



The Souvenir Card JOURNAL

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THE OFFICIAL PUBLICATION OF THE SOUVENIR CARD COLLECTORS SOCIETY





The IBNS is an international organization devoted to the study of world paper money. The IBNS issues a full colour quarterly journal, holds annual auctions, distributes a Directory every two years, has a panel of experts who can answer queries relating to banknotes and maintains chapters around the world where members regularly meet. To learn more about the IBNS visit:

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The Souvenir Card JOURNAL

Second Quarter 2025, Volume 45, Number 2



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On the cover: This font collage in the form of a Grecian urn, assembled by BEP artisans, is the most visually appealing page of a special book created for Bureau Chief Henry C. Jewell. Article on page 19.

Back cover: A private card released by the Confederate Stamp Alliance in 1985 is among the more colorful lots in SCCS Auction 59; see Lot #86.

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

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

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PRESIDENT'S MESSAGE

A. Stephen Patrick

Spring is here, and that means it is hot in Florida. It's 90 and we need rain in Apopka. I attended the National Money Show in Marietta, GA, in February. Art Benjamin and I held down the SCCS table for the three-day convention. I enjoyed a great meal at the Marietta Diner with Steve Costner and Lee Quast. We had an SCCS meeting on Thursday and the ANA director Kimberley Kiick provided a great venue for my PowerPoint presentation. This was my first spring meeting in many years. It was okay for a coin show with not as many extras as FUN and the World's Fair of Money. I said I wouldn't come back to another one, but next February's venue will be Savannah, GA — a great vacation spot and only a six-hour drive for me.

My next SCCS engagement will be at the Summer FUN, July 10-12 at the Orange County Convention Center. Come by the table if you are in town. This show can be very busy because school is out and we give cards away to a lot of kids. Any members who can help out at the table or make a numismatic card donation would be appreciated.

There are two big shows this summer. One will be the Great American Stamp Show at Schaumburg, IL, Aug. 14-17. Yes, I plan to drive 1,181 miles and 17 hours (not all at once) to be at our club table. I expect to have help from Art Benjamin, Brian Christian, and Greg Alexander. We had a great time at Hartford, CT, last year. There will be first-day stamp ceremonies, seminars and we will have a society presentation. You may think me silly for driving not flying, but I will stop in Pewee Valley, KY, to put my wife's ashes on her parents' grave.

From there, I plan to drive back to Tennessee and pick up John Parker for a road trip to the World's Fair of Money, Aug. 19-23, in Oklahoma City. This will be our annual meeting with our 2025 annual card issued to all attending members. I have asked our member Roland Rollins, who lives in OKC, to give a presentation on "Test Notes and Souvenir Cards."

There's no news about new cards from the BEP. Greg

Alexander and I have been in discussion about producing one or two new cards to sell by subscription, besides our annual card. With no new official cards except by the UN and Mike Bean, the only other catalog additions have been repurposed BEP cards that member Lee Quast has produced for several recent shows. Take a look at Greg's editor column for more on this, and email either of us with any ideas.

One more long range item. I first encountered the Souvenir Card Collectors Society at the international stamp show Ameripex 86 in Chicago, IL. These are held every decade: San Francisco 1997, Washington D.C. 2006, and New York 2016. The next World Expo will be May 23-30, 2026 in Boston. I have been planning to go for many years, but it will be *quite* expensive. Greg and I have decided it's worth it to ask for a club table.

They request a donation commensurate to the size of the organization, which we can afford. The challenge is staffing a table for the eight-day show. Mark Gereb has been looking for a hotel room to split costs, but at \$1000 per person for eight days, we may not be able to stay the whole time. If any of our members plan to go and would be able to man the society table some of the

time, we'd like to hear from you. We will hold our annual meeting at this event, and expect a special card. I probably would never have become a SCCS member except for meeting Art Benjamin at the society table at Ameripex 86 and seeing Curt Radford's slide show on William McKinley cards.

My last word is that we need "fresh blood" (meaning younger) in the organization. I would like to step down as president, after serving eight years. We could use some regional board members at-large to help guide and assist us. If any member would be interested in helping, Greg and I would be glad to hear from you. Please read his Editor's Message in the 1st Quarter *SC Journal*, if you missed it. I hope to see you soon at an upcoming show!



Will the BEP ever restart its Intaglio Print Program? The Bureau has long been the last remaining official agency that collectors could depend on for new souvenir cards featuring high quality security engravings. But this year, as we pass the five-year mark since the last BEP card was issued, it looks more and more like there is no inclination to pursue and support the collector community.

So what can we do to fill that void? A few new cards still creep into the market — the United Nations puts out one card a year and the Fish & Wildlife Service consistently issues two annual duck stamp cards. And, of course, there is the annual SCCS card that every member receives. So what if we did more than one card per year?

I'd like to poll the membership to see if there is enough support to do just that. Is there interest in seeing the Society become a regular producer of high quality cards?

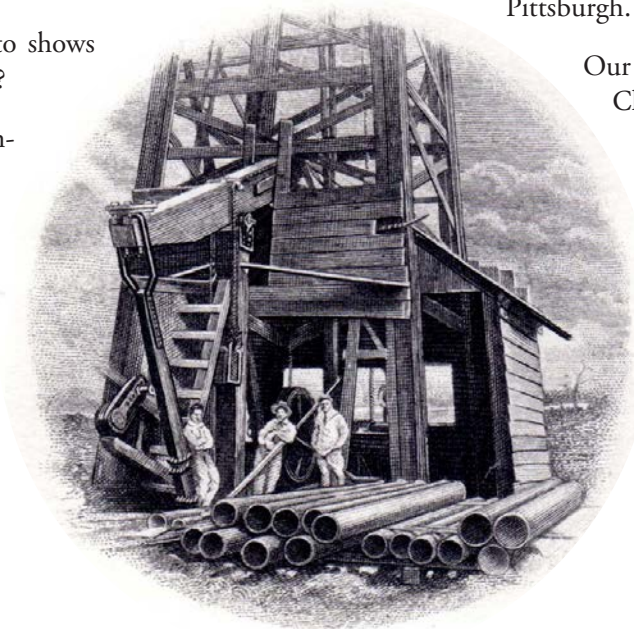
There are a few questions we need answered:

- How many different cards should we put out each year?
- Should we tie them to shows and, if so, which ones?
- Do members prefer intaglio engraved cards or does that matter?
- And probably the deciding factor: what do members think is a reasonable price per card? We are considering offering a series of three or four cards, on a subscription basis. This would allow us to print them in advance and release them over time.

Assuming we go with intaglio cards, this presents another challenge — where do we find engraved steel dies with interesting vignettes that are in good enough shape for printing? I know there are a number of members who have some of these as part of their collection. Would you be willing to lend them to the Society for use in a die stamping machine? Several members have allowed this in past years, which has enabled the SCCS to produce some very attractive cards. We would cover any shipping costs.

Once we have a better understanding of how members feel about this idea — and how many would be willing to sign up — we can explore whether the project is financially feasible. Please take a minute and send a note or email telling us what you think.

Next topic: we have an immediate need for assistance from any SCCS members planning to attend the PAN (Pennsylvania Assn. of Numismatists) coin show, coming up May 29-31. This is the first time the SCCS will have a presence at the show and this trial run will give us a better sense of how much interest there is in the region. The show will be held at the Monroeville Convention Center in a suburb of Pittsburgh.



This vignette of the base of an oil derrick will be featured on our 2025 annual card, to be released in Oklahoma City.

Our trusty treasurer, Brian Christian, will oversee the club table but he needs some help. If you will be at the show and can spare a few hours manning the booth, it would be greatly appreciated. This is a great way for us to give some visibility to our hobby, educate the public, and hopefully sign up a few new members. If you are able to pitch in, please contact Brian at bdchristian1985@gmail.com.



STAMP DESIGNS RETURN TO UN CARDS

Mark Gereb

Upon receipt of last year's United Nations annual souvenir card, honoring "Ageing for All Ages" (UN-80), I was dismayed to find that stamps were not illustrated on the card. Then I looked at the history of the UN cards.

The United Nations Postal Administration (UNPA) began issuing souvenir cards in 1972. The first card was for World Health Day (UN-1). All cards through 2007 featured the stamps issued for each theme. In 2008, the card for "We Can End Poverty" (UN-64) did not picture any stamps. Not to worry, in 2009 the stamps were back and remained part of the card designs through 2013.

But in 2014, the card for International Jazz Day (UN-71) did not include any stamps in the design. No card was issued by the UNPA in 2015. Stamps were back again on the 2016 card for "Free and Equal" (UN-72) but disappeared again in 2017 on the card issued for World Environment Day (UN-73). This became the standard practice in the following years. It posed problems for the Scott catalog, which chose not to

give catalog numbers to any UN cards without stamps (though they did get a mention). The SCCS, on the other hand, included all UN cards with stamps or not and eventually chose to renumber this category.

I contacted Malli Hui, a representative with the UNPA whom I have known for many years through stamp shows held in New York City. She indicated the designers felt the Ageing card looked better without stamps. I pointed out that philatelic collectors were very unhappy that the stamps had been left off the cards in recent years. She thought about this and agreed with the idea that the 2025 card for International Women's Day should include the stamps. Later, she shared an illustration of the card and, indeed, the six-stamp series was shown along the bottom. This card was released in early March and has been given the SCCS catalog number UN-81.

Hopefully this becomes new norm for UN cards, going forward. Scott Publishing should be pleased.



MEMBER PROFILE: LORNE LAVERTU

How did you hear about SCCS and when did you join?

I had been collecting souvenir cards for a year or two, came across an article in "Coin World" in early 1981 and joined the society.

What do you collect and how did you get started?

I've collected US and world coins since I was 11 (1961). I had begun collecting US currency, which was shown on many of the BEP card issues, hence my interest. I'm primarily a numismatic collector. I never really got into stamp collecting.

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

Loved the intaglio printing process and by virtue of my US currency interests, I found the cards featuring currency and old broken-bank vignettes of great interest.

You've long been a supporter of sponsoring new members, particularly younger ones. Some still remain with us. How did that get started?

I have always been a big proponent of embracing young collectors of every persuasion, particularly of coins. I belong to three coin clubs and I am a part of the Young Numismatists (YN) program for the Fairfax Coin Club in Northern Virginia and the YN coordinator for the Ancient Numismatic Society of Washington, DC. I routinely buy nice collectable US and Ancient coins and give them to young collectors attending our club meetings and our YN presentations/seminars. I love the look of awe on a young person's face when they answer a question or show an interest in the topic discussed and I give them the coin(s) discussed, or let them pick-out one of my YN ancient coins. Planting the seeds of future collectors.

You live in a Virginia suburb of DC. Did proximity to the BEP influence what you collect?

Absolutely. Picked up the majority of my early cards at the BEP, as I



Lorne Lavertu, SCCS #153

worked as a food-service director at all the primary government locations. At the time I joined the Society, I worked at the Library of Congress next to the Archival Divisions. So many insights!

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

BEP, shows, and visited many DMV (DC, Maryland, Virginia) book shops. Lots of forerunner material there.

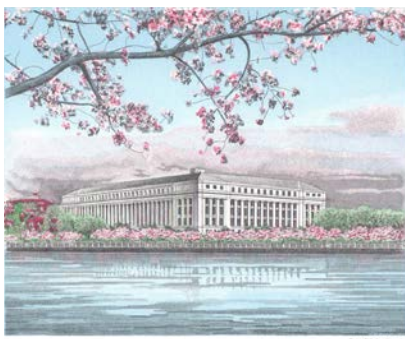
Could you pick out a favorite souvenir card and explain why you like it?

The series of BEP Cherry Blossom cards in 1987, along with forerunner issues commemorating the 1885 Washington Monument dedication, because they are so emblematic of Washington, DC.

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

I hope to utilize my participation in YN seminars at regional coin shows to highlight souvenir cards featuring US currency, as a means of giving YNs the ability to economically collect currency through cards. The clubs have many folks who collect US and world currency. So, I will try to tie in those interests using souvenir cards. The vast majority of YNs who attend (usually 15 to 20) are accompanied by their parents, so another 15 to 20. Many of them end up joining the coin clubs, because they also become interested in coins being discussed and become collectors. It's always the history that draws both the kids and parents.

We hold seminars (20-25 minutes, then question/answer session) tying in the show theme and souvenir cards. In addition, we give the kids \$10 play money, then additional bucks when they answer questions during the presentation. And finally, we hold a quick auction at the end of the presentation featuring the topic related items (coins/currency/medals/cards), which the YNs can then buy with their play money. Very, very popular with both the kids and their parents.



NEW TO THE CATALOG

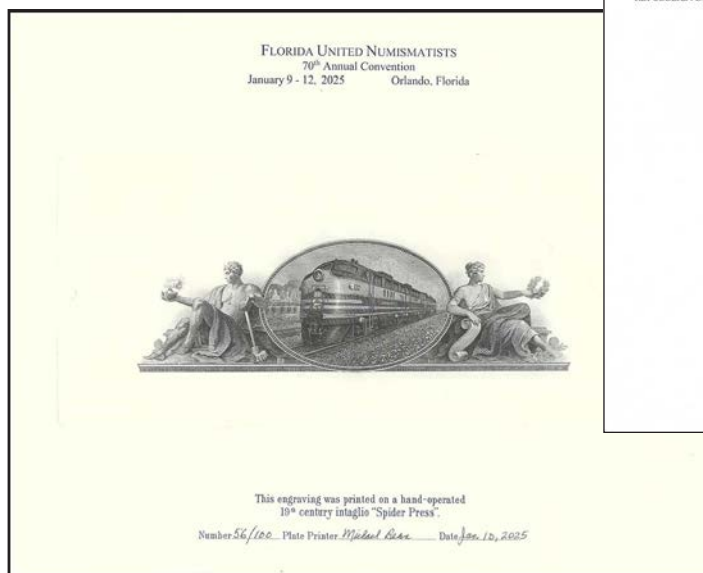
Greg Alexander

Two new cards were released recently — Mike Bean's latest hand-pulled card from FUN (MB-82) and the United Nations annual card, UN-82, on the theme of UN Women. The latest UN card represents something of a coup for collectors, with stamps returning as a feature after an eight-year hiatus. This was due in large part to one of our members, Mark Gereb. More on that story can be found on page 4.

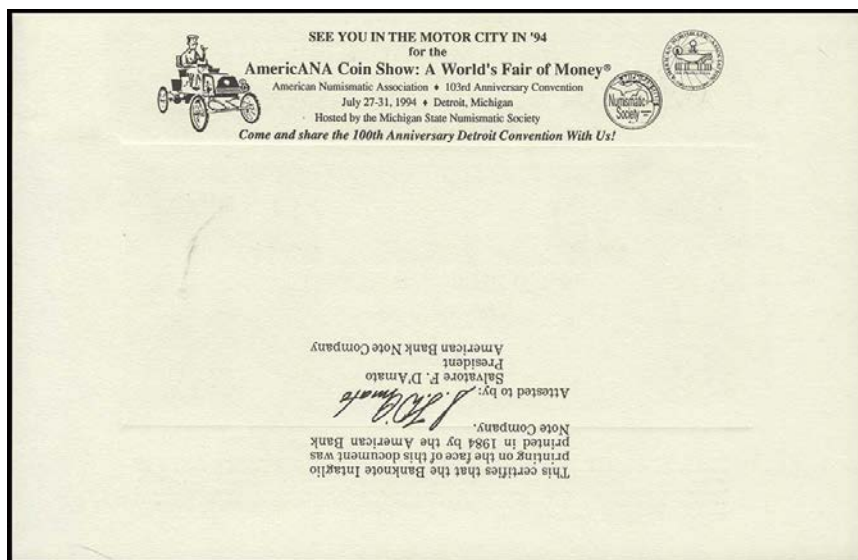
Additionally, a handful of error cards were brought to my attention by Don Epp and Ken Barr. Although these do not merit catalog numbers, they will be added to the Error Gallery on the SCCS website. Some are quite eye-catching.



Below: MB-82, the latest release from Mike Bean.

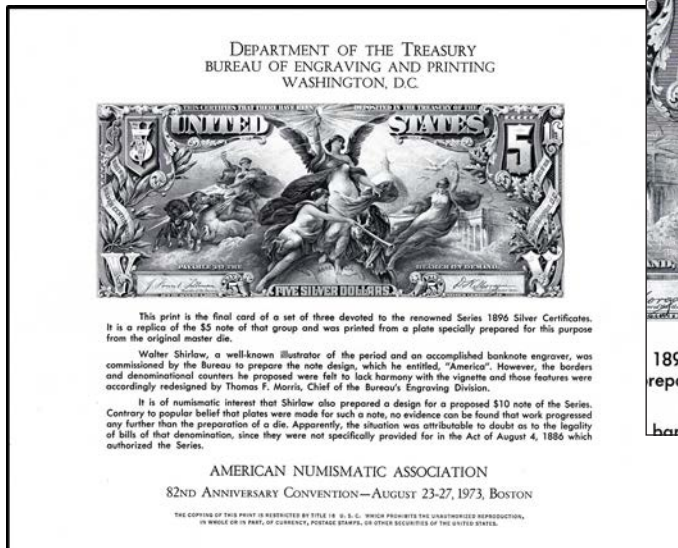
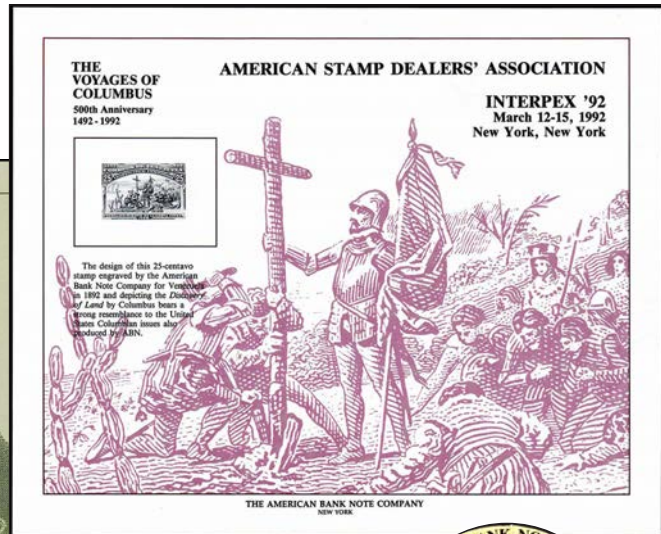
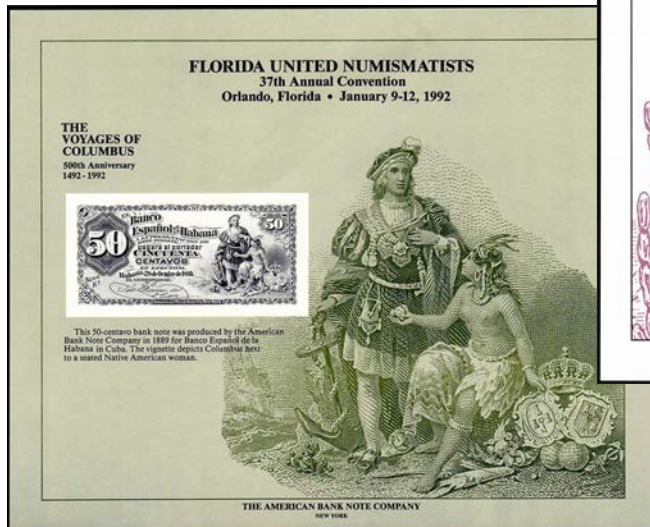


Above: A significant error on PS-26, with the Washington stamp entirely missing.



The ABNC certification text on the back of this SO-39 is inverted — something that the ANA also overlooked when they repurposed the card in 1994. This cut-down and overprinted SO-39a is the first error reported from the Altered Cards category.

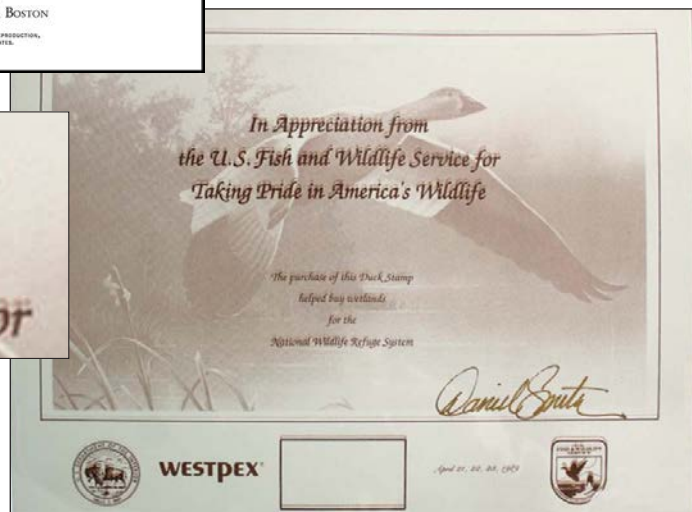
Both these examples of SO-84 (below) and SO-87 (right) are missing their official Columbian Anniversary gold seals. Because multiple copies like this exist, it suggests these may be production remainders.



B-24, the earliest known error on a BEP card, shows nearly a 10mm left shift of the banknote, making the misalignment with the text quite apparent.



This D-22 shows image doubling on the text, frame lines and logos — but not the goose or the show title — indicating that not everything was printed in a single pass.



"Crowds of men and women attired in the usual costumes, how curious you are to me!

On the ferry-boats the hundreds and hundreds that cross, returning home, are more curious to me than you suppose,

And you that shall cross from shore to shore years hence are more to me, and more in my meditations, than you might suppose."

*From "Leaves of Grass"
by Walt Whitman, published in 1860*

When the last bead changed hands for Manhattan in 1624, the new Dutch settlers must have then asked themselves, "So, how do we get to the other shore now?" For the island they bought is an island. To the west is the Hudson River and on the East, the eponymous East River. Beyond that, various bays, sounds, and ultimately, the Atlantic Ocean.

If you were to ask anyone on Earth to name ten things about New York City, somewhere on that list would be the Brooklyn Bridge. A landmark, an icon, but not opened until 1883. So, in the 250 years before the bridge was constructed, how did people cross the river?



Figure 1. BEP portrait of Robert Fulton, inventor of the first commercial steamboat, the Clermont.

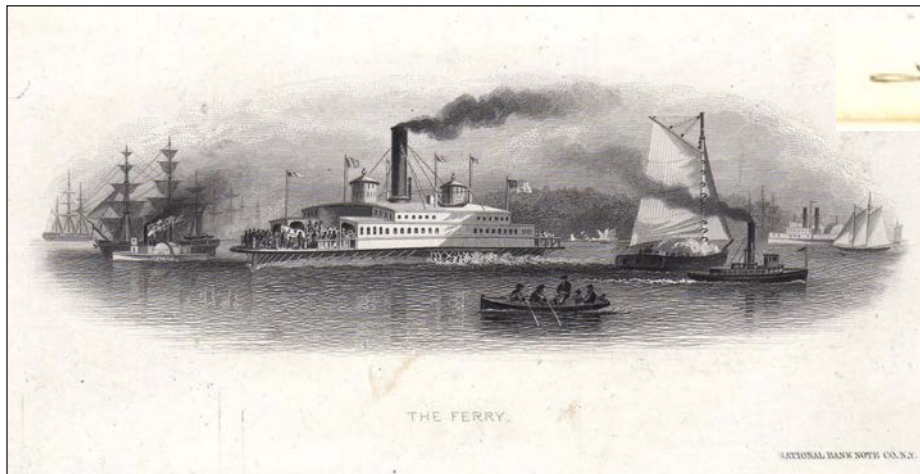
In 1642, an enterprising settler received his license to operate a ferry, a rowboat to take people and goods from one shore to the other, at what is now Fulton Street. While we have no photo of this auspicious start, it was the first of many such enterprises to launch. In 1814, a steamship built by Robert Fulton revolutionized ferry travel. Fulton (Figure 1) gave his name to corresponding streets in Manhattan and Brooklyn, between which his ferry ran. Through the 1830s, '40s and '50s there were consolidations, mergers and name changes, but Union Ferry Company of Brooklyn seemed to last. In 1853, Union Ferry bought up several smaller ferry companies, consolidating its hold on the East River ferry trade.

An 1857 colored print (Figure 2) shows the view from Manhattan, looking towards the Brooklyn Ferry buildings. Note the ferry at center, with black smoke billowing from its single smokestack.

While working for the National Bank Note Co. in 1863, noted engraver James Smillie was approached to do a view of a ferry, presumably on the East River. The resulting vignette was titled simply "The Ferry" and it is one of the earliest banknote engravings of a Brooklyn ferry (Figure 3).



Figure 2. This bustling harbor scene from 1857 features a Brooklyn-bound ferry with its iconic single smokestack. From Ballou's Pictorial Drawing-Room Companion; artwork by William J. Peirce.



*James Smillie's sketch
1863.*

Figure 3. "The Ferry" was engraved by James Smillie in 1863 for National Bank Note Co. A dated proof exists with Smillie's signature (above).

Bernie Wilde, author of some excellent articles on the Brooklyn Bridge, including one in the 2Q 2023 *SC Journal*, was kind enough to point out an untitled print on the Heritage Auctions site, signed and dated by Smillie. This was critical in pinning down when the engraving was done.

You can see some similarities to the earlier color illustration, but with a natural shore background, rather than the towering buildings of the Brooklyn landing. The ferry boat itself is the center of attention. The intended purpose of the vignette is unknown, for it was not used on any Union Ferry securities that I can find, nor any early Fulton Street Ferry stock or bond. Note the National Bank Note Co. imprint at the lower right. NBNC was consolidated into American Bank Note Co. in 1878.

The only use I can find for this vignette while National BNC was still a going concern is on a check for the Columbia National Bank of Columbia, PA. (Figure 4). Most of these checks were issued between 1872 and 1877. The town of Columbia, on the Susquehanna River, was once known as Wright's Ferry and this is apparently the reason a ferry boat was chosen as an illustration. The actual landscape of the river is nothing like the image, however, and the ferry depicted appears to be Brooklyn-based.

In 1870, two iron-hulled ferry boats were put into service, the *Fulton* and the *Farragut*. A stereo card (Figure 5) shows the *Farragut* in the foreground and, in the back, what must be the *Fulton*. Obviously, the image is from after 1883, as the completed Brooklyn Bridge is shown. The 1863 engraving pictures a slightly dif-



Figure 4. The first known usage of "The Ferry" vignette is found on checks from the Columbia National Bank in southeast Pennsylvania.



Figure 5. An 1880s stereopticon card with the ferry boat Farragut coming in to dock at the Brooklyn landing.

ferent vessel, however, significant similarities abound. The dual pilot houses on top, the open railing loading/unloading section on each end, the single large smokestack, the curved roof with two levels of windows. The prow in the engraving is more of the pointed bow shape, where the new iron hull boats are more square.

After American Bank Note Co. came into possession of the vignette, they put it to good use. Beginning in 1883, the West Shore and Ontario Terminal Co. featured it on their stock certificate and, in 1886, the New Jersey Junction Railroad, which ran along the Hudson, used it on their bonds. Neither of these New Jersey companies served the East River, however.

A latecomer, though the most deserving of the illustration, is the Bleeker Street and Fulton Ferry Railroad which used it on a specimen for a bond extension in 1900 (Figure 6). It's uncertain whether this was actually issued. The company was chartered December 12, 1864 and began operations in April 1865. But by 1917, the BS&FF street

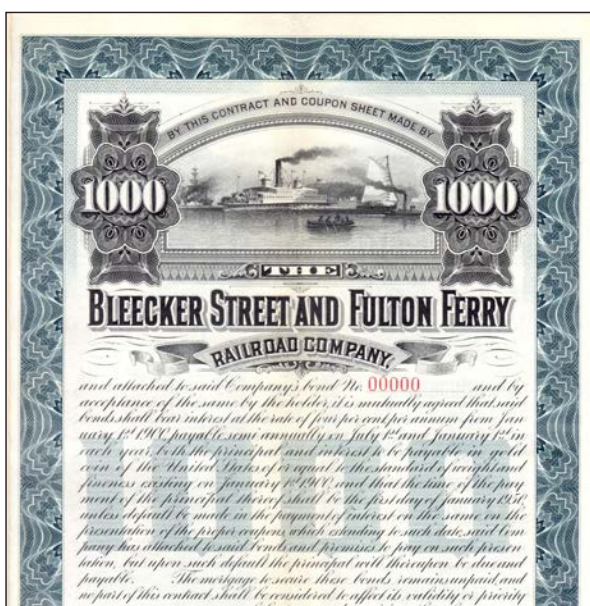


Figure 6. The Bleeker Street and Fulton Ferry Railroad operated horse-drawn trolleys (right) from the ferry landing on the Manhattan side. The company used "The Ferry" vignette on a bond in 1900 (upper right).



railroad was running the last horse-drawn trolley in the city. In 1924, ferry service from the Fulton Street dock ceased operations.

The Brooklyn Bridge took much of the river ferry traffic. Not all, though — ferries were still good for the cart and wagon trade. Until the advent of motorized trucks, horses had trouble pulling heavy loads up the steep bridge approach.

The Brooklyn Bridge was the first bridge to cross the East River and, at its dedication, was the world's lon-

gest suspension bridge. Its image is truly iconic and worthy of the engraver's art; it appears on a host of engravings. Perhaps most familiar to SCCS members is the vignette on SO-82 and 82A. A Brooklyn City Railroad Bond (Figure 7) from 1906 features this same vignette. This street railroad served ferry passengers on the east side, running along Fulton Street to various points in Brooklyn. The "City" in its name predates Brooklyn's status as an NYC borough in 1898.

East River ferries appear in several other vignettes, often tied visually to the bridge that overshadowed

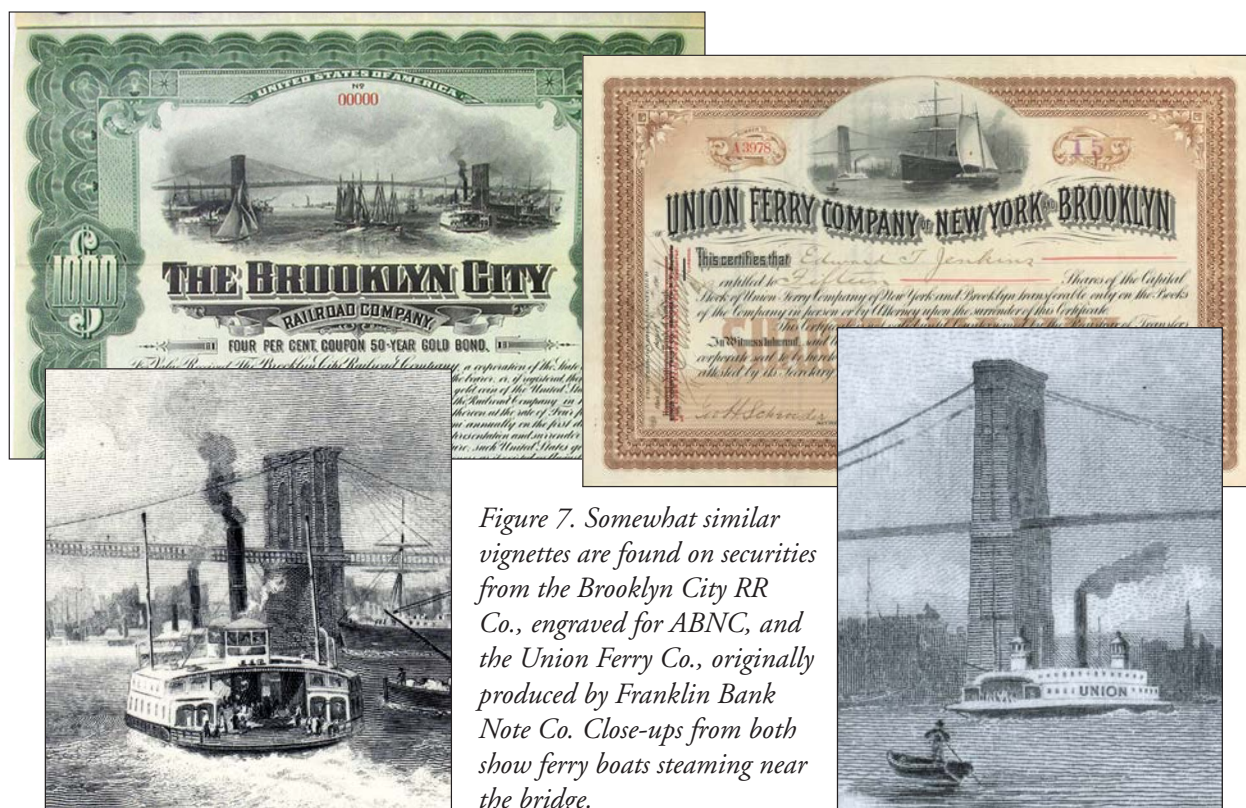


Figure 7. Somewhat similar vignettes are found on securities from the Brooklyn City RR Co., engraved for ABNC, and the Union Ferry Co., originally produced by Franklin Bank Note Co. Close-ups from both show ferry boats steaming near the bridge.



Figure 8. A fully used 17-trip ticket from the 1880s spotlights one of the signature vessels of the Union Ferry Co.

them, figuratively and literally. A 1917 stock certificate of the Union Ferry Company shows yet another take on the river crossing (Figure 7). On the left, a ferry proudly steams near the bridge abutments, with “Union” emblazoned on its side. The Union Ferry also depicted the ship on their tickets (Figure 8).

A more recent usage, though an 1880s engraving, can be found on another souvenir card, N-35 (Figure 9). Here, a close-up reveals two ferry boats headed for opposing shores, one to the right and another in the background to the left. Lastly, another Franklin Bank Note Co. vignette of ferries, docked most likely on the Manhattan side (Figure 10). This one was engraved circa 1880, possibly earlier, and appeared on a Long Island Railroad specimen bond in 1892.

Millions of people every year have traveled these ferries, going back centuries. Today, you can still take a trip across the East River on the Astoria Ferry, following nearly the same time-honored route. It’s amazing how much material can be found from the narrowly focused area of Brooklyn and East River. Besides stocks, bonds and the occasional souvenir card, there are stamps, tickets, timetables, advertising, prints, paintings and many more things to collect showing the ferries, river and bridges. On the opposite side of Manhattan is the Hudson River, fabled in its own right (and the source of many other collectables). So much history, so little time.

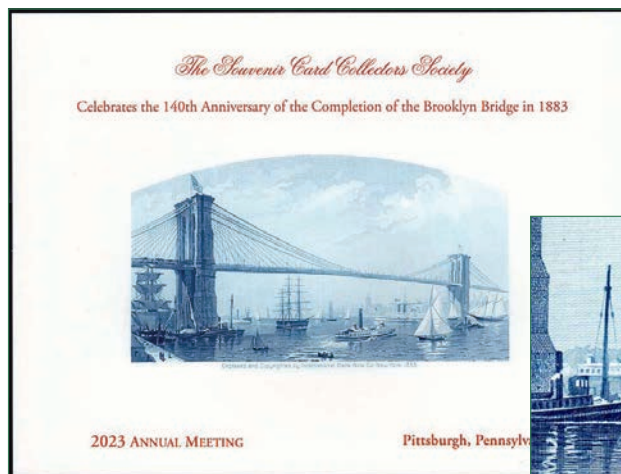
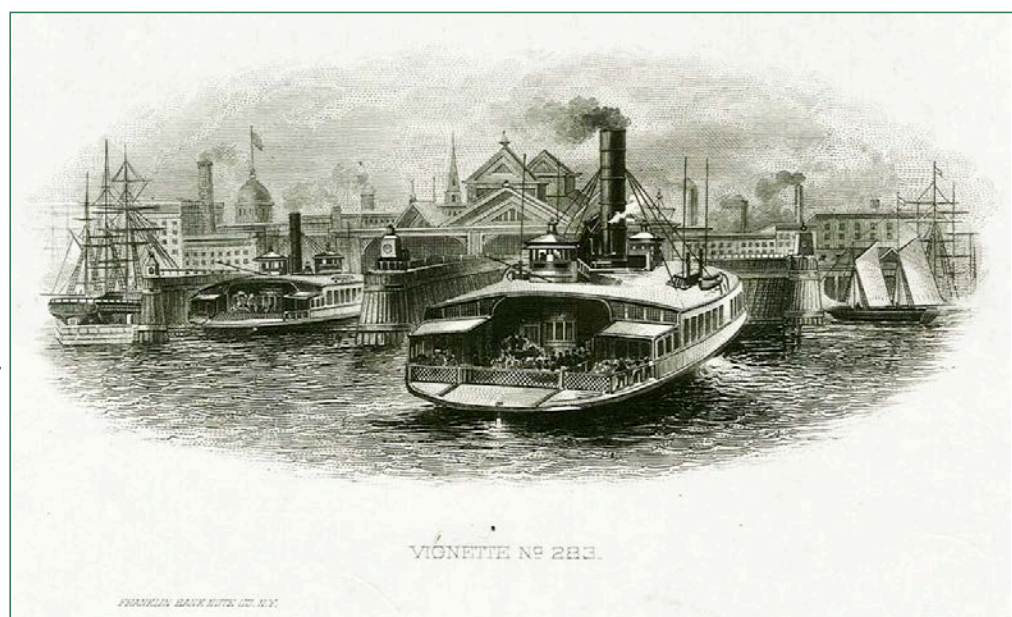


Figure 9. This southward-looking vignette, engraved for International Bank Note Co., shows two ferries navigating the busy the East River waters, beneath the looming Brooklyn Bridge. It appears on N-35.



Figure 10. At last at rest, two ferries wait at dockside, loading passengers and freight. Franklin Bank Note Co. produced this vignette, probably in the early 1880s. It is one of the few that does not show the bridge.



SCCS AUCTION NO. 59

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

AUCTION RULES:

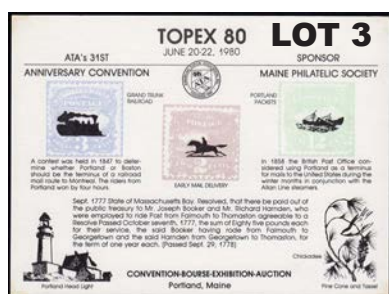
1. All bids must be made at or above the specified minimum bid for the lot and must be in dollar amounts (no cents). Lots will be sold for the highest bid, or for 10% above the immediate underbid (rounded up), whichever is less. Example: If Bidder 1 places the high bid of \$25, and Bidder 2 placed the 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".

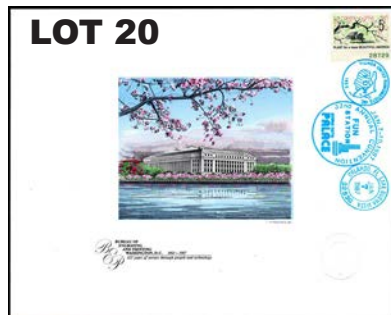
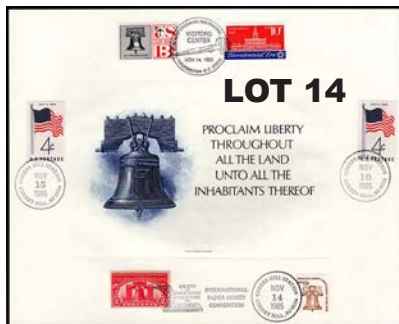
5. Only misdescribed lots are eligible for return; mistakes by the bidder are not sufficient cause. Returns must be made within 10 days of receipt. Please email gereb@aol.com **BEFORE** shipping.
6. Bids and/or questions should be emailed to vincekjones3@gmail.com (the quickest way) or by snail mail 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 59 BIDDING PERIOD IS MAY 19 THROUGH JUNE 15.

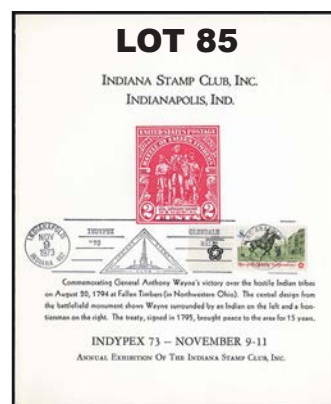
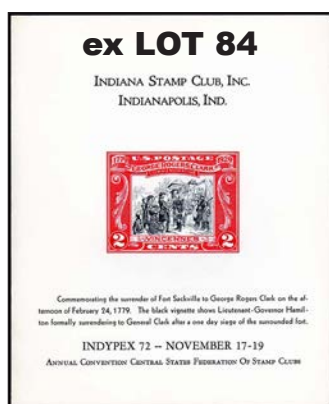
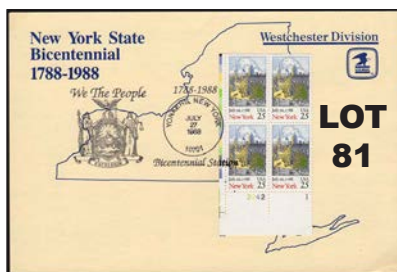
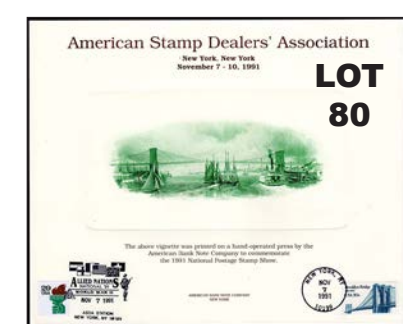
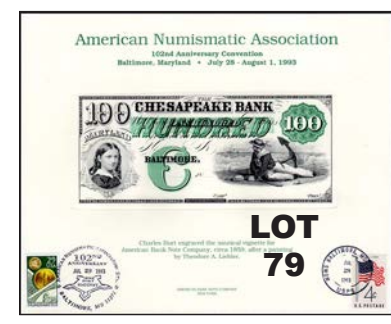
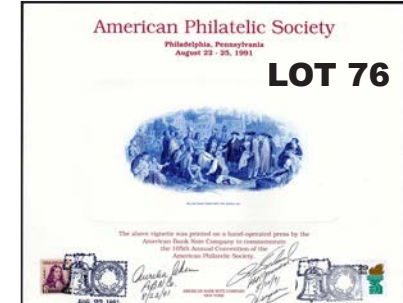
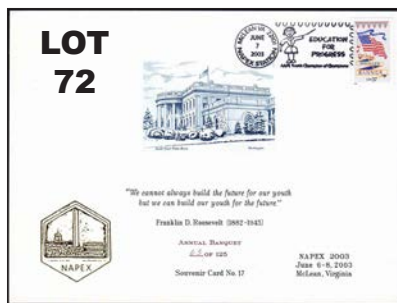
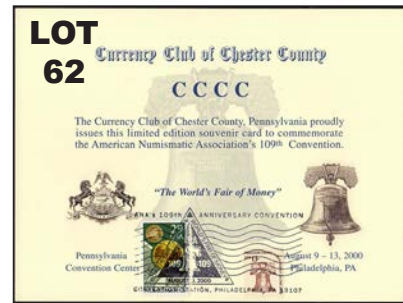
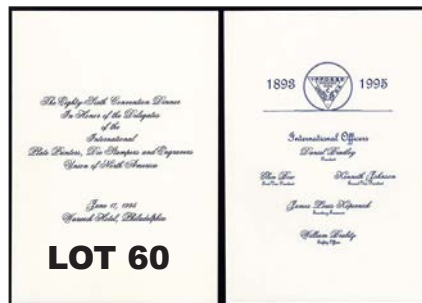


LOT	SCCS #	DESCRIPTION	MIN. BID
1.....	APS-1-7	APS StampShow 1977 through 1983, mint, die stamped intaglio.....	20
2.....	APS-10-12, 14, 19	APS StampShow 1986, 87, 88, 90, 95, mint, die stamped intaglio.....	15
3.....	ATA-1980B	Topex 1980 Portland, Maine, mint.....	6
4.....	ATA-1995A	Topex-Nevpex 95 Reno, show canceled.....	8
5.....	B-1	Sandipex 1969 San Diego, mint.....	10
6.....	B-2	ANA 1969 Philadelphia, mint.....	8
7.....	B-35	Interphil 76 program card, mint.....	10
8.....	B-65	FUN 1984, mint, brown eagle.....	25
9.....	B-72	ANA 1984, mint, green eagle.....	25
10....	B-74	ASDA 1984, green/brown, w/ U.S. & French stamps FDC.....	25
11....	B-78	El Paso 1985, mint, red/black.....	25
12....	B-83	ANA 1984, gray/blue, ShC & CDS canceled all six show days.....	25
13....	B-83	ANA 1984, gray/blue, w/ U.S. & French stamps FDC (similar to Lot 10)....	25
14....	B-85/86	IPMC intaglio print 1985, blue, ShC & VC with themed stamps all three show days.....	35
15....	B-95/96	ANA 1986, 2 ShC, hand-signed by BEP Director Robert Leuver.....	30
16....	B-100	DCSE 1986 Dallas, show canceled.....	9
17....	B-100	DCSE 1986 Dallas, CDS cancels all four days of show.....	12
18....	B-101	BEP 125th Anniversary, show cancelled at FUN 1987.....	15
19....	B-101	BEP 125th Anniversary, show cancelled at IPMS 1987.....	15
20....	B-101A	FUN 1987, BEP 125th Anniv., blind embossed, show cancelled.....	25
21....	B-101B	ANA Midyear 1987, mint, BEP 125th Anniv., gold foil embossed.....	18
22....	B-101F	GENA 1987, BEP 125th Anniv., gold foil embossed, show cancelled.....	25
23....	B-116	BEP Visitor Center 1980, VC canceled day of release, plus two DC cancels.....	15
24....	B-132	Stampshow 89 Anaheim, show canceled.....	12
25....	B-136	CSNS 1990 Milwaukee, show canceled.....	12
26....	B-139	DCSE 1990, Dallas CDS on first day of show.....	12
27....	B-142	Stampshow 90 Cincinnati, two show cancels.....	15
28....	B-143	Westex 1990 Denver, show canceled.....	12
29....	B-155	CSNS 1992 Minneapolis, show canceled.....	12
30....	B-165	FUN 1993, mint.....	8
31....	B-175	Savings Bond Campaign 1993, mint.....	10
32....	B-198	Savings Bond Campaign 1995, mint, Treasurer hand-signed above printed signature.....	20
33....	B-238	Jan. 2000 BEP print - Female progress figure, mint.....	8
34....	B-241	April 2000 BEP print - Construction workers, mint.....	8
35....	B-255	ANA 2001, mint, two notes, 1890 TN backs.....	12
36....	B-265	FUN 2003, mint.....	18
37....	B-268	ANA 2003, mint.....	18
38....	B-269	NWPMC 2003, mint.....	18
39....	B-272	ANA Summer 2004, mint.....	15
40....	B-286	ANA Summer 2007, mint.....	20
41....	C-5, C-17, C-21	Inpex Portland 77, 81, 83, mint.....	15
42....	CS-F1	American Lung Assoc. of Ohio, mint.....	25
43....	D-31	Duck card - World Stamp Expo '89 - Mark Trail, mint, autographed by cartoonist Jack Elrod.....	40
44....	D-38	Duck card - Balpex '90, mint.....	12
45....	D-43	Duck stamp 1991, two show cancels, w/ duck stamp.....	14
46....	D-82	1995 Artist Commemorative, ShC w/duck stamps and two artist sigs.....	30



LOT	SCCS #	DESCRIPTION	MIN. BID
47....	D-86	Duck card - Postage Stamp Mega-Event '96, mint	12
48....	D-92	Pacific 97 Duck card, show canceled w/duck stamp and Sc. 3131	15
49....	F-1965Bc	71st IPPDS&EU Convention, LBJ portrait, as issued w/punch holes	25
50....	F-1965Bd	71st IPPDS&EU Convention, JFK portrait, as issued w/punch holes	25
51....	F-1966A	SIPEX, 1966, three multi-colored DC scenes	15
52....	F-1973C	75th IPPDS&EU Convention 1973 Jefferson Memorial on buff, FD cancelled with Sc #1510	30
53....	F-1975Bb	NAPEX 1975, Flag & Pledge of Allegiance, color intaglio, 100 issued	50
54....	F-1981A	79th IPPDS&EU Convention 1981, faux leather booklet with 11 intaglio cards (a-k)	100
55....	F-1982B	Balpex 83 Great Seal, mint	6
56....	F-1991C	CCCC 1991 20th Anniversary, mint	12
57....	F-1993H	IPPDS&E Union Centennial 1993, booklet with 12 intaglio cards (a-l)	80
58....	F-1997B	87th IPPDS&EU Convention 1997, folder with four cards (a-d) and banquet program	90
59....	F-1999A	Bank Note Engravers Guild 1999, mint, vignette of "Motherhood"	25
60....	Union	1995 IPPDS&EU convention, banquet menu and Officers card, intaglio, no vignettes	20
61....	Union	1995 IPPDS&EU convention, dinner dance invite and ticket, intaglio, no vignettes	20
62....	MB-17	CCCC 2000 Philadelphia, show canceled, w/ themed stamps	12
63....	MB-21	Raleigh Coin Club 2001, Raleigh CDS cancel FD of show	12
64....	MB-41	FUN 2009 Orlando, show canceled, w/ themed stamps	12
65....	MB-44	FUN 2011 Tampa, show canceled, w/ themed stamps	12
66....	MB-47	Memphis Coin Club 2011, mint, serial #0474	10
67....	MB-56	Hendersonville Coin Club 2013, mint	12
68....	NA-1	NAPEX 87 Constitution Bicentennial, show canceled	14
69....	NA-2	NAPEX 88 DC Land Cession, mint	10
70....	NA-7	NAPEX 93 National Postal Museum, mint	10
71....	NA-16	NAPEX 2002 Freedom, mint	10
72....	NA-17	NAPEX 2003 Salute to Youth, show canceled	12
73....	NA-19	NAPEX 2005 Teddy Roosevelt, mint	10
74....	Q-3	Mid-America 1997, mint	10
75....	SO-10 publicity kit	ANA 79, mint card, with letter from ABNC and b/w promo print	10
76....	SO-79	APS 1991, two ShC, hand-signed by Aurelia Chen & Paul Schmid (ABN), #281 on back	40
77....	SO-82	ASDA 1991, mint, serial #215 on back	25
78....	SO-82	ASDA 1991, show cancel and NYC CDS cancel, #447 on back	35
79....	SO-117	ANA 1993, show cancel and Baltimore CDS cancel, #850 on back	35
80....	SO-122	ASDA 1993, show cancel and NYC CDS cancel, #701 on back	35
81....	USPS	NY Bicentennial 1988, USPS regional card with special cancel	5
82....	Altered-SO34a	ANA Museum card, ShC on back for 1989 ANA Colo Springs show	20
83....	Private	Central OH Coin & Stamp 1984, mint, with affixed Chinese banknote and two US stamps	20
84....	Private	Indypex 72 & 73, mint, folded like programs, large intaglio reprints	14
85....	Private	Indypex 73, Indianapolis, show canceled	12
86....	Private	Confed. Stamp Alliance 1985, mint, multi-color litho of 14 CSA stamps	10
87....	Foreign	Bank of Israel 1984, 5 shekel 1958 intaglio reprint and Israeli coins	6

AUCTION CLOSSES AT MIDNIGHT ON SUNDAY, JUNE 15.



AUCTION NO. 58 PRICES REALIZED

Vince Jones

Auction 58 ended at midnight on Sunday, March 29. Seventy-five lots were offered during the auction and we had 19 members participate. More than 85% of the lots sold, a high percentage. There were five unsuccessful bidders, but more than a dozen won at least

one lot. One bidder won 25 lots — on 14 of them he had no competition. The chart below summarizes the auction results, along with our income and expenses, and the complete list of prices realized.



Auction 58 Results

Lots offered	75
Souvenir cards offered	76
Lots sold	65
Souvenir cards sold	65
One-bidder lots sold	22
Number of bidders	19
Number of winning bidders	14

INCOME

Bidder Payments	\$ 2,450.00
Total Income:	\$ 2,450.00

EXPENSES

PayPal Fees	\$ 11.90
Postage Payments	122.24
Consignor Payments	850.50
Total Expenses:	\$ 984.64

NET INCOME

Payment to SCCS Treasury	\$ 1,465.36
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Lot	Bidders	Price
1	5	\$51
2	1	21
3	1	12
4	0	
5	1	12
6	0	
7	2	14
8	1	35
9	2	22
10	1	50
11	0	
12	0	
13	2	11
14	2	18
15	2	15
16	0	
17	3	11
18	0	
19	2	11
20	1	9
21	1	9
22	1	12
23	1	18
24	1	20
25	5	99

Lot	Bidders	Price
26	1	\$25
27	1	25
28	1	22
29	4	13
30	5	39
31	2	14
32	2	45
33	6	60
34	6	60
35	6	55
36	3	47
37	1	15
38	1	25
39	2	18
40	3	83
41	7	55
42	10	105
43	2	25
44	3	20
45	1	25
46	0	
47	3	40
48	3	22
49	5	171
50	6	88

Lot	Bidders	Price
51	1	\$7
52	8	149
53	1	12
54	3	28
55	1	12
56	2	16
57	0	
58	2	12
59	1	8
60	2	25
61	0	
62	0	
63	2	11
64	2	9
65	1	15
66	2	11
67	1	30
68	3	9
69	5	138
70	1	7
71	7	57
72	5	39
73	6	28
74	3	9
75	4	160

A JEWELL OF A SPECIMEN BOOK

Greg Alexander

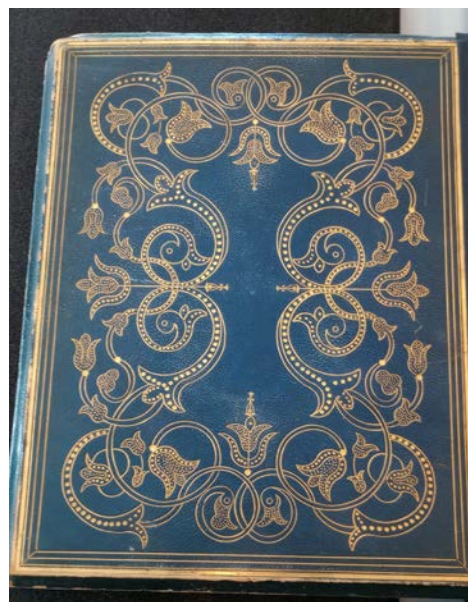
In early April, when I began thinking about this article, we were celebrating National Library Week. The timing seemed appropriate. Two weeks earlier I had surrendered to wanderlust and headed to Spokane, Washington, about 200 miles north of my home. It was a much-needed break from cabin fever and I managed to work in some museums, restaurants, and a short hike along the river. I also made time for a visit to the Spokane Public Library, to thumb through a very special book.

Many fans of BEP engravings are familiar with the fabled “Portraits and Vignettes” books. The Bureau assembled these on occasion as gifts for dignitaries and politicians, in order to curry favor at a time when the BEP was sometimes viewed skeptically. The books were produced mainly during the 1870s and ’80s. They typically feature page after page

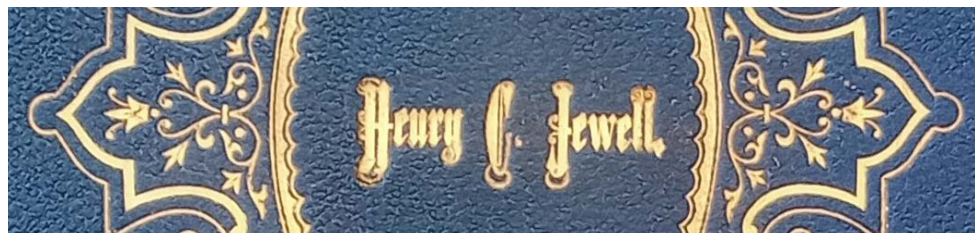
of engraved vignettes and portraits, many of which appear on currency, Treasury bonds, and revenue stamps. Each is unique in its content. Back in 2017, I discovered that the library had one of these — and it turned out to be the single most amazing edition I’ve seen in-hand.

What makes this book special is that it was done for Henry Jewell, chief of the Bureau from 1876-77. Jewell began as a bookkeeper for the BEP and was responsible for revamping the agency’s accounting system. To reward his success, he was appointed by President Grant to head the Bureau and served until the end of Grant’s term.

Outbound Treasury secretaries and Bureau directors often received Portrait and Vignette books as parting gifts. Whether Jewell made a special request for his copy



The front and back covers of the book are gold-foil embossed, with Jewell’s copy personalized with his name. The gilt-edging of the pages exhibits something known as “gauffering” — impressed designs using a roller or tool.



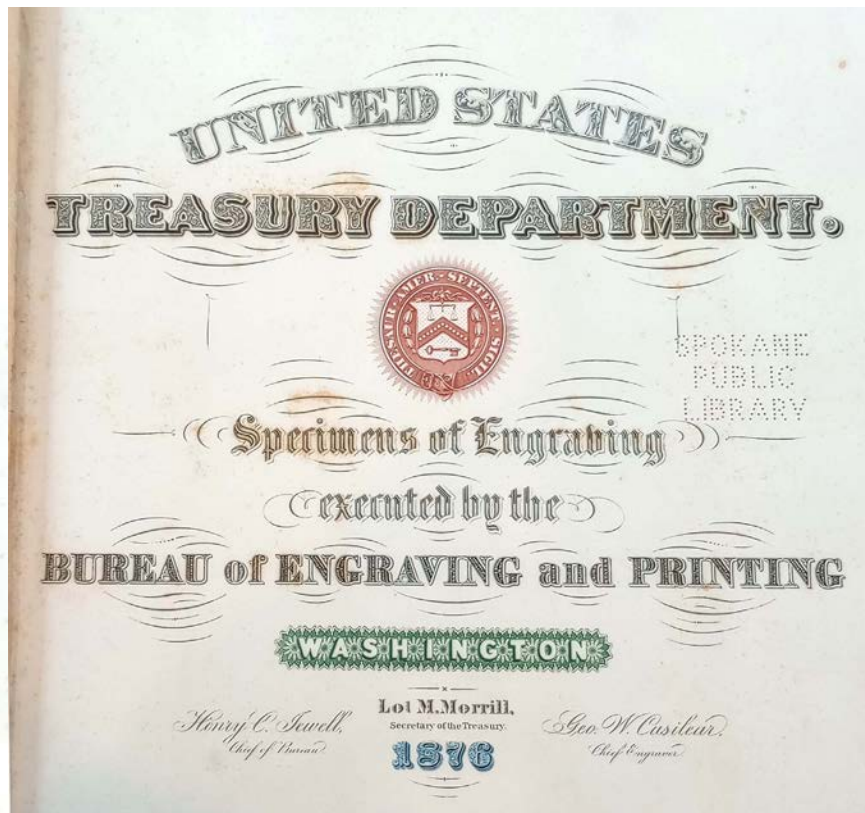
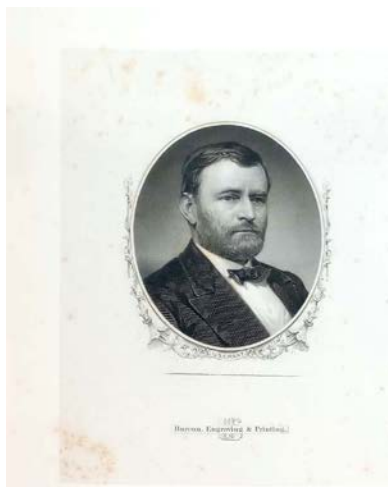
is unknown, but it certainly contains more than just the typical engravings found in similar books. Most examples hold scores of allegorical figures, historic scenes and portraits of famous men, often contemporaries of the recipient. Jewell's book includes these, but also proofs of government checks and drafts, as well as fantastic lathe work patterns, and some elaborate collages of a variety of lettering — in color! I've never seen anything quite like them.

As this book is in the public domain, I was allowed

to take photos. Though it can't compare with seeing the pages in person, I'll share some of the highlights here, starting with the portraits. Sharp eyed readers will make connections with paper money and more.

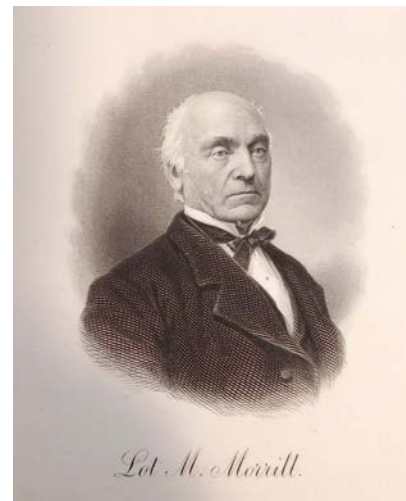
Sadly, this is not a book the Spokane Library allows to be checked out, though anyone can view it on request. Once I was finished, it went back into the rare book vault. Still, this is a happy reminder that public libraries can house treasures we might never imagine. Sometimes you only have to ask.

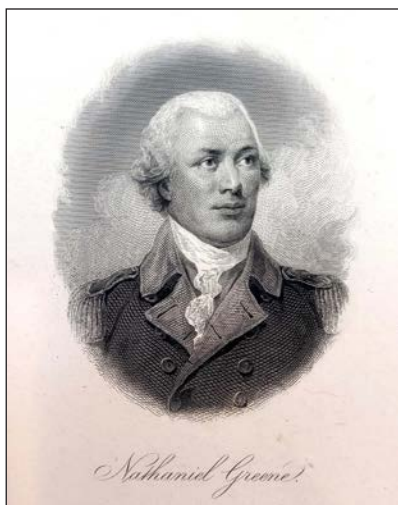
Most Portrait and Vignette books have a frontis-page, but hardly any are in color and rarely is the lettering so grandiose. Note the library's identification punched into the paper.



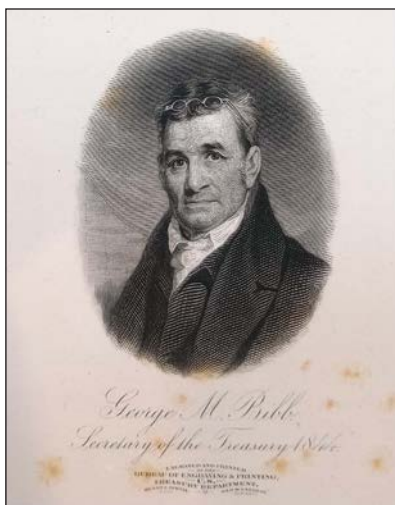
Left: Grant, the sitting President, got two portraits, including the seldom-seen (and rather unflattering) full profile.

Right: Treasury Secretary Lot Morrill served as Jewell's boss for most of his tenure.





Revolutionary War General Nathaniel Greene. Portraits of both Greene and Bibb were engraved by Charles Schlecht (see page 26).



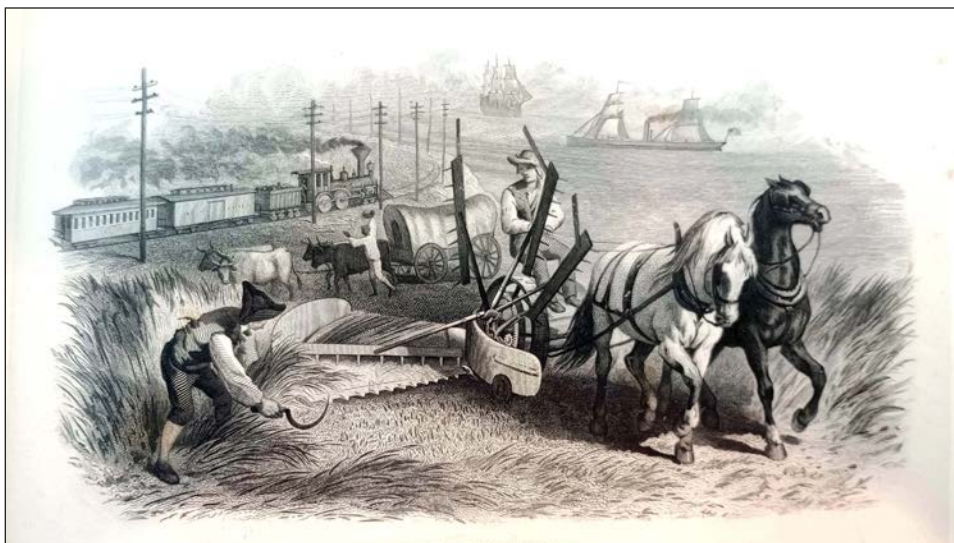
Treasury Secretary George Bibb



The Marquis de Lafayette

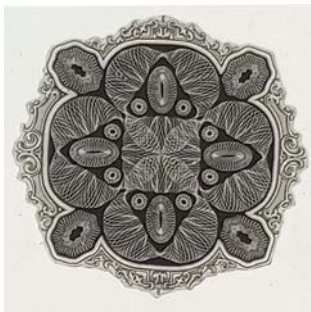


For a short period, the BEP imprint included the agency heads, so Jewell's name appears under some portraits.



From above, left: Columbus, Discovery of Land appears on B-102; Eagle on Shield is on B-124; The Standard Bearer is found on several early federal banknotes; and the large vignette of Agriculture is featured on B-127.

Numerous pages of intricate lathe work guilloches and counters are included. Many of the high denominations show up on Treasury bonds.

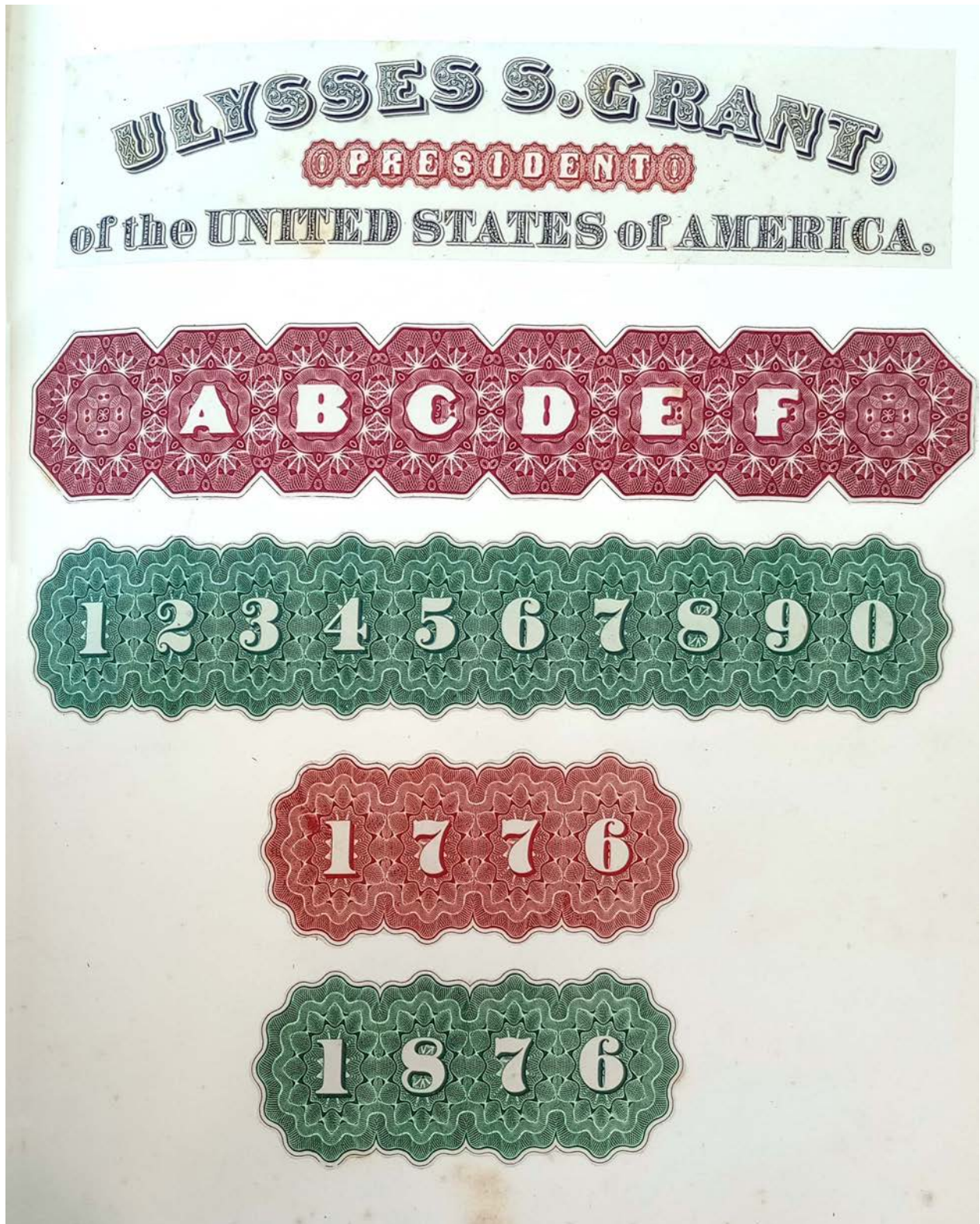


It's unusual to see "X000" — mixing Roman and Arabic numerals (top). In Roman numerals, 10,000 should show a bar (vinculum) over the letter X, meaning 1,000 times 10. An example of this (above) is on the back of an 1878 \$10,000 U.S. Note, which appears on B-81.

Very few specimen books contain examples of complete designs of government securities. Though it has no currency designs, the book has nine beautiful pages full of government checks and drafts from various departments. Issued examples of these can be quite scarce and in some cases may not exist.



The most spectacular pieces in the book are the three font collages, including the Grecian urn design on this issue's front cover. Dozens of different typestyles were carefully mounted to build the "vase" outline. Many city and state names from National Bank Notes were included. The content of these collages might suggest that they were done as a display for the 1876 Centennial International Exhibition in Philadelphia.



This is the only instance where I've seen these BEP block fonts. Usually something this ornamental is designed with a purpose, but they don't appear on any security I'm aware of. They remind me of something out of a 19th century children's learn-to-read book.



CHARLES SCHLECHT, PART II: THE PORTRAITS

Don Epp

“A true portrait should, today and a hundred years from today, be the testimony of how this person looked and what kind of human being he was.” This quote from photographer Philippe Halsman, also reflects the spirit and intent of the portraits engraved by Charles Schlecht.

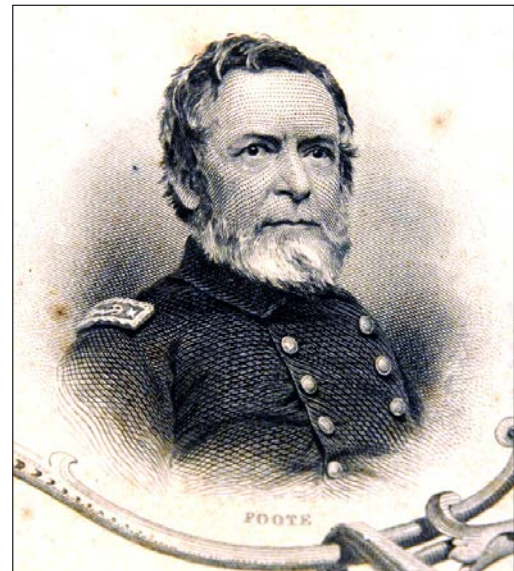
Last issue we looked at an overview of Schlecht’s career, this time I’d like to focus on his portraits, specifically. His engravings of American military heroes, politicians, and government officials, sought to accurately represent the subject, convey the importance of the person’s position and to reveal their character. Schlecht’s ability to proficiently execute full-face and three-quarter face portrait engravings, often in miniature, was a testament to his abilities. These portrait engravings were subsequently used on many banknotes, postage stamps, and bookplates for publishers.

Some were mentioned in last issue’s article, such as Schlecht’s portrait of Albert Gallatin (found on the 1863 \$500 greenback), thought to have been done during his ABNC apprenticeship. The first portrait attributed to Schlecht after this is that of Admiral Andrew Hull Foote, engraved in 1867, based on a

Mathew Brady photograph that Hull used as a calling card or *carte de visite*. Its only known use is on an 1867 military commendation certificate.

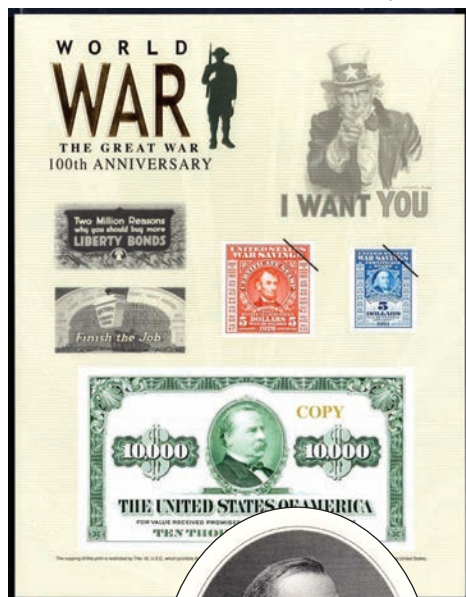
Schlecht’s portraits of Samuel Morse, William Seward and William Marcy all graced U.S. currency, but there were many others, most often on silver certificates. A portrait of Secretary of State Edward Everett was first used in 1880; Superintendent of Finance Robert Morris appeared in 1878. Others included Commodore Stephen Decatur (1878), Vice President Thomas A. Hendricks (1886), and General Winfield Scott Hancock (1886). A chart on pages 30-31 lists all these in detail.

The early portraits also saw later use on treasury notes. Schlecht’s engraving of Admiral David G. Farragut was incorporated into the \$100 TN in 1890 and his Seward portrait was used on 1891 \$50 TNs. The portrait of Farragut was later re-engraved by G.F.C. Smilie for the 1903 \$1 postage stamp. Schlecht also engraved portraits of Supreme Court Chief Justice John Marshall and General George Meade, used respectively for the 1890 and 1891 series \$20 and \$1000 treasury notes.

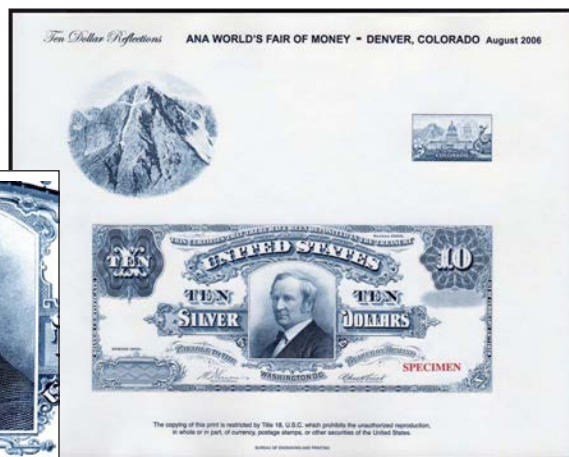


What is likely Schlecht’s first portrait as a professional engraver appears in the upper left of an ABNC 1867 citizen soldier commendation certificate, issued by the state of Connecticut to Civil War veterans. Several similar engravings were done by others for book publishers, all based on a studio photo of Admiral Foote taken by Mathew Brady.

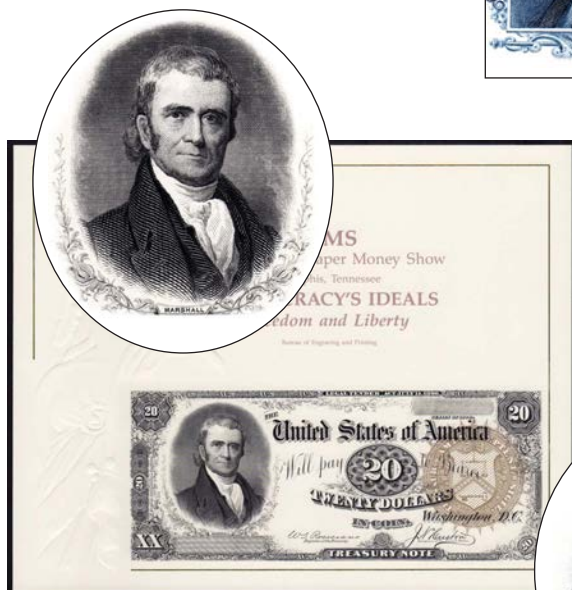
President Grover Cleveland's portrait is found on a Victory Loan bond, shown on B-330, and on currency.



Stephen Decatur appears on two early silver certificates and an unissued note found on B-182.



Vice President Thomas Hendricks died in office in 1885 and was commemorated on the 1886 "Tombstone" silver certificate, reprinted on B-281.



B-148 highlights the 1890 \$20 Treasury Note, which features Schlecht's portrait of Supreme Court Chief Justice John Marshall.



Adm. David Farragut's portrait saw wide use on Navy checks, revenue stamps, and the 1890 \$100 Treasury Note, shown on B-87.

Charles Schlecht also engraved several other portraits of notable figures, mostly for the BEP. Three of Schlecht portraits show up on BEP Portrait-Vignette cards: Franklin Pierce is on PV-14, Grover Cleveland on PV-22, and John Marshall is found on PV-103. Only one, Samuel Morse, appears on the BEP engraved frontispiece of a Congressional Memorial Book. Others can be found on government checks, such as Postmaster David M. Key (engraved in 1873) and Treasury secretaries Levi Woodbury and George M. Bibb (both engraved in the 1880s). A few were engraved for commercial publications, like Army officer Adolphus W. Greely, engraved in 1886, and General William T. Sherman, engraved in 1899, both as frontispiece illustrations for biographies.

As mentioned in part one, Schlecht closed his career at American Bank Note Company, where he primarily engraved miniature portraits for Latin American stamps. Of note is one that recently came to light, a 1909 10-centavo Panama stamp, portraying José de Obaldía. At the time, the Panama Canal was under construction and the stamp was also overprinted for use in the Canal Zone. Technically, this is the only stamp Schlecht engraved that was postally used in (at the time) American territory.



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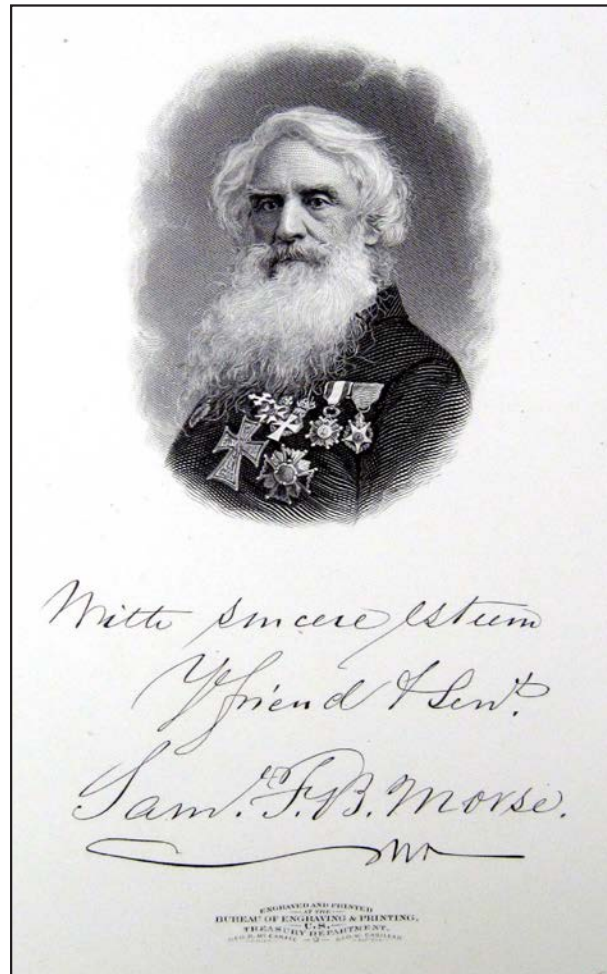
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Samuel F.B. Morse, inventor of the telegraph, used Schlecht's BEP portrait for his *carte de visite* (calling card). It was reprinted in his memorial book, issued by Congress.

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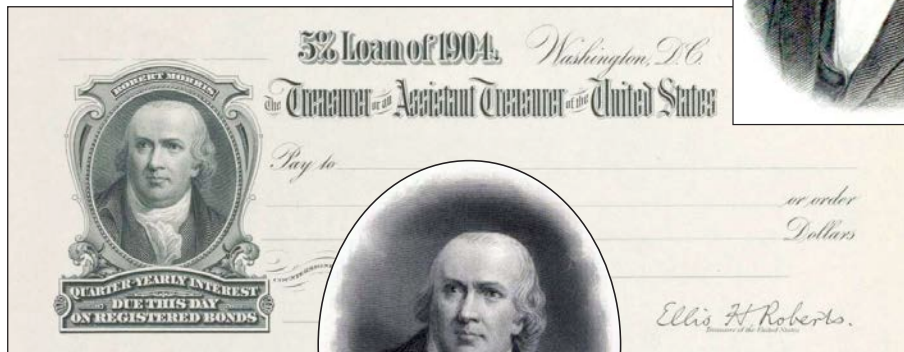
Stamp Engravers Blog, Biography: Charles Schlecht, June 18, 2019

Torelli M., Jorge, *The American Bank Note Company's Chilean Stamp and Banknote Engraver's (as translated)*, *Chile Collector website*, February 19, 2015.

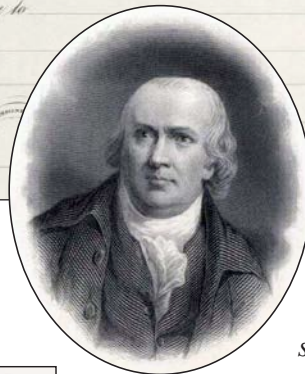
Right: Schlecht's portrait of Secretary of State Edward Everett was used on 1880s State Department checks for payment of Mexican claims relating to government treaties



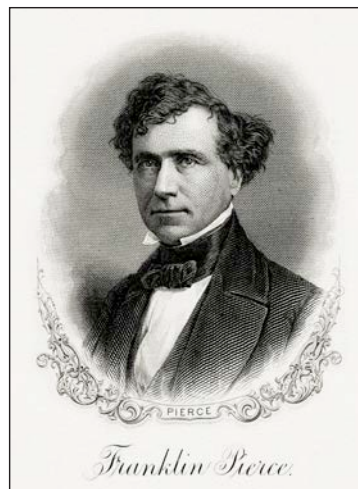
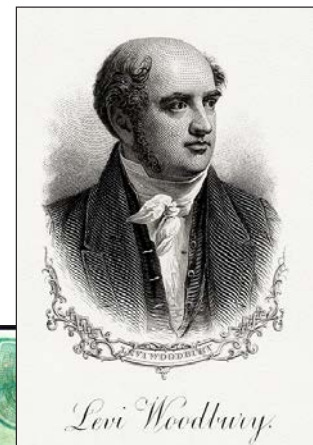
Below: Financier Robert Morris made his appearance on a Treasury check for quarterly interest payments on registered bonds.



Check images from Smithsonian Certified Proof collection.



Treasury Secretary Levi Woodbury was portrayed on several taxpaid revenue stamps, such as this one for Rectified Spirits from 1878.



Franklin Pierce proved an unpopular president. His portrait is conspicuously absent from government securities. It can be found on BEP Portrait-Vignette card PV-14.



This tiny portrait of Panamanian President José Domingo de Obaldía was engraved by Schlecht for a stamp of Panama. But the Canal Zone overprint represents his only portrait appearing on an American postage stamp.



Charles Schlecht Portrait Engravings

Title	Date	Notes	SCCS #
Albert Gallatin	1862	Portrait of Gallatin attributed to Schlecht for ABNC. Based on an 1831 painting of Treasury Secretary Gallatin by Daniel Huntington. Used on Series 1862 \$500 Legal Tender note issued in 1863. Later re-engraved for use on Series 1940-1952 4-cent documentary revenue stamps.	
Andrew Hull Foote	1867	Based on carte de visite photos of Admiral Foote by Mathew Brady. Basis for engraved Foote portrait on 1867 ABNC Connecticut Civil War commendation.	
Edwin M. Stanton	1870s	Engraving based on 1865 Mathew Brady photograph of Secretary of War Stanton. Used on Continental Bank Note Company advertising card, 1870s. Schlecht's engraving, along with a different Brady photo, formed the basis of Charles Burt's 1870 engraving of Stanton for the Series 1890 \$1 Treasury Note.	B-196
Abraham Lincoln	1867	Profile engraving based on 1865 Alexander Gardner photograph of Lincoln's bust sculpted in 1864 by Lavinia Ream. Possible essay for postage stamp. Used on 1867 Western Bank Note advertising card.	
Nathaniel Greene	1873	Incomplete portrait engraving of Revolutionary War Major General Greene for the unissued national bank notes of 1873 by ABNC. Based on 1792 painting by John Trumbull. Possibly completed later as a stand-alone portrait for the BEP.	
Edward Everett	1873 1880 1891	Engraving based on a composite of photos of Secretary of State Everett for ABNC. Engraved for unissued national bank notes of 1873 and subsequently used on the Series 1880 \$50 Silver Cert. and the Series 1891 \$50 Silver Cert.	
Robert Morris	1873 1878 1880	Engraving based on Robert Edge Pine's 1784 painting of Superintendent of Finance Morris and Charles Burt's engraving for the unissued national bank notes of 1873. Used on the Series 1878 and 1880 \$10 Silver Certificates.	
David G. Farragut	1873 1890 1891	Based on an 1864 Mathew Brady photo of Admiral Farragut. Engraved for the unissued \$20 national bank note of 1873 and subsequently used on the Series 1890 and 1891 \$100 Treasury Notes. Used on Continental BNC advertising card, 1870s. Engraving later used as the basis for R. Ostrander Smith's design of the 1903 \$1 Farragut stamp, engraved by G.F.C. Smillie.	B-87 B-257 B-257A FB-1881A
William H. Seward	1873 1891	Profile portrait engraving of Secretary of State Seward based on an 1860 Mathew Brady photo. Used for the unissued \$10 national bank notes of 1873 and the Series 1891 \$50 Treasury Note.	B-121
David M. Key	1873	Proof engraving based on photograph of Postmaster General Key for the Continental Bank Note Company to accompany a bound volume of large die proofs of the 1873 series of postage stamps.	
Franklin Pierce	1874	Undetermined portrait engraving - possibly the official portrait engraved for the BEP.	PV-14
William L. Marcy	1876 1878 1880 1891	Engraving based on Henry Ulke's painting of Marcy as Governor of New York. Secretary of War and Secretary of State Marcy's engraving were used on the Series 1878, Series 1880, and Series 1891 \$1000 Silver Certificates.	B-140
Stephen Decatur	1878 1880	Composite engraving based on Thomas Sully's painting, Charles Bird King's painting, and Asher Brown Durand's engraving of Commodore Decatur. Used on Series 1878 and Series 1880 \$20 Silver Certificates. Later re-worked by G.F.C. Smillie for unissued Series 1899 \$10 Silver Certificate.	B-182
George Washington	1879 1900	Engraving based on Gilbert Stuart's 1796 Athenaeum painting of Washington. Created for Continental Bank Note Company, it was also reproduced as an oval miniature and is thought to have been used for some revenue stamp essays. Reproduced on Schlecht's 1900 advertising card.	SO-126
James Otis	1879	Engraving based on Joseph Blackburn's 1755 painting of American patriot Otis, known for "Taxation without representation is tyranny." Produced for the 1879 book commonly known as <i>Bryant's Popular History of the United States</i> , published by Charles Scribner & Sons.	
Levi Woodbury	1880s	Engraving based on Charles Fenderich's 1834 engraving of Woodbury as Treasury Secretary. He was also Secretary of the Navy and a Supreme Court Justice. Re-engraved for use on Series 1940-1952 \$1 documentary revenues.	
George M. Bibb	1880s	Engraving based on Henry Ulke's 1880 painting of Bibb as Treasury Secretary, copied from an unknown earlier painting. Used for BEP's archives of Treasury Secretaries. Later re-engraved for use on \$5 Stock Transfer & Documentary revenue stamps.	
Lili'uokalani	1882	Engraving based on Andreas A. Montano's 1881 photo of Queen Lili'uokalani. Used on Hawai'i UX1 postal card printed by ABNC.	

Title	Date	Notes	SCCS #
Thomas A. Hendricks	1886 1891	Engraving based on José Maria Mora's 1875 photo of Hendricks, before he became vice president. Used on Series 1886 and Series 1891 \$10 Silver Certificates. Later re-engraved for 1908 \$10 Silver Certificate.	B-281
Winfield Scott Hancock	1886	Based on unknown photo of General Hancock. Used on Series 1886 \$2 Silver Certificate.	
Grover Cleveland	1886	Engraved portrait of President Cleveland for the BEP from photographs by Charles M. Bell. This engraving, along with Bell's photos, formed the basis for G.F.C. Smillie's engravings for the 1914 \$20 Federal Reserve Note, the 1917 \$50 Documentary revenue stamp, the 1917 \$10K Victory Loan Bond, and the unissued 1923 \$20 FRN. Later re-engraved for Series 1934 \$1000 FRN.	B-179 B-330 PV-22
Adolphus W. Greely	1886	Frontispiece portrait engraving of Army Officer Greely from a photograph for the book <i>Three Years Of Arctic Service: An Account Of The Lady Franklin Bay Expedition Of 1881-84 And The Attainment Of The Farthest North</i> , published by Charles Scribner & Sons.	
Thomas Jefferson	1886	Profile portrait engraving of Jefferson based on an 1804 Charles Balthazar Julien Févret de Saint-Mémin drawing. Used for the UX-9 postal card.	APS-F2
John Marshall	1890	Based on an 1832 painting of Supreme Court Chief Justice Marshall by Henry Inman. Used on Series 1890 and Series 1891 \$20 Treasury Notes.	B-148 PV-103
George Meade	1890 1891	Based on an 1860s Mathew Brady photo and an 1876 Thomas Hicks painting of General Meade. Used on Series 1890 and 1891 \$1000 Treasury Notes.	
George M. Pullman	1894	Profile portrait engraving of railroad industrialist Pullman based on unattributed photograph. No public use known.	
Samuel F. B. Morse	1896	Engraving based on 1860s Mathew Brady photograph for BEP. Re-worked by Thomas Morris and incorporated into the back of the 1896 Educational Series \$2 Silver Certificate.	B-38
William T. Sherman	1899	Full torso engraving of General Sherman based on Napoleon Sarony's 1885 photo for the book <i>General Sherman: Great Commanders</i> by General Manning F. Force, published by D. Appleton & Co.	
Ulysses S. Grant	1900	Engraving based on 1868 Mathew Brady photo of President Grant. Used on Schlecht's 1900 advertising card.	
Abraham Lincoln	1900	Engraving based on 1863 Alexander Gardner photo of President Lincoln. Used on Schlecht's 1900 advertising card.	
José de Obaldía	1909	Portrait of José Arsenio Vicente del Carmen de Obaldía y Orejuela, 7th VP & 9th Pres. of New Granada, on the 1909 10 cent. Panama and Canal Zone postage stamps.	
Manuel Blanco Encalada	1910	Portrait of General Manuel José Blanco y Calvo de Encalada used on the 1910 2 pesos Chile Independence Centenary Issue postage stamp.	
José Ignacio Zenteno	1910	Portrait of General José Ignacio Zenteno del Pozo y Silva used on the 1910 5 pesos Chile Independence Centenary Issue postage stamp.	
Thomas Cochrane	1910	Portrait of Admiral Thomas Cochrane, 10th Earl of Dundonald, and a Chilean Navy officer used on the 1910 10 pesos Chile Independence Centenary stamp.	
Bernardo O'Higgins	1911 1912	Portrait of Bernardo O'Higgins Riquelme, Chilean independence leader, used on the 1911 5 ctvos. & 1912 10 ctvos. Chile Presidents & Celebs. postage stamps.	
Francisco Antonio Pinto	1911	Portrait of President Francisco Antonio Pinto y Díaz de la Puente used on the 1911 12 ctvos. Chile Presidents & Celebrities postage stamp.	
Joaquín Prieto	1911 1913	Portrait of President José Joaquín Prieto Vial used on the 1911 15 ctvos. & 1913 40 ctvos. Chile Presidents & Celebrities postage stamps.	
Manuel Bulnes	1911	Portrait of President Manuel Bulnes Prieto used on the 1911 20 ctvos. Chile Presidents & Celebrities postage stamp.	
José Joaquín Pérez	1911	Portrait of President José Joaquín Pérez Mascayano used on the 1911 30 ctvos. Chile Presidents & Celebrities postage stamp.	
Federico Errázuriz Zañartu	1911	Portrait of President Federico Marcos del Rosario Errázuriz Zañartu used on the 1911 50 ctvos. Chile Presidents & Celebrities postage stamp.	
José Manuel Balmaceda	1911	Portrait of President José Manuel Emiliano Balmaceda Fernández used on the 1911 5 pesos Chile Presidents & Celebrities postage stamp.	
Ramón Freire	1912	Portrait of President Ramón Saturnino Andrés Freire y Serrano used on the 1912 8 ctvos. Chile Presidents & Celebrities postage stamp.	
Francisco Morazán	1912	Portrait of President José Francisco Morazán Quezada used on the 1912 5 ctvos. El Salvador Personalities & Monuments postage stamp.	
Trinidad Cabañas	1912	Portrait of President José de la Trinidad Francisco Cabañas Fiallos used on the 1912 12 ctvos. El Salvador Personalities & Monuments postage stamp.	
Abraham Lincoln	Unknown	Oval engraving based on 1857 Alexander Hesler photo of President Lincoln. Possible essay for a postage or revenue stamp for either the Continental BNC (1870s) or ABNC (1910s). No known use on a U.S. postage or revenue stamp.	

MEMBERS' EXCHANGE

WANTED: Your free ad here! Contact the Editor at SCCS1981@yahoo.com or by snail mail. Ads will be repeated four times, unless you request otherwise. There is NO charge for members.

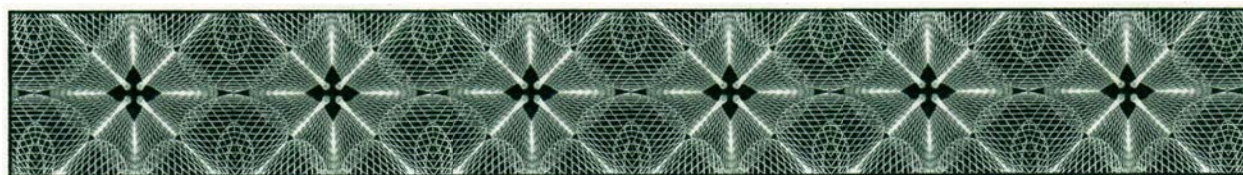
For Sale: Complete White Ace Album-mounted mint collection - BEP and USPS Souvenir Cards; various individual mint BEP Souvenir Cards (several duplicates). Complete White Ace Album-mounted mint and artist-signed US and PA Migratory Bird stamp collection, also various Duck Stamp cards. Contact John Remaley at jjremaley@yahoo.com.

For Sale: Used White Ace albums for souvenir cards and stamps, with dust cover. Contact Roger Wullen, 46-09 65th Place, Woodside, NY 11377. For Sale: 5 White Ace Bureau Souvenir Card Albums.

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

BUYING selected BEP, ABNCo., USPS, Forerunner, and other souvenir cards. Please see the "Buying List" on my website www.kenbarr.com or write for a hard copy. (Selling, too!) Ken Barr, P.O. Box 32541, San Jose, CA 95152.

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.



Souvenir Cards Available from Issuing Organizations

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

American Philatelic Society
stamps.org/giftshop

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

Ameri-Show Cards

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

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

Christmas Seal & Charity Stamp Society

www.seal-society.org/literature

Available: A new card is planned for the Boston 2026

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

Duck Stamp Cards

Available: Annual duck stamp cards will be released in June. These remain available for purchase at www.duckstamp.com and at store.usps.com.

NAPEX

www.napex.org/souvenirs/

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

United Nations Postal Administration

unstamps.org

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

UNUSUAL PROOF OF B-111

Greg Alexander

Fred Geissler recently sent me a picture of an unusual souvenir card. At first glance, it looks like a normal B-111, but there are subtle differences.

First, the card is about ½" taller and ¼" wider than normal. The standard cards in 1987 used what's called a bleed. When a design runs up to the edge, you need a larger image beyond the trim area. Since the card was meant to be cut down to 8" x 10", they needed to print a little more of the design, which would be cut off. This proof was never trimmed. But what stands out most is the stamp, which is printed in black intaglio. The stamp on a typical card is violet.

So what is this thing? My first thought was that it might have been a rejected design for a spider press demonstration card, the ones raffled off at shows the BEP attended. But 1987 was the first year they tried

these special editions and that year they used the State Shield design.

My next guess was a review or approval proof for in-house use at the Bureau. In such a case, they would have only needed to show the design without putting color ink on the press.

Fred thought it may have come from the collection of a public affairs officer at the BEP — that was a key clue. I think this was an early print made for promotional purposes. To hype their upcoming cards, the BEP did regular press releases for hobby publications and usually included a photo. Taking a b/w photo of this proof means the stamp color and size wouldn't really matter. The proof was probably filed away or taken home, only to reappear 38 years later to puzzle us.

Any other theories?



Above: An intriguing discovery proof of B-111 is larger than the standard cards from 1987. The thin white line does not appear on the proof, but shows the trim line of a typical card. Also note the black intaglio stamp of Hawaii, which is normally violet (right). Do similar proofs exist of other cards in the 1987 series?

