

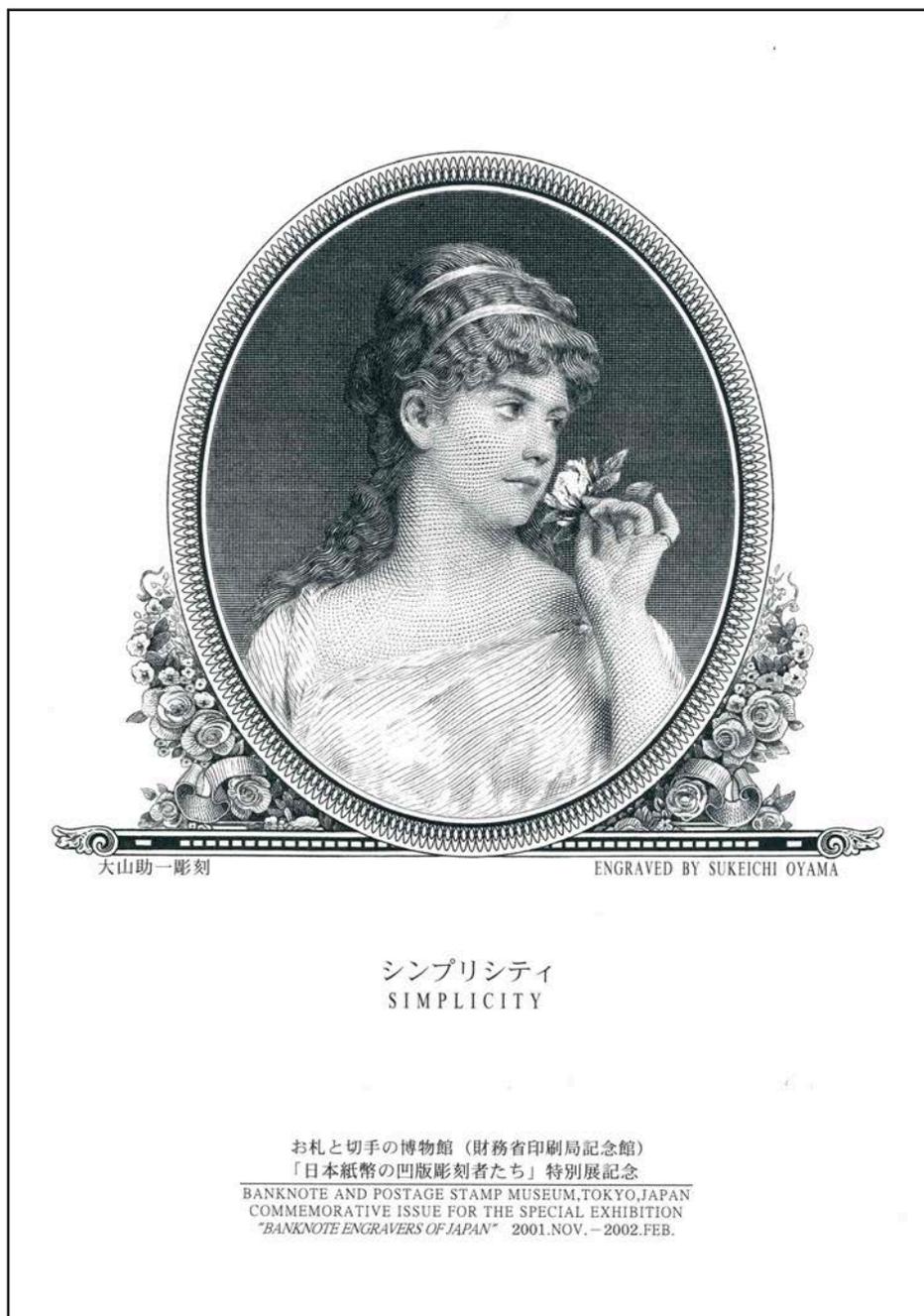


The Souvenir Card JOURNAL

FOURTH QUARTER 2025

VOLUME 45 NUMBER 4

THE OFFICIAL PUBLICATION OF THE SOUVENIR CARD COLLECTORS SOCIETY



シンプリシティ
SIMPLICITY

お札と切手の博物館（財務省印刷局記念館）
「日本紙幣の凹版彫刻者たち」特別展記念
BANKNOTE AND POSTAGE STAMP MUSEUM, TOKYO, JAPAN
COMMEMORATIVE ISSUE FOR THE SPECIAL EXHIBITION
"BANKNOTE ENGRAVERS OF JAPAN" 2001.NOV. - 2002.FEB.



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The Souvenir Card JOURNAL

Fourth Quarter 2025, Volume 45, Number 4



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On the cover: A 2008 Japanese souvenir card, featuring an enlarged photo-etched engraving of "Simplicity" by Sukeichi Oyama. See article on page 13.

Back cover: A specimen Series 1870 \$5000 gold certificate and corresponding proof with unusual Roman numerals. See article on page 10.

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

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

Visit the SCCS website at www.souvenircards.org

PRESIDENT'S MESSAGE

A. Stephen Patrick

Summer is past, but what a summer it was. I left my house the first week of August, bound for Schaumburg, IL, and the Great American Stamp Show. All your officers were present as we “flew the flag” for the Society. What fun it is to represent the SCCS, enjoy a first class show, eat out with friends (Polish and Chinese food), and acquire new material. Our booth was the next to the last table at the back of the hall, but right next to the stage for the first day ceremonies. The USPS had a second occasion for the specialty booklet for the 250th anniversary of the Post Office. We searched our extra cards featuring Ben Franklin to enhance our cards. There was also a special cancel for the date George Washington was named general of the Army (see below).

The first day for the luna moth stamp found us adding to the PS card with a butterfly. One dealer had bargain boxes that included souvenir cards and some found “good pickings.” We had a good meeting and broke precedent by distributing early our annual card to those at the show. I left the show Sunday morning and drove to Tennessee where I picked up **John Parker** for a Monday drive to Oklahoma City for the World’s Fair of Money.

Greg Alexander and **Art Benjamin** flew in from Chicago. **Ken Barr** came from California with some choice items for sale. I am now a proud owner of the “honeybee card.” **Roland Rollins** gave us a program of how he came to enjoy test notes and souvenir cards at our annual meeting. Meetings at each show drew about 15 SCCS members. Next year’s meeting will be at the Boston 2026 International Stamp Show in May. This will probably be my last big show, and it will be expensive, but I’ve been planning this for 10 years since the last one in New York. It was 1986 Ameripex Stamp Show in Chicago that I first met our society thanks to Art Benja-



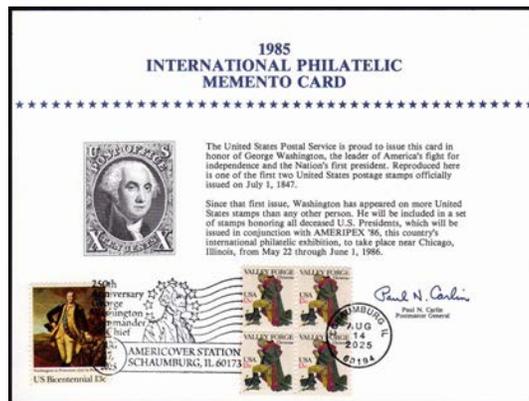
min, and I have been a fan ever since.

I came home to Florida after four weeks, having driven 5,000 miles. None of us officers draw any money for our travels. We do it because we love our hobby and meeting our friends. Don’t think it is all work. I visited Civil War sites, several family members (free lodging), art museums, and several old friends along the way. I had been looking for 10 years for an excuse to see Crystal Bridges Art Museum in Bentonville, AR, and was not disappointed. I saw bison and prairie dogs in Altus, OK, with my collector friend Floyd Murdoch. There was the Phillips Collection in Tulsa, one night Branson, MO, and the Parthenon Museum in Nashville. On our anniversary, I made a sentimental visit to the church where Linda and I were married exactly 57 years earlier at the Downers Grove Seventh-day Adventist Church in Illinois.

Many of our members are not aware that we have a Cataloging Committee chaired by Greg Alexander that rules on what goes in our gallery. It includes me, Ken Barr, **Harry Corrigan**, and **Don Epp**. We have plans to add more categories and cards. We recently learned that Harry has contracted a life-threatening illness and we pray for his recovery. I want to let him know how much we appreciate his fine collection and deep insight in helping us make decisions.

You will hear from Greg that we plan a short series of cards for three shows coming up next year. With the BEP “on hiatus” we hope these extra cards will fill the gap in our hobby. For our annual meeting in Boston, we plan a super card like our 40th anniversary. Stand by.

For those whose membership is expiring, please remember to renew at the end of the year. We hope you all sign up for another exciting year of collecting!



Yes, it's renewal season! If you see a red "Time To Renew" stamped on your mailer, then it's time to send in your membership dues. Hard copy subscribers will find a membership slip and return envelope tucked in these pages. If you are a digital subscriber, look for a reminder notice headed your way shortly. 2026 dues have not changed, but with regular USPS rate increases that may not true next year.

A quick website update: all the new Product Galleries are in place and most are complete. Please take a look and acquaint yourself with these (somewhat) new catalog listings. There are still a few holes we need to fill with images, particularly in the BEP Portrait-Vignette (PV) gallery. If you can supply scans for anything we need, please contact me.

I'm very excited that we can finally announce our new series of subscription souvenir cards, coming next year. The first of these will be released in early January at the FUN show in Orlando, followed quickly by a card for the National Stock & Bond Show later that same month. In May, a spe-



It was quite a thrill to heft a 400 oz. ingot of solid gold at the ANA show in Oklahoma City!

cial annual card will be released at the Boston 2026 World Stamp Expo, with multi-colored philatelic labels. And our last card in August will come out at the ANA show in Pittsburgh. All of these will feature steel engraved vignettes, printed from original dies. Print runs will be fairly low (300) for each, but if sales are encouraging we may increase this number in 2027. These will be available to the public, but members get the first opportunity to place their orders. I recommend you get yours in early.

Putting out cards for the aforementioned shows, means the SCCS has to *be at those shows*. This represents a little more work than usual. If you plan to be in Orlando or DC in January, Boston in May, or Pittsburgh in August, we can always use some help at the club table.

As this is the last SC Journal of the year, let me close by wishing all our members a happy holiday season.

May your turkeys be tender and your holly be jolly. Pax, shalom, and all good wishes for the new year.



The usual suspects, hanging out at the SCCS booth during the GASS in Shaumburg, IL. L-R: Steve Patrick, Brian Christian, Curt Radford, Greg Alexander, and Art Benjamin.

MEMBER PROFILE: GLENN MORGAN

As a U.K. resident, you are presently the only international member of the SCCS. How did you happen to hear about us from “across the pond”?

For 15 years, I was the librarian to the National Philatelic Society (NPS) here in London and, as a result, I was regularly exposed to the likes of Linn’s, AP and other US publications that featured the Society. Gradually, as my interests in stamp production evolved, I realised that membership would be beneficial to me. I continue to be a widely-read collector, now with a large library of my own, including around 200,000 digital philatelic publications and periodicals that are of use for my research and writing

Is your field of collecting primarily philatelic or do you have interests beyond stamps?

I was born with the collector gene and therefore regularly see other collecting areas that draw me to them, but I have to be laser-focused on philately, my first love. I have, in the past, dabbled in the phonecard craze, model cars, and the like, but this material has long-since been disposed of. I also ‘collected’ family members, in the form of genealogical research, but interest has waned.

I still maintain a collection of worldwide test notes and “house” notes from security printers, but that collection has not expanded very much of late. That said, I must get back into buying new material, as they are still of great interest and I see many appealing notes when checking eBay. The prices appear to be more sensible compared with a while back.

How did you get started?

I have collected stamps and allied material since the age of eight, following acquisition of my uncle’s and father’s childhood albums. Most Fridays after school, I would visit the Ilford Stamp Agency and spend my allowance on cheap stamps. Near my paternal grandparents lived Harry Becker, an avid stamp collector of The Netherlands. He was my first mentor and the only person I knew at the time who had a “proper” stamp collection. I was hooked!



Glenn Morgan, SCCS #2179

Why do souvenir cards interest you?

Mainly because of their inherent beauty and their connection with stamp production. My collection of cards is very selective and I only acquire those that have a true appeal or a relevance to my wider interests. I do not collect by card issuer, with the exception of the SCCS card series, which I consider to be among the very best available and I always look forward to the annual card. Hopefully all members similarly consider these cards to be a major benefit of membership.

You were very helpful during research for the articles on demonstration stamps that ran in the SC Journal in 2020-21. I gather this is your area of expertise.

Yes, I almost only collect dummy stamps and printing-related material these days. This year, I finally completed a 5,792-page book entitled “The Handbook of Stamp Production” and it contains about 10,000 dummy stamps from around the world, many of which I recorded for the first time in the philatelic literature. As I firmly believe that “knowledge is for sharing,” these e-books come as free PDF downloads.

Can you give us a quick definition of dummy stamps?

In 2006, a reader of my *Dummy Stamps Newsletter* suggested:

“Dummy Stamps: Items made to represent stamps, which are intended to be used in place of stamps in situations where the use of stamps could result in a loss to the Post Office revenues.”

This terminology is not perfect, but it does satisfy most material encountered.

What took you into that niche area of collecting?

I can vividly recall the first item I purchased that started my lifelong interest in dummy stamps and stamp production techniques. I was 13, attending my first-ever stamp show — London’s British Philatelic Exhibition (BPE) in 1969 — where I saw the British “For Testing Purposes Only” coil strips for sale on Rushstamps stand. I paid around 50¢ for them and was thrilled.

I still get that same sense of excitement today when I stumble across a new discovery.

How do you find this sort of material?

Years ago, it would have been by searching the philatelic press and visiting stamp shops and exhibitions, but today it is largely acquired from online sources, fellow collectors and communication with the stamp printers directly (very hit-and-miss, I might add).

From what I've read on philatelic forums online, you have a deep knowledge of printing techniques. Does this relate to your profession?

As the saying goes, ink runs through my veins! My career was in banking, but for many years I worked on the issuance of all kinds of printed literature for [British bank] HSBC's print and production unit. I also worked on design and production of plastic debit and credit cards, manufactured by major security printers. This was my opportunity to regularly visit printers who, at the time, also printed stamps. Every year the national sales manager of one such printer would ask if I wanted a day at the races or to see stamps and banknotes being printed. You can guess the option I chose!

Is stamp collecting still an active hobby in the U.K.? How prevalent are stamp shows and clubs?

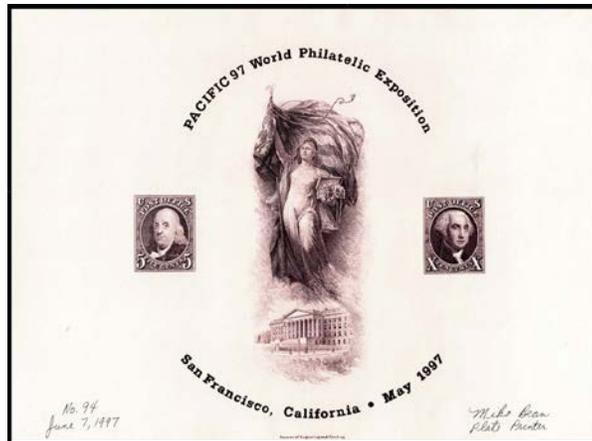
Stamp collecting is clearly still an active hobby here, but not on the scale of my youth and middle-aged years. As with many hobbies, I understand, societies do not seem able to attract younger members, so as the seniors die, they are not being replaced. There is an appeal to the young when they are exposed to stamps, but that rarely happens today. It's always a joy to see school children "playing with stamps" at the Stamp Active youth stand at British exhibitions, and taking part in the auction on the final day, but numbers are small.

Basing it on my own experiences, I would say there has been a massive drop in the number of collectors attending clubs and exhibitions recently, probably post-COVID. Shows for me have always been about the

socializing. I would not get far into the hall of an event before I met someone I knew and we would stand and chat or go for a coffee, and this would continue throughout the day. At the recent Stampex in London, I only met three philatelic friends across the two days. I miss that contact.

I might guess at your favorite souvenir card, but let's hear it from you.

I like all of what I own so much that it's difficult to choose. But ... I would pick the large-format BEP card I won by lottery at the Pacific '97 exhibition (B-218). I attended for the duration of the event and got to meet many of the collectors who had previously only been correspondents. Pacific '97 remains my favourite stamp show outside of the UK, and I have attended many.



I am supporting Boston 2026 with a literature exhibit, but will not, unfortunately, be attending.

The following publications can be downloaded online at no cost:

The Handbook of Stamp Production by Glenn H. Morgan, 2025.

Section 1: British Stamp Printers (1,508 pages, 965MB) - <https://tinyurl.com/5n6hvkwe>

Section 2: Foreign Stamp Printers (2,392 pages, 1.37GB) - <https://tinyurl.com/3tuw5e85>

Section 3: A Stamp is Made (1,132 pages, 513MB) <https://tinyurl.com/bddtzcd2>

Section 4: Dummy Stamps Newsletter (760 pages, 84MB) - <https://tinyurl.com/yc3f7b7e>

Philately and the Letter Box by Glenn H. Morgan, 2025 (1,812 pages, 769MB) <https://tinyurl.com/y46vkezu>

British Stamp Exhibitions, Philatelic Events and Anniversaries by Graham M. Wilson and Glenn H. Morgan, 2025 (4,264 pages, 2.38GB, in 10 sections) <https://tinyurl.com/52w577de>

NEW CARDS COMING FROM SCCS

Greg Alexander

After much discussion, the Society is embarking on a new project. To meet the demand for new souvenir cards after the apparent abandonment of the BEP Intaglio Print Program, the SCCS will begin issuing its own intaglio cards in 2026. While the Society does release one annual meeting card, it's finally time to step into the breach with a larger offering.

First, we are planning a special card for our annual meeting at Boston 2026 in May. This once-a-decade philatelic exposition is the biggest stamp show in the world so we felt it merited a large, multi-colored card similar to what was done for our 40th anniversary. This will include centennial reprints of the engraved "Cinderella" labels from the 1926 International Philatelic Exhibition. All paid-up members will receive one card at no cost, as part of their membership benefits.

A three-card subscription set of souvenir cards is planned for other shows next year. In January, the Winter FUN show souvenir card will spotlight the en-

graved logo of the Indian River Steamboat Co., which used to service the East coast of Florida. Later that month, the National Stock & Bond Show, held near Washington Dulles International Airport, will feature an aviation theme, with a vignette created for the Curtiss Aeroplane Export Corp. stock certificate. In August, the final card of the series will be released at the ANA World's Fair of Money in Pittsburgh. This card offers a reprint of a numismatic-themed allegorical vignette engraved for the Security Bank Note Co.

300 of each card will be printed by Capital City Engraving in Rockville, MD, using original steel dies dating as far back as the 1880s.

Members can order the three-card set for \$25, post-paid. One additional card from the Boston 2026 show can be purchased for \$15. A purchase form should be included in this issue of the Journal or contact Greg Alexander via email at SCCS1981@yahoo.com.



The Souvenir Card Collectors Society



The Indian River Steamboat Co. operated from the mid-1880s until about 1900, ferrying passengers and trade goods between Titusville and Jupiter along the wide lagoon. Roads were few at the time, making steamboats the most practical transport to southern Florida. But by 1894, the Florida East Coast Railway had reached West Palm Beach, pointing an end to the steamboat route. The company modeled its logo on the Indian Head cent, then in circulation, replacing "Liberty" in the headband with "I.R.S.Co." It was engraved by American Bank Note Co. and used on company letterhead.

The Souvenir Card Collectors Society



The intaglio vignette above was specially created for the Curtiss Aeroplane Export Corp. by the American Bank Note Company, for use on a stock certificate. It is known to exist on a certificate, circa 1928. The central image features a sailing ship, globe, dirigible, model NC-4. In 1919, this biplane made the first flight across from Trepassey Harbour in Newfoundland to Lisbon, Portugal, with a day stop in the Azores. The route can be seen on the globe.

& Bond Show • Herndon, Virginia • Jan. 23-24, 2026

The Souvenir Card Collectors Society

Celebrating the Boston 2026 World Stamp Exposition
May 23-30, 2026





The Massachusetts state seal above (circa 1880) was intaglio printed from an historic steel die. It is flanked by promotional labels from the 1926 International Philatelic Exhibition, in their original colors. The dies were prepared for the American Bank Note Company by the most skilled security engravers in the industry.






SCCS 2026 Annual Meeting
www.SouvenirCards.org
Boston Convention Center

The Souvenir Card Collectors Society



These charming allegorical figures were engraved by the Security Bank Note Company in 1931, for possible use on stock certificates or bonds. The female figure with torch probably represents education and enlightenment, while the cherubic child spreading coins from a cornucopia signifies prosperity. A caduceus also appears in the vignette; though it has come to be associated with medicine, it was traditionally a symbol of commerce.

World's Fair of Money • Pittsburgh, PA • Aug. 25-29, 2026

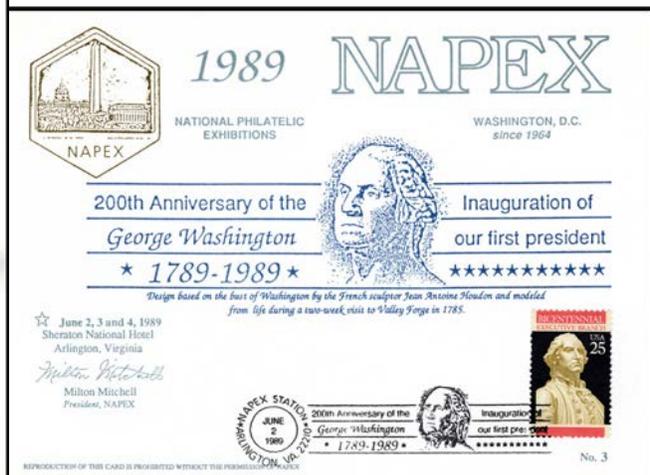
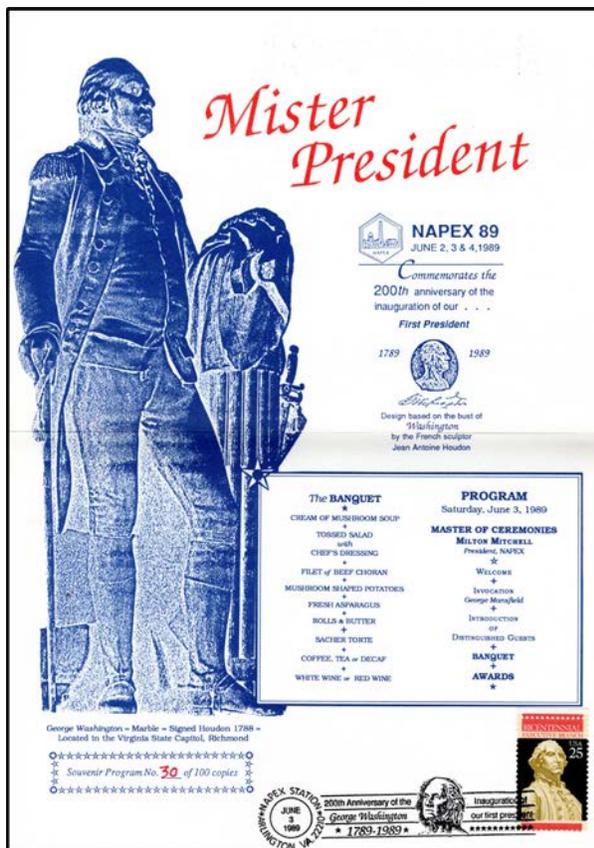
One of the sub-categories of the SCCS Catalog is dedicated to intaglio cards produced by private printers. These cards often feature intaglio vignettes supplemented with high-quality graphics and text elements. The category includes cards of our national Society and its local chapters, intaglio cards produced by Mike Bean and Lee Quast, the Christmas Seal & Charity Stamp Society cards, and NAPEX cards. While these cards are extensively covered in the catalog, descriptions for the NAPEX Banquet cards remain sparse. Several aspects of the banquet cards make them distinctly different from the NAPEX show cards and are worth exploring.

The first NAPEX souvenir cards, produced from 1987 to 1998, were not printed using intaglio methods. Cards of this era typically feature a graphic background component printed in offset lithography with raised text printed in thermographic ink, sometimes in two different colors. The thermography process results in a look and feel similar to what one would find on a wedding invitation or business card. All cards also

include a slightly impressed NAPEX logo in gold foil. Considering the varied printing methods employed, the cards were undoubtedly costly to produce.

Banquet cards of this era are actually fold-out cards, with the interior displaying the banquet program and menu along with illustrations and text pertaining to the theme of the exhibition. The faces of the cards remain the same as the general show cards, using the same printing methods, while the interior program/menu is printed in offset lithography. The cards are hand-numbered and display the total quantity of banquet cards made, usually between 100 and 200.

One trait common to both NAPEX show cards and banquet cards is the large areas of white space. Clearly, these cards were designed to be canceled, which is the way most collectors prefer to acquire them. Pictorial cancels are available for each of the three days of a NAPEX exhibition, which always run from Friday to Sunday, with the banquet occurring on Saturday. Additional first-day cancellations were also available if a first-day ceremony for a new postage stamp took place at the event. Some banquet cards even allocate a framed area within the interior program/menu design to receive the pictorial cancellation for the day of the banquet.

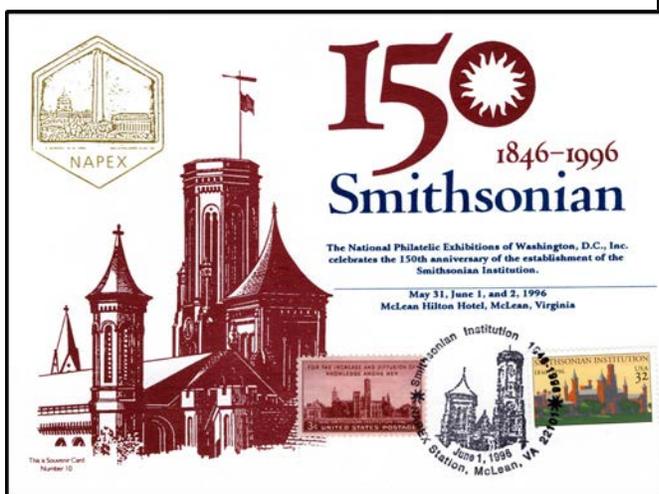
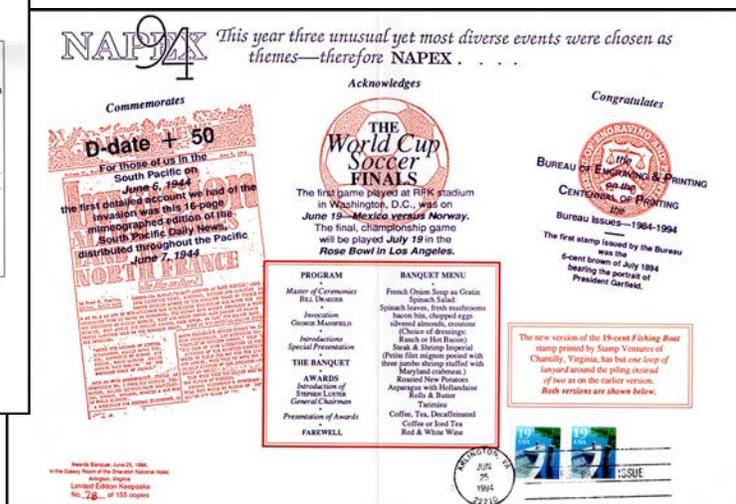


1989 NAPEX Banquet card (NA-3A) commemorating the 200th Anniversary of the Inauguration of George Washington, canceled on the first day of the exhibition (above) and inside, on the day of the banquet (left).

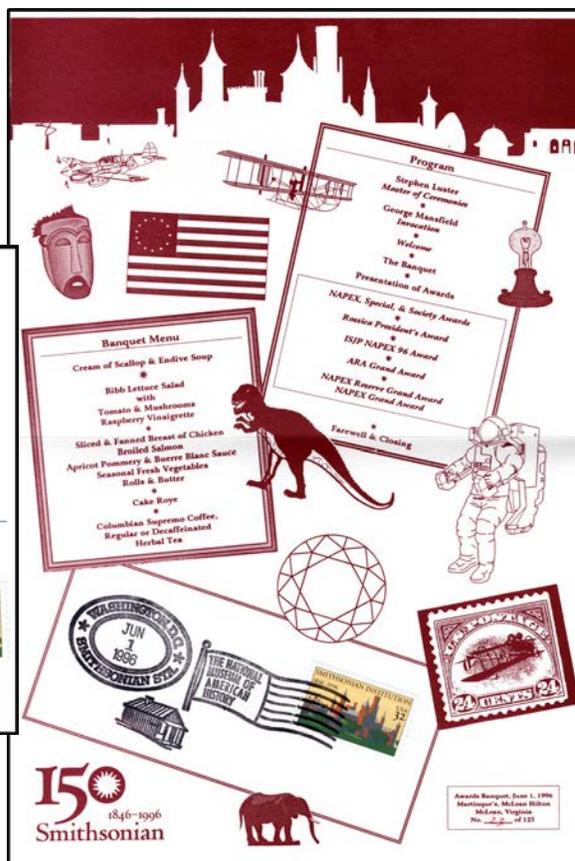


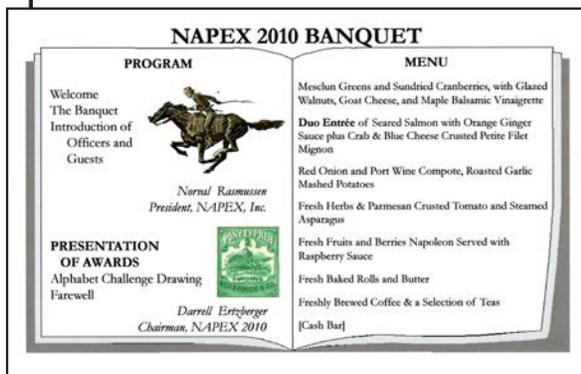
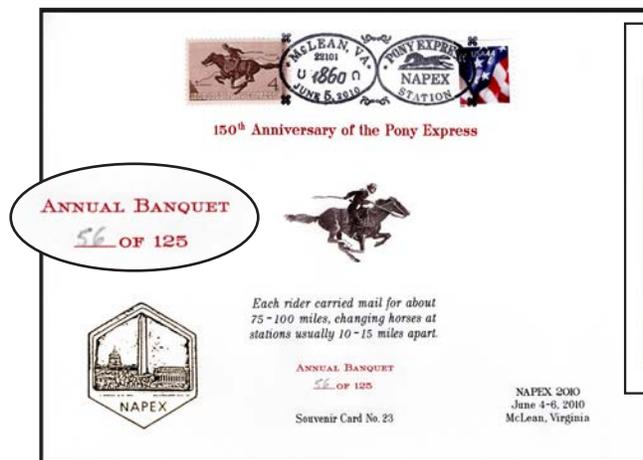
Interiors of banquet cards for 1991 (NA-5A) and 1994 (NA-8A) — faces are identical to the standard show cards. NA-5A (above) focused on the Bill of Rights, while NA-8A (upper right) focused on multiple events, including Operation Overlord, the World Cup Soccer Finals in L.A., and the BEP's Centennial of Printing.

An abrupt change in the format of NAPEX cards occurred in 1999 when the organization switched to intaglio printing with steel-engraved vignettes. The reason for the change is not known, but could be owing to collectors' preferences for intaglio souvenir cards, the unavailability of appropriate artwork for the cards, or production costs. Mike Bean took over production of the intaglio cards from their inception until his retirement in 2019. After that year, NAPEX ceased production of all souvenir cards.

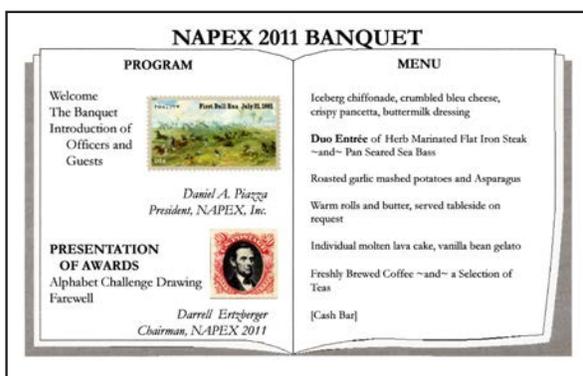


The 1996 banquet card (NA-10A) honored the 150th Anniversary of the Smithsonian Institution with two different banquet-day cancels.

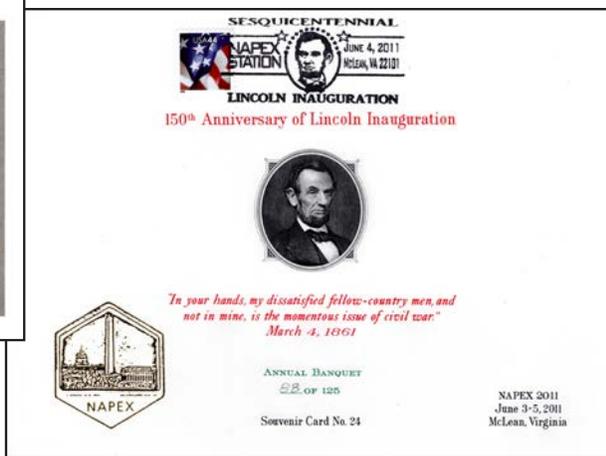




Left: The 2010 card (NA-23A), showing the new banquet overprint format, and its corresponding program/menu insert (above).



Right: 2011 banquet card (NA-24A) and insert (above) commemorating the 150th anniversary of Lincoln's inauguration.



The transition to intaglio cards is evident on the first two cards produced in 1999 and 2000. The 1999 card (NA-13) honoring the 50th Anniversary of the North Atlantic Treaty Organization (NATO) and the 2000 card commemorating the 200th Anniversary of the Nation's Capital (NA-14) both have an intaglio vignette with graphics and text in offset lithography. From 2001 on, all graphic and text elements were intaglio printed. The ubiquitous gold-foil NAPEX logo remained throughout all years of production.

A difficulty arose with the change to intaglio printing in that the banquet program and menu could no longer be printed on the backs of the cards, due to the impressions left by the intaglio vignettes and text. The folder layout was abandoned and the banquet cards were denoted with intaglio text on the face of show cards reading "Annual Banquet" with a second line showing the number of cards printed. Once again, NAPEX spared no expense in card production, as the banquet notation is always in a different color than

the other text on the card, suggesting a separate printing run was needed to add this text. To accommodate the program and banquet menu information, a simple 5½" × 8½" paper insert made on a color copier was included with the banquet cards, although inclusion of this insert seems to have been halted in the last few years of card production.

The NAPEX exhibitions continue to occupy a prominent place among national stamp shows. In terms of size and importance to the philatelic community, NAPEX ranks behind only the nomadic Great American Stamp Show and the National Postage Stamp Show, hosted annually by the ASDA in New York City. It provides a venue for Washington, DC, stamp clubs to meet and an event where many national philatelic societies hold their annual conventions. While it is unlikely NAPEX organizers will begin producing souvenir cards again, the yearly event has left a respectable legacy of cards for collectors to appreciate.



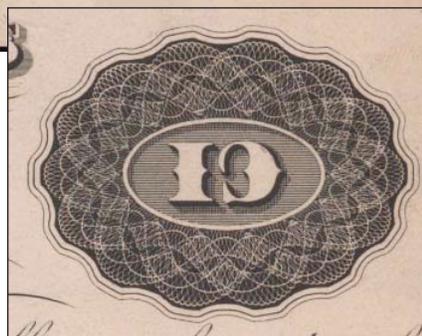
Periodically, I revisit the BEP Certified Proofs, most of which have been digitized for the Smithsonian's National Numismatic Collection (see 3Q 2021 SCJ, p. 22). The scans include numerous examples of currency designs that were never issued, including some that were featured on the Bureau's 1994 souvenir card series "Unfinished Masterpieces." Others have never been seen by collectors before.

I recently came across a series that falls into the latter category. The Series of 1870 gold certificates are nearly unknown in issued form. These were essentially receipts of gold deposits by banks and did not circulate, except between the bank and the U.S. Treasury. The gold certificates of deposit came with stubs, which the Treasury used for accounting purposes, filling out the bank information on the stub and on the gold certificate, before detaching. When a bank representative presented the certificate at the New York sub-treasury, the gold could be retrieved. An example of a \$10,000 1882 gold certificate can be found on B-114.

All of the 1870 gold certificates are uniface (blank on the back). Only one issued example each of the \$500, \$1000 and \$10,000 gold certificates are known to exist in government collections; issued \$5000 notes are unknown. Imagine my surprise upon discovering the images shown here.

These aren't really certified proofs, as they don't have the typical approval signatures. And they differ from the issued examples in a significant way, which I'll discuss in a moment. My guess is these were early mock-ups for review purposes. **Gene Hessler's** book "U.S. Essay, Proof and Specimen Notes" mentions these notes, but only the 1870 \$100 is illustrated, which I did not find among the Smithsonian proofs. (The proofs were not well organized until 2006.)

The first proof I encountered was the \$500 and initially the upper right "counter" looked a little unusual, like an odd variation of the Roman numeral D, for 500. After finding proofs of the \$1000, \$5000 and



Above: The only known issued example of the Series 1870 \$500 gold certificate, with numeric counter, undertint and Treasury seal.

Top: The Smithsonian proof of the 1870 \$500 gold certificate, with stub, and close-up of the original Roman numeral representing 500.

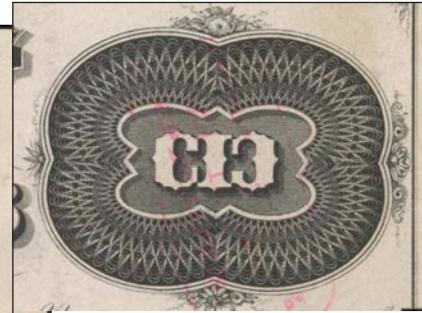
\$10,000, all of the counters looked more than just a little odd.

Each of the counters on these proofs consist of I's and C's, sometimes upside-down. Thanks to a sharp-eyed member of the Paper Money Forum, I learned that these represented authentic Roman numerals, in a form never seen on federal currency.

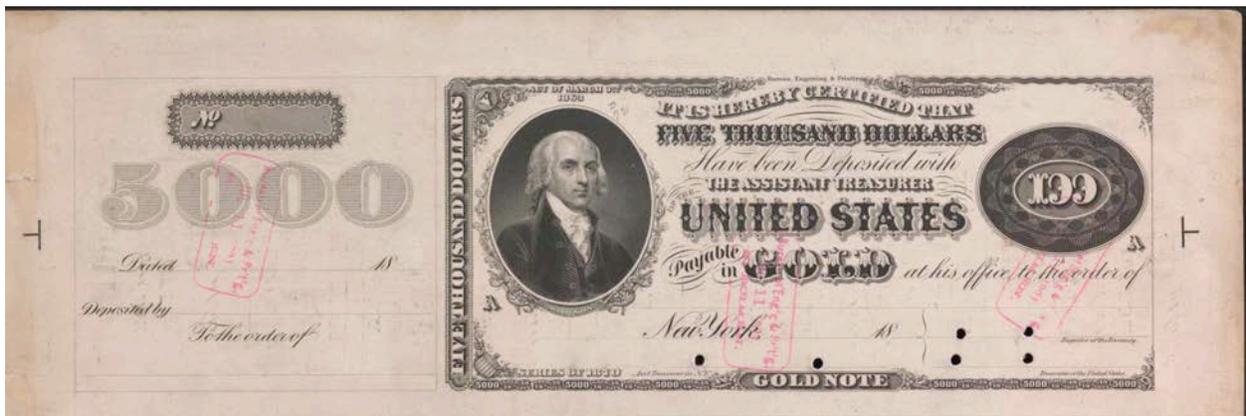
Most readers are probably aware of the succession of Roman numerals: I, V, X, L, C, D and M for 1, 5, 10,

50, 100, 500 and 1,000. Above that, I recently learned that 5,000 and 10,000 are typically expressed as a V and X with bars over the top of the letters. What I did not know is that all Roman numerals over 100 are modern inventions!

Romans rarely dealt with numbers in the thousands or even multiples of hundreds. When they reached 500, they reversed the C and placed it after an I. Over time, the two letters got mashed together and became



The \$1,000 gold certificate bears the Roman numerals that would become the "M".



The \$5,000 gold certificate, shown above with its full stub, uses a Roman numeric notation with two inverted C's. The Roman numeral for 10,000 (below right) uses both normal and inverted C's.

You can see why the modern simplifications were invented.

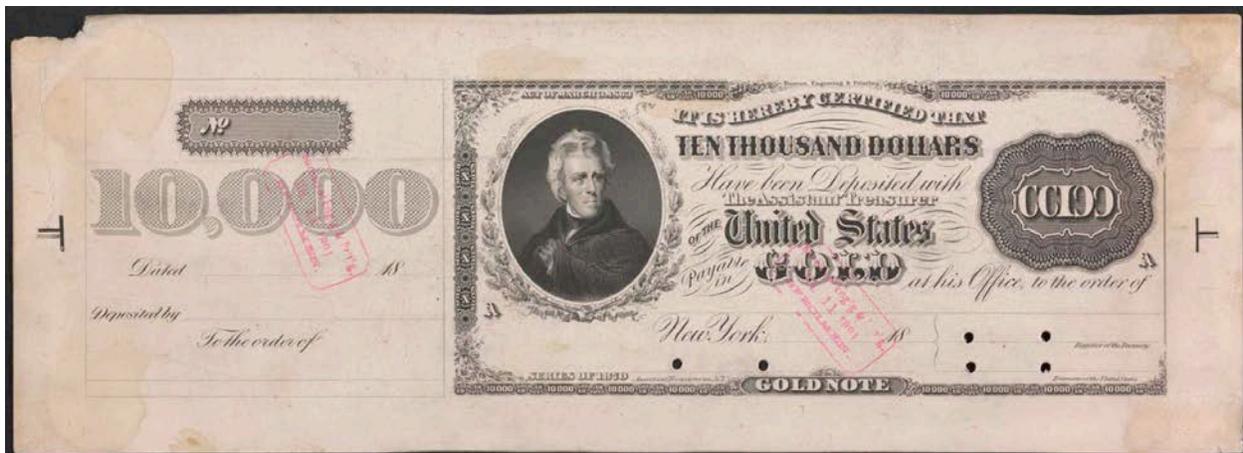


the modern D. Romans originally wrote 1000 as C-I-inverted-C. If you squint your eyes, you can begin to see how that configuration eventually morphed into an M. Beyond that, 5,000 was expressed as an I followed by two inverted C's and 10,000 was written as an I, bracketed by two C's on either side. For 50,000 and 100,000 you just tack on additional C's. There is no known Roman inscription that ever had need for a symbol representing 500,000.

The BEP was still quite young in 1870 and their engravers were experimenting with a variety of typestyles and numerals. The use of Roman numerals was seen as a time-honored way to save a little space. Unfor-

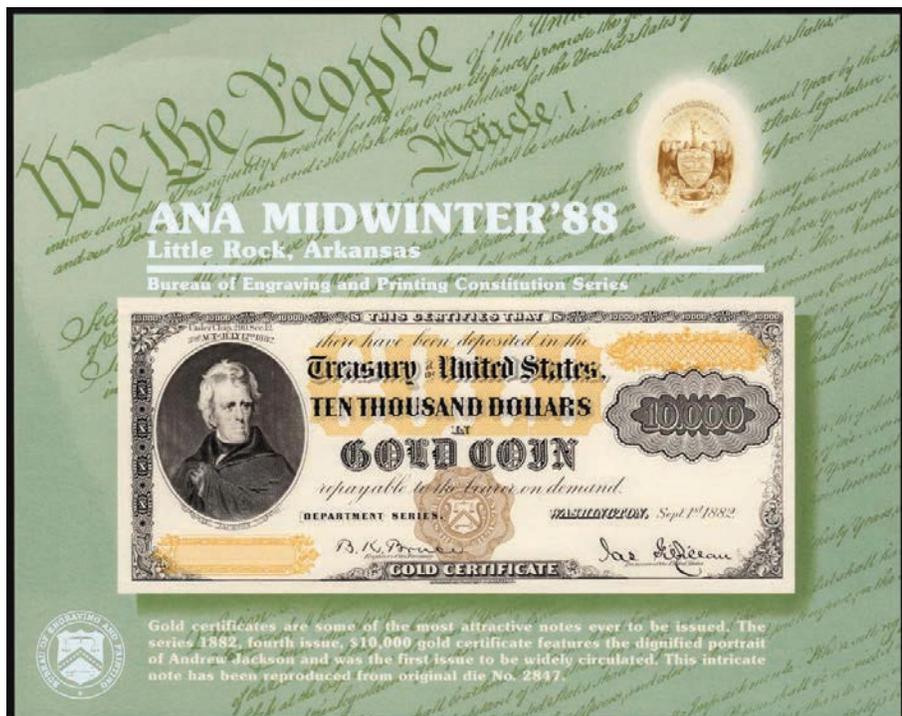
tunately, this attempt to match the original Roman style was probably as confusing then as it is today. Ultimately, the gold certificates were given counters with standard Arabic numbers — longer, but easy to understand.

Incidentally, the portrait of James Madison by engraver Alfred Sealey appeared for the first time on the 1870 \$5,000 gold certificate (featured on the back cover of this issue). This became a tradition at the BEP and all future \$5,000 federal currency, large and small, would bear this same portrait.



Above: The full BEP proof of the \$10,000 gold certificate from 1870. This form of security was first called a “Gold Note” at the bottom, which had changed to “Gold Certificate” by 1875.

Right: The \$10,000 Series 1882 gold certificate is depicted on souvenir card B-114. The 1882 series kept much of the same format from previous versions, but added facsimile signatures and a brown Treasury seal.



ENGRAVER PROFILE: SUKEICHI OYAMA

Gene Hessler & Mark Tomasko

[Editor's Note: This article was updated and condensed from a pair of articles which appeared in the Vol. 40, #2 IBNS Journal (2001). Reprinted with the authors' permissions. During research for "The Engraver's Line" in the 1980s, more information about engraver Sukeichi Oyama was uncovered. Dividing the biographical task, Hessler covered his work for Japan and the Bureau of Engraving and Printing, while Tomasko focused on Oyama's time with American Bank Note Company.]



Sukeichi Oyama
1858 - 1922

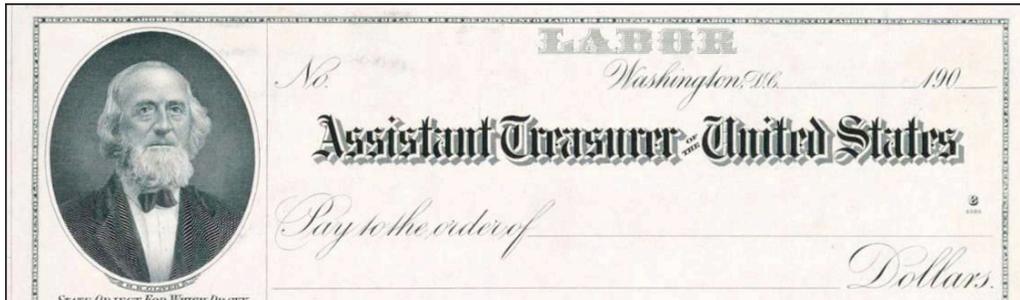
Sukeichi Oyama was born in 1858 at Shimo-arada village in Kagoshima Prefecture, at the southern tip of Japan. He came to Tokyo in his teen years and entered the Takashima School (now Yokohama National University) to learn English. He excelled and in 1872 was selected to study in the U.S. for two years at the Temple Hill Academy in Geneseo, NY.

Upon returning to Japan, Oyama apprenticed as a designer and engraver at the Ministry of Finance's Paper Money Office (later to become the National Printing

Bureau). His salary was 10 sen per day. As Japan modernized during the reign of Emperor Meiji, the Paper Money Office was developed under Western influences. The Paper Money Office engaged Eduardo Chiossone (1832-1898) as Chief Engraver, who came to Japan from Italy in 1875 and remained until 1891, overseeing Oyama's training during this time.

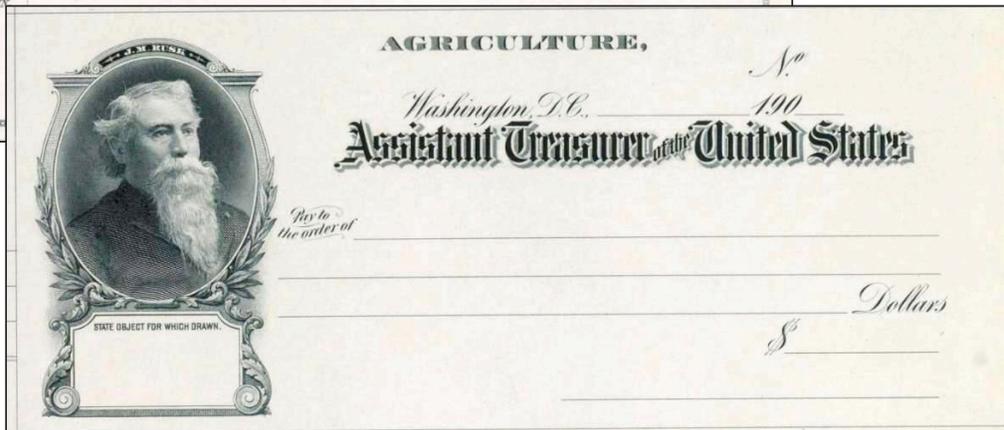
After completing his apprenticeship, Oyama was sent back to the United States in 1885 to learn bank note drawing and engraving. Thus far, the only recorded work at the Bureau of Engraving & Printing by Mr. Oyama

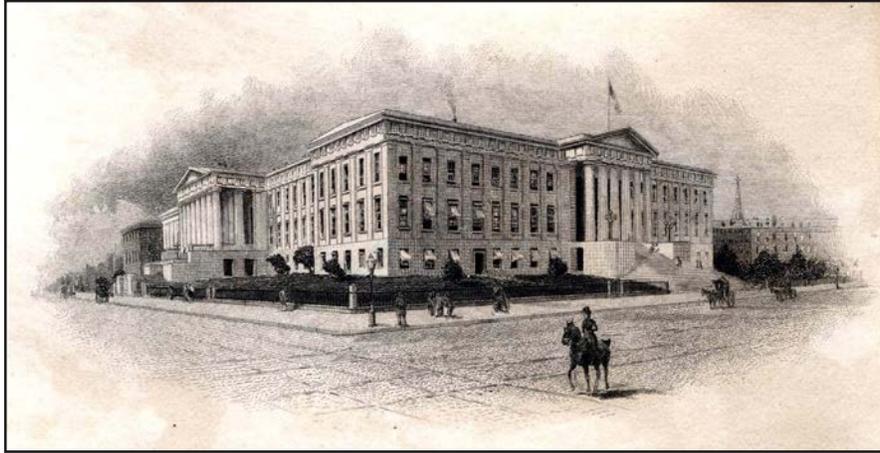
dates from 1889. These include portraits of Thomas Jefferson and Gen. Philip Sheridan, neither of which have any known uses, going by BEP records. E.W. Robertson's portrait appeared in a memorial book. The remaining two portraits were used on government checks, consequently few are in the hands of collectors. These two portraits, J.M. Rusk and H.K. Oliver show the fine work of Oyama at the Bureau.



Henry Oliver (left) was a Massachusetts politician and cotton merchant.

Agriculture Secretary Jeremiah Rusk appears at right. These were among Oyama's earliest portraits, done at the BEP in 1889.





This Oyama engraving of the Department of the Interior building was likely used on a forerunner card (FB-1897Bc) for the 1897 Tennessee Centennial Exposition. The building still exists and now houses the National Portrait Gallery.

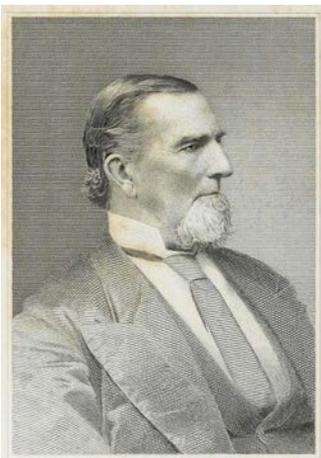
Their three-dimensional facial effect is more than acceptable. However, though Oyama's engraving for the Bureau was excellent, it does not compare with the more mature work he produced 10 years later at ABNC.

The only non-portrait vignette attributed to Oyama while at the BEP depicts the Interior Department building. This was one of three engravings of the same view by different Bureau engravers around the same time. The scene is found on an early souvenir card for the 1897 Tennessee Centennial Exposition. An unattributed, much smaller, lithographic version appeared on U.S. patent certificates.

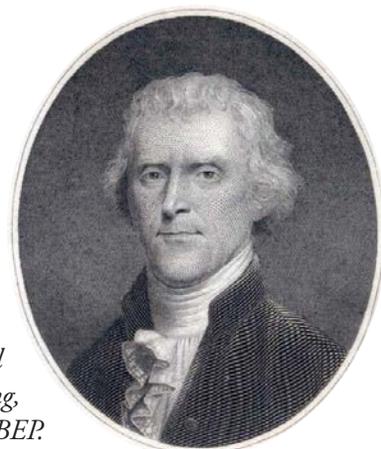
Oyama returned to the Printing Bureau in Japan in 1890 and once again was working under his former teacher, Mr. Chiossone. The engraving style Oyama brought back from the U.S. probably conflicted with

Chiossone's European style. This included the use of the basic burin, but Chiossone also used mezzotint, a method of scraping and polishing a portion of a roughened printing plate surface to create the impression of light and shade, as well as "machine engraving," which might refer to the use of a ruling machine or to photoengraving.

Chiossone was a painter and seems to have mastered the art of etching to create a similar effect in his engraved work, especially backgrounds. Many of his portraits look like paintings due to his illustrative technique and in security engravings this softer style is often evident. It should be mentioned that Oyama also mastered painting-like engraving. He executed at least six portraits of Japanese dignitaries in the painterly style of his mentor, but these were most certainly intended for presentation, rather than use on securities.



Left: Oyama's portrait of Louisiana Rep. Edward W. Robertson, who died in office in 1888, was used the following year as the frontispiece for his Congressional Memorial Book.



Right: His portrait of Thomas Jefferson, done as he learned American-style engraving, was never used by the BEP.

Like his American colleagues, Oyama preferred to use more complex combinations of lines and dots to create different flesh tones. If one examines the area under the eyes of his subjects, the work is similar to that of Charles Burt and Leo Kauffmann, who both engraved for ABNC and the BEP during their careers. Eduardo Chiossone never developed this technique and consequently his security portraits do not have the same dimensional illusion that Oyama achieved with his American-style of engraving. What Oyama introduced in the 1890s still endures. Examining modern Japanese currency shows that Oyama's style is still in use by present-day engravers.

In 1891 Chiossone retired and Tomozou Saito was given the position of Chief Engraver. Feeling unfairly passed over, Oyama resigned and returned to America where he secured a position with American Bank Note Co. at \$40 a week — good pay at the time. During the years that Oyama perfected his craft, the ABNC Picture Department was supervised by iconic engravers Alfred Jones and Charles Skinner.

Around this time, a “changing of the guard” was starting to occur in ABNC's Picture Engraving Department. Alfred Jones was clearly the leader of this group, and arguably the best picture engraver of the mid-to-late 19th century. Louis Delnoce had passed away in 1890 and Charles Burt died in 1892. Soon after Oyama joined ABNC, two others came onboard: Robert Savage and Edwin Gunn,

who would later rank among the finest picture engravers of the 20th century. Elie Loizeaux, another outstanding engraver, joined ABNC two years later.

Oyama started work at ABNC already an experienced engraver and his employment there was a testament to his skill. His portrait work at the BEP undoubtedly helped him get the position. Interestingly, one of the first vignettes he worked on at ABNC was a full-length figure of an Indian woman, used on a Mexican banknote. Alfred Jones shares credit on this piece, indicating he probably helped the young engraver with the vignette, possibly finishing it. The face and the texture in the dress are excellent.

Nearly all other vignettes that Oyama did at ABNC were “head-and-shoulder” portraits. It may be that he was so good at portraits that it allowed some of the other engravers to do a wider variety of work.

Or perhaps he was simply better at portraits than figure work and was most useful to American in that role. In any case, it was unusual that Oyama worked almost exclusively on portraits.

Portraiture is the most difficult area of picture engraving and the outstanding portrait engravers were the top of their profession. The difficulty of doing good portrait and figure work is why the New York Stock Exchange, at some point in the mid-20th century, required a human face, facing forward, in the vignettes of stock certificates of listed companies. Many engravers did both “cutting” (portraits, human figures, and drapery, cut di-



Oyama's first vignette for ABNC was an unusual full-body portrait of a Mexican woman, used on a one-peso note for the Bank of Yucateco.

rectly in the steel die with a graver) and etching (everything else, such as animals, buildings, ships, trains, done using a sharp point through a ground on steel, then applying acid to etch the exposed steel.) But in Oyama's era there was a tendency to concentrate on one or the other.

Oyama's early work included a handful of male portraits, but 1893 was a landmark year which saw him embark on a series of female portraits for which he is noted. These portraits were done for general engraving stock, to be used by designers at ABNC on a variety of documents, for decoration and security. As stock portraits, they could see repeated use on banknotes, stocks, and bonds, if the image was pop-

ular with ABNC designers and/or customers. Male portraits were most often "specials" ordered by a bank or company and used exclusively on their documents.

Oyama may have started doing these stock female portraits for a reason. The economic downturn following the Panic of 1893, which lasted several years, reduced the typical number of "special" order portraits. In the late 1880s, ABNC averaged nine to 12 special portraits a year; from 1893 to 1896, only two to five orders a year arrived. We can probably thank this recession for some of Oyama's female portraits.

In November 1893, Oyama finished Haidee, a striking portrait. She has seen considerable use, from the

"Haidee" appears on a gold certificate of the Republic of Hawaii, featured on SO-62. She was the first in Oyama's famous series of female portraits.



"Zella," shown below on a multi-color 1918 Brazil banknote, also appears on a USPS Commemorative Panel, CP-521.



Republic of Hawaii \$5 gold certificate of 1895 to a gold bond for the Southern Railway Co. in 1894. On the bond, she sits looking at Alfred Jones' engraving of Liberty. In December 1893, Zella was approved, another fine engraving. It was used on Brazilian, Mexican and Canadian currency. Collectors can most easily find this portrait and three others on USPS Commemorative Panels. As for male portraits, in 1893 his most notable was that of J.J. Dessalines for Haitian banknotes. The large hat makes this one of Oyama's most unusual special-order portraits.

coupon portraits and three special male portraits. Foremost was *Reverie*, a modified version of a head from a Paul Thumman painting titled "The Fates." *Reverie* is an appealing portrait that was used on a variety of documents, including the 1926 series of Brazilian notes, a Cincinnati municipal bond, and, much later, a set of Consumers' Friend Savings Money scrip in the 1970s. Another attractive 1894 engraving is *Mima*. She appeared on an 1895 New Orleans and Western Railroad bond and the back of a Mexican 500 peso Bank of Coahuila note.

1894 was a particularly productive year, as Oyama did four female portraits, two of them notable, in addition to a group of bond

Right: "Reverie" saw wide usage on bonds, currency and scrip. She was modeled on the head of the central figure in Thummann's "The Fates" (far right).



Right: Oyama's portrait of J.J. Dessalines, used on banknotes of Haiti, is most striking for its headpiece.



In late 1894 Oyama did a series of small portraits that saw considerable use on a variety of bond coupons. There are also several male portraits to his credit that year, most notably Grover Cleveland, featured among the Presidential portraits in the 1958 “Story of the American Bank Note Company.”

While 1895 was not a highlight year for Oyama, there were three more female portraits, the largest and most notable being *Simplicity*, used on a stock certificate for perfume maker V. Vivadou. Decades later, in 2001, she appeared on a souvenir card produced for an exhibit at Tokyo’s Banknote and Postage Stamp Museum (see cover). One curious piece, portrait C-855, has an interesting notation on the engraving record card: “Lillian Langtry?” At the time, Lily Langtry was a famed actress, but this portrait has no known uses and readers will have to judge for themselves whether it depicts the English beauty. Dutch statesman Johan de Witt was the subject of a special male portrait by Oyama, used on a Netherlands insurance policy — a rare occasion, when his work was based on another engraving from the 17th century. Columbia was Oyama’s most significant portrait of 1896. She appears on a 10-peso Mexican note and was used for some years as the standard portrait on New York City securities in the early 20th century.

Oyama’s engravings of smaller female heads for bond coupons proved he was certainly qualified to work on postage and revenue stamps at ABNC, yet only one example is known. In 1896, he engraved the portrait of Lorrin



“Simplicity” as she appears on Commemorative Panel CP-417.



Is this a portrait of Lily Langtry?



Dutch statesman Johan de Witt. Oyama’s portrait found use on an insurance policy.

A. Thurston, to be used on six denominations of Foreign Affairs official stamps for the short-lived Republic of Hawaii. Thurston’s anticipated appointment as minister of Foreign Affairs did not materialize, however, and the stamps were never issued. The 2¢, 6¢, and 10¢ stamp designs appear on a 1993 souvenir card (SO-122).

Before departing ABNC, Oyama did nine more male portraits but only two females, both in 1899. One charming untitled work of a woman reading a newspaper is a rare departure for Oyama, showing considerably more than the usual “head and shoulders.” Unfortunately, there are no recorded uses of this portrait except on a USPS Commemorative Panel in 1978 (CP-99). His male portraits include two more American presidents, Benjamin Harrison and William McKinley, which became ABNC standards. McKinley can be found on 1936 Republican National Convention tickets, and later on the well-known Men in Currency souvenir card (FSO-1975Ab). Oyama gained some prestige from the Harrison portrait, as the president evidently liked it enough to distribute some proofs to colleagues.

In his eight years at American Bank Note, Oyama engraved around 35 full-size portraits and some 15 bond coupons portraits, an extremely impressive body of work. In the history of ABNC, he is virtually the only visitor from abroad to work successfully for an extended period. No other engraver there did so many high-quality female portraits in such a short time span.



"Mima," engraved in 1894, appeared in 1898 on the back of a 500 peso Mexican specimen note for the Bank of Coahuila.

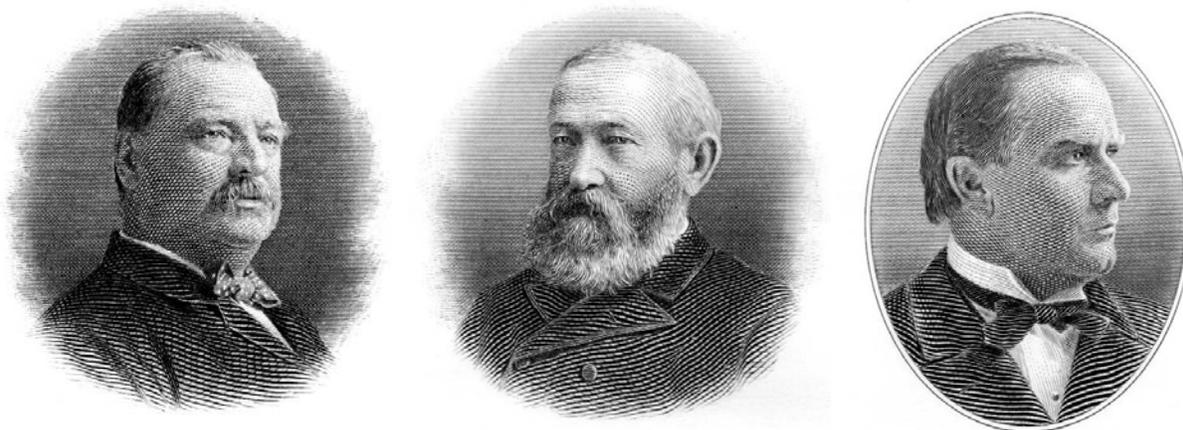


The only use known for the untitled female portrait at right is on Commemorative Panel CP-99.

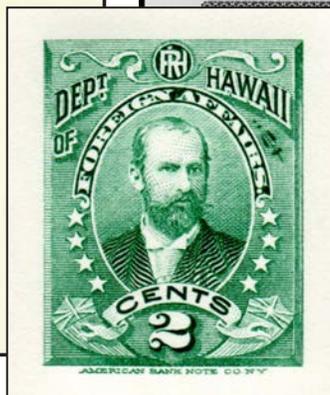
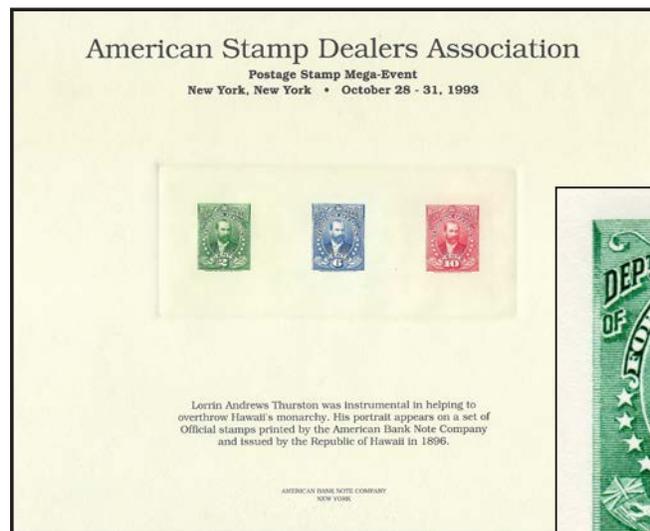
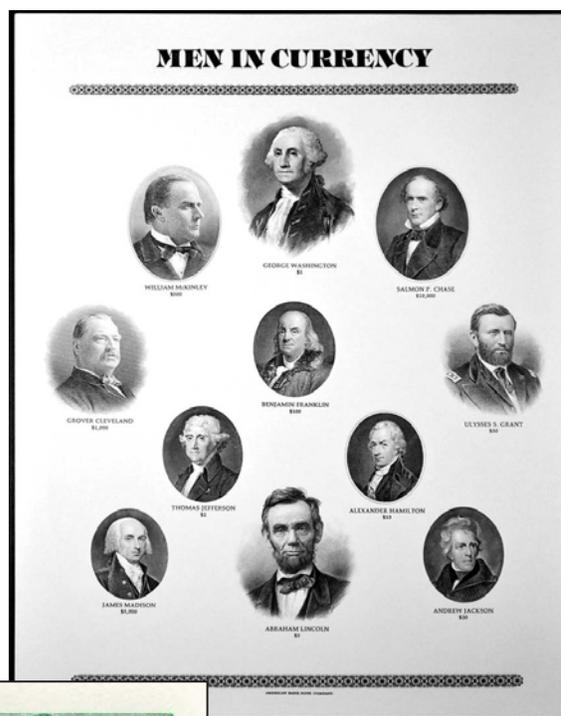


Below: The art of German painter Conrad Kiesel was used as the basis for at least three Oyama portraits. From left: "Spanish Woman," "Dolores," and "Portrait of Lola Montoya."





Oyama had the distinction of engraving three U.S. Presidential portraits: Grover Cleveland, Benjamin Harrison, and William McKinley. All were included in the ABNC history book and used in the 1972 Presidential Medals series (SOP-22, 23, 24). McKinley was featured on tickets for the 1936 Republican National Convention and in the Men in Currency cards (FSO-1975Ab), along with Cleveland. McKinley also makes an appearance on Commemorative Panel CP-538.



At ABNC, the only portrait Oyama engraved for a stamp was Lorrin Thurston, for an unissued series of Hawaiian officials. Three were reprinted in green on SO-122 and in three colors on SO-122A (far left).

In 1900, two years after the death of Eduardo Chiosone, Oyama returned to the Japanese Printing Bureau. His first engraving assignment was the portrait of Fujiwara Katamari, for the 1900 100 yen note (P33). This was followed by portraits of Sugawara Michizane, Takenouchi Sukune, and Wake no Kiyomaro. Enlarged Michizane and Sukune portraits appear on souvenir cards issued at the Tokyo International Coin Convention in 2015 and '16.

After a brief period, Oyama was named senior engraver and the Printing Bureau began the transition

to American-style engraving. In 1907, Tomozou Saito was appointed to the Korean Government Printing Bureau and Oyama succeeded him as Chief of Engraving. Decades later, colleague Kurakichi Kato dubbed Oyama “the most eminent engraver in Japanese history.” Kato recalled that when the engraving staff and apprentices entered the Engraving Division each morning at 8:00, Director Oyama was already there, at work. In a large room, apprentices were separated from the director by folding screens, however, when anyone needed assistance Oyama would turn around and devote his total attention to them. His



The portraits of 7th century nobleman Fujiwara Katamari (above) and imperial advisor Wake no Kiyomaro (below left) illustrate the distinctive American style of engraving that Oyama refined during his years at ABNC.



SUMMER SHOW PHOTOS

Greg Alexander

August seems like a distant memory, but there was plenty of activity. The SCCS had tables at the Great American Stamp Show (GASS) near Chicago and at the ANA World's Fair of Money in Oklahoma City. Membership turnout was good at both shows and we added a few new members! At OKC, a number

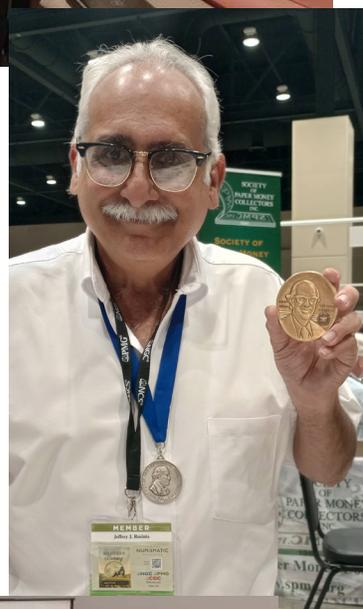
of SCCS members also came to a special dinner for participants in the Paper Money Forum, which hosts our online sub-forum devoted to souvenir cards and security engravings. Both shows offered a great time for fellow collectors to get reacquainted and add new material to their collections.



*Left: **Mark Gereb** rests his feet at GASS.*

Above: The SCCS meeting at GASS had a good showing of members.

*Right: **Jeff Rosinia** proudly shows his Glenn Smedley Memorial Award medal presented at the Oklahoma City ANA show — congrats!*



*Above: **David Helfman** and **Kent Halland** enjoy an evening of good cheer at a dinner hosted by the Paper Money Forum.*

*Right: **Roland Rollins** gave an informative presentation on Test Notes, following the SCCS annual meeting in OKC.*

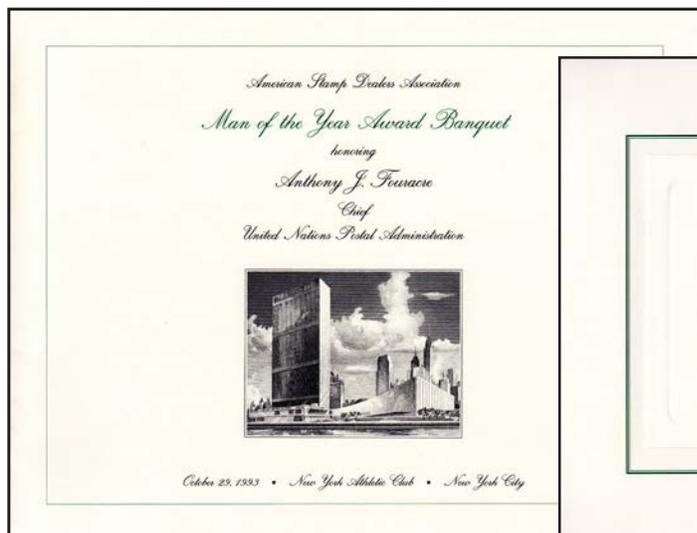


NEW TO THE CATALOG

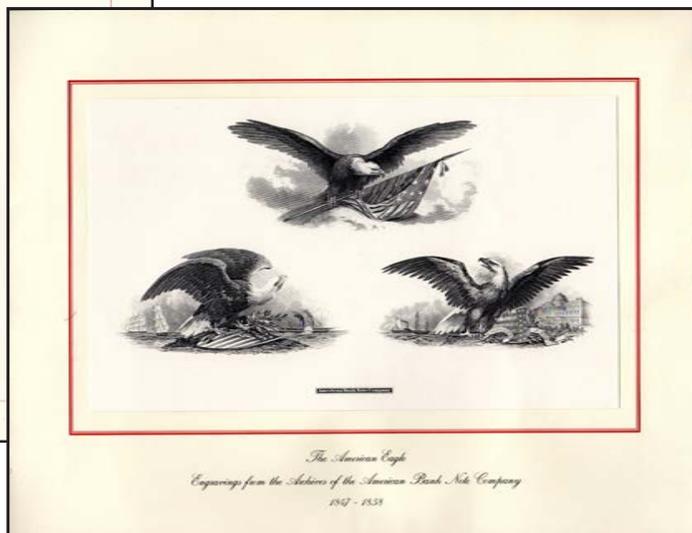
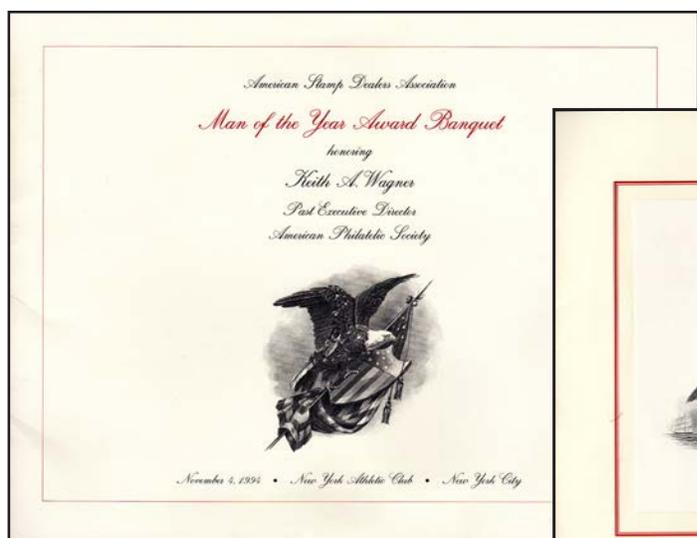
Greg Alexander

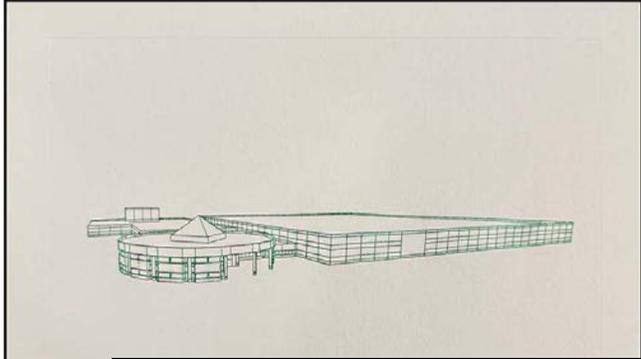
Quite a hodge-podge of new catalog entries this quarter! Lee Quast has created repurposed cards for two recent shows, a few new forerunners have surfaced, including something unusual from the BEP, and the

Cataloging Committee finally agreed on listing a couple special ASDA programs from the 1990s. Sometimes it takes a while to reach a consensus.

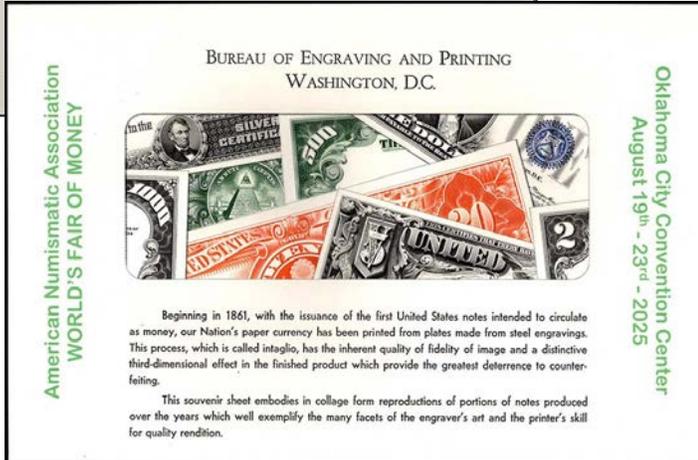


Two booklets for ASDA Man of the Year Banquets have finally been given catalog numbers: **FSO-1993A** (above) honoring UNPA Chief Anthony Fouracre, and **FSO-1994A** (below) honoring former APS Director Keith Wagner. Although most of the eight pages in each booklet were printed in litho by ABNC, intaglio sheets were tipped-in. The 1993 green Brooklyn Bridge engraving matches the vignette on SO-82. The 1994 booklet features three historic eagle vignettes, not seen on any other cards.

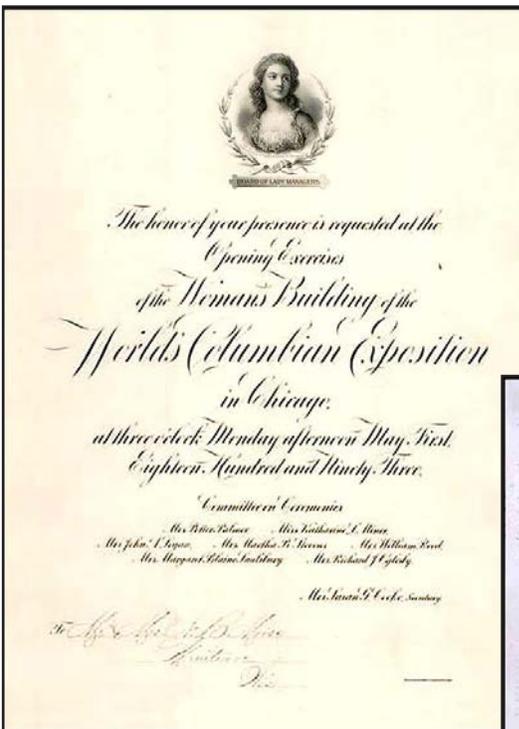




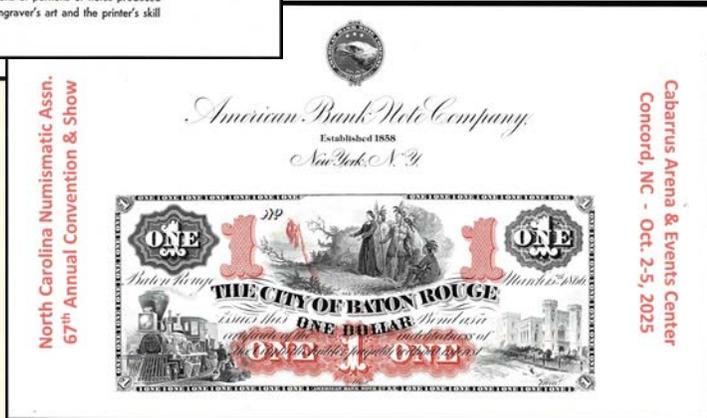
Left: This 1990 invitation to Opening Ceremonies of the BEP Western Currency Facility in Fort Worth has a feature not found on any other souvenir card. The schematic of the building on the front of the folded card is intaglio printed using color-changing ink! This is now listed as **FB-1990C**.



Two repurposed cards by Lee Quast have been given catalog numbers and will be posted in the Altered Cards gallery: **B-7a** (left) and **SO-24a** (below).



Above: **FSO-1893H**, a newly-discovered card from the Chicago World's Fair commemorates the opening of the Woman's Building.



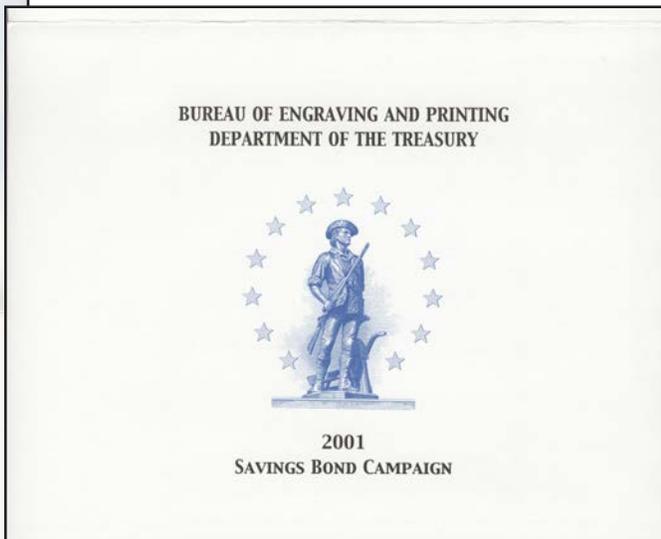
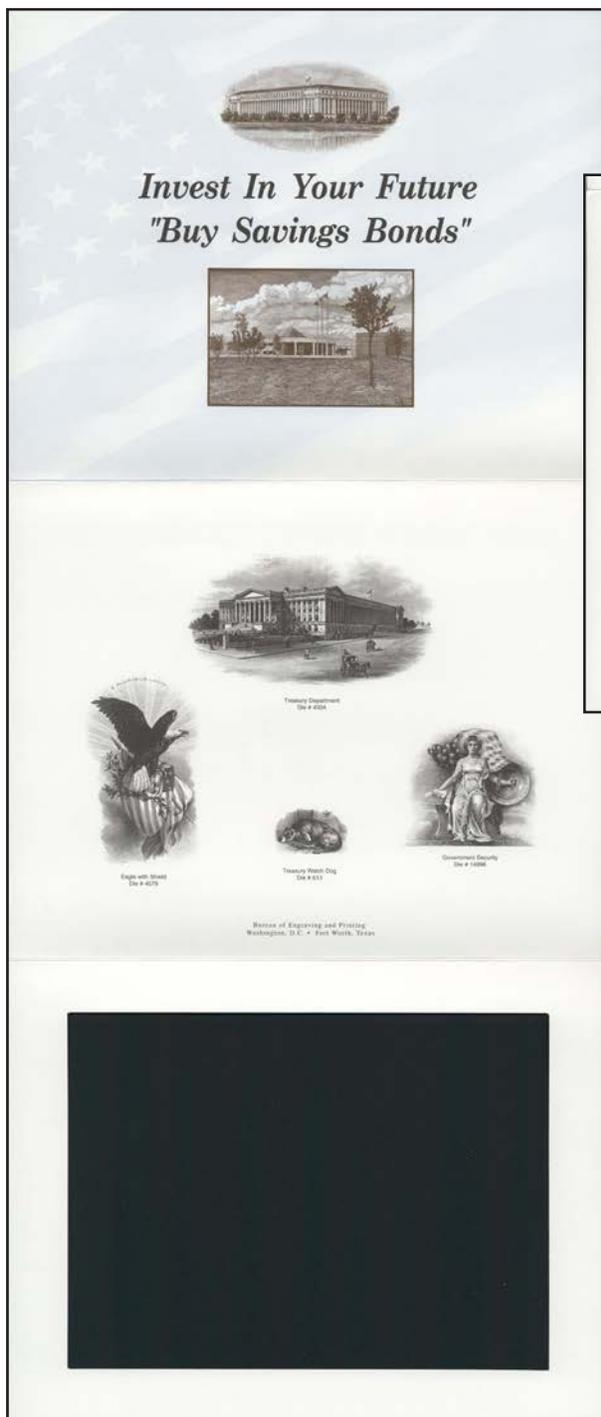
Above: **FSO-1880A**, similar to a listed 1881 souvenir ticket for the St. John's Guild fundraiser in NYC.

Recently, I purchased a collection of “stuff” from a retired BEP employee. Although none of it merits listing in our catalog, this sort of ancillary material is often interesting to collectors, so I thought I’d share it.

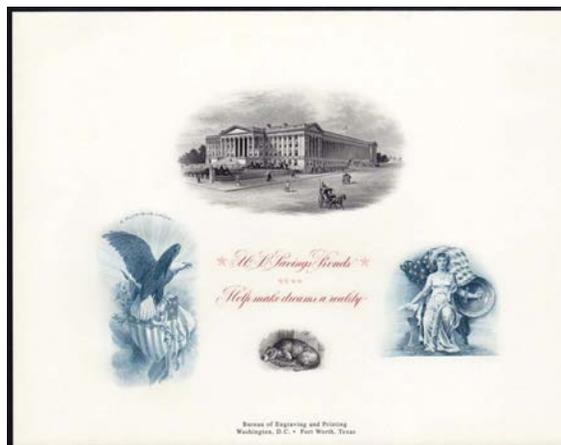
First, a 2001 Savings Bond folder (this is a triptych

folder, though the third panel is just a cutout flap). The central panel shows vignettes from B-256 but printed lithographically, in brown. The die-cut flap presumably framed the inserted souvenir card.

Next, a 2001 Martin Luther King Birthday Observance Program, printed in black litho. A copy of B-245, the MLK vignette card, with its info card, were included. Nothing special about these, just nice additional presentation pieces.



Above: The cover of the 2001 Savings Bond presentation folder. Left: Interior of the open folder. Presumably, a B-256 card (shown below) was meant to be included in the folder, on top of the page with the matching vignettes.

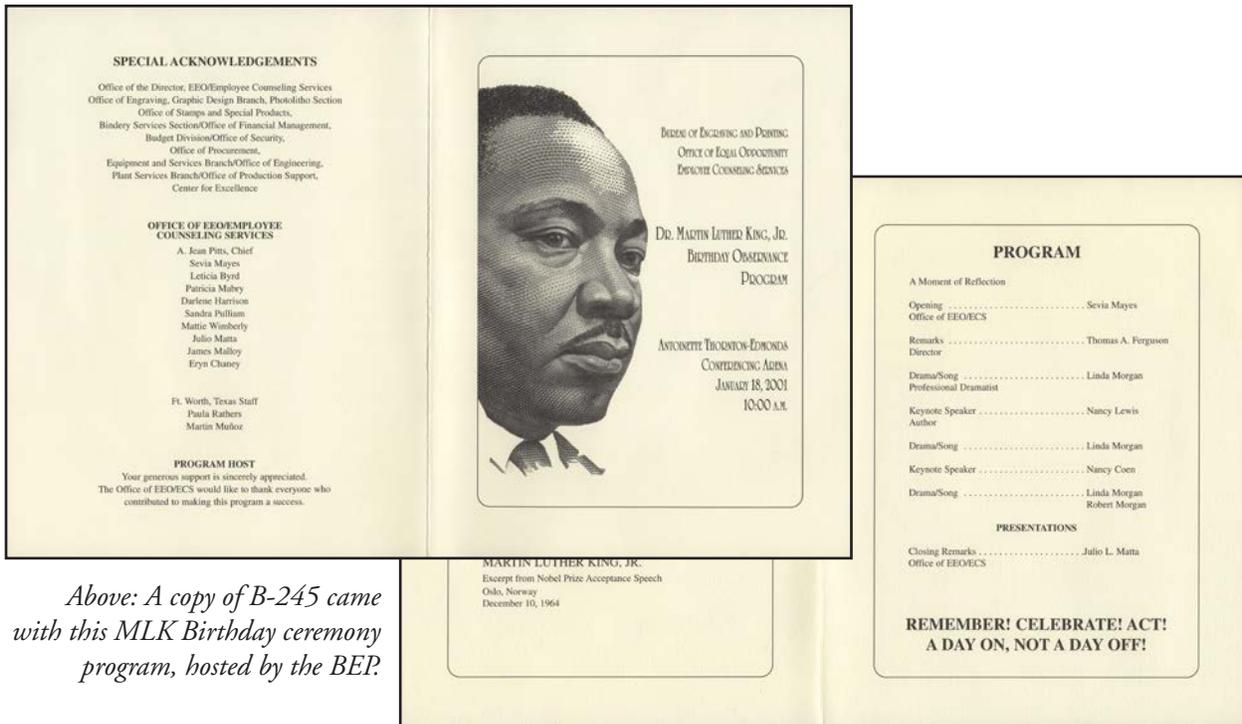


Lastly, a “Republic of Fergonia” color palette sheet, possibly something that would be considered a test note. The sheet has a portrait of BEP director Tom Ferguson, hence the title. Two of these came in a BEP die-cut folder, typically used for currency. It’s the first one of these I’ve seen.

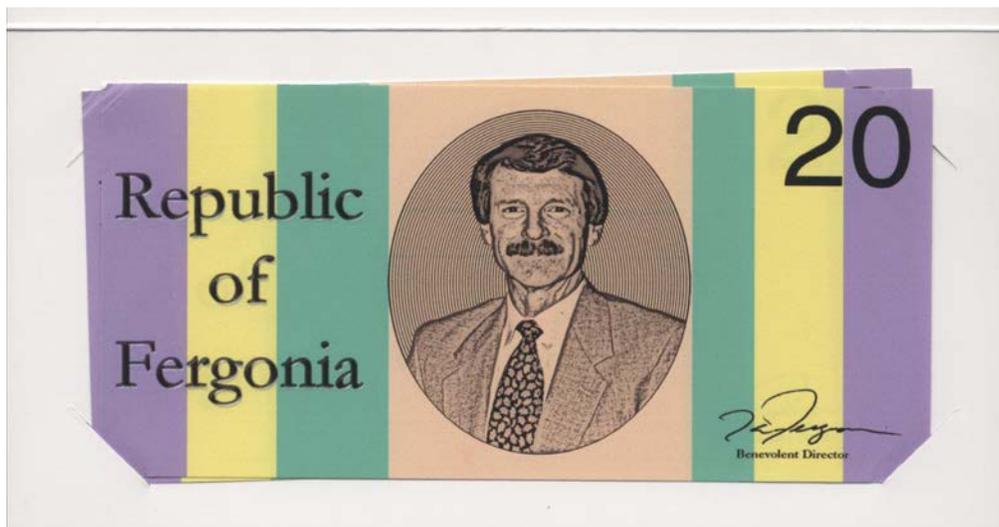
The seller added a little background:

“This item was specifically made to be handled, passed around, etc. and not be considered a ‘security item’ with all the tracking and accountability that

would entail. I recall that a set of these notes were being exchanged by a selected set of people and then later collected. I think they were also handy to discuss color printing and using colors difficult to reproduce with the usual black, cyan, magenta, and yellow — the four spot colors. We were also getting equipment installed on the Simultan presses for color measurements and lab equipment and there was certainly a good amount of training and education going on. (What a mustache!)”



Above: A copy of B-245 came with this MLK Birthday ceremony program, hosted by the BEP.



BEP Director Tom Ferguson graces this tongue-in-cheek “test note.”

MEMBERS' EXCHANGE

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.

WANTED: BEP Portrait/Vignette cards - PV-312 (White House SE View), PV-115 (Rehnquist), PV-116 (Roberts). Greg Alexander, 3081 SW River View Dr., Pendleton, OR 97801.

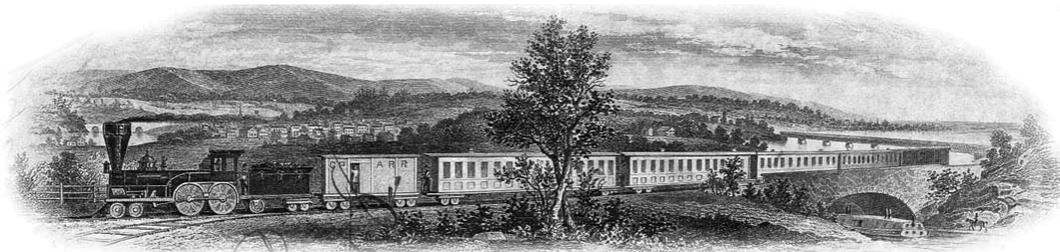
For Sale: Used White Ace albums for souvenir cards and stamps, with dust cover. Contact Roger Wullen, 46-09 65th Place, Woodside, NY 11377.

Wanted 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.

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

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.



Souvenir Cards Available from Issuing Organizations

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

American Philatelic Society
stamps.org/giftshop

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

Ameri-Show Cards

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

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

Christmas Seal & Charity Stamp Society

www.seal-society.org/literature

Available: A new card is planned for the Boston 2026

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

Duck Stamp Cards

Available: The 2025 duck stamp cards were released in June. These remain available for purchase at www.duckstamp.com and at store.usps.com.

NAPEX

www.napex.org/souvenirs/

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

United Nations Postal Administration

unstamps.org

Available: Click on the "Souvenir Card" product category to see available cards. 2025 cards have been released and last year's card also remains on sale.

KEN BARR NUMISMATICS

P. O. Box 32541, San Jose, CA 95152 • 408-272-3247 • ken@kenbarr.com • www.kenbarr.com

INVENTORY REDUCTION SALE

Too much stuff, too little time. It's time to start lightening the load ... All MINT unless noted.

Cat. # / Item	Retail	SALE
B-1 – B-10, first ten BEP cards, including Fresno, ANA 1969 and ANA 1970.....	\$227	\$150
B-1 – B-100, first 100 BEP cards Sandipex 1969 through Dallas 1986	1805	900
B-65, 70 and 72, all three 1984 Eagle on Rock proofs, brown, blue, and green	450	200
B-74, 78 and 83, all three 1985 Statue of Liberty proof	300	160
B-85/86, 91/92 and B95/96, all three Liberty Bell 1985-1986 sets	210	100
B-101A-101F, all six 1987 Cherry Blossom blind-stamped/embossed cards	290	130
B-109, 113 and 117, all three 1987 State Shields proofs brown, green, blue	215	100
B-122, 127 and 130, all three 1988 vignette proofs Indian, Agriculture, Decl. Ind..	90	45
B-134, 137 and 141, all three 1990 eagle / revenue cutter proofs.....	75	45
B-154, 157 and 160, all three 1992 Columbus proofs blue, red, and green	90	45
B-204, 209 and 212, all three 1996 Gold Miners proofs black, green, and blue.....	100	60
B-238 – 249, all twelve 2000 vignette cards, January - December.....	108	60
B-329 – B-331, World War I Entry/Homefront/Victory, all three 2018 mint cards....	150	100
B-332 – B-334, Apollo 13, 50th Anniversary, all three 2019 mint cards.....	110	60
SO-9, 11, 15, 24, 33 and 37, all six SPMC cards 1979-1984, obsolete currency.....	66	40
SO-14 ANA Midyear 1981 face 1895 \$5 silver cert., unopened box of 300 cards.....	2700	900
SO-14, 57, 58, 60 and 61, all five Hawaii Silver Certificate cards \$5 thru \$100	69	45
SO-109, 111, 113, 114, 118 and 120, all six Hawaii stamp cards 1¢ thru 25¢	59	30
SO-131, 133 and 136, all three 1994 ABNCo. Proofs ANA, APS, APS Mega.....	160	90
SO-138 – SO-144, NYC Postmaster's Provisional stamps, set of six 1995 cards....	250	100
PS-2 – PS-70 (except PS-9 and PS-62A), 68 different mint USPS cards	207	90
PS-12 - Polska 1973 show cancel with Polish stamp and cancel	100	40
UN-1 – UN-50 (no 1A, 42A or 44A), first 50 United Nations cards mint	228	90
UN-1 – UN-50 (no 1A, 42A or 44A), first 50 UN cards, New York FD cancel	159	80
UN-1 – UN-50 (no 1A, 42A or 44A), first 50 UN cards, Geneva FD cancel	293	170

Terms: Postpaid over \$100, under \$100 please add \$5. CA residents please add 9.375% sales tax for Uncle Gavin. Payments via personal check, money order or PayPal to ken@kenbarr.com are all acceptable. Many other items available – please check my website.

Ask for my “best price” on better items or large orders.

