



The Souvenir Card JOURNAL

FIRST QUARTER 2025

VOLUME 45 NUMBER 1

THE OFFICIAL PUBLICATION OF THE SOUVENIR CARD COLLECTORS SOCIETY

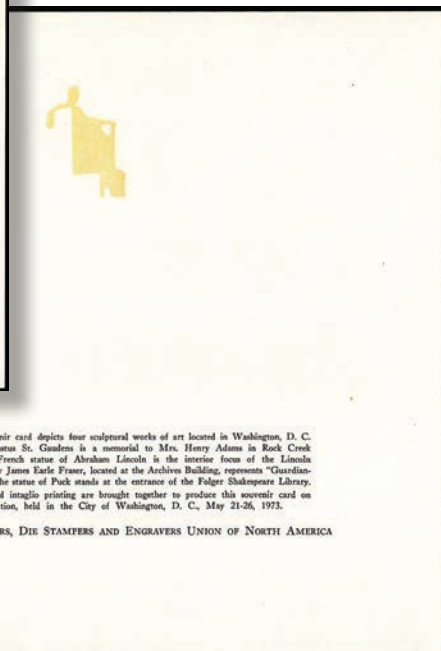


SCARCE CARDS FOR SALE



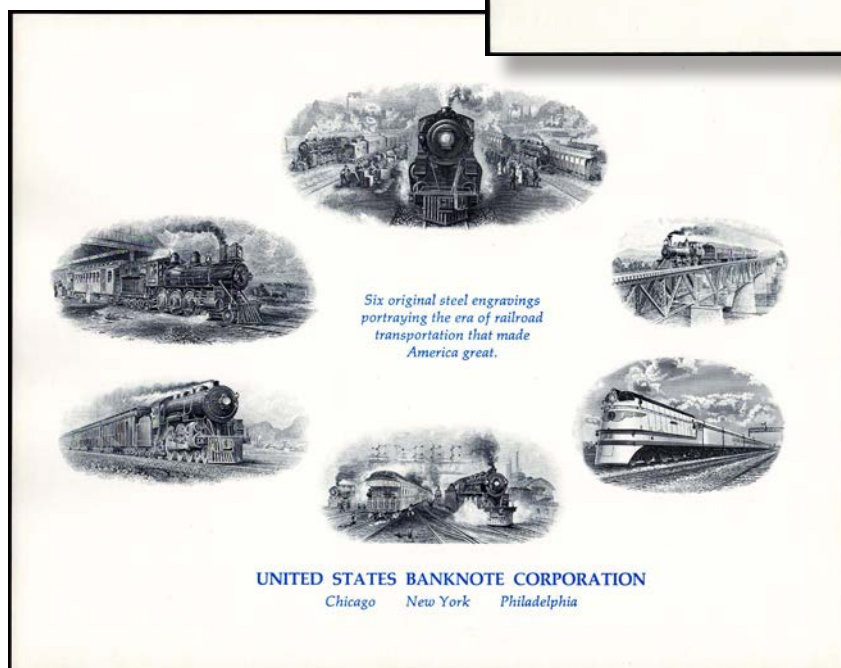
F-1973Gb, Rejected union card design, as described in previous SCJ. 10 $\frac{3}{4}$ " x 9 $\frac{1}{2}$ ".

\$25



F-1973Ea, yellow ink progressive proof of union card. 10 $\frac{3}{4}$ " x 9 $\frac{1}{2}$ ".

\$30



U.S. Banknote Corp.
promotional card, with
same railroad vignettes
as F-1987G. Oversize
14" x 11" card.

\$30

Shipping: Add \$6
for up to three cards.

Supplies are limited!

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The Souvenir Card JOURNAL

First Quarter 2025, Volume 45, Number 1



#1135900

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On the cover: B-101, cancelled at two Cherry Hill shows and signed by four BEP directors: James A. Conlon, Seymour Berry, Harry Clements, and Robert Leuver. See Lot 10 in Auction 58 on page 12.

Back cover: Large hand-signed George Washington portrait, engraved by Charles Schlecht in 1879 for Continental Bank Note. See article on page 16.

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

This message will be primarily a report on the FUN show in Orlando (held Jan. 9-12).

Four days of fun (and work) flew by, as the SCCS was represented at the society table by **Ed Herman**, **Art Benjamin**, and myself. Dozens of youngsters visited our table as part of a "Kids Search" program promoted by FUN.

Plate printer **Mike Bean** and assistant Bill Story demonstrated the spider press, and Mike gave away 100 cards by lottery over the four days of the show. **Lee Quast** shared a dealer table with **John Parker** who was sick most of the show and missed out on two days of sales. Other dealer members included Bob Calderman and Gary Lewis.

At the annual breakfast of the Society of Paper Money Collectors, **John and Nancy Wilson** were honored by being inducted in its Hall of Fame. The souvenir breakfast tickets included a portrait by **Tom Stebbins** as a feature (see page 10).

We added three new members: **Helen-Louise Boling**, **Bob Slater**, and **Mark Wieclaw**. I led the SCCS meeting and demonstrated first day stamp cards issued by the American Stamp Dealers Association. **Mike Bean** donated a card to each attendee including **Art Benjamin**, **Mark Gereb**, **Jim Suchma**, **Steve Ferguson**, **Ed and Maryellen Herman**, Ryan Wheatley, Mike's daughter Susan and her husband Greg, **Mark Wieclaw**, **Richard Jozefiak**, and **John Wilson**.

The show was well-attended with a crowd estimated at around 8,000, and most dealers said they did well. Kids at the



From left: Ed Herman, Steve Patrick, Mark Gereb and Art Benjamin staff the SCCS booth at the FUN show.

SCCS table were given a short explanation of intaglio printing, using a magnifying glass, and then offered a choice of BEP stamp cards including Ft. Bliss, Zeppelins, and Jennys. We gave away around 75 cards to these young collectors. The Bureau of the Mint debuted the new silver dollar and sales did well with the Jimmy Carter bronze medal on the day of his memorial. The show was free except for the daily parking fee of \$21.40. Ugh!



Left: Bill Story and Mike Bean demonstrate intaglio printing on the spider press. Above: A full complement of members attended the club meeting.



The SCCS will have a presence at the ANA spring show in Atlanta, from Feb. 27 to March 1. Come by the table and say hello or show up for the club meeting at 2 p.m. on Thursday, Feb 27. We will have a presentation on promotional and test notes.



FROM THE EDITOR

Greg Alexander

Our president, **Steve Patrick**, likes to say, “we are a society of the willing.” And I am hoping we have some members who are willing to help us now.

I am increasingly aware that there are many roles I’ve taken on that would be better delegated to others. It would give me more time to focus on my primary task of assembling this Journal, which takes a considerable amount of time (including stuffing, labeling and stamping the mailers).

At previous annual meetings, we discussed and agreed that it would be useful to expand our board to include additional Directors at Large. But these officer positions would also come with specific responsibilities. Here are the roles that would be of greatest use:

Membership Director - This would include updating of the roster of members, coordinating the annual membership renewal campaign at year’s end, and forwarding dues payments to the Treasurer.

Social Media Coordinator - To keep our hobby relevant, especially to younger collectors, we need someone to actively update a SCCS Facebook page (and other platforms, if willing).

Surplus Sales Manager - Over the years, we have accumulated a large number of donated cards and other

collectable material. Not all of this is suitable for inclusion in the SCCS auction, but still has value. The job would include posting items on Ebay and otherwise selling off these surplus items to raise funds for the Society.

Advertising Manager - The Souvenir Card Journal used to contain numerous advertisements, but only rarely gets these today. The position would solicit paid ads, as well as oversee the Reciprocal Ad Program, which approaches other hobby organizations for free ad swaps.

Show Coordinator - We currently have a presence at two or three major coin and stamp shows each year, but could probably increase our visibility. This role would take on our club sign-ups for shows, oversee staffing of the SCCS show booths, and coordinate the calendar of events that the Society will attend.

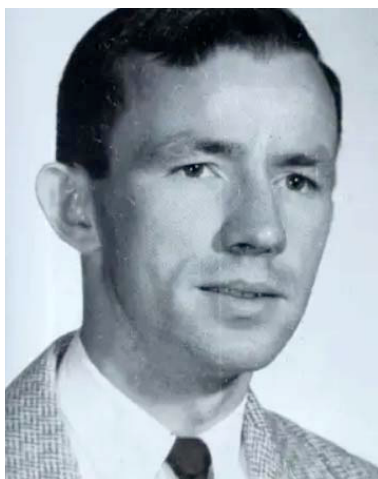
I can answer questions for any members who are interested in helping out. And I know some of our current officers would be willing to hand off their positions — please inquire.

We are extremely grateful for all the current members who have stepped up to keep the SCCS running. Without you, there would be no us.



IN MEMORIAM

John Shue, long-time member #1856, died on Dec. 31, 2024 in York, Pennsylvania. He was 84 and had been recovering from surgery after a heart stent. John was a passionate stamp and coin collector and a member of several philatelic and numismatic clubs and organizations. He retired as a Building Equipment Mechanic for the U.S. Postal Service and at one time owned his own offset printing business.



In recent years, John was the most active member of SCCS Washington Chapter One, designing and printing dozens of chapter cards (as well as cacheted souvenir covers) that were sold at stamp shows in the metro DC area. He was a generous supporter of our Society. Rebecca DeSensi, one of his three adult children, was for many years the recipient of a gift subscription from John to the Souvenir Card Journal. We will miss his enthusiastic contributions to our hobby.

TREASURER’S REPORT

Brian Christian

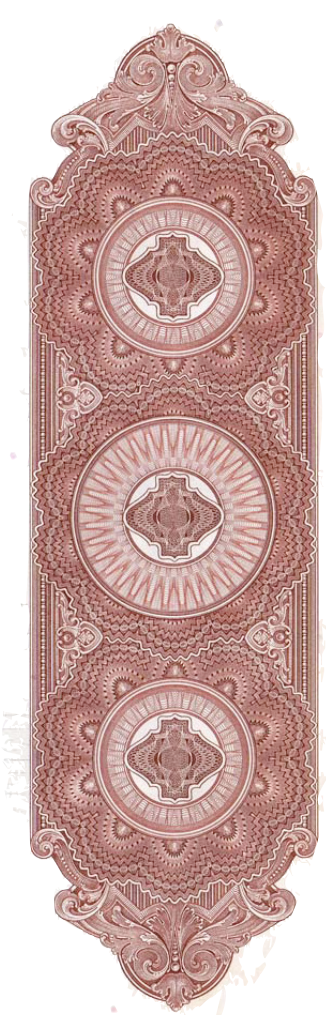
As of this first Journal issue of the new year, I submit my 2024 year-end annual report of the Society’s finances. There are actually several hundred dollars in additional funds from dues submitted via Paypal; this will be applied to Journal expenses.

We currently have 179 members, including 22 remaining life members. However, about 20 are delinquent in their dues, as of this writing. Your support in this matter is greatly appreciated.

◇

Souvenir Card Collectors Society Balance Sheet

January 1, 2024—January 31, 2025



Beginning Balance \$13,511.59

Income

Dues	4,468.00
Card Auction (55) & (56)	2,773.56
Journal Ad	35.00
Donation	155.00
Card Sales	<u>170.00</u>
Total	7,601.56



Expenses

Journal Production and Mailing	2,930.42
Table at 2024 GASS	100.00
Society Card Production	550.00
APS Literature Contest	40.00
Membership International Bond & Share Society	<u>35.00</u>
Total	3,655.42

Ending Balance \$17,457.73

Respectfully Submitted

Brian D. Christian (Member #608)

Treasurer

MEMBER PROFILE: RON BETZ

Not many members have a lower membership number than you. It's impressive that you are still active.

I'm a Great Depression baby (born in 1933) who grew-up having almost nothing (including clothes and food), so having possessions became part of my survival psyche.

What all do you collect and how did you get started?

My first acquisition was a gift in 1941 of the U.S. National Defense stamps (Scott # 899, 900 and 901) which cost my father six cents. He told me that President Roosevelt was a stamp collector and that it would be honorable for me to emulate him. This was the beginning of my stamp collections. Eventually, my world collection became so large I discontinued it; I just couldn't keep it up. My concentration on stamps reignited when a new USPS product (American Commemorative panels) began in 1972. I have every stamp issued in this format, which fill 29 volumes.

I also started collecting coins and have everything from the U.S. Mint since 1976 (except gold and platinum, though I have a few) until last year when this collection was discontinued. In recognition of my dad, who was a great sportsman, I have all the duck stamps in every variety, in addition to first day covers, signed stamps, etc. And, in the early '60s, I started to collect souvenir cards. They were mostly produced by local stamp and coin clubs who found a voice for their hobby by issuing them. It grew into today's hobby.

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

Souvenir cards became interesting to me because they represented a variety of subjects, efforts and organizations – they really released pent-up desires for the average person or local organization to obtain recognition and the ability to express their feelings and purposes (on the cards).



Ron Betz, SCCS #34

How has the hobby changed over the past 40 years?

Souvenir cards were a revolutionary hobby at first, giving local groups a means to produce memorabilia. These "private" cards were not fine engravings; they were just printed expressions of people who wanted to produce something collectable and maybe to receive some recognition for their work.

These efforts were discouraged by those who preferred fine engravings and high-quality printing; they were brushed aside and ignored by the Society. When it became clear that the SCCS leadership did not appreciate their efforts, we lost this audience and their support.

I know you keep your collection very well organized. Do you have a system?

I follow the SCCS numbering and classification systems. I currently have 3,705 souvenir cards, with 197 which I still desire to purchase. These are kept in 81 volumes.

Where do (or did) you look for new items?

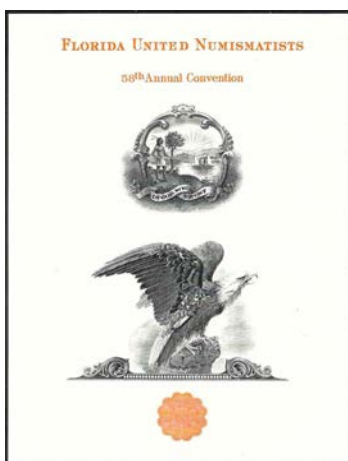
Over the years, the purchase of souvenir cards has changed dramatically. There used to be advertisements in Linn's Stamp News, newspapers, BEP announcements, souvenir card dealer mailings, etc. Now, there are only a few dealers left and Ebay. I purchase most of my cards from **Lee Quast** – a long standing friend and dealer.

Could you pick out a favorite souvenir card and explain why you like it?

My favorite cards have always been the **Mike Bean** spider press cards. They are always works of artistry.

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

I think the SCCS website could use an additional collector-friendly section listing all card numbers which have been recently updated and when.

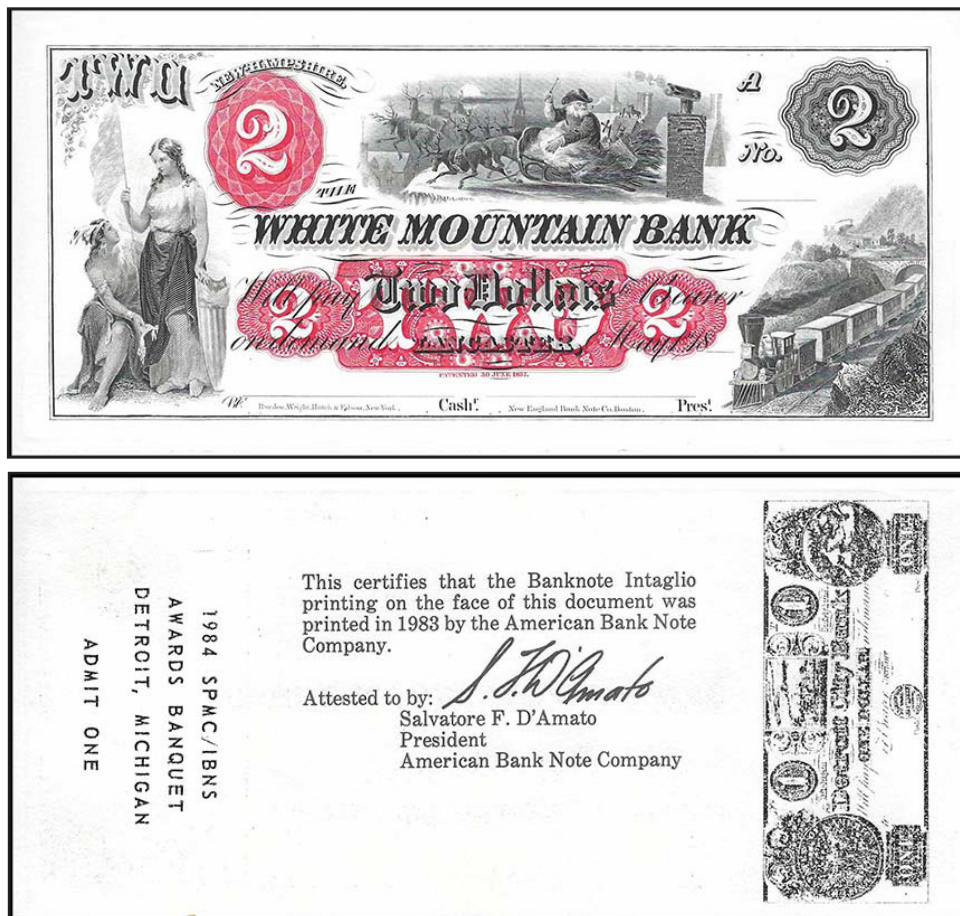


NEW TO THE CATALOG

Greg Alexander

Our focus this quarter is on repurposed cards. Many of these were shown on page C3 in the previous Journal issue. B-18a, b and c, B-44a, SO-22b, and

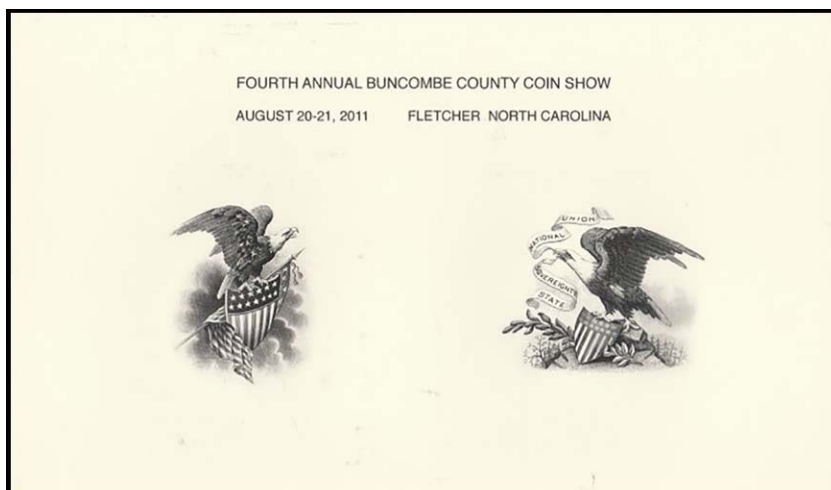
B-32a are now posted in the Altered Cards gallery. Others have also been submitted or discovered, which are reported here.



Above: **SO-33a** appears to be the earliest re-use of a souvenir card as a banquet ticket, this one for a joint SPMC/IBNS event in 1984. Below: A double alteration, **SO-34d** was first repurposed as an ANA Museum souvenir, then later rubber-stamped to celebrate the ANA Centennial in 1991.



Right: **MB-21a** is the first reported alteration of a Mike Bean card, for a small coin show in North Carolina.



Left: **Q-12a**, an alteration by Lee Quast of one of his own cards, was created for the Raleigh Coin Club's 50th coin show.

Right: **B-54a** will be released next month by Lee Quast at the NWCC Money Show near Minneapolis.



AUTOGRAPHED BANKNOTES, A NEW HOBBY

Roland Rollins

A new collecting interest for me was sparked by an unexpected gift. In late 2023, I penned an article for the Souvenir Card Journal about banknote engraver Yves Baril. A short time after the article appeared, a surprise package from **Greg Alexander** arrived – a half cordoba (50 centavos) banknote introduced in 1990 by Nicaragua. The note is autographed by Baril, who engraved Francisco Hernández de Córdoba, shown on the front of the note.

Most experts consider engravings of people the most difficult to achieve. I admire and appreciate the craftsmanship involved with designing and engraving banknotes. Time was, when you joined a banknote firm as an engraver, you basically became professionally incognito. Security printers did not want any part of their business known to the public. I believe it is worth taking the time to single out these craftsmen and acknowledge their work.



The hand-signed Nicaraguan note that started a new collection.

Yves Baril

Charles Gordon Yorke (who went by his middle name) signed the note below on the back vignette, which he engraved for the British American Bank Note Co. It is dated 1976.

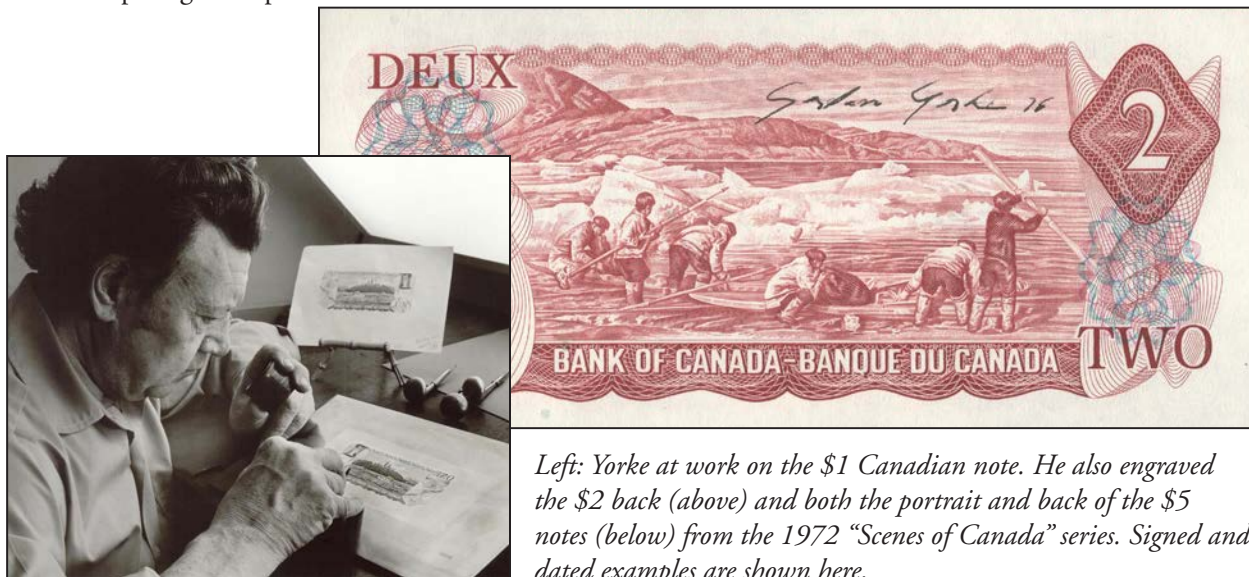


During much of 2024 I was able to acquire 17 banknotes and one test note, all autographed by their respective engraver or designer. Actually, I have two of the same banknote, one autographed by the engraver of the front and the other signed on the flip side by the engraver of the back.

I'd like to single out three banknotes engraved by Charles Gordon Yorke. He was a picture and portrait engraver for the British American Bank Note Company during his entire career of 31 years, from 1935 to 1975. His work was cut short by a degenerative neurological disease contracted the year he retired from BABNC. Baril at Canadian Bank Note and Yorke at BABNC probably engraved more subjects for modern Canadian paper money than any other engravers. Yorke also engraved multiple Canadian postage stamps.

Parts of seven Canadian banknotes were engraved by Yorke, including three from the early 1970s Scenes of Canada series. This includes vignettes of the Parliament Building and Ottawa River on the back of the \$1, the Inuit hunting scene on the \$2 reverse, and both sides of the \$5, with Sir Wilfred Laurier on the front and the salmon trawler on Johnson Strait on the back.

Mr. Yorke died in 1980, so the number of signed banknotes is definitely finite. One might guess I found the majority of my autographed banknotes on Ebay, but such was not the case. I've purchased only four on Ebay to date, including these three. They are nice additions to the nearly 3,000 other banknotes in my collection.



WILSONS ENTER SPMC HALL OF FAME

Greg Alexander

John and Nancy Wilson were the subjects of much acclaim at this year's FUN show in Orlando. At the annual awards breakfast of the Society of Paper Money Collectors, held in conjunction with the show, the couple was inducted into the SPMC Hall of Fame.

The Wilsons are highly involved in several numismatic-related organizations and are long-time collectors of paper money, Wisconsin tokens and medals, porcelain coins and medals, Civil War tokens, and numismatic literature. They are tireless supporters of these hobbies and hold life memberships in the American Numismatic Association, the SPMC, and the SCCS. John was on the board of governors of SPMC from 1983-1986. Nancy is a dedicated exhibitor and has won many exhibit awards including the SPMC Best in Show award three times. The SCCS is proud of their accomplishments and contributions.

At the breakfast, another SCCS member, **Derek Higgins**, was presented with the President's Award, honoring a person deemed to have provided recognition-worthy service to the SPMC in the past year. Derek has been responsible for posting interesting notes on social media channels to encourage paper money collecting. At the show, he also presented a program for the organization's general membership meeting on "The Joy of Collecting Small-Size Silver Certificates."



John and Nancy Wilson were featured on this year's SPMC awards breakfast tickets, designed by **Tom Stebbins**. The Wilsons are portrayed on the front in an engraved-like style; the back shows a Civil War era beer token from Milwaukie. This ticket, provided by Steve Patrick, was signed by John, Nancy, and Tom.



SCCS AUCTION NO. 58

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

AUCTION RULES:

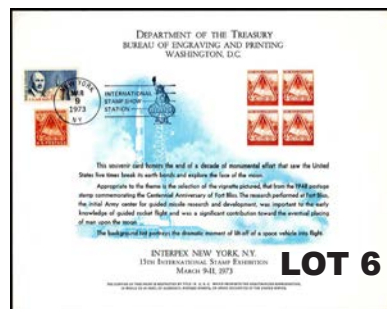
1. All bids must be made at or above the specified minimum bid for the lot and must be in dollar amounts (no cents). Lots will be sold for the highest bid, or for 10% above the immediate underbid (rounded up), whichever is less. Example: If Bidder 1 places the high bid of \$25, and Bidder 2 placed the second highest bid of \$14, then Bidder 1 wins the lot for \$16 ($1.1 \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 vincekjones3@gmail.com (the quickest way) or by snail mail to **Vince Jones, 825 Revere Way, Emerald Hills, CA 94062**. Email bids should use the the subject title "SCCS Auction Bids".

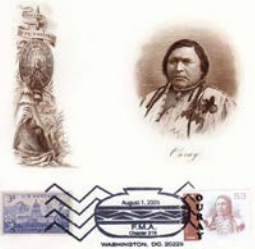
Abbreviation	Meaning
FDC	first day canceled
m	mint, as issued
op	overprinted
ShC	show canceled
vcc	visitor center canceled
w/env	with envelope
w/o	without
w/xxxx	with Scott numbered xxxx

AUCTION 58 BIDDING PERIOD IS MARCH 1 THROUGH MARCH 29.



LOT	SCCS #	DESCRIPTION	MIN. BID
1.....	ANA-1	1983 Coole Library, mint, China banknote attached	35
2.....	ANA-16	1996 Military Payment Certificate, mint, \$10 Series 591 MPC.....	15
3.....	B-2	ANA Philadelphia 1969, mint, Jackass eagles in original envelope	12
4.....	B-6	Compex 1970, mint, block of "baby Zep" stamps.....	5
5.....	B-7	ANA St. Louis 1970, mint, currency collage	12
6.....	B-22	Interpex 73, show cancelled with matching stamp	9
7.....	B-55	Milcopex 82, three cancels incl. ShC, and MPS logo stamped	8
8.....	B-78	1985 Statue of Liberty, mint, maroon/gray.....	35
9.....	B-95/6	ANA 86 intaglio print w/ info card, mint, brown Liberty Bell	20
10....	B-101	125th BEP Anniversary, signed by four BEP directors, multi-cancelled at 1987 & 91 Cherry Hill shows (see cover)	50
11....	B-105	IPMS 87, mint, back 1922 \$20 Gold Cert.....	7
12....	B-108	GENA 87, mint, back 1907 \$10 Gold Cert.....	6
13....	B-116	ANA Cincinnati 1988, mint, back 1918 \$2 FRBN (battleship)	8
14....	B-130	ANA 1989 intaglio print, mint, Signing of the Declaration	16
15....	B-137	CSNS 1990 intaglio print, mint, blue eagle, with info card	15
16....	B-164	BEP Combined Fed Campaign 1992, mint.....	5
17....	B-202	ASDA NYC 1995, block of \$1 Trans-Miss. stamps, NYC cancel.....	6
18....	B-229	Long Beach 1998 intaglio print, mint, green.....	22
19....	B-230	BEP Savings Bond 1998, mint, Liberty in clouds vignette.....	7
20....	B-254	ANA 2001, mint, \$10 1890 Treasury note	9
21....	B-260	TNA 2002, mint, proposed back for 1899 \$1 Treasury note	9
22....	B-264	Long Beach 2002, mint, proposed back for 1899 \$2 Treasury note	12
23....	B-265	FUN Orlando 2003, mint, Statues of Freedom and Liberty, eagle	18
24....	B-270	ANA Portland 2004, mint	20
25....	B-280A	2006 ANA Card, mint, hand-pulled/signed, serial # 23/100.....	60
26....	B-287	Whitman Baltimore 2007, mint	25
27....	B-288	FUN Orlando 2008, mint	25
28....	B-296	FUN Orlando 2010, mint	22
29....	BMA/ANA	ANA Bermuda 1985, mint, intaglio reprint of \$1 banknote face by Bermuda Monetary Authority	5
30....	CS-F1	CS&CSS forerunner for Am. Lung Assoc. 1993, mint	10
31....	CS-17	APS Columbus 2011, mint, Christmas Seals and eagle.....	10
32....	F-1966A	1966 Sipex card, mint.....	40
33....	F-1973D	75th IPPDS&EU Convention, mint, color trial for three DC statues	40
34....	F-1973Ec	75th IPPDS&EU Convention, mint, third progressive proof.....	40
35....	F-1975Fa	76th IPPDS&EU Convention mint, small ABNC Lincoln card in black intaglio	30
36....	F-1981E	1981 Balpex, in original envelope with first day cancel	12
37....	F-1987A&B	1987 IPPDS&EU, set of two locomotive cards, with info sheet.....	15
38....	F-1989H	83rd IPPDS&EU Convention, mint, green Harry Beech at press	25
39....	F-1989I	MANA 1989, mint, eagle on shield in black	15
40....	F-1995Ca-e	86th IPPDS&EU Convention, set of five mint cards, no folder	50
41....	F-2006Af	2006 IPPDS&EU of North America, mint, blue vignettes	30
42....	F-2014A	2014 Washington Plate Printers Union, mint, blue vignettes.....	25
43....	FB-1962B	BEP Centennial book frontispiece, mint, multi-color intaglio	20
44....	FB-1994B	BEP Stamp Production Centennial 1994, mint, small card	15
45....	FM-11	Fed. Managers 2003, serial #263, ShC at ANA Baltimore	25
46....	FM-12	Fed. Managers 2004, serial #49, ShC at ANA Pittsburgh	25
47....	FM-13	Fed. Managers 2005, serial #83, FMA cancel w/ Ouray stamp.....	25

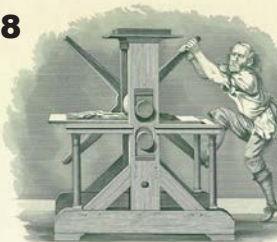
LOT 47



The image displays a collection of items for sale. On the left is a tall, slender, ornate vase or urn with intricate carvings. To its right is a circular portrait of a Native American man, likely a chief, wearing traditional clothing. Below the portrait is a small, rectangular postcard featuring a portrait of a Native American man and the text "Crazy". To the left of the postcard is a postage stamp with a wavy, zigzag border, featuring a Native American figure and the text "August 1, 1905", "P.M. 4", "Chicago, Ill.", and "WASHINGTON, DC 55025".

[illegible][illegible]

LOT
38



after Printing and Lead-Engraving by J. Alcock, 1742

[illegible]

LOT 45



World's Fair of Money
AMERICAN NUMISMATIC ASSOCIATION
JAN. 18 - FEB. 1907
ST. LOUIS, MO.

Federal Managers Association

BUREAU OF ENGRAVING AND PRINTING

263 d 800

WORLD COLUMBIAN STAMP EXPO '92
MAY 20-31, 1992
ROSEMONT, ILLINOIS



LOT 48



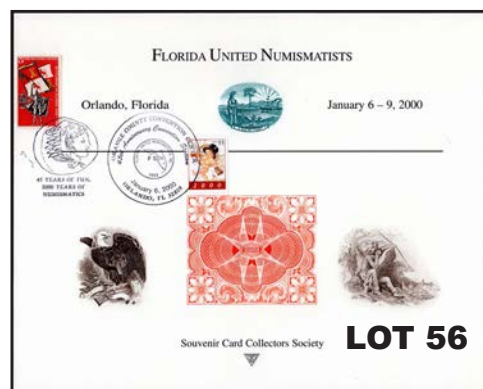
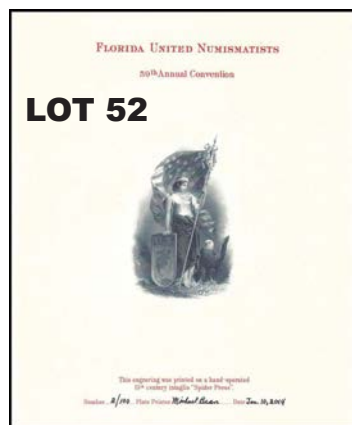
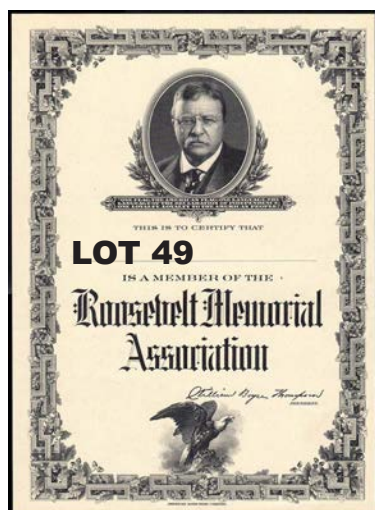
**LOT
50**

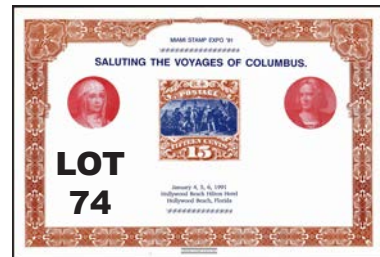
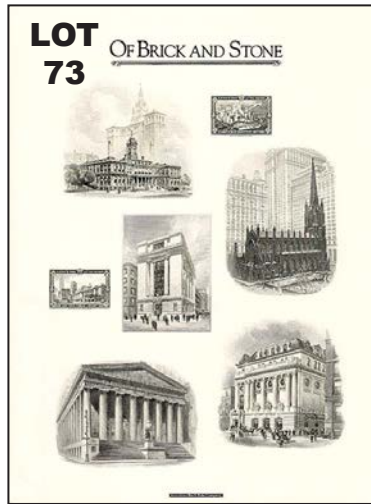
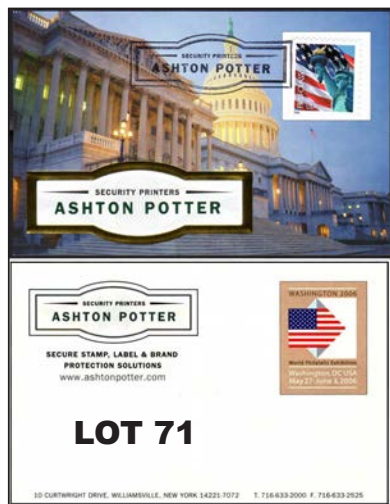


*Mike Dean - Plab Punter
May 29, 2006*

LOT	SCCS #	DESCRIPTION	MIN. BID
48....	FM-2d	WCSE 92, progressive proof from FM-2 series	15
49....	FSO-1919A	Roosevelt Memorial Assn. souvenir cert., unissued, ABNC printed	60
50....	MB-34	Washington 2006, show proof in maroon, hand-signed, small stain in LR	20
51....	MB-37	FUN Orlando 2007, mint, eagle vignette	7
52....	MB-60	2014 FUN Card, mint, hand-pulled/signed, serial # 2/100	25
53....	Q-2	CPMX Chicago 1997, with thematic show cancel	12
54....	Q-4	CPMX Chicago 1998, with thematic show cancel	12
55....	Q-5	CPMX Chicago 1999, show cancelled	12
56....	Q-6	CPMX Chicago 2000, show cancelled	12
57....	Q-8	IPMS Memphis 2000, show cancelled	12
58....	Q-9	ANA Philadelphia 2000, show cancelled	10
59....	Q-9	ANA Philadelphia 2000, mint	8
60....	SO-3	Interphil 1976, mint, Lincoln and Gettysburg Address	20
61....	SO-14	ANA Honolulu 1981, mint, \$5 Kingdom of Hawaii silver cert.	7
62....	SO-15	SMPC Memphis 1981, mint, \$50 Bank of Selma obsolete	7
63....	SO-36	Toronto Sesquicentennial 1984, mint, with info booklet	7
64....	SO-59	1988 200th Anniversary of Eight States, mint	8
65....	SO-61	ANA Cincinnati 1988, mint, \$100 Republic of Hawaii silver cert.	15
66....	SO-72	Rhode Island Bicentennial 1990, mint	8
67....	SO-82	ASDA 91 intaglio print, mint, NYC harbor in green, serial #614	30
68....	SO-88	World Columbian Stamp Expo 92, mint	7
69....	SO-90A	WCSE 92; hand-pulled signed print w/blue stamp, serial #59	40
70....	SO-106	ASDA NYC 1992, mint	7
71....	SO-171	World Philatelic Exhibition 2006, small Ashton Potter card w/stamp and AP "cancel"	20
72....	SO-35c	Altered 2017 ANA Bldg. 50th Anniversary, w/ overprints, mint	12
73....	SOA-1988d	1988 ABNC Archives Series, "Of Brick and Stone" w/NYC scenes	7
74....	Private	1991 Miami Stamp Expo, similar to SO-63, but privately made using offset printing	7
75....	Private	(NU-FL1-8) Lower Caloosahatchee PMCC, full set of 8 humorous Florida spoof cards, 1985-92	40

AUCTION CLOSES AT MIDNIGHT ON SUNDAY, MARCH 29, 2025.





AUCTION NO. 57 PRICES REALIZED

Despite the relatively small number of lots, last quarter's auction proved very popular, netting well over \$2,000. Nearly 90% of the lots were sold. A more

detailed report will appear in our next SCJ, but in the meantime here are the prices realized. Thanks to all our bidders!

Lot #	Price Realized	Lot #	Price Realized	Lot #	Price Realized
1.....	75	31.....	60	53.....	7
5.....	45	32.....	70	54.....	17
6.....	30	33.....	21	55.....	5
7.....	25	34.....	10	56.....	10
8.....	30	35.....	10	57.....	16
9.....	12	36.....	11	58.....	16
12.....	39	37.....	10	60.....	18
13.....	75	38.....	10	61.....	10
14.....	55	39.....	14	62.....	7
15.....	137	40.....	14	63.....	8
17.....	14	41.....	15	64.....	7
20.....	25	42.....	14	65.....	28
21.....	37	43.....	14	66.....	30
22.....	31	44.....	15	67.....	28
23.....	28	45.....	15	68.....	15
24.....	9	46.....	15	69.....	62
25.....	11	47.....	12	70.....	39
26.....	14	48.....	20	71.....	33
27.....	11	49.....	28	72.....	39
28.....	30	50.....	11	73.....	66
29.....	154	51.....	12	74.....	12
30.....	52	52.....	7	75.....	11

ENGRAVER BIO: CHARLES SCHLECHT

Don Epp

One universal aspiration is for a person's talents and accomplishments to be appreciated during his lifetime. Charles Schlecht garnered such appreciation from his fellow engravers without actively seeking it. His engraving work was admired by many of his peers within the world of art and illustration, who often sought his advice on technical approaches and presentation for their own engraving projects. His skills were in high demand throughout his career. Schlecht's ability to proficiently execute full-face and three-quarter face portrait engravings, often in miniature, was a testament to his abilities.



*Engraver Charles Schlecht,
1843 - 1932*

He was employed by the Bureau of Engraving & Printing (BEP) and the American Bank Note Company (ABNC) for short periods, but most of his engraving work for these organizations, as well as for other security-printing firms and publishing houses, was done as a freelance engraver. He regularly maintained private residences and engraving studios in New York City and the surrounding metropolitan area. Schlecht's portraits and vignettes appear on numerous examples of U.S. currency produced by the BEP, most notably the issued 1896 Educational Series silver certificates and the unadopted 1897 silver certificates. Inevitably, his engravings appear on numerous souvenir cards, many popular among collectors.

Charles Schlecht was born on June 11, 1843, in Stuttgart, within the state of Wurttemberg, Germany. His family emigrated to the United States, arriving in the country on Christmas Eve in 1853, where Schlecht eventually became a naturalized citizen in 1869. He married Clara Thieme in 1870, with whom he had seven children. Schlecht died of a stroke at age 89 on Oct. 17, 1932.

Schlecht began his engraving career as an apprentice for ABNC in 1859, a year after the company was founded. He received tutelage in the art of engraving from Charles Burt and Alfred Jones. The engraved portrait of Albert Gallatin appearing on the 1863 \$500 greenback of the 1862 Legal Tender Note series

is attributed to Schlecht during his apprenticeship. He remained at ABNC until he volunteered to join the U.S. Army during the Civil War. In September 1862, he joined Company B of the 9th New York Infantry (Hawkins' Zouaves) regiment, later transferring to Company H of the 3rd New York Infantry regiment. He was mustered out and honorably discharged on July 10, 1865. Unconfirmed references cite that part of Schlecht's army duties included mapmaking.

Schlecht's most famous engraving is the award diploma issued for the 1893 World's Columbian Exposition, listed by the SCCS as FB-1893B among the BEP Forerunners. A century later, the diploma was reprinted as FB-1992A.

Schlecht considered this engraving to be his seminal work and, according to biography of engraver Marcus Baldwin by Thomas F. Morris II, thought he had "completed a piece of engraving to the point of perfection." The BEP agreed, citing the award diploma in its Annual Report for 1895 as having been "pronounced by all who have seen it one of the most beau-

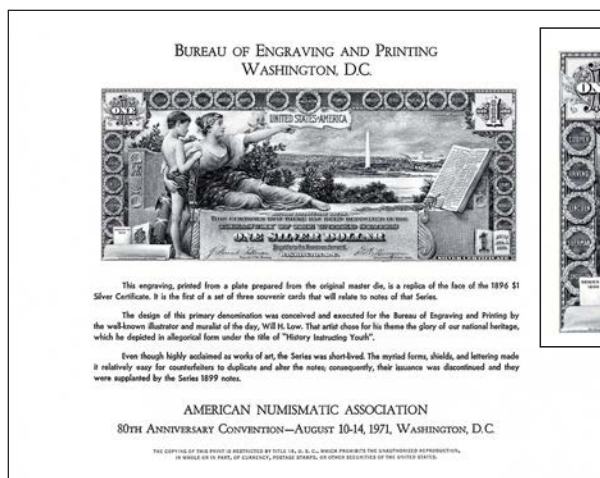


*Series 1862 \$500 Legal
Tender note with portrait
of Albert Gallatin attrib-
uted to Schlecht.*

tiful and most skillfully executed works of the kind ever issued. It is especially pleasing that this result has been attained, as the diploma will go to all nations of the world and be subject to the severest criticism."



FB-1992A, the BEP reprint of the World's Columbian Exposition Award Diploma. Original diplomas had recipient and award information printed in the empty area at the center.



Face of Series 1896 \$1 Silver Certificate with vignette engraved by Charles Schlecht and G.F.C. Smillie, as it appears on the B-12 souvenir card.

One of those criticisms, however, came from within the BEP itself. George Frederick Cumming Smillie, head of the portrait engraving department, had issues with how some of the engraved portions were presented. Schlecht took umbrage at this and told Smillie, "if there was more to be done, he would himself have to complete it." Smillie is not known to have made any changes to the engraving.

This conflict with Smillie regarding the diploma engraving is likely one reason Schlecht left the BEP in

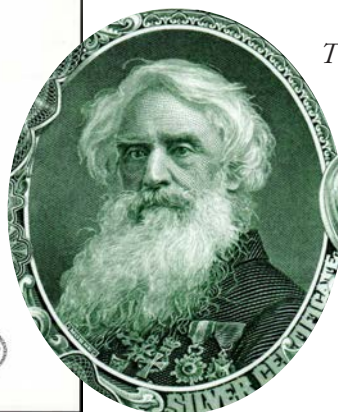
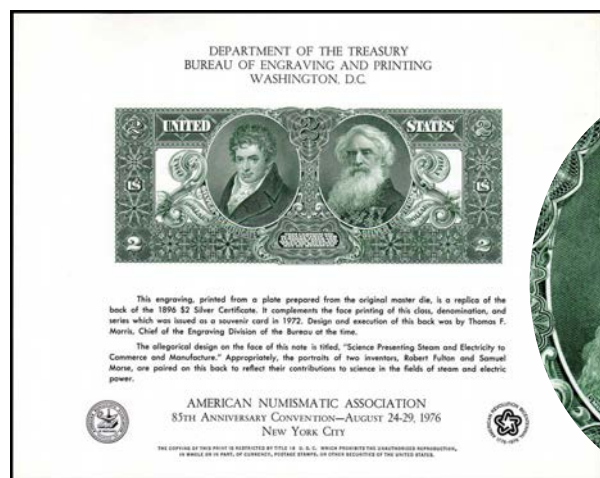
January 1897, though the change in presidential administrations was the primary motive. Another source of friction between the two is that both held similar status within the BEP. Although Smillie headed the portrait engraving department under Tom Morris, both he and Schlecht were on par regarding salary, reportedly \$6,000 per year in late 1894, and titled position within the Bureau.



This engraving is a replica of the obverse of the \$2 Silver Certificate of Series 1896. It was printed from a plate, specially made for the purpose, which was prepared from the original master die created for that note. The plate is the second of a set of three souvenir cards to be devoted to the 1896 notes, a series which over the last seventy years has become renowned for its thematic variety.

The design was executed by Edwin H. Hildfield, prominent allegorical painter of the late 19th century. The artist entitled his rendition "Science Preserving Steam and Electricity to Commerce and Manufacture." Originally created for an intended \$50 note, the work was used for the \$2 denomination when the design proposed for that lower value was deemed unsuitable.

AMERICAN NUMISMATIC ASSOCIATION
81ST ANNIVERSARY CONVENTION—AUGUST 15-19, 1972, NEW ORLEANS

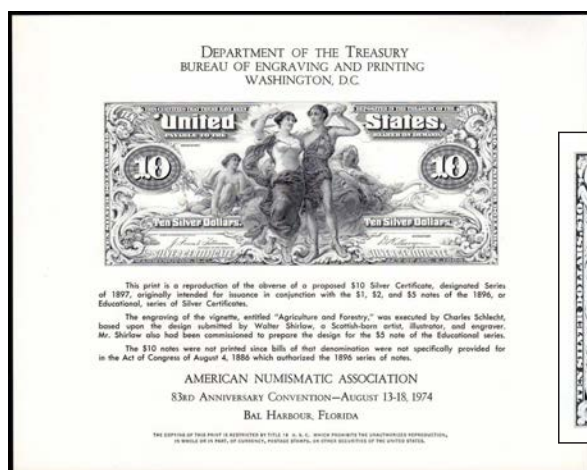


The face and back of the Series 1896 \$2 Silver Certificate, found on B-18 and B-38, respectively. Schlecht and G.F.C. Smillie engraved the figures on the front of the note and Schlecht did the initial engraving of Samuel Morse's portrait on the back.

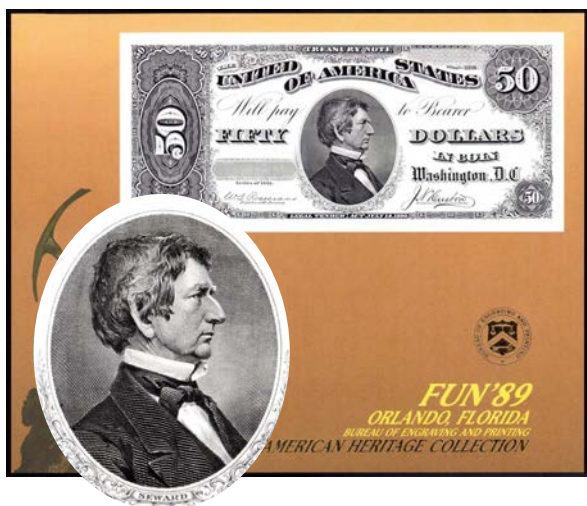
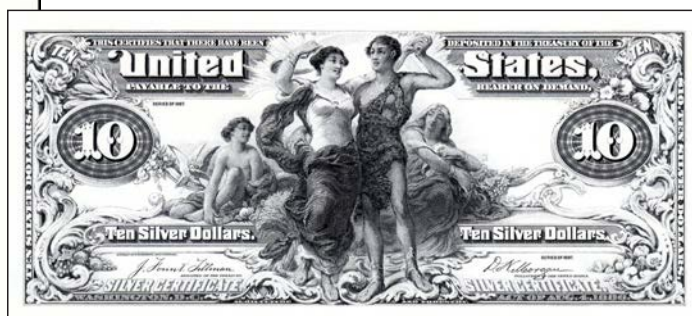
Despite their occasional discord, Schlecht and Smillie managed to work together to engrave some of the most beautiful vignettes ever to appear on federal bank notes – those on the faces of the 1896 \$1 and \$2 silver certificates. The \$1 silver certificate bears an engraving of William Low's *History Instructing Youth* and the \$2 silver certificate displays Edwin Blashfield's *Science Presenting Steam and Electricity to Commerce and Manufacture*. These notes came to be known as the Educational Series. The respective themes of “children and citizenship” and “industrial progress” reflect concepts the country was trying to promote at the time, especially to new immigrants. Schlecht also worked on a portion of the reverse of the \$2 silver certificate, initially engraving the portrait of Samuel F.B. Morse. The Educational Series notes were short-lived, however, due to counterfeiting risk, their depiction of semi-clad women, their overall dark appearance, and a difficulty distinguishing between the \$2 and \$5 notes.

The BEP worked to address some of these issues with Series 1897 silver certificates. Charles Schlecht engraved the vignette for the face of the proposed \$10 1897 silver certificate based on Walter Shirlaw's artwork, entitled *Agriculture and Forestry*. It is featured on the B-29 souvenir card. Unfortunately, this note was never produced, as the 1886 Act of Congress did not provide for a \$10 denomination. 1990 souvenir cards B-136 (see page 25) and B-135 depict the altered face designs of the Series 1897 \$1 and \$2 Silver Certificates. Treasury Secretary Lyman Gage ultimately discontinued the Educational Series, abandoning their 1897 production, instead favoring the issuance of legal tender notes.

Charles Schlecht also engraved many of the portraits appearing on other silver certificates and for the Series 1873 National Bank Circulating Notes (which never reached circulation). These portraits included more than a dozen political and military figures which will



B-29 features the face of the unissued Series 1897 \$10 Silver Certificate designed by Walter Shirlaw and engraved by Schlecht.



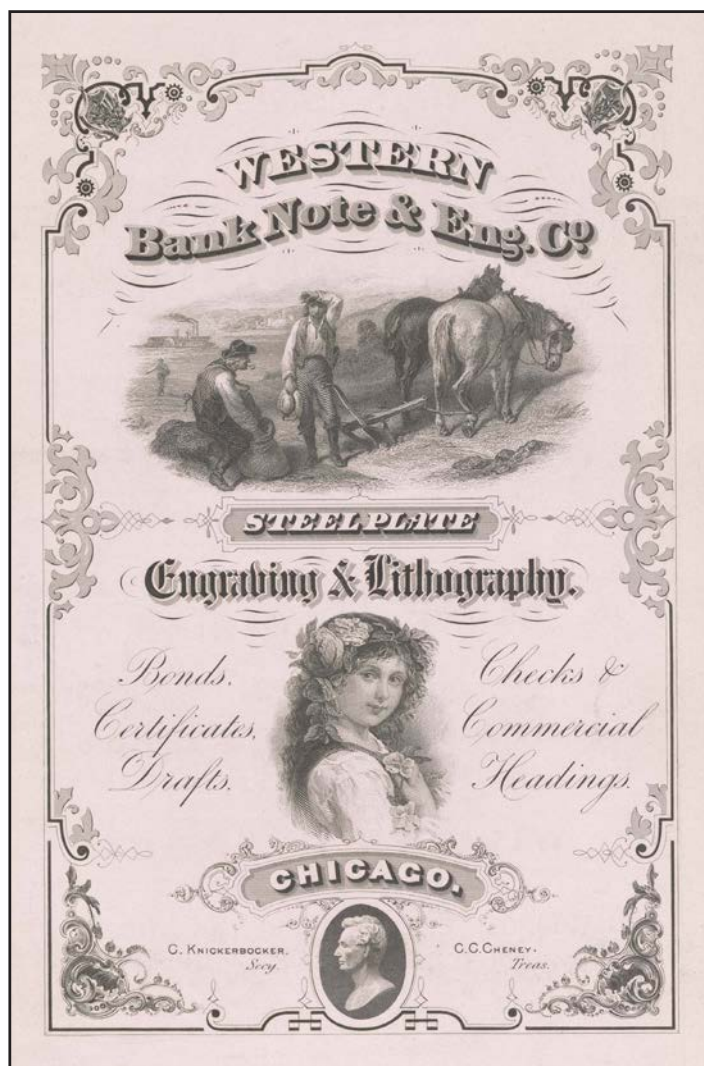
William Seward (left) and William Marcy were just two of the many portraits Schlecht engraved for currency.

be discussed in a later article. Among these were Secretaries of State William Seward and William Marcy, illustrated here on B-121 and B-140.

It is surprising Charles Schlecht was not chosen to engrave Walter Shirlaw's *America* vignette for the face of the Series 1896 \$5 Silver Certificate, since the two had a long-standing working relationship that began in the 1860s when they were engaged by Western Bank Note Company (WBNC). Both had mutual admiration and respect for each other's work. One example is shown on an 1867 advertising card for Western. The top vignette shows two farmers taking a rest beside a plow being drawn by two horses. The portrayal of the horse looking towards the rear is a central element of many Shirlaw works depicting farm animals. Schlecht also engraved the bust of Lincoln at the bottom. The face of the flower-bedecked girl is based on an 1866 Schlecht engraving entitled *Black Beaded Eyes*, but this version was not by Schlecht.

The full breadth of work Charles Schlecht and Walter Shirlaw carried out on behalf of WBNC will never be known. Many of Western's printing plates and rolls were destroyed in the Great Chicago Fire of 1871. Those recovered were subsequently re-engraved, so some of Schlecht's original engravings may now be attributed to other engravers.

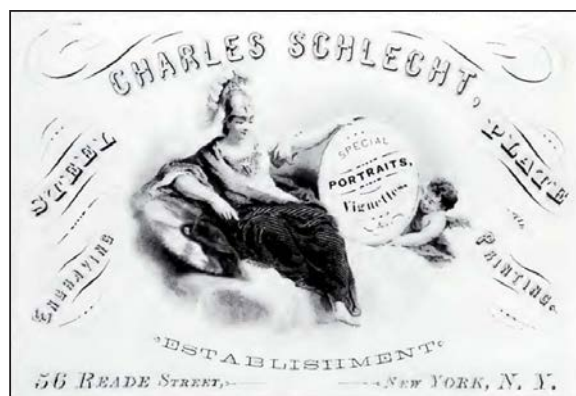
Again, we should distinguish between being an "employee of" and being an "engraver for."



Above: Western Bank Note Co. 1867 advertising card. The top vignette with farmers and plow was designed by Walter Shirlaw and engraved by Charles Schlecht. The bottom bust of Lincoln was engraved by Schlecht and the girl is partially based on an earlier engraving by Schlecht.



Right: An 1876 promotional card touting Charles Schlecht as a freelance engraver, features his copyrighted "Minerva" vignette. This figure (left) also shows up on a 1985 USPS Commemorative Panel (CP254).





An 1870s promotional advertisement for Continental Bank Note Company of New York, mentions its New England representative John A. Lowell & Co. It features Schlecht's portraits of Admiral David Farragut and Secretary of War Edwin Stanton.

Schlecht is listed as one of Western's engravers after the fire of 1871. It is known, however, that he was living and working in New York City as early as 1869. He was also creating engravings for ABNC from 1865 onwards, which would not have been permitted if he was an employee of Western, since WBNC was at the time a competitor (Western would be acquired in 1901). The only periods for which Schlecht was known to be a direct employee were from 1859 to 1862 for ABNC, from 1893 to 1897 for the BEP, and from 1910 onwards for ABNC. Accordingly, he was probably a freelance engraver for security printing firms and publishers at all other times.

Schlecht's first promotional advertisement for his work as a freelance engraver was in 1876. It features a vignette of Minerva seated on a cloud, with his New York studio address. The depiction of Minerva was based on a painting by 18th century Italian artist and engraver Carlo Innocenzo Carlone. Carlone worked extensively in Germany, so Schlecht may have seen his work as a child.

Schlecht's work also appears on an 1870s promotional advertising card for the Continental Bank Note Company. His engravings of Admiral Farragut and Secretary of War Edwin M. Stanton bracket



Schlecht's last advertising card as a freelance engraver was done in 1900. This proof exists, but it is uncertain whether these cards were actually printed. The Washington stamp facsimile was engraved 20 years earlier possibly for use as a revenue.

an engraving of General Grant, probably done by Charles Burt.

His last promotional piece was produced in 1900, again for himself as a freelance engraver. It depicts his 1879 engraving of George Washington in a stamp-like frame, with new portraits of Abraham Lincoln and Ulysses Grant. It also features an allegorical vignette of a winged woman with a laurel wreath, symbolizing victory and achievement, and a vignette of the top of the New York Tribune Building. Existing

examples are proofs, so it is not known if the card was ever printed or distributed.

Schlecht's portrait of George Washington on the advertising card, based on Gilbert Stuart's 1796 Athenaeum painting, was engraved for the Continental Bank Note Co. A large proof rendition was created (see back cover), in addition to the miniature. The

smaller portrait is thought to have been an essay for revenue stamps, but no printed stamps are known.

Schlecht's talents were not limited to portrait engraving. He also engraved several vignettes, all for the American Bank Note Company and chiefly for bank notes of Latin American countries. The Republic of Hawaii \$20 silver certificate of 1895

This 1865 Sovereign State of Panama (at that time part of Colombia) 3-peso bank note exhibits Schlecht's effigy of Liberty as the central vignette. The engraving was also used on the 1 and 5 peso notes.



Schlecht's vignette of "Girl Seated with Book," engraved for ABNC in 1911, provides the pictorial element for the 1914 Banco Internacional de Costa Rica 20 peso note.

A girl with puppies, entitled "Little Family," occupies the left side of the 1895 \$20 Republic of Hawaii banknote, as shown on SO-58.



The Republic of Hawaii, established on July 4, 1894, issued a series of silver certificates of deposit. Featured above, is the \$20 Republic of Hawaii silver certificate. An order was placed with the American Bank Note Company in 1896, for 6,000 \$20 silver certificates. These certificates were bound in 12 blue leather books, 500 certificates each. The portrait in the center was engraved by George W. Hatch. The transportation scenes were engraved by John S. Davis. The vignette on the left, entitled "Little Family" was engraved by Charles Schlecht. The vignette on the right, the Rhode Island Coat of Arms, was engraved by John A. Rolph.

2nd Annual National and World Paper Money Convention
8th National Silver Dollar Convention
St. Louis, Missouri, October 29 - November 1, 1987

also exhibits a Schlecht vignette. The small engraving of the little girl with puppies at left, entitled “Little Family,” was also his work. It can be found on ABNC souvenir card SO-58.

Late in Schlecht’s career, as an employee of ABNC from 1910 until his retirement, he primarily engraved portraits and vignettes for Latin American postage stamps. Schlecht engraved some of the portraits for the 1910 Centenary of Chile Independence stamp issues as well as some portraits for the 1911-1913

Presidents and Celebrities series issued by Chile. He also engraved three of the portraits and vignettes for the 1912 Personalities and Monuments stamp issues of El Salvador.

Two postal cards bear Schlecht portraits. While at ABNC, Schlecht engraved Queen Liliuokalani for the 1882 Kingdom of Hawaii UX4 1¢ postal card, based on Andreas Montano’s 1881 photo. Schlecht later engraved the profile of Thomas Jefferson for the BEP that appears on the U.S. 1886 UX9 1¢ postal card.



Three Chilean stamps, Scott #95-97, from the 1910 Centenary of Independence series with portrait engravings by Charles Schlecht.

Schlecht portrait and vignette engravings for El Salvador stamps from the 1912 Personalities and Monuments series stamps.



Below: Schlecht’s work extends to postal cards, with portraits of Queen Liliuokalani on a Kingdom of Hawaii card and of Jefferson on U.S. postal card UX9. Both were produced using offset printing.



Throughout his career, Schlecht also engraved many paintings, illustrations, and other works of art for publishers. These include plates for books and magazines as well as compilations of high-quality prints for retail sale. Scribner & Sons seems to be the most prolific publisher of his work. His most recognizable art engravings, “The Stump Speaker” and “The Lost Child,” are both based on artwork by John George Brown.

Charles Schlecht left an impressive body of work that is still appreciated today. He was at the pinnacle of his career during the golden era of the engraving arts and can certainly be counted among the best of his time. Even after a century, his engravings have stood the test of time and are regarded among the finest to ever appear on security-printed documents.



An undated Schlecht engraving entitled “The Stump Speaker,” based on John George Brown’s illustration known as “The Shoeshine Boys.” Note the hand-drawn shoeshine brush Schlecht penciled in along the bottom margin. This type of marginalia was a customary practice to denote a proof rather than a print.

This 1886 Schlecht engraving, entitled “The Lost Child,” is based on another Brown illustration done in 1881.



A VIEW FROM AFAR

Greg Alexander

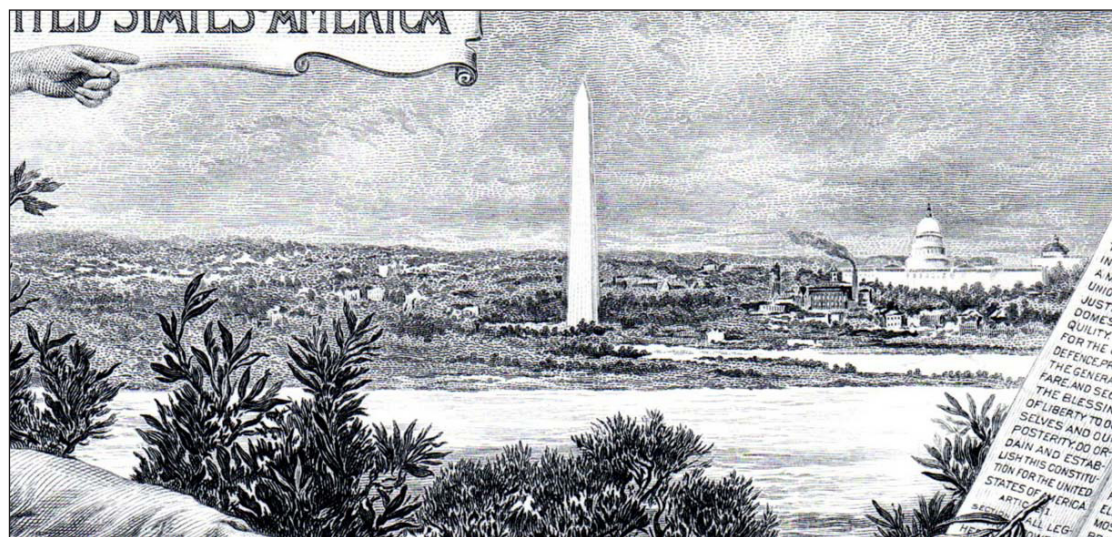
On page 18, **Don Epp** describes the work of Charles Schlecht, engraver of the 1896 silver certificates, better known as the Educational Series. This gave me an excuse to inspect those designs. Until now, I hadn't thought much about the background on the front of \$1 note. The engraving is titled "History Instructing Youth," which was how the Educational Series got their nickname. History is gesturing to the right, towards a wide panorama of central Washington, DC.

But where is History sitting? After examining the panorama and the elevation needed for the view, I realized it was a very specific place — in fact, a particular flag-

pole. A telephoto lens would probably be helpful, but the view remains much the same to this day. Before you head for the next page, can you figure out the location? It actually appears on another souvenir card.

There is also a building with a billowing smokestack in the vignette. You get extra points if you can identify it.

The \$1 silver certificate is depicted on two souvenir cards, B-12 and B-136. The latter shows the 1897 re-design, which lightened up the vignette and altered the numerals. The card and a close-up of the B-12 vignette are offered here to provide a clear view.



Above: This 1896 view shows a DC cityscape with the Washington Monument in the foreground, the Capitol Dome to the right, and the Library of Congress in the distance.

1890's
An American Renaissance
Bureau of Engraving and Printing

CSNS 1990
MILWAUKEE, WISCONSIN
Central States Numismatic Society



Did you succeed? The view is from the Custis-Lee Mansion, now known as Arlington House. It sits on a hill at the center of Arlington National Cemetery and looks out over the Potomac River towards the Capitol. It is depicted on N-12, the 2000 SCCS Annual Card.

To get the view found on the \$1 Educational, you actually need to be standing near the flagpole in front of the house so the trees and the slope don't block the sightline. The Lincoln Memorial is visible in today's view, but in 1896 it was still 30 years from being built.

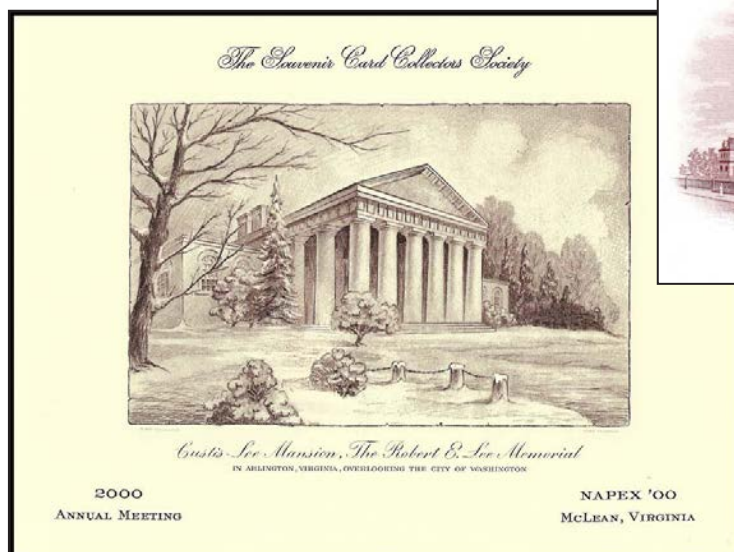
Will Low, who did the original artwork, carefully obscured the graves of the cemetery in his design. But by choosing this site he was making a subtle statement about what we should teach our children.

And what about the little building with the smokestack? It's the old Bureau of Engraving & Printing

building, where the banknote was to be printed. The smokestack is long gone, but the clock tower remains. You have to give credit to Low for his clever little nod to the agency that commissioned him, with a visual comment on the Bureau's industriousness.

The former BEP headquarters sits on the corner of Independence Ave. and 14th Street SW. The Bureau expanded into a much larger building in 1914 and built another annex in 1938. Sometime in the 1980s or '90s, they finally vacated the old building and today it's the site of several different USDA agencies, including the US Forest Service.

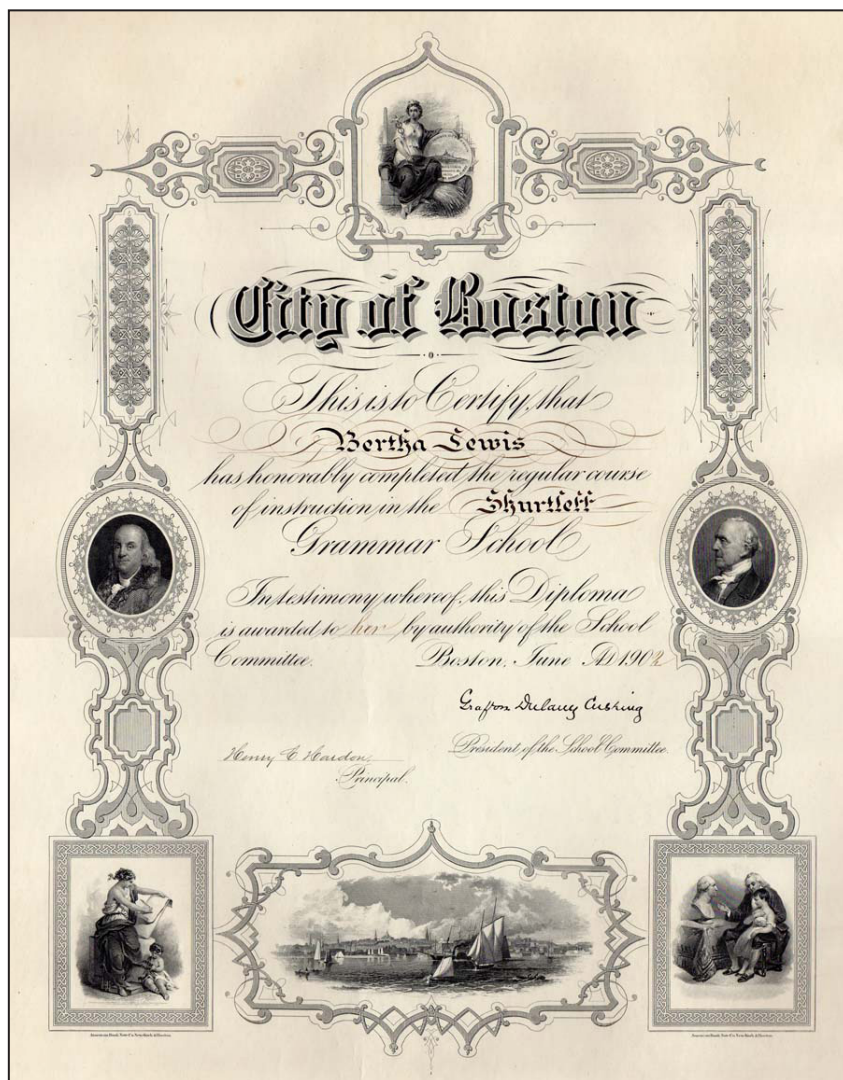
Sometimes it's worthwhile to change your perspective and consider not just what you are seeing, but where you are at.



Left: Robert E. Lee's former mansion, now called Arlington House, sits at the center of Arlington National Cemetery (shown on N-12). Above: A BEP engraving of the Bureau's 1880 headquarters. The flagpole points up to roughly the spot on the current photo where the building still stands.

Readers of the Souvenir Card Journal know of my love for the elaborate award diplomas issued at international expositions from the mid-1800s to the 1930s. Some of the same noted security printers also prepared diplomas for graduating students. For instance, the American Bank Note Co. (ABNC) printed a beautiful steel engraved diploma for the grammar schools of the Boston area. These featured portraits of Ben Franklin and Josiah Quincy, vignettes of educational allegories, as well as an early Boston harbor scene. This design was used on diplomas in the Boston area from 1877 or earlier until at least 1907. Let's look at this one in detail.

At the top of the diploma is a crowned female allegorical figure with a caduceus (representing commerce) holding the Boston city seal. Ship masts can be seen in the right background and an obelisk in the left background, representing Boston's Bunker Hill Monument.



From left: Seated allegorical figure with the Boston city seal; founding father Benjamin Franklin; and Josiah Quincy, president of Harvard University.



Above: Vignette entitled "Example", engraved by Alfred Jones in 1859.

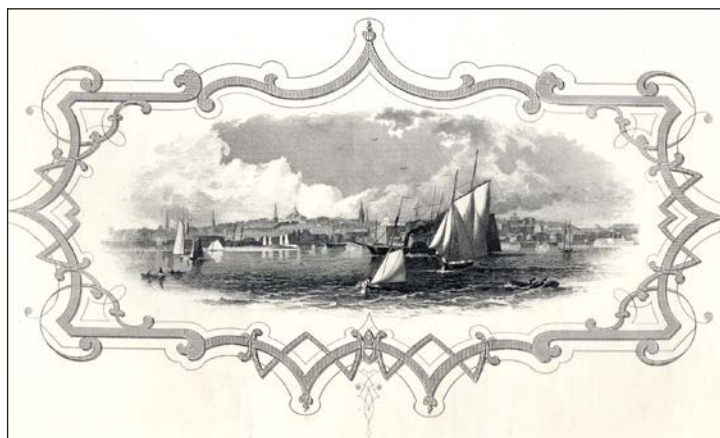
On the left side of the frame is a portrait of Benjamin Franklin surrounded by a fancy engraved scroll-work border. ABNC used this Franklin portrait often; it can even be found on a ticket for the 1893 Columbian Exposition, reprinted on SO-95.

The other portrait is Josiah Quincy III, an American educator and political figure. He was a member of the U.S. House of Representatives, mayor of Boston, and president of Harvard University.

In the lower left of the diploma is a vignette of a female allegorical figure writing on a sheath of paper with a young child at her feet. This seems to be an educational symbol, representing Boston's many excellent schools, such as Harvard.

At the lower right, a seated elderly man is showing a young child a bust of George Washington. This vignette, titled "Example" was engraved in 1859. And anchoring the bottom of the diploma is a beautiful vignette featuring Boston harbor.

Recently, I acquired a couple of these diplomas on eBay. As I looked into them further, I found that my earlier 1877 and 1882 diplomas were printed by "American Bank Note Co. New-York & Boston." I



Above: Scene of Boston harbor, circa 1870. Below: Allegorical figure of a scribe, shown engraved (left) and lithographed (right).



found another for sale on eBay from 1907 with the imprint of "Boston Bank Note Co." which shows an identical design done lithographically.

The Boston Bank Note Company was established in 1887. It specialized in selling engraved stationary, prints, lithographs, labels and advertising material. It seems the City of Boston found a cheaper vendor for these diplomas. Boston Bank Note simply copied ABNC's entire design, added their imprint and printed it less expensively — reducing the print quality at the same time.

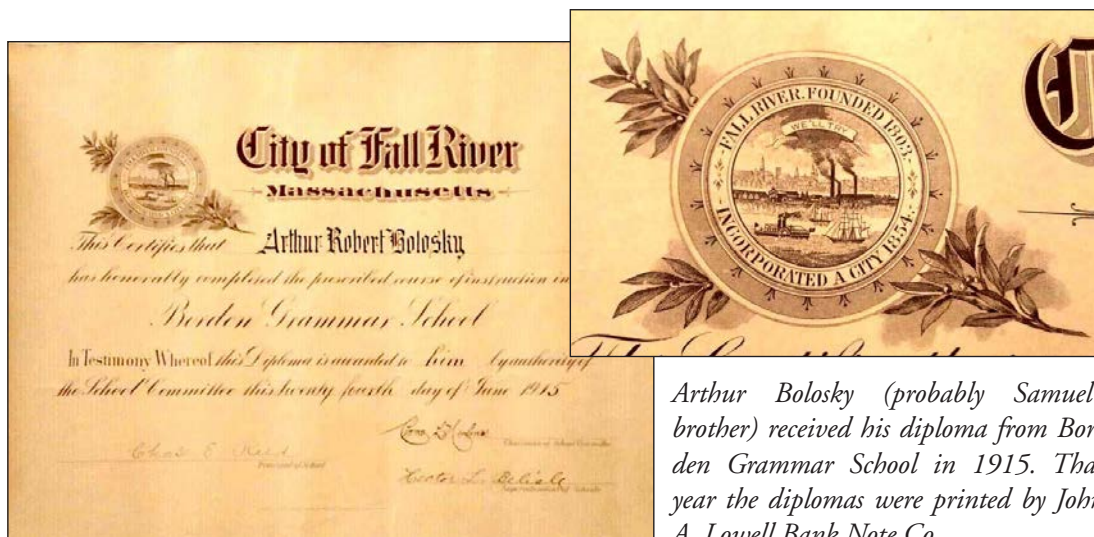
Boston area grammar schools issuing these engraved diplomas included Allston, Comins, Dwight, Longfellow, Prince, amongst others. The diplomas were printed in black ink on cream-colored, heavy stock and measure 15" x 20". The plate impression can be easily seen on them.

ABNC of Boston also printed a 1914 graduation diploma for the Borden Grammar School in Fall River, Mass. It measures 17" x 14" and is much less elaborate than the Boston grammar school diplomas. It is lithographically printed in black ink on thick cream colored stock. The top features fancy engraved text and scroll work, with an ornate initial cap of "F"; at the bottom is the seal of the City of Fall River, incorporated in 1854.

Probably to save money, the City of Fall River changed printers for their 1915 graduation diplomas, moving from ABNC to John A. Lowell Bank Note Company, also of Boston. The new diploma placed the seal of Fall River more prominently at the top left, with a decorative border and a branch of laurel leaves. It was also a lithograph diploma, printed in black ink on thick cream colored stock. It measures 16" x 12". At bottom is the Lowell BNC imprint.



This ABNC-printed diploma was awarded to Samuel A. Bolosky in 1914 by Borden Grammar School in Fall River, Massachusetts.



Arthur Bolosky (probably Samuel's brother) received his diploma from Borden Grammar School in 1915. That year the diplomas were printed by John A. Lowell Bank Note Co.



Above: An award for "Superior Scholarship" was extended to Oscar Avery in 1878 by the Brooklyn Collegiate and Polytechnic Institute. The school became the Polytechnic Institute of Brooklyn and in 1892 a redesigned award certificate was presented to Edwards Schermerhorn (below). After several subsequent name changes, the school continues today as the New York University Tandon School of Engineering. Both award certificates were printed by ABNC; the earlier one was probably designed in the 1850s. Examples submitted by Don Epp.



There are undoubtedly numerous other graduation diplomas and school-related certificates that were produced by security printers. Mine are for grammar schools, but banknote companies also printed these for military, college, doctorate and trade diplomas.

How do these graduation diplomas, or even the exposition award diplomas I've covered previously, relate to souvenir cards? Like cards, they commemorate a specific event, are often engraved, are printed on high quality stock, occasionally by security printers, and are souvenirs of an event — graduation day. Some have added interest for their use of vignettes that also appear on currency, stocks, bonds, and other securities.

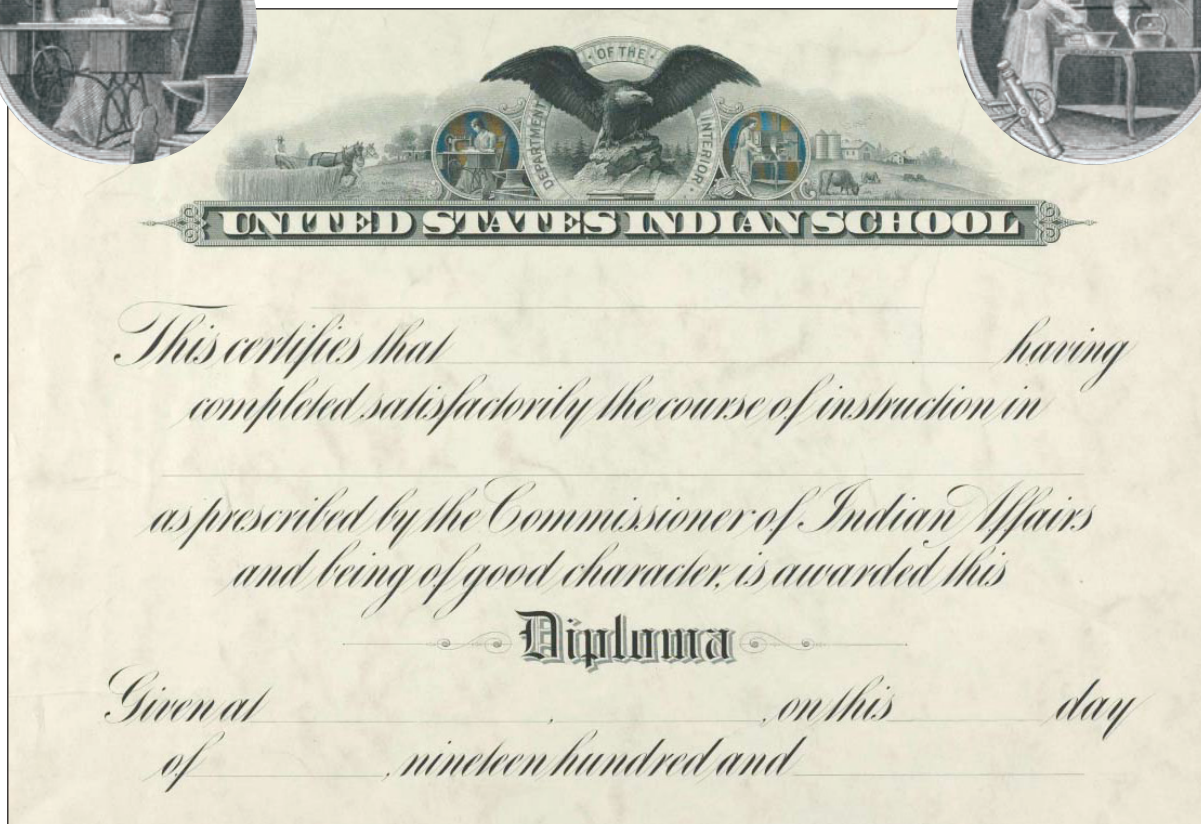
The exposition diplomas certainly are more closely related to souvenir cards that were issued at philatelic,

numismatic, and international expositions. Some are listed in the SCCS numbering system. These graduation diplomas do not correlate well to souvenir cards, as they are non-exposition related. Still, there are many other forerunner souvenir cards listed that commemorate memorials, statue or building dedications, presidential inaugurations, union conventions, and the like. All I can say is many of these are true works of the engraver's art and are certainly collectible.

It is a lot of fun to hunt for the diplomas that were printed by security printing companies. Most graduation diplomas were printed via lithography, some were intaglio, but fewer still have the imprints of banknote companies.



This certified proof, housed at the National Museum of American History, was created in 1917 by the Bureau of Engraving & Printing. Indian boarding schools are an infamous part of American history, intended to "civilize" Native Americans and eradicate their culture. The BEP also printed a significant number of military diplomas, for everything from the Army Music School and Veterinary School to the Naval Medical School and Command & General Staff College.



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

WANTED: 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.

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.**

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



Souvenir Cards Available from Issuing Organizations

A few new cards have been issued in recent months, but many others from past events remain on sale at original prices. These websites offer more information.

American Philatelic Society

stamps.org; search for "Souvenir"

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

Ameri-Show Cards

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

Available: 30+ intaglio card varieties from past shows at original prices, most \$5 to \$10 (see list on SCCS website). Recent cards from ANA 2023 remain available, plus some pre-release cards for upcoming shows. Contact amerishow@gmail.com.

Bureau of Engraving and Printing / U.S. Mint

catalog.usmint.gov/shop/engraved-prints

On Hold: All intaglio prints are listed on the ordering platform, but remain out of stock. A "Remind Me"

button has been added to alert buyers when they can order.

Christmas Seal & Charity Stamp Society

www.seal-society.org/literature

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

Duck Stamp Cards

Available: Two new 2023-24 duck stamp cards were released last June. These remain available for purchase at www.duckstamp.com and at store.usps.com.

NAPEX

www.napex.org/souvenirs/

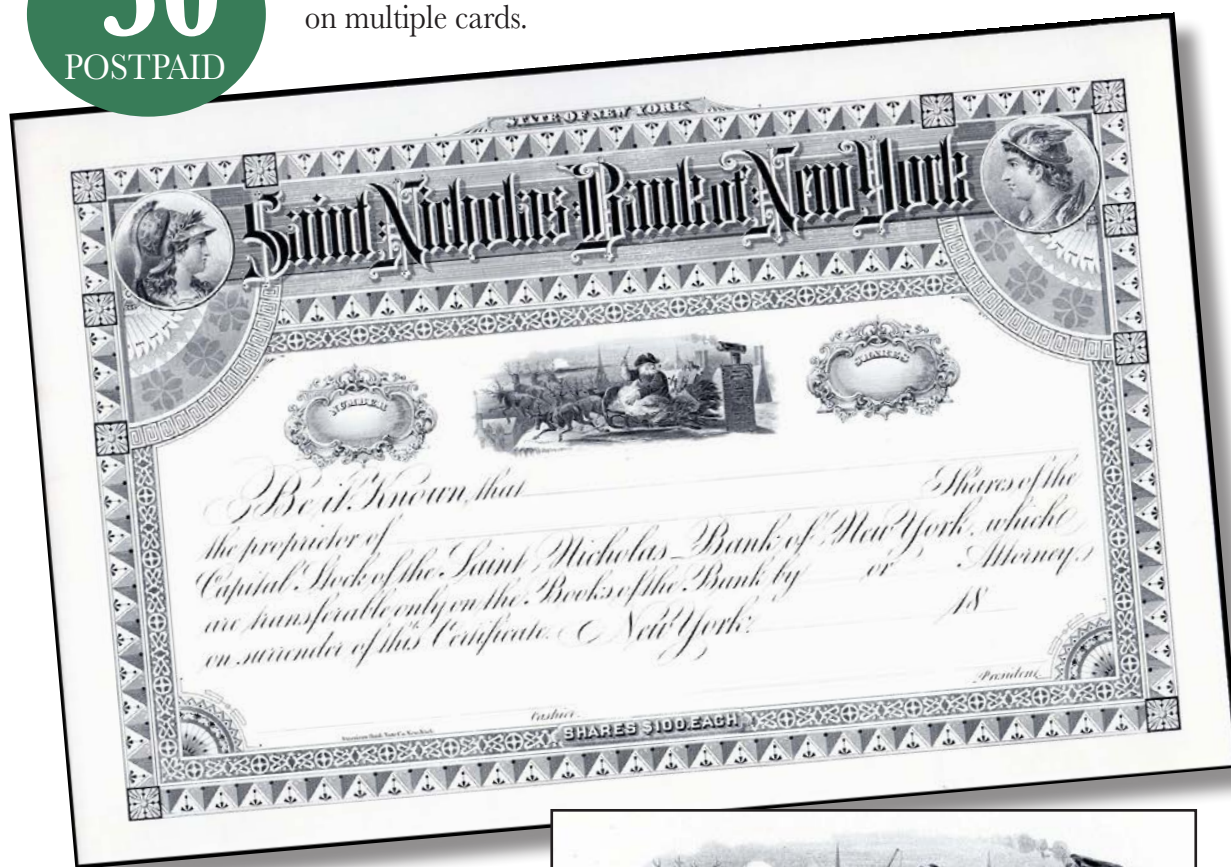
Available: Several dozen card varieties from past philatelic shows, many intaglio and/or show cancelled, from \$5 to \$8 per card. NAPEX has not issued cards since 2020 and may have ended their series. Contact ottojt@verizon.net.

Special Offer for Society Members!

As a fundraiser, an SCCS member has generously donated one of the scarcest collector products issued by the American Bank Note Company. In 1993, ABN Commemoratives released a reprint of a stock certificate for the **Saint Nicholas Bank of New York**. The reprint was only offered framed, at a cost of \$100. Very few were sold and the product was shelved.

These beautiful intaglio reprints (unframed) remain available, each with the ABNC certification on the back. A small supply of these cards may still be purchased without limitations. Please inquire about discounts on multiple cards.

\$30
POSTPAID



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

Attested to by:

Stanley Kreitman

Stanley Kreitman
President of
American Bank Note Company



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

3081 SW River View Dr., Pendleton, OR 97801

PayPal accepted at gsalexan@gmail.com

