



The Souvenir Card JOURNAL

THIRD QUARTER 2023

VOLUME 43 NUMBER 3

THE OFFICIAL PUBLICATION OF THE SOUVENIR CARD COLLECTORS SOCIETY





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The Souvenir Card JOURNAL

Third Quarter 2023, Volume 43, Number 3



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On the cover: F-1951Aa, title page for the 1951 IPPDS&E Union convention book, featuring vignette of "Success Crowning Commerce and Labor." See article on page 8.

Back cover: Show cancelled FM-13, 2005 Federal Managers card, offered as Lot 61 in current SCCS auction; see page 14.

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: \$30/yr.; \$55/2yrs.; \$80/3 yrs.

Visit the SCCS website at www.souvenircards.org

PRESIDENT'S MESSAGE

A. Stephen Patrick

It's been a hot summer, both weather wise and in collecting areas. In July, I spent three days at Summer FUN introducing over 200 kids to souvenir cards. With the help of member **Carlos Guffain**, we participated in the Young Numismatists (YN) Trivia and Scavenger Hunt sponsored by ANA's Sam Gelbard. The multiple choice question asked was "who printed currency and stamps for the Republic of Hawaii?" Over 200 kids and their parents were shown ABN banknote and stamp souvenir cards of Hawaii. They then received a FLOREX '99 stamp card from my hoard. Seeds sown!

August was the big drive to Pittsburgh for the World's Fair of Money (WFOM) and the Great American Stamp Show (GASS) in Cleveland. I picked up **John Parker** in Tennessee and we made a stop to see **Gene Hessler** in Cincinnati. I arrived in Pittsburgh on Monday in time to see the Braves/Pirates game and get my ticket autographed by former Pirate Manny Sanguillén. The WFOM was huge and will also be reported on by our editor in this journal.

We saw more than a dozen of our members at the show, including the new ANA president **Tom Uram**. Our member **Ed Herman** won one of the Mint Director's silver dollar proofs on the second day. You have to "give props" to your leadership as all four officers attended the annual meeting. **Brian Christian** of State College, PA, gave the Treasurer's Report, and our finances are sound. He has been able to get us non-profit status in the state of Pennsylvania and is still working on the federal tax ID. V.P. **Art Benjamin** came from Brooklyn, and Secretary **Greg Alexander** came from Oregon, all of us at our own expense. The meeting minutes can be found on page 4.

After the reports at the annual meeting, we had a short discussion about future projects. We may entertain producing a second SCCS souvenir card next year as a fundraiser and to fill the void of the absent BEP. Our image galleries continue to grow on our website and our next project may be the addition of BEP portrait and vignette cards (PV). **Donald Epp** is working on a comprehensive database of private numismatic cards. Members who attended the ANA show received their annual card and four of us got our cards cancelled in Pittsburgh with a 1983 Brooklyn Bridge stamp.



From left: Stamp designer Chris Calle, engraver Martin Mörck, and Steve Patrick, who made the introduction at the Great American Stamp Show in Cleveland.

As soon as the meeting was over, I headed for Cleveland and got there for an evening baseball game between the Guardians and the Blue Jays. My roommate at Cleveland was member **Mark Gereb**, and Brian Christian and his stamp collecting brother followed the next day. I came to the SCCS from stamp collecting and the GASS is an overload of eight first-day ceremonies, extensive exhibits, and many friends. I was able to deliver annual cards in person to APS director **Scott English** and dealer/author **Wayne Youngblood**. My other bucket list item was a long desired visit to the Cleveland Museum of Art.

I recruited a new member, **John Denune Jr.** of Granville, OH. John is a longtime acquaintance who is a promoter of souvenir cards as a leader in the Christmas Seal and Charity Seals Society (of which I'm also a member). You can find the souvenir cards his society has produced on our website under the CS gallery. He released a new card for the GASS show with a Ben Franklin portrait engraved by John Wallace. John owns several quality plates, including several by Canadian engraver Yves Baril, and has used **Mike Bean** several times to make some great cards.

The highlight of Cleveland for me was meeting Norwegian engraver Martin Mörck. He was sponsored by Linn's Stamps News editor Jay Bigalke

continued on following page

It has been one busy summer! In July, I performed two roles in a small Shakespeare festival here in Eastern Oregon; we staged *Richard II*, *Henry IV*, and *Taming of the Shrew* in repertory. It's been five years since I was last onstage, so I felt a bit rusty, but it was a very fulfilling experience.

Almost as soon as the shows were over, I was on a plane back East. After spending some time with family in Richmond, VA, I rented a car and headed for Pittsburgh. On the way, I made a stop in DC at the National Museum of American History to spend some time viewing the BEP Certified Proof Collection. Very exciting to see these in person! You will hear more about these in a later issue of the *Journal*. Then another stopover in Wilmington, DE, to visit **Paul Melnick**, who was kind enough to give me a demonstration of his personal spider press. The following morning, I met Bill Kriebel's widow,



Paul Melnick demonstrates his spider press.

continued from previous page

and Faroe Islands Stamps, which produced its Mörck-engraved 1000th stamp issue and Mörck's 1000th stamp engraving both at this show. I loaded up several Swedish first-day covers and stamp booklets for him to autograph. Mörck engraved four stamps of the Great Americans series back in the 1990s. Two of those stamps were designed by illustrator Chris Calle, who was also on the floor. I introduced the two, who had never met but worked independently in 1995 on the Alice Paul stamp (Scott 2943). I documented our fortuitous meeting with a photo. I met the great engraver Czeslaw Slania in 1989, 1992, and 1992; Swedish court engraver Washelesky in 2006; and now

Majorie, at Bill's old brownstone in Philadelphia. **Fred Geissler** also made the trek up, and we helped her offload several shelves of Bill's card collection and reference library. Much of this will eventually be listed in our SCCS auction. Bringing home 100 lbs. of material and books proved quite a challenge!

The Pittsburgh ANA show was enormous — I've devoted the next page to photos. More than 15 members made it to our club table and many attended the annual meeting. We officially released this year's annual card at the show, featuring a beautiful Brooklyn Bridge engraving printed from an historic steel plate loaned to us by **Bernie Wilde**.

I won't go into detail about the meeting, as the minutes can be found later in this issue. But we did receive some valuable feedback from the members who attended — many thanks!

In Pittsburgh, **Art Benjamin**, **John Parker**, and I managed to find a very impressive brew pub inside a converted church, plus an old-school restaurant where they pack the cole slaw and fries into their sandwiches! I even snuck in a ride on the Duquesne Incline funicular. Then back to Richmond for a few more days with family, a visit to Colonial Williamsburg, and a stop at the Udvar-Hazy Air & Space Museum just before flying out of Washington Dulles Airport.

As I said, a busy summer. I hope you have all been enjoying yours, too!



Martin Mörck in 2023.

Three thousand miles later, I am back at home nursing my COVID impaired wife, Linda, who contracted a mild case on our 55th wedding anniversary, while I was in Cleveland. Attending major shows has its own rewards. I look forward to the Tampa Paper Money Show in October and another FUN show in January.

Members who did not pick up their annual card already should receive it in this journal or in a separate mailer. Thanks for your continued support of the SCCS. I would love to meet all of you at a show in the future.



MINUTES OF ANNUAL MEETING

Greg Alexander

Annual Meeting of the Souvenir Card Collectors Society, held Aug. 9, 2023, David L. Lawrence Convention Center, Pittsburgh, PA

Meeting called to order at 2:15 p.m.

Officers present: **Stephen Patrick** (president), **Art Benjamin** (vice president), **Brian Christian** (treasurer), and **Greg Alexander** (secretary)

Members present: **John Wilson, Terry Carver, Ed Herman, Jeff Rosinia, Ed Hunt, David Hunsicker, Richard Josefiak**

Steve Patrick welcomed members to meeting and thanked them for attending.

Brian Christian submitted the Treasurer's Report for 2023 Year-to-Date (1/31/23 – 7/31/23).

Starting balance: \$10,952.53

INCOME

Dues \$976.00

Card Auction 1603.45

TOTAL: \$2,579.45

EXPENSES

Journal Production
and Mailing \$1084.60

Annual Card 493.89

Card Auction Expenses 10.65

TOTAL: \$1,589.14

Ending balance: \$11,942.84

Brian pointed out the main source of income has been the Society's regular souvenir card auctions, which have been very successful over the past year, putting the SCCS on solid financial ground. This year, not-for-profit status for the Society has been established in Pennsylvania; paperwork for federal tax ID has been submitted. He hopes this will be approved by year's end.

Greg Alexander presented a Secretary's report,

including work on the website, Souvenir Card Journal, and progress of the Cataloging Committee. In the past year, the Cataloging Committee has added more than 40 new listings for Union (F) cards, MB, APS, and forerunner cards. We are currently finalizing the ATA card listings. With the help of **Alton Coalter**, image galleries have been established on the website for APS, ASDA, and UN cards, and we've doubled the size of the F card section, representing more than 600 additional reference images. In addition, links to all back issues of the Souvenir Card Journal are now available on the site, going back to 1981 (168 editions). The SC Journal continues to be well received by the members and recently instituted a Reciprocal Ad Program, with other hobby organizations. The American Ceremony Program Society place a full-page color ad in the 2nd Quarter SC Journal, in exchange for a similar ad promoting the SCCS in their quarterly journal, *The Ceremonial*. The SCCS has agreed to a three-issue ad exchange with the American Topical Association in coming journals. This program should increase visibility for all participating groups, at no cost.

Old Business: None

New Business: Steve Patrick opened discussion on a number of topics where the Society would like input from the membership.

- *Should we have more presence at hobby shows?*

Steve cited his participation in the Trivia Treasure Hunt at the Summer FUN show, where he gave away 200+ cards to kids who stopped by the SCCS table. Brian is looking at a possible club table at the Pennsylvania Associated Numismatists (PAN) show, which is held in the spring and fall. John Wilson suggested approaching the Central States coin show, outside Chicago, to learn their policy on club tables. Greg added that we should consider attending more philatelic shows; the APS Great American Stamp Show would be the most likely option, but tables are not free. The biggest concern for all shows is can we supply enough members to man the table?

- *Should the SCCS create more souvenir cards, to fill the current void?*

Jeff Rosinia suggested doing non-intaglio cards, but

most members felt we should continue producing engraved souvenir cards. There was support for creating a second card during the year that could be sold to the public, as a fundraiser. Currently, SCCS annual cards are only released to members.

- *Should we increase the size of the SCCS board, by adding three regional directors-at-large?*

Members present agreed that this was a good idea. Directors would also be assigned specific tasks, such as P.R., youth programs, etc. More discussion is in order, but the board will pursue this idea and come up with some potential names.

- *Do we want to publish a print catalog?*

Greg reported that a frequent collector lament is a lack of recent books on souvenir cards. A print catalog would fill this need. This was not seen as a priority concern by members present, who preferred our website as the main reference source.

- *How do we increase youth participation in our hobby?*

This is an issue all collector groups are facing. Steve suggested a \$10 youth membership, for kids from 6 to 17. This would cover a digital-only Journal subscription and the annual card. Members could sign up their grandchildren. Some educational materials should be created, which might be a project

for new directors.

- *Now that all the standard card categories have been posted, what should our priorities be for the website?*

Members present prioritized these additions, in the following order:

#1 – ABNC collector products (ABN Archive Series, Opening of the West series, etc.)

#2 – BEP Portrait-Vignette (PV) cards (presidential portraits, DC landmarks, etc.)

#3 – Congressional Memorial Books (323 books exist with BEP portraits)

Steve wrapped up the meeting with a thankful acknowledgment of John Wilson's donation of examples of SPMC banquet/breakfast tickets, using repurposed souvenir cards. These will be catalogued and some may be added to a future SCCS auction.

Meeting adjourned at 3:00 p.m.

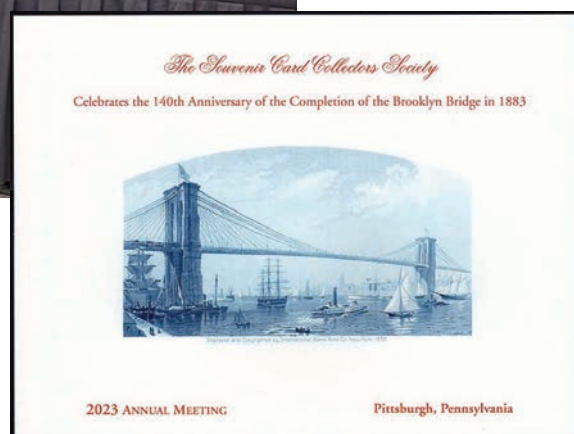
Steve followed the meeting with a presentation on engraved tickets and certificates of the 1876 Centennial International Exhibition.

Respectfully submitted,
Greg Alexander
SCCS Secretary



Above: Greg Alexander and Steve Patrick conduct the 2023 annual meeting.

Right: The 2023 SCCS annual souvenir card, released at the show. Newly numbered as N-35.



PHOTOS FROM PITTSBURGH ANA SHOW



Annual meeting attendees (photo by John Wilson). Dealer tables at the show covered a full city block.



Terry Carver



Ed Herman and his wife, Mariellen.



Heath MacAlpine



Art Benjamin skillfully mans the SCCS club table.



Derek Higgins, at the nearby SPMC table.



Greg Alexander finally got to meet long-time member Kitty Quan.

MEMBER PROFILE: MARK GEREB

How long have you been a SCCS member?

I first joined in about 2000, but my membership became inactive a few years later. I rejoined a few years after that and now make sure I remember to renew each year.

What do you collect and how did you get started?

I have been collecting coins since 1975 when my uncle gave me a Mercury dime. I started collecting first-day covers in 1982 on a trip to Gimbels Coin and Stamp Department. I am an active collector of Canadian commemorative coins, Federal Reserve Notes, souvenir cards, and first-day covers.

Are your interests mostly philatelic, numismatic, or both?

Both, and I used to actively collect casino chips as well. Not enough room, not to mention money.

Why do souvenir cards interest you? Do you collect any specific categories?

They are a natural offshoot to both numismatics and philatelics. My first card was SO-10. I purchased it at the same time I joined the ANA in 1979. My main interests are BEP cards, Duck cards, and UN cards. Hopefully all continue into the future.

How are things going as one of our SCCS auction coordinators? Are you learning anything?

I am thrilled that the members are bidding. As is usually the case, well priced and unusual items sell.

You are also president of the American Ceremony Program Society (ACPS). Can you explain a bit about that group?

Most stamps are issued in a public ceremony in a city/date relating to the stamp subject. At the ceremony, a program is given to all attendees. The ACPS is a group of collectors specializing in all types of material relating to the issuance of postage stamps.



Mark Gereb, SCCS member # 2111

Do you attend hobby shows; if so, which ones?

I try to attend FUN, Baltimore, ANA, and GASS.

Where do you tend to buy most items for your collection?

Coin and stamp shows, and eBay; unfortunately, local stamp and coin stores are few.

What's in your personal library – do you have any go-to reference books?

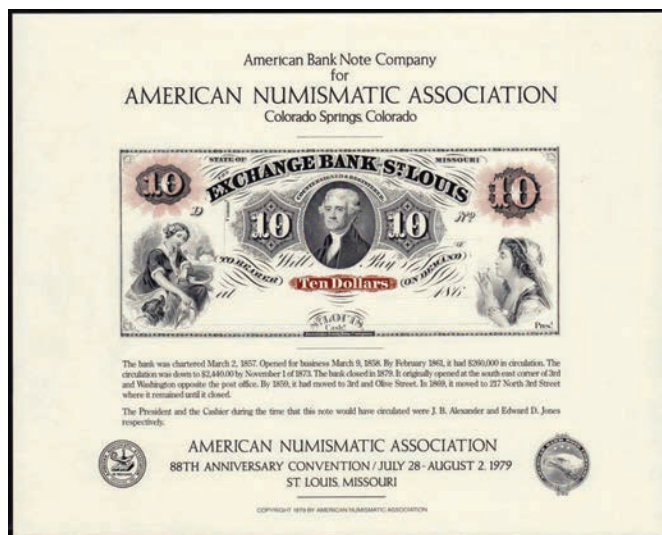
I have many stamps and coin auction catalogs that are always a pleasure to read through. A favorite book is the catalog of souvenir cards by the late Howard Tiffner, a long-time friend.

Could you pick out a favorite souvenir card (or engraving) and explain why you like it?

My first card, SO-10, for sentimental reasons and the Educational series notes and essays. I have always found these engravings to be magnificent.

Any suggestions on how we could improve the Society and our hobby?

We must continue to be visible at coin and stamp shows, making the organization known to more collectors and new collectors.



The BEP's Franklin Commemorative Series print (Inventor) was issued in March 2011 for \$22.50. It was the first of three Franklin prints in the Bureau's Intaglio Print Program that year; 1,022 cards were sold. It featured a portrait of Benjamin Franklin, two allegorical vignettes, and an engraving of an Experimental Die with a vignette entitled "Success Crowning Commerce and Labor" (Figures 1 and 2). In the "Catalog of Printers Promotional Sheets & Test Notes" I have attributed this Experimental Die as test note BEP-141.

The card, cataloged by SCCS as B-299, includes an information sheet stating:

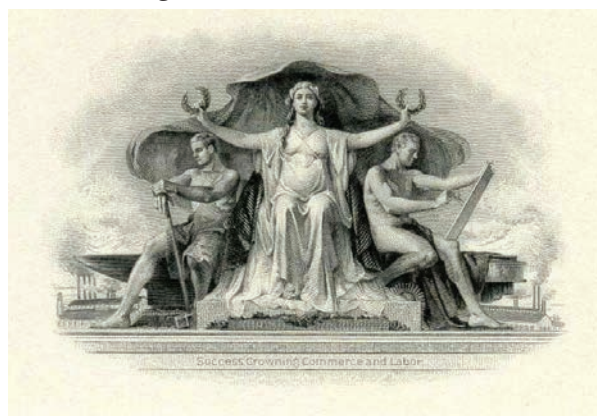
Miscellaneous Die #16645 – Experimental Die with lathe border, "Success Crowning Commerce and Labor" with lettering "Bureau of Engraving and Printing" – Engraved in 1951 by Charles A. Smith, John S. Edmondson, Richard M. Bower, and George A. Payne. The original vignette was based on an oil painting by Vincent Aderente. The central allegorical vignette appeared on the Puerto Rico, Gold Loan of 1920, Workingmen's House Construction.

Vincent Aderente (1880-1941) was an Italian-American artist best known for his murals. The federal government found use for his work with examples displayed at the Denver Mint and a U.S. Post Office in his place of residence at Flushing, Queens, in New York City. His allegorical painting of Colombia



Figure 1. BEP Intaglio Print B-299, issued in 2011.

Figure 2. Close-up of "Success Crowning Commerce and Labor" vignette.



Figures 3 and 4. Aderente's depiction of Columbia in a WWI Army recruiting poster. At right, another rendering of Columbia may have been an unused poster model.

was utilized as a recruiting poster, "Columbia Calls," for the U.S. Army during WWI, shown in Figure 3.

Another allegorical example of Aderente's work, in Figure 4, also features a female and flag, but this time she holds up a laurel wreath, a pose somewhat similar to "Success Crowning Commerce and Labor."

The information regarding engravers supplied by the BEP, however, is somewhat misleading. In fact, there are two competing citations.

In "U.S. Essay, Proof and Specimen Notes," **Gene Hessler** attributes the

Experimental Die as Ex10. The image in the book shows a penciled notation identifying the engraver as R. Bower of the BEP, with the artwork by Aderente. It was prepared for use in a 1951 currency exhibition.

In 2000, Heritage Auctions sold a 3.5" by 2.5" vignette proof of "Success..." for \$63 (Figure 5). This proof has a penciled notation "Engraved by M.W. Baldwin, finished by G.F.C. Smillie." The proof is not dated, but it does have a key identifier on the back: a blue impression number of 1089300. These blue numbers indicate proofs pulled by the BEP.

Heritage attributes the manuscript to Smillie, but thanks to **Greg Alexander's** detective work, we know this is not possible. The BEP impression numbers were carefully logged and Greg was able to determine this proof was pulled some time around 1928; Smillie

died in 1924. The good news is Marcus W. Baldwin and G.F.C. Smillie both were working for the BEP in 1920 at the time the Puerto Rico bond was engraved.

So, who are we to believe? Even though Heritage appears to be in error about Smillie's signature, the timeline for the two does match the only working use of the vignette on the 1920 Puerto Rican Gold Bond, mentioned on the BEP's info sheet for B-299. Hessler

is only agreeing with the penciled information on the Ex10 sheet from an unknown source. The vignette also appears on a 1946 Union card, F-1946Aa (Figure 7), and later forerunners (see cover), another usage that pre-dates the 1951 Experimental Die (Figure 6).

The most logical explanation would be that Baldwin and Smillie did the original engraving of the vignette around 1920, while Richard Bower and the others listed on the B-299 info sheet did the engraving in 1951 for the Experimental Die, including the lettering and lathework frame.



Figure 5. BEP vignette proof #1089300, with inset of hand-written attribution.

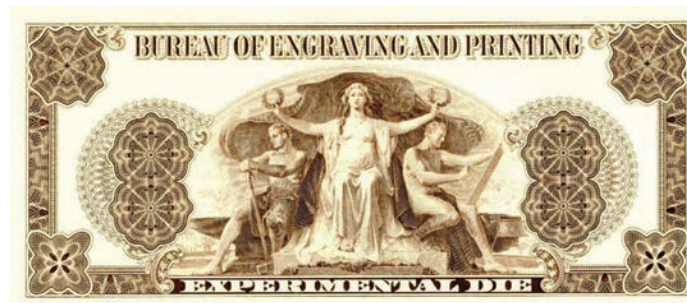
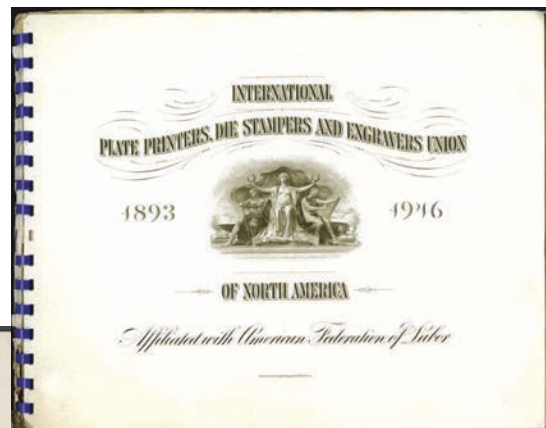


Figure 6. (above) Enlargement of BEP Experimental Die.

Figure 7. (right) F-1946Aa, from 1946 Union convention book.

Figure 8. (below) Puerto Rico Gold Bond, approved April 1921.



Thanks again to Greg's detective work, we were able to locate an image from the BEP Certified Proof Collection in the Smithsonian. "Success..." appeared on the back of the Puerto Rico bond, as shown in Figure 8.



Engravers are regularly featured on these pages, but most tend to be deceased and their work considered historical. In this issue, I wanted to talk with a designer who, though now retired, is very much alive. Though not an engraver, his engraved designs are found on several souvenir cards.

I first became aware of Richard Sheaff in the process of cataloging some cards printed by **Mike Bean** (more on that later). Sheaff was a contract designer for the U.S. Postal Service from 1984 until 2009 and during that time produced a staggering number of designs, acting as either art director or stamp designer on more than 500 issued stamps! When I cross-referenced his stamps with souvenir cards, I was astonished to find more than 25, primarily appearing on APS and ASDA cards.

In the mid-1980s, Sheaff was a graphic and communications designer in Boston when he attended a lecture on stamp design at the National Gallery of Art in Washington, DC. The idea of small space design intrigued him and he struck up a lifelong friendship



Stamp designer Richard Sheaff

with one speaker, Howard Paine, then a contract stamp designer for the USPS as well as the art editor for National Geographic Magazine. Paine recommended to the USPS that Sheaff join the cadre of stamp art directors. Sheaff's first issued stamp was Scott # 2086, the 22¢ 1984 Louisiana World's Fair stamp. "Over time, I did more and more, transitioning from corporate and institutional work to more stamp design," Sheaff explains. "Stamps are the United States' business card to the world. And they are a form of currency, as they have a cash value."

A stamp collector himself, Sheaff had a better understanding of collector desires than most of his peers and became the go-to designer for philatelic exhibition stamps, souvenir sheets, and sometimes souvenir cards. He says the work he did for Ameripex '86 (Figure 1) — his first stamp design, though not the first issued — was particularly satisfying. "I have always felt that the 1¢ Banknote design was one of our finest," he says, "and I was able to show it as a stamp-on-stamp design for the show."



Figure 1. Sheaff's first design, an early favorite, was Scott 2145, the stamp-on-stamp issued at Ameripex 86.



Figure 2. The 2007 Christmas stamp (pictured on ASDA-298) was one of Sheaff's many "Madonna and Child" designs. He designed more than 15 stamps on this theme.



Figures 3-5. Above: Sheaff's unusual triangular stamps for Pacific 97 (shown on ASDA-230), were followed by the first circular U.S. postage stamp (upper right, on ASDA-250) and pentagonal stamps (right, on ASDA-254), all for World Stamp Expo 2000.

Sheaff recalls great pleasure whenever a proposed design made it through the committee process. The 12- to 14-member Citizens Stamp Advisory Committee (CSAC) has always been assembled as a cross-section of the population, including collectors, historians, educators, writers, celebrities, etc. "It is CSAC's job to select subjects, and later review and approve designs," Sheaff says.

In the early days, CSAC had few members with design experience. "Non-designers can distort a good design or request inappropriate format changes to an eagerly collected pre-established series. Eventually design experts were also brought onto CSAC and later formed into a working sub-committee that helped the art directors develop stamp designs. Then, when a design was brought forward as recommended from the Design Sub-Committee to the full CSAC, it was generally met with approval. Of course, the Postmaster General always had the final say, as CSAC is advisory to the PMG."

Sheaff designed several well-known stamp series that extended over many years, including the Black Heritage Series, Literary Arts, Distinguished Americans, and a

long string of "Madonna and Child" Christmas stamps (Figure 2). "There was huge Catholic pressure to always issue Christmas Madonna stamps. But it turned out that they generally didn't actually buy them, they just wanted the designs to be issued. I did a large batch of those designs all at one time and the USPS has since issued them as needed." In fact, the last Sheaff-designed Madonna stamp came out in 2013, years after he had retired. "Approved designs of all sorts get put 'into the bank' for possible future issuance."

Some of Sheaff's most innovative designs appeared in the new millennium: the space exploration stamps released for World Stamp Expo 2000. After designing the first U.S. triangular stamps for Pacific '97 (Figure 3), he designed the first circular and pentagonal stamps. (Figures 4 and 5). The circular moon-landing stamp also broke ground as the first holographic U.S. stamp. Sheaff says he started designing the unusual shapes for fun. "Those designs also had to work as a poster (press sheet), out of which could be die-cut five different souvenir sheets."

He also created the diamond-shaped buffalo stamp on a souvenir sheet celebrating the centennial of the Pan



Figure 6. ASDA-259 features a diamond-shaped stamp based on an original label promoting the 1901 Pan-American Exposition.

American Expo (Figure 6). It was based on an a vintage label from the original 1901 fair. “I redrew the entire design using Illustrator, which was then sent off to be engraved.”

Ephemera is included on many of Sheaff’s designs. He was art director on the 50-stamp Greetings from America sheet in 2002 (Figure 7). For these, Sheaff sent a batch of large-letter greetings postcards to designer Lon Busch, to use as inspiration for the designs. The result was so popular that it was re-issued when the rate changed later that year. The 2003 Old Glory set he designed (Figure 8) incorporated classic 19th century Americana in a Prestige Booklet which Sheaff conceived, designed, wrote and color-separated for production.

Sheaff has been deeply involved with the Ephemera Society of America (www.ephemerasyociety.org) for more than 30 years, serving as a board member or officer for 18 years. He designed the graphics for most ESA conferences, created the Society’s website and wrote many blogs and articles which appear there.



Figure 7. The Georgia stamp found on APS-33 was one of 50 individual designs from the “Greetings from America” sheet, issued in 2002. The full sheet appears in miniature form on ASDA-261.

Most recently, he served as the Society’s president from 2017 to 2020.

As an ephemera collector, Sheaff currently focuses on 19th-century steel engraved trade cards, particularly those by John A. Lowell (Figure 9) and other Boston engravers such as Brett, Wood, Doane, Dickinson, Robinson and others. “The Lowell firm was still operating in Boston into the 1980s,” Sheaff recalls, and he made a point of regularly visiting. “One day I got a call: ‘We’re moving out, come and take whatever you want.’ So I did. The too-large transfer press was already on the loading dock awaiting the salvage company, but I did take more than a ton of transfer rolls.”

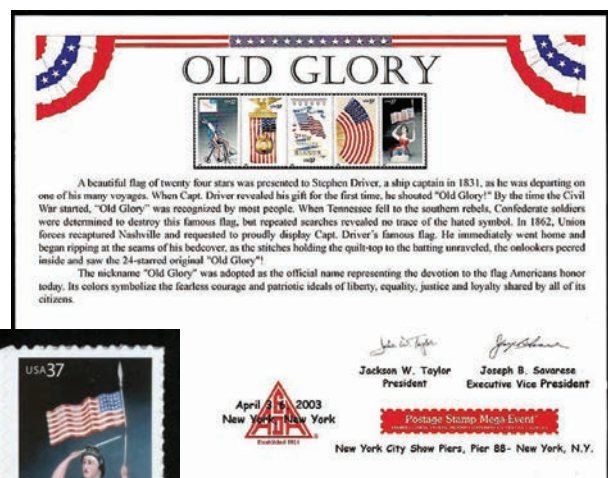


Figure 8. The Old Glory stamps (left) found on ASDA-265 (above) spotlight Sheaff’s love of antique Americana.

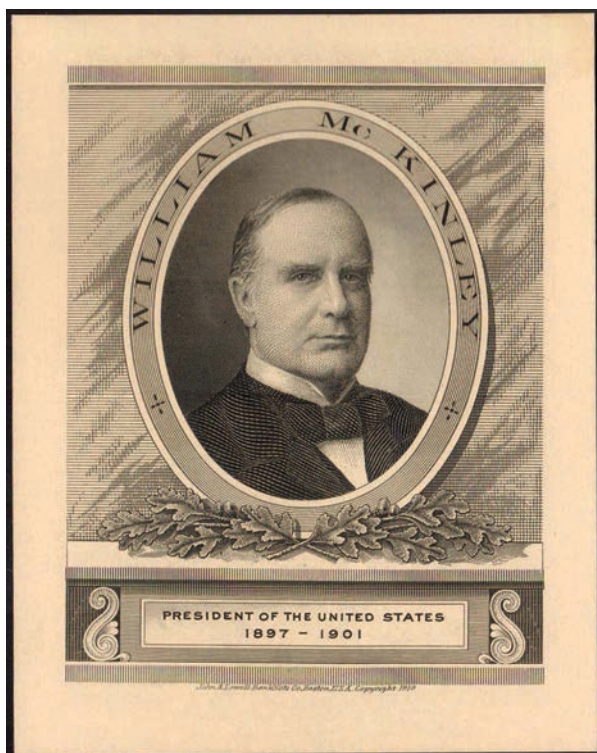


Figure 9. This trade card was one of a set of 10 presidential portraits produced in 1910 by Boston-based John A. Lowell Bank Note Co. The original steel die was used 80 years later to print several souvenir cards for the SCCS Washington Chapter (W-4, 6, and 8).

Sheaff's one foray into souvenir card design was a series of five cards used as fundraisers for the world stamp exhibition Washington 2006. These were given annually to donors from 2002 through 2006. "I was the graphics coordinator for that show, designing things like the opening ceremony program, pamphlets, and booklets, etc." He also co-designed the show logo, and a facsimile stamp with a small vignette of the U.S. Capitol. Sheaff drew the frame and the Capitol dome, which were then engraved. The cards were printed by



Figure 10. MB-36 was the last in a series of five souvenir cards that Sheaff designed to promote and help raise funds for Washington 2006. The cards were entirely intaglio, with different colored facsimile stamps and "denominations" that corresponded to the year.

Mike Bean; they were given SCCS catalog numbers of MB-22, 25, 26, 28, and 36. (Figure 10)

A comprehensive list of Richard Sheaff's stamp designs, including those appearing on souvenir cards, is available upon request.



Sheaff even applied his skills to design this bumper sticker ... which sadly was turned down by the Washington 2006 oversight committee.

SCCS AUCTION NO. 54

The majority of this auction is donated material, aimed more at budget collectors. **Please read our current rules carefully** and bid accordingly. We are now accepting consignments for upcoming auctions; contact Vince Jones at vincekjones3@gmail.com.

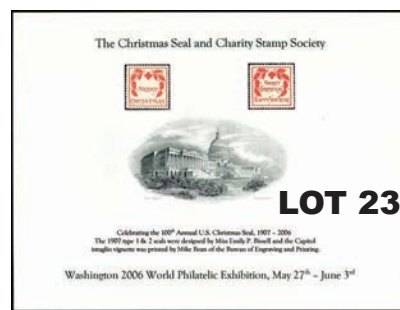
AUCTION RULES:

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 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 54 CLOSSES AT MIDNIGHT ON SUNDAY, OCT 1.

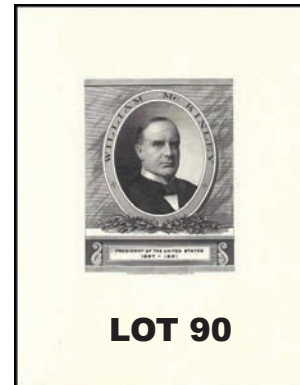
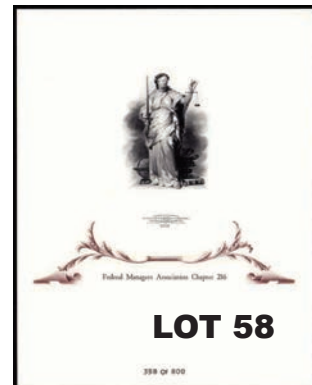
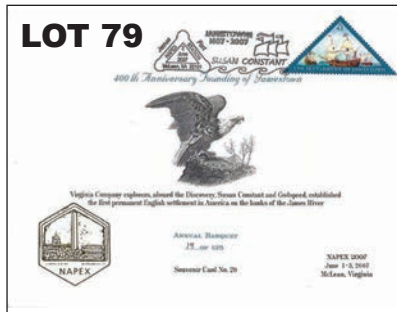
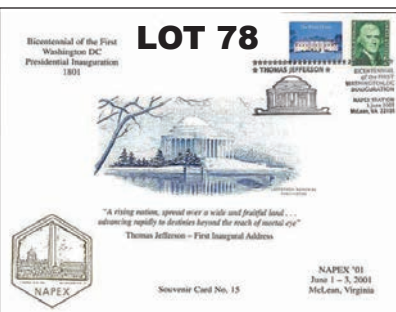
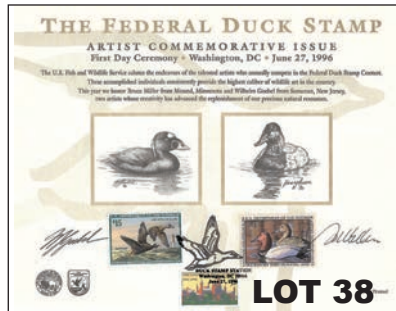
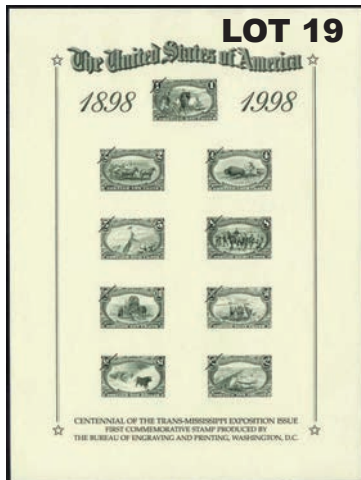


LOT	SCCS #	DESCRIPTION	MIN. BID
1.....	APS-7	StampShow 83, show cancelled	5
2.....	APS-8	StampShow 84, show cancelled	5
3.....	APS-16	StampShow 92, show cancelled	5
4.....	B-35	Interphil 76, mint.....	4
5.....	B-43	ASDA National 77, show cancelled	10
6.....	B-88	ANA Midwinter 86, show cancelled	10
7.....	B-100	Dallas 86, VC cancelled	8
8.....	B-107	1987 BEP Folder, cards not included with folder.....	12
9.....	B-108	GENA 87, show cancelled.....	10
10.....	B-110	SESCAL 87, show cancelled.....	8
11.....	B-111	HSNA 87, show cancelled.....	10
12.....	B-122	FUN 1989, mint	15
13.....	B-127	IPMS 1989, mint.....	15
14.....	B-130	ANA 1989, mint	15
15.....	B-175	Savings Bond 1993, mint	10
16.....	B-180	FUN 94 , mint	20
17.....	B-186	BEP Centennial - brown, mint	12
18.....	B-228	Long Beach 1998, mint	10
19.....	B-229	Trans-Mississippi Centennial, mint.....	20
20.....	B-234	Savings Bonds, mint.....	7
21.....	B-255	ANA 2001, mint	24
22.....	B-272	ANA 2004, mint	18
23.....	CS-3	Christmas Seal Society 2006, mint	10
24.....	CS-3	U.S. Capitol print, same as CS-3, but no text.....	10
25.....	CS-13	Christmas Seal Society 2009 APS, mint	8
26.....	CS-15	Christmas Seal Society 2009 Albany, mint.....	8
27.....	CS-27	Christmas Seal Society 2020 Hartford - Black, mint	6
28.....	CS-28	Christmas Seal Society 2020 - Hartford - Green, mint.....	6
29.....	N-6	SCCS 1994 Annual Meeting - Pittsburgh, mint	8
30.....	D-12	Appreciation Card, mint.....	12
31.....	D-35	1990 Duck Card, dual cancelled in DC & MN, w/annual duck stamp.....	15
32.....	D-51	1992 Duck Card, dual cancelled in DC & NJ, w/annual duck stamp.....	15
33.....	D-60	1993 Duck Card autographed, dual canc. in DC & MN, w/annual duck stmp	15
34.....	D-70	1994 Duck Card autographed, dual canc. in DC & NE, w/annual duck stmp	15
35.....	D-77	Appreciation Card, dual canc. at NYC ASDA show w/annual duck stamp.....	15
36.....	D-80	1995 Duck Card, dual cancelled in DC & MN, w/annual duck stamp.....	15
37.....	D-89	1996 Duck Card, dual cancelled in DC & NJ, w/annual duck stamp.....	15
38.....	D-91	Artist Card 1996, cancelled in DC with 2 duck stamps.....	25
39.....	D-93	1997 card, dual cancelled in DC & MN, w/annual duck stamp.....	15
40.....	D-93	1997 card autographed, dual canc. in DC & MN, w/annual duck stamp	15
41.....	D-95	Artist Card 1997, cancelled in VA with 2 duck stamps	25
42.....	D-96	1998 Duck Card autographed, cancelled in DC with duck stamp	15
43.....	D-97	Appreciation Card, triple cancel from APS w/duck stamp & Jr duck stamp ...	20
44.....	D-98	Artist Card 1998, cancelled in DC with 2 duck stamps.....	25
45.....	D-99	1999 Duck Card, cancelled in DC with duck stamp	15
46.....	D-100	Appreciation Card, dual cancelled at APS 1999 with duck stamp.....	15
47.....	D-102	2000 Duck Card, cancelled in DC with duck stamp	15

48.....D-106.....	Artist Card 2001 w/small mark in corner, canc. in DC with 2 duck stamps	15
49.....D-117.....	Artist Card 2006, cancelled in DC with 2 duck stamps.....	25
50.....D-141.....	Artist Card 2018, cancelled in MD with 2 \$25 duck stamps	30
51.....F-1981B...	IPPDS&E 1981, mint.....	10
52.....F-2015A ..	Retirement card for Larry Felix, mint	12
53.....FM-5	1997 Managers Card, mint.....	9
54.....FM-6	1998 Managers Card, mint 103/800	9
55.....FM-6	1998 Managers Card, IPMS Cancelled 385/800	10
56.....FM-7	1999 Managers Card, mint 105/800	9
57.....FM-8	2000 Managers Card, mint 154/1000	9
58.....FM-9	2001 Managers Card, mint 145/800	9
59.....FM-10	2002 Managers Card, mint 371/1000	9
60.....FM-12	2004 Managers Card, mint 258/800	9
61.....FM-13	2005 Managers Card, FMA cancelled 148/800	12
62.....M-10	1997 Thomas Edison Card, mint.....	6
63.....M-16	1998 Rough Riders, mint.....	6
64.....M-21	1999 George Washington , mint.....	6
65.....M-39	2004 ASDA Mega Event, mint.....	7
66.....M-39	2004 ASDA Mega Event, show cancelled	9
67.....MB-47	2011 Memphis Coin Club , mint # 476	8
68.....MB-65.....	2014 Blue Ridge Numismatic Association, show cancelled	8
69.....NA-1	1987 Napex Card, show cancelled.....	7
70.....NA-3	1989 Napex Card, mint	6
71.....NA-6	1992 Napex Card, mint	7
72.....NA-6	1992 Napex Card, show cancelled.....	8
73.....NA-7	1993 Napex Card, mint	6
74.....NA-9	1995 Napex Card, mint	6
75.....NA-11	1997 Napex Card, mint	6
76.....NA-11	1997 Napex Card, show cancelled.....	7
77.....NA-14	2000 Napex Card, show cancelled.....	5
78.....NA-15	2001 Napex Card, show cancelled.....	5
79.....NA-20A ..	2007 Napex Card - annual banquet 19/125, show cancelled.....	7
80.....NA-30	2018 Napex Card, mint	5
81.....NA-30	2018 Napex Card, show cancelled.....	5
82.....SO-57	1987 ANA Card, mint.....	9
83.....SO-86	1992 ANA Card, mint.....	10
84.....SO-87	1992 ASDA Interpex Card, mint	9
85.....SO-106....	1992 ASDA Card, mint	9
86.....SO-107 ...	1992 Columbus Card, mint.....	13
87.....SO-108	1992 ASDA pulled proof, mint	22
88.....SO-110	Iron Horse Card, mint.....	9
89.....W-1	George Washington Card, mint.....	10
90.....W-4	William McKinley Card, mint.....	8
91.....W-9.....	SCCS Swap Show 1993 card 58, mint.....	6
92.....W-58.....	Washington 2006 card, mint.....	7
93.....W-62.....	Napex 2010, mint	9

AUCTION CLOSSES AT MIDNIGHT ON SUNDAY, OCTOBER 1.

Consignment Guidelines available, contact vincekjones3@gmail.com.



ABNC'S THREE CARD SHUFFLE

Greg Alexander

Some time back, **Paul Melnick** sent me a scan of a card I had never seen before. Sort of. I was quite familiar with a card that looked nearly the same, but this new version had different text. It took a few weeks, but I finally figured out what it was and, in the process, pieced together a larger story.

The card in question shows a large vignette (4" x 5.5") of the Statue of Liberty in blue ink, "From the Original Steel Engraving, Circa 1883, of the American Bank Note Company" (Figure 1). It may look familiar to a lot of members, because the vignette and lower inscription is identical to N-1, the first "National" card issued by the Souvenir Card Collectors Society (Figure 2). But the heading on the SCCS card is different from the card Paul shared.

The mystery card heading reads "By special arrangement with the American Bank Note Company, this engraving has been expertly made for the Easton Press from the 100 year old original, circa 1883. It depicts renowned engraver James Smillie's rendering of the yet to be erected Statue of Liberty and was first used on a certificate issued to initial contributors – 100 years ago – to the original fund for the construction of the statue." By the smooth feel, I can tell that this text along the top is offset printing, but so is the upper text on the SCCS card.

There are more matching cards to add to mix: F-1975D(d), FSO-1975A(e) and FSO-1976A(e). F-1975D(d) is a smaller card, one in a folder of five distributed at the 1975 Plate Printers Union

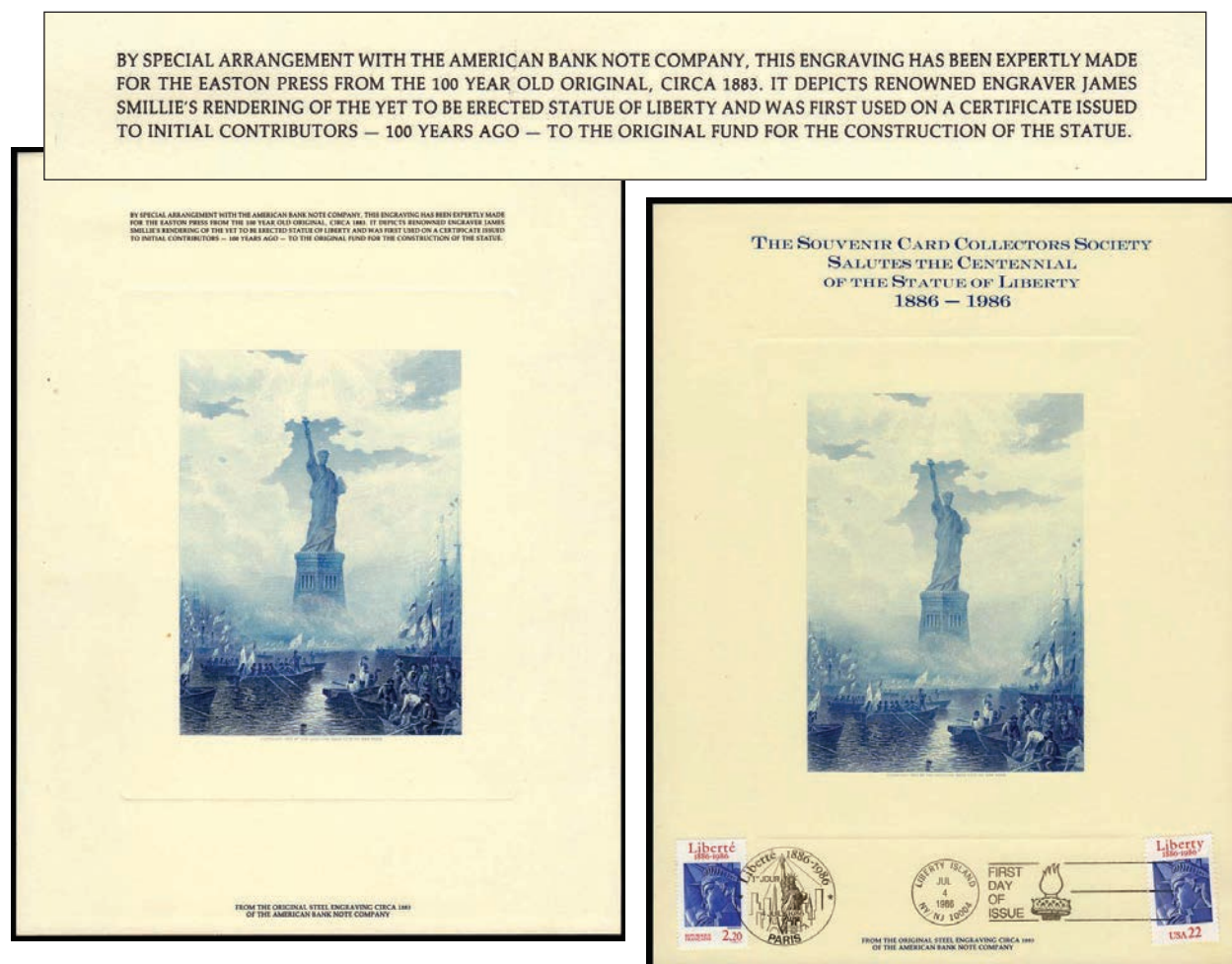
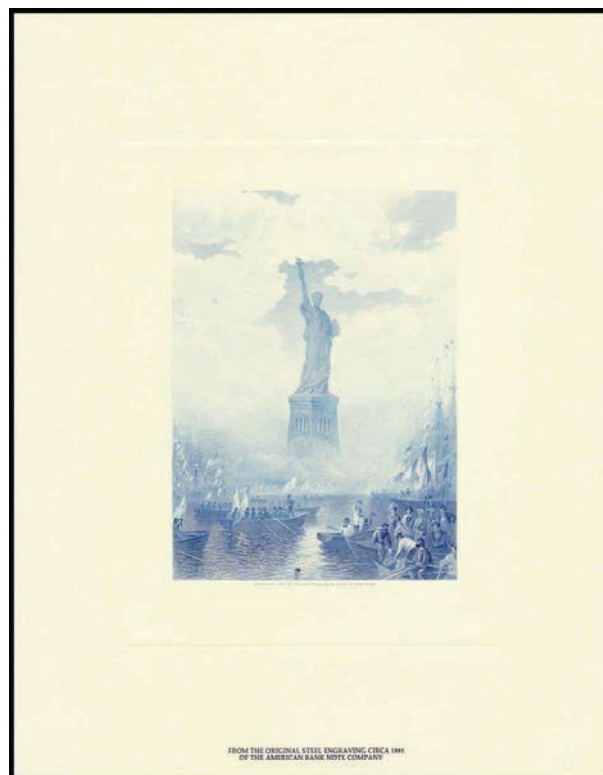


Figure 1 and 2. Left, the "mystery" Statue of Liberty card, with text relating to the Easton Press. Right, the first SCCS annual card (N-1), issued in 1986.

Figure 3 and 4. Left, F-1975D(d), the smaller Union card; right, FSO-1975A(e), released by ABNC.



convention. Unlike the others, however, text below the vignette includes a title and further information, it has no die impression, and the card stock is white rather than cream. This Union card was clearly a separate printing and for this reason I'll set it aside from the main topic here.

FSO-1975A(e) was from a four-card folder printed by ABNC for the 100th anniversary convention of

the American Banker's Association, given away to attendees. ABNC liked this card set so much that they added a couple more and altered the cover to create their own employee appreciation folder. FSO-1976A(e) is exactly the same card as FSO-1975A(e), just in a different folder. I suspect the 1975 Union card was printed from the original plate, then ABNC created a new, more generic plate for the banker's association.

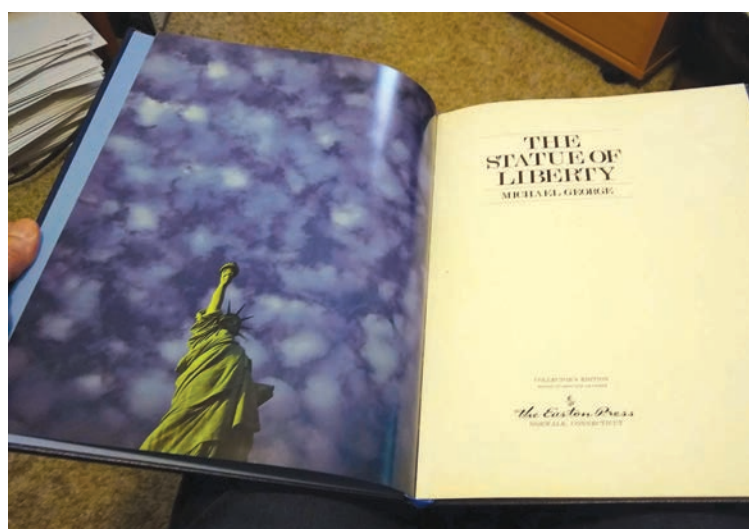
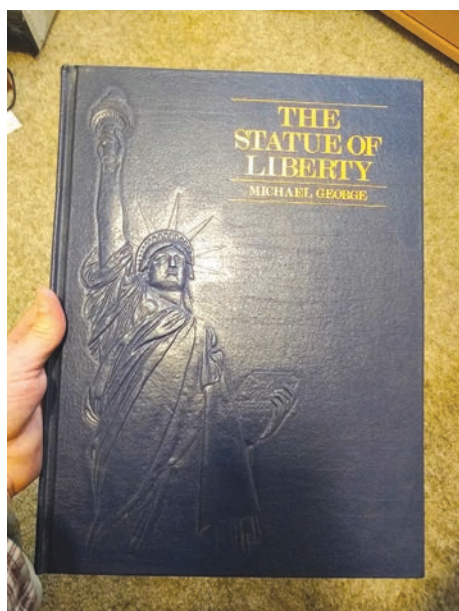


Figure 5. “The Statue of Liberty” coffee table book by Michael George, published by Easton Press in 1986.

But getting back to the card for the Easton Press, where did that come from? A little Googling eventually uncovered a book by Michael George, simply titled “The Statue of Liberty.” There are a lot of these available through online booksellers and I noticed one description mentioned an engraving by American Bank Note Company. I ordered a relatively inexpensive copy and, sure enough, the card Paul had shown me was loosely tucked into the back of the book.

There are two versions of this book, hardcover and paperback, and I believe only the first edition hardcover includes the ABNC card. It’s quite an

attractive oversized coffee table photo book, bound in blue leatherette with an embossed depiction of the statue on the front. It was released in 1986 and, though it is touted as a “Collector’s Edition,” there’s no mention of how many copies were printed.

Along with the Statue of Liberty card, two others from the 1975 ABA and 1976 ABNC folders share a similar appearance, all being printed on cream card stock: the Spirit of ’76 and Lincoln’s portrait next to the Gettysburg Address. These two also make another appearance on Semi-Official cards SO-2 and 3. [Scans shown were made at different times, but the paper color is identical.]

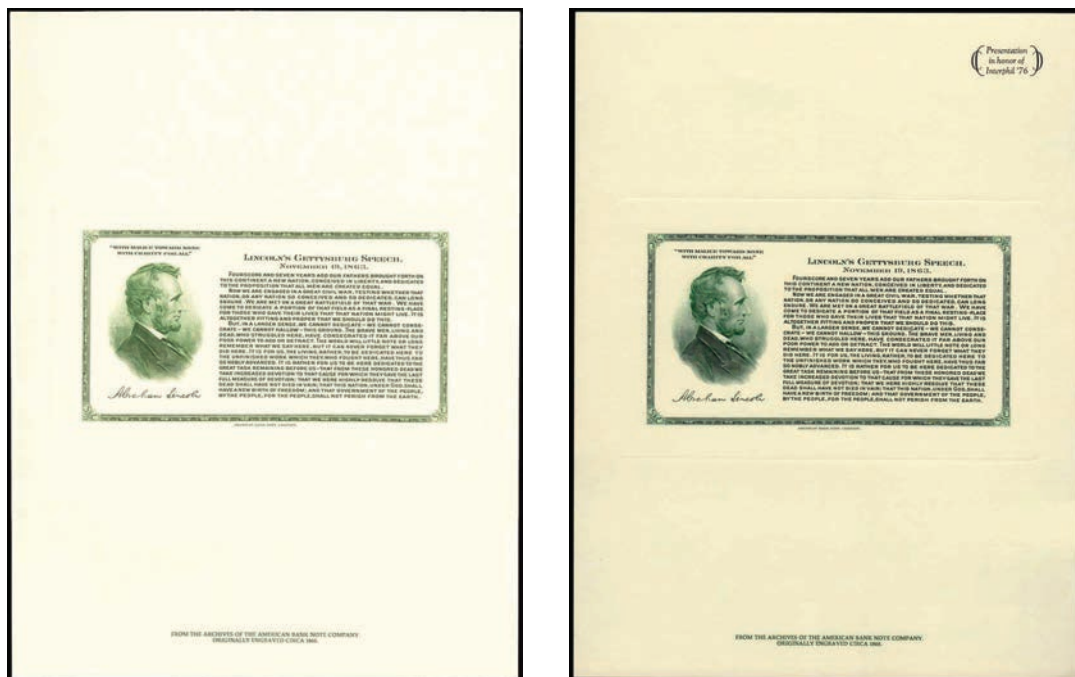


Figure 6-9. Clockwise, from top left: FSO-1975A(c); SO-3, with *Interphil* text added; SO-2; and FSO-1975A(d). Lincoln and Spirit of '76 cards used in ABNC's FSO-1976A folder are identical to those from 1975.





Figure 10. FSO-1975A, showing open folder with contents and die-cut cover. Franklin shows through the hole, as the portrait on a facsimile banknote.

Looking at all variations of these three card types, each can be identified by their measurements alone:

Statue of Liberty

SCCS N-1 - 8.375" x 11", 683 printed
 FSO-1975A(e) & 76A(e) - 8.25" x 11", unknown #
 Easton Press card - 8.5" x 11.06", unknown #

Spirit of '76

FSO-1975A(d) & 76A(d) - 8.25" x 11", unknown #
 SO-2 - 11" x 8.375", 4500 printed

Lincoln

FSO-1975A(c) & 76A(c) - 11" x 8.25", unknown #
 SO-3 - 8.375" x 11", 4500 printed

Both the Easton Press and the SCCS N-1 cards came out the same year, but the Easton Press card was produced first. Here's how I think events played out.

In 1975, when ABNC created the folder for the American Banker's Association, they knew they would have a presence at the Interphil '76 stamp show in Philadelphia the following year. Why not just increase the print run and make some cards for distribution at the show? Though the Men in Currency card (FSO-1976Ab) was also part of the folders, only the three cards mentioned above used the same cream card stock. I think ABNC probably printed 5000 each of the Lincoln, Spirit of '76, and Statue of Liberty cards. We know 4,500 each of SO-2 and 3 were sold at Interphil and print runs were usually round numbers in the thousands — so the 500 leftover cards were likely divided between the two folders.

The original paper size for all the cards was probably 8.5" x 11.06". Cards for both folders were trimmed

down slightly; the Interphil cards a little less. On the two show cards, a small Interphil '76 text block was offset printed in the upper right.

For some reason, ABNC chose not to release the Statue of Liberty cards at Interphil. Perhaps they decided it had no Pennsylvania connection and might have more value later. So, after removing 500 for the folders, the remaining 4500 cards sat in a box for around 10 years until the centennial of the Statue was nearing. ABNC, which had earlier collaborated with Time-Life Books, may have approached various publishers to gauge interest in their historic engraved print. Easton Press was just one of many to publish books in 1986 capitalizing on the Statue's centennial; they decided to buy the prints to enhance their special edition.

Normally, you would expect an engraving to be bound among the pages of a book, but in this case it would have looked peculiar. The book was so large, 10.5" x 15", that it dwarfed the ABNC card — so instead, the engraving was simply slipped into the back of the book. (Because the card is loose, collectors seeking an example would be wise to confirm with any bookseller that it is still in the book.)

Curt Radford recalls that the N-1 statue cards were donated to the Society by ABNC. "They had a batch left over from a previous printing," he says, and ABNC overprinted these for the SCCS. "The initial Liberty card was issued for the 150th anniversary of the Statue of Liberty in 1986." This would have been the batch distributed with the Easton Press book.

Since the SCCS issued an odd number of the N-1 cards (683) and these were trimmed smaller than the Easton Press card, it can be deduced that the SCCS probably received the remainder of the unused cards. An educated guess, then, on the print amount of the Easton Press cards would be roughly 3,800.

Without internal documentation from ABNC, this is mostly conjecture, but it seems a likely scenario for how these three cards were repurposed over time.



CARDS BY TOPIC: WATERFOWL

Greg Alexander

Members may have noticed the ad on our inside front cover for the American Topical Association. This is the second venture in our Reciprocal Ad Program and an ad for the SCCS will appear in the ATA's journal *Topical Time*.

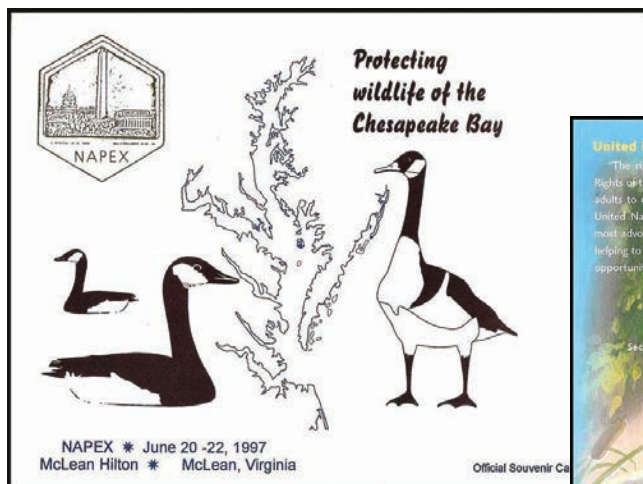
The idea of collecting stamps by topic got me thinking about how this could be applied to souvenir cards. Among the most popular themes for topical stamp collectors are ships, trains, artwork, flowers, politics, and scouting. All of these topics can be found on souvenir cards (particularly ships and locomotives),

along with others, such as Native Americans, aircraft, coins, national parks, state seals, and birds — especially eagles.

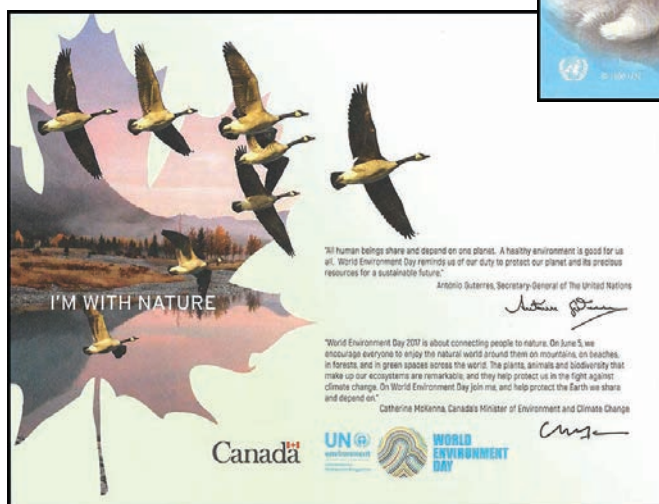
Eagles notwithstanding, ducks and geese may actually be the dominant bird species on souvenir cards, with now over 150 cards in the D category alone. However, I was surprised to find a fair number of waterfowl on cards outside the duck stamp domain. For the benefit of bird lovers among our members, here are the results of my duck hunting across the SCCS catalog.



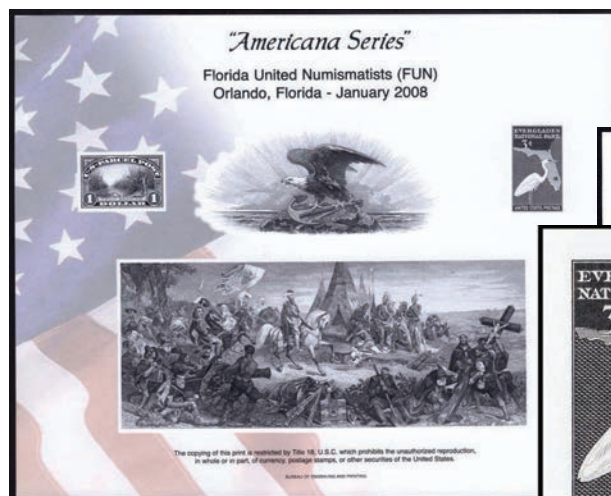
Clockwise from above: Green-winged Teal on ASDA-168; Wood Ducks on MB-10 and SO-29D; a Canada Goose on ASDA-105.; and Wood Ducks in flight on ASDA-24.



Canada Geese on NA-11 (left) and The Ugly Duckling on UN-50 (below).



More Canada Geese in flight on UN- 73 (above) and Snow Geese on CP-1986A (right).



A Great White Heron on B-288 (above and inset) and a downed mallard on C-29.



INPEX—TACOMA '86



U.S. Department of Interior
Migratory Bird Hunting Stamp

Annual Inpex Tacoma, Washington

Northwest Chapter No. 15 ASDA
May 31-June 1, 1986

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

New cards remain stubbornly scarce of late, however, a few have been issued in recent months. Many cards from past events remain on sale at original prices. Visit these websites for more information.

American Philatelic Society

stamps.org; search for "Souvenir"

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

Ameri-Show Cards

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

Available: 30+ intaglio card varieties from past shows at original prices, most \$5 to \$10 (see list on SCCS website). Recent FUN cards available, plus Robert E. Lee show cards for \$5 each, w/\$2 postage. Contact amerishow@gmail.com.

Bureau of Engraving and Printing / U.S. Mint

catalog.usmint.gov/shop/engraved-prints

On Hold: All intaglio prints are listed on the ordering platform, but remain out of stock. We hope they will, in fact, be "Coming Soon." A "Remind Me" button was added to alert buyers when they can order.

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 in June. See following page for illustrations. These remain on sale 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. Contact ottojt@verizon.net.

SCCS Washington Chapter #1

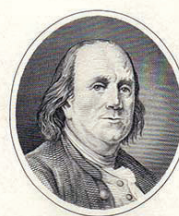
John Shue, P.O. Box 35, Brogue, PA 17309

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



Three new cards were released this summer and have been assigned catalog numbers. From top: D-151, the duck stamp Artist Commemorative card; D-150, the duck stamp Certificate of Appreciation (free with duck stamp orders); and C-31, the CS&CSS Franklin card issued at the August Great American Stamp Show. See previous page for ordering information.

The Christmas Seal & Charity Stamp Society



BENJAMIN FRANKLIN SERVED AS THE FIRST POSTMASTER GENERAL OF THE UNITED STATES, APPOINTED BY THE CONTINENTAL CONGRESS JULY 26, 1775. THIS INTAGLIO PORTRAIT OF FRANKLIN WAS DONE BY JOHN WALLACE FROM A PAINTING BY JOSEPH DUPLESSIS

GREAT AMERICAN STAMP SHOW ♦ HUNTINGTON CONVENTION CENTER,
CLEVELAND, OHIO ♦ AUGUST 10-13, 2023

