlanta (midyear show)
Overprint on B-22 (40 Issued) \$10

With each order, I will include my new Souvenir Business Card (a cut-down F-1993I).

Please include \$5 per order for shipping. Payment via personal check or Paypal (my email is my paypal account).

While I have only issued 40 of each card, if the demand warrants it, I will add another 10 of each card (but 50 will be the maximum).





THE SECOND
NUMISMATIC SOUVENIR CARD
HOUSTON
TEXAS
AUGUST 21-26, 1978



No 0020

In 1947 Charles A. Brooks engraved this vignette of the White House to update the original 1929 engraving that had been used on \$20 bank notes since the Series of 1928.

Notes with this design were first delivered to the treasurer's vault on July 27, 1948 as Series of 1934 C. The first note was serially numbered E90480001A.

The purpose of this revised engraving was to include various modifications to the White House and grounds that had occurred since 1929.

The major changes include: a balcony added to the south portico at the second floor level, 2 additional chimneys, a newly engraved flag, and grounds that are deeper in color due to the presence of additional trees and shrubbery and to heavier foliage.

THIS CARD ORIGINALLY CONSISTING OF THE ENGRAVING AND THE WORDS "BUREAU OF ENGRAVING AND PRINTING" CAN BE PURCHASED DIRECTLY FROM THE BUREAU OF ENGRAVING AND PRINTING BY ANY PERSON, AND ANY SUBSEQUENT USE MADE FOR ANY COMMERCIAL PURPOSES IN NO WAY CARRIES ANY APPROVAL OR ENDORSEMENT BY THE BUREAU OF ENGRAVING AND PRINTING. ©COPYRIGHT 1978 BY WILLIAM JAMES DOOVAS. ALL RIGHTS RESERVED EXCEPT THE DEP ENGRAVING OF THE WHITE HOUSE AND THE WORDS "BUREAU OF ENGRAVING AND PRINTING" BELOW.

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